

FADE IN:

EXT. SAN JUAN DEL SUR, NICARAGUA - CATHOLIC CHURCH - EARLY EVENING

(FATHER OSCAR GONZALES)

A middle-aged Catholic Priest, FATHER OSCAR GONZALES is seen through the large tall and wide church doors in the dimly lit church as he walks across the alter stage towards an old piano and sits down.

INT. SAN JUAN DEL SUR - CATHOLIC CHURCH - CONTINUOUS

(FREDDY MOLINA, father OSCAR GONZALES)

A young man, FREDDY MOLINA is holding a paper folder. He enters the church, and is walking down the isle. Freddy walks up to the alter where the priest is sitting and sound of music has begun, just as the Priest has started to play a strange but beautiful religious tune on the piano.

Father Oscar Gonzales notices Freddy Molina simultaneously as the young man stands next to him.

Father Oscar Gonzales stops playing the tune and looks up at the young man.

FATHER OSCAR GONZALES
Did you bring the words to the music?

FREDDY MOLINA
Yes, Father I did.

Freddy Molina opens the paper folder which contains many musical compositions. He pulls out a sheet of musical notes that contain words written in long hand and hand the composition to the Father Oscar Gonzales.

Father Oscar Gonzales looks at the music and appears confused as he looks up at Freddy Molina.

FATHER OSCAR GONZALES
The words are in English?

Freddy Molina nods affirmative.

FREDDY MOLINA

Yes, Father. I wrote this composition in honour of my Grandfather. Our nation is bilingual and he's from the Caribbean side.

Father Oscar Gonzales looks back down at the musical composition, then places the music in front of him, on the piano music stand.

Father Oscar Gonzales begins to play the same tune on the piano but this time while singing the words.

FATHER OSCAR GONZALES

(singing)

"This is the night the Angels cry, of the hope that will never die! I got down on my knees to pray this day. Lord God take my soul away. This is the sound of the Angel's sigh. A new song from heaven that will never die...."

Father Oscar Gonzales stops playing the piano and stops singing. Father Oscar Gonzales turns towards Freddy Molina again.

FATHER OSCAR GONZALES (CONT'D)

(excitedly)

My son, these words are as beautiful and inspirational as your music. For me, will you write these words in Spanish, so that I may share the beauty of their meaning with our congregation?

FREDDY MOLINA

Of course, Father.

The Priest stands up, placing his arms around Freddy Molina in a father hug.

FATHER OSCAR GONZALES

God has given you a natural talent!

FREDDY MOLINA

Father, it was you who taught me to play the piano and the horns, as well as write my thoughts into notes of sounds. If it were not for the church and the time you have taken to teach me, I would know nothing.

FATHER OSCAR GONZALES

So many times I see talent in our young people with no opportunities or hope and held back by poverty, I don't have the answers or know what to do. Freddy, somehow, I am going to help you.

Father Oscar Gonzales expresses first dismay and then determination.

FREDDY MOLINA

Father, if my music soothes our people just in our village church. I am content with that.

FATHER OSCAR GONZALES

No. You are a great composer and you just don't know it yet! Making your dreams a reality may appear impossible when we see families living in homes with only dirt floors, or people working ten hour a day for twenty cordoba, or trading the use of their bodies for a single meal. But, we have hope, determination, and the talent for a new Nicaragua. And, you my son, are going to a school for music. I am going to personally see to it!

EXT. GRANDFATHER'S FARM - SOUTHERN NICARAGUA - SUNNY DAY

(GRANDMOTHER, GRANDFATHER, ISABELLA, UNCLE DANIEL MOLINA, UNCLE JOSE MOLINA, UNCLE PEDRO MOLINA, AUNT ANA MOLINA, AUNT ANA MARIA, AUNT MARIA MOLINA, ALEJANDRO MOLINA, ROBERTO MOLINA, FREDDY MOLINA)

CAMERA PANS AROUND on a lone dirt road runs out in front of Freddy Molina's Grandfather's farm, heading southerly towards the nearby Costa Rican border where the frontier is marked by the very fence of the farm, and on the road, with just a gate and a single COSTA RICAN BORDER GUARD.

The farmhouse and separate quarters built around a courtyard like area in back of the farm house, provide shelter for the grandparents, three uncles and their wives, two aunts, his mother and two sisters, as well as fifteen other young cousins of various ages. All are doing their various chores around the farm.

Not far away, is a Costa Rican farm family that shares the same barbed wire fence that is separating the two Central American nations, as well as their farms, families, livestock, chickens, ducks, pigs, and horses.

A small river meanders across the border and onto both farms that the children use for swimming and the animals use for drinking.

There are seven rocking chairs positioned on the porch facing the road that have an elderly couple who are Freddy Molina's GRANDFATHER and

GRANDMOTHER, three middle aged men, who are Freddy's THREE UNCLES, JOSE, PEDRO, AND DANIEL MOLINA and two middle aged women, ANA and MARIA who are Freddy's two aunts that are all sitting around and chatting in a very relaxed manner. Along the side of the farm house are parked two horse drawn carriages. One is a cargo carriage and the other is a passenger carriage. There are numerous bicycles leaning against the outer side wall, but behind the fence that borders the road.

In the background, through the farmhouse door, is Freddy's mother ISABELLA who is inside nursing a new BABY, a teen-age PREGNANT COUSIN who is cooking and SEVERAL CHILDREN from 7 years old to 11 years old running in and out of the house from the small courtyard in the back of the house grabbing something to eat and quickly leaving to return to their chores.

The farm has many kinds of tropical fruit trees like mango, orange, as well as a few palm and plantain trees, pasture land, a small barn with a mother pig and her litter, chickens, geese, two horses. A short distance from the courtyard positioned side

by side are two double seated outhouses marked, "men" and "women" and a semi-enclosed single shower area for personal washing.

In the back yard of the farmhouse, are Freddy's three sisters MARITELVY who is washing clothes in basin, HEYDI who is hanging clothes out to dry and his youngest sister LOURDES who is helping both of the other two sisters. THREE YOUNG BOYS, who are Freddy's cousins are filling baskets with fruit from the farm's trees, while TWO TEENAGE BOYS, also Freddy's cousins are chopping wood and hauling the wood over and filling the cargo carriage.

CAMERA WIDE ANGLE ON and FRAME IN ON the Grandfather, Grandmother, Uncle Daniel Molina , Uncle Jose Molina, and Uncle Pedro Molina, Aunts Ana and Maria Molina who are all chatting among themselves on the porch.

GRANDMOTHER

(to Grandfather)

Pa, we have a couple family parties coming up soon. Lourdes turns ten and her Church communion is next Sunday. Isabella's baby boy is six months old and we have a baptism to attend. Then there is Heydi. She is going to be fifteen soon. She's a young woman. We have to have a party for her too!

AUNT ANA MOLINA

(to Grandfather)

I am going to need some money for the material to make the dresses.

GRANDFATHER

We can sell one of the piglets and use the boy's firewood money and combine the parties.

AUNT ANA MARIA

Thank you, Pa. My husband will pay you back when he gets home next month from fishing.

UNCLE DANIEL MOLINA

(to Ana)

What day does he come home?

AUNT ANA MARIA

The last week of next month.

UNCLE JOSE MOLINA

My son says he needs more money for his university tuition. I don't think we can afford it this semester. I told him he's going to have to go to work and set his studies aside for a while.

UNCLE PEDRO MOLINA

Work at what? The only money our family makes is from Dad's farm and that's not much. My son is making 50 cordoba for a ten hour day doing construction. What does that buy us? It costs him 14 cordoba to take a bus just to get to his job.

UNCLE JOSE MOLINA

Pa, even when family go fishing for three months at a time, the family may have fish to eat, but there's no money left over to pay you back. Ana and Maria always say their going to pay you back, but they never have any money.

Grandfather takes hold of his wife's hand. They look at each other with a romantic gleam in their eyes. Grandfather turns to his three sons and two daughters.

GRANDFATHER

Ma and I had you six children. God bless us with all of you. Maybe we don't have money. But, by God we have our family and the hope for a new and better future. Someone in our family is going to succeed and we are going to help them, so they can help the rest of us succeed in our dreams too!

Aunt Maria Molina turns towards her father with a curious and yet, disbelief look on her face at what she has heard.

AUNT MARIA MOLINA

(to Grandfather)
Who has a dream so great, that their
dreams can fulfill our dreams? And
how do we help them?

A YOUNG 10 YEAR OLD BOY and a 10 YEAR OLD GIRL come onto the porch and sit on their respective parents laps listening to the adult conversation transpiring.

UNCLE JOSE MOLINA
(to Grandfather)
Who dad? Everyone in the family including our children, have their chores, and goes out each day to sell our fruit, our chickens, milk, and firewood. We are all up at 6 a.m. in the morning. We come home when it gets dark with hardly anything in our pockets. Thank God for the farm or we wouldn't even have food. So who do we support to fulfill their dreams when we must all support the entire family just to survive?

GRANDMOTHER
(to all)
Fulfilling dreams requires sacrifice and dedication. Your Father had a dream to be a father and own his land so he could work for himself as a farmer. And, so he is! His dream was my dream and so are each of you.

Freddy's mother Isabella comes out of the farmhouse and joins the family elders with her baby in her arms.

ISABELLA
I've been listening to what everyone has been saying. I think Pa and Ma are right. We have to choose one of us, whose dream can come true. And all of us, support this one person who can make all of our dreams come true.

GRANDFATHER
Each of my sons and daughters shall talk among yourselves and to each of

our grandchildren. Find out their ambitions in life and what dreams they have as well as your own. We will select the best of the best among us. We are going to make a dream happen! When we can fullfil one of our dreams then we can fullfil all of our dreams.

The three brothers and sisters look at each other.

UNCLE DANIEL MOLINA

Pa, our generation doesn't have the education for today's world. If we select one of us, we'd have to go back and get an education. Our children are already more educated than us.

GRANDFATHER

Son. There are many ways in life to get an education, make money and fulfill a dream. Whoever we select has the burden of fulfilling everyone else's dreams of getting an education with the money they make when their education is complete and their business prospers. This is their sacrifice in exchange for our sacrifice to make their dreams come true. Think deeply on who shall we support.

CAMERA PANS AROUND to the road where a bus has just stopped and is turning around. Freddy and his cousins ROBERTO MOLINA and ALEJANDRO MOLINA begin walking towards their Grandfather's farm, as the bus maneuvers to turn around. The three young men from a distance see their family sitting out on the porch talking and rocking in their chairs.

ROBERTO MOLINA

(to Freddy)

Gosh, I was surprised to see you on the bus!

FREDDY MOLINA

Not as surprised as I was to see you and your brother. I thought you two

would be in Managua studying for a couple more months.

ALEJANDRO MOLINA

We ran out of money to pay our tuition. We study so hard and every time we get so far, we have to stop and come back to work to save more money. An education costs so much, I don't know if I will ever graduate.

ROBERTO MOLINA

(to Freddy)

Same here Freddy. Our cousin Juan will be coming home tomorrow. He's staying one more day. He's broke too.

ALEJANDRO MOLINA

(curiously excited)

Hey how's your music coming?

FREDDY MOLINA

(casual)

I wrote another spiritual song in honour of Grandpa. Father Gonzales told me my music was very good. He asked me to translate my words in Spanish.

ROBERTO MOLINA

I don't know how you can write out those notes in your head and come up with the music you do. But, the Father is right! You're good!

FREDDY MOLINA

Thanks. Music is a language I understand. I hear the sounds in my head and I write them down. If only I had my own instrument!

ALEJANDRO MOLINA

I've heard you play those horns and the piano in church. You're a natural piano player!

FREDDY MOLINA

Alejandro, the church loans those instruments to play church songs. Sure I write some inspirational religious songs. But, if I had my own instrument so I could play what's in my heart, and you read some of the music I have written and composed, I'd have a big band and I'd play the saxophone!

ROBERTO MOLINA

Saxophone?

The three young men walk in through the farm gate and up to the porch where their parents greet them.

Freddy walks up to his mother Isabella, giving her and his baby brother a kiss on their cheeks and then walks over and gives his Grandfather a hug.

FREDDY MOLINA

Hi, Grandpa! Grandma!

INT. GOOFY'S BAR - SOMEWHERE IN NORTH AMERICA - NIGHT

(NEIL RUSH, JOHN HANFORD, BARTENDER, CROWD)

NEIL RUSH and JOHN HANFORD are sitting up at the bar talking as the BARTENDER hands them two beers, then leans on the counter to join the conversation. Goofy's Bar is very crowded with patrons where their conversations are mixing with music that is playing in the background.

JOHN HANFORD

I'm going Neil! Why don't you come with me?

NEIL RUSH

Are you crazy John? I'm telling you we can make a comeback!

BARTENDER

Neil, John has a point! Why waste your life here? You'll accomplish something.

NEIL RUSH

(to bartender)

Teaching kids in some strange country where they don't even know what a saxophone is? I don't think so. If John would just listen to me, we can make it big again!

Neil takes a sip of his beer.

JOHN HANFORD

Neil, the old days are gone! My God man, we're over the hill! No one wants to listen to us anymore. ...We can teach a new generation the basics.

BARTENDER

That's right Neil! Too many young groups around. Times have changed.

NEIL RUSH

I think both of you are wrong! Music knows no age! It's the international language of the world and we're the best!

JOHN HANFORD

(to Neil)

Right now, we're the best beer drinker's at Goofy's bar and need a job! My friend Nils says he has some Foreign Exchange teaching jobs in Central America.

NEIL RUSH

(to John)

Are you out of your mind? They still have cannibals down there!

John and the Bartender laugh as Neil seriously takes another sip of beer.

JOHN HANFORD

Neil, I going to tell Nils, you're interested in a job and we'll go as a team.

NEIL RUSH

You're kind of presumptuous aren't you?

JOHN HANFORD

No, I'm just your friend and neighbor who is looking out for you. We both need work to pay our bills.

NEIL RUSH

True. But, if we could get our team back again, we can make a comeback!

JOHN HANFORD

That's not going to happen Neil!

BARTENDER

Times change Neil. And, people have to change with the times or be left behind.

Neil Rush looks at John Hanford. They toast their beer mugs.

NEIL RUSH

Okay John. Put me in for the job!

INT. NEIL RUSH'S HOME - U.S.A. - SUNNY DAY

(NEIL RUSH, JOHN HANFORD, NILS UTTERBACK)

Neil Rush is lounging in his living room on the sofa. A coffee table with a few recent newspapers and magazines is in front of the sofa. Neil is reading the newspaper, while the television is on a news channel.

A fresh cup of coffee is casually being sipped and sat down on the end table as he turns the pages. A lamp, telephone book and telephone are also on the end table.

A short knock on the front door sounds and John Hanford excitedly enters Neil's house.

JOHN HANFORD

Well what's your decision? Do we or don't we go as a team?

NEIL RUSH

I don't know John! No one has telephoned me! I don't speak Spanish and we don't even know which Central American country we'd be going to. Besides, I think I'd make a horrible teacher.

JOHN HANFORD

Oh! Nils hasn't called you yet? Well he called me yesterday and said your on the list and will go with me! You have to come!

NEIL RUSH

I don't know John. Did he say where?

JOHN HANFORD

Actually, he said he would get back with me today! Neil you know music is the international language! If cultures don't intermingle, then music stagnates. The children of Central America will learn new ideas from our talents and create new music. We're going on an adventure to be teachers and yet, we'll learn too! What do you say?

Neil Rush stands up from the couch and proceeds to the refrigerator. Neil Rush opens the door and grabs two cold beers handing one to John. Neil opens his can of beer and takes a drink.

NEIL RUSH

I say it's time for a beer!

John looking very serious and determined, opens his beer and follows Neil back into the living room and sits down. Neil proceeds to walk over to his book shelf that is filled with many books and magazines.

JOHN HANFORD

Does that mean yes?

Neil meanwhile walks over to his book shelf, reaches up and grabs a magazine. He walks up to John and hands him the magazine.

NEIL RUSH

That means, I will think about it until I receive the telephone call that you say is going to happen! And, you had better read this before you decide for yourself about an adventure to Central America. I tell you they have damn cannibals down there!

John Hanford curiously looks at the cover of the magazine and opens the pages. He begins laughing wildly.

JOHN HANFORD

This is a National Geographic from 1950. Neil, this magazine on Central America is almost 60 years old!

NEIL RUSH

(seriously)

Do you notice the unexplored regions on the maps?

JOHN HANFORD

Neil, the world has changed since 1950! My God where did you get these ancient magazines?

NEIL RUSH

Those were my mother's collection and they are very informative! She gave them to me a long time ago. Look John, I'm not an expert on Central America. I only know the region is located somewhere South of Mexico.

John laughs while looking through the magazine, then looks at Neil with disbelief.

The telephone abruptly begins to ring. Neil excitedly and abruptly turns towards the telephone.

NILS UTTERBACK who manages the teacher exchange program has called Neil. John leans forward from his chair to listen in on the conversation.

NILS UTTERBACK (O.S.)
Is this Neil Rush?

Neil takes a sip of beer and leans back on the couch with the telephone to his ear.

NEIL RUSH
That is who I am! Who am I talking to?

NILS UTTERBACK (O.S.)
Nils Utterback here! I am from the International Teacher's Exchange Program. John Hanford gave me your name as his partner for the exchange program. We have a placement for you two if your interested.

NEIL RUSH
John just happens to be right here with me.

Neil momentarily turns away from the telephone mouthpiece.

NEIL RUSH (CONT'D)
(to John)
Nils Utterback is on the telephone!

John looks very excited.

JOHN HANFORD
That's great! Tell him hello and just ask where we're going and say yes!

Neil puts the mouthpiece back to his lips.

NEIL RUSH
John says hello!

NILS UTTERBACK (O.S.)
I just heard him in the background. Well from what John said, your credentials are exactly what we are looking for. Are you interested?

NEIL RUSH

Well, actually that depends on where you propose us to teach. Hold on a minute.

John overhearing Neil shakes his head vigorously in disapproval of Neil's conditions. Neil moves away from the mouth piece and seriously asks John a question.

NEIL RUSH (CONT'D)

John, what Central American country are those cannibals in? Brazil or Columbia?

John laughs.

JOHN HANFORD

They don't exist anymore Neil. They ate themselves out of existence. That's what I am trying to tell you!

Neil places the telephone back to his ear and lips.

NEIL RUSH

(curiously)

Sorry Nils. Where did you say the teaching positions are?

NILS UTTERBACK (O.S.)

I didn't, but to answer your question, you two will be teaching music in Nicaragua for the gifted students at a small Performing Arts College in the Nicaraguan Southern Panhandle village of San Jorge.

NEIL RUSH

(excitedly)

Ah... Great. Nicaragua! That's Great!

John expresses excitement at the sight of Neil approving and news of their destination but remains silent.

NILS UTTERBACK (O.S.)

Okay! We'll have your tickets ready as soon as you come in the office.

Classes start in three weeks! Make
sure your passports are up to date!

NEIL RUSH

Fine! As soon as we're ready we will
come in the office to sign the
paperwork. I will tell John the news.

Neil hangs up the telephone. John turns to Neil and looks him
straight in his eyes.

JOHN HANFORD

Nicaragua?

NEIL RUSH

Nicaragua! Now, where the hell is
Nicaragua at?

John looks to Neil and both of them begin to laugh out loud and
toasting their beers.

EXT. SAN JUAN DEL SUR - CATHOLIC CHURCH - SUNDAY - MORNING

(ISABELLA, LOURDES, MOLINA CLAN, MARITELVY, HEYDI, FREDDY,
TWENTY GIRLS)

The entire Molina Clan is dressed in their Sunday best to attend
the Communion Services of their ten year old girl Lourdes. They
are also going to be celebrating Heydi's coming of age in a
combined family party.

Lourdes is dressed in a beautiful long white dress and wearing
a white head veil. She is standing in a processional line outside
of the Church with TWENTY other LOCAL GIRLS of the same age.

The proud parents, grandparents, uncles, aunts, sisters,
brother, and cousins stand off to the side as she enters the
church with her same age cohorts. The proud little girl gives
one last giggly glance at her mother Isabella, her sisters
Maritely and Heydi, who is also dressed in a similar yet
different beautiful white gown. Finally she smiles at her older
brother Freddy confidently as she enters the church for the
services.

EXT. GRANDFATHER'S FARM - SOUTHERN NICARAGUA - LATER

(FATHER OSCAR GONZALES, GRANDFATHER, MOLINA FAMILY, ANANEIVA HERNANDEZ, FRIENDS, NEIGHBOURS)

In the back yard, court yard the family feast and party celebrating Lourdes' Communion day is in progress. The entire Molina family, their neighbours, friends, including the Costa Rican farm Hernandez family, as well as Father Oscar Gonzales have gathered at the Molina family farm.

The adults are intermingling and chatting as well as sitting and eating. Little Lourdes is still wearing her beautiful white Communion gown and is privately talking and giggling with some of her cousins.

Heydi has been blindfolded by a group of her girlfriends. Two of them ROSITA and ANANEIVA HERNANDEZ came across the common border with two other friends, a brother and their parents. The young men of the Molina farm have keen eyes on the young women as they play a coming of age game with Heydi. Heydi is wielding a stick trying to strike a papier-mache man hanging from a tree limb. Heydi finally strikes the papier-mache man. All kinds of homemade candy and simple prizes falls to the ground. Heydi pulls off her blindfold with the cheers of her friends announcing her success.

