

JUNE

By

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FADE IN:

INT. PRISONER VISITOR ROOM - NIGHT

JUN, a good looking Japanese man, layered and wavy short hazel brown hair, sits and breathes heavily. His pair of luminous eyes are not at ease. He's in his early 40s.

A prison officer guards the room.

Jun takes out a cigarette.

PRISON OFFICER
(in Spanish, subtitled)
No smoking please.

JUN
Sumimasen. (I'm sorry)

Doors open.

Jun takes a quick look and turns away immediately.

NICO, an Argentine, in his late 40s, haggard, beard grows from his unshaven stubble, walks in and sits opposite Jun. Nico's hands are handcuffed.

NICO
I never thought you would come.
It's been awhile... Are you willing
to do this?

JUN
You have no right to ask.

NICO
I'm sorry.

JUN
It's meaningless now.

NICO
I don't know what got into me.

JUN
I don't care what got into you. I'm
doing this for SEBASTIAN. You don't
deserve my sympathy.

NICO
Trust me Jun. I'm innocent. That
night I was with you...

JUN
Stop talking about that night!

PRISON OFFICER
(in Spanish, subtitled)
Quiet please.

JUN (CONT'D)
You lost your brain, I'm NOT the
same as you!!!

Jun springs up from his chair and pulls Nico's collar vigorously.

Prison officer intervenes.

JUN (CONT'D)
Tell me... what am I supposed to
tell the judge? Should I tell
Isabel about us? WHAT AM I SUPPOSED
TO SAY?

Prison officer intervenes. He grabs hold of restless Jun.

EXT. STREETS - LATER

THESE WORDS APPEAR:

"BUENOS AIRES, ARGENTINA" (music by A.Piazzolla 'Tango Suite' is playing)

Rain pours on the streets.

Jun walks aimlessly. He screams out the anguish of grief in him.

Jun's POV:

10-storey building.

BACK TO SCENE

EXT. ROOFTOP OF A 10-STOREY BUILDING - CONTINUOUS

Jun's POV:

Cars are like tiny toys splash through the puddles.

BACK TO SCENE

Half of Jun's right foot is out of the edge, he breathes heavily.

CUT TO:

THESE WORDS APPEAR:

"TOKYO, JAPAN - ONE AND A HALF YEAR BEFORE"

INT. DANCE HALL TOKYO - NIGHT

LOBBY

Fresh flowers of congratulations.

Enthusiastic audience comes into the hall.

Media and reporters wait eagerly with their cameras.

Tango posters of Jun and MARGE are posted all over the lobby.

DRESSING ROOM

Fresh flowers of congratulations.

Jun, back faces us stands at 1.76m, with shoulder length amber hair, untied, black shirt with sequins and black pants stands in front of the mirror.

He back-flips his hair and gives a wry smile at the mirror.

JUN

Let's go.

He flips his coat, wears it and walks out of the room.

BACKSTAGE

Marge (33), her hair is tied to a neat bun, wears a long black dress with a high slit, awaits.

Jun takes her hand and both go up the stage.

The audience roars and applauds endlessly.

TOKYO PHILHARMONIC ORCHESTRA gets ready.

Jun and Marge take center stage.

Conductor raises his arms. He waves the baton and the first chord is played.

FILM TITLE: JUNE

INT. BACKSTAGE OF THE DANCE HALL - LATER

Concert staffs applaud nonstop and congratulate the couple.

Reporters push for interviews but the couple responds by blowing kisses to the cameras.

DRESSING ROOM - LATER

Jun pours 2 glasses of red wine.

He gives one to Marge who sits on the couch and one for himself. Both get intimate.

INT. ROPPONGI TANGO - DAY

RECEPTION DESK

ICHIRO (37) flips the newspaper. He is Jun's assistant, runs administration and other miscellaneous.

The news and photos of Jun and Marge from the performance are the headline. He bounces into the dance studio.

DANCE STUDIO

A group of lady students are restless.

A young lady with a bob haircut is among them, the soft-spoken SANAE MIYAZAKI (25).

SANAE

(in Japanese, subtitled)

Sensei is not here. We have been waiting for almost an hour.

Another young lady with straight long hair that dyed blond, YUKI YAMASHITA (26).

YUKI

(in Japanese, subtitled)

He must have forgotten about us! I bet he hasn't even got home!

ICHIRO

(in Japanese, subtitled)

How can you be sure?

YUKI

(in Japanese, subtitled)

He does this every time!

SANAE

(in Japanese, subtitled)
We have tried calling his home and mobile. All to no avail.

YUKI

(in Japanese, subtitled)
Does he still wanna teach? His high-profile lifestyle has given him too much liberty!

ICHIRO

(in Japanese, subtitled)
How could you say that?

Phone at the reception desk rings.

RECEPTION DESK

ICHIRO (CONT'D)

(in Japanese, subtitled)
Hello... What??? But we won't have the time to replace. Can we do that?... Hello... Hello...

Yuki and Sanae are at the reception desk.

YUKI

(in Japanese, subtitled)
He has cut it off, you silly! I told you, he is dumping us!

ICHIRO

(in Japanese, subtitled)
He may just be tired.

YUKI

(in Japanese, subtitled)
He shows no interests in us at all! He's going to pay for it!

Yuki storms off.

INT. BARTANGO, EBISU - NIGHT

Across the bar counter, Jun sits drinking martini. Marge leans over Jun and whispers. He gives a wry smile and kisses her. She leaves after that.

ICHIRO

(in Japanese, subtitled)
Jun-San... where have you been? Please don't do this again...

JUN
 (in Japanese, subtitled)
 Shh, I know... Don't worry.

Jun walks over to a group of crowd where Marge is and continues to drink.

Ichiro stands and watches.

EXT. ROPPONGI TANGO - DAY

Ichiro opens the door of the dance studio.

Yuki comes with 2 police officers.

ICHIRO
 (in Japanese, subtitled)
 Good morning... Who are these people?

TANAKA
 (in Japanese, subtitled)
 I'm Officer TANAKA and this is my assistant, MIZUMURA. We are here to arrest Ida Jun.

YUKI
 (in Japanese, subtitled)
 He molested me during dance lesson a few weeks ago.

ICHIRO
 (in Japanese, subtitled)
 Stop your nonsense Yuki.

TANAKA
 (in Japanese, subtitled)
 Please contact your boss.

Mizumura hands out the warrant.

INT. ROPPONGI TANGO - LATER

A loud slam of the door.

JUN
 (in Japanese, subtitled)
 What nonsense is this?
 (turns to Yuki)
 You mean I touched you?

TANAKA
 (in Japanese, subtitled)
 Done with the talking. We'll see
 you in court.

Yuki avoids eye contact with Jun and walks out the studio.

MIZUMURA
 (in Japanese, subtitled)
 Mr. Ida, please follow us to the
 station. You can meet your lawyer
 there.

JUN
 (to Ichiro)
 (in Japanese, subtitled)
 Call Marge.

Mizumura takes out the handcuffs.

JUN (CONT'D)
 (in Japanese, subtitled)
 I can walk by myself, keep those
 things away from me!

INT. TOKYO POLICE STATION - LATER

DETENTION CELL

Jun is restless. A detention officer opens the cell gates.

Jun storms out.

DETENTION ROOM

A man (50), waits with his briefcase. Almost bald,
 old-fashioned black frame glasses, stands at about 1.60m,
 big tummy, dry skin and wrinkled face.

Jun enters, the old man stands.

MAN
 (in Japanese, subtitled)
 Mr. Ida? I'm Sakaguchi.

JUN
 (in Japanese, subtitled)
 Do I know you?

CUT TO:

SPREAD OF NEWSPAPER ARTICLES ABOUT JUN'S ACCUSATIONS:-

(in Japanese, subtitled)

'Tango Maestro Ida Jun molests a lady student.'

'How many lady students have Ida Jun touched?'

'Can we still trust male instructors?'

'Is this the end of Ida Jun? The end of tango?'

INT. COURTROOM - DAY

JUNE 13th.

Reporters and media fill the seats in the courtroom.

Jun takes the stand. He looks to the seats, Ichiro who sits next to Sanae, gives him thumbs up, no sign of Marge.

PROSECUTOR

(in Japanese, subtitled)

Mr. Ida, you are being charged of molesting your female student during lesson. What do you have to say about it?

JUN

(in Japanese, subtitled)

Nonsense!!! No such thing.

PROSECUTOR

(in Japanese, subtitled)

You created intimate dance moves so you could take advantage her.

JUN

(in Japanese, subtitled)

This is a democracy country, she has the right to choose not to dance if she's uncomfortable with the move.

PROSECUTOR

(in Japanese, subtitled)

But your hands are faster than her decision. Your Highness, may the victim, Miss Yamashita Yuki take the stand?

Yuki appears.

Sanae looks uneasy and worried at her seat.

INT. DETENTION ROOM - NIGHT

JUN
 (in Japanese, subtitled)
 You are not helping at all old man!

SAKAGUCHI
 (in Japanese, subtitled)
 There's nothing for me to say.

JUN
 (in Japanese, subtitled)
 Do you know anything about tango?
 How many cases have you won? There
 must be a witness.

SAKAGUCHI
 (in Japanese, subtitled)
 I don't dance tango, this is my
 first case. Who is the witness?

JUN
 (in Japanese, subtitled)
 It's for you to find out! Yuki
 framed me just because I ignored
 her.

INT. COURTROOM - DAY

SAKAGUCHI
 (in Japanese, subtitled)
 Your Highness, I would like to call
 upon a witness.

Sanae takes the stand.

SAKAGUCHI (CONT'D)
 (in Japanese, subtitled)
 What's your name and can you tell
 us why are you here?

SANAE
 Miyazaki Sanae, to tell the truth
 of the false accusation.

INT. ROPPONGI TANGO - NIGHT

Jun is alone. He calls Marge on the mobile, no one answers.

Ichiro walks in.

ICHIRO
(in Japanese, subtitled)
Jun-San, finally you've cleared
your name. That's great, isn't it?

JUN
(in Japanese, subtitled)
Have you seen Marge?

Ichiro shakes his head.

JUN (CONT'D)
(in Japanese, subtitled)
That old man must be celebrating
his first win. Where did you find
him?

ICHIRO
(in Japanese, subtitled)
Yellow pages.

JUN
This false accusation is a total
bullshit. Women are scary.

ICHIRO
(in Japanese, subtitled)
There's still an angel among them.

JUN
(in Japanese, subtitled)
It's hard being a man right?

ICHIRO
(in Japanese, subtitled)
Being an attractive man is hard.

JUN
(in Japanese, subtitled)
Maybe I should leave...

ICHIRO
(in Japanese, subtitled)
What about Marge?

JUN
(in Japanese, subtitled)
I've been finding opportunity to
expand my career, maybe now it's
the chance. Marge?

INT. EZEIZA AIRPORT, BUENOS AIRES, ARGENTINA - DAY

TERMINAL BUILDING

Helpless Jun stands with his luggage and locates the taxi stand.

A distance away, an Argentine girl, in her early 30s, curly black locks and petite. She locks her eyes on Jun.

Jun grabs a passer-by.

JUN

Excuse me, where is the taxi?

PASSER-BY

Taxi? Alli, alli, alli. (Over there)

The passer-by scurries off.

The Argentine girl looks on.

Jun walks to the direction of the taxi stand.

EXT. THE TERMINAL BUILDING - CONTINUOUS

The Argentine girl's POV:

Jun hails a taxi and gets in.

BACK TO SCENE

The Argentine girl looks on as the taxi drives off.

INT./EXT. THE TAXI - CONTINUOUS

Jun looks out from the taxi as it drives into the city of Buenos Aires. He is impressed.

EXT. HOTEL CASA DE AMIGOS - CONTINUOUS

The taxi reaches the hotel by the roadside. It's an old 19th century building. No concierge or butler service is avail at the entrance. A small gate is waiting to be pushed open. Paints on the building are wearing off.

TAXI DRIVER

Treinta Pesos. (30 pesos)

JUN
 (looks at the non-running
 meter)
 Treinta?

TAXI DRIVER
 (doing sign language)
 Treinta... Diez, veinta, treinta.

JUN
 (in Japanese, subtitled)
 Ah... OK... Thank you.

Jun gets off the taxi and is completely deadpan.

He opens the rusty gate and the dirt stays on his hand.
 Giving the 'what the heck is this' look, he wipes it off on
 his jeans and drags his luggage up the second level.

INT. HOTEL CASA DE AMIGOS, LOBBY - CONTINUOUS

There are many Spanish speaking guests. Jun looks at them in
 a peculiar manner.

HOTEL RECEPTIONIST #1
 (in Spanish, subtitled)
 Hello Sir... Hello Sir...

JUN
 (in Japanese, subtitled)
 Yes.

HOTEL RECEPTIONIST #1
 Check-in?

JUN
 Yes. Check-in.

HOTEL RECEPTIONIST #1
 (in Spanish, subtitled)
 Well, please fill up this form.

The receptionist gives Jun a SPANISH form.

HOTEL RECEPTIONIST #1 (CONT'D)
 (gives a friendly smile)
 (in Spanish, subtitled)
 Please.

INT. HOTEL ROOM - CONTINUOUS

Jun walks into a small room at the attic with just a bed and a wardrobe.

He goes out of the room and sees the 3 shared bathrooms.

3RD FLOOR

He trots down... All amenities provided are shared.

HOTEL ROOM

Jun storms up and calls Ichiro. No response.

Jun shivers and sniffs. He puts on a muffler.

EXT. STREETS OF BUENOS AIRES - EVENING

Jun walks on the streets, holds a map and Spanish phrase book. He sees many tango souvenir shops.

Many signboards of tango schools and notices of tango are posted on the lamp-posts. He takes a few of the notices.

Across the street, he sees an interesting cafe: Cafe Tortoni.

INT. CAFE TORTONI - EVENING, CONTINUOUS

A butler opens the grand entrance.

The cafe is crowded with diners.

BUTLER
(in Spanish, subtitled)
Welcome.

Jun sits on the red leather studded chair.

A busy waitress gives him a Spanish menu.

Jun looks around him and sees the food on other tables.

WAITRESS
(in Spanish, subtitled)
Yes?

JUN
(pointing to the table across)
That one.

WAITRESS
 (in Spanish, subtitled)
 Drinks?

JUN
 Huh?

She shows the drinking sign.

JUN (CONT'D)
 Kohii. (Coffee)

WAITRESS
 Cafe?

JUN
 Yes, cafe.

WAITRESS
 (in Spanish, subtitled)
 Please wait for a moment.

Jun sighs heavily.

On the stage, comes an announcer.

ANNOUNCER #1
 (in Spanish, subtitled)
 Ladies and gentlemen, welcome to
 Cafe Tortoni, and we are pleased to
 present you the hottest tango
 couple in Buenos Aires. Tonight,
 they will give you the hottest and
 sexiest choreography you can ever
 imagined. Let's welcome NICO
 VELASQUEZ and HEIDI ORTEGA.

The couple goes up the stage.

Nico (as seen in the prison earlier), well-dressed with dark green suit, a black bow tie, black leather shoes and his black hair is neatly gelled. Cleanly shaved.

Heidi (38) wears a white lace dress and her black hair is neatly French plaited. She's in a pair of red tango heels with matching red hot lipstick. Slender figure.

The couple dances.

Jun looks on... Rather unimpressed.

His food are served, he tucks in the steak. He smiles at his food.

Performance ends, huge applause from the audience. Jun is busy eating his food.

