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BLACK ANGUSTIAS

from the novel of the same title

by Francisco Rojas González

ADAPTATION AND TECHNICAL SCREENPLAY

by Matilde S. Landeta

Production of

T.A.C.M.A. S.A. DE C.V.

(Associated Mexican Cinematographic Technicians and Artists)

Mexico City. January 1949.

TRANSLATED

by Laura Kanost

1. PANORAMA: LOWLANDS. DAY.

The camera pans to a flock of fifty or sixty goats. To one side, seated in the shade of a leafy tree, is a mulatta GIRL, about ten or twelve years old, barefoot, dressed in very shabby clothing. Next to her is a small female goat that eats a bit of grass out of her hand.

DISSOLVE TO:

2. A STREAM. DAY.

ANGUSTIAS, the mulatta, is lying face down, drinking. Next to her, the nanny goat is drinking. To one side, the flock grazes. The little shepherdess finishes her drink, stands up, and begins to chase the goat around playfully; she trips, falls, and ends up lying on her back laughing, the goat licking her face.

DISSOLVE TO:

3. F.S. EXT. COUNTRYSIDE. DAY.

Angustias, alone, calls the nanny goat, which does not want to play.

DISSOLVE TO:

4. F.S. INT. CRESCENCIA'S HUT. NIGHT.

A humble shack. In the middle, there is a three-stone cook fire with a comal on top, and a metate, where Crescencia kneels, making tortillas. The little mulatta Angustias enters and sits on the ground next to Crescencia, helping her flip the tortillas on the comal as she says:

ANGUSTIAS¹

I brought the animals in. The little yellow nanny goat wouldn't play at all today.

CRESCENCIA

Put her with the rest of the herd.

CUT TO:

5. M.C.U.

Of Angustias. Looking disgusted, she says:

ANGUSTIAS

Yeah, sure, so the males will find her.

CUT TO:

6. M.C.U.

Of Crescencia, who turns to look at the girl out of the corner of her eye. Trying to soften the girl's negative impression, she proclaims:

¹Angustias and the other characters from rural areas speak a rustic variety of Spanish, and Landeta transcribes their nonstandard pronunciation (for example, Picao instead of Picado, or Rial instead of Real).

CRESCENCIA

That's nature's way, dear.

DISSOLVE TO:

7. EXT. COUNTRYSIDE. DAY. F.S.

Seated under the same tree as in previous scenes, Angustias looks with disgust at the herd, some distance away from her. PANNING to the little nanny goat, which is apart from the rest of the herd, frolicking with one of the males.

CUT TO:

8. F.S.

Of Angustias. In a sudden fit, she gets up, grabs some stones and throws them furiously at the billy goat that is disturbing the nanny goat. He runs away, and the female runs after him. When Angustias sees that her stones are no longer reaching the animal, she falls to the ground in tears.

DISSOLVE TO:

9. F.S. EXT. COUNTRYSIDE. DAY.

The little nanny goat dies and Angustias weeps, taking a newborn kid into her arms.

DISSOLVE TO:

10. F.S. DOÑA CRESCENCIA'S HUT. NIGHT.

Doña Crescencia at the metate making tortillas. Angustias enters; she is holding the newborn kid in her arms and crying. She goes to a corner of the hut, picks up her blanket, and wraps the little animal in it; then she sits next to Doña Crescencia and says to her:

ANGUSTIAS

You said that it was nature's way for the nanny goat to go with the males, and now look, she's dead.

CUT TO:

11. M.S.

Of Crescencia. Without turning to look at the girl, she says:

CRESCENCIA

That, too, is nature's way, my dear.

CUT TO:

12. F.S.

Of the entire hut. Bursting into tears, Angustias answers:

ANGUSTIAS

I hate those awful billy goats! I hate them!

CUT TO:

13. F.S.

Of the hut. Crescencia changes the subject, telling Angustias, who is sulking next to the comal:

CRESCENCIA

Old Antón Farrera, your father, has come back.

Lifting her head, Angustias asks, surprised:

ANGUSTIAS

El negro? El negro from the corrido is my father?²

CRESCENCIA:

Yes, your mother died when you were born . . .