Children are running around everywhere eating, playing tag, and a few of the older boys are playing a crude form of baseball out in the pasture, while still other children are swinging in the tree swing which is made from an old tire and rope tied to one of the limbs of a large tree.

Father Oscar Gonzales walks up to Grandpa Molina and starts a conversation.

FATHER OSCAR GONZALES

I'd like to thank you for inviting me to celebrate Lourdes' Communion day with you.

GRANDFATHER

Father, our door is always open to a man of God. It's good to have you here and bless us with your presence.

FATHER OSCAR GONZALES

I was hoping to use this time to talk to you about another matter involving one of your family. Freddy.

GRANDFATHER

Freddy? What did Freddy do?

FATHER OSCAR GONZALES

It's what Freddy can do, if we give him the opportunity to be schooled in music.

GRANDFATHER

Father, half of my children have dirt floors in their houses. This means my grandchildren live with dirt floors. There is no sewage treatment and no way to test the water we drink, cook or bath with. And, I doubt the road to Costa Rica will ever be paved. Everyone in my family works on this farm, including my grandchildren. We have two horse carriages and can't afford a tractor, a truck or a car. Now, how do you propose to school one of my grandchildren in music, when we need him to work the farm?

FATHER OSCAR GONZALES

Me. I will sponsor him. There is a Performing Arts College in San Jorge. I've talked with officials there. They will waive his tuition and I will loan one of the church trombones for him to use. They also have a piano there.

GRANDFATHER

It would cost us ten cordoba for his travel to San Juan del Sur and another fourteen cordoba to San Jorge. That is one way. That's forty-eight cordoba a day, every day.

FATHER OSCAR GONZALES

Mr. Molina, Freddy has a natural gift and ability to compose some of the

most unique music I have ever heard.
He plays every musical instrument in
our church band and sings with the
most beautiful voice I have ever
heard.

GRANDFATHER

Father. I have heard his music.
You're the one who taught him how to
play the church piano.

Father Oscar Gonzales chuckles.

FATHER OSCAR GONZALES

You're too kind. He watched me since
he was five years old, with intense
interest and taught himself. I can
not write music Mr. Molina. He can!
And, its beautiful music.

GRANDFATHER

Music soothes the soul, but doesn't
put food on the table. I am sorry
Father. Our family is about to choose
one of our siblings to support their
education, in the hope that one of our
family can secure a good profession
and financial position to help the
others in our family. And, I just
don't believe it's going to be
Freddy.

Father Oscar Gonzales lowers and shakes his head in disbelief.
Then he lifts his head upwards and looks Grandpa Molina in the
eyes with an even more determined look.

FATHER OSCAR GONZALES

Mr. Molina. Your grandson, if given
the opportunity could become one of
the greatest Nicaraguan musical
composers our nation has ever had.
Think deeply sir.

GRANDFATHER

I will bring his talents up during our
family meeting. If the other boys

would be willing to use the horse carriage to take Freddy into town and bring him back in the evening. We could save twenty cordoba in travel. Freddy would have to trade his morning chores for evening chores. But, I also have three other grandsons who just came home from the university because our family ran out of money. I can't make you any promises.

EXT. GRANDFATHER'S FARM - EVENING - LATER

(JAIRO MOLINA, ALEJANDRO MOLINA, ROBERTO MOLINA, FREDDY MOLINA, ANANIEVA HERNANDEZ, ASHLEY RODRIGUEZ, MICHELLE PENA, ROSITA HERNANDEZ)

Freddy, Roberto, Alejandro, and JAIRO MOLINA are quietly walking and chatting with each other through the fruit trees as they proceed towards the southern border fence and small river. Freddy and Roberto are carrying two large bags. A full moon lightens their way.

ALEJANDRO MOLINA

(quietly)

Are you sure they're going to be here?

JAIRO MOLINA

Yes.

ROBERTO MOLINA

We have a whole country of girls Jairo. Why do you have to pick a girlfriend who has to sneak across the border every night just so you can see her?

JAIRO MOLINA

Why? Because I am in love with her! That's why! It's just a stupid fence anyhow! I don't think her family got a passport just to come to the Communion party. The law is as silly as some of the Costa Rican immigration guards sitting in that

guard house. No one ever goes through this border crossing to La Cruz.

FREDDY MOLINA

Jairo's got a point there! We don't have any border guards on our side of the frontier. What's the point?

ROBERTO MOLINA

The point is whenever they change guards and those guards don't know us, then we could get arrested if we go over to their side of the border. That's the point.

JAIRO MOLINA

Roberto, we got that situation covered. That's why Rosita comes to our side. The border guard can't arrest her for sneaking back over to the Costa Rican side since its her own country. And, we don't have anybody on this side. So, what's the point?

Suddenly coming from behind some trees four young Costa Rican girls appear. They are ROSITA and ANANIEVA HERNANDEZ, MICHELLE PENA, ASHLEY RODRIGUEZ.

The four girls take the young men by surprise and the four young men are startled as Rosita Hernandez comes up from behind and takes hold of Jairo's arm. The four girls begin to giggle.

Jairo and Rosita immediate give each other a long romantic kiss as the others watch the two lovers.

ROSITA HERNANDEZ

Jairo, I waited for you to come home for so long! I missed you so much!

JAIRO MOLINA

I missed you too!

Freddy, Roberto, and Alejandro look over Rosita's younger sister and their two girlfriends.

ROBERTO MOLINA

I see you brought your sister,
Ananieva. But who are your other two
friends?

ALEJANDRO MOLINA
Hi Ananieva!

Ananieva smiles at Alejandro with a girlish crush.

ANANIEVA HERNANDEZ
Hello Alejandro. Did you bring the
beer?

ALEJANDRO MOLINA
We sure did!

For the first time, Freddy locks eyes with the new girl, Ashley Rodriguez with love at first sight, just as his cousin, Roberto is love struck by the beauty of Michelle Pena.

Jairo and Rosita, hand in hand, lead the three other couples to the nearby river bank. The young men gather some firewood and they light a fire as the girls break out the beer. The four couples pair off, yet are side by side around the small camp fire.

ROSITA HERNANDEZ
Jairo, when do you go back to the
university?

JAIRO MOLINA
I don't know. Our family doesn't have
the money right now. Alejandro,
Roberto, Juan, and myself all came
home early when the money ran out.
We're going to have to work on the
farm for a while.

Freddy and Ashley just continually stare into each other's eyes with the nervousness of new love. Ashley breaks the silence.

ASHLEY RODRIGUEZ
I'm Ashley. And, you're?

FREDDY MOLINA
Ah... Freddy! You are so beautiful!

Ashley giggles.

ASHLEY RODRIGUEZ
You're kind of cute too!

FREDDY MOLINA
Do you live nearby?

ASHLEY RODRIGUEZ
La Cruz. The town just across the
border.

FREDDY MOLINA
I've never been there.

ASHLEY RODRIGUEZ
Really?

FREDDY MOLINA
Nope. Nicaragua is my home.

ASHLEY RODRIGUEZ
Do you work or go to the university
too?

FREDDY MOLINA
I mostly work on the farm. I take our
horse carriage into town when the
cruise ships come in. Then take the
tourists on a short ride. Mostly
though, I milk the cows and sell the
milk to neighbors down the road. And,
I write music.

Jairo, Alejandro, and Roberto begin to laugh.

JAIRO MOLINA
Our horse carriage is what Grandpa
calls the limousine.

ALEJANDRO MOLINA
And the cargo cart is what Grandpa
calls the Chevy.

ASHLEY RODRIGUEZ
(to Freddy)

Really? You write music?

FREDDY MOLINA

All the time. Sounds and lyrics come into my mind all of the time. I write them down. Father Gonzales says I have a gift.

As everyone sips on their beers, the girls begin to snuggle closer to the young men they are in company with.

ASHLEY RODRIGUEZ

Do you play any instruments?

FREDDY MOLINA

Well, my dream is to have a big band someday and I want to play the saxophone. But, I can play drums, trombone, flute, and the piano and I like to sing songs.

ASHLEY RODRIGUEZ

I wish I could play something. I write poetry, watch television, and during the day, I try to find work, cleaning house or washing clothes for people. I do karaoke! I like to sing too.

The other couples are engaged in similar talk with each other as Freddy and Ashley continually look into each other's eyes and are oblivious to their friends.

ASHLEY RODRIGUEZ (CONT'D)

Could you sing me one of your songs?

Freddy looks down, then back into Ashley's eyes.

ROMANTIC MUSIC BEGINS in the background as the volume increases to the level of Freddy's voice as FREDDY BEGINS TO SING a very soft and romantic love song to Ashley.

The MUSIC CONTINUES and picks up beat at the very moment that Freddy stops singing and engages in a deep romantic kiss with Ashley.

The four couples position themselves on the ground for complete romantic encounters with their partners as the music continues.

CAMERA FRAME ON THE FACES as the flames from the campfire silhouette Freddy and Ashley as the two show impatience with intense pleasure and satisfaction written across their faces and the awkward impatience of first love.

The MUSIC FADES as the couples emerge from making love with each of their partners and compose themselves. The four couples exchange affectionate kisses and touches with their partners while watching the flames of the fire in silence.

ROSITA HERNANDEZ

Jairo, we have to get back across the border pretty soon. My Dad and Mom will get worried if my sister and I aren't home when we're suppose to.

JAIRO MOLINA

Tomorrow night?

ROSITA HERNANDEZ

Tomorrow night!

Jairo and Rosita kiss each other romantically again.

CAMERA ANGLE ON Freddy and Ashley.

FREDDY MOLINA

What about you? Can you come back tomorrow night?

ASHLEY RODRIGUEZ

No, I can't. I can come back next Saturday night with Rosita if you want me too.

FREDDY MOLINA

Of course I want you too!

Freddy with his arm around Ashley pulls her closer to him.

Ananieva looks up at Alejandro pouting.

ANANIEVA HERNANDEZ

Aren't you going to ask me to meet you tomorrow night too?

ALEJANDRO MOLINA

No.

ANANIEVA HERNANDEZ

(angrily)

No? How could you? How could you make love to me and then tell me no?

Alejandro begins to laugh and pulls Ananieva closer to him as he teases her.

ALEJANDRO MOLINA

Simple. I just say no. You always show up with your sister anyhow. And, I always show up with my cousin Jairo. So why should I ask you to show up?

ANANIEVA HERNANDEZ

Alejandro. Sometimes you can be so stupid by taking me for granted. Maybe one of these days, I just won't come with my sister.

ALEJANDRO MOLINA

Yes you will. I know your parents won't let Rosita sneak across the border without her chaperon, which is you! So, you have to come or your older sister will make you.

ANANIEVA HERNANDEZ

Well maybe one of these times I won't if you don't show me a little more respect.

Alejandro kisses Ananieva on the cheek.

ALEJANDRO MOLINA

You're so silly. You know I care about you!

Freddy breaks in on his cousin's conversation.

FREDDY MOLINA

I didn't know you and Jairo have been coming out here all of the time! I thought you guys told me everything.

JAIRO MOLINA

Well cousin, when Alejandro and I have two beautiful girlfriends, we don't need competition hanging around. Rosita just happened to have two extra girlfriends so we brought you and Roberto along.

Roberto and Michelle who have been very quiet are still very romantically involved with each other by exchanging deep kisses.

FREDDY MOLINA

Hey Roberto. How long have you known about Rosita and Ananieva coming over here in the middle of the night?

ROBERTO MOLINA

I figured it out a long time ago. Maybe a year ago!

JAIRO MOLINA

You did? How did you figure it out? I thought you knew too much. You've been spying on us haven't you?

Roberto begins to laugh as he points to a nearby area by the river.

ROBERTO MOLINA

Jairo. It was about a year ago when your daddy complained his bottle of vodka was missing. The next day, I found an empty vodka bottle right over there! And not far from where I found the bottle on the other side of that bush was a bra that I figured out was about the size of Rosita's teats with two sets of footprints in the mud. One set heading to our farm and one set heading towards Rosita's

house. Rosita and her sister have been sneaking over to our farm since we were all about ten years old. I have seen the looks you and her make at each other. Must I say more?

Rosita's face turns red with embarrassment, but she says nothing.

JAIRO MOLINA

If you knew all along, then why didn't you say something?

ROBERTO MOLINA

Because you're my cousin and one of my best friends and she has nice teats. Sometimes best friends keep their mouth's shut.

Jairo, Rosita, Freddy, Ashley, Michelle, Ananieva, and Alejandro all begin to laugh.

ROSITA HERNANDEZ

Come on Ananieva. You too, Ashley and Michelle. We have to head home.

The girls all give their young lovers one last kiss. Ashley and Michelle remain in front of Freddy and Roberto as Rosita and Ananieva begin walking away. Everyone has a happy look of teenage love and fun.

ASHLEY RODRIGUEZ

Hurry up Freddy.

MICHELLE PENA

You to Roberto. We have to go.

The two young men look at each other very confused. Then look back at the girls.

ROBERTO MOLINA

What do you want us to hurry about?
We're home! This is our farm.

Ashley looks up at Freddy as she remains standing right in front of him. Freddy expresses total puzzlement.

ASHLEY RODRIGUEZ

Well? You don't like me?

FREDDY MOLINA

Of course I like you. That's why I
promised to meet you next Saturday.

Ashley extends her arm out puts with the palm of her hand
upwards.

ASHLEY RODRIGUEZ

Okay. Well?

Freddy leans over and gives her one more kiss.

FREDDY MOLINA

Well what?

ASHLEY RODRIGUEZ

What do you mean, well what? Aren't
you going to give me some money?

Michelle extends her palm out as Ashley has done.

MICHELLE PENA

Yes, Roberto.

Roberto looks at his cousin Freddy and Freddy looks back at
Roberto expressing a completely confusional state.

FREDDY MOLINA

What do you need money for?

MICHELLE PENA

Roberto. You don't like me?

ROBERTO MOLINA

Yes. I like you a lot. But Rosita and
Ananieva are going to leave you two
behind if you two don't hurry up and
catch up with them.

MICHELLE PENA

Well then hurry up! We'll go as soon
as you give us some money.

FREDDY MOLINA

I don't understand? Why you think we are going to give you some money?

ASHLEY RODRIGUEZ

Because we are your new girlfriends and you just made love to us! You give us money as proof that you value our relationship. That is why you give us money. This is our custom.

Freddy and Roberto look at each other and start laughing.

FREDDY MOLINA

Well you're in Nicaragua and our custom is that our girlfriends make love to us on credit. Because we don't have any money.

Michelle and Ashley look at each other as if in shock.

Ashley turns back and looks up at Freddy.

ASHLEY RODRIGUEZ

You're serious aren't you?

MICHELLE PENA

My daddy has always told me. If a young man has no money. He doesn't have a girlfriend. So men have to pay.

FREDDY MOLINA

Yes, I am very serious. I've never been with a Costa Rican girl before. You're my first girlfriend from across the border.

ROBERTO MOLINA

Here in Nicaragua, our women always want at least a ring or marriage before romance unless they are starving or a man goes to a bar and buys a woman's love for an hour or two.

Alejandro and Jairo are in continuous laughter after listening to the Costa Rican girl's demands and their cousin's responses.

FREDDY MOLINA

Roberto's right! And if a rica Nica chica wants money she tells you how much first!

ASHLEY RODRIGUEZ

It isn't the amount Freddy. The point is, that you give us something.

Rosita and Ananieva come back towards the group.

ROSITA HERNANDEZ

Ashley and Michelle. We're late. Come on.

Ashley turns to Rosita and shouts.

ASHLEY RODRIGUEZ

Rosita! We made love with them and they aren't going to give us any money!

ANANIEVA HERNANDEZ

Ashley the guys on this side of the border think different than we do but we really are all the same people, just slight differences in how we think. Come on we're already late!

Ashley and Michelle look at their respective boyfriends with a snub and race off in the direction towards Ananieva and Rosita. The four girls disappear into the night air. The four boys laughing turn toward the family farm house.

EXT. GRANDFATHER'S FARM - NEXT DAY - EARLY MORNING

(ISABELLA, MOLINA FAMILY)

Grandpa and Grandma Molina are sitting in their rocking chairs on the porch eating their breakfast which was just served to them by Isabella. Other than the grandparents, everyone is scurrying around.

The Uncles and Aunts are scrubbing clothes and hanging them, feeding the chickens and other animals, as well as grooming and feeding their children and coordinating their day.

Children are coming and going giving their respective families embraces with fatherly and motherly hugs then racing off to their chores. Freddy has harnessed the horse carriage. Many of his younger cousins are filling the two seats for a ride closer to town before Freddy tries to pick up tourists.

Jairo is holding a piglet while he is sitting next to Freddy as the loaded carriage heads off the farm turning North to San Juan Del Sur.

The Cargo Carriage that is filled with a large container of milk, cheese, bread, baskets of fruit, homemade pastries, and some firewood is having the horse harnessed by Alejandro. The other young cousins of young girls and boys have baskets balanced on their heads filled with similar goods to sell. Two by two, the Molina family heads North on the road towards San Juan Del Sur.

EXT. LA CRUZ - SAN JUAN DEL SUR UNPAVED ROAD - CONTINUOUS

(FREDDY MOLINA, JAIRO MOLINA, HEYDI MOLINA)

The Molina family procession has spread out along the road, as many of the children get out of the carriage so they can try and sell their goods to the various farm families along the way into town.

Freddy who is at the reigns, his cousin Jairo, Freddy's three sisters, Heydi, Lourdes, and Maritely and two young cousins, IGNACIO and MARCO MOLINA are riding in the horse carriage as the horse slowly makes their way to town. The young sisters and cousins are giggling and chatting about the events of yesterday as the two older cousins Freddy and Jairo talk.

FREDDY MOLINA

How does it feel to be back home?

JAIRO MOLINA

In a lot of ways, great! And, yet sad. My education means so much to me. I want to be a veterinarian some day. When I am away, I miss Rosita. I really love her.

FREDDY MOLINA

Your relationship with Rosita sure took me by surprise. You better take it easy or you're going end up being a daddy. Then there will be no university with a new family to support.

JAIRO MOLINA

She's in my heart. I love her with all of my heart, all of my mind, and all of my soul. This is why I study so hard. My dreams include her.

The cousins in the back begin to giggle by overhearing their two older cousins and brother chatting up front.

FREDDY MOLINA

Be careful. Costa Rica is very strict on their immigration polices with Nicaraguans. Don't get her or yourself in trouble.

JAIRO MOLINA

The policies are so stupid! Nicaragua is a bigger nation with a greater future. Maybe our nation is poorer right now, but, we are building a new Nicaragua. Work is everywhere. Costa Rica and Nicaragua would be better off in the long run to have open borders. We are brothers of Central America.

FREDDY MOLINA

I agree with that. They sure have pretty girls, but we have the music!

HEYDI MOLINA

Freddy can you sing us a song?

FREDDY MOLINA

Sure Heydi.

MUSIC AND SINGING BEGINS.

Freddy begins singing a kind of Spanish Blues song. Jairo provides a backup voice in precise harmony with Freddy's voice. The five Molina cousins in back provide a group vocal in portions of the song.

MUSIC ENDS.

EXT. SEATTLE-TACOMA INTERNATIONAL AIRPORT - DAY

(NEIL RUSH, JOHN HANFORD)

Neil Rush and John Hanford exit a yellow taxi in front of the airport. Simultaneously the TAXI DRIVER exits the driver's seat, walks around the taxi to the trunk and removes the baggage.

Neil and John pick up their luggage and begin to walk into the airport.

JOHN HANFORD

Well, we're on a new adventure in
life!

John turns and looks at Neil and smiles.

NEIL RUSH

Sometimes I wonder why I listen to
you! Nicaragua? You know you are
lucky because you are my life long
friend! I only decided to come just
in case there are some jungle
cannibals down there and you need
some help to get out of a jam.

John and Neil laugh as they enter the airport, yet Neil expresses a kind of serious look to his remark.

EXT. MANAGUA, NICARAGUA - INTERNATIONAL AIRPORT - MORNING

(NICARAGUAN TAXI DRIVER, NEIL RUSH, JOHN HANFORD)

Neil and John come out of the entrance of the airport with all of their luggage. Neil hails a taxi which pulls over in front of the two men. Neil looks at the surroundings and turns to John.

NEIL RUSH

(surprised, to John)

Damn, they have cars and cities down here!

The NICARAGUAN TAXI DRIVER exits the driver's seat and helps the two men with their luggage while Neil begins asking questions.

NEIL RUSH (CONT'D)
Sir, do you speak English?

NICARAGUAN TAXI DRIVER
Yes. I speak a little English.

NEIL RUSH
Good. We're going to a village called San Jorge.

NICARAGUAN TAXI DRIVER
I know this place.

NEIL RUSH
Great! How much?

NICARAGUAN TAXI DRIVER
\$100 dollars.

NEIL RUSH
Let's go!

The taxi driver and the two men enter the taxi.

The taxi speeds off from the airport and out onto the highway heading south.