INT. HOTEL CASA DE AMIGOS - MORNING

Jun sits on a stool, holds a pile of clothes and waits outside the bathrooms. He sniffs and falls asleep.

The click of the door wakes him up.

Out comes a Latino.

LATINO
(in Spanish, subtitled)
Good Morning.

JUN
(in Japanese, subtitled)
Good Morning.

EXT. STREETS OF BUENOS AIRES - CONTINUOUS

Jun with his backpack, map and phrase book, looks for the tango school on the notice.

INT. TANGO SCHOOL #1 - CONTINUOUS

Jun walks in.

OLD TANGO TEACHER #1
(in Spanish, subtitled)
What do you want?

JUN
I'm a tango instructor from Japan.
Would you hire me?

OLD TANGO TEACHER #1
No, no.

JUN
I can show you my video.

OLD TANGO TEACHER #1
We don't need anybody. Go...

JUN
Watch my video. I'm good...

OLD TANGO TEACHER #1

Adios.

The old tango teacher closes the door.

He takes out another piece of notice from his jeans's pocket.

CUT TO:

EXT. TANGO SCHOOL #2 - LATER

Jun is sent out.

EXT. PARK NEAR CASA ROSADA - LATER

Jun rests at a park. His messy hair looks like he has been at a war.

A black long curly locks girl walks towards him (the girl at the airport earlier). She has 6 dogs with her.

LAURA

Hola!

JUN

Konnichiwa... err... Hola.

LAURA

I'm Laura.

JUN

I'm Jun.

LAURA

I saw you before.

JUN

Me?

A dog barks.

JUN (CONT'D)

Are all these yours?

LAURA

Nope, it's my job.

JUN

Your job?

LAURA

I'm a dog-walker. Where are you from?

JUN

Japan.

LAURA

I saw you before.

JUN

-- Yes, you just mentioned... But I'm famous in Japan, not surprising.

LAURA

No, not Japan. I saw you at the airport... Your hair is very distinctive.

JUN

In Japan, most guys have hair like this.

LAURA

Why are you here?

JUN

I'm a tango dancer. I give concerts and classes in Japan. I'm really good. Full house. I have many sponsors.

LAURA

Have you seen the tango here?

JUN

-- saw it once at Cafe Tor...

LAURA

Tortoni... It has a long history. Do you want to dance there?

JUN

I want full house concerts. Doesn't matter where I dance.

LAURA

So is anyone hiring you?

JUN

-- Nope.

LAURA

Not easy as you think huh?... Cut that hair of yours.

JUN

What's wrong with my hair? I dance with my legs not my hair!... Oh yes!!! Do you know of any good place to stay?

INT. ALFONSO'S HOME - DAY

KITCHEN

Jun stirs soup in the pot, stares into thin air.

2 fat Argentinian women about 60 years of age clack loudly beside him.

Jun gives them a blank stare.

Laura walks into the kitchen and stands next to Jun.

JUN (CONT'D)

This is still a shared kitchen.

LAURA

At least you have a bigger room with everything you need.

A man sings tango songs loudly at the background.

LAURA (CONT'D)

It is very nice of ALFONSO to rent you this place. What's wrong with sharing the kitchen? He's already 75, guess he needs a companion more than a tenant.

JUN

You mean that old bald, white mustache with beer-tummy man?

LAURA

Shh... Please mind your words. He and his wife YANINA, are the kindest person I ever knew.

JUN

How many people do you know? He can't stop singing and laughing.

Alfonso bursts into laughter at the background.

LAURA
 (in Japanese, subtitled)
 You are such low class.

JUN
 You knew Japanese?!

LAURA
 A little. I have been to Japan a few times for voluntary job. The Great North-Eastern Earthquake and Tsunami in 2011?... I was there to help, for 3 months... Where were you during the earthquake?

JUN
 Hokkaido.

LAURA
 Lucky you.

JUN
 Voluntary job? You are not paid?

LAURA
 Nope. I have odd jobs that pay. But we do go around asking for donations.

JUN
 You do it very often?

Laura nods.

There are still Alfonso's laughter and singing voice at the background.

JUN (CONT'D)
 (whispering)
 Then, could you do a voluntary job for me?

Alfonso bursts into thunderous laughter.

Jun covers his ears.

EXT. STREETS OF BUENOS AIRES - DAY

JUN
 Laura!!!
 (waves her to come to him)
 There's a tango school here. Let's go.

Jun holds Laura's hand and both run up the stairs.

INT. TANGO SCHOOL #3 - CONTINUOUS

RECEPTION AREA

An old tango teacher talks to some guys.

OLD TANGO TEACHER #2
(in Spanish, subtitled)
What do you want?

Laura translates.

JUN
(in Japanese, subtitled)
Tell him, I'm from Japan. I want to
show him my video for him to hire
me.

Laura translates.

OLD TANGO TEACHER #2
(in Spanish, subtitled)
Interesting, show me.

Laura translates.

TV ROOM

The old tango teacher plays the video.

After 20 seconds, he switches it off.

JUN (CONT'D)
(in Japanese, subtitled)
What's the matter? You haven't
finish watching. It's a sold-out
concert. I have many sponsors.

Laura translates.

OLD TANGO TEACHER #2
(in Spanish, subtitled)
Bad, very bad. You are not dancing.

Laura translates.

OLD TANGO TEACHER #2 (CONT'D)
(in Spanish, subtitled)
You are just moving your body. I
cannot accept you.

Laura translates.

OLD TANGO TEACHER #2 (CONT'D)
 (in Spanish, subtitled)
 Go, go, go.

JUN
 (in Japanese, subtitled)
 Please finish the video. Please.
 This is good stuff. I can dance.
 (to Laura)
 Come on Laura, translates.

OLD TANGO TEACHER #2
 No, no, no.

LAURA
 (to Jun)
 Come on, let's go.

JUN
 (to the old tango teacher)
 Please, please.

Laura pushes Jun out of the door.

EXT. STREETS OF BUENOS AIRES - CONTINUOUS

JUN
 What is wrong with that old man?

LAURA
 Jun! Please stop it!

JUN
 Maybe he's too old, his eyes are
 going blind!

LAURA
 Jun! Stop your nonsense!

JUN
 Tell me why?!... It's a sold-out
 concert. Me and Marge, the hottest
 couple in Japan.

LAURA
 That's Japan, this is Argentina!
 The home of tango! You are not
 understanding the people here. You
 can't bring what you have in Japan
 to Argentina, moron!!!

A long beat.

LAURA (CONT'D)

Let's go to another one. If you still get rejection, something is really not right with the way you dance.

INT. RESTAURANT - LATER

A waiter serves complimentary breads.

LAURA

25 schools and none of them is impressed with your video?

JUN

What do you think of the video?

LAURA

I'm not a professional tango dancer, but I can see you are an arrogant dancer.

JUN

Arrogant?

LAURA

Both of you are showing individual skills with exaggerating movements, there's no story, no communication.

Waiter serves spaghetti that does look like Mount Fuji.

JUN

Can you really stuff that all in?

LAURA

Of course... Can't you?

EXT. ALFONSO'S HOME - NIGHT

Alfonso's thunderous laughter is heard outside the house.

Jun gives Laura an unpleasant stare.

Laura pulls Jun's arm and drags him into the house.

INT. ALFONSO'S HOME - CONTINUOUS

LIVING ROOM

Yanina (72) greets them.

On the coffee table, much food are displayed. 4 women and 3 men chat with Alfonso.

Alfonso sits on his rocking chair.

LAURA

So much food, you guys having a party?

YANINA

We are just talking about our younger days.

ALFONSO

(in Spanish, subtitled)
Hey young guy! How's your job interview?

LAURA

(to Jun)
Hey, he is asking you.

ALFONSO

Oops, I forgot you don't speak Spanish. You must learn.

JUN

(softly to himself)
Yes.

ALFONSO

That's si... Yes is si. You wanna come to milonga with us?

JUN

Now?

ALFONSO

No... We go at midnight.

JUN

Midnight?

ALFONSO

Si, si... until 4am. Come on young guy, show some energy.

LAURA

(to Jun)

Yes, it's fun. There you can see
how the Argentine dance their
tango.

ALFONSO

2 more hours, go take a good
rest... I'll call you later.

YANINA

(to Jun)

Please help yourself with the food.

JUN

No thank you.

LAURA

I'll dig in.

JUN'S ROOM

Jun lies on the couch and stretches himself. Stares at the
ceiling, then closes his eyes.

LATER

A loud bang on Jun's bedroom door.

Jun jumps up from the couch. His eyes are still half closed.

ALFONSO (O.S)

(knocking hardly)

Jun... Jun...

Jun opens the door.

ALFONSO (CONT'D)

Time to dance. Presto, presto!

Alfonso hurries down the stairs.

JUN

(in Japanese, subtitled)

Wait up...

INT. MILONGA HALL - MIDNIGHT

Alfonso is in beige pants and white long-sleeved shirt with
a yellow tie. Yanina is in her lace dress, pearl necklace
and a pair of 2-inch heels. Laura buns her hair and in
velvet dress.

ALFONSO

Jun... You are not in your suit.
You cannot dance.

JUN

(to Laura)
Must I?

LAURA

You don't have milonga in Japan?

JUN

We do, but we don't wear suits and
gowns like this. We dress in smart
casual.

LAURA

You are not even in smart casual.

Jun is in jeans, a white T-shirt and a brown checks shirt
with sneakers.

Many well-dressed people are at the milonga.

Big chandelier, velvet-seat chairs, wine, cigarettes,
exchanging kisses and the tango band are all in the milonga
hall. 4 of them get a seat.

ALFONSO

(to Jun)
Look at how I dance.

Alfonso dances with Yanina.

Laura is invited to dance by a young man.

Jun observes. Many old couples dance lovingly.

Laura is back at her seat.

JUN

You danced quite well. But what is
so special about the dance here?

LAURA

People here dances to their story.
See the couple there? His wife have
just recovered from her illness.
The dance is a celebration. Her
eyes are closed but she trusts her
man to lead her in every step they
take.

Alfonso and Yanina return to their seats.

ALFONSO

Did you see how we dance?... This is Argentine Tango, not ballroom tango. Yours is neither this nor that. Make up your mind, what kinda tango you wanna dance? Why do you dance tango?

4 of them chat, smoke and drink. Soothing tango music is flowing in the background.

INT. JUN'S BEDROOM - AFTERNOON

Jun sleeps.

Table clock shows 12pm. A loud bang on the door.

ALFONSO (O.S)

Jun! Jun!
(to his wife)
Bet he sleeps like a pig.

Jun crawls off his bed and opens the door.

ALFONSO (CONT'D)

Oh, here you are. Come on, let's go to the San Telmo flea market! It's meat time!

JUN

Flea market? Now?

EXT. SAN TELMO FLEA MARKET - AFTERNOON

In a packed flea market, many stall owners sell their handmade products. There are street tango performers and a tango band. Native Indians are playing traditional musical instruments.

Alfonso buys Jun a local tango painting.

They go up to a restaurant on the 2nd floor of a 19th century building.

INT. RESTAURANT AT SAN TELMO - CONTINUOUS

The small restaurant is fully packed with diners.

3 of them get a seat near a balcony. There's a small stage in the restaurant. The dancers on the stage dance the Argentine cowboy dance.

Yanina orders the food.

Jun looks out and sees many antique stalls are set up on the ground.

Alfonso laughs hysterically and accidentally knocks a guy behind him.

Food and a bottle of red wine are served.

Alfonso takes a huge bite of the steak, sauce stains his mustache and Yanina cleans it off. She scoops some salad for Alfonso and Jun. Entertainment on the stage continues.

INT. JUN'S BEDROOM - NIGHT

Jun places the painting on top of the chest of drawers. He admires it but falls asleep.

INT. JUN'S BEDROOM - DAY

LAURA

You have been here for almost 2 months. It's officially spring tomorrow.

JUN

Really? Is there a celebration?

LAURA

More milonga.

JUN

Nice.

LAURA

You survive 2 months without working. You are going to finish your money soon.

JUN

What do you suggest? No one wanna hire me.

LAURA

You are the one who can't dance. Take up lessons with the maestro here and return to Japan to be the special one.

JUN

You want me to go back to Japan?

LAURA

That's... your home isn't it?
Alfonso can teach you. He's good
isn't he?

JUN

But I need a partner. Alfonso can't
be my partner, we will look weird.

LAURA

I'll be traveling to New Zealand to
help the quake victims.

JUN

Isn't me a victim too?

LAURA

Of what?

JUN

Tango.

INT. LAURA'S ROOM - NIGHT

Laura packs her luggage. She finds a sumo figurine. She
looks hard at it.

INT. ALFONSO'S HOME - DAY

LAURA

Nina!

YANINA

Laura... you are leaving again? For
how long?

LAURA

I'm not sure. Here... I promised to
bring it for you.

Jun eats Japanese cup noodles and watches the ladies by the
side.

YANINA

Gracias, I have some muffins. Let
me wrap them up for you.

LAURA
 Gracias.
 (turns to Jun)
 What are you looking at?

JUN
 You.

Laura takes out the sumo figurine from her pocket.

LAURA
 Here... for you.

JUN
 Sumo?

LAURA
 You like it right?

JUN
 We have the real ones in Japan.

LAURA
 Keep it... What are you eating?

JUN
 Japanese cup noodles... Want some?

JUN'S BEDROOM - LATER

Jun looks at the box of cup noodles. He takes off his jacket, the sumo figurine drops out from the pocket. He picks it up and kisses it.

EXT. STREETS OF BUENOS AIRES - DAY

Jun wanders on the streets. He bumps into a blond guy.

JUN
 I'm sorry!

BLOND GUY
 It's alright... You are not local... I'm Sebastian.

JUN
 Jun.

Sebastian (46), a very smiley blond. He carries a big bag of stuff. Stands at about 1.83m.

JUN (CONT'D)
 You need help? What are these?

SEBASTIAN
 Tango costumes... Come with me.

INT. VILLA DE TANGO - CONTINUOUS

Clock shows 1pm.

SEBASTIAN
 Welcome to my dance school.

JUN
 You own it?

SEBASTIAN
 Well, yes and no. It's my
 father-in-law's. He passed away and
 I'm helping him to maintain his
 legacy.

JUN
 I see. You dance the tango?

SEBASTIAN
 I don't. My wife does, but she's in
 the US now, our kids are attending
 school there.

JUN
 You are an American and having an
 Argentinian wife?

SEBASTIAN
 Yes I do... Are you a tourist?

JUN
 Yes and no.

SEBASTIAN
 The class will start at 2, you are
 welcome to stay and watch.

Jun sees a huge poster on the wall.

SEBASTIAN (CONT'D)
 That's Nico and Heidi. The hottest
 couple in Buenos Aires... Please
 look around.

Sebastian walks to the dance studios. Jun follows.

DANCE STUDIO

Sebastian turns on all the lights and unlocks studio doors. The studio has wall-sized mirror, chandelier, an antique piano, player system and clean wooden floor.

SEBASTIAN (CONT'D)

This is our dance studio. I have 3 more at the other side and a milonga hall. Wanna have a look?

Jun nods.

SEBASTIAN (CONT'D)

We had a milonga party last week for spring celebration.

They walk to the milonga hall.

MILONGA HALL

The milonga hall has a small stage for musicians, 2 pianos, tables and chairs are tucked at a corner, 3 chandeliers, a long buffet serving table at the side against the wall and smooth wooden floor.

SEBASTIAN (CONT'D)

All these are left over by my father-in-law.

JUN

You are a good businessman.

SEBASTIAN

Not without Nico's help. His reputation has brought in a lot of students. When my father-in-law died, business wasn't swell. You dance the tango?

