

The Finca

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EXT. GUATEMALA. JUNGLE BY A LAKE - NIGHT

OSCAR, 40s, is pushed out of a boat by a hooded, slender FIGURE.

He is pushed onto the shoreline, moaning, clearly drugged and unable to move.

LATER

Oscar is unconscious on the shore. A flashlight dances in the distance. Shouting.

POLICEMEN come running.

Oscar awakes. As soon as he sees where he is, he grabs a machete from a police man, begins stabbing himself vigorously. Panicked screams from the officers as they try to save him.

LATER

PEDRO, a charming man, 30s, comes to the scene as it's all calmed down. He surveys OSCAR's body on the ground.

PEDRO

¿Dijo algo?

(Did he say anything?)

A passing officer shakes his head.

Pedro kneels down next to Oscar's body. There is a tiny SILVER HORSE on a necklace around Oscar's neck.

Pedro looks around, pockets it secretly.

INT. CAFE - DAY

PIXIE, 29, is a no nonsense young woman. She is waiting eagerly, notepad in hand.

In comes a MAN, sleazy, criminal. He sits opposite her.

PIXIE

Thanks again for coming. My source tells me you have information pertaining the Connor brothers and their operation?

(CONTINUED)

CONTINUED:

MAN

Might do.

PIXIE

Well, please be assured that it will all be anonymous. You don't need to be afraid.

MAN

I'm not afraid. All I gotta tell you is... stop snooping. There ain't no snitches here. So if you're not careful, you might end up having coffee with the wrong fella.

He leaves.

INT. PIXIE'S APARTMENT - NIGHT

JOHN, Pixie's boyfriend, is preparing an elaborate meal.

PIXIE comes in, exhausted.

JOHN

I made lasagna!

PIXIE

Oh. Oh... oh sorry honey, I had a hotdog while I was waiting for the bus.

John's face falls.

JOHN

Oh. Uh... ok.

PIXIE

But it smells delicious. Thanks for trying.

JOHN

I... no... I mean I can bring some into work tomorrow, I'm sure Rosie at the front desk will... uh... Anyway, how was your day? Did you get the big scoop?

She kisses him on the cheek, then lets herself fall into the couch.

(CONTINUED)

CONTINUED:

PIXIE

No...

He sits next to her, gently.

JOHN

Oh, you know there will be other things.

PIXIE

Hmm...

He looks at her expectantly. She doesn't react.

JOHN

Honey... by the way. I got it.

PIXIE

Got what?

JOHN

The job. They took me on. Junior Partner. I get my own office and everything.

PIXIE

Oh my God honey, that's so GREAT! I'm so proud of you!

LATER

Candle light. A few drinks in them...

JOHN

I'm sorry you didn't get this story but Pix I'm sure you'll have other stories.

PIXIE

I know. I just...

JOHN

You're hunting too much.

PIXIE

That's my job! My job is to hunt.

JOHN

It's not going to make a difference.

(CONTINUED)

CONTINUED:

PIXIE

(offended)

That's the point, though. It DOES make a difference. I know they say journalism is dead, but stories aren't. Once a light is shed, it does make a difference.

She leans back, drinks up.

PIXIE (CONT'D)

I need a story.

JOHN

Well, the Mayor is having an affair.

PIXIE

Yeah, ok. When I start writing about that, please kill me!

INT. PIXIE'S APARTMENT. KITCHEN - DAY

PIXIE is eating left over lasagna, scrolling on her tablet.

She stops dead, when an article pops up.

PIXIE

You have GOT to be SHITTING me! You've gotta be FUCKING shitting me!

CU: The article shows a picture of the MAN from the cafe, under the headline "THE CONNOR BROTHERS REVEALED"

The BY line on the article is Fred Morales.

Pixie puts the tablet down, defeated.

INT. PIXIE'S MOM'S HOUSE. LIVING ROOM - DAY

PIXIE is sitting on the couch, miserable.

Her mom, RITA, a fierce looking woman who has an aura of a wise queen, comes in with TWO plates of cake and a cup of tea.

RITA

Now.

PIXIE

Oh, mom. Don't be a MOM about this, please. Don't give me cake and tea and
(MORE)

(CONTINUED)

CONTINUED:

PIXIE (CONT'D)
tell me it will all get better. I was
chasing it for two months. TWO months!

RITA
Have some cake it will make it all get
better.

PIXIE
That's what moms think. It's not
actually scientifically proven.

She puts the ENTIRE cake in her mouth, making it completely,
comically over-full.

PIXIE (CONT'D)
(muffled)
Can-I-have-more-cake-please-it-will-ma
ke-it-all-get-better

Rita laughs, puts the second plate of cake down, and sits.

RITA
Two months, huh? That's... what?
That's almost a quarter of a year? I
mean... wow. Super big loss.

PIXIE
(swallowing)
I mean it mom.

RITA
So do I. There's plenty of more
stories to go chasing. You're thinking
about all of this with too much
urgency.

PIXIE
But I have to have urgency! I have to
have...

RITA
(interrupting)
What? Your big break? Right this
instant, right now... or... what? It's
not worth it when you're 35?

PIXIE
No. Yes. No. YES!

(CONTINUED)

CONTINUED:

RITA

Honey. Do you know how old I was when I first felt I was being taken seriously in my field? I was 45. Before that, I was the GIRL that did a bit of maths.

PIXIE

Oh so it's because I'm a woman...

Rita gives her a pointed look, which shuts Pixie up.

RITA

You know that's not true. Don't put the weight of sexism on yourself, child, the world will do it for you. No. Walk at a steady pace. What needs to be in your path, will be in your path. Don't go chasing things that should not be in your path. Now. Eat the cake. Drink the tea. As a leading scientist, I can tell you, that empirical evidence has shown that this can make overzealous young journalists up to 5% happier. And in my field, 5% is a lot. Now. Drink.

LATER

RITA watches Pixie leave.

Then, she turns to her book shelf, which holds an intricate BOX.

She opens it. Then, looks back out the window.

RITA (CONT'D)

Maybe it's time. What do you think, Brida?

INT. LIBRARY - DAY

PIXIE is scanning through a library. She sits down with a few books, starts working.

INT. CAFE - DAY

PIXIE sits with her laptop open, but she's not working.

INT. PIXIE'S APARTMENT - NIGHT

In complete darkness, PIXIE is sitting on the couch. JOHN joins her, in pajamas.

JOHN

What's going on?

PIXIE

What if I don't?

JOHN

What if you don't what...

PIXIE

What if I spend my entire life writing about affairs and political scandals? My mom is a brilliant mathematician, she's revolutionizing theoretical physics. My grandfather was an ass, but he was a ridiculously successful business man before he... well... went away. My father, even though I've nothing in common with him, is an architect who has worked on some of the biggest civil engineering projects of his generation. You're 33 and you've been made junior partner. What if I don't?

JOHN

I don't know what to say. But I'm sure you will. I don't even know what you're looking for.

PIXIE

Neither do I. But I know I can't... I can't stop until I have it.

JOHN

Why are you so desperate to prove yourself?

She just looks at him.

INT. PIXIE'S MOM'S HOUSE. LIVING ROOM - DAY

PIXIE is back. RITA is sitting in stoic silence, waiting for Pixie to spill her heart out.

(CONTINUED)

CONTINUED:

PIXIE

I published an article today.

RITA

Hmm.

PIXIE

The mayor has been having an affair with an intern. I was able to get the intern's dad as a source. He donated to the mayor's campaign two years ago, that's when it all started. The intern's 17, and he has pictures of himself and the mayor in bed. Shit is about to hit the fan, I just toppled the entire upper echelon of the city's government.

RITA

You don't want me to say "Good Job", right?

PIXIE

No. That's the last thing I want to hear.

Rita considers her for a long time.

RITA

Patricia. What is it you want from life? A By line?

PIXIE

No. Yes. No. But more than that.

RITA

More. Just... more? And then what? Once you have the "more", what next? I know that feeling. That feeling when something is brewing inside you, when you feel an oncoming storm, but you don't quite know which direction the storm is coming from yet.

PIXIE

Right.

RITA

I will not take that fight out of you. I want you to experience this fight. It's a good fight you're having with

(MORE)

(CONTINUED)

CONTINUED:

RITA (CONT'D)

yourself right now. It will make you stronger. And I've always wanted you to be strong. Resilient. Independent. But, I am your mother. And as your mother it is also my job to protect you. I don't want you to get blown away in the storm. But first and foremost, I am a woman. And as a woman, it is my job to uplift you. And to provide you with a light that you can use to brighten up those darker corners. So do you see my dilemma?

PIXIE

Mom, why the hell do you always got to talk in riddles? You're not a goblin sitting on a bridge for God's sake.

Rita laughs, then gets up.

She takes the intricate BOX off the bookshelf, whispers to it.

RITA

Ahh, it's time, Brida.

She turns to Pixie.

RITA (CONT'D)

You think you're at war. There was a time when I used to think that way. In fact... some of our family members never stopped being at war. I wanted to keep this hidden. Secret. But I also want you to become who you were truly meant to be. And I see now, the war has won over. So tell me. What do I do?

PIXIE

What are you talking about?

RITA

Answer me first. So you want me to protect you, or do you want me to give you the tools to go to war and fight the good fight, even if it kills you?

Pixie stands up.

(CONTINUED)

CONTINUED:

PIXIE

Fight.

RITA

What do you want, Pixie?

PIXIE

A story only I could ever possibly tell.

Rita nods, hands her the BOX.

RITA

Guatemala.

She embraces Pixie, kisses her on the forehead.

RITA (CONT'D)

Good Luck. I don't know what you will find. But it will be yours.

PIXIE

Guatemala?

RITA

Guatemala.

INT. PIXIE'S APARTMENT. KITCHEN - DAY

JOHN sits, his head in his hands.

JOHN

Guatemala?!

PIXIE

Yes.

JOHN

You're kidding.

PIXIE

Nope.

Pixie gets out the box her mother gave her.

PIXIE (CONT'D)

It's complicated. After my granddad... well... we assume he died. He was never found, he just kind of disappeared, the jungle swallowed him up. But my aunt Brida couldn't stop...

(MORE)

(CONTINUED)

CONTINUED:

PIXIE (CONT'D)

she went after him. And up until now I thought that was it, that was the end of it. But my mom, who is ever such a badass... just sprung this on me.

She pulls a faded photograph out of the box.

It shows a fierce looking woman, BRIDA, in front of a sign that says "Bienvenido a Flores"

PIXIE (CONT'D)

All my mom said was that Brida disappeared. She took what basically amounted to a small fortune with her. My granddad was an ass, he made his money in an asshole way. So my mom was always perfectly happy that the money was gone out of the family. She believes in building your own fortune. But if Brida is still alive. What's she been doing in Guatemala for all these years? Is the money still dirty? What is Brida's story?

JOHN

So you want to go chasing your aunt, somewhere in the jungle and you don't even know if she is still alive?

PIXIE

It's a good story, it just needs to be told.

JOHN

Bullshit! The world has existed for 4 billion years without it, it will continue to exist!

PIXIE

This is something I have to do!

JOHN

Why?!

PIXIE

I can feel it.

JOHN

Bullshit.