INT. NICARAGUA TAXI CAB - HIGHWAY - CONTINUOUS

(NICARAGUAN TAXI DRIVER, JOHN HANFORD, NEIL RUSH)

Neil Rush and John Hanford are sitting in the back seat of the taxi cab as the taxi heads south.

JOHN HANFORD
Well, we made it to Nicaragua! Look at this highway! Modern and clean.

NEIL RUSH

I'm not complaining! The scenery is
absolutely beautiful.

INT. NICARAGUA TAXI CAB - HIGHWAY - HOURS LATER

(NICARAGUAN TAXI DRIVER, NICARAGUAN WOMAN 1, NEIL RUSH, JOHN
HANFORD, BABY and TWO WOMEN)

The four lane highway has turned into a two lane paved road on
the way to Rivas , Nicaragua. Neil and John are viewing the local
scenery from the back of the taxi cab. They see many people
taking buses, walking, riding in horse carriages, carrying
goods in cargo carriages, riding bicycles, and other people
riding on taxi-bicycles.

NEIL RUSH

John, this country looks like the
United States in 1918. Look at all of
these carriages!

NICARAGUAN TAXI DRIVER

The horse carriages can only be on the
roads from six in the morning until
six at night.

Suddenly, the taxi cab pulls over in front of a group of people
standing on the road. THREE NICARAGUAN WOMEN, one with a BABY
and bags of food walk up to the Taxi driver's window.

NICARAGUAN WOMAN 1

Rivas? How much?

NICARAGUAN TAXI DRIVER

20 cordobas.

Abruptly the taxi back door opens. Two Nicaraguan women and one
with a baby squeeze in to the back seat, while the third
Nicaraguan woman with a lot of bags is walking over to the
passenger's side of the front seat and gets in the taxi.

Neil Rush and John Hanford express shock by the intrusion of
these people filling the taxi up. Neil is squashed against John.
The taxi driver puts the taxi in gear and drives on to the road.
The women begin to hand the taxi driver 20 cordobas each, as
he continues driving.

NEIL RUSH

Excuse me? But we rented the taxi for ourselves.

NICARAGUAN TAXI DRIVER

Yes! We share taxis to save money on gasoline. It is our custom.

NEIL RUSH

(slowly)

Okay.

John begins to laugh. Suddenly the three Nicaraguan women laugh at the expression of Neil, who appears somewhat in discomfort by being pressed against John.

INT. NICARAGUA TAXI CAB - RIVAS - CONTINUOUS

(NEIL RUSH, JOHN HANFORD, NICARAGUAN TAXI DRIVER, TWO NICARAGUAN MEN, ONE NICARAGUAN WOMAN)

The Nicaraguan Taxi pulls into the main Central Market of the village of Rivas. Buses are lined up and people are scurrying about. Horse Taxi carriages and taxi-bicycles are everywhere.

As soon as the taxi stops, the three women and the baby exit the taxi.

As quick as the women exit, five more Nicaraguan's approach the taxi driver. Neil Rush and John Hanford observe the taxi driver nodding his head affirmatively.

TWO NICARAGUAN MEN and ONE NICARAGUAN WOMAN enter the taxi and replace the other occupants who just exited.

NEIL RUSH

Excuse me? Before we go any further, how much further is San Jorge?

NICARAGUAN TAXI DRIVER

Ten minutes or maybe twenty minutes.

The new occupants are handing the taxi driver 10 cordoba bills, as he turns around to answer Neil's questions.

NEIL RUSH

What kind of a discount are we getting for sharing our taxi with all of these people?

The taxi driver looks confused by this question.

NICARAGUAN TAXI DRIVER

You pay \$100 dollars. That is \$50 a piece.

NEIL RUSH

Wait a minute? We rode a third of the way here with those women and that baby. How much did they pay?

NICARAGUAN TAXI DRIVER

20 cordoba.

NEIL RUSH

Okay. Then how much is 20 cordoba in U.S. dollars.

NICARAGUAN TAXI DRIVER

I am not sure? Maybe one dollar and one fourth.

NEIL RUSH

Then why does it cost me \$100 and not \$3.00 or \$4.00?

NICARAGUAN TAXI DRIVER

Because you're American and you agreed to \$100. That's why!

NEIL RUSH

I agreed to \$100 because that's how much you said it costs. It was my understanding that was a fair price and I rented the taxi exclusively for us.

NICARAGUAN TAXI DRIVER

I never told you, nor did you ask if I pick up other passengers. All taxis in Nicaragua pick up as many passengers as we can. We share the

rides to save gas. And \$100 is how much I charge Gringos to take them anywhere.

Neil looks irritated, while John is laughing.

NEIL RUSH

John we're getting out here! I'm not riding with a bunch of strangers for God knows how long. Sir, would you get our luggage?

John is laughing out loud. The new passengers look confused, as Neil exits the taxi, with John following him out the door. The taxi driver exits the driver's door and walks back to the trunk of his taxi. He removes the luggage.

NEIL RUSH (CONT'D)

Now, how much do I owe you? We are getting out here. A shorter ride!

NICARAGUAN TAXI DRIVER

\$100.

Neil begins to shake his head in disbelief as John keeps smiling at Neil's antics. Neil pulls out his wallet and hands the taxi driver a \$100 dollar bill.

EXT. RIVAS CENTRAL MARKET - CONTINUOUS

(CURRENCY EXCHANGER 1, CURRENCY EXCHANGER 2, NEIL RUSH, JOHN HANFORD, CROWD)

Neil Rush and John Hanford are standing among the crowds of locals who are either selling their goods, or boarding the numerous buses and taxis.

TWO CURRENCY EXCHANGERS rush up to Neil and John. The two currency exchangers have a large sum of cash in their hands along with their respective calculators.

CURRENCY EXCHANGER 1

Cordoba for dollars?

CURRENCY EXCHANGER 2

I will give you a better price.

JOHN HANFORD

How many cordoba for twenty dollars?

NEIL RUSH

John. These guys might be trying to rip us off. Let's go to a bank!

JOHN HANFORD

Neil. I am tired. I just want a room and a bed so I can go to sleep. If these gentlemen can save us a trip where we have to go look for a bank, I will gamble with twenty dollars.

The two currency exchangers begin simultaneous calculations.

CURRENCY EXCHANGER 1

I will give you 330 cordoba for twenty dollars.

CURRENCY EXCHANGER 2

I will give you 340.

JOHN HANFORD (CONT'D)

Three hundred and forty sounds great.

Currency Exchange 2 counts out 340 cordoba as John reaches in his pocket and hands him a twenty dollar bill. The two exchange currencies. John inspects the Nicaraguan money.

NEIL RUSH

That's a lot of cordoba for \$20! John can I see one of those 20 cordoba bills?

John hands Neil one of the Nicaraguan bills. Neil turns to the two currency exchangers with the twenty cordoba.

NEIL RUSH (CONT'D)

(to currency exchangers)

I have a few questions. How much is a taxi to San Jorge and how long will it take? And where is a nice hotel? I have 20 cordoba here if you answer my questions and get us a taxi!

The two currency exchangers look at Neil. Currency Exchanger 1 answers, as Currency Exchanger 2 walks away with his trade being made.

CURRENCY EXCHANGER 1

I speak good English. I will get you a taxi and answer your questions. My friend has a good taxi! San Jorge is not far away. Maybe 15 minutes. It is close to the boat that takes tourists to the island of the double volcanoes. It might cost you 10 or twenty cordoba a piece. There is a good hotel in San Jorge, called Azteca.

NEIL RUSH

Excellent! Okay! Now if you would kindly get us a taxi, we will wait here. There is too much luggage for us to carry around.

Currency Exchanger 2 takes the twenty cordoba from Neil and scurries off into the crowd. He turns around and shouts to Neil.

CURRENCY EXCHANGER 2

I will be right back with your taxi!

Neil smiles a confident smile at John.

EXT. ROAD TO SAN JORGE - CONTINUOUS

(NEIL RUSH, JOHN HANFORD, NICARAGUAN MOTHER, THREE CHILDREN, HORSE CARRIAGE DRIVER)

The paved road to San Jorge, Nicaragua has a spectacular scenic view of one of the double volcanoes that is positioned in the background directly straight ahead to those traveling on the road.

WIDE ANGLE CAMERA ON and ZOOM IN ON a horse drawn taxi-carriage slowly proceeding down the paved road heading south to San Jorge.

FRAME IN ON Neil Rush and John Hanford sitting in the back seat of the two seat horse carriage with their luggage piled up next to them. In the front seat of the back two seats that face each

other, is a NICARAGUAN MOTHER and her THREE children and two live chickens.

John Hanford is laughing loudly. Neil appears mildly agitated but amused by their situation.

JOHN HANFORD

Neil, you are so silly!

NEIL RUSH

We learn something every day! At least this taxi is rustic and calming.

The two laugh together.

EXT. SAN JORGE - AZTECA HOSTAL - CONTINUOUS

(AZTECA WAITER, DRIVER, NEIL RUSH, JOHN HANFORD)

The horse drawn carriage enter the parking area of the Azteca Hostal.

The Azteca Hostal is a beautiful restaurant, bar, a nice dance area, and secluded apartment like rooms, with a swimming pool, all within walking distance to Lake Nicaragua and the spectacular view of the island of the double volcanoes.

The Azteca courtyard is adorned with huge murals, surrounded with palm and fruit trees, with exquisite rustic Central American decor.

The driver helps Neil Rush and John Hanford out of the carriage with their luggage.

An AZTECA WAITER observes the new arrivals, and proceeds to the carriage. He escorts John and Neil through the courtyard and onwards to their rooms.

EXT. AZTECA HOSTAL ROOM - CONTINUOUS

(AZTECA WAITER, NEIL RUSH, JOHN HANFORD)

The Azteca waiter with a key in hand opens the door to a small but nice motel like room.

AZTECA WAITER

Here's your key. Our restaurant serves fine foods, cocktails, and the swimming pool is open for use twenty four hours a day. Mr. Grenier, the owner of Azteca is your host.

Neil and John are quite taken by the waiter friendliness.

NEIL RUSH

Well, thank you.

The waiter hands the key to Neil after opening the door.

John looks in the room and expresses confusion.

JOHN HANFORD

There is just one big bed in here!
Where's the other bed or a room for me at?

AZTECA WAITER

The rooms are full. You will have to share!

Neil starts laughing at John's situation.

NEIL RUSH

(to Azteca Waiter)

It seems everyone shares everything here in Nicaragua?

INT. AZTECA HOSTAL ROOM - CONTINUOUS

(NEIL RUSH, JOHN HANFORD, WAITER)

The waiter takes a courteous step back as he picks up their luggage and with Neil's help takes the luggage inside the room, after John.

The moment the luggage is inside the room. Neil thanks the waiter, as John tips the waiter in cordoba. The waiter exits the door and Neil closes the door behind him. John flings himself on the large bed.

JOHN HANFORD

We made it! I am going to sleep!

NEIL RUSH

I am right behind you! This is a pretty nice place to stay. Tomorrow, we can check in with the Performing Arts College and look for a nice house to rent.

Neil comes out of the shower observing John snoring loudly on the bed. Neil shakes his head and expresses irritation by the loud snoring. Neil lays on the far side of the bed turned towards the wall with a pillow over his head.

EXT. SAN JUAN DEL SUR BEACH STREET - AFTERNOON

(FREDDY MOLINA, IGNACIO MOLINA)

A cruise ship is anchored off the beautiful San Juan Del Sur beach. Tourists are walking to and fro, mixing with the locals who are both selling goods on the street as well as sun bathing and swimming on the beach.

Freddy Molina is taking FOUR TOURISTS around the small village in his horse drawn taxi-carriage. He spots two of his sisters Maritely and Lourdes walking down the street with one of his younger cousins IGNACIO MOLINA looking for a better place to sell their farm goods. He stops his taxi, exits and walks up to the three family members.

FREDDY MOLINA

Ignacio, what you doing? Those are my sisters!

IGNACIO MOLINA

We are just walking down to the end of the beach to find a better selling place.

FREDDY MOLINA

That's not what I mean! You're walking on the inside of the street with my sisters. A gentleman always walks on the outside of the women that he escorts. That is our custom of respect for our women! Remember it!

IGNACIO MOLINA

No problem! We were just in a hurry to find a good selling place so we can go swimming before we go home!

Freddy chuckles. The tourists are quite surprised and patiently as well as silently wait during the abrupt stop of their tour as Freddy counsels his cousin.

FREDDY MOLINA

Where are Heydi and Marco working?

IGNACIO MOLINA

They're down at the far southern end of town. They promised to meet us or we meet them pending on whoever sells out first.

FREDDY MOLINA

Good. I will pick everyone up at 5 p.m. That will give us an hour of light to drive home.

IGNACIO MOLINA

We will be on the beach street either selling or on the beach swimming.

FREDDY MOLINA

I will find you! Just take care of your cousins.

Freddy turns and hops back up in the driver's seat of his horse drawn taxi carriage. He proceeds south and turns on the street leading to the church and children's park which is directly in front of the church.

EXT. SAN JUAN DEL SUR - CATHOLIC CHURCH - CONTINUOUS

(FREDDY MOLINA, TOURISTS 1,2, & 3, FATHER OSCAR GONZALES)

Freddy is taking the four tourists on a ride where he points out a few small restaurants, an internet cafe, and to show them the Catholic church and church park.

FREDDY MOLINA

We don't have much to offer North Americans here, except beautiful beaches, a simple life, and freedom. Most of the tourists who come here go to other beaches such as Playa de Coco for surfing. We have some of the best surfing beaches in the world.

Tourist 1 speaks up.

TOURIST 1

We heard San Juan Del Sur is going to be building a pier for the cruise ships soon?

FREDDY MOLINA

Yes. The Japanese donated the money to Nicaragua for the construction of the pier. It is putting many of our local men to work.

TOURIST 2

You speak good English! Did you learn English in school?

FREDDY MOLINA

Yes, but my grandfather is from the Caribbean side of Nicaragua. Many people aren't aware that Nicaragua is a bilingual nation. I learned my English from him, which helped me in school. But, I think in Spanish.

Just as Freddy's carriage arrives by the church, Father Oscar Gonzales appears from the church cathedral doors. He notices Freddy's carriage and waves his arms to capture Freddy's attention.

FATHER OSCAR GONZALES

Freddy! Freddy! Hold up!

Freddy pulls the carriage over to park it along the road to talk with Father Gonzales. Freddy leans over and downwards to shake the father's hand with a greeting.

FREDDY MOLINA

Yes, Father?

FATHER OSCAR GONZALES

I have good news for you and the great opportunity of a lifetime!

FREDDY MOLINA

What news do you have Father?

FATHER OSCAR GONZALES

I just talked to the coordinator of the Performing Arts College. The college's request for American music teachers was granted and they have arrived here in Nicaragua! The Americans are here!

Freddy looks down in dismay and appears frustrated with the news.

FREDDY MOLINA

Father, my family isn't going to let me go to some music college when we can't even afford the money to travel to town. It isn't going to happen!

The father's deepest hopes for Freddy frustrates him where simple tears begin to stream from his eyes.

FATHER OSCAR GONZALES

Yes, it is! You are going to this college! The classes start in three days. Expanding your talents to be the best of the best are our hopes and our dreams for Nicaragua. We need music in our lives! I talked to your grandfather. Freddy there is hope! I took a collection up to help pay your travel to San Jorge.

The tourists looks somewhat confused, as they don't understand the conversation.

TOURIST 3

What is the priest saying to you? He looks extremely upset.

Freddy turns backwards towards the tourists.

FREDDY MOLINA

It is not important.

Father Oscar Gonzales expresses not just frustration, but anger as he begins to speak in broken English his concerns.

FATHER OSCAR GONZALES

It is an important matter! This young man's talents can make him one of Nicaragua's greatest maestros in music, if he wants his dreams to come true. His family is poor. We took up a collection for his travels to college. I will give him an instrument to use, if only he will go!

The silent tourist, TOURIST 3 who has been listening intensely interrupts as he reaches in his back pocket appearing disrespectful at first.

TOURIST 3

This young man runs this tour like I work around my house! If this is his business he's only going to get poorer.

Freddy understanding Tourist 3's words expresses hurt emotions from the words he has heard, but says nothing.

Tourist 3 pauses in his remarks, as he pulls his wallet out and appears to count his money.

TOURIST 3 (CONT'D)

But, I am a good Catholic and when I hear and observe a Father who is adamant about a cause or person, I believe him. How much does it cost this young man to travel to college?

FATHER OSCAR GONZALES

25 cordoba or about \$1.50 a day.

Tourist 3 pulls out a twenty dollar bill and hands it to Father Gonzales.

TOURIST 3

Here's \$20. Put this towards his
travel budget!

The other three tourists all pull out their wallets and each
adds and additional twenty dollars.

Father Gonzales looks down at the \$80. He looks up at Freddy,
who in turn is looking down at Father Gonzales.

FATHER OSCAR GONZALES

Freddy if you didn't have a talent
that our God wants to bless, he
wouldn't be blessing your dream right
now!

FREDDY MOLINA

Father, your ears have only heard the
sounds of music that I write for you
and my family's desires. But, my real
dream is to have a saxophone and a big
band and play Spanish Rock!

FATHER OSCAR GONZALES

And along that road to your dreams,
you write the most inspirational
compositions for my church, that only
God could have guided you too!

Freddy and Father Gonzales lock eyes. Freddy turns around and
thanks the Tourists for their contributions.

FREDDY MOLINA

Thank you. I will talk with my family
and do what I can because of your
faith in my music.

EXT. GRANDFATHER'S FARM - SOUTHERN NICARAGUA - DUSK

(GRANDMOTHER, GRANDFATHER, ISABELLA, RIGOBERTO MOLINA, FREDDY
MOLINA, ANANIEVA HERNANDEZ, RIGOBERTO MOLINA, JAIRO MOLINA,
ALEJANDRO MOLINA, ROBERTO MOLINA, ALL OF THE FAMILY, ROSITA
HERNANDEZ)

Eight rocking chairs positioned on the porch facing the road
that have an elderly couple who are Freddy Molina's GRANDFATHER

and GRANDMOTHER, Freddy's uncles, Jose, Pedro, and Daniel, his two aunts Ana and Maria and his mother Isabella, as well as his father, RIGOBERTO MOLINA.

All of the parents are chatting among themselves in front of a television positioned outside on the porch. Seven children of various ages are watching television, while in the background there are many family members scurrying about, taking care of their brothers and sisters, doing household chores to keep up with the needs of everyone.

Freddy driving the horse drawn carriage filled with his sisters and cousins pulls his carriage along the side of the farm house. Everyone gets out of the carriage as Freddy tends his horse.

Grandpa Molina stands up from his rocking chair, and shouting towards Freddy first, then turning around and shouting towards inside of the house calls for a meeting.

GRANDFATHER

Jairo, Roberto, Alejandro, and
Freddy. Sons, would you please come
out here on the porch. We have to have
a Grandfather to sons talk.

Freddy looks over to his Grandfather and acknowledges the unexpected request.

FREDDY MOLINA

Sure Grandpa. I will be there in a
minute.

In the background Freddy hears similar responses from his cousins.

Grandpa Molina walks back to his rocking chair and sits down next to his wife.

The four young men, Jairo, Roberto, Alejandro, and Freddy appear and stand before their Grandparents and parents.

Each of the four young men gives their respective parents a hug and kiss on the cheek, as well as their Grandparents. Then look at each other curiously as to why their Grandfather called them forward. Grandfather looks his grandsons over from head to toe, with a gleam of being proud of his family.

GRANDFATHER

Your parents and I have had a family meeting on what to do so that one of you can achieve your dreams. What we are proposing is that the whole family will back one of you. And, once the person we select has achieved their dreams and financial stability, it will be their responsibility to finance the next selected person, and so down the line.

Each of the young men look at each other in somewhat of a hidden concern that one of the other will be chosen, and their personal secret anxiety of being the selected person is expressed across their faces almost simultaneously. The entire clan of Molina gathers and crowds around to hear what the family meeting is about from the youngest to the oldest, husbands and wives, cousins, uncles and aunts. Surprisingly, Jairo's girlfriend Rosita and her sister Ananieva Hernandez are accompanying him. Rosita has her arms around Jairo's waist.

RIGOBERTO MOLINA

Dad, Isabella and I thought this out very deeply. Roberto, Jairo, Alejandro are in various stages of study at the university. Jairo is studying to be a veterinary and the other two boys are studying to be engineers. Our son Freddy has never finished primary school. We know our son's dreams. Maybe they could happen at another time in his life. To gamble with his abilities right now is too great.

Freddy appears absolutely shocked by his father's statement and his parents decision. He lowers his head in somewhat a shameful manner in how he and his future is perceived as unequal to his cousins. He composes himself and stands proudly.

FREDDY MOLINA

Grandfather, I will speak for myself. Father Gonzales has contributions from our church to help me out with travel if I am selected by the family

to fulfill my dreams so, that I may help others.

GRANDFATHER

Go on son! You are a young adult and by your own words you are old enough to speak for yourself. I will hear what you have to say.

FREDDY MOLINA

I never owned my own instrument, but I can play the flute, the trombone, the piano, and if ever I have the opportunity to pursue my dreams, I will write my music and have a big band where I play the saxophone in a Spanish Rock band. Our priest says I am good and with more training, I can be the best. Some American teachers are here. My tuition is free. My travel is free. All I need is the time to go to college. This is what I bring to my family and with the oath that I will study as hard as I can.