CUT TO:

14. C.U.

Of Angustias, interrupting through clenched teeth:

ANGUSTIAS

Like the little yellow goat!

CUT TO:

15. M.S.

Of Crescencia, who ignores what the girl has said, continuing her story:

CRESCENCIA

She died shortly after the law got your father, over on the way to Rial de Ánimas.

CUT TO:

16. C.U.

of Angustias, listening:

CRESCENCIA (*continuing*)

El Negro Farrera was tough as knives . . . But through all his time as a highwayman and rustler, he never forgot about the poor. Us old folks remember him . . .

CUT TO:

17. F.S.

Of the whole hut, with Crescencia, who is still speaking:

² "Negro" and "negra" have been left in the original Spanish throughout the screenplay for lack of an appropriate English term. An exception is the title, where "Black" has been used for "La negra." The word negro/a functions as both a noun and an adjective and is commonly used to refer to anyone with relatively dark skin. Its connotations range from affection to disdain, depending on the situation. The terms "mulatto" and "mulatta," now archaic in English, stand in here for mulato and mulata, which are still very common in Spanish and not considered offensive.

CRESCENCIA (*continuing*)

with gratitude and with fear, too. May God forgive him
on account of his good heart . . . !

CUT TO:

18. M.C.U.

Of Angustias, who comments:

ANGUSTIAS

And he's my father . . .

DISSOLVE TO:

19. F.S. STREAM BANK. DAY.

On the banks of the stream, Angustias washes clothing on a rock, singing. PANNING
to the nearby flock.

CUT TO:

20. M.L.S.

Along the road near the stream walks Antón Farrera, not looking at the shepherdess.
He is an old mulatto, about sixty-five or seventy years old; he walks with a stoop,
dragging his feet.

CUT TO:

21. M.F.S.

Of Angustias who, upon seeing him, stops singing and sits back on her heels as she
watches him walk away.

CUT TO:

22. F.S. EXT. CRESCENCIA'S HUT. DAY.

El Negro Antón arrives in front of the hut and yells:

ANTÓN

Doña Crescencia!

A skinny dog runs out at barks at Antón; he picks up a stone and throws it at the
dog, which howls as it goes back inside the hut, while Doña Crescencia comes out.
As she sees el negro she says:

CRESCENCIA

Holy Mary, mother of God, Antón Farrera.

El negro, approaching her:

ANTÓN

The one and only, Señora Crescencia, just older and sick.

CUT TO:

23. M.S.

Of the two. Crescencia says:

CRESCENCIA

We thought you were dead. Someone told us they'd sent you away to hard labor at Valle Nacional.

CUT TO:

24. M.S.

Of Antón, his head lowered:

ANTÓN

Whoever said that didn't have it all wrong . . . But I'm back now, ready to stay and work the little piece of land my wife left me.

CRESCENCIA

That will be for the best, your strength is no good for anything else anymore . . . I'll give you back your Angustias right away.

CUT TO:

25. M.S.

Of Crescencia, turning toward the fields, yelling loudly:

CRESCENCIA

Angustias!

CUT TO:

26. F.S.

Of the two. She continues, looking at el negro:

CRESCENCIA

She'll be back soon, she went to the spring for water; I'll be sorry to let her go, she works from sunup to sundown without a complaint; she sings all day long and is very cheerful, but you have more of a right to her than I do, Antón Farrera.

CUT TO:

27. M.L.S._

Of Angustias heading toward them, carrying a jug of water. As she nears the hut, Crescencia's voice is heard saying:

CRESCENCIA

Look, there she comes, down the hill.

CUT TO:

28. M.S.

Of Antón, shading his eyes with his hand, looking toward where Angustias is ostensibly coming from and saying:

ANTÓN

But are you sure that girl is my daughter?

CUT TO:

29. M.S.

Of Crescencia who adds in a reproachful tone:

CRESCENCIA

Just look at the color of her skin—she's part black just like you.

CUT TO:

30. F.S.

Of Angustias stopping in front of Antón and Crescencia, who says:

CRESCENCIA

Angustias, this man is your father.