JUN

Yes and no.

SEBASTIAN

Come on. Where are you from? Somewhere Asia?

JUN

Japan.

SEBASTIAN

Nice sushi.
(gives Jun a handshake)

(MORE)

SEBASTIAN
Really nice to meet you.

JUN
Nice to meet you.

SEBASTIAN
How do you greet in Japan?

JUN
(bows)
Hajimemashite.

SEBASTIAN
(copies the bow)
Ha... no no no, I can't do that...
I must tell Nico about this.
Welcome to the family.

JUN
Family?

SEBASTIAN
Yes, tango family.

JUN
Are you hiring?

SEBASTIAN
This is a small studio, can't
afford to do too much paperwork for
a foreigner. But I wish as I do
have empty studios.
(walk closer to Jun)
I have a plan.

INT. MILONGA HALL AT SARMIENTO - NIGHT

Many young couples dance. This is a much bigger milonga than
the one Jun goes with Alfonso.

Jun follows Sebastian.

Along the way to the seat, Sebastian greets everyone he
sees. Jun looks on embarrassingly in this foreign place.

Sebastian pulls out a chair at an empty table for 4.

SEBASTIAN (CONT'D)
Come on Jun, grab a seat. Red wine?

Jun nods.

Sebastian goes off to the bar and helps himself with the red wine. He is very friendly with the bartenders.

A couple on the dance floor finishes their dance and receives loud applause. Jun recognizes them. It's Nico and Heidi.

Sebastian returns to the table.

SEBASTIAN (CONT'D)

They dance amazingly right? Nico always tells me to lead my partner, but I always can't decide on my next move. I'm a lousy dancer. What about you?

JUN

I dance differently. Not what the Argentine will like to see.

SEBASTIAN

Really? I would like to see.

The couple graces to the seat where Jun and Sebastian are seated.

HEIDI

(in Spanish, subtitled)
Hello, good evening.

NICO

(in Spanish, subtitled)
How are you?

SEBASTIAN

Great. I've made a new friend today from Japan, Jun Ida.

JUN

Nice to meet you.

Jun shakes Nico's hand. Nico's eyes sparkle as he sees Jun.

HEIDI

(lights a cigarette)
(in Spanish, subtitled)
Japan? Never heard of any famous tango dancer.

NICO

(to Jun)
You can dance with her.

JUN
It's been almost 3 months since I
last danced.

NICO
3 months here and not dancing?

Nico can't stop gazing at Jun.

INT. VILLA DE TANGO - DAY

DANCE STUDIO

Nico dances with Jun.

NICO
You have great potential but you
must lead clearly. I'm only
guessing your movements. The
communication lies on both arms.
AND your dance moves are supposed
to tell a story... One more time.

Both men hold hands.

NICO (CONT'D)
Show me the man in you... Rule the
dance.

Music is played and the first step is taken.

INT. ALFONSO'S HOME, SAN TELMO - NIGHT

Jun enters the very quiet living room.

Alfonso sits solemnly on his rocking chair.

ALFONSO
Missing... My only 2 boys.

Alfonso points to the two photo frames on the mantel.

Jun walks closer to the frames. He takes a closer look at
the 2 black and white photos. The boys have big smile.

JUN
How?

ALFONSO
They caught them.

JUN

Who?

ALFONSO

How much do you know about Argentina? We once lived in hell. They came to take anyone in the house, including children... They took both boys at the dining table. They were 8 and 10 then... Ever since that night, Nina has not been eating well. We went on a demonstration, we tried all ways to locate them but all to no avail. Today is the 40th anniversary of their missing, Nina and her friends went for a prayer. I'm too ashamed to go. I couldn't protect my boys.

JUN

I didn't realize your story. How ignorant of me.

ALFONSO

I've lived in this pain for 40 years. Why do you think we dance tango?... Why do I continue to laugh?

JUN'S BEDROOM

A deep exhale from Jun. He opens the window and sees fainting and dimming street lights from the beautiful neighborhood.

INT. NATIONAL LIBRARY - DAY

Jun sits at a computer, on the screen, in the Google search bar, 'Argentina History' is typed. A full page of results are displayed. Jun clicks on one of the results and reads it intensely.

INT. JUN'S BEDROOM - LATER

Jun packs his backpack and keeps his bed neat.

Alfonso walks pass the room.

ALFONSO

Where are you going?

JUN
My visa is due. I have to go to
Uruguay for a week.

ALFONSO
You like it here?

JUN
I wanna learn more about
Argentinian tango.

ALFONSO
Good luck.

EXT. BUQUEBUS FERRY - EVENING

Sebastian waits for Jun.

JUN
Sorry, I'm late.

SEBASTIAN
No problem. I can only keep you
company for 2 days.

EXT. MONTEVIDEO, URUGUAY - NIGHT

Sebastian and Jun reach Montevideo and catch a bus to the
hotel.

INT. HOTEL, MONTEVIDEO - DAY

Jun is out of bed and opens the window. He stretches and
yawns. A knock on the door.

Jun opens it. Sebastian is at the door.

INT. DANCE STUDIO, MONTEVIDEO - LATER

Sebastian brings Jun to a local school for lessons. Jun ties
up his messy long hair and dances with the locals. Sebastian
sits and watches.

After long hours, Sebastian reads the newspaper.

EXT. MONTEVIDEO FLEA MARKET - EVENING

Jun and Sebastian have late lunch and watching the street tango dancers.

EXT. BUS STATION, MONTEVIDEO - DAY

SEBASTIAN

I'm going back to B.A. You stay here. Be good.

JUN

See you in 5 days.

SEBASTIAN

Next time you can go to Chile. It's further, but it's worth the trip. Bye.

Jun waves goodbye.

As Sebastian boards the bus, he signals to Jun to cut his hair.

Jun gives thumbs up.

INT. DANCE STUDIO IN MONTEVIDEO - DAY

Jun learns to tango. Maestro changes partners for him.

INT. VILLA DE TANGO - DAY

Jun teaches basic tango steps using mixture of English and Spanish. He has a new haircut, very much shorter and with new color - dark mocha. A little wavy, airy and shaggy.

On the desk, there are English-Spanish and Japanese-Spanish dictionaries.

RECEPTION

Sebastian gives Jun his pay. He points out that Jun has good looking hair.

INT. VILLA DE TANGO - DAY

Jun has lesson with Nico. Nico's eyes are locked on Jun.

THESE WORDS APPEAR: 2 MONTHS LATER

EXT. SANTIAGO, CHILE - DAY

Jun arrives in the neighboring country.

INT. DANCE STUDIO, SANTIAGO - DAY

Jun knocks on the door, an old man about 70 years of age opens it.

The old man is the dance instructor. He gives instructions to Jun as Jun dances with a female partner.

INT. ALFONSO'S HOME - NIGHT

JUN'S BEDROOM

Jun lies on his bed.

ALFONSO (O.S)
Dinner time!

Jun runs down the stairs.

DINING ROOM

The neighbors are at the dining table. Laura catches Jun's appearance.

LAURA
Hola.

JUN
When did you return?

LAURA
I'm surprised you are still here.
Having fun?

JUN
A little.

LIVING ROOM

After dinner, tango music is played. Alfonso and his visiting neighbors dance.

Jun puffs a cigarette at the balcony.

Laura walks to him.

LAURA
What have you been doing?

JUN
Your voluntary job looks more like
a permanent job.

LAURA
After New Zealand, I went to
Vietnam and The Philippines.

JUN
The world needs you... Wanna dance?

LAURA
With you?

JUN
Who else? That sumo?

Laura gives Jun a light hit on his chest, he grabs her hand firmly.

JUN (CONT'D)
Dance with me.

LAURA
Are you sure?

Their eyes are locked.

INT. VILLA DE TANGO - NIGHT

Nico sits at a corner of the dance studio and jabs himself.

Sebastian walks in and sits besides him.

SEBASTIAN (CONT'D)
Don't you wanna rule the world with
your tango?

NICO
Tango will still have it's future
without me. He's good, isn't he?

SEBASTIAN
Both of you are different in style
and story. No one is better than
(MORE)

SEBASTIAN
the other. But thanks for coaching.
You can be nice if you want to.

Sebastian leaves the studio but turns back.

SEBASTIAN (CONT'D)
Don't forget how you got here!

Sebastian closes the door behind him.

Nico is left alone to ponder with his cigar.

EXT. PARK NEAR CASA ROSADA - DAY

Laura sits on a bench at the park.

Jun's POV:

A dog-walker passes by. 6 dogs are barking loudly and almost get tangled up.

That tickles Laura.

BACK TO SCENE

JUN (O.S)
This is what I saw when I first met
you.

LAURA
(turns behind her)
I didn't get the dogs tangled up.

JUN
(sits beside her)
Heard from Nina, you are going away
again. Doko? (Where?)

LAURA
Turkey.

JUN
How many languages can you speak?

LAURA
Quite a few, but not without
grammatical error.

JUN
Is it important to you?... Your
voluntary job.

LAURA
Not important, but I enjoyed.

JUN
You enjoy doing something not important?

LAURA
What are you uttering?

JUN
You never get tired doing things not important for yourself?

LAURA
(stands)
Don't beat around the bush.

JUN
(stands)
All the things you've done for me, why are you doing it?

LAURA
That's -- because I wanna help.

JUN
You wanna help? The dance that night... a voluntary job too?

LAURA
I wanna see how much you've improved.

JUN
(walks closer to Laura)
What else?

LAURA
Look... what's important to you now is to do what you came here to do. Then you return to Japan with a better prospect.

JUN
Return to Japan? You can't wait for me to go huh? This is the second time you've said it.

LAURA
Isn't there where you belong?

JUN
We don't belong to the same place?

INT. JUN'S BEDROOM - NIGHT

Jun tosses the keys onto the bedside table almost hitting the sumo. He takes a deep breath and sits on the bed.

Jun's POV:

Sumo figurine.

BACK TO SCENE

He falls back on the bed and closes his eyes.

INT. MILONGA HALL - NIGHT

Alfonso, Yanina and Jun are at a table with a waiter serving red wine.

Jun stares into space.

ALFONSO
Would you like to dance with Nina?

JUN
(startles)
Can I?

YANINA
I'll be glad.

Jun brings Yanina to the dance floor.

Alfonso is delighted.

Yanina moves to Jun's clear lead however, Jun's eyes are not focus on Yanina.

Jun kisses Yanina after the dance.

YANINA
You are a good leader.

Both back to their seats.

ALFONSO
I like the way you both dance.

JUN
 (sipping wine)
 You have a beautiful wife.

Yanina excuses herself to the washroom.

ALFONSO
 You know in tango, women always are
 the highlights. Everyone looks at
 them. The gown, the hair, the
 accessories, the shoes, the bosom,
 the figure... Everything! But
 nobody pays attention to the men.

JUN
 Are you jealous?

ALFONSO
 You must change that.

JUN
 Me?

ALFONSO
 Yes, you! Mesmerize the women.
 Tantalize the men.
 (eyes full of intensity)
 Jun... Dance to the feelings that
 words can't speak! That girl in
 red, I don't think she speaks
 English. Go get her.

Jun puffs his last bit of cigarette, takes another sip of
 red wine, gets up and gives a light tap on Alfonso's
 shoulder.

Jun walks to the opposite table, the girl in red is waiting
 anxiously. Jun stretches out his hand, the girl eagerly
 accepts. Both are on the dance floor.

Jun gives her a slow walk. She has broad smile.

JUN
 (in Spanish, subtitled)
 What's your name?

GIRL IN RED
 MARIANNA.

JUN
 Anna?

She is 5'4" in height. She rests her head on Jun's chest.
 She closes her eyes and feels the movements from Jun's body.

The dance ends, Jun leads Anna back to her seat.

MARIANNA
(in Spanish, subtitled)
Where are you from?

JUN
(in Spanish, subtitled)
Here, Buenos Aires.

Jun gives a quirky smile and returns to his seat.

ALFONSO
Well done... Cheers!

INT. MARIANNA'S HOME - MUCH LATER

Jun and Marianna exchange kisses on her bed.

MORNING

Jun wakes up.

MARIANNA
(in Spanish, subtitled)
I had a great night.

JUN
(in Spanish, subtitled)
I should go.

He gets up from the bed.

MARIANNA
(holds his hand)
(in Spanish, subtitled)
Please stay.

Jun takes his clothes and walks out.

INT. VILLA DE TANGO - DAY

A guy in his 30s walks into the studio. Shaven head with stubble.

SEBASTIAN
LIONEL?

LIONEL
(in Spanish, subtitled)
Where is Nico???

SEBASTIAN
 (in Spanish, subtitled)
 He's not here.

LIONEL
 (in Spanish, subtitled)
 Tell him, I'm not gonna let him
 off!

SEBASTIAN
 (in Spanish, subtitled)
 Cool down.

LIONEL
 (grabs Sebastian's tie)
 (in Spanish, subtitled)
 No more warning is given!!!

Jun walks into the studio.

LIONEL (CONT'D)
 (to Sebastian)
 (in Spanish, subtitled)
 Tell him, our scores are not
 settled.

Lionel leaves.

JUN
 Are you alright? Who is he?

SEBASTIAN
 Don't worry about it! Oh yes...
 where will you be going this time?
 Nico is having a performance in
 Caracas.

JUN
 That's too far.

SEBASTIAN
 Maybe Rio?

JUN
 I doubt they have tango.

SEBASTIAN
 Samba girls are fun.

JUN
 I know, Galapagos Island.

SEBASTIAN
 You wanna tango with the 200
 year-old tortoise?

JUN
 Maybe.

ROOFTOP OF VILLA DE TANGO

Jun sits on the floor and puffs his cigarette, deep in thoughts.

Sebastian holds 2 paper cups of coffee, has an unlit cigarette between his lips and walks to Jun.

SEBASTIAN
 Hey...
 (gives Jun the cup of coffee)
 Thinking of the tortoises?
 (pulls a chair nearby and sits
 near to Jun)
 What's wrong?

JUN
 Have you been rejected?

SEBASTIAN
 (lighting up the cigarette)
 In what way? Career? Relationship?
 Actually... what happened to you
 before you came here?

JUN
 Nothing much. Everything went as I
 planned.

SEBASTIAN
 So... it starts here?

JUN
 Not exactly... I just realized that
 life can be messy. Who's that guy?

SEBASTIAN
 Speaking of messy... He is Nico's
 mess.

JUN
 Nico stole his girlfriend?

SEBASTIAN
 Could be.

JUN

Nico is a charming guy.

SEBASTIAN

He wasn't born charming. He was being bullied when he was younger, scores zero in school. He swears he'll conquer the world one day.

JUN

He's doing it with his tango.

SEBASTIAN

The only thing he does best. It's his soul, can't afford to lose it.

JUN

So he's been rejected?

SEBASTIAN

Many rejections. First rejection, you defend, second rejection, you protest, third rejection, you retaliate.

JUN

What happens after that?

SEBASTIAN

We will see.

Jun finishes his coffee. Sebastian finishes off his last bit of cigarette.

SEBASTIAN (CONT'D)

(walks back to the studio)

Enjoy your dance with the tortoises.

Jun smirks and squashes the paper cup.

EXT. LIMA, PERU - DAY

Jun looks for his hotel.

Noisy motorcycles, bells ringing on bicycles, people shouting for their goods to sell, a messy street.

INT. HOTEL LIMA - CONTINUOUS

JUN
(in Spanish, subtitled)
Hello, Check-in.

2ND FLOOR

A young Peruvian girl shows Jun his room.