GRANDFATHER

Thank you son. I will hear what Roberto, Alejandro, and Jairo have to say.

JAIRO MOLINA

Well Grandfather. I have studied hard with almost two years of study. I have almost three more years before I will be qualified to practice as a veterinarian. The family has supported me and paid my tuition. I will repay the family by helping others. I want this education, and I know our family's abilities as well as any of my cousin. The family can afford to help all four of us at the same time. Am I the best choice? I think so. Do I have faith in my cousins? Of course I do. The choice of the family is not my choice alone. I respect my family's wishes.

Jairo steps back from his cousins. Anxiety is expressed on all of the young men's faces.

ALEJANDRO MOLINA

Grandfather. I agree with what my cousins have to say. The only difference of opinion, is that Nicaragua is building new roads, bridges, homes, and businesses. As an engineer, both myself and Roberto will be assured employment. We can help out.

Roberto comes closer to his cousin Alejandro and speaks.

ROBERTO MOLINA

I agree with my cousins, except that I get the best grades in my studies. I can handle myself in finding work when my studies are completed and I will help the family.

All of the four boys look at each other, their grandparents and their parents. The other cousins, brothers and sisters, remain very quiet, but their faces express deep curiosity as to who is going to represent the family with a higher education.

Grandfather Molina looks into his wife's eyes, and looks at the faces of his sons and daughters, as well as at all of his grandchildren, one by one.

GRANDFATHER

(to all)

Well, your Grandmother and I have listened to all of the counsel from our sons and daughters and grandsons. We are proud of all of you. The decision is so difficult as to who to select, because we believe all of you will succeed.

Grandfather Molina turns to his wife and they hold hands, just as if they were newly married.

Grandmother Molina turns from her husband and announces to her family a very unusual method of deciding who will be selected.

She opens one of her hands to display five straw blades of hay. Four are short and the same length. The fifth straw blade is longer.

GRANDMOTHER

I have in my hand, five straws blades of hay. Four are short and the same length. The fifth is long. I want each of you to turn around so you can not see when I am going to give them to your Grandfather. He will rearrange them in his hand. The one who grabs the longest straw blade is who the family selects. If no one selects the longest one, then the family will work throughout this year, save our money and make our selection next year.

The four young men turn around. Grandmother Molina hands the five straw blades to her husband. Grandfather rubs his hands to secretly mix the straw blades up.

Grandfather Molina maintains a straight face, looking straight ahead as he holds the straws, and does not look any of his Grandsons.

The young men turn around. Everyone is very intense with deep interest.

Roberto walks up and pulls a straw from his Grandfather's hand. The straw is short.

Jairo walks up and pulls a straw from his Grandfather's hand. The straw is short.

Alejandro walks up and pulls a straw from his Grandfather's hand. The straw is short.

Freddy walks up to his Grandfather. He sees two straws the same length extending from his Grandfather's hand. He reaches out and pulls a straw from his Grandfather's hand. Everyone is watching very closely as the straw extends out from their Grandfather's hand. The straw is long.

Everybody begins to shout and cheer happily Freddy's name.

ALL THE FAMILY
Freddy! Freddy! Freddy! Freddy!

The three other young men, as well as uncles and aunts, and Freddy's sisters come up to hug and congratulate him, as the family representative and selection to follow his dreams. Freddy's mother and father appear embarrassed by their son being selected, but still walk up and give him a hug and congratulations.

GRANDFATHER
The family matter is settled! Freddy is going to college. The Performing Arts College of Music. I think its time my Grandsons and I have a drink together. Will someone bring out my vodka?

Everyone is happy. One of the younger cousins rushes into the house and come back out on the porch with numerous small Nicaraguan bottles of their grandfather's vodka. He hands and them out to the four young men, and finally their aunts, uncles, and parents.

The family touches bottles in begin to drink and celebrate.

Rosita softly whispers into Jairo's ears.

ROSITA HERNANDEZ
I am so sorry, you're not going back to college.

JAIRO MOLINA
Don't be sorry for me! Be happy for Freddy! I will return to college sooner or later. Right now it's later, but I am going back to college!

Rosita and Jairo smile and exchange a short kiss.

INT. PERFORMING ARTS COLLEGE - SAN JORGE - MORNING

(RIGOBERTO LOPEZ, NEIL RUSH, JOHN HANFORD, RIGOBERTO MOLINA)

The Performing Arts College is a rather small college situated in an older quaint building in San Jorge, Nicaragua.

Neil Rush and John Hanford are just exiting a taxi in front of the Performing Arts College. The taxi driver unloads some encased musical instrument, and some musical electronic equipment.

Neil Rush and John Hanford are standing in front of the Performing Arts College with their equipment in hand. They are carrying some encased musical instruments that are a saxophone, a guitar, and a set keyboards.

Just as Neil Rush and John Hanford are about to enter the college entrance doors, a man who is standing at the entrance greets them with his hand out to shake hands. His name is RIGOBERTO LOPEZ, who is also the College Dean.

RIGOBERTO LOPEZ

You must be Mr. Rush and Mr. Hanford?
I am Rigoberto Lopez, the college dean. I presume you are our new musical teachers from America?

NEIL RUSH

Yes, we are! This is my friend and associate, John Hanford.

Neil realizing how light complexioned he and John are, as compared to the darker hair, eyes, and skin of the majority of Hispanics, makes a short smiling joke.

NEIL RUSH (CONT'D)

How could you tell?

Everyone laughs at the obvious humour.

RIGOBERTO LOPEZ

If you follow me, I will show you the musical room and stage room where you will be teaching twenty five of our students.

Mr. Lopez proceeds to take the two Americans by escorting them into the building and down the short corridor.

INT. MUSICAL AND STAGE ROOM - MOMENTS LATER

(RIGOBERTO LOPEZ, NEIL RUSH, JOHN HANFORD)

Rigoberto Lopez escorts Neil Rush and John Hanford into the combined Musical and Stage room, which looks like an old theatrical building with curtains in the background. There are a lot of seats for an audience, but a large section of seats have musical stands positioned in front of them. There is a piano positioned by the stage, which is fairly sized. There are a set of kettle drums and a podium. A blackboard is mounted on the wall behind the podium. Next to the podium is a long desk with two chairs. The decor of the room is obvious that the Musical and Stage room has recently been cleaned and painted.

NEIL RUSH

Mr. Lopez, I presume that our students have completed high school and have had up to four years of instruction. I am open to surprises, so what kind of age bracket are we looking at for our students and many years of musical classes are have they had?

JOHN HANFORD

This school seems a little more informal than I am used to. The acoustics of this room are horrible for music. There's no echo. And, where am I going to set up my keyboards and amplifiers?

Mr. Lopez looks up in the air, like he is looking for a good answer. Mr. Lopez then looks directly at Neil and John.

RIGOBERTO LOPEZ

Ms. Rush, you and Mr. Hanford can change this room around anyway that you want it. For your information, this is the Performing Art's College's first year. You are our teachers and our only teachers to teach our future teachers.

Neil looks at John and John looks at Neil.

JOHN HANFORD

Neil asked, how many years of practice do our students average?

RIGOBERTO LOPEZ

The ages and talents vary. As you know, before we Nicaraguans learned to know the power of peace, we lost a generation and with that generation, we lost the generation that isn't here. All have been recommended to attend our college. We've waited two years for a couple of teachers who would volunteer to teach.

NEIL RUSH

I'm not sure what your saying Mr. Lopez?

RIGOBERTO LOPEZ

What I am saying is you will find many children from the ages of eleven and under. Those children between the ages of twelve and twenty, are few. Many years ago, we lost two generations without realizing it. We now know the power of the word called Peace! We are a humbled and proud nation again. And, we want our music to ring in the years of the world! You and your friend's agreement to come here and teach was my dream come true.

JOHN HANFORD

That is such a sad story to hear.

NEIL RUSH

Okay. I understand. We can work with these students! I interpret your words to mean that my students are from all backgrounds and whoever are my students, are the ones that show up for classes.

RIGOBERTO LOPEZ

(to Neil Rush)

Yes. That is about it! Your first class starts in an hour.

JOHN HANFORD

That's great. This will give us
enough time to prepare our lesson and
set up some of our equipment.

INT. MUSICAL AND STAGE ROOM - ONE HOUR LATER

(FREDDY MOLINA, NEIL RUSH, JOHN HANFORD, RICHARD BEJARANO, 25
STUDENTS)

Neil and John are sitting at their mutual desk, where have set
up their keyboards, guitar, saxophone stand, and music stand.

Their TWENTY FIVE new music STUDENTS with their instruments in
hand, begin to enter their new class room. One of the twenty
five is Freddy Molina who has a trombone with him, as well as
his folder of music that he's written.

As soon as everyone is seated Neil begins to introduce himself
and John.

NEIL RUSH

My name is Neil Rush and this is my
associate John Hanford. From the
looks of everyone, I am not sure if
I am going to create an orchestra or
a big band out of your talents by the
time you graduate.

JOHN HANFORD

We are here to teach you what we know
and to help you learn new techniques,
ideas, and apply them to make new
original music or make older music
sound even better. We not only teach
music but I play the keyboards and
guitar. Neil plays the saxophone, as
well as compose some of our own music.

NEIL RUSH

What my friend is saying is that to
be a performer we have to also work
as a team. And the sound created by
the team as a whole is the hook or the
signature of who the team is and the
output of the team.

JOHN HANFORD

Let's start out by each student telling us their name and play a 10 second musical introductory, so we can hear from off the top of your heads, what you are capable of. Who wants to go first?

All of the students including Freddy are giggling while Neil and John are talking. The students begin chatting in a silly manner among themselves in Spanish because none of them understand a word that Neil and John have spoken, except for Freddy Molina. Neil Rush and John Hanford appear embarrassed and confused by the giggling, but say nothing other than what they have said.

Freddy stands up smiling.

FREDDY MOLINA

Sir, no one speaks English except for me. They don't know what you are saying!

John and Neil begin laughing with their students, at their bloopers.

NEIL RUSH

Excellent. My friend and I don't speak Spanish. It's nice to have you here as our student and translator.

FREDDY MOLINA

I will explain to them what you have said.

Freddy turns around and begins to translate by speaking to his class mates in Spanish what was just said.

FREDDY MOLINA (CONT'D)

I shall introduce myself. I am Freddy Molina. I write my own music. I sing, play the piano, the flute, the trombone, and I play the drums. My dream is to play the saxophone. I am self taught.

Freddy takes his instrument and begins to play a rather unique and impressive 10 second musical introduction. He sets the trombone down and walks over to the piano and plays the piano for 10 seconds, which exposes an out of tune key. Freddy stands up from the piano and walks over to the kettle drums and produces a 10 second beat.

Freddy finally sets down the drum sticks and walks over and to his seat. He picks up his musical folder and takes it over to John, handing the folder to him. John opens the folder and begins to review what Freddy has composed.

The next student is RICHARD BEJARANO, a young violinist. Richard stands up and identifies himself and plays his own form of an impressive 10 second musical introduction.

RICHARD BEJARANO

My name is Richard Bejarano. I play
the violin.

Each of the twenty three other students do the same.

Neil and John are absolutely astonished by the humble and modest creative talent assembled before them.

NEIL RUSH

Very impressive. Now I understand why
each of you have been recommended by
someone to attend the Performing Arts
College. Now to make a team out of
you!

Freddy Molina stands up and translates Neil's words to the rest of the class.

INT. NEIL AND JOHN'S NEWLY RENTED HOUSE - EVENING

(NEIL RUSH, JOHN HANFORD)

Neil and John are seated at the table reviewing Freddy Molina's musical compositions musical sheet by musical sheet.

JOHN HANFORD

This young man's music is original
and it's good!

NEIL RUSH

We have a pretty darn good group of talent to work with. Maybe we should form them into a local band to help them make money and find them a gig.

JOHN HANFORD

I think we can do it! Sure, why not?

INT. MUSICAL AND STAGE ROOM - DAY

(NEIL RUSH, JOHN HANFORD, TWENTY FIVE STUDENTS)

SERIES OF NUMEROUS SHORT CAMERA SHOTS showing Neil Rush and John Hanford forming the Performing Arts College Band working with the students, on positioning the students and their instruments, handing out copies of sheet music, at the blackboard writings notes of new musical compositions, stage decor, and practicing musical pieces together as a whole, individually, and instrumentally as well as the expressions of hard work and having fun. The group is shown practicing how to do side steps, and create a visual show on stage while playing Freddy's songs, where each has a second performance to make. Include a scene of Freddy intensely watching Neil play his saxophone as well as Neil showing two of the other students with saxophones his techniques, and Neil explaining the keys.

INT. AZTECA HOSTAL RESTAURANT AND BAR - EVENING

(JOHN HANFORD, NEIL RUSH, AZTECA WAITER, YVES LAMARRE, SMALL GROUP OF ASSOCIATES, DENIS GRENIER)

Neil and John are dining together at the AZTECA Restaurant. The evening entertainment is a small musical group.

DENIS GRENIER, the owner of the Azteca is hosting a SMALL GROUP of ASSOCIATES at one of the tables situated off to the side, in a discreet area of the restaurant.

Most of the tables are filled with diners and guests who are listening to the music while eating exotic foods and drinks.

NEIL RUSH

What do you think John? I think we could break the band in with a short performance for their families at the

college and a small performance in a place like this.

JOHN HANFORD

The band needs a little polishing, but I think they can do it. I am proud of them.

NEIL RUSH

Me too! Maybe we should ask about our students playing here.

John nods affirmatively.

An AZTECA WAITER comes up to their table with a side dish of slices fruits and drinks of natural fruits. The waiter sets the dishes and drinks in front of Neil and John. Neil looks up at the waiter.

NEIL RUSH (CONT'D)

Excuse me? Who would we talk to about performing here?

AZTECA WAITER

That would be Mr. Grenier. Shall I tell him you would like to speak with him?

NEIL RUSH

That would be nice. Yes.

The Azteca Waiter walks away from their table.

JOHN HANFORD

I hope he says yes. Our band sounds so original by blending the music Freddy has written, with some of our own, and some of the unique sounds of Nicaragua. I think as a group we have a gold mine.

NEIL RUSH

We taught them how to create a team and use the talent we have effectively to create the best music possible. All they need is a little

more confidence in themselves and assurance from their audiences that they are somebody.

JOHN HANFORD

Freddy Molina sure wants to play a saxophone like yours.

Mr. Grenier walks up to Neil and John's table with an associate, Mr. YVES LAMARRE, who is also Mr. Grenier's translator.

YVES LAMARRE

With me, is the owner of Azteca. Mr. Grenier was informed you would like to speak to him?

Neil stands up and shakes both men's hands. Then gestures them to please sit down with him and his associate.

NEIL RUSH

Yes I did. My associate and I are the teachers from the Performing Arts College.

Mr. Lamarre immediately translates into French, Neil's remarks. Mr. Grenier nods affirmatively and replies in French, that he has heard of them.

YVES LAMARRE

We have heard of your work at the college. What can we do for you?

NEIL RUSH

We were wondering if our students might play as a band here for an evening. We would like to break them in for public appearances.

Mr. Lamarre turns to Mr. Grenier and translates Neil Rush's statement into French. Mr. Grenier again nods affirmatively and replies in French. Mr. Grenier and Mr. Yves Lamarre turns to Neil and John, as Yves translates.

YVES LAMARRE

Mr. Grenier would like this very much. He always welcomes local

talent. When would the college band like to perform?

NEIL RUSH

I will talk with my students and get back to you.

Again, Mr. Lamarre translates into French, the words of Mr. Rush. Mr. Grenier immediately looks at Mr. Rush and Mr. Hanford, smiles and nods affirmatively. Mr. Grenier and Mr. Lamarre stand up from the table.

YVES LAMARRE

If you will excuse us, we have other guest to attend to. I will notify the manager at the desk that you will be returning with a date for the band to play here.

Neil and John stand up from the table and again shake hands with Mr. Grenier and Mr. Yves Lamarre.

JOHN HANFORD

Thank you.

NEIL RUSH

Thank you very much.

Neil and John sit back down at the table.

JOHN HANFORD

Neil, Nicaragua is so laid back and the people are so nice. Whenever we ask for help there is always someone there to help us. I am really getting to like Nicaragua.

NEIL RUSH

Me too! And, learning a little more Spanish would help us a lot in our teachings. We've been lucky so far, but we need Spanish classes.

JOHN HANFORD

I know!

INT. MUSICAL AND STAGE ROOM - DAY

(FREDDY MOLINA, JOHN HANFORD, NEIL RUSH)

Neil Rush and John Hanford have just begun the musical class for the day. All twenty-five students are present and very attentive. Freddy Molina has become the unofficial mouthpiece and translator for his teachers.

Neil stands in front of the entire class to make an announcement.

NEIL RUSH

We have come along way in the last couple of months. I have learned why each of you received the recommendations to attend the Performing Arts College. Next Friday night, we are going to hold our first public appearance. All of you are requested to invite your families for our first free performance. We are ready to test our new sound and show the world what each of you can do individually and as the Performing Arts College Band.

As soon as Freddy finishes the translation of Neil's words, all of the students become very excited and start cheering as well as hugging each other.

EXT. MUSICAL AND STAGE ROOM - FRIDAY NIGHT

(STUDENT'S FAMILIES AND FRIENDS)

The families and friends of the twenty five students, including Father Gonzales and other mentors of the students are walking inside the Performing Arts College doors.

Many other local citizens have heard there is a free concert this evening and have crowd around the college to get a glimpse of the artists.

INT. MUSICAL AND STAGE ROOM - CONTINUOUS

(FREDDY MOLINA, JOHN HANFORD, NEIL RUSH, RIGOBERTO LOPEZ, KETTLE DRUMMER, STUDENTS, VARIOUS FAMILIES)

The stage curtains are pulled. Behind the curtains the Performing Arts Band is setting up their equipment positioning their music stands and tuning their instruments. Neil and John are helping each of the students by calming their fears making sure they have their sheet music and counselling them. Neil walks up to Freddy Molina and takes him aside to talk privately.

NEIL RUSH

Freddy, this is your night! You talked John and me in to creating a big band sound for Spanish Rock with your music. Every student who has read your music has practiced non-stop. You've written a few new pieces that blend what we've taught you with what you naturally create on your own.

FREDDY MOLINA

Neil, you and John have taught and shown me and everyone so much. I didn't know how to achieve my dreams until you two showed me what to do. If only I had a saxophone! We would rock this place with a Spanish Rock never before heard. I envy you every time I see you play for us.

NEIL RUSH

Right now, you have a trombone. And, you're good! We have to work with what we have. The people of Nicaragua are not here to see me. They are coming to see their sons and daughters perform. I am just your teacher! Go give your introduction.

Freddy gives Neil a hug and walks out to the microphone centrally placed in front of the curtain.

College Dean Rigoberto Lopez walks up and stands by John and Neil, who are out of sight from the audience and musicians next to the side stage curtains.

RIGOBERTO LOPEZ

This is the night I hear the fruits of your teaching.

JOHN HANFORD

You're going to be in for a surprise
Dean Lopez. They are good and you have
never heard anything like what they
plan to play tonight!

John, Neil, and Dean Lopez look at each other with very exciting
and anxious looks.

Freddy now stands before a crowded small auditorium that is the
musical and stage room. There is standing room only. Freddy's
entire family is present, as well as every other student's
family.

FREDDY MOLINA

Ladies and Gentlemen, our families
and our friends. Tonight is the first
performance of the Performing Arts
College's Band. For those who have
support us, tonight is the night, you
will hear what your support has
created. Thank you!

Freddy walks off to the side of the stage and behind the curtains
takes his position in the horn section of the band.

Neil looks over at the curtain pullers who are standing ready.
Neil looks over at each of the band members who quickly and
nervously look at him, then the dean and John, with a quick smile
and then instantly back at their sheet music.

The audiences chatters are heard from behind the curtains, with
an anticipating nervousness of when does the show start.

Neil now looks at the KETTLE DRUMMER and nods his head and points
his finger directly at him.

The Kettle Drummer suddenly begins a heavy solo drum beat.

Neil counting off, instantly points to the curtain pullers who
open the curtains and expose the band for their first
performance.

The Kettle drums that began the soundings of the beat are blended
one by one, by the acoustical guitars, violin, piano, strings,
horns, and two saxophones that blast the new sounds of this

Spanish Rock band into the ears of their instant fans! The families stand up and dance to the music.

The musical encore of tonight's performance provides each of the students a short solo or instrument section in this first long song, to show the family how their students are needed to make this band happen!

EXT. GRANDFATHER'S FARM - SOUTHERN NICARAGUA - MORNING

(GRANDFATHER, GRANDMOTHER, SIX COUSINS, JAIRO MOLINA, FREDDY MOLINA)

Grandfather Molina and his wife, Freddy's uncles and aunts, are already sitting out on the porch.

The roosters are cooing and the birds in the trees are chirping announcing a new day.

In the back of the farmhouse, children and family members are everywhere doing the same chores day after day preparing to go down the road to sell their goods.