(CONTINUED)

CONTINUED:

PIXIE

John. This is the ONE story I need to tell. This is my Moby Dick. My Mona Lisa.

JOHN

Guatemala is a third world country full of migrants and drug dealers!

PIXIE

Your point being?

JOHN

You wanna be a warzone journalist, really? Why not fly off to Syria... or... hey, I hear Mogadishu is nice this time of year.

PIXIE

What the hell?! There's nothing here for me!

JOHN

(hurt)

Oh. Wow. Ok. What about me?

PIXIE

Oh, come on, John. It's not like we were going to get married, not like this was anything but a fling you have in your twenties...

He goes to a cabinet, pulls out a bag from a jewelry store, gets a box for an engagement ring out.

JOHN

I was going to ask you to marry me on your birthday. But... yeah, I guess 4 years is nothing to you. Call me when you get back. If you get back.

He walks out, banging the door.

INT. GUATEMALA. FLORES. SMALL APARTMENT - DAY

PEDRO sits in a cramped apartment. Children crying, music playing way too loudly.

An old WOMAN comes, brings him a drink, then sits with him. She's in tears.

(CONTINUED)

CONTINUED:

WOMAN

Mi hijo nunca se iría.
(My son would never go away.)

PEDRO

¿Cuándo fue la última vez que estuvo aquí?
(When was the last time he was here?)

WOMAN

Fue hace 2 meses.
(It was 2 months ago)

PEDRO

¿Estaba en una pandilla?
(Was he in a gang?)

The woman shakes her head, crying.

PEDRO (CONT'D)

Veré que puedo hacer.
(I will see what I can do.)

INT. LOCAL PAPER. PEDRO'S OFFICE - NIGHT

A newsroom for a local newspaper. Nighttime... all is quiet. There's a light on in Pedro's stuffy office.

He is pouring over police reports.

His phone rings.

PEDRO

Pedro Garcia Estrada.
(a beat)
Voy en camino.
(I'm on my way)

He takes his jacket, runs out the door.

EXT. LAKE SHORE - NIGHT

PEDRO makes his way towards a group of FISHERMEN.

(CONTINUED)

CONTINUED:

PEDRO

¿Cuándo lo encontraste?
(When did you find him?)

A FISHERMAN breaks away from the group.

FISHERMAN

Hace dos horas. La policia no esta
interesada.
(Two hours ago. The police is not
interested.)

PEDRO

Ellos nunca lo son. ¿Cómo se suicidó?
(They never are. How did he kill
himself?)

FISHERMAN

¿Cómo supiste que se suicidó?
(How did you know he killed
himself?)

PEDRO

Todos lo hacen.
(They all do.)

He kneels down next to the body of a YOUNG MAN.

INT. GUATEMALA. FLORES. HOTEL RECEPTION - DAY

PIXIE is checking in. The RECEPTIONIST just handed her the
key.

PIXIE

Thanks. Oh, and do you think it would
be possible to extend my stay beyond
the two weeks? I don't actually know
how long I will be here for.

RECEPTIONIST

Yes. We might need to move you to a
different room, but it should
certainly be possible. Please let us
know if you need anything at all.

(CONTINUED)

CONTINUED:

PIXIE

Thanks.

INT. HOTEL ROOM - DAY

PIXIE is opening her laptop, getting ready to work. Noise from the street below filters in.

INT. FLORES NEWSPAPER ARCHIVES - DAY

PIXIE is digging through old articles on microfilm. She finds an article about OSCAR Aragon. There is a picture of his dead body and the bloody machete he used to kill himself.

She stops to read it, shudders.

A small silver shape attracts her attention. The picture is too blurry to make out the shape of the little silver horse Pedro took, but she tries to see it anyway. It triggers something in her.

She checks the article's BY line, writes down Pedro's name.

She keeps looking.

EXT. GRAVEYARD - DAY

PIXIE is walking through a graveyard.

She stops, looks at a grave. It's OSCAR's grave.

Carved into the gravestone is a HORSE. This seems familiar to Pixie, she inspects it closer.

The dates on the stone are

Oscar Aragòn Hernandez - 03.04.1977 - 28.08.2017

INT. LOCAL PAPER. NEWS ROOM FLOOR - DAY

The news room is sparsely populated. And the few people that are there are lazily lounging. No one seems to be actually working.

But when PEDRO strides through, they all sit up a bit taller.

INT. GUATEMALA. FLORES. HOTEL RECEPTION - DAY

PIXIE is on her way out, but she stops to pick up a local newspaper. She skims through it, then stops.

(CONTINUED)

CONTINUED:

A headline jumps out at her.

"DOS HOMBRES MÁŠ PERDIDOS" (Two more men lost)

The BY line is... Pedro.

Pixie sits down in the lobby to read the article.

When she's finished, she goes up to reception.

PIXIE

Excuse me. Do you know where I can
find the offices of this newspaper?

RECEPTIONIST

Ah... un momento por favor. I think my
colleague has a cousin who worked
there.

He goes into the back, and returns with a piece of paper.

RECEPTIONIST (CONT'D)

There you are, senorita. This is the
address.

PIXIE

Gracias.

EXT. LOCAL PAPER OFFICES - DAY

PIXIE gets out of a taxi, in front of Pedro's office.

She knocks on the door. No answer.

She presses her face against the window, trying to see
inside.

Suddenly the door is opened, making her jump.

PEDRO surveys her.

PEDRO

Are you American?

Pixie hands him his newspaper.

PIXIE

What can you tell me about the people
who keep disappearing?

(CONTINUED)

CONTINUED:

PEDRO

Not more than what I wrote in the article. What is it to you?

PIXIE

My aunt disappeared here in Flores. I want to know if it's connected. Since when have these disappearances been happening?

PEDRO

Since 1994.

PIXIE

My aunt disappeared in 1993. She took a significant amount of money with her. We need to talk.

INT. LOCAL PAPER. PEDRO'S OFFICE - NIGHT

PEDRO sits down, PIXIE follows.

PEDRO

So you came to find your aunt? Why after so many years?

PIXIE

I didn't know about it. It was all a family secret.

PEDRO

Ok. Why do you think it's connected?

PIXIE

Gut feeling. The timeline. My grandfather left a lot of money, and then disappeared. His last known location was here in Flores. My aunt followed him... and was lost. A year later, your local men and women start disappearing. Did you have any other kidnappings or disappearances before then?

PEDRO

Of course we did. This is Guatemala. People disappear all the time.

PIXIE

So what's the pattern that makes you think it's all connected?

(CONTINUED)

CONTINUED:

PEDRO

You are wrong. They are not men and women who disappear. It's only men. And they turn up again. Sometimes months later. Sometimes years.

PIXIE

Dead?

PEDRO

No. Worse. Alive.

PIXIE

But then you can ask... they can tell you what happened?

PEDRO

No.

PIXIE

Why?

PEDRO

They don't talk.

He gets up, walks around.

PEDRO (CONT'D)

I first came across this story when I was just starting out. A young man was found on the shore of the lake, delirious, lost, half drowned. I looked into his eyes and I saw death. He couldn't remember how he got there. He went game hunting, he said. There was a bright light... he remembered nothing. It came out he had been gone for two years. He had no idea what happened.

PIXIE

What were you able to find out?

PEDRO

Nothing. He killed himself as soon as he got to the hospital.

PIXIE

Oh my God...

(CONTINUED)

CONTINUED:

PEDRO

And then another one. He had been gone for only 3 months. And then, in 2017, we found a man... he killed himself as soon as he came to his senses. He had been gone since 1998 -

PIXIE

Oscar?

PEDRO

Yes... how do you know?

PIXIE

I'm a journalist. I research my stuff before I go to visit people.

PEDRO

Yes. Oscar. They called me only to check his body. He only had one thing on him, they identified him by his teeth. So... no, senorita. Your aunt did not disappear with these men. Neither did your grandfather.

Pixie nods, gets ready to leave.

PIXIE

What did he have on him when you found him?

Pedro goes to his desk, pulls out an old file, opens it.

It contains the originals of the blurry picture Pixie was looking at on microfilm.

Among them, a close up of the little silver horse on the necklace.

Pixie picks that picture up.

PIXIE (CONT'D)

Oh my God. Wait here.

She runs out of the room. Pedro looks after her, perplexed.

INT. HOTEL ROOM - DAY

PIXIE rummages through her suitcase, pulls out the BOX, then turns it over on the bed. She pulls out a photograph she was looking for, then runs out the door again.

EXT. LOCAL PAPER OFFICES - DAY

PEDRO is closing up the office, when PIXIE jumps out of a taxi.

PIXIE

I told you to wait here.

PEDRO

Senorita, no offense, but... we have no connection here.

PIXIE

Don't we?

She pushes the photograph into Pedro's hands. He looks at it, gasps.

INT. LOCAL PAPER. PEDRO'S OFFICE - DAY

PIXIE and PEDRO back in the office.

He looks at the picture again.

It's a faded black and white picture of a LITTLE SILVER HORSE.

He goes around his desk, gets Oscar's file back out, compares the two photos of the two horses. It's the same horse.

They look at each other.

PIXIE

Not connected, huh?

PEDRO

Tell me.

PIXIE

I don't know, that's it. This horse was lost. It's an old family heirloom, Brida took it with her when she left.

PEDRO

(comparing the two pictures)
It's not the same one. His was flat and small, and badly made. This is bigger.

PIXIE

His was modelled after hers.

(CONTINUED)

CONTINUED:

PEDRO
That can't be.

PIXIE
Help me.

INT. FLORES NEWSPAPER ARCHIVES - DAY

PEDRO and PIXIE are working through pages and pages of microfilm in silence.

Suddenly, Pedro puts his coffee down, gasps.

PEDRO
Pixie. Look.

It's an article from 1994, the headline reads "Una Nueva Comunidad" (A new community)

Underneath the headline, there is a picture of BRIDA, standing in front of a sign that has a depiction of the SAME horse on it. The sign says "La Finca Del Caballo".

Pixie and Pedro share a look.

He gets out his phone, opens maps, zooms in on the northern shore of the lake.

PEDRO (CONT'D)
Where ever that commune was, it's not shown on the map. But the jungle is dense there.

PIXIE
But you always find the men on the north shore, don't you?

PEDRO
Yes.

PIXIE
It would be worth a drive? This is the best lead we've got.

INT. CAR - DAY

PEDRO and PIXIE are driving in his rickety old jeep.

PEDRO
So... family history, huh? What are you chasing here?

(CONTINUED)

CONTINUED:

PIXIE
I'm not chasing it. It was placed in
my path.

PEDRO
What do you think you will find?

PIXIE
Answers.

PEDRO
To which questions?

PIXIE
I don't know yet.

EXT. FARM HOUSE - DAY

PIXIE and PEDRO pull up at a rural little farm house.

An old farmer, JUAN, comes out.

PEDRO
Hola, buscamos la Finca Del Caballo...
estamos en el camino corecto?
(Hello, we're looking for the
Finca Del Caballo, are we on the
right way?)

JUAN
No! No, regresa!
(No! No, turn back!)

PIXIE
We just want to ask a few questions.

JUAN
Andarse!
(Go away!)

Pixie walks in front of Pedro, pulling out the old picture of
Brida.