PERUVIAN GIRL
(in Spanish, subtitled)
Here it is and this is the key.

JUN
(in Spanish, subtitled)
Thank you.

PERUVIAN GIRL
(in Spanish, subtitled)
I'll bring you the towels later.
Bathroom is shared, just walk 2
doors ahead and turn right.

Jun nods.

She smiles seductively and leaves.

IN THE ROOM

It's small and dark. It has a small balcony. Scrapes of paint falling off is visible on the wall.

Jun opens the balcony door and sees all the hustles on the street.

INT. VILLA DE TANGO - NIGHT

SEBASTIAN
(points to the syringe that
Nico is holding)
Are you sure this is going to work?

NICO
Yes, so far so good, but too much
of this can put you to sleep.

SEBASTIAN
You can't sleep, you have classes
later.

NICO
Yes, yes. Don't worry. Where's Jun?

SEBASTIAN
Probably enjoying his dance with
some tortoises.

INT. JUN'S HOTEL ROOM, LIMA, PERU - NIGHT

The Peruvian girl is pressed against the door with her top
loosen. Jun and her exchange kisses. She ruffles his hair
and takes off his shirt.

INT. VILLA DE TANGO - DAY

A stunning brunette (35) walks in.

BRUNETTE GIRL
(in Spanish, subtitled)
Hello.

SEBASTIAN
(in Spanish, subtitled)
Hello, what can I do for you?

BRUNETTE GIRL
(in Spanish, subtitled)
I'm ISABEL VEGA.
(shows Sebastian a newspaper
ad)
You are hiring?

SEBASTIAN
(in Spanish, subtitled)
Yes, how good are you?

DANCE STUDIO

Nico dances with Isabel. Sebastian watches on.

NICO
(in Spanish, subtitled)
Good, very good. She's hired.

SEBASTIAN
(in Spanish, subtitled)
You'll take over Jun's classes.

ISABEL
(in Spanish, subtitled)
Jun? Who is he?

INT. TANGO BAR LA PAZ, BOLIVIA - NIGHT

Jun smokes, drinks, plays finger games and darts with the locals.

He tangos with a few pretty girls. Some guys look on madly. Onlookers film the dance.

INT. ALFONSO'S HOME - NIGHT

YANINA

Jun is not back? Did he call?

ALFONSO

Nope, he's young and energetic. Let him do what he wants. He will be back.

YANINA

I hope he is well outside. I treat him as my son.

Yanina drops a glass and clutches her abdomen.

ALFONSO (CONT'D)

Are you alright?

YANINA

It's getting painful lately.

ALFONSO

We should go to the doctor.

YANINA

Let me just rest.

BEDROOM

YANINA

If only one of our son comes back, I'll be as happy.

ALFONSO

Don't talk about it. Get some rest.

Yanina lies on the bed.

YANINA

We both have nothing. Do you think Jun will like this house?

ALFONSO

Are you sure you wanna do this? I didn't know you have such affection for him.

YANINA

Not until the dance. He's a good kid but I think something is troubling him. He should be the same age as Carlos.

ALFONSO

Carlos is long gone... Juan and Carlos are long gone.

EXT. OPEN AIR MILONGA, BOGOTA, COLOMBIA - NIGHT

Jun tangos with a sexy local girl. She leans backward as Jun caresses her chest. Loud applause is given.

Jun has his hands on some of the local musical instruments.

INT. VILLA DE TANGO, RECEPTION - DAY

Heidi and Nico are present.

SEBASTIAN

Would the both of you like to participate in the National Tango competition?

HEIDI

(in Spanish, subtitled)

Of course. I have not been in the center of attractions lately.

NICO

(to Heidi)

(in Spanish, subtitled)

Yes, you have. You have the loudest applause in milonga.

HEIDI

(in Spanish, subtitled)

That's not what I want. Lately there's no invitations for public performances. What happened?

NICO

(in Spanish, subtitled)

The one in Caracas was canceled due to riot.

HEIDI
 (in Spanish, subtitled)
 Besides that...

SEBASTIAN
 Alright, alright, let's cool it
 down.

Isabel walks towards the reception area.

ISABEL
 (in Spanish, subtitled)
 I heard about the competition.

SEBASTIAN
 (in Spanish, subtitled)
 You can do it with Jun.

ISABEL
 (in Spanish, subtitled)
 You guys have been speaking of him,
 but I haven't seen him at all.

NICO
 You have been paying him too well.
 He is growing wings.

SEBASTIAN
 He'll definitely be back.
 (to Isabel)
 Study English, Jun is not very good
 at Spanish.

EXT. RIVER BANK OF ASUNCION, PARAGUAY - DAY

Jun tangoes with a woman about 60 years of age.

Dance ends, she gives him a peck on his cheek and takes out
 some notes to put in his hat. Onlookers give their
 contributions too.

Jun winks at the old stall owner. He sits there playing
 records for the dance. He's about 80 plus. As he smiles,
 some teeth are missing.

Another lady in her 70s comes forward eagerly. Jun stretches
 out his hat for the lady to offer some small notes... she
 puts in PYG100,000mil. She is overwhelmed when Jun takes her
 hand.

Onlookers take snapshots of the dance.

INT. CAFE AT ASUNCION - LATER

Jun walks into the cafe with his hat.

The stall owner waits with a cup of espresso. He takes a sip.

Jun pours out the money from his hat. Both men grin.

Jun splits the money. He takes his share and leaves the stall owner gazes at the PYG100,000mil.

INT. ALFONSO'S HOME, SAN TELMO - DAY

Alfonso reads newspaper. At the bottom corner, a small article reads:

(in Spanish, subtitled)

"A foreigner tangos with many pretty sexy ladies all over South America, even a 70 year-old lady can't resist his charms. Paid PYG100,000mil for a dance at the flea market, is this worth? The onlookers were mesmerized too."

Alfonso squints his eyes to see the picture attached. He looks for his glasses.

Yanina walks into the kitchen.

YANINA

What's the matter with you?

ALFONSO

Nina, Nina... Come here... Look at this.

She reads the article.

YANINA

I bet she must be very happy.

ALFONSO

Look at the picture. Looks like Jun.

YANINA (CONT'D)

I'm not sure... Can it be? I'm surprised. Our SON is famous!

ALFONSO

Yes! Oh Yes! I hope it's Jun... I hope it's really Jun!

INT. VILLA DE TANGO - DAY

Nico thumps a newspaper on Sebastian's desk.

NICO

Do you think this is him?

The newspaper is flipped open to the small article at the bottom page.

SEBASTIAN

No...

(pointing to a picture of a
Japanese man on the paper of
the bigger article)

Jun doesn't look like this.

NICO

No! This one.

SEBASTIAN

Come on Nico, it can't be 100% him.
There are so many Asian tourists in
South America. Why bother?

NICO

You better get him back soon. I'm
not interested in relieving his
classes.

SEBASTIAN

He will be back when he's back.

NICO

Call him! Doesn't he have a phone?

SEBASTIAN

Only his Japanese's one.

NICO

Email?

Sebastian shakes his head. Nico kicks the reception desk.

INT. TAXI, BUENOS AIRES - NIGHT

Jun returns to B.A. He stares blankly out of the window.

INT. ALFONSO'S HOME - CONTINUOUS

Jun walks into the empty house.

JUN'S ROOM

He dumps his backpack on the couch and lies flat on his chest on the bed and falls asleep.

INT. ALFONSO'S HOME - MORNING

Jun runs down the stairs.

ALFONSO
Oh! You are back...

JUN
Sorry for not calling.

ALFONSO
It's alright. So long you are safe.
How's your holiday?

Jun gives Alfonso a cheeky look, points to the light brown suit with knitted vest that Alfonso is wearing.

ALFONSO (CONT'D)
Huh? This one?

JUN
Going on a date?

ALFONSO
It's a date alright. Date with the doctor that is...

JUN
Doctor?

Yanina emerges behind Jun.

YANINA
Jun! You are finally back.

JUN
(gives her a kiss)
Yes, sorry for not calling.

YANINA
I'm so worried.

JUN
You shouldn't have.

YANINA
You are like my son. I've lost 2, I
don't wanna lose another one.

A beat.

ALFONSO
Ah... I've made some hot chocolate.
Jun, help yourself. I'm bringing
Nina to the doctor. See ya tonight.

Jun waves goodbye. His eyes are uneasy.

INT. VILLA DE TANGO - DAY

RECEPTION DESK

Jun walks in.

Isabel stands at the desk.

Both eyes are locked.

He walks over to the reception desk.

JUN
Are you new?

ISABEL
(in Spanish, subtitled)
I don't speak English.

JUN
(in Japanese, subtitled)
I don't speak Spanish.

Sebastian stands behind Jun, facing Isabel's POV:

JUN (CONT'D)
(in Japanese, subtitled)
Maybe we should check out the new
hotel tonight?

BACK TO SCENE

A strong pat on Jun's head.

SEBASTIAN
Don't you make fun of her.

JUN
Your wife?

SEBASTIAN
I hire her to relieve your classes.
She's Isabel.
(to Isabel)
He's Jun.

JUN
(bows in Japanese cultural
manner)
Hajimemashite, yoroshiku onegai
shimasu (Nice to meet you for the
first time, please show me your
guidance).

SEBASTIAN
Jun!

JUN
OK, OK...
(in Spanish, subtitled)
I'm Jun, nice to meet you.

ISABEL
(in Spanish, subtitled)
Isabel Vega, nice to meet you.

JUN
(whispers to Sebastian)
I don't think she likes me.

Jun giggles.

JUN (CONT'D)
(to Isabel)
(in Japanese, subtitled)
See ya later.

Jun walks into the studio.

ISABEL
(in Spanish, subtitled)
So he is Jun. The one you are
pairing me with.

SEBASTIAN
(in Spanish, subtitled)
Yes, but he wasn't like this
before.

ISABEL
 (in Spanish, subtitled)
 This is what South America has
 taught him.

INT. VILLA DE TANGO - DAY

DANCE STUDIO

Jun slurps his cup noodles in front of Isabel.

JUN
 You see this? This is RAMEN,
 Japanese spaghetti. My friend in
 Japan sent it to me.

ISABEL
 (in Spanish, subtitled)
 Get away from me.

JUN
 It's miso. Do you know miso? Bean
 paste.

ISABEL
 (in Spanish, subtitled)
 I don't know what you are talking
 about.

Isabel takes out a packet of sandwich from her bag.

Sebastian comes into the studio.

SEBASTIAN
 (in Spanish, subtitled)
 No eating in the studio.

JUN
 Sumimasen (I'm sorry).
 (to Isabel)
 Shall we go to the rooftop?

Jun takes his cup noodles and a pair of wooden chopsticks on
 the right hand and coffee on his left.

Isabel follows.

ROOFTOP

Jun sits on the floor and puts the cup of coffee beside him.

Isabel sits on the chair near him.

ISABEL
 (in Spanish, subtitled)
 You understood Spanish, don't you?

JUN
 You understood English, don't you?

Isabel keeps quiet.

JUN (CONT'D)
 Our ramen must be eaten with
 chopsticks! It's different from
 spaghetti. Say Ra-Men.

ISABEL
 Ra-men.

JUN
 Sou sou (That's right, that's
 right).
 (shows her the chopsticks)
 Ha-shi.

ISABEL
 Ha-shi.

JUN
 Bien. (Good in Spanish)

ISABEL
 Ah...

JUN
 Nani? (What in Japanese)

ISABEL
 Nada. (Nothing in Spanish)

JUN
 (mixing up Japanese and
 Spanish)
 Nani nada?

Jun licks the cup of the cup noodles, looks curiously at Isabel. She remains silent and observes Jun as the wind blows his wavy hair back and forth.

JUN (CONT'D)
 Kohii? (Coffee)

ISABEL
 Cafe.

JUN
Ko-hii...

ISABEL
Ca-fe!!!

Jun stands and walks closer to Isabel.

JUN
(signals coffee is for her)
(in Japanese, subtitled)
Please.

Isabel takes the cup.

ISABEL
(in Spanish, subtitled)
We are kissing through this cup.

JUN
Huh?

Jun takes out a cigarette.

Isabel still has her eyes locked on Jun.

Jun offers her a cigarette from the cigarette pack. She walks very close to him. She takes the cigarette from Jun's lips and traces it with her red lipstick. She puts the cigarette back to Jun's lips.

ISABEL
(in Spanish, subtitled)
Thanks for the coffee. It's cold
here, I'm going back.

Her hand runs through Jun's shoulder down to his chest.

She walks away.

Jun is left to admire the skyline of Buenos Aires.

INT. MILONGA HALL - NIGHT

Sebastian, Isabel and Jun are seated at a the table.

Sebastian goes around greeting everyone.

JUN (CONT'D)
(in Spanish, subtitled)
Shall we dance?

ISABEL
 (in Spanish, subtitled)
 Me and you?

Both are on the dance floor and their eyes are locked at each other. Isabel follow Jun's lead gracefully.

Sebastian's POV:

Jun slips his hand off Isabel's back and lands on her bottom.

She gives his hand a hard tap.

His hand is up on her back but slips down on her bottom again.

Isabel pushes him and walks away.

Jun chases after and catches her arm. He gently kisses her on her red lipstick. He holds her and both continue to dance.

BACK TO SCENE

INT. VILLA DE TANGO - DAY

Jun waves goodbye to the students.

Nico storms in.

NICO
 Finally you are back!!!

JUN
 What's your problem?

NICO
 I don't have a problem. You have a problem.

Sebastian enters to interrupt.

Isabel passes by the studio and eavesdrops.

NICO (CONT'D)
 (ignores Sebastian)
 What is your problem? Going around South America, dancing with all the girls?

JUN

What's wrong with that? Tango is a man-woman thing. Can't dance with 2 men.

SEBASTIAN

You can't be sure it's Jun.

NICO

He just admitted it, didn't he? MONACO saw it.

JUN

Monaco?

NICO

A friend of mine.

JUN

Ah... so there's a human called Monaco. I thought it's a name of a country.

NICO

It's not funny!!! What are your intentions?

JUN

I just wanna dance tango.

NICO

You are NOT going to the competition!

JUN

What competition?

SEBASTIAN

There's a National Tango Competition.

NICO

Concern no more. Only the professionals are going. Street dancers like you are not qualified.

JUN

What's wrong with dancing on the street???

Sebastian intervenes the 'almost fight' situation.

Nico storms out.

JUN (CONT'D)
 What's wrong with him???

SEBASTIAN
 I'll talk to him. Stay cool
 alright?

Sebastian hurries out of the studio and Isabel still stands there.

Jun walks towards Isabel.

JUN
 Do you understand what is going on?

She nods.

ISABEL
 Are you OK?

JUN
 You speak English?!

ISABEL
 (hits Jun on his chest)
 Are you OK?

JUN
 I'm OK but I'll be better if you
 give me a kiss.

INT. NICO'S HOME - NIGHT

Door closes with a loud slam.

HEIDI
 (in Spanish, subtitled)
 What's wrong with you?

NICO
 (in Spanish, subtitled)
 Nothing to do with you!!!

HEIDI
 (in Spanish, subtitled)
 Of course it has. Look at our
 situation now, if this goes on, I'm
 changing my partner. How much can I
 earn by teaching those bunch of
 crap?!

NICO
(in Spanish, subtitled)
Jun is getting popular.

HEIDI
(in Spanish, subtitled)
You think he is a threat?

NICO
(in Spanish, subtitled)
How could that be possible?

HEIDI
(in Spanish, subtitled)
Take a look at yourself! I'm not
going to die with you.