Freddy stands in line to use the outside shower behind his cousin Jairo, who is behind Roberto, who is behind Alejandro, who is behind SIX OTHER COUSINS, all with towels wrapped around them.

JAIRO MOLINA

Freddy, you did excellent last night!
You wrote that music didn't you?

FREDDY MOLINA

Yes, I did.

Freddy looks somewhat distraught and lowers his head.

FREDDY MOLINA (CONT'D)

Excuse me, I have to go to the
bathroom.

Freddy steps out of the shower line and walks over to the double seated outhouse. He opens the door and enters.

INT. FARM DOUBLE SEATED OUTHOUSE - CONTINUOUS

(GRANDFATHER, FREDDY MOLINA)

Inside of the double seated outhouse building are just two seats with a stack of old magazines and newspapers separating the two areas where up to two people at the same time can sit.

Suddenly, the door opens as Freddy has already sat on his "throne".

Freddy is in a position, of resting his elbows on his knees and the palm of his hand holding his chin up for deep thinking.

Grandfather Molina enters. His grandfather lowers his trousers and takes the second seat. He reaches over and grabs one of the magazines and immediately begins reading.

FREDDY MOLINA

You sure come in here and read a lot Grandpa.

GRANDFATHER

(chuckling)

It's the only place I can get some privacy! I am really proud of you son! That band music was great! But when do you start making money?

FREDDY MOLINA

I don't know Grandpa. If it wasn't for the American showing us how to put a band together, I don't think I would have ever figured it out on my own.

GRANDFATHER

Oh, you would have figured it out in time! There are always different methods to achieve the same results. I am more confident than ever that you're going to make it.

FREDDY MOLINA

We're just a college band. Not a professional band. If only I had a saxophone!

GRANDFATHER

I saw a couple saxophones in the band! Why do you need one?

FREDDY MOLINA

I am like my teacher Grandpa and I believe I can lead a band, with my music. I write my music like I am playing a saxophone. The saxophonists we have just don't have that touch I want. They're good, but they're not me!

GRANDFATHER

Can't you borrow their saxophone or trade for a night to practice.

FREDDY MOLINA

Those instruments are so expensive, I am afraid to ask. No one borrows another person's instrument at the college. Everyone is very protective of what they have.

GRANDFATHER

I see. Well, let me talk to the family and we will see about getting you a saxophone. What kind do you want?

FREDDY MOLINA

An Alto saxophone.

GRANDFATHER

No promises when we can get you a saxophone, because I don't know how much they cost. But, we will get you one. Just keep writing your music and learning everything you can from these teachers.

FREDDY MOLINA

Thank you Grandpa!

Grandpa Molina returns to reading his magazine.

Freddy maintains a position, of resting his elbows on his knees and the palm of his hand holding his chin up for deep thinking.

EXT. GRANDFATHER'S FARM - SOUTHERN NICARAGUA - EVENING

(GRANDFATHER], JAIRO MOLINA, ROBERTO MOLINA, HEYDI MOLINA,
MARITELVY MOLINA, LOURDES MOLINA)

Grandfather Molina has gathered his entire family together out on the porch, excluding Freddy who is at the San Jorge Performing Arts College attending classes and hasn't arrived home yet.

GRANDFATHER

I called everyone together tonight while Freddy is away at college. Our son needs an Alto Saxophone. Jairo I want you and one of your cousins, to take the limousine into Rivas tomorrow and find out how much one of these instruments cost. Then Roberto, you and Alejandro put an extra horse on the Chevy and take who needs to go into town with you.

JAIRO MOLINA

Okay Grandpa!

ROBERTO MOLINA

Yes, Grandfather.

GRANDFATHER

We need to pool every single peso we can get our hands on to buy him his dream! Ma will take care of the saxophone money. So every peso we don't need for the next day, give to your grandmother. And don't say a word to Freddy. When we have the money, we are going to surprise him.

Everyone shows expressions of happiness and excitement with this new family mission.

Heydi who is standing next to her sisters, turns to her sisters Maritelyv and Lourdes.

HEYDI MOLINA

How come our family always looks to our men? I have dreams too!

MARITELVY MOLINA

It's a man's world. We're here to support them. And, we have our freedom too! We set our own goals and schedules.

LOURDES MOLINA

Everyone of our uncles and aunts, including Grandfather and Grandmother share with us what they have and try to guide us in the right directions of life. When I dreamed of having my new dress for Communion, our family provided one. You're turn will come!

HEYDI MOLINA

I guess you're right. I was going to save what I could for my dream, instead of Freddy's dream. For ten years old, you're pretty smart. I will save my money for Freddy!

The three sisters hug each other.

EXT. HIGHWAY TO RIVAS - MORNING

(HEYDI MOLINA, JAIRO MOLINA)

Jairo Molina and his cousin Heydi Molina are riding in the horse drawn carriage towards town at a normal trot. There is a picnic like basket between the two cousins who are sitting up front in the driver's seat of the carriage.

HEYDI MOLINA

Why did you ask me to ride with you? Why not one of the boys or my older sister Maritelvy?

JAIRO MOLINA

Because you're my cousin and your a young woman now who needs to get out of the house once in a while. Roberto and Alejandro are working, so there's you.

HEYDI MOLINA

Well thank you!

JAIRO MOLINA

Besides I knew you would make a good lunch for us!

Heydi teasingly slugs Jairo in the arm.

HEYDI MOLINA

I knew there was a reason!

Jairo giggles.

JAIRO MOLINA

Well, I figured we'd take a detour and go swimming on the shores of Lake Nicaragua before we head back. There are only two music shops in Rivas. We have all day!

HEYDI MOLINA

That sounds great!

JAIRO MOLINA

I love the beauty of the island of the double volcanoes in front of my eyes when I sit on the beach. It's so relaxing.

HEYDI MOLINA

Jairo, I heard some bad rumors from some of my friends.

JAIRO MOLINA

What about?

HEYDI MOLINA

She didn't tell you?

JAIRO MOLINA

Who Rosita? I don't talk to any of your friends, except her? She hasn't said anything. Tell me what?

HEYDI MOLINA

That is why I ask you, because I don't know exactly what. Rosita mentioned something about a party a few months ago. And, that there were problems. Then she said, oh never mind. So I thought she told you?

JAIRO MOLINA

Oh, I know what its about! It's silly. Don't worry there were no problems. Just miscommunications and different customs.

HEYDI MOLINA

Okay!

EXT. RIVAS MUSIC STORE - DAY

(HEYDI MOLINA, JAIRO MOLINA)

Jairo and Heydi Molina pull their carriage up to the local music store. Jairo gets out of the carriage. Heydi moves over into the driver's seat and takes hold of the reigns.

JAIRO MOLINA

Heydi, keep hold on the reigns and watch the carriage. I will just be a minute.

HEYDI MOLINA

Okay.

Jairo rushes in to the music store door. A moment later he comes out with a musical brochure of musical instruments with their prices listed. Jairo hands the brochure to Heydi and then he hops up on the carriage and takes his place in the driver's seat. Heydi simultaneously scoots over to the passenger side of the seat and begins thumbing through the pages.

Jairo motions their horse with the reigns to go.

JAIRO MOLINA

We'll give that brochure to Grandfather when we get back! Let's go swimming!

EXT. SHORES OF LAKE NICARAGUA - LATER

(HEYDI MOLINA, JAIRO MOLINA)

Jairo and Heydi Molina pull their horse drawn carriage up to the shores of Lake Nicaragua. Two beautiful majestic mountain peaks tower in the sky from the single island in the middle of the large lake.

Jairo gets out of the carriage and leads his horse into shallow water. He takes an empty bucket and a horse brush from the back seat. Jairo dips the bucket into the lake water and pours the water over his horse. Jairo begins to brush his horse.

Heydi meanwhile is wading in the water around the carriage.

HEYDI MOLINA

You sure love animals don't you?

JAIRO MOLINA

You bet I do!

HEYDI MOLINA

I want to be a singer. I read all of Freddy's music and lyrics and when I am alone, I hum his tunes or walking by the river on our farm, I sing to myself. I think I am good!

JAIRO MOLINA

I've never heard your voice. I sing too! Sometimes with Freddy.

HEYDI MOLINA

Really?

JAIRO MOLINA

Of course I do. You're his sister. Doesn't he tell you what we do?

HEYDI MOLINA

Not really. Freddy is so quiet and doesn't say much when we're alone. He is always composing new music.

Jairo takes the bucket and horse brush and puts them back in the carriage.

Suddenly, Jairo begins splashing Heydi with water and the two get in a water fight, where they are giggling, laughing and soaking wet in the warm tropical sun of Nicaragua.

EXT. ROAD TO SAN JUAN DEL SUR - LATER

(JAIRO MOLINA, HEYDI MOLINA, MARITELVY MOLINA)

Jairo and Heydi come to the turn off to their Grandfather's farm.

JAIRO MOLINA

Shall we take a tour through town?
It's too early for any of our cousins
to head home. Maybe some of them can
ride with us?

HEYDI MOLINA

Sure!

Jairo and Heydi take the horse drawn carriage down to the beach street and begin picking up some of their cousins to take home, including Maritelvy who is Heydi's oldest sister.

Some SCHOOL BOYS and GIRLS are walking by the carriage in their white and blue school uniforms on their way home from school, as the Molina cousins enter the carriage. The younger Molina cousins look at the school children who are their age with envy.

MARITELVY MOLINA

Jairo, Alejandro and Roberto just got
hired on the construction crew for
the new pier. The company is renting
our carriage too!

JAIRO MOLINA

That's great!

MARITELVY MOLINA

That means you're going to have to use
the limousine to bring us into town
in the morning now!

EXT. ROAD TO GRANDFATHER'S FARM - CONTINUOUS

(JAIRO MOLINA, HEYDI MOLINA, COUSINS)

Jairo, Heydi, Maritelvy, and the other cousins are chatting about what they sold today, when Jairo speaks up to Heydi.

JAIRO MOLINA

Okay Heydi you say you can sing. Let's hear you sing. The rest of us, will be your back up vocals if you need us!

HEYDI MOLINA

Okay. Let me think a moment on what I should sing and I will sing my heart away!

MUSIC BEGINS.

Heydi Molina begins to sing a very beautiful romantic solo of a girl looking for love. Everyone listens, and then Jairo breaks in to make it a duet.

MUSIC ENDS.

The two cousins smile a nice complimentary smile at each other for a song well done.

JAIRO MOLINA

That was beautiful. One of Freddy's romantic songs, huh?

HEYDI MOLINA

Yes. I sing it better than he does!

The two laugh!

INT. AZTECA HOSTAL RESTAURANT AND BAR - EVENING

(CROWD, FREDDY MOLINA, BAND, MR. LOPEZ, MRS. LOPEZ, NEIL RUSH, JOHN HANFORD)

A large local CROWD has filled the Azteca Restaurant. Everyone is waiting in anticipation of the new local Performing Art's College band premier. All of the dining seats are taken and others patrons are standing around, as the band sets up its equipment. Neil Rush and John Hanford are in the crowd and sitting at one of the tables with Dean Lopez and his WIFE.

Freddy is talking to all of his fellow students about the decor of their stage performance at this local small club, as they are setting up their stage area for the restaurant dance.

FREDDY MOLINA

Good Evening. We are the Performing Art's College Band. We hope each of you find our music entertaining.

Freddy turns towards the band and walks over to take his position in the horn section.

The music begins with the heavy beat of the drums until the entire band joins in on the song.

The beat of the new song catches the audience by surprise and the crowd goes wild. Everyone goes out onto the dance floor and join the crowd dancing.

VARIOUS CAMERA SHOTS on the band and people dancing.

NUMEROUS CAMERA SHOTS showing the night's entertainment by the band proceeding, with people dancing both fast and slow to the end of the performance.

CAMERA ON Freddy as he announces the final song of the evening, a slow romantic song that speeds up into a fast dance Spanish rock song.

INT. MANAGUA, NICARAGUA CONVENTION HALL - EVENING

(VICTORIA BEER EXECUTIVE, TONA BEER EXECUTIVE, PREMIUM BEER EXECUTIVE, IMPERIAL BEER EXECUTIVE, BRAHVA BEER EXECUTIVE, CROWD)

The BEER EXECUTIVES of Victoria, Tona, and Premium Beers, the major Nicaraguan beer companies are holding their yearly convention. HUGE SIGNS displaying the various national brands are mounted on the walls of the convention center which separate the sections of businessmen and women into their respective company sections.

A couple of North American beer representatives with very small signs placed in front of them are seated at the convention. There is also a Costa Rican beer representative seated for a beer known as Imperial and finally a Brazilian beer company representative

is seated for the beer known as Brahva at the convention of beers.

Sitting behind the microphone and podium are the EIGHT CHIEF EXECUTIVES of each of the respective beer companies.

CAMERA FRAME IN ON two of the Nicaraguan beer executives representing Tona and Premium beers chuckling between themselves as PREMIUM BEER EXECUTIVE points towards the North American beer representative who is seated behind a small bumper sticker poster where a beer emblem showing a white and red can is pictured.

PREMIUM BEER EXECUTIVE

(laughing while pointing
towards the American)

The Americans finally come to do business. And what do they bring? A beer in a white can that no one has ever heard of or has even tasted!

TONA BEER EXECUTIVE

(laughing)

That beer will never sell here! Who drinks beer out of a white can?

The host is the VICTORIA BEER EXECUTIVE stands up and walks up to the microphone, as he opens the convention with a proposal.

VICTORIA BEER EXECUTIVE

Each year at this National beer convention we announce the activities and events for the New Year. This year I propose a huge beach dance at Playa de Coco in a battle of the beers and the battle of the bands. Exclusively Nicaraguan bands! The proceeds from the beach dance, may I suggest we use to fund new household floors for our poor. This is my challenge to my competitors! Victoria Rules! We will provide the best bands of Nicaragua on our stage and our beer speaks for itself!

The audience begins to clap wildly at his proposal which has taken some of the other executives by surprise. The Victoria Beer Executive returns to his seat.

For a moment there is silence and no movement from any of the executives, as they look at each other with curiosity of who is going to accept this challenge.

Then, the TONA BEER EXECUTIVE stands up and walks to the podium.

TONA BEER EXECUTIVE

I have never drank my competitor's beer nor have I looked at his profit books to verify his claims. I don't have to drink another beer, because Tona Beer "kicks ass" over all my competitors. I will accept this challenge on behalf of the Tona Beer Company. Tona beer will provide the best music for the battle of the beers and bands. We will build our own stage and provide our own signs, so whoever our fans decide to listen too, they will know where to get a good beer! Tona Beer!

The Tona Beer Executive smirks at the Victoria Beer Executive as he walks back to his seat and sits down.

The PREMIUM BEER EXECUTIVE immediately stands up and walks to the podium.

PREMIUM BEER EXECUTIVE

I have never seen the profit records of either company who proposes this challenge. They stand here and brag about how good their beer is. I tasted their malted water. But, there is only one real beer and that is Premium beer! Premium beer accepts the challenge of the battle of the beers and the bands. I propose we hold the beach dance over the Easter holidays. Playa de Coco is an excellent place to have a beach dance for large crowds. When all of your fans come to our stage and beer vendors to buy

their refreshments during the
battle, don't say I didn't warn my
competitors. Premium beer is the only
beer to buy!

The IMPERIAL BEER EXECUTIVE from Costa Rica stands up and walks
to the podium.

IMPERIAL BEER EXECUTIVE
Costa Rica has over one million
Nicaraguan immigrants. And, every
Nicaraguan immigrant I have ever met
in Costa Rica drinks Imperial beer.
So our company is here to expand our
markets and provide Nicaragua a real
beer! Imperial Beer! We accept your
challenge and we will furnish the
best musical entertainment we can!
Imperial Beer will have its stage and
our vendors will be on the beach to
satisfy the thirsts of our fans!

The Imperial Beer Executive leaves the podium with a confident
smile on his face.

Some of the crowd begin to laugh at the Imperial Beer Executive
suggestions.

Finally, the BRAHVA BEER EXECUTIVE stands up and approaches the
podium.

BRAHVA BEER EXECUTIVE
Brahva beer is Brazil's greatest
beer. In fact, so many Nicaraguans
who have tasted our beer obtain dual
citizenship just to assure their
supplies of Brahva beer are
uninterrupted! Brahva beer is here to
stay! We will stage the best music
possible for this challenge and
supply our beer drinkers with the
best beer of South America! Brahva
beer and we will televise the event!

EXT. NICARAGUA NEWSPAPERS - LATER

FRAME ON numerous SPINNING NEWSPAPERS that stop on various headlines!

VICTORIA CHALLENGES A BATTLE OF THE BEERS!

HUGE BATTLE OF THE BEERS AND BANDS BEACH DANCE!

COCO BEACH - THE BATTLE OF THE BEERS AND BANDS!

BATTLE OF THE BEER BANDS TO BE BIGGER THAN WOODSTOCK!

INT. MUSICAL AND STAGE ROOM - DAY

(NEIL RUSH, RICHARD BEJARANO, FREDDY MOLINA, JOHN HANFORD)

Neil Rush and John Hanford are in the musical and stage room with their students discussing their futures.

NEIL RUSH

What has everyone learned from our first public performance?

Richard Bejarano speaks out.

RICHARD BEJARANO

There was a different audience mood at the Azteca, than when we played in front of our families. We need electrical guitars instead of acoustical and a good sound system. And we need vocals that harmonize better. The impression I observed playing the violin was that we are perceived as good, but not spectacular. We can be the best!

Freddy translates Richard's words for Neil and John.

NEIL RUSH

Excellent observation. Every crowd is different. It has always been that way and always will be that way.

FREDDY MOLINA

I agree with Richard. We need to electrify and get keyboards,

amplifiers, more saxophone, and...we have no money!

RICHARD BEJARANO

The newspapers say there are big auditions coming for Coco Beach! A huge music festival sponsored by all of the beer companies! I want to enter our band for an audition, but we don't have the instruments to compete.

JOHN HANFORD

Oh? A Nicaraguan rock festival. What do you say Neil?

Neil smiles at John.

NEIL RUSH

We have some songs, if you were to translate into Spanish and choreograph the words to match your music, and add some new vocals. We might be able to help the band out a little.

Freddy translates Neil's words to the students. The students become excited and start asking the questions of what kind of help.

FREDDY MOLINA

What kind of help do you mean?

JOHN HANFORD

I have keyboards, guitars, and an amplifier system. They are old, but good. The rest of our equipment just arrived from the United States. We have a couple of electric guitars, an old a drum set, and some huge speakers and microphones. Get the audition and we will loan what equipment we have. What this class doesn't have in equipment can be made up in talent.

Freddy translates John's statement to the class. They begin to cheer and speak excited words among themselves.

FREDDY MOLINA

We will sign up for the audition!

EXT. SAN JUAN DEL SUR BROTHEL - AFTERNOON

(ALEJANDRO MOLINA, ROBERTO MOLINA, BROTHEL GIRL 1 and 2, YOUNG MAN 1,2,3,4, and 5)

The Cargo Carriage pulls up in front of the San Juan Del Sur Brothel, with Alejandro and Roberto who have just finished work in the pier construction job with their day's pay in their pockets, including the rent of their cargo carriage.

TWO BROTHEL GIRLS who are young, gorgeous and sexy looking, firm breasted, with the perfect hip curves are standing out on the patio leaning on a rail smiling at the two young men as they pull up in front of the brothel.

One of the brothel girls immediately uses a hand gesture suggesting availability for a romantic encounter.

Across the street from the house, FIVE YOUNG MEN are standing very patiently watching the young women chat with their new customers.

Roberto shakes his head affirmatively.

ALEJANDRO MOLINA

Roberto are you sure we should go in there? We're suppose to be giving all of our extra money to Grandma for Freddy's instrument!

ROBERTO MOLINA

I know that! But I really need a woman right now! That is all I thought about all night!

ALEJANDRO MOLINA

You will have to use the Cargo rental money with your day's pay! Those girls want 100 cordoba for romance!

ROBERTO MOLINA

Yes! Look how pretty that one girl is!
You watch the cart, while I get out
and talk to them!

ALEJANDRO MOLINA
Okay, but if Grandma asks, this
didn't happen!

ROBERTO MOLINA
Thanks! I owe you a favor!

Roberto steps off of the horse drawn Cargo Carriage and walks
up to the Brothel girls.

ROBERTO MOLINA (CONT'D)
(pointing)
How much for some chiggy-chiggy? And,
I want you the skinny one with the
long hair!

The two girls look at each other and start to giggle.

BROTHEL GIRL 1
Chiggy-chiggy is 100 cordoba and 10
cordoba for a condom unless you bring
your own. And, we take turns unless
your a regular customer, so you get
who you get.

Roberto reaches in his pocket to pull out his money. He pulls
out a 100 cordoba bill.

ROBERTO MOLINA
Alejandro. I need to borrow 10
cordoba.

ALEJANDRO MOLINA
Roberto. I worked 10 hours for my 50
cordoba and I don't have change. I
don't want to break it. Let's just go!
You will enough tomorrow after work.

ROBERTO MOLINA
As soon as Grandpa and my father find
out how much we make, I'll have to

give it all to the family! Come on!
Just this once!

ALEJANDRO MOLINA

Find a girl on the street who needs
a breakfast. They're cheaper! These
girls want two day's wages!