PIXIE
Do you know this woman?

Juan looks at her as if he's just seen a ghost.

(CONTINUED)

CONTINUED:

PIXIE (CONT'D)

She is my aunt. Es mi tia. I want answers. Queiro repuestas.

Juan points at Pedro.

JUAN

Pero no el.
(But not him)

Pixie follows the farmer inside, nodding at Pedro to stay behind.

INT. FARM HOUSE. KITCHEN - DAY

JUAN and PIXIE are sitting down in his tiny house.

PIXIE

My Spanish is not good. Do you speak English?

JUAN

A little. You cannot stay here. No puedes quedarte aquí. Es muy peligroso. Especialmente para él.
(You cannot stay here. It's too dangerous. Especially for him.)

PIXIE

Por que para el, pero no para mi?
(Why for him, but not for me?)

JUAN

El es periodista, no?
(He is a journalist, no?)

PIXIE

Yo tambien.
(Me too.)

JUAN

He has to go.

PIXIE

What do you know about Brida?

(CONTINUED)

CONTINUED:

JUAN

Nothing. I don't ask questions no more.

PIXIE

Please. Por favor.

JUAN

I don't know. I bring up food, donkeys, farm machines sometimes. I don't ask questions.

PIXIE

Please allow me to go with you. Es mi familia.

He looks at her for a long time. Then, he nods.

JUAN

Pero no el.
(But not him.)

She nods.

EXT. FARM HOUSE - DAY

PIXIE comes out of the farm, takes her bag out of the jeep. PEDRO is sitting on the hood.

PEDRO

What's happening?

PIXIE

You go back to Flores. I will call you when I get the chance. He goes up there once a month, he had agreed to take me with him. But not you.

PEDRO

This is ridiculous! I have been chasing this story for years, I'll be the one to break it!

PIXIE

You don't even know if Brida is connected. And if she is, I will let you know.

PEDRO

No! You can't just stay out here in the middle of the jungle!

(CONTINUED)

CONTINUED:

PIXIE

Why not? She's my aunt. I'm her family. If anyone gets to her it will be me, anyway.

PEDRO

No. I want in.

She gets in his face.

PIXIE

And I am giving you a way in! Both of us can't go. Trust me.

PEDRO

Why should I?

PIXIE

Who else do you have? I am your way in.

He nods, kicks the tires, gets in the car.

PEDRO

Call me every day.

He hands her a sat phone.

PEDRO (CONT'D)

If the farmer rapes you, try to survive until I can get to you. Gringa.

With that, he drives off, making his tires spin.

INT. FARM HOUSE. KITCHEN - NIGHT

JUAN and PIXIE are having a meager meal.

PIXIE

When can we go?

JUAN

Next week. Help me with the animals in the morning.

Pixie nods.

EXT. FIELD - DAY

PIXIE is schlepping hay across a field, looking up towards

(CONTINUED)

CONTINUED:

the looming hill in the distance.

She calls to JUAN, who is working on a fence nearby.

PIXIE
Is it up there?

JUAN
Si!

EXT. DIRT ROAD - DAY

JUAN is driving a rickety old truck up a mountain dirt road. PIXIE is in the back, holding on to a goat.

EXT. FINCA DEL CABALLO. GATE - DAY

The truck pulls up at the gate to the Finca. Rusted and faded, the sign from the picture in the article is still there.

PIXIE jumps off the truck, Juan gets out.

JUAN
Espera aquí.
(Wait here)

Pixie holds on to her goat, as Juan goes inside.

LATER

A woman dressed in white, NICOLE, 20s comes out of the gate with JUAN.

She stops in her tracks when she sees Pixie.

NICOLE
¿Qué está pasando aquí?
(What is happening here?)

JUAN
(to Pixie)
You must explain yourself.

PIXIE
Hello. My name is Pixie... Patricia Damien. I am Brida Damien's niece. Her sister Rita sent me. Does Brida still live here?

(CONTINUED)

CONTINUED:

Nicole steps back, unsure.

NICOLE

Wait.

(to Juan)

You can go.

He gets back in his truck, drives off. Leaves Pixie standing alone, holding her goat. Nicole retreats beyond the gate.

LATER

Pixie is sitting down in the shade, still holding the goat.

NICOLE returns.

NICOLE (CONT'D)

Come with me. Leave the goat. One of our girls will take care of it.

EXT. FINCA DEL CABALLO. FRONT LAWN - DAY

PIXIE and NICOLE are walking through the garden leading up to a glorious Finca in the background.

There are small groups of WOMEN, all dressed in white dresses, scattered around the garden. All in all, about 20 women.

Most of them look up as Nicole and Pixie pass them. Some whisper.

Pixie runs to catch up with Nicole.

PIXIE

Hey... so... uh... is this like a... a commune?

NICOLE

Yes.

PIXIE

Like a... cult?

Nicole stops dead in her tracks.

NICOLE

You come here to insult us?

PIXIE

No. Sorry. No! Of course not.

(CONTINUED)

CONTINUED:

NICOLE

We are a community. We live by the rains and the sun.

PIXIE

I don't see any men...

NICOLE

Don't you?

Nicole walks at a quicker pace. Pixie struggles to keep up.

EXT. FINCA DEL CABALLO. GARDENS - DAY

PIXIE and NICOLE are walking through a paradise... vegetable patches, flowers, vines, roses, apple trees. It's Eden.

PIXIE

How long have you been here?

NICOLE

Since I was 14. One of the mothers found me on the streets of Flores. Brought me here.

PIXIE

To what... raise you here? Is it like a convent? Are you religious?

NICOLE

No. We serve no one. No God. No one.

PIXIE

Then what is your purpose?

NICOLE

Our purpose?

PIXIE

Yes. I'm not stupid. I know a cult when I see one.

NICOLE

You keep saying that word. You have no idea what it means.

PIXIE

I think I do. But that's not my place to say. How long has Brida been here? Is she your... leader?

(CONTINUED)

CONTINUED:

NICOLE

We have no leaders. We have mothers, daughters, sisters. Brida is mother to us all.

Pixie nods, mouths the word "cult" under her breath.

PIXIE

And that's all you do? Walk around, till fields, and dance in white dresses?

NICOLE

(offended)

And is that such a bad thing?

PIXIE

No, no... I just... there must be a purpose to all this.

NICOLE

Does the sunflower have a purpose when it grows?

PIXIE

Uh... yeah. All things have a purpose.

NICOLE

No. Nothing has a purpose. Things happen. Things grow. Time passes. Nothing happens because someone planned it. Things just happen.

PIXIE

That would mean you have no agency over your own life.

NICOLE

And do you?

This time it's Pixie who stops, looking offended.

PIXIE

Of course I do! I came here with a purpose. For a purpose. I want to speak to Brida. If she is mother to you all, then surely you can arrange that?

NICOLE

Your questions will not be answered
(MORE)

(CONTINUED)

CONTINUED:

NICOLE (CONT'D)

here today. But you may return. When we see that you are like the tide, and that the land brings you back again... maybe you will get answers.

She has led Pixie back to the front gate.

EXT. FINCA DEL CABALLO. GATE - DAY

JUAN is waiting for PIXIE, who climbs straight onto his truck.

INT. FARM HOUSE. KITCHEN - NIGHT

PIXIE wraps a blanket around herself.

She takes an old picture of BRIDA out of her BOX.

PIXIE

Where are you?

The sat phone dings. She picks up. It's PEDRO in his office.

Alternate, both on phone

PIXIE (CONT'D)

Did you go?

PEDRO

Yes. I met a weird chick who talked about... God knows what. It looks like a bit of a cult, but it seems innocent enough. I don't think they have anything to do with the men. They live like nuns, except they don't have a God. I haven't seen Brida yet, but she seems to be their leader. Goddamn it. A cult... I never thought.

PEDRO (CONT'D)

That's bad.

PIXIE

She said I am welcome to come back. I'll keep trying.

PEDRO

So the farmer hasn't killed you yet?

(CONTINUED)

CONTINUED:

PIXIE

Don't make jokes about that.

PEDRO

It wasn't a joke, gringa. This country has seen many ugly things over the years. It's not a joke. It's a warning. You would not be the first pretty American girl that gets lost in the jungle. Not even the first in your own family, it seems.

INT. FARM HOUSE. KITCHEN - DAY

PIXIE is making food for herself and JUAN.

PIXIE

When can we go back?

JUAN

In one month.

PIXIE

Can you drive me up sooner?

JUAN

No.

PIXIE

Can I borrow your car?

JUAN

No.

PIXIE

Can I walk?

JUAN

It's a 6 hour walk. So no.

PIXIE

Can I borrow a donkey?

JUAN

No.

Pixie throws her hands up in the air.

EXT. DIRT ROAD - DAY

PIXIE is riding a donkey up the hill.

EXT. FINCA DEL CABALLO. GATE - DAY

PIXIE knocks on the gate.

PIXIE
Hello?! Is anyone there?

She sits down in the shade.

LATER

Pixie is asleep. NICOLE looms over her.

NICOLE
You have returned.

PIXIE
Oh... hey... hi.

Nicole sits down next to Pixie, gives her a glass of milk. She watches carefully as Pixie drinks it, encourages her to drink all of it.

NICOLE
You should leave right away. Night falls quickly here in the jungle.

PIXIE
Can I come in?

NICOLE
No. Not today. You may return another day.

PIXIE
Why can't I come in?

NICOLE
Why are we obliged to let you in? What can you give us?

PIXIE
I... I can offer...

NICOLE
Nothing. Nothing that comes from the outside is of value to us. But you may return again. If the land brings you back.

She gets up, leaves.

(CONTINUED)

CONTINUED:

PIXIE
 (under her breath)
 Cult...

EXT. DIRT ROAD - NIGHT

Night has fallen. PIXIE is riding down the hill.

In the twilight, in the darkness, she can suddenly make out a tall figure dressed in white in front of her.

She gets off her donkey.

BRIDA has come.

BRIDA
 They tell me you're my niece.

Pixie stares at her. Half afraid, half excited.

BRIDA (CONT'D)
 Step into the light, child.

Pixie obliges.

BRIDA (CONT'D)
 Ah. Yes. No denying it. Rita has left her mark on your face. It's as if you never even had a father.

PIXIE
 Are you...

BRIDA
 If you need to ask, you haven't done your research, so I'm assuming it's a rhetorical question. What brings you here?

PIXIE
 You.

BRIDA
 Ah, yes. I brought all the women here. Eventually, they all come to me.

There is something hypnotic about Brida, something magical.

She comes closer to Pixie, reaches out a hand.

(CONTINUED)

CONTINUED:

BRIDA (CONT'D)

You must have had a long journey.

PIXIE

I have so many questions.

BRIDA

None of them will be answered today.
Some of them may never be answered.
And to others, you have already found
the answer just by coming here.

PIXIE

You really are my mother's sister. She
speaks in riddles like that as well.

BRIDA

Our father taught us never to say
anything outright. It was one lesson
among many. Not all of them as
valuable.

PIXIE

You've been here for so long.

BRIDA

Yes.

PIXIE

Why did you never come back? Why did
you never reach out to mom? Why -

Brida raises a hand to interrupt Pixie's stream of words.