Heidi walks out of the house.

Nico throws a cushion and it hits a photo frame with Nico's
dance champion photo in it.

INT. VILLA DE TANGO - NIGHT

Jun and Isabel coach a group of teenagers. 5 girls and 5
boys.

Students leave at the end of lesson.

Jun sits and takes a sip from a plastic cup. Isabel sits
beside him. She's wearing a beautiful long black dress.

JUN
(in Spanish, subtitled)
Are you sure we are going for the
competition?

ISABEL
Very well. You speak Spanish very
well.

JUN
You speak good English too... I'm
asking you, are we really going for
the competition?

ISABEL
Sebastian said so.

Isabel tickles his sideburns.

He flaps her hand away. Isabel chuckles. She stands but
falls back to her seat.

Jun steps on her long dress. She gives Jun a disgusted look and that tickles Jun.

INT. VILLA DE TANGO - DAY

Sebastian knocks on the door of the dance studio. He opens it without waiting for an answer.

Nico jabs himself.

SEBASTIAN
Heidi called me.

NICO
She wouldn't stop complaining.

SEBASTIAN
She's worried.

NICO
For herself. I've worked so hard
for 30 years, how can I lose it to
him just like that?

SEBASTIAN
Go sort things out with Lionel, it
should be fine. It's not Jun.

NICO
Lionel, Lionel, Lionel!!!

INT. TANGO BAR - NIGHT

Crowded.

JUN
Salud!!!

The crowd cheers.

JUN (CONT'D)
I can't sing in Spanish, I'll sing
in Japanese.

Jun takes the guitar from the guitar player and takes center stage. He strums the guitar and sings. Everyone cheers to his strong deep voice. Isabel smiles and admires him from the bar counter.

LATER

Jun and Isabel tango.

ISABEL
You are a little drunk.

JUN
(whispers)
Don't talk... Just follow.

Jun gently pushes Isabel's head to rest on his shoulder.
Isabel closes her eyes and moves to Jun's lead.

INT. ISABEL'S ROOM - NIGHT

Jun lies on Isabel's bed.

'Spanish-English' dictionary and 'Japanese Phrase Book' are
on the bedside table.

Isabel dabs hot towel on Jun's face. He holds her hand and
touches her face.

She smiles at him.

INT. ALFONSO'S HOME - DAY

Jun walks into the living room.

Alfonso uses a stick to 'whack' the air.

JUN
What are you doing???

ALFONSO
You were not home last night. Tell
papa where did you go?

Yanina laughs hard.

JUN
Papa???

ALFONSO
I'm serious!

Jun and Yanina catch their breath.

ALFONSO (CONT'D)
Hey hey hey... Stop laughing, Laura
sent you a letter.

Alfonso hands Jun a letter with Turkish stamp on the
envelope.

Jun stares blankly at the letter.

ALFONSO (CONT'D)
What's the matter?

JUN'S BEDROOM

Jun places the letter near the sumo figurine and sits on the bed.

INT. VILLA DE TANGO - DAY

RECEPTION AREA

A receding hairline man stands at about 5'6", in suits, carries a briefcase and a tablet walks towards Sebastian.

SEBASTIAN
Monaco?

MONACO
(in Spanish, subtitled)
Hello.

SEBASTIAN
(in Spanish, subtitled)
Looking for Nico?

MONACO
(in Spanish, subtitled)
Yes, please pass a message to him.

Nico walks towards the reception area.

NICO
(in Spanish, subtitled)
You don't even wanna see me? You call yourself a friend of mine?

MONACO
(in Spanish, subtitled)
Agent to be exact.

NICO
(in Spanish, subtitled)
When is the next gig?

MONACO
(in Spanish, subtitled)
I'm here to tell you... I can't get jobs for you.

NICO
 (in Spanish, subtitled)
 What's the problem?

MONACO
 (in Spanish, subtitled)
 -- the audience wants something
 fresh. They wanna see someone new.

NICO
 (in Spanish, subtitled)
 They can't be getting tired of me!

MONACO
 (in Spanish, subtitled)
 As a matter of fact, they do. Many
 are asking for the YouTube guy.

SEBASTIAN
 (in Spanish, subtitled)
 YouTube guy?

MONACO
 (in Spanish, subtitled)
 Yes, someone posted on YouTube and
 has it's a hit with more than 1000
 likes a day. Here it is.

Monaco turns on his tablet and shows the video.

SEBASTIAN
 Jun?

MONACO
 (in Spanish, subtitled)
 You knew him?

SEBASTIAN
 (in Spanish, subtitled)
 He is our instructor.

MONACO
 (in Spanish, subtitled)
 Good! Get him to call me. I need to
 talk to him.

SEBASTIAN
 (in Spanish, subtitled)
 But he has a competition coming
 up...

MONACO
 (in Spanish, subtitled)
 Competition? He is going to
 compete? You are kidding me. He
 should be the judge!

NICO
 (in Spanish, subtitled)
 What's so good about him??

MONACO
 (in Spanish, subtitled)
 His dance has a story. Your story
 is long gone. Go find some new
 ones... Bye guys. Don't forget to
 call me!

Monaco leaves.

Nico kicks the reception desk.

SEBASTIAN
 Cool down Nico.

NICO
 How am I supposed to? How can our
 national treasure fall into a
 foreigner? He knows nothing about
 our tango!

SEBASTIAN
 Tell me honestly, what's going on
 between you and Lionel?

NICO
 I still don't believe Lionel has
 such authority!

SEBASTIAN
 Come to your senses Nico. Your dad
 messed up his life, you don't wanna
 follow his footsteps.

Nico walks off and slams the door behind him.

EXT./INT. ALFONSO'S HOME - NIGHT

Nico bangs the front door!

Jun is alone, makes hot drinks at the kitchen.

The wall calendar shows 30th June.

Nico continues to bang on the door.

Jun opens it. Nico storms in.

NICO
What took you so long?

JUN
Why are you here? Want some coffee?

NICO
No thanks... Why didn't you come
for class today?

Jun continues to be busy.

NICO (CONT'D)
I'm talking to you!!!

JUN
If you are not in a good mood,
please go home and rest. Don't come
barking here.

Jun walks up to his room.

Nico follows.

NICO
Who do you think you are?

Jun continues up the stairs.

NICO (CONT'D)
Talk to me!

JUN
What is there to talk?

NICO
Many things.

JUN'S BEDROOM

Jun sits on the couch.

JUN
You are barking here because I
ruined your reputation?

NICO
People are watching you dance now.

JUN

So you are outta business? There are more than thousands of tango dancers out there and you are accusing me for your downfall? This is so ridiculous, please don't make me laugh.

Nico grabs Jun's collar, pulls him up from the couch and pushes him against the wall.

NICO

You are laughing now because you are having good time. You took away mine, I'll take yours!

JUN

How?

Nico furiously kisses Jun's nape.

Jun pushes Nico away.

JUN (CONT'D)

You are crazy!!!

NICO

You know what, when I first saw you, you have my FULL attention!

JUN

Get out of here!!!

Nico pounces on Jun.

JUN (CONT'D)

Let me go!!! Get outta here!!!

Both fall and roll on the floor. After a few seconds, the fight stops.

Underneath Nico's coat, a syringe is jabbed into Jun's hand. Nico pulls it out slowly. The syringe is emptied.

Jun lies motionless on the floor.

Nico unbuttons Jun's shirt, caresses from the nape down and unbuckles Jun's belt.

MORNING

Jun lies on his bed. A thick blanket covers his body in the cold winter morning. He wakes up to the birds chirp.

He sits up in a drowsy state and discovers something amiss.

Jun's vague POV:

His clothes are scattered on the floor.

BACK TO SCENE

JUN

Isa?

Nico stands in front of Jun, topless with a white towel wraps from waist down.

NICO

We had fun last night.

JUN

Who?

NICO

We!!!

JUN

What did we do?

NICO

You are not required to be in action. I can get the job done.

JUN

What have you done to me?
(flings a pillow at Nico)
You bastard!!!

NICO

Hey hey hey... cool down... cool down...

Jun screams.

JUN

Get out!!! Get out!!!

NICO

Alright... alright...

Nico gathers his clothes and goes to the bathroom.

NICO (CONT'D, O.S)

You know what?... We can be the best couple!!!

Jun's POV:

A syringe on the coffee table.

BACK TO SCENE

Jun gets out of bed, strong wind blows his messy hair. He shivers and picks up his shirt from the floor. He puts in on while walking towards the coffee table.

NICO (O.S)

Maybe we can set a new rule that
both men can do tango. Then we'll
be famous.

Jun picks up the syringe.

NICO (CONT'D)

(comes out from bathroom)
Ever since I saw you at the
milonga...

Jun turns and shows the syringe to Nico.

NICO (CONT'D)

Don't worry, you were moving a lot.
It's just stabilizer, approved by
doctor.

JUN

You carry this all the time?

NICO

It's quite handy. A small amount
will do the job.

JUN

I don't think you put a small
amount on me.

Jun thumps the syringe on the coffee table, trudges to the bed and sits at the edge.

NICO

I'm sorry for the overdose. I think
you need a lot of rest. See you at
the studio.

Nico walks away.

Jun shakes his head in disbelief.

Nico returns.

NICO (CONT'D)
By the way, I love the color of
your hair.

JUN
Get lost!!!

Nico scurries off.

Jun slides down from the edge of the bed to the floor.

INT. VILLA DE TANGO - DAY

ISABEL
Is Jun here? I thought he wanted to
discuss about the competition.

SEBASTIAN
Is that necessary? The movements
come so naturally for both of you.

ISABEL
Please stop teasing us.

SEBASTIAN
But last night...

EXT./INT. ALFONSO'S HOME - LATER

Isabel arrives in a taxi.

She rings the doorbell but the front door isn't lock. She
walks in.

ISABEL
Jun?

Isabel walks to the kitchen passes by the quiet living room.

She goes up the stairs and calls out to him.

The bedroom door is ajar. She walks in.

Jun still sits at the same position. Half asleep. His long
fringe covers his eyes and his shirt's collar is pulled up
high to cover his cold face.

ISABEL (CONT'D)
Jun! Wake up... Why are you not
wearing anything?

She takes the thick blanket and covers him.

She closes the window and kneels in front of him.

ISABEL (CONT'D)
Jun... What happened?

She shakes him hard.

Jun awakes from her frantic voice.

JUN
-- Nothing.

Jun climbs up to the bed and continues to sleep.

ISABEL
Talk to me!!!

Jun continues his slumber.

KITCHEN

Isabel prepares dinner. She brings it to Jun.

JUN'S BEDROOM

ISABEL
Jun... dinner is ready... Eat
something please.

Isabel screams and pushes him very hard.

Jun sits up on the bed.

ISABEL (CONT'D)
Take a hot shower and have your
dinner.

BATHROOM

Jun turns on the hot shower, the water pours from head to
toes.

FLASHBACK TO:

INT. JUN'S BEDROOM - NIGHT

Jun lies on the floor, not moving. Nico caresses his (Jun)
chest with hands busy unbuckles the belt. Nico takes off his
own clothes and drags Jun to the bed. Jun is lying face
down, Nico smiles and takes off Jun's clothes.

BACK TO PRESENT

He stands underneath the shower as it continues to pour. He breathes heavily.

Isabel knocks hard on the bathroom door.

ISABEL
Jun! Are you done? The food is getting cold.

Jun comes out with a towel wrapping around his shoulder. His hair is dripping wet.

ISABEL (CONT'D)
Where are your clothes?... Let me bring them to you.

Jun leans against the wall outside the bathroom. Isabel looks for clothes at the wardrobe. Jun sleeps again.

ISABEL (CONT'D)
Jun!!!

Jun startles.

ISABEL (CONT'D)
Wear this... Dry your hair.

She uses the towel on him to dry his hair.

JUN
(flaps her off, in weak voice)
You are like my mother.

LATER

Jun sits on the couch with towel on his shoulders. Hair is partially wet.

ISABEL
I've made pasta for you.

Isabel watches him eat. Jun has pasta sauce at the edge of his lips. Isabel cleans it with her finger.

JUN
Don't touch me!

MUCH LATER

Jun sleeps on his bed.

Isabel washes the cooking utensils.

She goes to the bedroom and kneels beside the bed.

ISABEL
Do you like my pasta?

No response.

She covers Jun with a comforter... Kisses him... Turns off the lights and leaves.

Jun's POV:

Isabel gets in a taxi.

BACK TO SCENE

Jun looks on with teary eyes as the taxi goes off.

INT. ALFONSO'S HOME - DAY

Isabel cooks at the kitchen.

ISABEL
Do you want mushroom soup?

Jun channel surfs in the living room, doesn't reply.

Isabel goes to the living room and pulls his hair.

ISABEL (CONT'D)
Do you want mushroom soup?

JUN
How can you be such an angry cook?

ISABEL
Yes or no?

JUN
Anything.

ISABEL
Yes or no?

JUN
Yes...

She returns to the kitchen.

He goes up to his room.

OUTSIDE THE HOUSE

A taxi stops and alighting from it, are Yanina and Alfonso.

INSIDE THE HOUSE, KITCHEN

YANINA
(in Spanish, subtitled)
Hello. Are you Jun's friend?

ISABEL
(bows)
(in Spanish, subtitled)
Yes, I am. I'm Isabel.

ALFONSO
(in Spanish, subtitled)
You must have learned all the
Japanese customs from Jun.

Isabel kisses Yanina and Alfonso on the cheek.

YANINA
(in Spanish, subtitled)
Is Jun unwell?

ISABEL
(in Spanish, subtitled)
A little.

YANINA
(in Spanish, subtitled)
Let me go see him.

JUN'S BEDROOM

Jun smokes at the window.

A knock on the door.

JUN
What do you want?

YANINA
It's me, my dear.

JUN
You are back?

YANINA
How are you?

Jun clears up the mess on the couch for Yanina to sit.

JUN

Not too good, not too bad. How's
your visit to your relatives?

YANINA

My body isn't doing very well, but
I enjoyed. You are not as sick as I
am right?

Jun keeps quiet.

YANINA (CONT'D)

I heard you are going for a
competition? Dance for me... If my
sons were alive, I would love to
see them dance with their wives.
You are my son too right?

JUN

Yes, mama.

Jun squats down to her knee level.

She ruffles his hair.

YANINA

Be good. Enjoy life. There won't be
enough time... I knew something is
troubling you from the way you
dance. Not sure if I have the
energy to go through this with you.
Whatever happened, stay true to
yourself, let it go and absorb new
things in life. We look to the
future, not the past... I have to
go back to my room.

JUN

Let me help you.

YANINA

It's OK. Do appreciate her cooking.

Yanina walks to her room.

Jun stands at door watches Yanina as she enters her room.

Alfonso comes up the stairs with the luggage.

ALFONSO

Son?

JUN

Papa...

ALFONSO

You are cheeky! There's a woman cooking for you.

JUN

You have a woman who cooks for you too.

ALFONSO

Well done to us.

Jun smiles to Alfonso's statement.

Isabel comes up the stairs.

ISABEL

Finally, you are smiling! Your meal is ready.

She carries a tray. On it, there's mushroom soup, pasta, small bites of sandwiches and a cup of coffee with 2 sugar cubes neatly place on a saucer plate and milk.

Jun smirks.

BALCONY AT THE LIVING ROOM - MUCH LATER

Alfonso sits on his rocking chair, looks up to the dark sky and takes a puff from his pipe.

Jun joins in with a cigarette.

JUN

How's the woman who cooks for you?

ALFONSO

I'm losing her soon.