ROBERTO MOLINA

Yes! That's because they're
professional and know what a man
wants!

Roberto looks at the five young men standing across the street.

ROBERTO MOLINA (CONT'D)

Are those guys in line for
chiggy-chiggy?

One of the five young men shouts over at Roberto.

YOUNG MAN 1

Don't mind us! We are still thinking
about chiggy-chiggy! You can be first
in line!

The young man turns to his friends and they all start laughing.

ROBERTO MOLINA

That's fine with me! I'll be first in
line!

The two brothel girls start whispering and giggling again.

BROTHEL GIRL 2

Chiggy-chiggy for a 100 cordoba. The
condom is on us! Go on in the house.
The first room on the right. Close the
door, get naked, and wait on the bed.

The girl holds her hand out for payment.

Roberto gets all excited, shaking a little as he hands the girl
his money and races in the house.

Alejandro stays seated in the Cargo carriage holding on to the reigns for the horse, shaking his head back and forth in disbelief of what his cousin is up to while staring at the two beautiful girls still standing at the rail and still giggling.

INT. BROTHEL HOUSE - SAN JUAN DEL SUR - CONTINUOUS

(ROBERTO MOLINA, BROTHEL WOMAN)

Roberto enters the house and immediately walks into the first bedroom door on the right and closes the door behind him.

ROBERTO MOLINA

(shouting)

Hey its dark in here! I can't see anything! I'm laying on the bed naked and ready!

From the backyard of the brothel house, a huge humongous rolling fat old BROTHEL WOMAN with extremely large giant teats walks inside the house.

BROTHEL WOMAN

Ah, It's finally my turn!

The brothel woman immediately rushes and immediately closes the door behind her.

EXT. BROTHEL HOUSE - SAN JUAN DEL SUR - CONTINUOUS

(ALEJANDRO MOLINA, BROTHEL GIRL 1,2,3, BROTHEL WOMAN, ROBERTO MOLINA, YOUNG MAN 1,2,3,4, and 5)

Alejandro is still outside holding the horse reigns and sitting in the Cargo Carriage looking at the two brothel girls still standing along the rail and giggling. FIVE YOUNG MEN are still leaning against a high wall directly across the street and looking at the two girls in front of the brothel house. The young men appear mysteriously amused.

Suddenly Alejandro and the two girls hear some strange loud sounds and commotion coming from just inside of the house, as if someone is suffocating.

Then suddenly Alejandro and the two brothel girls hear the romantic pleasures of a woman's moan.

The two brothel girls are laughing hysterically.

Alejandro expresses a bit confused and concerned.

ALEJANDRO MOLINA

Why aren't one of you going in and
servicing my cousin? He paid you!

The two brothel girls look at each other and start laughing even
harder.

BROTHEL GIRL 1

It's not our turn! Remember we said
we take turns with the new customers.
There are four of us working here.

ALEJANDRO MOLINA

Okay!

BROTHEL GIRL 3, who is a very short, fat, and ugly midget woman
about 25 walks up to the brothel house from the house next door.

BROTHEL GIRL 3

I didn't miss my turn did I?

BROTHEL GIRL 2

Nope. You're next!

BROTHEL GIRL 3

Oh, we have a customer inside!

Alejandro looks down at ugly little midget woman in disbelief
that she is really a female of the human species. She turns and
looks up at Alejandro.

ALEJANDRO MOLINA

(whispering to himself)

Oh, my God!

BROTHEL GIRL 3

(to Alejandro)

Hey sweetie. You're cute! Are you
looking for some chiggy-chiggy? I do
cute young men for half price!

Alejandro starts laughing!

ALEJANDRO MOLINA

I'm sure you do. Thank you for the compliment, but I will wait for the right woman to come along.

Roberto suddenly bursts out of the front door gasping for air and walking with a limp. Right behind him is the Brothel Woman who appears confused.

BROTHEL WOMAN

Young man, we just started. Come on back in!

Roberto looks back at her like she is completely crazy. Then turns angrily to the two young brothel girls, noticing the midget girl whose joined them.

ROBERTO MOLINA

I want my money back! I got lost in her rolls of fat! I couldn't move! Her fat ass dislocated my hip. And, then that woman tried to suffocate me with those big huge giant teats of hers!

BROTHEL GIRL 1

Well, I guess we have to give his money back if his penis didn't get big and he didn't stick it in!

BROTHEL WOMAN

(irritated)

You don't give him a dime of my money back! He was hard and he stuck it in!

ROBERTO MOLINA

You cheated! You show me two beautiful babes wanting chiggy-chiggy then tell me to get naked in a dark room! I didn't know what I was getting into until you plunked down on me and it slipped in somewhere between the rolls. My tallywanger shrank like a noodle the minute your fat ass dislocated my hips!

BROTHEL GIRL 2

That means no money back! You was hard
and you put it inside!

BROTHEL GIRL 3

That's right! But I will do you for
half price and it's my turn next!

Roberto looks down at the midget in disbelief.

One of the five young men across the street shout over at Roberto
and Alejandro.

YOUNG MAN 1

If you take the midget at half price.
We'll all chip in!

Alejandro looking at the five men, the two gorgeous girls, the
ugly midget, and the huge fat woman finally figures out why those
five young men are waiting and starts laughing.

ALEJANDRO MOLINA

(laughing)

Let's go Roberto!

Roberto angrily hops in the carriage and the carriage pulls out
back on the unpaved road.

ROBERTO MOLINA

I was robbed! Don't tell anyone about
this Alejandro!

ALEJANDRO MOLINA

I won't have to Roberto. We work with
those guys!

Roberto cringes!

EXT. MANAGUA CITY STREET - MORNING

(FREDDY MOLINA, RICHARD BEJARANO)

Freddy Molina and Richard Bejarano are walking down a Managua
city street talking. Freddy is carrying a folder containing
copies of sheet music, directions to his family farm, and
introductory letters.

RICHARD BEJARANO

We arrived in Managua pretty early
Freddy!

FREDDY MOLINA

I really appreciate you coming with
me Richard. The advertisements for
auditions for the huge beach dance
sponsored by the beer companies has
been in the newspapers everyday for
the last week. I brought some copies
of my best musical songs and made
copies of the directions to our farm.
I know the beer companies will be
coming out our way, because the beach
Playa de Coco is nearby. I described
our band and I am inviting them to our
farm to hear us play next Saturday
night.

RICHARD BEJARANO

I thought the advertisements stated
the auditions are to be held here in
Managua?

FREDDY MOLINA

They did! But, our class doesn't have
the money to come here! So, in my
introductory letter, I explained how
the Performing Arts College Band
students were recommended to attend
on the basis of our unique and
exceptional talents where we have
created one of the greatest Spanish
Rock bands ever to form.

RICHARD BEJARANO

That's exaggerating a little isn't
it?

FREDDY MOLINA

Not really! When I write my music, I
think of my compositions as being one
of kind and the best of the best. I
play my instruments the same way!
And, I notice you do too!

RICHARD BEJARANO

You bet I do! My grandfather gave me my violin when I was five years old. He told me it was mine if I learned how to play it! I write my own music too!

Freddy opens his folder.

FREDDY MOLINA

That's the Victoria beer sign and this is their business office! Here we go!

INT. VICTORIA BEER BUSINESS OFFICE - CONTINUOUS

(VICTORIA BEER RECEPTIONIST, FREDDY MOLINA, RICHARD BEJARANO)

Freddy and Richard enter the main business office of the Victoria Beer Company. A RECEPTIONIST greets them.

VICTORIA BEER RECEPTIONIST

May I help you young men?

FREDDY MOLINA

I'd like to leave an introductory letter, and some other musical material for audition considerations.

VICTORIA BEER RECEPTIONIST

I can pass your letter and material on to the proper people for consideration, but I believe our company has already made a musical band selection.

RICHARD BEJARANO

How can that be? Your advertisement says auditions are not for another week?

VICTORIA BEER RECEPTIONIST

It is very easy son! There are some very highly professional and high profile bands in Nicaragua and we

have an offer from one of them that our executives feel represents the standards of our company. They are in contractual negotiations right now. This is going to be a nationally televised event.

FREDDY MOLINA

I see! Well thank you for your time. And, please pass our introductory letter on!

VICTORIA BEER RECEPTIONIST

I sure will.

EXT. TONA BEER EXECUTIVE OFFICE - LATER

(FREDDY MOLINA, TONA BEER RECEPTIONIST, RICHARD BEJARANO)

Freddy and Richard enter the executive office of Tona Beer. A RECEPTIONIST is sitting at her desk talking on the telephone.

Freddy and Richard stand in front of her desk. Freddy pulls out his introductory letter, a music sheet sample, and directions to his family's farm. He hands them to her as he explains.

FREDDY MOLINA

Would you kindly submit this introductory letter to whoever is in charge of auditioning for the Coco Beach band auditions?

TONA BEER RECEPTIONIST

I will pass them on, but you may as well know now, we have already selected and contracted top talent for Coco Beach.

RICHARD BEJARANO

Madam, excuse me! All the newspapers carry all these beer advertisements for auditions. When we come in here to learn more about the auditions, every company has already hired someone. I don't understand. How can we get a chance to show how good we

are, if we don't have the opportunity that your advertisements suggest?

TONA BEER RECEPTIONIST

I'm not the boss! The auditions fall under the category of employment ads. Just like any person, when a band comes forward with excellent credentials we hire them on the spot. If you are as good as our selection, then you are late. But, I will pass on your introductory letter.

FREDDY MOLINA

Thank you madam.

Richard and Freddy leave the office.

EXT. MANAGUA CITY STREET - LATER

(FREDDY MOLINA, RICHARD BEJARANO)

Freddy and Richard are coming out of the Premium Beer Building and begin walking down the sidewalk.

FREDDY MOLINA

It doesn't look too good does it?

RICHARD BEJARANO

I think we need a miracle! Are you still going to ask your Grandfather to hold the farm audition for Saturday night?

FREDDY MOLINA

Of course I am! We do what we say we are going to do! If no one shows up, we still have practiced together to be better.

RICHARD BEJARANO

You're right. I've learned when we share our musical talents with each other, we create something even better as a team.

FREDDY MOLINA

I don't know what to tell our American teachers, when I can't guarantee if anyone is going to show up to hear us because they have already hired bands before an audition is even held.

RICHARD BEJARANO

Depressing isn't?

FREDDY MOLINA

Never give up hope! We are an excellent band and we will be even better when we get better equipment to play our music the way it's suppose to be played!

RICHARD BEJARANO

Let's go drop our introductory letter off at the rest of the beer companies! We have nothing to lose!

Richard puts his arm around his friend Freddy's shoulder and they continue to walk down the street!

EXT. GRANDFATHER'S FARM - SOUTHERN NICARAGUA - EVENING

(GRANDFATHER, ANANIEVA HERNANDEZ, ROSITA HERNANDEZ, HEYDI MOLINA, ISABELLA, ALEJANDRO MOLINA, ROBERTO MOLINA, RIGOBERTO MOLINA, MRS. RODRIGUEZ, MR. RODRIGUEZ, ASHLEY RODRIGUEZ, ISABELLA MOLINA)

Most of Molina family are watching Nicaraguan soap operas on their television positioned on the porch. Children are sitting on the porch while still others are sitting in chairs, or on their parent's laps. Grandfather Molina is asleep in his chair.

Rosita Hernandez and her sister Ananieva Hernandez rush up on to the porch looking frantically scared.

ROSITA HERNANDEZ

Where's Jairo?

Heydi walks over to her Costa Rican friend.

HEYDI MOLINA

He's not home yet, why?

ROSITA HERNANDEZ

There's trouble coming here! I have to talk to him quickly!

HEYDI MOLINA

What about?

ROSITA HERNANDEZ

My girlfriend's pregnant! Her parents are sneaking across the border from our farm right now, to confront your parents! They're bringing their daughter and they have a rifle.

HEYDI MOLINA

My parents? Why my parents?

Heydi appears terrified.

ANANIEVA HERNANDEZ

Freddy and Ashley Rodriguez did a chiggy chiggy together!

HEYDI MOLINA

Oh my God! Freddy is getting married!

ROSITA HERNANDEZ

(dramatic)

You better believe they are! Her father and mother are insisting on it! They're angry because Freddy was teasing her about getting chiggy-chiggy on credit. He didn't know our customs.

HEYDI MOLINA

I better talk to my sisters and tell my mom and dad right away! Freddy isn't home. He went to Managua today. Jairo is going to bring him home in the limousine as soon as the bus comes in. But they should be home soon!

ROSITA HERNANDEZ

Good. We got to go!

Rosita and Ananieva Hernandez disappear just as quick as they appeared.

Heydi rushes over to her sisters Lourdes and Maritelvy and begins to whisper what she just heard. Maritelvy walks over to her Grandfather while Heydi walks up to her Mother Isabella and her Father, Rigoberto. She whispers to them quietly. Isabella and Rigoberto appear absolutely shocked.

Grandfather Molina who is rubbing his eyes, and trying to comprehend what his grand-daughter is saying to him, suddenly becomes alert.

GRANDFATHER

Roberto, Alejandro get over immediately!

Roberto and Alejandro feel there is something in the air by all of the quiet commotion going on, as well as Rosita and Ananieva's expressions and short visit. The two young men rush up to their Grandfather.

GRANDFATHER (CONT'D)

Do you know a young lady by the name of Ashley Rodriguez?

ALEJANDRO MOLINA

Yes, Grandfather. I've heard that name before. Why?

GRANDFATHER

Her Pa and Ma are coming over here to marry her off tonight! Do you know of any reason that they might believe one of our young men could be the father of the baby their pregnant daughter is carrying?

ROBERTO MOLINA

You mean like chiggy-chiggy?

GRANDFATHER

That is usually the method used to make babies Roberto. Yes, chiggy-chiggy!

ROBERTO MOLINA
I can't remember Grandpa!

GRANDFATHER
Rigoberto, go in the house and fetch my shotgun. I want to clean the barrel on my lap tonight before it starts getting rusty.

RIGOBERTO MOLINA
Pa, I can guarantee you that our son Freddy will marry this young lady if she's carrying his baby. There's no need for a shotgun.

GRANDFATHER
I know that! I just want to make my point. We have some angry parents coming over tonight who could be here any minute. Get my shotgun.

Roberto and Alejandro look terrified and unsure of what's going on.

ALEJANDRO MOLINA
Grandpa. Freddy and I partied late with two girls named Ashley and Michelle. They were with the Hernandez girls at Heydi's coming of age party.

GRANDFATHER
The law says that if a young woman or man is between one and twenty-one she must have parental consent to marry, unless she is with child. Isabella and Rigoberto are going to give their consent for Freddy. He's not quite twenty yet. You and Roberto take the Chevy and go into town and bring Father Gonzales out here to the farm. Have him bring two sets of marital

consent forms and a marriage
certificate with him. Now!

ROBERTO MOLINA
(scared)
Okay Grandpa were on our way!

Roberto and Alejandro rush off to harness the Chevy and head
to town.

CAMERA PAN AROUND ON MR. and MRS. RODRIGUEZ whose daughter
Ashley is crying appears scared, and standing between her
parents. The father is holding a rifle.

Standing directly behind the Rodriguez family is the Hernandez
family.

In the background the Cargo carriage is heard in the night air
leaving the farm for San Juan Del Sur.

MR. RODRIGUEZ
(firmly)
Good Evening. My daughter Ashley is
here to offer her hand to one of your
young men in marriage.

ASHLEY RODRIGUEZ
But Father?

MR. RODRIGUEZ
(to Ashley)
You loved this young man enough to
have his baby. Then you will love this
man enough to give your child a family
name by marrying him.

GRANDFATHER
Isabelle, go in the house and get my
bottle of vodka to toast the new
marriage between the Rodriguez and
Molina families.

ISABELLA MOLINA
Yes father.

GRANDFATHER

Mr. Rodriguez. We just became aware of this situation, and our family consents to my grandson Freddy marrying your daughter. Two of my grandsons are on their way into town to bring Father Gonzales here to perform the marriage.

Suddenly Mr. and Mrs. Rodriguez look much calmer and relieved.

MR. RODRIGUEZ

Well, I am relieved that you believe as I do.

GRANDFATHER

One of my other grandsons said he witnessed and confirms a pre-consumation of the marriage took place. We have grand daughters too and things like this happen all of the time. We are honored to have your daughter as part of our family.

Ashley looks absolutely bewildered by the acceptance of her condition and acceptance of responsibility. Her tears stop.

Rigoberto stands up and offers the parents of Ashley chairs.

RIGOBERTO MOLINA

Please sit down.

EXT. ROAD TO SAN JUAN DEL SUR - CONTINUOUS

(ROBERTO MOLINA, JAIRO MOLINA, ALEJANDRO MOLINA, FREDDY MOLINA)

Alejandro and Roberto Molina are galloping their Cargo horses at a fast pace, when not far from the farm, Jairo and Freddy appear in the horse drawn carriage from the opposite direction.

The two carriages stop in the middle of the road.

JAIRO MOLINA

Hey! Where are you two going out in the dark?

ROBERTO MOLINA

(to Freddy)
Damn, Freddy you're in deep shit!

ALEJANDRO MOLINA
You sure are!

FREDDY MOLINA
What are you two talking about? I haven't done anything wrong?

ROBERTO MOLINA
Oh yea? Well, we're on our way to go get Father Gonzales. There are guns drawn at the house Freddy!

JAIRO MOLINA
Guns? What's going on?

ALEJANDRO MOLINA
Shotgun marriage!

FREDDY MOLINA
Whose getting married?

ROBERTO MOLINA
You are Freddy!

FREDDY MOLINA
Me? I never got anyone pregnant!

ALEJANDRO MOLINA
You sure have a short memory! Because from what I saw, she looks about as pregnant as she should be if you were the daddy!

FREDDY MOLINA
Who? Who are you talking about?

ROBERTO MOLINA
Don't you remember Ashley the chiggy-chiggy on credit? You planted the seed on credit and now it's time to pay up! You're going to be a daddy!

ALEJANDRO MOLINA

And Grandpa is sitting in his rocking chair waiting for you to come home with his shotgun in his lap. And Ashley's Father and Mother are there with her, and he has a rifle too!

FREDDY MOLINA

Wait a minute! This isn't fair. No one has asked me if I consent to marrying her! I don't even know her. I don't even know how old she is!

ALEJANDRO MOLINA

I really don't think Grandpa, or your Daddy or Ashley's Daddy really give a shit about what you think. They have a pregnant girl crying on our porch and they told us to bring back the priest with marriage consent forms and a license.

JAIRO MOLINA

Wow! Damn Freddy, you're in deep shit! You better be ready to kiss ass when we get home and don't say a word except, I will and I do. If you don't consent to marrying a girl you got pregnant her Father will shoot your ass. And if he don't our Grandfather will!

ROBERTO MOLINA

Jairo's right Freddy! If I were you, I'd walk up and give her a kiss telling her she is the most beautiful girl you ever saw!

FREDDY MOLINA

Wait a minute! You're my cousins. Your all on her side! I remember she was pretty. But, it's been a while. I'm not sure if I remember exactly what she looks like.

ALEJANDRO MOLINA

Well when you see those two rifles and her belly, I am sure you will remember

her really quick! Congratulations
Freddy. We have to go get Father
Gonzales.

Roberto whips the horse's harness to put the horse in a full
run toward town.

Jairo whips his horse's harness and he and Freddy head towards
the farm.

JAIRO MOLINA
Can I be your best man?

FREDDY MOLINA
I guess I am getting married tonight,
huh?

JAIRO MOLINA
Either married or buried!

EXT. GRANDFATHER MOLINA'S FARM - EVENING

(GRANDMOTHER, GRANDFATHER, FREDDY MOLINA, ASHLEY RODRIGUEZ)

Jairo and Freddy pull in to the family farm. Everyone in their
family is out on the long farmhouse porch, including the
Hernandez and Rodriguez families.

Jairo spots Rosita and rushes up to her and gives her a hug.

Freddy follows behind him appear very awkward and nervous.
Freddy observes the shotgun laying across his Grandfather's lap
as well as another rifle laying across Ashley's father's lap.

Ashley gives Freddy a nervous glance which is returned with a
nervous glance.

Grandfather and Grandmother Molina calms Freddy's fears down
by finding the right words to guide his grandson's answers.

GRANDFATHER
Well son, how did the meetings in
Managua go today? Is the band going
to audition for the beach dance?

FREDDY MOLINA

I don't know Grandfather. We went into all of the offices and submitted our introductory letters, some of my musical sheets, and directions to the farm for a Saturday night audition right here! I was going to ask your permission before I left for Managua, but I forgot to ask you!

GRANDFATHER
Permission is granted son!

GRANDMOTHER
We just met your fiancée Ashley and her family.

FREDDY MOLINA
Yes. We saw Roberto and Alejandro on the way into town. They told Jairo and me they were here waiting to see me!

Freddy looks over at Ashley. He notices how beautiful she is. She looks up with uncertainty.

FREDDY MOLINA (CONT'D)
Hi Ashley!

ASHLEY RODRIGUEZ
(shyly)
Hello Freddy!

GRANDMOTHER
Freddy, why don't you take Ashley out for a walk. I am sure you two love birds have much to talk about!