BRIDA

Like I said. None of this will be
answered here today. You may return
another day.

With that, like a shadow, Brida disappears into the jungle.

EXT. FARM HOUSE - NIGHT

PIXIE returns to find Pedro's jeep parked outside. She runs
inside.

INT. FARM HOUSE. KITCHEN - NIGHT

PEDRO and JUAN sitting in icy silence, when PIXIE bursts
through the door.

(CONTINUED)

CONTINUED:

PIXIE

I saw her! She met me on the road.
She's alive!

Juan crosses himself, leaves the room.

Pixie sits with Pedro.

PIXIE (CONT'D)

I found her, Pedro.

PEDRO

I am happy for you.

PIXIE

Why are you here?

PEDRO

A few days before you came, we found a boy. Some fishermen found him. We just found out who he was. His name was Armando. I was speaking to his grandmother just a few weeks ago. He was only 19. People know to come to me. The police is busy with gangs and migrants and narcos. I am the one person who has been tracking this the longest. I have to know.

PIXIE

I honestly don't think the commune has anything to do with it. They're weird, yes. But, there are no men there.

PEDRO

Still. It's the only large house in the area. Even if they don't have anything to do with it, they might have seen something. Heard something. Petén is sparsely populated. And even harder to get through. I have to go and ask.

PIXIE

Good luck. I've been going for over two weeks, and only just now have I been graced with an audience with my OWN AUNT. Let me go. Let me try to get to the bottom of this. I will pull you in once I have their trust.

(CONTINUED)

CONTINUED:

PEDRO

You will?

PIXIE

Yes. Promise.

He takes her hand.

PEDRO

Gracias, gringa.

EXT. FINCA DEL CABALLO. GARDENS - DAY

NICOLE is leading PIXIE through the gardens once more. A little GIRL, dressed in white, comes running up to them, hands Pixie a flower.

PIXIE

Gracias!

GIRL

You're welcome!

She runs off.

PIXIE

Does everyone here speak English? Your English is perfect, and she didn't even have an accent.

NICOLE

We don't like to be idle, we educate ourselves. That was my daughter.

PIXIE

Your daughter? Wow. I still don't understand... I suppose the word purpose is wrong. But... philosophy?

NICOLE

What's there to understand? I'd say we don't even have a set philosophy. At least not in the way you're imagining. Whatever happens, happens, and must be allowed to happen.

PIXIE

That... I can't wrap my head around that.

(CONTINUED)

CONTINUED:

NICOLE

No. It takes a while. When I came here, I had been running away from something all my life. It took a while until I could stop running. You're running constantly as well.

PIXIE

Yes, but I like it.

NICOLE

You will learn to stop.

PIXIE

I didn't come here to join your cult. I came to find out what happened to Brida.

NICOLE

You know what happened to Brida.

PIXIE

I want the whole story.

NICOLE

The story is not the interesting part. The interesting part is what you do with it once you have it. What you take from the story.

PIXIE

Jesus, she taught you all how to speak a million words and say nothing.

NICOLE

(laughing)

That's the first lesson we get when we join the "CULT". You may -

PIXIE

(interrupting)

Return another day... yes, goddamn it, I know.

She walks away, then turns one last time.

PIXIE (CONT'D)

She's my ACTUAL aunt, you know?

NICOLE

And my actual mother.

(CONTINUED)

CONTINUED:

PIXIE

No she ain't. It's a CULT!

Nicole laughs, waves.

EXT. FARM HOUSE. FIELD - NIGHT

PEDRO is eagerly waiting for PIXIE's return. She comes riding out of the darkness on her donkey.

PEDRO

I was beginning to be worried.

PIXIE

I know the road like the back of my hand by now. Juan will want you to help with the livestock. We have to earn our place here.

PEDRO

I have already mended the fence and have started digging the trench he wanted on the east slope.

PIXIE

Very good. It needs to go all the way down to the river.

PEDRO

So I've heard.

They walk together. Kinda close. Kinda flirty.

PEDRO (CONT'D)

What have you found up there?

PIXIE

It's ethereal. As if they're not from this world.

PEDRO

Cults have an appeal, otherwise they would not function.

PIXIE

I'm getting closer.

He gets closer, too. Takes her hand.

PEDRO

Thank you for helping me with this.

(MORE)

(CONTINUED)

CONTINUED:

PEDRO (CONT'D)

You could have easily just found that
clue and left without ever telling me.

She looks up at him.

PIXIE

No problem.

EXT. FINCA DEL CABALLO. FRONT LAWN - DAY

NICOLE is walking PIXIE back to the front gate.

EXT. FINCA DEL CABALLO. GATE - DAY

PEDRO is waiting for PIXIE in his jeep. Pixie comes out of
the gate, followed by NICOLE. She stares at Pedro.

NICOLE

Who... who is he?

PIXIE

Just a friend. The donkey was lame
this morning so I asked for a ride.

NICOLE

What is his name?

PEDRO

Me llama Pedro.

PIXIE

May I return -

NICOLE

(interrupting)

NO! You may NOT return.

She slams the gate shut.

INT. CAR - DAY

PEDRO and PIXIE are driving.

PEDRO

They always this nice?

PIXIE

No it's just that you're so handsome
she forgot her vows of chastity.

(CONTINUED)

CONTINUED:

They laugh.

EXT. FARM HOUSE - DAY

PEDRO is fixing a fence. PIXIE is feeding chickens. JUAN is digging a trench.

All of them stop suddenly.

BRIDA comes riding on a tall white horse. She does not get off.

She points to Pixie.

BRIDA

I invite you to come to us. Bring little, you will be fed and housed and clothed. If he is worth it, bring the man.

She turns the horse around, gallops away.

Pixie and Pedro share a look, Juan flees into his house.

EXT. DIRT ROAD - DAY

PEDRO and PIXIE are walking, both have just a small bag with them.

PEDRO

So... I'm worth it.

PIXIE

I think it's quite extraordinary that you got accepted, even invited.

PEDRO

As long as I don't end up killing myself.

PIXIE

I don't think it's them.

PEDRO

We will see.

PIXIE

It's not them. But is that why you're coming with me? Because you think they're a bunch of murderous cult members?

(CONTINUED)

CONTINUED:

PEDRO

No. Because you'd be worth following
into a murderous cult.

EXT. FINCA DEL CABALLO. FRONT LAWN - DAY

NICOLE is leading PIXIE and PEDRO towards the front door.

NICOLE

Whatever you find here, know that it
would always have happened this way.

Pixie and Pedro go inside.

INT. FINCA. LIVING ROOM - DAY

PIXIE and PEDRO come into the living room. An OLD WOMAN,
dressed in white of course, notices them, slinks away.

The place looks and feels homely. Nothing out of the
ordinary. Nothing sinister.

Suddenly, BRIDA is in the room.

BRIDA

The tide has returned you.

PIXIE

Yeah, yeah, yeah, auntie. It's all a
very lovely ethereal cult thing you've
got going. Will you answer my
questions now?

Brida smiles, gestures for them to sit.

BRIDA

Ask.

PIXIE

Why did you come to Guatemala?

BRIDA

I followed my father. He had come here
to launder some money. I had
unfinished business with Robert.

PIXIE

Unfinished business?

BRIDA

What has your mother told you of our
(MORE)

(CONTINUED)

CONTINUED:

BRIDA (CONT'D)

father?

PIXIE

Not much. That he was a cruel man. A greedy man. She emancipated herself from him when she was very young. She expected me to do the same with my own father. I did.

BRIDA

She taught you well. But she told you nothing. He was cruel man. While emancipation may have been easy for Rita, it was due to my groundwork. I protected her from his worst impulses. That was my unfinished business.

PEDRO

Did you... make him disappear?

BRIDA

You have no voice here, young man, until you deem yourself worthy of having one.

PIXIE

Excuse me, he has a voice everywhere, thank you.

Brida leans back, takes a moment. Reconsiders the two young people sitting in front of her.

BRIDA

Your generation is something different. Something new. I like that. I relent. I did not make him disappear. He was already gone when I came to Flores. He had left behind the money in a trust. I saw Flores for what it was. Its beauty and its corruption. The pain, the suffering. I came here. To end it.

PIXIE

That's it? So straightforward? Just.. you inherited money from a man who conveniently disappeared, getting his comeuppance... and... what? Built a utopia that just happens to fall into the middle of a region that has seen

(MORE)

(CONTINUED)

CONTINUED:

PIXIE (CONT'D)
dozens of men disappear?

BRIDA
Yes.

PEDRO
Es una mierda.

BRIDA
Ah, ah, young man. You will see. Both of you will see. Patricia, you are family. And it does feel good to have a connection to Rita again after all these years. So, stay. Relax. Stop running.

She leaves.

NICOLE comes in, brings Pixie a white dress.

NICOLE
I will show you to your place. Do you sleep with him?

Pixie looks at Pedro, surprised.

PIXIE
No... No! We're just... we're friends.

NICOLE
He is in your responsibility. Come.

INT. FINCA. HUT. LIVING ROOM - DAY

A tiny, but cozy hut on the grounds of the Finca.

PEDRO and PIXIE are led in by NICOLE.

NICOLE
There are two bedrooms. Make yourselves at home. You.
(pointing at Pedro)
You may not leave this house without either Pixie or another member of our community accompanying you. Until Pixie has deemed you trustworthy. Pixie, you are free to go where ever you need to.

She leaves.

(CONTINUED)

CONTINUED:

PEDRO
Es un culto.

Pixie laughs.

She goes into her bedroom, while Pedro makes himself comfortable.

Pixie returns a moment later, wearing the cult's white dress.

PEDRO (CONT'D)
Por dios! Take that off!

PIXIE
You're very forward. We barely moved in together, and you already want me to take my clothes off?

PEDRO
No! You look...

PIXIE
Cult-like?

PEDRO
Terrifying!

EXT. FINCA DEL CABALLO. FRONT LAWN - DAY

PEDRO, PIXIE, and NICOLE are walking. Where ever they go, the women stop to stare at Pedro.

INT. FINCA. DINING ROOM - NIGHT

PEDRO, PIXIE (wearing her white dress), and BRIDA are sitting down for dinner. WOMEN flutter in and out, setting the table.

PIXIE pulls out her BOX.

BRIDA
Oh my... Patricia... May I?

Pixie hands it to her.

BRIDA (CONT'D)
(in tears)
My god. It has been so long. I have not... I gave this to Rita on the night I left for Flores for the last time to find him. She promised me she would... you were only small, then.
(MORE)

(CONTINUED)

CONTINUED:

BRIDA (CONT'D)

You were only a tiny dot. I never even got to see you. I came to the house in the middle of the night. I knew she had a child... I had been in Flores for a year, looking. I had found the bank, I knew I was not coming back. I gave this to her. I asked her to follow me one day. She never did.

Brida takes Pixie's hand, touched and emotional.

BRIDA (CONT'D)

Thank you.

She wipes her tears, takes a deep breath.

BRIDA (CONT'D)

May I keep this for a while?

PIXIE

Of course.

BRIDA

Thank you. Now. Ah... my old eyes... crying. Sorry! Now... eat, eat. You too, Pedro. It is Pedro?

PEDRO

Yes.