Both men gaze to the dark cloudy sky.

INT. SAO PAULO'S AIRPORT, TERMINAL BUILDING - DAY

Very crowded airport. People knocks against each other.

JUN

Who suggested to come here?

ISABEL
Of course it's papa's. He knows
your visa is due.

JUN
He's not your papa.

ISABEL
He is your papa.

ALFONSO
Yeah... I'm everybody's papa! Let's
go.

Isabel holds Jun's arm and walks intimately.
Jun pushes her away but she sticks like glue.

INT. TANGO BAR, SAO PAULO - NIGHT

ISABEL
Papa is smart, he found tango in
Brazil.

JUN
Papa, papa... will you stop that?

ISABEL
It's so loving. Look at papa and
mama dancing together... How I wish
I could do that when I'm old.

JUN
Then find yourself a man.

ISABEL
Aren't you a man?

Jun lights up a cigarette.

Isabel takes his cigarette and traces her red lipstick on
it.

Jun snatches it back.

ISABEL
Shall we dance?

A young man invites Isabel for a dance.

ISABEL (CONT'D)
 (to the young man)
 I'm sorry.

JUN
 You shouldn't reject. He is good
 looking. He is embarrassed by you.

ISABEL
 I'm embarrassed by you. Dance with
 me!

She pulls Jun to the dance floor, takes his hand and gets
 ready for the first step.

ISABEL (CONT'D)
 I'll wait for you. Whenever you are
 ready.

Both stand there motionless, other dancers bump onto them.

Isabel continues to wait.

JUN
 I... I can't do it.

ISABEL
 Just take one step forward, move
 it...

Jun holds her tight and takes one step forward.

ISABEL (CONT'D)
 Ouch... you are stepping on me!!

JUN
 You are not moving!

ISABEL
 You didn't prepare me!

AT THE TABLE

ALFONSO
 What happened to the both of you?

JUN
 She doesn't know how to dance. So I
 just simply move her around.

Isabel gives Alfonso a 'fake' smile. She gives Jun a stern
 stare.

Jun gives her the 'what's your problem?' look.

INT. JUN'S BEDROOM - NIGHT

Jun stones on the floor in his room.

Isabel walks into the room and sits in front of Jun.

ISABEL

Tomorrow is the first round. We are supposed to dance as individual couple. We have not been rehearsing. Papa and mama are going. They told the neighbors too. What are we going to do? Jun... tell me, what happened that night when Nico came?

JUN

You are so annoying!!! Can you stop asking that question?

A beat.

JUN (CONT'D)

I'm sorry.

ISABEL

Doesn't matter. At least you are talking to me. I don't care what happened. I just want to love you. I came from a tiny village, so tiny, you can't even find it on the map. My parents owned a small restaurant and I am their only daughter but I gave up cooking. I came to Buenos Aires. I worked very hard for my tango. Then I met you. There's no way for me to go Japan to meet someone like you. God gave you to me. You are a gift. Jun... I want you, do you want me? Do you want me as much as I want you?

She leans onto Jun, her head is on his chest. He strokes her hair and hugs her.

JUN

(softly, almost whispering)
I want you.

Tears flow on her cheeks.

INT. DANCE HALL AND BACKSTAGE - DAY

Alfonso and Yanina look for seats.

Sebastian is 2 rows further front from Alfonso.

Crowded hall.

5 high-profile judges take their seats. 3 women and 2 men. They are between 30-60 years of age. On their desk, there's a LCD monitor, contestants information and marking sheets.

The announcer stands in the middles of the stage.

ANNOUNCER #2
(in Spanish, subtitled)
Good day everybody! Today is the
first preliminary round.

BACKSTAGE

ISABEL
I've submitted the music.

JUN
I hope we don't look like a fool
later.

ISABEL
We are the last one, we still have
time to rehearse.

JUN
What is there to rehearse now?...
What music did you submit?

DANCE HALL

ALFONSO
Do you think they can make it?

YANINA
Keep faith, keep faith!

ALFONSO
How could I when what I saw was the
disastrous dance at Sao Paulo.

Yanina gestures Alfonso to be quiet.

BACKSTAGE

All male dancers have their hair neatly gelled. Crystal studded shirts, accompanied by set of suits. Red, blue, green and all other colors.

Jun's hair is airy and shaggy, a little longer than before. He wears a white shirt with long sleeves rolled up, a pair of black pants and black leather shoes.

Isabel is in a baby blue dress, semi transparent with lace at the top with a high slit at the side. Her hair is tied to a low bun.

Jun sees a male dancer putting on powder on the face.

JUN

Tango is good. You can still dance when you are 50.

ISABEL

He's 35, he's the instructor from Manela Dance School.

JUN

Thir-ty... five?

ISABEL

We are next. The 20th contestants are finishing their performance.

JUN

21? Why so odd? We are so extra, aren't we?

ISABEL

Give me your lead. I'm all yours.

Jun and Isabel hear loud cheers from the audience and shouts of bravo to the 20th contestants at the end of the routine.

ANNOUNCER #2 (O.S)

(in Spanish, subtitled)

Next, we have an interesting couple. A Japanese and an Argentine combination. Let's see how our last contestants bring out the language of tango. Please welcome Jun Ida and Isabel Vega.

Jun is hesitant.

ISABEL

(whisper to Jun's ear)

We just go out and die.

Jun gives a fade smile. He holds her hand tight and walks out.

Alfonso claps as loud as he can, gestures to the audience beside him, that Jun is his son. Yanina cools Alfonso's excitement.

Jun and Isabel are on the dance floor.

ISABEL
(whispers)
Dance me your story.

JUN
(whispers)
You are not supposed to talk.

Isabel ruffles Jun's side hair and tucks it neatly behind his ears.

JUN (CONT'D)
(whispers)
Stop touching my hair.

ISABEL
(whispers)
Don't step on my foot.

Music 'TANGO X.T.C' by Joe Hisaishi is played.

The first twelve bars, both are motionless. Audience and judges question themselves.

Comes the 13th bar, Jun starts to walk.

Isabel follows. The sound of cello and Jun's steps are totally in sync.

FLASHBACK TO:

EXT. ROOFTOP OF VILLA DE TANGO

Isabel traces her red lipstick on Jun's cigarette.

BACK TO PRESENT

They look at each other with full of intensity with deep heavy breathing.

Isabel's thigh goes high to caress Jun. His arm supports her waist and slowly allows her to lean backward while he caresses her with his hand runs from her shoulder to the chest below her breast and to the waist.

FLASHBACK TO:

INT. MILONGA HALL - NIGHT

Jun dances with Isabel where his hand touches her bottom.

INT. ISABEL'S ROOM - NIGHT

Jun lies on Isabel's bed and both exchange kisses.

BACK TO PRESENT

Jun 'throws' Isabel on the floor, releases her on her own but slides to her side and catches her while she crouches in his arms.

FLASHBACK TO:

INT. JUN'S BEDROOM - DAY

Isabel sees Jun sitting half asleep and half naked on the bedroom floor.

The pasta she cooks.

INT. SAO PAULO - NIGHT

The disastrous dance.

INT. JUN'S BEDROOM - NIGHT

Both hug and say 'I want you'.

BACK TO PRESENT

After Isabel is turned back to face Jun, she puts her finger on Jun's lips.

He holds it and kisses it.

One of the male judge leans forward. Another lady judge is in tears.

Reporters' cameras click nonstop.

Some audience take out their smart phones and turn on You Tube and whisper among themselves.

Ending routine, Isabel is released on the floor.

Jun slides with both knees to hug her, tosses her up and catches her with his left hand and right hand touches her hair. His right hand brings her up on her feet and their faces meet each other.

A middle-aged male judge with receding hairline drops his pen. The female judge beside him is astonished.

Yanina is in tears and Alfonso can't close his jaws.

Sebastian is stunned.

The whole hall freezes.

A reporter shouts bravo and claps. The audience follows up.

The judges applaud. One of the male judge gives a standing ovation.

He sits down and talks to his fellow lady judge.

JUDGE

(in Spanish, subtitled)

This is only the first round. What will they be dancing for the second?

She shakes her head and continues to clap.

Jun and Isabel take a bow and go backstage.

INT. LOBBY AT THE DANCE HALL - LATER

Sebastian waits for Jun and Isabel.

JUN

Sorry to keep you waiting.

SEBASTIAN

Both of you had done my school proud. So this is the results for not rehearsing.

JUN

I'm sorry... I don't mean to...

SEBASTIAN

(interrupting)

It's alright, our students love it. Did you see them? They took 2 rows at the front... You only have eyes on Isabel.

ISABEL
I don't think he likes me. He's
throwing me everywhere.

JUN
You said I could do anything.

SEBASTIAN
Nico pulled out.

Jun looks away.

SEBASTIAN (CONT'D)
Heidi wanna break their
partnership.

ISABEL
That is why I don't see them.

SEBASTIAN
See you guys at the studio.
Congrats... Can't wait for the
second round.

Sebastian leaves.

ISABEL
Jun, are you alright?

INT. JUN'S BEDROOM - NIGHT

Isabel walks into the room.

JUN
How's mama?

ISABEL
She's asleep. She gets tired
easily.

JUN
Don't think she can hang on any
longer.

ISABEL
We must do a good second round for
her.

JUN
She'll take it as final.

A beat.

JUN (CONT'D)
Isa... I like your pasta.

ISABEL
Next time, I'll cook ramen.

JUN
I still want to live.

INT. VILLA DE TANGO - DAY

RECEPTION DESK

ISABEL
Class is over, where shall we go?

JUN
Where do you wanna go?

ISABEL
You wanna trim your messy hair?

Jun rolls his eyeballs up to 'see' his hair. He walks out of the studio.

Isabel chases after.

EXT. SUSHI RESTAURANT - EVENING

ISABEL
What is this place?

JUN
Sushi.

INT. SUSHI RESTAURANT - CONTINUOUS

Jun and Isabel sit at the counter seat.

The sushi are on the plates, run on the conveyor belt. Many locals eat at this place.

ISABEL
This is my first time here. Is this Buenos Aires?

Jun takes some pickled ginger.

JUN
Want some?

ISABEL
What's that?

JUN
Ginger... In Asia, we eat a lot of this. It keeps us warm and I heard it is good for woman after giving birth.

ISABEL
Giving birth?

JUN
Just take what you want.

ISABEL
I don't know what to take... What's yours?

JUN
Sake... I mean salmon.

ISABEL
But it looks raw...

JUN
It is raw... It's called sashimi.

At the opposite seat, a man is choked with tears, he drinks nonstop.

ISABEL
What happened to him?

JUN
He must have eaten wasabi... The green spice. Wanna taste?

Isabel smells it and coughs.

EXT. PARK NEAR CASA ROSADA - LATER

Jun and Isabel walk hand in hand.

ISABEL
I saw you were talking to the restaurant owner. What did you guys talk about?

JUN

He runs a salon upstairs. He's the only man in B.A that can do Japanese hair.

ISABEL

He can do everything?

JUN

Almost... anything Japanese.

Jun stops. He looks at the spot under the tree.

JUN (CONT'D)

It's been a year.

ISABEL

Really? Let's celebrate your anniversary.

JUN

We did... in Brazil where I stepped on your foot.

INT. VILLA DE TANGO - DAY

SEBASTIAN

Have you seen Jun? I need to talk to him!

ISABEL

What's the matter?

SEBASTIAN

Only he can save Nico.

EXT. SUSHI RESTAURANT - CONTINUOUS

A staff sees Isabel peeps through the glass door which hangs a 'Closed' sign.

STAFF

Can I help?

ISABEL

I'm looking for Jun. Is he here?

STAFF

Yes, he's with our boss. Please come in.

INT. SUSHI RESTAURANT - CONTINUOUS

STAFF (CONT'D)

They are upstairs. Please wait here. I'll inform them.

Isabel takes a 'tour' in the restaurant.

She sees many Japanese condiments and cup noodles on display.

She wanders to the kitchen.

5 kitchen staffs prepare food for the restaurant to open for dinner.

ISABEL

Sorry, I'm waiting for somebody.

KITCHEN STAFF

It's alright.

ISABEL

What are you doing?

KITCHEN STAFF

Ramen soup. This is dashi, the stock... soup base is miso. Try it.

ISABEL

Nice, how do you do it?

KITCHEN STAFF

For ramen, the soup is important. Miso is the easiest soup base, we use fermented bean.

(shows her the box of miso paste)

Another soup base is tonkotsu, we boil the pork bone for 3 days to get the taste.

JUN (O.S)

Are you thinking of working here?

Isabel quickly returns the spoon.

Jun's hair is slightly trimmed, not as messy and has changed to hazel brown.

JUN (CONT'D)

Or are you taking this recipe back to your parents? What's the tiny town call again?

ISABEL
Pilcaniyeu.

JUN
(to the kitchen staff)
Have you heard of this place?

Kitchen staffs shakes his head.

ISABEL
(to the kitchen staff)
Thanks for sharing with me.

JUN
Why are you here?

ISABEL
Who?

JUN
You!

Isabel's eyes are locked at Jun's new hairstyle.

ISABEL
-- Oh yes... Sebastian...

INT. VILLA DE TANGO - NIGHT

JUN (CONT'D)
What do you want? What's the hurry?

SEBASTIAN
Nico is arrested...

JUN
What do you propose?

SEBASTIAN
Is it true that night he was with
you?

JUN
What else did he say?

SEBASTIAN
Nothing much. Just said he went
over... I know you are enraged, but
c'mon Jun, think about justice.

JUN

So this is payback time? You should plead Lionel, isn't he's the one behind this? How many years will he get? 5 or 6 at most?

SEBASTIAN

Look, let bygones be bygones. It isn't fair for Nico to bear the false accusations. Your role is huge.

INT. DANCE HALL AND BACKSTAGE - NIGHT

BACKSTAGE

Isabel is in a red lace crystal-studded knee-length dress.

ISABEL

I hope your conversation with Sebastian will not affect our dance. Can you really save Nico by appearing at the court?

JUN

Tonight's topic isn't about them.

Jun is in full white, shirt with vest and coat, accompanied by white pants, shoes are white too but with black lace and sole. He meddles his red tie.

ISABEL

Too bad mama can't make it. But papa is having a party at home, he has all the neighbors over. He even bought a new TV.

JUN

He's more excited than we do... Maybe it's the last time for mama to appreciate tango.

ISABEL

Tonight is waltz.
(touching his vest)
I like this.

JUN

Stop touching, behave yourself...
What song did you summit?

Isabel whispers.

ISABEL
I found it in your room.

JUN
You have been touching my things
without official authorization.

ISABEL
Do I need it?

ANNOUNCER #3 (O.S)
(in Spanish, subtitled)
Now we welcome the last couple of
the night, Jun Ida and Isabel Vega.

ISABEL
Let's go.

Jun puts on his tie loosely around the unbuttoned collar.

DANCE FLOOR

Big shiny chandeliers lit up the dance floor, the same 5
judges are present.

Music 'THE WALTZ' by Joe Hisaishi is played.

Jun looks very unsettled. The short intro doesn't give him
much time to think.

Simple walk at the beginning.

FLASHBACK TO:

INT. JUN'S BEDROOM - NIGHT

The argument between Nico and Jun.

BACK TO PRESENT

Isabel does her embellishments gracefully.

FLASHBACK TO:

INT. JUN'S BEDROOM - NIGHT

Nico jabs the syringe into Jun's arm. Jun loses his defense.

BACK TO PRESENT

Jun dances to a more intense move. He takes off his tie and
loops it to Isabel's hand.