FREDDY MOLINA
Grandma. That's a very good idea!

Freddy extends his hand out to Ashley, who takes his hand.

Freddy and Ashley begin walking down the road for a walk to talk.

EXT. UNPAVED ROAD IN FRONT OF THE MOLINA FARM - CONTINUOUS

(ASHLEY RODRIGUEZ, FREDDY MOLINA)

Ashley Rodriguez and Freddy Molina are walking hand in hand.

FREDDY MOLINA

Pregnant huh?

ASHLEY RODRIGUEZ

Yes. Freddy, I am so scared! My father was going to shoot you, if you didn't agree to marry me.

Freddy starts giggling.

FREDDY MOLINA

I haven't agreed to marry you! My family agreed that I would marry you!

ASHLEY RODRIGUEZ

Well, it seems to me that you loved me enough to get me pregnant on credit! I am carrying our child! I am going to have your baby! Don't you want our child to have a family name?

FREDDY MOLINA

I never said I wasn't going to marry you! I said I just haven't agreed to marry you, yet! We just started talking. I have to ask you first. So, do you want to marry me?

ASHLEY RODRIGUEZ

No!

FREDDY MOLINA

Okay. Then we will go back and tell them we're not getting married!

ASHLEY RODRIGUEZ

No!

FREDDY MOLINA

You're not making sense?

ASHLEY RODRIGUEZ

There are two sets of parents sitting out on your porch and two rifles

sitting on their laps telling me that I am saying yes! I don't want to marry you, but I am going to marry you. I am going to be the mother of our child.

FREDDY MOLINA

So then we are saying yes to each other?

ASHLEY RODRIGUEZ

Yes! On two conditions!

FREDDY MOLINA

Now you are saying there are conditions?

ASHLEY RODRIGUEZ

The borders right there! I can run across the border and run away from my family. I can't run away from the fact that I am pregnant. But, if I am to marry you, I have two conditions. And if those conditions aren't agree to by you! I may as well run away and start a new life on my own!

FREDDY MOLINA

Oh, that would be great! I walk back alone and tell your family that you just disappeared!

ASHLEY RODRIGUEZ

Yes.

FREDDY MOLINA

What are your conditions?

ASHLEY RODRIGUEZ

Once we are married tonight that you love me and our child with all of your heart, all of your mind and all of your soul. And the second condition is that you sing me another song, as beautiful as the one you sang when we first made love.

Freddy ponders a moment what Ashley has just said. He turns and looks deeply into her eyes.

MUSIC BEGINS.

Freddy begins to sing the most romantic love song to Ashley, all the while looking into her eyes and holding her, as she looks up to him.

MUSIC ENDS trailing off as the two walk back to the farm hand and hand.

INT. CATHOLIC CHURCH - CONTINUOUS

(ROBERTO MOLINA, FATHER OSCAR GONZALES)

The Cargo Carriage pulls up by the Church.

Roberto hops out of the carriage and rushes into the church. The church doors are open, but the church is almost empty except for Father Gonzales who is talking with one ONE OF THE PARISHIONERS.

ROBERTO MOLINA

Excuse me Father but we have a family emergency!

FATHER OSCAR GONZALES

What's happened Roberto? What's the emergency?

ROBERTO MOLINA

My Grandfather sent me here to bring you back to our farm. He said to bring two sets of family consent forms and a marriage license. We have two sets of families sitting on our porch with rifles and a pregnant girl. And both families say there is going to be a marriage tonight!

FATHER OSCAR GONZALES

Calm down Roberto! I've handled situations like this before. Situations like this are called

simply, shotgun marriages. Very common!

ROBERTO MOLINA

We have the Cargo carriage outside and Alejandro is waiting for us!

FATHER OSCAR GONZALES

During emotional times such as shotgun marriages, it may be best that I take a taxi out to your farm. Priest who have consent forms and marriage licenses in their hands and appear during these emotional times, have a very calming effect on both families and the newly weds involved.

ROBERTO MOLINA

(very nervous)

Sure Father! I will agree with you on that! Okay! Alejandro and I will see you at the farm!

FATHER OSCAR GONZALES

(calming)

Excellent Roberto.

Roberto rushes out of the church.

EXT. GRANDFATHER'S FARM - SOUTHERN NICARAGUA - CONTINUOUS

(ASHLEY RODRIGUEZ, FREDDY MOLINA, ISABELLA MOLINA, FATHER OSCAR GONZALES, RIGOBERTO MOLINA, MRS. RODRIGUEZ,, MR. RODRIGUEZ, MR. HERNANDEZ, GRANDMOTHER, GRANDFATHER)

Father Gonzales arrives in a taxi at the Molina farm.

Everyone is partying on the porch for the impromptu marriage between Freddy Molina and Ashley Rodriguez. Rigoberto and Isabella Molina greet Father Gonzales as he steps up on the porch.

FATHER OSCAR GONZALES

Who is the happy couple that I am to marry tonight?

RIGOBERTO MOLINA
My son Freddy and Ashley Rodriguez.

FATHER OSCAR GONZALES
Freddy?

ISABELLA MOLINA
Freddy!

Father Gonzales hands Rigoberto and Isabella Molina the family consent forms and a pen to sign on behalf of their son.

FATHER OSCAR GONZALES
And the parents of the bride?

Mr. and Mrs. Rodriguez stand up and come forward. Father Gonzales hands them the family consent forms and a second pen to sign with on behalf of their daughter Ashley.

FATHER OSCAR GONZALES (CONT'D)
As soon as both sets of parents as well as the prospective bride and groom sign the consent forms, and marriage license. I will perform the marriage.

The Rodriguez and Molina parents sign the documents. Each of the parents presents the documents for their son and daughter to sign.

Finally Father Gonzales hands the parents the marriage license to sign who in turn give the license to their respective son and daughter to sign.

Freddy looks over the information on the marriage license. Then hands the signed document to Father Gonzales.

FATHER OSCAR GONZALES (CONT'D)
Okay. Does someone have the ring?

Grandmother Molina stand up from her rocking chair.

GRANDMOTHER
Father give me a moment. I have a ring for the bride!

Grandmother Molina steps inside the house.

Freddy and Ashley look at each other and smile.

Grandmother Molina comes out and hands Freddy a ring to place on his bride's finger.

Father Gonzales open up his book and begins a simple ceremony.

FATHER OSCAR GONZALES
Freddy Molina do you take this woman
Ashley Rodriguez to be your lawful
wedded wife to love, honour, and
cherish until death do you part?

FREDDY MOLINA
I do!

FATHER OSCAR GONZALES
And, Ashley Rodriguez do you take
this man to be your lawful wedded
husband to love, honour and obey
until death do you part?

ASHLEY RODRIGUEZ
I do!

FATHER OSCAR GONZALES
Under the cannons of the church, and
before the eyes of God, in accordance
with the laws of Nicaragua, I
pronounce you husband and wife!

Everyone begins cheering and congratulating the new couple.

CAMERA ON the Hernandez family and Mr. and Mrs. Rodriguez.

MR. RODRIGUEZ
(to his wife)
Well, it's pretty late, I guess its
time we head home.

MR. HERNANDEZ
If you like, you and your wife can
spend the night at our house. We have
a guest room.

MRS. RODRIGUEZ

That would be really nice. It is so late now. We will accept.

Ashley is looking down at her ring and gleaming with happiness. Freddy appears dazed. Father Gonzales is very cheerful and talking with the family

Ashley suddenly realizes that her mother and father are starting to walk away with the Hernandez family.

ASHLEY RODRIGUEZ

Mother! Father wait for me!

Freddy looks at Ashley and is confused by her statement, but says nothing.

MR. RODRIGUEZ

Ashley what are you saying? You just got married! You sleep with your husband!

ASHLEY RODRIGUEZ

Oh! Okay. I never thought about that!

Ashley turns to Freddy and takes hold of his arm.

EXT. UNPAVED ROAD IN FRONT OF THE MOLINA FARM - CONTINUOUS

(ROBERTO MOLINA, ALEJANDRO MOLINA, FREDDY MOLINA, ASHLEY RODRIGUEZ)

Alejandro and Roberto Molina just pull the Cargo Carriage into the yard.

The two young men rush up to Freddy who is standing with Ashley, after she realized, she's staying at the farm now. Ashley is red faced with her secret embarrassed, now exposed to Freddy's cousins who are making their family comments.

ALEJANDRO MOLINA

We missed seeing you get married.

ROBERTO MOLINA

You really married her! Wow! Congratulations!

ALEJANDRO MOLINA

Just think Roberto! It only took one time for her to get pregnant! One time! She sure doesn't look pregnant to me!

ROBERTO MOLINA

Yea! Grandpa's words of wisdom are really sinking in now!

FREDDY MOLINA

What words are those?

ROBERTO MOLINA

Grandpa's always joking with us about not sleeping with anyone we don't want to look at across the breakfast table! They had two shotguns ready to aim at your ass! If I were in your shoes, I would have said yes too!

Ashley turns and gives Freddy a wink of the eye.

ASHLEY RODRIGUEZ

Freddy and I married me because we wanted to, not because we had to! Alejandro, girls usually don't show the first three months. But, pregnancy tests don't lie!

The young cousins laugh and put their arms around their cousin Freddy.

They all start walking towards the farmhouse door.

INT. IMPERIAL BEER EXECUTIVE OFFICE - DAY

(IMPERIAL BEER EXECUTIVE, 5 EMPLOYEES)

The Imperial Beer Executive is sitting at his desk shouting at FIVE EMPLOYEES.

IMPERIAL BEER EXECUTIVE

What do you mean no one wants to play for us at Coco Beach?

IMPERIAL BEER EMPLOYEE 1

Sir, the other beer companies contracted out all of the high profile Nicaragua bands! They all have big bands signed up! We're Costa Rican and the bands here are backing their national beer companies with their talents.

IMPERIAL BEER EMPLOYEE 2

The auditions today were horrible! We have no unique talent available. We can try to get a band from Costa Rica?

IMPERIAL BEER EXECUTIVE

The rules dictate exclusive Nicaraguan bands! We're going to look like fools!

IMPERIAL BEER EMPLOYEE 3

Sir, some group left an introductory letter with some original musical notes. I know my music and the composer is excellent. The Performing Arts College Band. They have invited us to an audition tomorrow night on a farm near Coco Beach!

IMPERIAL BEER EMPLOYEE 4

That's our only hope! And, we've never heard them!

IMPERIAL BEER EXECUTIVE

If they're not any good, we're going to look like fools! And, if they are good and another beer company hears about them, they will sign them up to sabotage Imperial's ability to secure a band capable of meeting their challenge.

IMPERIAL BEER EMPLOYEE 5

Sir, this is their introductory letter. This is where they will be playing, and if you read music, just

like the note says, they are original
and fantastic!

IMPERIAL BEER EXECUTIVE

I don't know! Lots of bands say
they're fantastic and sound like
shit!

IMPERIAL BEER EMPLOYEE 1

Sir, I will go listen to them and if
they're good, I will sign them up on
the spot.

IMPERIAL BEER EXECUTIVE

I've never heard of this college or
their music. They didn't even make it
to our audition in Managua.

Imperial Beer Employee 3 is looking over the music sheet and
motioning his head as if hearing the music in his head.

IMPERIAL BEER EMPLOYEE 3

Who ever wrote that musical encore,
knows his music! That's a good
original sound! I think we might have
a winner for the battle!

IMPERIAL BEER EXECUTIVE

I have a better idea! My reputation
is at stake. We're all going! And, if
they're not any good, we're going to
hold a new audition and triple the
wages for a contract with strict
standards for the band that's the
best of the best.

EXT. GRANDFATHER'S FARM AUDITION - SATURDAY DAY

(GRANDFATHER, FATHER OSCAR GONZALES, MARITELVY MOLINA, FREDDY
MOLINA, ASHLEY RODRIGUEZ, RICHARD BEJARANO, NEIL RUSH, JOHN
HANFORD, HEYDI MOLINA, JAIRO MOLINA)

The entire Molina family is scurrying everywhere working to
build an improvised stage for Freddy and the band. Helping them
are all of the students from the Performing Arts College, as
well as friends and family of the students.

Neil Rush and John Hanford have shown up in a truck filled with electrical cords, a generator, amplifiers, and a complete sound system. The students rush over to help them unload the equipment and take it to the stage.

Father Gonzales is standing with Grandfather Molina watching the work take form.

GRANDFATHER

That was a good idea Father, to help fund the band by selling food and spreading the word of a free dance tonight around town. I hope we have a big crowd.

FATHER OSCAR GONZALES

Well, they're good! With new electrified equipment like guitars and a sound system to use! They're on their way! Anything I can do to help! By the way, where's Jairo?

GRANDFATHER

I sent him out in the limousine for Rivas at dawn to pick up Freddy's surprise! We got him a new saxophone! He should be here soon!

FATHER OSCAR GONZALES

We're going to have a new sound tonight for sure, if Freddy gets his hands on a saxophone.

The girls and boys of the Molina family have set up stands with fruits and breads for sale, as well as soft drinks. The children while working are also acting a little silly, whistling, and being happy while listening to some Spanish music from a stereo located somewhere in one of the quarters surrounding the courtyard, near by. A couple of the girls are by the shower combing out each other's hair and painting their faces. The uncles and aunts who are the parents are setting up food and helping the young men.

A lot of people are surprised by the presence of Ashley constantly by Freddy's side as he is setting up the decor of the stage with his cousins and his fellow students. The two

indeed constantly look at each other as only newlyweds in love look.

Freddy's sisters Heydi, Maritelvy and Lourdes are constantly hanging around their new sister-in-law Ashley and their brother. Asking many silly questions and pestering the couple.

MARITELVY MOLINA
Ashley, is Freddy a good lover?

Heydi and Lourdes begin to giggle. Freddy looks irritated.

FREDDY MOLINA
Maritelvy, you don't ask my wife that! That's a stupid question!

ASHLEY RODRIGUEZ
That's okay, Maritelvy!

Ashley answers Maritelvy's question by nodding her head yes with a big smile on her face.

Neil Rush and John Hanford walk up to Freddy whose is with his wife, sisters, and Richard Bejarano situating equipment on stage.

NEIL RUSH
Freddy, once the equipment is set up. You should hold a pre-audition jam session to warm up and get a feel for the new sound created with the guitars and drum set I brought.

FREDDY MOLINA
Sure, I agree with that! We need a jam session for sure.

RICHARD BEJARANO
Freddy, I am going to be blunt! We need more vocals. You're on the horn too much. You're voice is good, but we have a harmonizing problem, with not much lead time on vocals.

FREDDY MOLINA

Okay, Richard. But who do have to fill
this gap?

Suddenly, Freddy's sister Heydi interrupts very angrily which
stuns everyone on stage and embarrasses Freddy.

HEYDI MOLINA

What about my dreams Freddy? You're
so blind? And, Jairo? What about his
dreams?

FREDDY MOLINA

Calm down Heydi! What are you talking
about? You're embarrassing me!

HEYDI MOLINA

(angry, hurt)

What am I talking about? I'm your
sister! I dream of being a singer! I
know every word in every song you've
ever written. So does Jairo! Who
sings with you? Who harmonizes with
you? We do! And, you never even give
our dreams a chance!

FREDDY MOLINA

(remorseful)

You're my sister and he's my cousin.
I never thought about it! I'm sorry!

Neil and John smile at each other knowing there is a squabble
going on, but not totally sure what it's all about. Freddy begins
to translate to Neil and John what Heydi has said, but with
softer words.

JOHN HANFORD

Well, it looks like Freddy found some
vocals.

NEIL RUSH

Freddy you get talent from wherever
you find it! And, just because
someone is a sister or cousin,
doesn't mean that excludes them,
right?

FREDDY MOLINA

Right! Okay, Heydi! You and Jairo can sign during the pre-audition. And, we'll see how the jam goes.

JOHN HANFORD

(to Freddy)

Do you mind if Neil and I jam with you? Maybe our input can help you with the audition tonight!

FREDDY MOLINA

Sure!

CAMERA PANS AROUND TO Grandfather Molina, Father Gonzales, Freddy's Father and Mother, and Jairo Molina who are standing together a distance away. Jairo hands his grandfather a musical case and a music book. Grandfather Molina sets the case behind him.

Freddy's father and mother appear proud and smiling a smile, as only a father and mother could at such a surprising time in their son's life.

GRANDFATHER

(shouting)

Freddy, will you come over here for a minute!

FREDDY MOLINA

Sure Grandpa!

Freddy races away from the presence of his new wife, who in turn follows Freddy over to where Grandfather Molina is standing. Ashley catches up with her husband and holds on to his arm, as Freddy is answering his Grandfather's call.

FREDDY MOLINA (CONT'D)

Yes Grandfather?

GRANDFATHER

So, you think you can play the saxophone huh?

FREDDY MOLINA

Grandpa, if I had a saxophone, I'd
kick ass on it! You bet!

Grandfather Molina steps a side exposing a saxophone case on
the ground next to him.

GRANDFATHER

Well, the family put every dime we
could together, including some of
your classmates, and Father
Gonzales. This is your new saxophone
and there is a music book for
saxophones with it!

Freddy looks down. Tears of joy come to his eyes. He looks up
at his Grandfather, walks up and give him, his parents, and
Father Gonzales a strong hug expressing his thanks.

FREDDY MOLINA

I don't know how to thank you!

GRANDFATHER

Well, grab your new saxophone, get on
stage and show me how you play this
kick ass music you're talking about!
We figured that young men playing
saxophones keeps them out of trouble!

Freddy reaches down and grabs the saxophone, grabs his new wife
by the hand and rushes up to the stage!

Everyone comes up to him and looks over his new instrument, as
Freddy pulls the saxophone from the case and looks through his
new music book!

EXT. PRE-AUDITION STAGE - GRANDFATHER'S FARM - AFTERNOON

(NEIL RUSH, JOHN HANFORD, FREDDY MOLINA, HEYDI MOLINA, JAIRO
MOLINA, CROWD)

The Performing Art's Band begins turning their instruments.
Neil and John are testing the sound system. The band members
are also looking through their respective music books.

Everyone begins to gather around the stage.

Maritelvy is standing with a new boyfriend. Many of the local boys and girls have gathered at the farm with their boyfriends and girlfriends. Rosita and her sister Ananieva are standing by Jairo and Alejandro.

Many Molina family members rush out of the farm house. The family rocking chairs are position in a location exclusively for the family Elders.

Grandchildren gather around the grandparents and other adults sitting on the ground excited about hearing their cousin's Freddy and his classmates new music and sound.

Neil discusses musical decor of performance to entertain audience with both good music and band.

NEIL RUSH

Okay Freddy, every song is your call. I suggest you bring your sister and cousin up for vocals. Let them sing their hearts out for you! This will give you some time on the saxophone.

JOHN HANFORD

To be an excellent band, we should be able to play music non-stop for four hours. Neil and I will throw a couple of our own tunes out to jam. We gave everyone a copy of our own music.

FREDDY MOLINA

Good idea, Neil! Thank you John!

Freddy walks up to the microphone and turns it on.

FREDDY MOLINA (CONT'D)

Testing. 1,2,3,4. Jairo. Will you and Heydi please come up to the stage.

Jairo looks at Rosita and gives him a short kiss. Jairo joins Heydi and the two walk up on stage.

FREDDY MOLINA (CONT'D)

(to Jairo and Heydi)

I'm going to use this pre-audition to get the feel of my saxophone. You two

know the words to my songs, so fill
in for me on vocals. I will back you
up with vocals when I can.

Jairo and Heydi look excitedly at each other and stand up at
the microphones.

HEYDI MOLINA

Jairo, we get to sing during the field
dance!

JAIRO MOLINA

Let's do it Heydi. I will duet you
when you need or we will trade off
leads.

HEYDI MOLINA

You got yourself a deal!

John goes over to her keyboards with a guitar. Neil is standing
by one of the Microphones, and everyone is now in place. The
drummer has both a drum set and Kettle drums next to him. Freddy
takes a position next to Neil with his new saxophone.

FREDDY MOLINA

Okay, let's start with The Nights of
Nicaragua! On 1, 2, 3.

The heavy bass drum begins to beat a pounding and constant thump.

MUSIC BEGINS.

NUMEROUS CAMERA SHOTS AND ANGLES showing each musical section,
and vocals, one jam where Neil and Freddy battle by trading off
saxophone leads, a violin lead, John on the key boards and
guitar, the band happy doing side steps together, and all of
the band coming together in a strange beautiful Spanish hard
rock big band sound.

Background shots of young men and women dancing and joyously
jumping up and down in a wild frenzy of audience love for the
new sound, family members looking up at the band and
congratulating themselves.

FRAME IN ON crowd where many of the audience expresses a wide
eyes and an open mouth dropped jaw shock in awe of the most

outstanding music they have ever heard. Young people keep staring at each other and back at the band in amazement.

MUSIC FADES OUT.

EXT. UNPAVED ROAD IN FRONT OF MOLINA FARM - AFTERNOON

(PERSON 1 AND 2, PROCESSION OF PEOPLE)

As the day proceeds, people riding bicycles, walking in groups, boy friends and girls friends, carts, carriages, taxis, trucks and cars, people are in a procession heading South to the Molina family farm for the Saturday night jam and all are excitedly talking about the event.