BRIDA

Patricia. Why did you deem Pedro worthy of coming with you? I hear you're not together?

PIXIE

I'm not... this whole not-liking-men thing... that's your thing. Men are the same as women. There's good ones, and there's assholes.

BRIDA

And young Pedro over here is a good one?

PIXIE

Frankly, that's not for me to judge.

BRIDA

Your generation surprises me every
(MORE)

(CONTINUED)

CONTINUED:

BRIDA (CONT'D)
time. And it's not that we don't like
men. We just find they complicate
things.

PIXIE
Like what?

BRIDA
They start drama.

PIXIE
And women don't?

BRIDA
They do. But at least with just women,
it's a monotone kind of drama.

She laughs.

BRIDA (CONT'D)
And the pitch is higher when the
screaming starts. And at my age, you
can't hear the high notes anymore.

Both Pedro and Pixie can't help but laugh.

BRIDA (CONT'D)
Are you married, Pedro?

PEDRO
No.

BRIDA
Why not? A dashing young thing such as
yourself... surely some Flores woman
has had her eye on you?

PEDRO
(uncomfortable)
I... I just never found the one.

BRIDA
Ah, perhaps my niece could be of
assistance.

PIXIE
I didn't think you'd approve of that.

BRIDA
Of course I do! Love happens, and
(MORE)

(CONTINUED)

CONTINUED:

BRIDA (CONT'D)
everything that happens must be
allowed to happen.

PIXIE
You're strange.

BRIDA
Am I? Or am I not exactly like your
mother?

Pixie takes a moment.

PIXIE
Yeah. You are. You are exactly like
her.

BRIDA
I told you. Our father taught us well.

PIXIE
What did he actually do?

BRIDA
He stole from his wife. It was their
fortune. My mother's fortune. It was a
house. An estate. He somehow convinced
her to put the deed in his name
because he needed capital for some
scheme or other. And she obliged. She
was a good wife, you see? Obedient. A
testament to her generation. So when
he lost on a deal, he scrambled
together what he could, cashed it, and
brought it as far away as he could. At
the time - you will remember this,
Pedro - Guatemala wasn't as peaceful
as it is now. Not that it is peaceful
now. But back then... well... if you
needed to disappear, where better to
go than a communist war zone,
embroiled in a bloody, violent
conflict? He was a small fish, just
another gringo hiding from something.
Nobody took notice.

PIXIE
But you followed him.

BRIDA
I had unfinished business.

(CONTINUED)

CONTINUED:

PEDRO

What was that business?

BRIDA

It was my mother's. The house was hers. She loved it, it was the house she grew up in, the house she had preserved, cared for. Because she knew one day her daughters would love it as much as she had. He had no right to sell it, to dismantle her pride like that. I wanted to restore my mother's legacy. I was unsuccessful.

PIXIE

Why did you stay here?

BRIDA

What was there for me in the States?

PEDRO

Family?

BRIDA

Look around you. Have I not found family here?

PIXIE

Who finances this community.

BRIDA

We finance ourselves. We breed horses. We grow most of our own food. We sell wine.

PIXIE

Most cults have a belief system that keeps them together.

Brida can't help but laugh.

BRIDA

Ah, yes. Nicole has been saying that you call us a cult. It's funny to hear it said that way. Yes, Pixie. Most cults do have a belief system. You've been coming here for weeks, you've spoken to the women. Tell me. What's ours?

(CONTINUED)

CONTINUED:

PIXIE

That's just it. You don't seem to have one.

BRIDA

That's because it's not a cult. I don't ask these women to worship me. Or to pray. I aske them to rest. If they want to leave, they can.

PEDRO

But why are there no men allowed?

BRIDA

You're here, aren't you? If a woman chooses to live with a man, here, then no one will stop her. If a man wants to live here. No one will stop him. I lived here with my husband for almost 20 years before he left. But most of our sisters and daughters choose not to. Nicole even had a daughter in 2017. By whom I don't know. And I don't ask.

PIXIE

Pedro is not allowed to leave the hut without me!

BRIDA

That's because we don't trust him yet. He hasn't proved himself yet. You have been coming here for weeks, you've proved yourself. Also, it helps that you're my niece. I might not be a cult leader, who requires worshipping. But I did build the damn thing.

This settles the argument.

INT. FINCA. HUT. LIVING ROOM - NIGHT

PIXIE is writing in her notebook, sitting on the couch. PEDRO comes in from his bedroom.

PEDRO

Are you writing the story?

PIXIE

There's a big huge hole in the middle of it.

(CONTINUED)

CONTINUED:

PEDRO

Yes.

PIXIE

What is it?

PEDRO

I don't know.

He sits next to her, she puts her head on his shoulder.

PEDRO (CONT'D)

We just have to keep digging.

PIXIE

For what? Potatoes?

PEDRO

I'm sure they grow them here.

He puts his arm around her.

PEDRO (CONT'D)

Go to sleep. Tomorrow will be a different day.

PIXIE

No it won't. That's the allure of this cult. Every day is the same.

EXT. FINCA DEL CABALLO. GARDENS - DAY

PEDRO is helping PIXIE and NICOLE dig in the garden. He pulls up a potato plant, holds it up for Pixie to see, winks at her.

She laughs.

INT. FINCA. HUT. LIVING ROOM - NIGHT

PIXIE has fallen asleep over her work. PEDRO comes along, covers her with a blanket. She wakes up. Pulls him in.

PEDRO

Hey... hey... careful. They'll think you deem me worthy.

She pulls him in again.

PIXIE

Maybe I do.

(CONTINUED)

CONTINUED:

PEDRO
Don't joke.

She kisses him.

PIXIE
There. Worthy.

He laughs, kisses her again.

INT. FINCA. DINING ROOM - NIGHT

Another dinner. PEDRO, PIXIE, and BRIDA are laughing over a bottle of wine.

Oddly, Brida's glass is untouched, while she pours more for Pedro and Pixie.

Brida is at the tail end of a HILARIOUS anecdote.

BRIDA
And they just screamed at me...
"GRINGA WHAT ARE YOU DOING?!" And I
just... I didn't even know what was
going on. I just kinda... I stood
there like a drenched poodle.

They laugh.

INT. FINCA. HUT. PIXIE'S BEDROOM - NIGHT

PEDRO and PIXIE are asleep, arm in arm.

Suddenly, there is a SCREAM coming in from outside. Pedro awakes, Pixie does not.

He gets up, goes to the window.

He looks towards the darkness. NICOLE appears right in front of him all of a sudden. He jumps back. She puts her finger on her lips.

She moves away. In the moonlight, Pedro can see that her dress is stained in BLOOD.

INT. FINCA. HUT. LIVING ROOM - DAY

PEDRO is pacing.

PIXIE joins him, oblivious.

(CONTINUED)

CONTINUED:

PEDRO
I saw something.

PIXIE
What?

PEDRO
I saw Nicole. Last night. There was a scream, and I woke up. And Nicole was there. And her dress... Pixie... there was BLOOD.

PIXIE
What?!

PEDRO
I knew it! It IS a murderous cult!

PIXIE
Don't be ridiculous. There must be an explanation. They've been nothing but peaceful. There's an explanation.

EXT. FINCA DEL CABALLO. FRONT LAWN - DAY

PEDRO follows PIXIE as she marches across the lawn to NICOLE.

PIXIE
Hey... Nicole... a word?

NICOLE
Sure.

PIXIE
I was just wondering... uhm... Pedro saw you. He said... he said there was uhm... blood?

NICOLE
Yes.

PEDRO
See?!

PIXIE
Uhm... what's going on?

Nicole looks at her as if she's grown three heads.

NICOLE
I'm a woman.

(CONTINUED)

CONTINUED:

The penny drops. Pixie turns to Pedro, laughing.

PIXIE

You are a fucking moron, Pedro. Jesus Christ!

But Pedro knows what he saw, he shakes his head. Nicole looks at him with pure hatred. Pixie doesn't notice.

PEDRO

No! But... Pixie! Wait!

INT. FINCA. DINING ROOM - NIGHT

PEDRO is the first to arrive for dinner. He's agitated. BRIDA comes in.

PEDRO

Tell me, plain and simple. I've been playing by your rules, being patient and earning trust and all that bullshit. Tell me. Do you know about the men that have been disappearing in these woods?

BRIDA

No. I have heard rumors of boys going missing. But no. It is not us.

PEDRO

I saw Nicole covered in blood last night.

BRIDA

I heard you made a fool of yourself about it.

PEDRO

That's not what I saw.

Brida suddenly looks dangerous.

BRIDA

Women know blood.

They stare at each other.

PIXIE comes in, breaks the tension.

EXT. FINCA DEL CABALLO. FRONT LAWN - NIGHT

PEDRO is sneaking out of the hut. He looks towards the Finca, there is a light on on the top floor. As soon as he looks, the light goes off.

He looks towards the jungle.

There is a fire on the opposite side of the hill.

A SCREAM echos through the darkness.

EXT. FINCA DEL CABALLO. GARDENS - DAY

BRIDA is walking alone with PIXIE.

BRIDA

You are still looking for a story to tell?

PIXIE

Kind of.

BRIDA

Why don't you tell the stories of these women? Nicole was an underage prostitute we rescued from the streets of Flores. Maria over there was the heiress to a cocaine trafficking empire, but decided to come to us instead. Women from far and wide hear about us. As a whispered secret. A sanctuary. Some stay for ever. Some stay only a while. Tell their stories, if you still need to run towards a story.

Pixie looks around, considers.

EXT. LAKE SHORE - NIGHT

A boat makes its way towards the shore.

MARIA, an amazon of a woman, and another YOUNG WOMAN, throw a body over board.

MARIA

I gave him a triple dose. What a waste...

(CONTINUED)

CONTINUED:

YOUNG WOMAN

Why are we getting rid of him so soon?
He wasn't even broken.

MARIA

Patricia's little lapdog is asking
questions.

INT. FINCA. DINING ROOM - NIGHT

PEDRO is pacing. BRIDA joins him.

BRIDA

Still so tense.

PEDRO

They found... But why would I tell
you. You already KNOW, don't you?!

PIXIE comes in.

PIXIE

Whoa... what's wrong?

BRIDA

Another terrible tragedy has happened.
They've found another boy. Down by the
lake.

PIXIE

Oh no! Do you have to go?

BRIDA

He will leave first thing in the
morning. It's too dangerous at night.
Right, Pedro?

He nods, staring her down. She smiles a wicked smile that
Pixie doesn't see.

She pours a glass of wine for Pedro.

BRIDA (CONT'D)

Drink.

PEDRO

No, I think I'm fine.

PIXIE

Oh come on, honey. It's gorgeous.

(CONTINUED)

CONTINUED:

Brida watches carefully to make sure Pedro drinks all of his wine.

EXT. FINCA DEL CABALLO. FRONT LAWN - NIGHT

PEDRO staggers, waves his arms in front of him, falls.

All of a sudden, he is hit over the head. Everything goes black.

INT. FINCA. LIVING ROOM - DAY

PIXIE comes in to find BRIDA reading Pedro's newspaper.

PIXIE

Have you seen Pedro?