FLASHBACK TO:

INT. JUN'S BEDROOM - DAY

The morning after the night's incident. Jun is hypnompic.

BACK TO PRESENT

As the music structure becomes heavier, the dance becomes more emotional.

FLASHBACK TO:

INT. SUSHI RESTAURANT - EVENING

Jun feeds sushi to Isabel with chopsticks and she tries to hold a pair.

BACK TO PRESENT

Towards the end, Isabel kneels with the red tie lying on the floor. Jun slides with knees, picks up the tie and pulls it close to him until he and Isabel hug each other (both kneel).

INT. ALFONSO'S HOME - SAME NIGHT

Alfonso stands in ovation and cheers. Everyone in the house cheers.

Yanina sits on the couch, pale and silent. She smiles with tears in eyes and she 'dozes' off. The scarf she holds in her hands falls to the floor.

INT. DANCE HALL - CONTINUOUS

Jun and Isabel take their bow. Isabel smiles sweetly but Jun is cool about it.

The crowd, some on their feet, some remain seated but tremendous applause is given.

BACKSTAGE

JUN
How long we got to wait?

ISABEL

20 minutes? The marks from the first round will be added to determine the top 12 for semifinals.

JUN

I don't think we can make it.

ISABEL

I think my hair is messy.

JUN

You didn't tie it properly.

ISABEL

I'll go to the dressing room and fix it. You stay here.

Isabel walks away.

Jun stands awkwardly by himself. All other dancers glance and maybe whisper about him.

Jun walks out of the backstage holding room to get a drink at the water cooler.

Isabel sprints to him.

ISABEL

Jun! Mama... mama... she...

Isabel shows him the text in her mobile.

JUN

Let's go!!!

INT. HOSPITAL - LATER

Jun and Isabel run to the ward.

They open the door and see all crying neighbors. Alfonso sits beside the bed in silence.

Yanina lies on the bed with eyes close.

ALFONSO

She is happy... She is very happy.

EXT. CEMETERY - DAY

Sunny day.

Jun is in black suit and black tie. Isabel is in a black dress with a black hat.

Alfonso is in black suit with white shirt, knitted vest and a tie. He holds a brown A4 size envelope.

After the priest has done with the prayer, everyone offers a stalk of white rose.

Ceremony ends, everyone leaves. Isabel waits under a tree.

Jun and Alfonso stand at the tomb.

Alfonso arranges the stalks of flowers, Jun helps.

ALFONSO

I think she has found our sons...
This is for you.

Alfonso gives Jun the brown envelope.

Jun reads the document inside the envelope.

ALFONSO (CONT'D)

Me and Yanina have decided. Our
sons are gone and you came by. Take
good care of the house.

JUN

What? This is for real? What are
you going to do now?

ALFONSO

Nothing much... except continue to
love her. You know... I don't blame
the lost of my sons.

JUN

You don't?

ALFONSO

Everything happened for a reason. I
cherish Nina more after I've lost
them. Losing all my loved ones is
painful. But, I'll live with this
pain. This proves I'm living.

(points to Isabel who is on
her mobile)

She is hanging tight on you. The
emotions you have in your dance is

(MORE)

ALFONSO
 an unspoken language. Seems like
 you have a deep secret... but
 secret is good. Keep it here.
 (thumps the heart)
 It makes you a mysterious man.
 Let's go... You can come again
 other day.

Both men walk to the tree where Isabel waits.

ISABEL
 Sebastian called. He needs us at
 the studio.

ALFONSO
 You guys go ahead. I'll be fine.

INT. VILLA DE TANGO - LATER

JUN
 Looking for us?

SEBASTIAN
 Yes, 2 news. First, there are more
 than 50 registrations.

JUN
 Good business. What's the second?

SEBASTIAN
 Yup, we will be pretty busy. The
 second is... You guys made it to
 the semifinal but have been
 disqualified. They found out that
 Jun doesn't have a resident permit.

JUN
 You knew it all along that I can't
 participate.

SEBASTIAN
 But this is an opportunity to
 showcase your talent.

JUN
 So I am your 'plan' to keep this
 legacy.

SEBASTIAN
 Jun, I'm sorry to hear the passing
 of your... 'mama', but trust me, I
 (MORE)

SEBASTIAN
never have any ill intention for
having you here. All of us in Villa
De Tango benefit.

JUN
If Nico is in, I'm out.

SEBASTIAN
Don't be stubborn. He has helped
you in times you needed help...

JUN
He does it for a reason! How much
do you know about him? He is one
screwed nut!

SEBASTIAN
No, no, no... It's not like that...
He sees talent in you, so do I...

JUN
Talent? What talent? Bullshit...
None of you have seen me dance
before.

ISABEL
Please don't fight.

JUN
I'm nothing but just a toy for both
of you!!!

SEBASTIAN
This is heart breaking. After all I
gave you and you are accusing me...

JUN
(interrupts)
I thank you Mr. Nice Guy!!! Period.

SEBASTIAN
Jun... cool down! Why are you here?
Why do we meet in this small
studio? Think about why do you need
to help Nico?!

EXT. POLICE STATION - NIGHT

Jun stands outside the police station, looks at the entrance in distress.

A few droplets of rain fall.

He walks into the station.

INT. PRISONER VISITOR ROOM - CONTINUOUS

Jun sits in there, head bends low.

A prison officer guards the room.

Jun takes out a cigarette.

PRISON OFFICER
(in Spanish, subtitled)
No smoking please.

A click from the door, Jun takes a quick look and turns away.

Nico walks in, haggard, stubble has grown to beard. Hands are in handcuffs.

He sits in front of Jun.

CUT TO:

EXT. STREETS OF BUENOS AIRES - LATER

ROOFTOP OF A TALL BUILDING

Jun's POV:

Tiny looking cars splash through the puddles.

BACK TO SCENE

Jun breathes heavily.

INT. JUN'S BEDROOM - MORNING

Isabel walks into the room and sits on the bed.

ISABEL
Are you awake?

Beside the bedside table, we catch a glimpse of Jun's sleepy eyes.

ISABEL (CONT'D)
You were drenched last night. Where
have you been?

She touches his forehead.

ISABEL (CONT'D)
You are having a fever. Let me get
you medicine.

JUN
What time is it?

ISABEL
8.30

JUN
(gets up from bed)
I need to go somewhere.

ISABEL
Where are you going? You are sick.

Jun takes his clothes to the bathroom.

JUN
I'm not.

INT. COURTROOM - CONTINUOUS

Jun is in suit, waits outside the courtroom. A police officer escorts him.

The courtroom's door is opened, Nico is at the stand.

Sebastian is at one side of the audience, Lionel is at another.

DEFENDING LAWYER
(in Spanish, subtitled)
Your highness, he's our witness.

Jun walks to the stand.

LATER

PROSECUTOR
Do you speak Spanish?

JUN
Not too good.

PROSECUTOR
It's alright, we can do in
English... What's your name and
where are you from?

JUN
Jun Ida from Japan.

PROSECUTOR
What's your relationship with the
accused?

JUN
-- Friend and colleague.

PROSECUTOR
Both of you are colleagues?

JUN
Yes.

PROSECUTOR
In what profession?

JUN
We are tango instructors.

PROSECUTOR
So you dance the tango?

JUN
Yes.

PROSECUTOR
How do you get to know the accused?

JUN
At a milonga, about a year ago.

PROSECUTOR
What happened after that?

JUN
We became friends.

PROSECUTOR
How close?

JUN

-- Normal friends... He did coach me tango.

PROSECUTOR

Both of you are dancing together?

JUN

We run group lessons, there are 10 students in each group. We have many partners.

PROSECUTOR

Do you know what is he charged with?

JUN

Distribution of drugs?

PROSECUTOR

How much do you know about drugs?

JUN

Medicine are drugs, what kind of drugs are you talking about?

PROSECUTOR

Very interesting. Do you know the accused is involved in drugs?

JUN

I don't know.

PROSECUTOR

Then why are you here defending him?

JUN

I'm not defending anyone, I'm just here to tell the truth, to prove he is not doing what you think he is doing.

PROSECUTOR

Alright... where were you and the accused on the night of 30th June at 10pm?

JUN

My home.

PROSECUTOR
I can't hear you.

JUN
My home.

PROSECUTOR
Where is your home?

JUN
San Telmo.

PROSECUTOR
Are you sure you are with the
accused?

JUN
-- Yes.

PROSECUTOR
What is his name? Is he in this
room?

JUN
(points to Nico)
Nicolas Velasquez.

PROSECUTOR
What were the two of you doing?

A beat.

PROSECUTOR (CONT'D)
What were the two of you doing at
home at 10pm on 30th June?

JUN
Sorry, I was just thinking if I've
pronounced the Spanish name
correctly. What was your question
again?

PROSECUTOR
No fooling around here!

JUN
I'm not. The judge is waiting,
what's the question again?

PROSECUTOR
What were the 2 of you doing at
10pm at your home on 30th June???

Nico's face is stressed.

JUN

Did I say just the 2 of us? I said Nicolas was at my home, but I rented a room from a couple. Alfonso and Yanina Fajar or Falla... These Spanish names are difficult.

PROSECUTOR

You mean your landlords are around? What did you guys do?

JUN

Yanina loves to cook, she invited Nicolas for a meal, as for Alfonso, he's giving us tips on pursuing girls.

PROSECUTOR

What time did the accused leave?

JUN

The next day... Alfonso has a lot to tell and we drank the whole night.

PROSECUTOR

In that case, Mr and Mrs Fajar? Falla? must come to the court.

JUN

They can't. Yanina died a few days ago. You can check the obituary.

PROSECUTOR

What about Mr. Fajar? Falla?

JUN

He's almost 80. He lost his sons 40 years ago and now he lost his wife. He's missing... I've reported the case to the police. If you found him, I'm sure he doesn't mind coming.

INT. LOBBY OF THE COURTHOUSE - LATER

Jun waits. Sebastian runs to him.

SEBASTIAN

Jun... Thank you for telling the truth.

JUN
Not my pleasure.

SEBASTIAN
Isabel called said you are having a fever.

JUN
She is just finding excuse for me to eat the food she cook.

SEBASTIAN
You are one lucky guy.

INT. VILLA DE TANGO - DAY

Isabel prepares music for the upcoming class.

JUN
Isa? How much savings do you have?

ISABEL
You need money?

JUN
I have mine, you need yours.

ISABEL
For what?

JUN
To eat the real sushi and ramen.
The ones here suck.

ISABEL
But you are still eating them... Do you miss them? Your friends in Japan.

JUN
I missed the food more.

ISABEL
So I have to buy my own ticket?

JUN
You have free lodging.

Jun takes out a bunch of keys. Isabel smiles.

INT. VILLA DE TANGO - DAY

JUN

Is my leave approved? Sorry, I don't mean to leave, but...

SEBASTIAN

I understand. It's been a long time since you left Japan.

JUN

When I return, could you do a proper permit for me to stay?

SEBASTIAN

Sure... why not marry Isabel?... Check with the government... they might issue you a permit... Before you leave, there's one more thing.

INT. DANCE HALL AND BACKSTAGE - NIGHT

BACKSTAGE

Jun is in a pair of jeans, a white round neck T and a red checkered shirt.

JUN

Do we get paid for being guest performers?

ISABEL

Is this what you gonna perform in?

JUN

We are doing street tango. 2 strangers meet, they fall in love and they dance to the story. You always dress in your best. Argentine girls always dress in their best.

ISABEL

Japanese girls don't?

JUN

You are not regretting this?

ISABEL

Shh... we are going to dance soon.

ONSTAGE

ANNOUNCER #3
(in Spanish, subtitled)
Ladies and gentlemen, all our
contestants have finished their
routines. Results will be announced
soon. While waiting, let's welcome
our guest performers. The couple
that bring tears of love and
passion to our heart. Put your
hands together for Jun Ida and
Isabel Vega.

A huge ROAR from the audience.

Music 'OBLIVION' by Astor Piazzolla is played.

Jun and Isabel take their position. Each on different side
of the stage. 2 strangers, walk on the street. They meet
each others' eyes. They come close to hold each other.

FLASHBACK TO:

DANCE HALL TOKYO

The sold-out concert.

COURTROOM, TOKYO

Takes the stand.

BACK TO PRESENT

Jun closes his eyes and hand gently touches Isabel.

FLASHBACK TO:

Tiny hotel room (in B.A)

Streets of B.A

Cafe Tortoni

Laura

Alfonso

BACK TO PRESENT

Graceful movements by Jun and Isabel.

FLASHBACK TO:

Rejections by tango schools

Milonga with Sebastian and meets Nico

Trip to Uruguay

Laura's rejection

Places of South America he visits

Isabel

BACK TO PRESENT

Jun and Isabel face each other.

FLASHBACK TO:

Nico in Jun's room

The morning aftermath

Yanina's death

Prison visit

Courtroom

BACK TO PRESENT

At the end of the routine, Jun lifts Isabel up and puts her on the floor and he lies on her lap with eyes close while she strokes his hair.

INT. ALFONSO'S HOME - DAY

Jun brings his luggage down the stairs.

LIVING ROOM

A plump woman about 60 years of age, assuming neighbor, stands in the living room.

PLUMP WOMAN
(in Spanish, subtitled)
Don't worry, I'll take care of
things.

JUN
(in Spanish, subtitled)
Thank you... you have the keys?

PLUMP WOMAN
(in Spanish, subtitled)
Yes. I'll make a move. I need to
cook for my children.

JUN
(in Spanish, subtitled)
OK, please go ahead.

PLUMP WOMAN
(in Spanish, subtitled)
Have a safe flight. Please take
care.

JUN
(in Spanish, subtitled)
You take care too.

Plump woman leaves.

Jun cleans the photo frames of the 2 boys and put the frames
in better position.

Some footsteps are heard, but we can't see whose.

JUN (CONT'D)
(in Spanish, subtitled)
It's OK, you can go back.

Jun turns around.

Laura stands there.

LAURA
You are leaving?

JUN
You are back?

LAURA
You didn't write to me?!

FLASHBACK TO:

The letter that Alfonso hands him.

BACK TO PRESENT

LAURA (CONT'D)
You haven't forgive me? I've hurt
you, haven't I?

JUN

There's nothing to forgive. I wasn't angry. Time to go to the airport.

LAURA

I'll send you.

INT. LAURA'S CAR - CONTINUOUS

Laura drives and Jun is at the passenger seat beside her.

LAURA (CONT'D)

Is there anything you wanna complain?

Jun shakes his head.

LAURA (CONT'D)

I heard you danced very well.

JUN

Thank you.

LAURA

Saw it on YouTube too... That girl is pretty. I can't dance like her.

Jun nods.

LAURA (CONT'D)

What's important to you now?

Jun is silent.

Laura continues to drive.

LAURA (CONT'D)

Did you see Alfonso?... I mean after Nina's death.

JUN

No.

LAURA

How did you learn to dance so well?

Jun looks out of the window.

LAURA (CONT'D)

Are you going to be famous again in Japan?

JUN
I don't know.

EXT. EZEIZA AIRPORT TERMINAL BUILDING - CONTINUOUS
PASSENGER DROP-OFF POINT

Jun gets off the car and collects his luggage.
Laura gets off.

LAURA
Need my help?

JUN
No, I'm alright. Thanks for sending
me.

Jun walks into the terminal building.
Laura chases after.

LAURA
Jun!!! When will you return?

JUN
I'm not sure... If you do anymore
voluntary job in Japan, call me.

LAURA
Is there anymore you wanna say?

Jun takes out the sumo figurine from his jacket's pocket.