PERSON 1

I heard that the farm boy has a beautiful voice and is an excellent composer! I think they're going to play classical.

PERSON 2

I heard they play some kind of new Nicaraguan rock and their really good!

A large limousine passes the procession of people heading towards the Molina farm.

INT. LIMOUSINE - CONTINUOUS

(IMPERIAL BEER EXECUTIVE, DRIVER, IMPERIAL BEER EMPLOYEES 1,2,3,4,5)

The Imperial Beer Executive is sitting in the back of his limousine with his four employees, as the driver heads towards the Molina farm.

IMPERIAL BEER EXECUTIVE

By the looks of the crowds heading towards this farm, it looks like this band has some fans. The farm can't be much further. Let's take a look at the map!

Imperial Beer Employee 2 hands the map and directions to his boss.

IMPERIAL BEER EMPLOYEE 2

That's a good sign sir! Let's hope so!
If my reputation wasn't at stake, I
have a lot of things to do on a
Saturday night rather than listen to
a class B band. As a business
executive, I see the world and the
world is waiting to see Imperial Beer
and hear the music we sponsor!
Televised. If we can't get a top band,
we will pull out of the challenge.
Better no publicity than bad
publicity!

EXT. FARM AUDITION - FIELD DANCE - SATURDAY NIGHT

(CROWD, IMPERIAL BEER EXECUTIVE, FREDDY MOLINA, NEIL RUSH, JOHN HANFORD, JAIRO MOLINA, RICHARD BEJARANO, BAND)

The Imperial Beer Limousine enters the family farm and parks in an area set aside for vehicles.

The Molina family has set up refreshment tables as a kind of barrier around the courtyard where they live. Spot lights have been set up and mounted in some of the trees towards the stage.

The young group of musicians and new additional signers, as well as their mentors Neil and John are positioned on stage.

Sounds from the rhythm, lead, and bass guitar, drums, keyboards, saxophones, trombone, violin, and other big band instruments excite the crowd as the musicians are fine tuning their instruments.

The small crowd of fans anticipated, has become much larger than expected. The entire field is filled with the audience and more are still arriving. The band members are talking privately while testing the instruments, sound system, and lights.

The crowd closes in closer to the stage, with curious looks and talk, at what they are about to hear from this group of performers.

WIDE ANGLE CAMERA VIEW of audience.

ZOOM IN ON Imperial Beer Executive and his employees finding a location to sit and preview the performance.

FREDDY MOLINA

Neil, I'm starting to get stage fright! I've never seen so many people gathered together to hear our music. I'm scared.

NEIL RUSH

It comes with the fame. Just be yourself. They've come to honour the band.

FREDDY MOLINA

Will you and John remain on stage? Our jam was so good, and I feel so comfortable when you and her are here.

NEIL RUSH

Freddy this is your and the band's day! We're older and teachers. They come to see the band.

FREDDY MOLINA

Right! I don't care how old you are Neil. Music has no age. You're my mentor, just as Father Gonzales is. Please stay on stage.

NEIL RUSH

Okay. John and I will stay on stage, but we will only come in where and if its needed.

FREDDY MOLINA

Thank you. I will tell the band.

JOHN HANFORD

Freddy. One word of wisdom!

FREDDY MOLINA

Yes?

JOHN HANFORD

Keep your sister and Jairo on stage too! They're excellent singers and compliment the band.

FREDDY MOLINA

Yes. I think so too! In fact, everyone in the band told me the same thing! They say whether she's my sister and cousin or not!

Heydi and Jairo come on stage and walk up to the microphones next to Neil and Freddy.

JAIRO MOLINA

Freddy, we have a beer company group here to listen to the audition. There is a limousine in the parking lot.

Freddy turns and translates the exciting news to Neil and John.

FREDDY MOLINA

Thank God! Which company?

JAIRO MOLINA

I don't know.

Neil without even understanding Spanish very well, compliments Freddy and Richard's achievement of bringing a beer company to the audition.

NEIL RUSH

We have a beer company here! Gosh Freddy, it doesn't matter which beer company is here. What matters is that we are selected to appear in a televised event.

The band members who have overheard the news spread the word among themselves. They all look out to see where the beer executive are to no avail. The crowd has become huge and is becoming edgy by the wait.

Richard Bejarano looks around and sees that everyone is ready, and the audience is dictating that the show is about to begins.

Holding his violin, Richard silently agrees and walks up to one of the microphones.

RICHARD BEJARANO

It's time for some hard Nicaraguan
big band Spanish rock and roll! Let's
hear the drums!

Richard turns toward the drummer who begins a heavy and fast deep rolling drum beat.

Freddy and Neil are almost caught by surprise as Richard takes over to start the performance.

MUSIC BEGINS.

On Richard's key, the drummer begins the soundings of the beat, as a drum solo and expanding out to include all of the instruments.

The guitars, key board, strings, horns, and saxophones blast the new sounds of this hard rock saxophone band in the ears of their instant fans! Heydi and Jairo stand up to the Microphones.

VARIOUS CAMERA SHOTS throughout the musical playing of the band for a night jam.

CAMERA ON Freddy and Neil's finger work while they play the saxophones on a new song while trading leads as if in a battle of the horns.

CAMERA ON portion of a song showing an excellent solo's for new lead guitar and keyboards, horns, as well as the vocals.

Musical sound track should blend in short excerpts of various new sounds, to portray the evening of music.

MUSIC ENDS.

The crowd is electrified and clap wildly and shouting over and over again, one word.

CROWD

(shouting repetitiously)
More! More! More!

The band that has started to set their instruments down, looks back at the crowd, and then each other. Without a word, each takes their positions for one more song. Freddy stands up to the microphone.

FREDDY MOLINA
Ashley this one's for you!

MUSIC BEGINS.

The music is slow, and a romantic love song to calm the crowd's extreme excitement. The crowd becomes silent as the song and its beauty comes out.

NUMEROUS CAMERA SHOTS on band, and facial expressions of Freddy and Ashley showing fun and love.

MUSIC FADES OUT.

EXT. GRANDFATHER'S FARM PARKING LOT - CONTINUOUS

BAND, CROWD)

The band is packing up their equipment. The crowd has dwindled to only a few people lingering around. The Imperial Beer Limousine is still parked in the parking lot. The lights are on inside of the vehicle.

INT. LIMOUSINE - CONTINUOUS

(IMPERIAL BEER EXECUTIVE, IMPERIAL BEER EMPLOYEES, 1,2,3,4,5)

The Imperial Beer Executive and his four employees are looking over and preparing some documents on a small writing table like extension that exotic limousine cars have.

IMPERIAL BEER EXECUTIVE
We've struck a gold mine! Sign the band up, "as is" every single person constitutes the band we saw tonight! Television and Imperial's musical presentation to the world! We're going to need a bigger sound system for them. Let's see the proposed staging for Coco Beach.

Imperial Employee 1 pulls a drawing out of the beach where there are five locations creating an octagon area with a large beach area on one of the sides. Imperial Employee 1 points to the proposed Imperial stage.

IMPERIAL BEER EMPLOYEE 1
Sir, our delegated stage site is here!

IMPERIAL BEER EXECUTIVE
Great! We want a big stage and we want a tall central tower with 360 degree ability and spiral staircase constructed for the television cameras. Huge speakers mounted high! Brahva plans to distribute the entire battle of the beers and bands throughout Brazil and South America. We're going to cover the event exclusively for Imperial Beer. We also need huge Imperial Beer backdrops for the stage and all round the stage itself. We need beer vender booths, set up. See if we can get distribution in Europe!

IMPERIAL BEER EMPLOYEE 2
I will do that sir!

IMPERIAL BEER EMPLOYEE 4
I am writing your orders down. Consider it done!

IMPERIAL BEER EXECUTIVE
Excellent! Someone go get the band and bring them here. Get my check book out!

Imperial Beer Employee 3 exits the limousine.

EXT. FARM AUDITION STAGE - CONTINUOUS

(JOHN HANFORD, NEIL RUSH, IMPERIAL BEER EXECUTIVE, RIGOBERTO LOPEZ, RICHARD BEJARANO, RIGOBERTO MOLINA, IMPERIAL BEER EMPLOYEE 3)

The band is just finishing packing their equipment when Imperial Beer Employee 3 walks up to the group.

IMPERIAL BEER EMPLOYEE 3

My boss is waiting in the limousine.
He wants to sign a contract for your
band to perform on behalf of Imperial
Beer at the Coco Beach Battle of the
Beers and the Bands.

Everyone begins shouting and become extremely happy, hugging each other and the girls jumping up and down in joy! Neil Rush, John Hanford, and Dean Lopez congratulate the group.

Imperial Beer Employee 3 escorts the entire musical group back to the limousine.

Imperial Beer Executive steps out of the limousine and greets the band.

IMPERIAL BEER EXECUTIVE

Whose in charge of the band or whose
their agent?

RIGOBERTO LOPEZ

I am the Dean of the Performing Arts
College. These are my students. And
next to me are Mr. Rush and Mrs.
Hanford, their teachers.

IMPERIAL BEER EXECUTIVE

College? This is an exclusive
contract for the band, as is! I want
every single performer on stage in
Playa de Coco, who performed as this
band tonight! Understood? I am not
paying a college. I am paying for a
band to perform.

RIGOBERTO LOPEZ

Yes, sir. Our college is made up of
gifted musicians. Our goal was to
teach them to be professionals.

IMPERIAL BEER EXECUTIVE

This event is going to be televised. Imperial Beer's reputation for excellence is on the line! You've succeeded. Congratulations. Now who do I make the check out to and who signs on behalf of the band and what is the exclusive band name?

RIGOBERTO LOPEZ

The exclusive band name is the Performing Arts College Band. If you make out the check to our college, I will personally see to it that each and every person is paid a share of your offer.

IMPERIAL BEER EXECUTIVE

That will work! Easter Weekend
Saturday night!

The Imperial Beer Executive signs a company check in front of the Dean of the College, the Rush's and the students. Imperial Employee 1 hands the Dean a contract and pen. The Dean signs the contract without reading the words of a one year exclusive contract and the amount offered.

Imperial Beer Executive hands the check to Dean Rigoberto Lopez as Imperial Beer Employee 2 unexpectedly takes a photograph as the two shake hands and the dean receives the check.

Dean Rigoberto Lopez looks down at the sum on the check. Neil looks over his shoulder. Both express surprise.

The chauffeur driver opens the back door of the limousine and the Imperial Beer Executive enters. His employees follow him into the vehicle. The driver of the limousine returns to the driver's side of the vehicle and enters.

The limousine begins to pull out onto the road heading North towards San Juan Del Sur.

The band crowds closer to Dean Lopez. Freddy is standing close to Neil and John to translate the terms of the contract.

RICHARD BEJARANO

Dean Lopez, how much did he offer?

Dean Rigoberto Lopez turns to his students.

RIGOBERTO LOPEZ

He didn't offer the Performing Arts Band anything. We have a signed contract for \$100,000 and an exclusive option for more performances. The Performing Arts Band is defined as every performer who performed on stage this night, "as is"! There is a non disclosure clause. We are not allowed to inform the news media that we are contracted to play.

The students cheers wildly.

RICHARD BEJARANO

Gosh, this means each one of us will receive \$4,000 dollars!

The students cheer wildly again!

RIGOBERTO LOPEZ

No. That figure is for only 25 students. The contract states "as is" We had the talents of Heydi and Jairo Molina, as well as Mr. And Mrs. Rush. That is means the professional band constitutes 29 musicians and \$3448 a piece.

JOHN HANFORD

Don't forget yourself Dean Lopez. The Performing Arts Band was your dream too.

And, without your dream, we all wouldn't be here!

The students still cheer wildly!

RIGOBERTO LOPEZ

I will place the check in our bank account on Monday and have every performer's check ready for them Monday afternoon, after class. The

best part of the contract is that this is only half payment with the other half coming after a successful performance.

The students shouts joyfully and excitedly.

EXT. COCO BEACH - EASTER WEEKEND - SATURDAY

(CROWD, GIRL 1, 2, AND 3, CREWS, CAMERA MEN)

The huge beach of Playa de Coco has been changed by the construction crews building five large musical stages equal distance apart from each other in the shape of an octagon with the beach bordering one side, with two of the huge musical stages constructed near the beach. Each musical stage has a huge beer brand backdrop. The foundations of each stage also contain huge billboard size advertisements of the five beer companies, VICTORIA, TONA, PREMIUM, BRAHVA, and IMPERIAL. And a sixth surprise appearance from the BUDWEISER beer company.

There are newly constructed stairways leading up to each musical stage, where workers are carrying up equipment, electricians setting up lighting, carpenters doing finishing touches, and artists finishing up the beer murals.

Vending booths placed between the stages form the octagonal barrier. In the center of the octagonal dancing area is a single huge pillar like column with a spiral staircase leading to the top. Huge speakers are placed near the top, as well as an area created for a camera crew.

CAMERA CREWS are carrying their camera to the top of the central column for exclusive film coverage this spectacular event.

The area of Coco Beach (Playa de Coco) has an excellent surf, where a few surfers are riding the waves in, as the crowds begin to assemble in the area from all directions, bringing blankets, tents, chairs, food, and cold drinks. Various private and individual vendors have set up numerous booth leading towards the Octagon. Mobile bathroom facilities have been set up in various areas of the same areas. The area for the beach dance is the size of a football field long, as it is wide.

There is a young adult conservative "Woodstock" atmosphere as people begin mulling around and the young men are looking around

at the young women available among the growing crowd that is suddenly emerging on the beach.

Three girls are sitting and waiting by a small tent they set up early waiting for the band to start playing.

GIRL 1

I heard that Victoria Beer has a band that is really good.

GIRL 2

You bet they are!

GIRL 3

I heard a band at a farm dance, about a month ago . Local rumors are they have a sound all their own and they're here playing for Imperial! That's why I'm here!

GIRL 1

Well we have our tent set up to hear the band that Victoria beer is bringing!

The girls's eyes, body language and attention are directed totally towards the Victoria band stage.

EXT. COCO BEACH - BATTLE OF THE BEER AND THE BANDS - NIGHT

(CROWD, VICTORIA BEER EXECUTIVE, BRAHVA BEER EXECUTIVE, PREMIUM BEER EXECUTIVE, TONA BEER EXECUTIVE, IMPERIAL BEER EXECUTIVE, BUDWEISER BEER EXECUTIVE, FREDDY MOLINA, NEIL RUSH, SIX BANDS, LARGE CROWD)

All SIX of the musical bands of the six beer companies are on stage setting up their equipment and fine tuning their instruments and sound systems, on their respective, high stages that overlooks the entire crowds. High lights have been installed lighting up the entire Octagon shaped area.

The crowds are clearly separating in a manner consistent with the beers they like to drink, as well as crowding close to the stages.

The crowd for the Battle of the Beers and the Bands, has now become huge, as the flow of people increases into the area.

CAMERA ON the six Beer Executives as they climb the spiral stairwell up to the centrally located column which towers over the crowd.

The Central American Beer Executives notice that the American Beer company has built an elaborate stage with a huge semi-circular backdrop displaying a strange new beer known as Budweiser. The five Central American Beer Executives turn and look curiously at the Budweiser Beer Executive who is holding a can of Budweiser and about to take a taste. The Budweiser Executive tips his beer towards his Central American competitors with a smile and an affirmative nod!

The Victoria Beer Executive picks up the microphone where his voice echoes over the entire area from the huge speakers mounted high.

The crowd becomes silent.

VICTORIA BEER EXECUTIVE
This is the Easter Weekend moment
everyone has been waiting for. The
Battle of the Beers and the Bands now
begins!

NUMEROUS AND VARIOUS CAMERA SHOTS PAN AROUND 360 DEGREES on all SIX BANDS, and on the crowd, which include families, young adults, sun bathers, beer drinkers lingering, teenagers with emphasis on the boyfriends and their girl friends walking closer to the stages to hear the music of the six different bands representing the six different beers.

WIDE ANGLE ON AND ZOOM DOWN IN and FRAME ON the VICTORIA BEER BAND.

ZOOM OUT to WIDE ANGLE, PAN AROUND and ZOOM DOWN IN and FRAME ON the TONA BEER BAND.

ZOOM OUT to WIDE ANGLE, PAN AROUND and ZOOM DOWN IN and FRAME ON the PREMIUM BEER BAND.

ZOOM OUT to WIDE ANGLE, PAN AROUND and ZOOM DOWN IN and FRAME ON the BUDWEISER BEER BAND.

ZOOM OUT to WIDE ANGLE, PAN AROUND and ZOOM DOWN IN and FRAME ON the BRAHVA BEER BAND.

ZOOM OUT to WIDE ANGLE, ZOOM DOWN IN and FRAME ON the IMPERIAL BEER BAND.

CAMERA ZOOM OUT TO WIDE ANGLE and PAN AROUND 360 DEGREES on the crowds, bands, beaches and sun setting as the six bands begin to play a short introductory musical announcement. The crowds go wild with claps and cheers.

VARIOUS CAMERA SHOTS of people dancing and listening to the respective music of the six bands, as well as people moving from each of the various beer sections to hear the other bands who are now playing in turn, from their respective sections.

A HUGE BEACH CROWD has filled the central beach dancing area, shifting somewhat between the regions with the better songs of the moment throughout the night and to the continual music of the five bands.

The Crowd noise begins to get a little excited as each of the opening song begins, from the respective bands, with wild cheers and applause.

CAMERA CLOSE IN ON the proud band faces of the TONA BEER BAND playing out their song, as the crowd claps a thunderous approval of their song when the music ends.

WIDE ANGLE CAMERA ZOOM OUT from the TONA BEER BAND as the song ends.

PAN CAMERA AROUND 120 DEGREES, ZOOM IN and FRAME ON the PREMIUM BEER BAND as the band plays out its song and their fans clap with thunderous approval.

CAMERA CLOSE IN ON and THROUGH the crowd as the crowds shift to different beer bands between excellent songs, as they the crowd hears new loud music replacing the music just completed.

WIDE ANGLE CAMERA ZOOM OUT from the PREMIUM BEER BAND as the song ends. PAN CAMERA AROUND 60 DEGREES, ZOOM IN and FRAME ON the VICTORIA BEER BAND as the band plays out its song and their fans clap with thunderous approval.

WIDE ANGLE CAMERA ZOOM OUT from the VICTORIA BEER BAND as the song ends.

PAN CAMERA AROUND 60 DEGREES, ZOOM IN and FRAME ON the BUDWESIER BEER BAND as the band plays out its song and their fans clap with thunderous approval.

WIDE ANGLE CAMERA ZOOM OUT from the BUDWEISER BEER BAND as the song ends.

CAMERA ON the six beer executives as they confusingly look at the Budweiser Beer Executive after the Budweiser Beer Band has finished their first song.

The Victoria Beer Executive turns towards the Budweiser Executive with a look of confusion.

VICTORIA BEER EXECUTIVE (CONT'D)
Nicaraguan band?

BUDWEISER BEER EXECUTIVE
(laughing)
They just got their Nicaraguan
residency yesterday!

The five Central American Executives look at each other frown, as the Budweiser Executive confidently smiles.

PAN CAMERA AROUND 60 DEGREES, ZOOM IN and FRAME ON the BRAHVA BEER BAND as the band plays out its song and their fans clap with thunderous approval.

WIDE ANGLE CAMERA ZOOM OUT from the BRAHVA BEER BAND as the song ends.

PAN CAMERA AROUND 60 DEGREES, ZOOM IN and FRAME ON the IMPERIAL BEER BAND as the band begins its song.

VARIOUS CAMERA SHOTS as the crowd goes wild with extremely loud applause.

WIDE ANGLE CAMERA CLOSE IN ON the Performing Arts College Band as the music begins with an amazing and fantastic original saxophone solo where FREDDY MOLINA and NEIL RUSH take turns trading lead, Heydi and Jairo singing, Richard playing the violin, and on through each of the performing artists.

CLOSE CAMERA ON the SIX BEER EXECUTIVES drinking their respective beers and moving in rhythm to the music.

VARIOUS CAMERA SHOTS ON the crowd going wild, with cameo shorts of the families, girlfriends, College Dean and his wife, Freddy's Grandparents, Uncles and Aunts, cousins, Costa Rican girls, all at the Easter Battle of the Beers and the Bands and cheering the Performing Arts Band on to victory.

CAMERA CLOSE IN ON the Performing Arts Band as they finish their song and all give the "high five" salute to a new band and job well done!

Freddy Molina's new wife, Ashley walks up and gives her new husband a very romantic kiss!

EXT. SCROLLING SCREEN CREDITS

Scrolling Screen "The Nights of Nicaragua" from bottom to top
- Music continues.

FADE OUT.

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(Note: The original screenplay "The Nights of Nicaragua" is bilingual with each scene, action, character and dialogue written first in English, followed by Spanish. This is the English only version).

This romantic musical comedy screenplay may not be distributed, copied, or released without permission of the author Grin Olsson (John Grinols) and/or one of his agents.

There is attached talent to this script ie: the famous saxophone player Neil Rush formerly of Merrilee Rush and the Turnabouts, Paul Revere and the Raiders, and the Neil Rush Band and John Hanford, guitarist of the Wailers.