BRIDA

Yes, darling. He came in at dawn, he left to go down to the farm. He wanted to get a jump on this latest tragedy. Oh, and I asked Maria. She agreed to sit down with you for a real, no nonsense interview about Guatemala's last big cartel. A story if ever I saw one... Don't you think?

Pixie looks out the window, concerned, distracted.

BRIDA (CONT'D)

Pixie?

She snaps out of it.

BRIDA (CONT'D)

The biggest cocaine trafficking ring in the country?

PIXIE

Oh, God, yes! Sorry! Yes! I would love to! Where is she?

BRIDA

Down by the river.

EXT. RIVER - DAY

MARIA is bathing naked in the river.

PIXIE joins her.

(CONTINUED)

CONTINUED:

PIXIE

Maria?

Maria comes out of the water, still naked.

MARIA

Si?

PIXIE

I was uhm... uh... you're naked.

MARIA

Why would I bathe with clothes on? It defeats the purpose. Brida said you wanted to talk to me about my past?

She sits with Pixie.

PIXIE

Yes. What can you tell me?

MARIA

Everything you need to know.

Pixie listens to Maria as she talks.

EXT. FINCA DEL CABALLO. GARDENS - DAY

PIXIE and MARIA are walking together. Pixie is taking notes.

EXT. FINCA DEL CABALLO. FRONT LAWN - DAY

NICOLE is joining PIXIE and MARIA.

NICOLE

Brida wants to see you, Pixie. She was wondering if you had completed your first draft of Maria's story.

PIXIE

Just about.

NICOLE

Please find her.

Pixie leaves.

Maria and Nicole share a look.

MARIA

Tenemos que mantenerla ocupada.

(CONTINUED)

CONTINUED:

MARIA (CONT'D)
(We have to keep her busy)

INT. FINCA. ENTRANCE HALL - DAY

PIXIE comes in from the bright light outside. Suddenly, hte shadows seem deeper.

PIXIE
Brida?

The house feels empty. Pixie looks towards the stairway.

Carefully, she starts going up the stairs, as if someone there is calling her.

BRIDA surprises her, coming out of the living room. For a moment, it feels dangerous.

BRIDA
Pixie? I was looking for you. Come. I have to show you something.

With one last look upstairs, Pixie follows her.

INT. FINCA. LIVING ROOM - DAY

BRIDA and PIXIE are on the couch. Brida pulls a great big BOOK towards them.

BRIDA
I encourage women to write down their stories before they leave. But most don't. We've never had someone willing to gather all our stories before. I wonder... I wonder if that is something you are willing to do? You told me you came here to find a story only you could ever possibly tell. This is it. I would allow you to take this with you, when you leave, to copy it, to study it. If you promise to return it when you are done.

Pixie flips through the pages, stops to skim over the notes and sentences.

This is it. She has found what she was looking for. She looks to Brida, with tears in her eyes.

(CONTINUED)

CONTINUED:

PIXIE

Thank you. I would be honored!

BRIDA

I know you will not stop running. I can see that in you. But when you do run again, run at a steady pace. Stay on your path.

PIXIE

Don't go chasing things that aren't on it?

BRIDA

Rita taught you well.

They laugh, flip through the pages together.

BRIDA (CONT'D)

There is a study in the Pavilion down by the river. I have had a laptop, printer, paper and desk brought down there. Consider it your office.

Pixie hugs Brida.

PIXIE

Thank you auntie!

INT. PAVILION - DAY

An absolute DREAM of a writer's office has been set up for PIXIE. She marvels at the books, the neatly stacked paper, the state of the art laptop and desk.

Then, she hoists Brida's big BOOK onto the desk, sits down, stretches and gets to work.

EXT. RIVER - NIGHT

NICOLE and MARIA are bathing together.

A fire is lighting in the dense jungle. They turn to look towards it. Then, they begin to move like shadows through the water... towards the jungle.

EXT. JUNGLE - NIGHT

MARIA and NICOLE are stalking through the jungle.

EXT. JUNGLE. FIRE - NIGHT

MARIA and NICOLE have arrived at the fire, there are WOMEN all around it. Maria picks up a burning log.

On the other side of the fire, BRIDA is standing over the figure of a MAN on the ground.

INT. PAVILION - DAY

PIXIE is working away on her story. BRIDA comes in with a glass of lemonade.

BRIDA
Keeping yourself busy?

PIXIE
Yes. When I become sucked into something, I tend to become obsessive.

Pixie drinks the lemonade, Brida watches her closely to make sure it's all gone.

BRIDA
Rita was the same. I hope you don't mind... but we have prepared a celebration for you. Now, this might affirm your notion that this is a cult... but it's not like that. When we welcome a new sister into our midst, we like to invite her to bathe with us. It's not, strictly speaking, obligatory, of course.

Pixie laughs.

PIXIE
I knew it! It IS a death cult!

BRIDA
Oh, alright, you've caught me. I don't expect worship, though.

PIXIE
No, I'd... I'd be honored to be made a... a sister.

Brida kisses her on the forehead.

BRIDA
It feels good to have my family here
(MORE)

(CONTINUED)

CONTINUED:

BRIDA (CONT'D)

with me, after so many years. Oh, and you should write to Rita. Let her know you're safe, and that you plan on staying for a while longer. That way she won't be worried.

EXT. RIVER - NIGHT

About 30 WOMEN have gathered, holding candles, dressed in white.

From out of the trees, BRIDA is followed by NICOLE, MARIA, and last PIXIE.

She is wearing the cult's traditional white dress.

Brida leads her into the middle of the river, sets down a floating light. All the women follow suit, and soon it looks like Pixie is standing in a river covered in flames.

She lets herself sink into the dark water.

INT. PAVILION - NIGHT

PIXIE is tired, looking up from her laptop. She glances at the jungle beyond the Finca.

Suddenly, she can see a fire spring up. She rubs her eyes.

INT. FINCA. ENTRANCE HALL - NIGHT

PIXIE comes running into the hall.

PIXIE

Brida! Nicole! Maria! Ana! ANYONE?!

She runs into the living room, comes back out, looks around.

NICOLE comes down from upstairs.

NICOLE

What's going on?!

PIXIE

I saw a fire! A fire in the jungle!

NICOLE

Yes. Some of the sisters go game hunting sometimes.

(CONTINUED)

CONTINUED:

PIXIE

Oh. I thought it might be...

NICOLE

(laughing)

A cult thing?

PIXIE

No. The boys. I mean. The men that keep disappearing. I thought maybe...

NICOLE

If someone was murdering people out here in these woods. Surely they would not do it over a bright fire that can be seen for miles.

PIXIE

Good... good point. I uh...

Nicole goes over to a cabinet, gets a bottle of wine and a glass out, pours some for Pixie.

NICOLE

Here. Drink. It will make you feel better. You work so hard.

She ushers Pixie out the door with her glass of wine, then runs upstairs.

INT. FINCA. UPSTAIRS HALLWAY - NIGHT

NICOLE comes running up the stairs. She takes a breath, knocks on a door.

The door is opened slightly. MARIA peeks out.

NICOLE

She saw a fire. I'm afraid she might go looking. She's not ready for that.

MARIA

Don't be ridiculous.

NICOLE

She's a journalist. It's in her nature to be curious.

MARIA

We have sated her curiosity. Tomorrow we will distract her with something

(MORE)

(CONTINUED)

CONTINUED:

MARIA (CONT'D)
else. Brida thinks she can be turned.

Maria moves back into the room. Behind her, on the bed, PEDRO is sleeping.

NICOLE
I'm not sure she can be.

EXT. HORSE PEN - DAY

BRIDA is riding a magnificent white horse. PIXIE walks up to the pen.

PIXIE
You were looking for me?

BRIDA
Ah, yes.

She jumps off with the agility of a woman half her age, comes to Pixie.

BRIDA (CONT'D)
Do you ever wonder why I called it
Finca Del Caballo?

PIXIE
Because you like horses?

BRIDA
(laughing)
Yes. This much is true.

She pulls the little SILVER HORSE out of her pocket.

PIXIE
Oh my God! It's the one!

BRIDA
Indeed. I inherited it from my mother.
My father took it with him when he
left, as a good luck charm. I got it
back. Horses are magnificent
creatures, Pixie. Do you know how to
make a horse follow you anywhere? You
must chase it at first. Make it run,
make it run, and run, and run. Until
it cannot go any more. Then, turn your
back. It will always come to you. Go
on. Try it.

(CONTINUED)

CONTINUED:

PIXIE
Me?

BRIDA
Yes.

Brida watches as Pixie gets in the pen, makes the horse run. After a while, she turns her back and the mare immediately comes to her.

PIXIE
This is awesome!

BRIDA
She's yours!

PIXIE
What?!

BRIDA
I was not there to give you Christmas presents, was not there to take you shopping for your first bra... I missed the first boyfriend and the first heartbreak. It's only fair.

PIXIE
AUNTIE!! I feel like I'm a six year old!

BRIDA
Good! We should all feel like six year olds sometimes.

INT. FINCA. UPSTAIRS BEDROOM - NIGHT

PEDRO is lying on the bed, trying to wake up. MARIA is sitting by his side.

PEDRO
¿Dónde estoy?
(Where am I?)

MARIA
You are safe. You are only safe with me.

PEDRO
Pixie...

(CONTINUED)

CONTINUED:

Maria puts her hand on his neck.

MARIA
What did you say?

NICOLE comes in, carrying a glass of wine.

NICOLE
Here.

MARIA
Drink.

Pedro shakes his head, too weak to fight.

MARIA (CONT'D)
You know you don't have a choice.

Pedro sits up slightly, looks at the two women looming over him.

PEDRO
Please. No more.

MARIA
You will be ready soon.

PEDRO
Please...

She hands him the glass. He drinks it in one go, then slinks back down into the pillows, throwing his head around as the drugs cloud his mind.

EXT. JUNGLE. FIRE - NIGHT

BRIDA, MARIA, NICOLE, and some other WOMEN have gathered around a fire once again.

On a stone nearby, his hands tied behind his back, PEDRO is slumped over.

Brida looks at Maria.

BRIDA
I would like you to be the one this time.

MARIA
Me? Why me? I don't... I don't deserve this honor, mother.

(CONTINUED)

CONTINUED:

BRIDA

I think you do. It is time for you to become a mother.

Maria nods. She moves towards Pedro, kneels down in front of him.

MARIA

What is your name?

He wakes up. She caresses his face. He leans into her touch.

PEDRO

P... Pedro

MARIA

No. Let me help you. Let me tell you who you really are.

PEDRO

No... No...

She touches his body, caressing gently. He tries to fight, but can't quite.

She moves down his torso, touches him intimately.

MARIA

What is your name?

PEDRO

Pedro...

MARIA

No. What is your name?

PEDRO

Pedro.

MARIA

No! What is your name?

PEDRO

I... I don't... I... don't...

Nicole and Brida share a look of approval.

MARIA

(chanting as she touches him)
You don't have a name. You don't have a place in this world. You don't have

(MORE)

(CONTINUED)

CONTINUED:

MARIA (CONT'D)
a place in this world.

She reaches down to pleasure him. He's torn between pleasure and disgust.

Nicole brings another glass of wine, makes him drink it.