JUN
You can have it back. We have the
real ones in Japan... many of them.

LAURA
You kept this all the time?

A blue van behind Laura's car horns to get through.

LAURA (CONT'D)
Jun, I'm so sorry... I don't mean
to hurt you. It's just that...

JUN
You don't have to explain.

The van continues to horn.

LAURA
Do you still love me?

The van horns fiercely this time.

JUN
You take care.

Jun walks away into the terminal building.

Laura runs to her car.

She drives off with the blue van at her tail.

She looks out of the window to catch the last glimpse of Jun.

INT. TERMINAL BUILDING - CONTINUOUS

Jun sits at the waiting area.

INT. LAURA'S CAR - CONTINUOUS

Laura's car comes to a stop at the junction. She looks hard at the sumo figurine. A white sedan behind horns her, she drives off.

INT. TERMINAL BUILDING - CONTINUOUS

Nico rushes into the waiting area, looks for Jun.

Jun is seated a few meters away from him.

Nico spots him.

NICO (O.S)
You are leaving?

Jun walks away.

Nico grabs Jun's arm.

JUN
Don't touch me!!!

NICO
OK... I came to say sorry and thank you.

JUN
You should thank Sebastian.

NICO
I did!!! I thought I should say
goodbye to you.

JUN
That's not necessary.

NICO
Please forgive me, forget about the
past.

JUN
You made me lied in public.

NICO
That was a good lie.

Stern look on Jun's face.

NICO (CONT'D)
(holds Jun's hand)
Will you be back?

A smash from a handbag on Nico's shoulder.

ISABEL
Stop touching him, you drug addict!

Isabel keeps hitting Nico with her handbag. Something bright
shines from her finger.

JUN
Stop it Isa... Stop it...
(to Nico)
You better go before she kills you.

Nico leaves.

ISABEL
Why did you stop me?

JUN
Why are you so violent?

ISABEL
Because he made you unhappy.

JUN
I'm not unhappy... You were late...
Where's your luggage?

INT. FLIGHT CABIN - CONTINUOUS

Jun and Isabel are seated near the window seat, get ready to take off.

ISABEL

I thought you would get first class.

Jun holds Isabel's hand, on the ring finger, a blinking diamond ring fits perfectly.

JUN

This is why I can't afford first class.

Isabel smiles.

The plane takes off.

JUN (O.S)

How does it feel to see snow in Christmas?

ISABEL (O.S)

I don't know. Does Tokyo show?

JUN (O.S)

We will go to Hokkaido first. I'll bring you around Japan before we settle down in Tokyo... hey, where's your luggage?

ISABEL (O.S)

I intend to shop the whole of Japan.

INT. JUN'S HOME, SETAGAYA, TOKYO - EVENING

Jun lifts up all the covers of the furniture. Pictures of him and Marge still hang on the wall at the living room.

ISABEL

Who is she?

JUN

She's history. Bad history. Are you hungry? I don't think I have any food left, all should be expired.

ISABEL
Is she expired too?

INT. BARTANGO, EBISU - NIGHT

Ichiro and the tango students hang out. Sanae and Yuki are there too.

Jun walks into the pub.

Sanae makes a surprised gesture.

Ichiro is surprised at Sanae's gesture.

SANAE
Jun-san!!!

Ichiro turns around and pounces himself on Jun.

ICHIRO
(in Japanese, subtitled)
Jun-san!!! I missed you!!!

JUN
(in Japanese, subtitled)
Ouch, I can't breathe.

ICHIRO
(in Japanese, subtitled)
When were you back?

JUN
(in Japanese, subtitled)
Few months ago.

ICHIRO
(in Japanese, subtitled)
You didn't even call me! Come and join us!
(shouts to the bartender)
One more bottle of whiskey please... Jun-san, tell us, what have you been doing in Argentina?

Yuki hides herself behind Sanae.

Jun sees Sanae and Yuki.

JUN
(in Japanese, subtitled)
Good evening.

ICHIRO
 (in Japanese, subtitled)
 Take a seat... Tell us your story.

JUN
 (in Japanese, subtitled)
 There's no story to tell.

Everyone is disappointed.

JUN (CONT'D)
 (in Japanese, subtitled)
 Oh yes, Ichiro got me a very lousy
 hotel. There's no toilet, no heater
 and no TV.

Everyone is shocked.

ICHIRO
 (in Japanese, subtitled)
 I'm sorry. The name sounds good, so
 I thought it must be at least a 3
 star hotel, but you shifted right?
 I sent those ramen to your new
 address.

Jun nods.

ICHIRO (CONT'D)
 (in Japanese, subtitled)
 Is that your house? You bought a
 house? Are the girls there pretty?

JUN
 (in Japanese, subtitled)
 ... Many pretty girls.

ICHIRO
 (in Japanese, subtitled)
 When are you giving us a HUGE
 concert? Come back to the studio
 please.

JUN
 (in Japanese, subtitled)
 I'm not ready to do a concert...
 Tango is not to show off.

ICHIRO
 (in Japanese, subtitled)
 Are you still angry at Marge? She
 is now the highest-paid tango
 dancer. Her asking price per show

(MORE)

ICHIRO
 is 300,000yen... What's yours? Have
 you done a lot of shows?
 Competitions?

JUN
 (in Japanese, subtitled)
 Did you hear any news of a Japanese
 doing a grand show and wins
 competition in Argentina?

ICHIRO
 (in Japanese, subtitled)
 ... No... You didn't do anything?
 Long vacation???

INT. ROPPONGI TANGO - DAY

KITAMURA
 (in Japanese, subtitled)
 No no no... What did he achieve?
 How can his return benefit us?

Kitamura in checks suit, wears a hat, about 1.65m tall and
 with mustache.

ICHIRO
 (in Japanese, subtitled)
 Come on boss, based on his
 popularity in the past...

KITAMURA
 (in Japanese, subtitled)
 Don't mention about the past!

Yuki, Sanae and 3 other lady students eavesdrop.

ICHIRO
 (in Japanese, subtitled)
 It wasn't his mistake, he didn't do
 anything wrong.

Yuki comes out from the hiding place.

YUKI
 (in Japanese, subtitled)
 Yes, it was my fault. I framed him.

SANAE
 (in Japanese, subtitled)
 Yes, boss. Please let him teach us
 again.

ICHIRO
 (in Japanese, subtitled)
 Do a mini concert or some promotion
 to increase student intake.

KITAMURA
 (in Japanese, subtitled)
 I know nothing much about tango,
 but if it brings me benefit, I
 don't mind doing it.

ICHIRO
 (In Japanese, subtitled)
 Yes!!! Let me call AKIRA-SAN... He
 will lay out the plan.

KITAMURA
 (in Japanese, subtitled)
 But wait!!! Work within my budget.

INT. JUN'S HOME, SETAGAYA, TOKYO - EVENING

LIVING ROOM

Jun returns. He sees guide books of Japanese language
 scatter everywhere.

JUN
 Tadaima. (I'm home)

ISABEL (O.S)
 Okaeru...

KITCHEN

Isabel prepares dinner.

JUN
 Kaeru is a frog... It's okaeri...

ISABEL
 Oh, I said it wrongly? Ah... Okaeri
 kaeru, welcome home my frog!

JUN
 What are you cooking?

ISABEL
 Ramen.

JUN

Let me do it. Please clean up the messy living room.

Jun takes over from Isabel.

She cleans her hands and goes to the fridge. She takes a letter from the fridge magnet.

ISABEL (CONT'D)

I was clearing the luggage and I found a letter.

JUN

(not looking)

Letter? My letter?

ISABEL

Shall I read it? Dearest Jun, I'm sorry to leave you for my voluntary work. The work is not important but it's a promise to my parents who passed away in an earthquake. They were rescued but due to shortage of helpers, they died of cold and hunger. I pledged to help as many victims as I can.

LAURA (V.O)

(letter continues)

I loved you at the first sight but I wasn't ready to work on any relationship. The moment I left, I regretted. Wait for me. Let's walk the dogs at the park when I return. Take care. Your love, Laura.

She leaves the letter on the kitchen cabinet top.

Jun takes a glance at the loose papers and breathes heavily.

She walks out... She hears 'sniffs' from the kitchen.

INT. ROPPONGI TANGO - DAY

AKIRA

(in Japanese, subtitled)

OK now, I've planned that the concert is to be held in a hotel ballroom.

Ichiro, Sanae, Yuki, Kitamura and 7 more students listen to Akira.

KITAMURA
 (in Japanese, subtitled)
 How much will it cost?

AKIRA
 (in Japanese, subtitled)
 Depending on the hotel you want. We
 will have posters at every part of
 Tokyo. Get the media to broadcast
 the dance live!

Kitamura calculates on his calculator.

SANAE
 (in Japanese, subtitled)
 But wait!!! Who will be Jun-san's
 partner?

INT. RESTAURANT - DAY

Ichiro waits at a table. Jun walks in.

A waiter comes with a menu.

JUN (CONT'D)
 (in Spanish, subtitled)
 Cafe.

Waiter nods and walks off.

ICHIRO
 (in Japanese, subtitled)
 Ca-fe?

JUN
 (in Japanese, subtitled)
 Ah... I saw your fax.

ICHIRO
 (in Japanese, subtitled)
 So will you help?

Waiter comes with coffee.

JUN
 (in Japanese, subtitled)
 I don't mind but not this way.

ICHIRO
 (in Japanese, subtitled)
 Huh??? Not grand enough?

JUN

(in Japanese, subtitled)
 Too grand! I just want a small
 space at a park, you know like flea
 market?... But I'm OK with the
 media. Besides, it's a good way to
 promote the dance.

ICHIRO

(in Japanese, subtitled)
 Jun-san, what do you intend to do
 for this return?

JUN

(in Japanese, subtitled)
 Hmm, maybe open a ramen shop...
 Anyway, tell Akira to change the
 plan.

Jun walks off.

Ichiro suddenly remembers.

ICHIRO

(in Japanese, subtitled)
 Partner?

Jun can't hear him.

INT. MARGE'S HOME, ADACHI - NIGHT

On the coffee table in a luxury living room, Jun's return is
 spread on the headline of the newspaper.

Marge is on the phone.

MARGE

(in Japanese, subtitled)
 What is this? Telling me last
 minute that I have to perform with
 him? I have other gigs going on.
 Who is paying? He hasn't call me
 either.

AKIRA

(in Japanese, subtitled)
 No men can resist your charm. Maybe
 he wanna give you a surprise.
 Please, just go to the photo shoot.
 We will talk about payment later.

INT. PHOTO SHOOT STUDIO - DAY

 ICHIRO
 (to Jun)
 (in Japanese, subtitled)
Sorry to keep you busy. Erm...
Marge is on her way.

 JUN
 (in Japanese, subtitled)
For what?

 ICHIRO
 (in Japanese, subtitled)
Your partner.

 JUN
 (in Japanese, subtitled)
I didn't say I'll dance with her. I
have someone special.

Jun flips the window curtain.

Jun's POV:

A group of reporters and media wait for the arrival of
Marge. They make lots of noise.

BACK TO SCENE

EXT. PHOTO STUDIO BUILDING - CONTINUOUS

A metallic silver Lexus approaches.

Reporters surround the car.

The chauffeur gets off and opens the rear door. A bodyguard
comes out. Marge follows after that.

Reporters take photos and ask questions.

INT. PHOTO SHOOT STUDIO - CONTINUOUS

Jun flips back the curtain.

 JUN
 (in Japanese, subtitled)
What nonsense is this?

ICHIRO
 (in Japanese, subtitled)
 Jun-san, didn't you come back for
 her?

Akira chats with the photographer.

JUN (CONT'D)
 (to Akira)
 (in Japanese, subtitled)
 Hey... I wanna call this off.

AKIRA
 (in Japanese, subtitled)
 What? We agreed on this!

JUN
 (in Japanese, subtitled)
 I'll give you the one I took in
 Argentina... I'm not dancing with
 her.

Marge emerges from the back.

MARGE
 (in Japanese, subtitled)
 If it's not me, who else?

JUN
 (in Japanese, subtitled)
 Someone who enjoys cooking ramen
 for me.

MARGE
 (in Japanese, subtitled)
 If you are still angry at me...

JUN
 (in Japanese, subtitled)
 I'm not angry with you, I'm angry
 with nobody. Just that your style
 doesn't suit me anymore.

ISABEL (O.S)
 Jun...

Isabel walks towards Jun. She puts her arm on Jun's waist.

ISABEL (CONT'D)
 (to everyone standing there)
 Hello, I'm Isabel Vega.

JUN
 (in Japanese, subtitled)
 She is my partner.

Isabel shows off the bling diamond ring.

Marge boils up.

Ichiro, Akira and the photographer are speechless.

JUN (CONT'D)
 We are going off.

ISABEL
 (in Spanish, subtitled)
 Where are we going?

JUN
 (in Spanish, subtitled)
 Anywhere you like.

Jun's hand rubs her waist.

Isabel smiles sweetly.

JUN
 Otsukaresama. (thanks for your hard
 work)

ISABEL
 Otsukaresama.

Both walk away.

ICHIRO
 (in Japanese, subtitled)
 She speaks Japanese!!!!

AKIRA
 (in Japanese, subtitled)
 Jun speaks Spanish!!!

EXT. UENO PARK - EARLY EVENING

JUNE 3RD

The park is decorated resembling the flea market of San Telmo. A stage is set up for musicians of 4, 1 piano, 1 cello, 1 bandoneon and 1 violin. There's a dance space big enough for 2 dancers.

100 seats are neatly arranged below the stage. There are standing space for standing audience.

Reporters and media of all sources are present. Live TV broadcast staffs get ready.

Posters of Jun and Isabel fill the park. Many onlookers look at the good looking posters. Couples of all ages are present.

BACKSTAGE

Isabel is in a light orange knee-length dress, a little translucent, her hair ties in a low bun decorated with a flower.

Jun is in his jeans with a black shirt and a black coat, leather shoes and hair is shaggy and airy.

JUN

What's tonight music?

ISABEL

The one we danced before.

JUN

But it would be different this time.

ISABEL

It's OK, so long you don't throw me out of the stage... Jun? Papa is with my parents... He's safe there.

JUN

That's good news.

ONSTAGE

The 4-man band appears and plays light tango music.

Music ends, Ichiro goes up the stage.

INTERCUT BETWEEN ONSTAGE AND BACKSTAGE

ICHIRO

(in Japanese, subtitled)

Good evening everyone. We are very happy that Jun Ida who has returned from Argentina agrees to perform for us. He's back to promote the true Argentine tango. Jun-san has learned a lot during his stay in Argentina. With him today, is a beautiful Argentine lady, Isabel Vega. Let's put our hands together and welcome the sexy couple.

Ichiro walks down the stage.

KITAMURA
(to Ichiro)
(in Japanese, subtitled)
Have you seen them dance?

Ichiro gives an uncertain look.

JUN
I'm sorry you have to cook again.
Your dream didn't bring you
anywhere.

ISABEL
My dream brings me to your heart.

Jun and Isabel go onstage.

The music 'OBLIVION' is played.

Jun and Isabel dance.

The crowd is stunned by the jaw-dropping performance.

Dance ends, tremendous applause.

Many onlookers and audience are invited to dance. The staffs and students of Roppongi Tango give out name cards and pamphlets and teach the basic steps of tango.

An American reporter interviews Jun.

AMERICAN REPORTER
Mr. Ida, what is your secret to the
way you dance? I heard choreography
is not needed.

JUN
Just dance... to the feelings that
words can't speak.

FADE OUT.

ROLLING OF CREDITS