MARIA (CONT'D)
You don't have a place in this world.
Without me, your life should end. You
should not exist.

PEDRO
Without you... I have no place...

Maria bends down towards Pedro's crotch. He yelps, tries to fight her, but she continues anyway.

As she works away on him, his breath becomes erratic... in the moment of climax, he cries out

PEDRO (CONT'D)
I have no place...

INT. FINCA. UPSTAIRS BEDROOM - NIGHT

PEDRO is back in bed, sleeping.

MARIA and BRIDA stand over him.

MARIA
He will take months to break.

BRIDA
He will. I don't even think I want to break him. He reminds me of Oscar. The same fiery spirit.

MARIA
I loved Oscar with all my heart. It was a shame what happened.

BRIDA
After Nicole had his girl... he was never the same. They're useless when they become fathers.

They watch as Pedro slowly emerges from his drug fueled state.

(CONTINUED)

CONTINUED:

As he comes to, he looks around in a panic.

PEDRO
What... what is happening...

MARIA
What is your name?

PEDRO
Pedro!

Brida and Maria share a look. Then Brida sits next to him.

BRIDA
You will learn, young one.

She kisses him. He lets it happen.

INT. PAVILION - DAY

PIXIE is hard at work.

MARIA puts her head in through the door.

MARIA
Come with me. I have something to show
you.

EXT. JUNGLE - DAY

PIXIE and MARIA are joined by a few WOMEN. Some of them have
GUNS.

PIXIE
What are we going to do?

MARIA
You said you wanted to see what it's
like to go hunting. Here we are...
hunting.

EXT. JUNGLE. FIRE - DAY

The cult's meeting point looks innocent in the daylight. The
WOMEN are building a fire, getting ready to cook their kill.

PIXIE sits down on the rock Pedro was raped on. MARIA joins
her.

MARIA
How do you find your new home? Or at
(MORE)

(CONTINUED)

CONTINUED:

MARIA (CONT'D)

least... temporary home?

PIXIE

I don't know. It's like it was a dream. These last few weeks I've been feeling like I was never fully awake.

MARIA

It's the jungle. There's too much oxygen in the air, I think.

PIXIE

I wonder how Pedro got on. I should call him or something. Hopefully he was able to find a lead to his missing people problem.

MARIA

Do you still believe it's us?

PIXIE

I never believed it was you. There's no motive. Yeah, it's a weird cult you've got going... but... look at this. You guys couldn't be more harmless.

MARIA

(laughing)

Indeed. No sacrificial lambs on this fire. Pedro has a life down there. Maybe call him when you're done here.

PIXIE

Yeah. Good point.

INT. FINCA. UPSTAIRS BEDROOM - NIGHT

PEDRO is in bed. MARIA is on top of him, raping him again.

He throws his head around, but can't quite fight.

MARIA

What is your name?

PEDRO

No... No... No.

She smiles.

INT. FINCA. HUT. PIXIE'S BEDROOM - NIGHT

PIXIE is getting ready for bed.

She glances out the window, stops in her tracks.

Outside, she can see NICOLE. Her dress blood stained. She's dancing. Pixie blinks. In a split second, Nicole has disappeared.

INT. FINCA. DINING ROOM - DAY

BRIDA is having breakfast. PIXIE comes in looking nervous.

PIXIE

I... I think I saw something, Brida.

BRIDA

And what would that be?

PIXIE

Exactly what Pedro said he saw before he left.

BRIDA

(hypnotic)

And what was that? What did he see?

PIXIE

I...

BRIDA

He saw nothing. It was all just a dream. Just dreams. It's the air up here, Pixie. It was a dream.

PIXIE

Yeah. Just a dream.

BRIDA

I want you to come with us today. We are going to a village that's not far away. There has been a terrible tragedy and we were asked to help. It's time you learned the true purpose of this... cult.

PIXIE

So you do have a purpose?

(CONTINUED)

CONTINUED:

BRIDA
 (smiling)
 Just the one.

EXT. JUNGLE PATH - DAY

BRIDA, MARIA, and PIXIE are riding on white horses through the jungle.

EXT. JUNGLE VILLAGE - DAY

A tiny village in the jungle. The LOCALS gather as the three majestic women on their tall white horses come riding into their midst.

BRIDA, MARIA, and PIXIE dismount their horses.

Pixie looks around, uncertain. Maria puts her hand on her shoulder.

MARIA
 Please stay here. Their trust is
 fragile.

Pixie waits outside as Maria and Brida go inside a hut.

LATER

Pixie has made herself comfortable in the shade, when MARIA and BRIDA re-emerge.

Brida is carrying a little girl, MANUELA, 8.

She puts Manuela on her horse, then mounts it behind her.

The villagers bow to the women as Pixie scrambles to get on her horse.

EXT. JUNGLE PATH - DAY

PIXIE rides next to BRIDA, who has her arm around a sleeping MANUELA. MARIA rides behind them.

PIXIE
 What happened?

It takes a while for Brida to speak. When she does, her voice breaks, she cries.

BRIDA
 This young child. Her... her father
 (MORE)

(CONTINUED)

CONTINUED:

BRIDA (CONT'D)
 assaulted her mother. Killed her. And when he was finished with his wife, he turned to his young daughter. They lived further up the mountain, so the village didn't know about it until it was already too late. She must now carry wounds for the rest of her life. His life was cut short already. The villagers don't tolerate this violence. But they have no way of healing her wounds. We can at least help soothe them. She was innocent in all this. She was innocent.

Brida stares straight ahead, Pixie fights tears, looking at Manuela's small face.

INT. FINCA. UPSTAIRS BEDROOM - NIGHT

PEDRO is sitting on the bed, being fed wine by NICOLE.

BRIDA comes storming in.

BRIDA
 On your knees!

Nicole pushes Pedro forward, off the bed.

He scrambles to get on his knees in front of Brida.

She leans down to him, looks terrifying.

BRIDA (CONT'D)
 You came here, looking for those who hurt others. Look no further than in the mirror! My mission never ends. It never ends! Unless every single one of you miscreants is wiped from the surface of the planet.

She slaps him straight across the face. Nicole pulls him up.

BRIDA (CONT'D)
 What did she do to deserve this? She was a CHILD! A child! You animal! YOU ANIMAL!

Brida keeps beating Pedro while she screams at him.

EXT. RIVER - DAY

PIXIE comes down to the river to bathe.

MARIA and MANUELA are playing by the water.

Maria leaves the girl and joins Pixie.

PIXIE

How is her recovery going?

MARIA

She will never be fully healed. But she has made strides in the month she's been here.

PIXIE

She's a strong girl. You're great with her.

MARIA

Yes. I feel like it is time for me to become a mother.

EXT. RIVER - NIGHT

The river is once more alight with candles. PIXIE leads a procession of WOMEN as MANUELA is led down to take her bath.

LATER

Manuela is bathing with MARIA.

BRIDA pulls Pixie aside.

BRIDA

You're adjusting to the jungle.

PIXIE

It feels so...

BRIDA

It's the air. There's too much -

PIXIE

Yes. There's too much oxygen in the air. Maria said.

BRIDA

I am glad you're here. Telling these stories... have you found your

(MORE)

(CONTINUED)

CONTINUED:

BRIDA (CONT'D)
purpose?

PIXIE
Yes. This is the story I came to tell.

BRIDA
Good.

EXT. IN FRONT OF THE PAVILION - NIGHT

PIXIE is finishing a day's work. She looks towards the jungle. A fire is lighting, but she pays it no heed anymore.

She walks away.

But then, something catches her eye.

In the distance, BRIDA is riding her horse. It looks like there is a MAN sitting on the horse behind her.

Pixie blinks, and Brida is gone.

EXT. HORSE PEN - DAY

BRIDA and PIXIE are looking at the horses.

NICOLE comes running towards them.

BRIDA moves away from Pixie, starts whispering with Nicole.

They move away quickly, glancing back at Pixie, who looks after them, curious.

PIXIE
(to a horse)
What's that about? Huh? Am I in a death cult? Huh?

She laughs. But there is a hint of uneasiness.

INT. FINCA. HUT. PIXIE'S BEDROOM - NIGHT

PIXIE is getting ready for bed. She puts her hand on Pedro's untouched pillow.

She looks out the window, up at the Finca.

All of a sudden, a window on the upper floor is lit up.

Pixie gasps - there is a figure of a MAN in the window.

(CONTINUED)

CONTINUED:

Pixie leans out her window, staring up at the bright light.

But the MAN moves away, and the light goes out.

Pixie runs outside.

EXT. FINCA DEL CABALLO. FRONT LAWN - NIGHT

PIXIE comes running outside.

NICOLE is there to meet her, holds her back.

NICOLE

What's wrong?

PIXIE

I thought I saw a man.

NICOLE

Where?

PIXIE

That window there.

NICOLE

That's Maria's room. You've seen her broad shoulders.

She laughs.

PIXIE

Uh... yeah. She is... tall...

NICOLE

And strong. And built like a man. She used to have short hair. Everyone thought she looked like a boy.

PIXIE

Yeah. She is... tall.

NICOLE

Go to sleep, Pixie.

PIXIE

Yeah. I...

NICOLE

Have a glass of wine.

(CONTINUED)

CONTINUED:

PIXIE
Yeah... I might just... uh...

EXT. JUNGLE. FIRE - NIGHT

The WOMEN have all gathered. But it's not a sinister gathering, for once. There's music, a barbecue.

PIXIE joins them with MARIA.

PIXIE
What are we celebrating?

MARIA
You will see.

NICOLE comes over, hugs Maria.

NICOLE
Are you ready?

Maria looks nervous, but happy.

The crowd quiets down. Nicole brings Maria over to the rape-stone, they climb on top. Pixie watches with interest, as Nicole touches Maria's belly.

NICOLE (CONT'D)
Sisters! Mothers! Daughters! It is a night of happy news! Our sister Maria has been blessed. We will soon have a new child in our community.

The crowd cheers, but Pixie does not. She is in pure shock, her head spinning...

The realization is finally here.

She finally sees the cult for what it is.

She pulls at her white dress, looks up at the two women, the fire, the gathered crowd, all dressed in white, all cheering.

And then... she sees a rope next to the rape-stone. A rope with blood on it.

She panics, ducks away into the crowd, into the trees, runs away.

EXT. JUNGLE - NIGHT

PIXIE is running as fast as she can away from the fire.

INT. PAVILION - NIGHT

PIXIE is digging through old books and records. She stops when she finds a picture of Nicole.

Nicole is pregnant. She turns it over, on the back it has a date: 30 April 2017.

PIXIE

Oscar...

Pixie finds a full glass of wine sitting on her desk.

She holds it up against the light, smells it, tastes it.

PIXIE (CONT'D)

Fucking... murderous death cult! You were right, Pedro...

Then, it hits her.

PIXIE (CONT'D)

Pedro... Pedro!

She runs out the door.

INT. FINCA. ENTRANCE HALL - NIGHT

PIXIE comes running into the entrance hall. Once more, she looks up the stairs, and is ready to go running up, when BRIDA comes out of the living room, holds her.

BRIDA

What has you running, Patricia?

PIXIE

Maria is pregnant.

BRIDA

Yes.

Pixie looks Brida directly in the eye.

PIXIE

How can she be pregnant?

(CONTINUED)

CONTINUED:

BRIDA

She visits the villagers sometimes. I don't question where my sisters go.

PIXIE

Oh, really?

BRIDA

Come. Come.

Pixie stares at her, but Brida gently pulls her away into the living room.

INT. FINCA. LIVING ROOM - NIGHT

BRIDA pulls PIXIE into the living room, where MANUELA is asleep in the couch, cuddling her teddy.

BRIDA

Look. You once came here and asked us the purpose of this... you want to call it a cult... Look. There. That's the purpose. This child can sleep peacefully, calmly. Because of us. Because this place exists. I know you want to believe that there is evil here. But there is no evil here. Have you not learned enough? Can you not let Maria have her joy?

Pixie looks towards the door. But she knows she can't make a move right now.

So, she plays along.

PIXIE

You are right. Tell me... you once told me you had a husband here for a long time. What was his name?

BRIDA

Why do you need to know?

PIXIE

I'm just... curious.

BRIDA

His name was Oscar.

Pixie can barely contain her emotions as Brida looks at the sleeping child.

INT. FINCA. HUT. PIXIE'S BEDROOM - NIGHT

PIXIE is pacing. She's wearing her old jeans and t-shirt. Gone is the cult's white dress.

EXT. FINCA. BACK WALL - NIGHT

PIXIE is hiding below a bedroom window. The window is still illuminated, but soon, the light is turned off.

Pixie settles down to wait.

LATER

After a while, Pixie checks that the window is still dark. She climbs up toward the window.

INT. FINCA. UPSTAIRS BEDROOM - NIGHT

MARIA and PEDRO are asleep on the bed.

PEDRO's HAND is tied to the bedpost.

At the window, PIXIE struggles to get in. After a moment, she manages to get the window open, jumps in.

She sees Pedro on the bed, gasps. Maria moves in her sleep, Pixie crouches down, crawls over to Pedro. She unties his hand.

She looks at the rope in her hand, then at Maria's feet.

She ties Maria's feet together ever so carefully, then crawls back to Pedro.

She puts her hand on his mouth.

PIXIE
Pedro... Pedro.

He awakes, slowly. He tries to talk.

Pixie puts her finger on his lips, pulls him away from Maria. He doesn't understand, but obeys anyway, too broken to fight.

He looks back at Maria, wants to go back to her, but Pixie pulls at his arm.

PIXIE (CONT'D)
Shhh... Pedro, please. Come. Come. Are you badly hurt? Can you climb down?

(CONTINUED)

CONTINUED:

He shakes his head, tries to go back to Maria again.

Pixie pulls at him.

PIXIE (CONT'D)

I don't know what they did to you, but
you HAVE to come with me. Please.

There is a little bit of light returning into Pedro's eyes.
He seems to understand.

She guides him out of the window, climbs after him.

EXT. HORSE PEN - NIGHT

PIXIE is guiding PEDRO towards the horses. She hides him in
some bushes, then goes to get a horse.

She returns with a horse, helps Pedro get on it.

Just as he gets on, the lights go on in the Finca, shouting
and screaming can be heard.

PIXIE

FUCK!

She gets on the horse in front of Pedro, takes the reins, and
makes the horse run towards the front gate.

EXT. FINCA DEL CABALLO. GATE - NIGHT

Lights are on in the house, and there is shouting, but the
Gate is still open.

PIXIE and PEDRO come riding through the gate on their horse.
Pedro nearly falls off, but she puts her arm around him,
steadies him.

PIXIE

Stay with me, Pedro. Stay with me.

He holds on to her.

EXT. FARM HOUSE - NIGHT

PIXIE and PEDRO come riding into the courtyard of the farm.

PIXIE

Juan! JUAN!

The lights come on, JUAN comes out.

(CONTINUED)

CONTINUED:

PIXIE (CONT'D)
Help me! Ayudame! They are coming
after us!

But Juan crosses himself, and bags the door shut.

PIXIE (CONT'D)
FUCK!

She helps PEDRO off the horse, then runs over to Pedro's old jeep that is still parked at the side of the farm.

INT. CAR - NIGHT

PIXIE gets into Pedro's jeep, looking for the key, but finds nothing.

PIXIE
God DAMN it!

She turns back to Pedro, who has slumped over on the ground. In the distance, she can see flashlights jumping.

PIXIE (CONT'D)
FUUUCK!!

She runs to Pedro, pulls him up, pulls him towards the car, gets him inside.

Then, she resumes her search for the key.

PEDRO comes to a bit more, he looks around.

He pulls a wire cutter from the glove box, hands it to Pixie. She starts trying to hotwire his car.

Pedro keeps shaking his head, as if he's trying to wake up.

PIXIE (CONT'D)
You have to help me here, Pedro.
Please. They're coming.

Pedro shakes his head again, then groans and leans over, cutting the right wire, and finally getting the car to start.

With that done, he slinks back into his seat, losing consciousness.

With screeching tires, Pixie drives off.

EXT. DIRT ROAD - NIGHT

BRIDA is riding to catch up with MARIA, who is galloping like a maniac down the path.

BRIDA
STOP! MARIA! STOP!

With a scream of frustration, Maria pulls the reins.

MARIA
We cannot let them get away!

Brida stops her horse next to Maria's.

BRIDA
Everything that happens must be allowed to happen.

MARIA
NO!

She screams, pulls at the reins, wanting to go after them. But Brida catches the reins, pulls her back.

BRIDA
Everything that happens, must be allowed to happen, Maria. But we must now move on. We must find a new home. This one is no longer safe. You have your child. You must find a safe place. Come. I will need you. I need you. Everything that happens...

MARIA
Must be allowed to happen.

With one last look down the hill, Maria relents, turns back towards the Finca.

INT. HOSPITAL - DAY

PEDRO is asleep on the hospital bed. PIXIE is asleep on a chair by his side.

He slowly wakes up, sees Pixie next to him.

PEDRO
Pixie?

She wakes up, takes his hand.

(CONTINUED)

CONTINUED:

PIXIE

Pedro...

He starts to cry. She leans over him, comforting him, kissing his forehead.

PIXIE (CONT'D)

I'm so sorry. I'm so sorry, Pedro. I didn't save you. I didn't save you. I should have saved you so long ago. I didn't know. I didn't know. I should have saved you. I'm sorry.

He holds on to her, weeping.

INT. HOTEL ROOM - DAY

PIXIE is packing what little she has left into a bag.

EXT. LAKE SHORE - DAY

PEDRO, still somewhat beaten and shaky, is walking on the lake shore, being steadied by PIXIE.

PIXIE

What do you want to do?

PEDRO

I want to jump into the water and never come back out again. There is a voice inside my head screaming that I shouldn't exist. That I...

(struggling)

I have no place in this world.

He sits down.

PIXIE

It will take a long time for you to heal.

He pulls her to him, she holds him.

PEDRO

Don't go away.

PIXIE

I am going to the police again tomorrow.

He nods, holds her tighter.

(CONTINUED)

CONTINUED:

PIXIE (CONT'D)

I will be with you until you are healed.

PEDRO

I will never be healed.

PIXIE

I am sorry.

PEDRO

Were you there the whole time?

PIXIE

Yes. I was... it was like a dream. They drugged me the same way they did you.

PEDRO

I was hoping you were gone. Whenever I had a moment when I could think, I was hoping you'd gone home to the States. I was hoping that you were not going to...

He covers his face.

PEDRO (CONT'D)

I was so afraid that one day I would wake up and it would be you doing that to me. That they had turned you into one of them. I hoped you got away. But... but... You... you didn't. You didn't.

She holds him tighter.

PIXIE

Shhh... It's ok. It's ok. It's ok. I did get away. I was never one of them. I was never going to be.

He looks at her.

PEDRO

Are you sure?

But she can't answer. She knows it's not true.

PEDRO (CONT'D)

You would have been. One day, you
(MORE)

(CONTINUED)

CONTINUED:

PEDRO (CONT'D)
would have been.

PIXIE
But I got out.

PEDRO
You got me out, too.

They hold each other.

PIXIE
Pedro...

PEDRO
Say that again. Say my name again.

PIXIE
Pedro...

PEDRO
I have a name...

EXT. FINCA DEL CABALLO. GATE - DAY

POLICE cars parked by the gate, officers walking around,
taking pictures.

Carefully, PIXIE and PEDRO make their way through.

Pedro stops.

PIXIE
You shouldn't have come here, Pedro.
This is not healthy. It's too soon.
This is just going to traumatize you
again.

PEDRO
I need to do this. I have been chasing
this story for years. It's MY story.
The one story only I could ever tell.

She holds his hand tighter. They walk into the grounds.

EXT. FINCA DEL CABALLO. FRONT LAWN - DAY

It looks treacherously peaceful as PIXIE and PEDRO walk
through the deserted grounds.

Pixie points towards the Pavilion.

INT. PAVILION - DAY

PIXIE comes in. Her office is empty, hastily destroyed. She picks through the scraps of paper.

OSCAR's PHOTOGRAPH is still there.

PIXIE

Pedro...

He comes over.

PIXIE (CONT'D)

Nicole... she had a daughter. She was pregnant months before you found Oscar. I think it may have been his.

PEDRO

(taking the picture)

I... I don't know.

INT. FINCA. HUT. LIVING ROOM - DAY

PICIE and PEDRO join a Police SEARGENT in the living room.

SEARGENT

Nothing was left. No evidence. Even in the room where you were kept. It is all clean. We have forensics there looking for DNA. The only things we found is... this.

He points at the table.

There, is Brida's BOOK, Pixie's BOX, and the little silver HORSE.

PIXIE

That... those are mine.

SEARGENT

They are evidence. Once we're done, you may have them back. When we are done.

Pedro walks out. She follows him.

EXT. RIVER - DAY

PEDRO has made his way down to the river. PIXIE follows him.

(CONTINUED)

CONTINUED:

PEDRO

They took me here at night. I used to look at the stars. I used to hope that they would drown me.

PIXIE

Pedro... did you know?

PEDRO

Know what?

She joins him in the water.

PIXIE

I am sorry.

PEDRO

What?

PIXIE

Did you know about Maria?

PEDRO

Maria... What?

PIXIE

She... she is pregnant.

He doesn't react. Just stares into the waves.

Then, slowly, he lets himself sink into the water, goes all the way under.

Pixie panics, tries to pull him out.

PIXIE (CONT'D)

PEDRO! Pedro, NO! Pedro! NO! NO!

She pulls at him, but he stays under.

PIXIE (CONT'D)

HELP! AYUDAME! HELP!!! PEDRO! PEDRO!

He starts to drown, she is pulling at him, trying to pull him out.

Finally, he loses consciousness, and stops fighting her. She pulls him out.

At the shore, she starts doing CPR, he splutters back to life.

(CONTINUED)

CONTINUED:

She lies down next to him, out of breath, crying.

PIXIE (CONT'D)

What are you doing? Pedro... Pedro,
PLEASE.

He cries, holds on to her.

They hold each other and look at the canopy above them.

PEDRO

I am going to find them again.

PIXIE

This jungle is dangerous. It will take
years.

PEDRO

I have years.

THE END