CUT TO:

31. F.S.

Of Angustias, who puts her jug on the ground, lowers her eyes, hangs her head and scratches around in the dirt with her bare feet.

CUT TO:

32. F.S.

Of Antón Farrera. With a disconcerted look, he says:

ANTÓN

Up in the mountains there weren't any other mulattos back then, but down where my parents were from, there are many who end up there from time to time . . .

CUT TO:

33. F.S.

Of the whole group. Angustias still shows the same body language, and the mulatto continues, saying:

ANTÓN

My wife was lonely and sad, and she had a weakness for mulattos.

Crescencia reproaches him indignantly:

CRESCENCIA

Good Lord! Men are bad . . . Leave her with me, I love her too much to hand her over like this . . . like a dog.

ANTÓN

Alright, I'll take her . . . At least she's of my race.

When Angustias hears this, she breaks into loud sobs and runs to embrace the old woman, who detaches herself and pushes her towards Farrera, saying:

CRESCENCIA

Go on, give him a hug.

CUT TO:

34. M.S.

Angustias covers her face with her hands to continue sobbing. El negro sticks out his hand and takes a handful of the girl's hair in his fingers. They all remain silent for a moment, until Crescencia says:

CRESCENCIA

Go collect your clothes, my dear.

CUT TO:

35. M.S.

Angustias obediently enters the hut.

CUT TO:

36. M.S.

Of Crescencia, who says:

CRESCENCIA

She's called just plain Angustias, because her life has been just that, nothing but anguish; for God's sake, take good care of her, Antón Farrera . . .

CUT TO:

37. F.S.

Of the group next to the hut, which Angustias exits carrying a small bundle of clothing. El negro says:

ANTÓN

Thank you for everything, Doña Crescencia.

Without waiting any longer, he sets out walking down the hill.

CUT TO:

38. M.S.

Of the two women. The girl holds Crescencia by one hand, kissing her palm. Crescencia separates herself gently and nudges her to walk in the direction Antón Farrera has taken. Crescencia sobs, and as she dries her tears with the back of her hand, she murmurs:

CRESCENCIA

Angustias never did learn how to bring dry firewood; all this smoke has made me teary-eyed.

FADE OUT:

FADE IN:

39. F.S. INT. EL NEGRO ANTÓN FARRERA'S HUT. DAY. PANNING.

Antón is sitting in a leather easy chair. He is older than he appeared in previous scenes. He holds a bowie knife that he is using to whittle a piece of wood. The CAMERA PANS to see la negra Angustias, now a woman, in front of a stove where a large rounded pot bubbles. She stands, takes a jug, and without saying a word, exits the hut.

CUT TO:

40. M.L.S. EXT. FARRERA HUT. DAY.

La negra exits her hut and sets out toward the stream. As TWO MULEDRIVERS cross in front of her, one says to her:

MULEDRIVER

That's a cornfield I'd like to harvest.

She continues on her way, walking tall and paying no attention to the mule drivers.

CUT TO:

41. F.S.

Angustias reaches the stream, where SEVERAL YOUNG WOMEN about her age are gathered; they greet one another. Angustias fills her jug and heads back for her hut.

CUT TO:

42. F.S. COUNTRYSIDE. DAY.

Angustias walks tall, carrying her jug on her shoulder. Suddenly LAUREANO THE OXHERD approaches her. He stops her and looks her up and down insolently. Angustias looks back at him nervously.

CUT TO:

43. M.S.

Of Angustias and Laureano, who asks her with a smile:

LAUREANO

What's your name?

ANGUSTIAS

(uncomfortably)

Angustias, Antón Farrera's daughter.

LAUREANO

You're getting to be real pretty, Angustias.

Smiling, he grabs her by the arms. She frees herself and steps back in silence. He starts after her, and the shepherdess begins to run away from her pursuer.

CUT TO:

44. F.S.

Angustias running from Laureano, until she reaches her hut, and goes inside. Laureano laughs out loud and heads back, turning to look back from time to time.

CUT TO:

45. F.S. INT. ANTÓN FARRERA'S HUT. DUSK.

Antón, sitting in his leather chair, sees Angustias come in all out of breath from running. Surprised, he asks her:

ANTÓN

Now what's the matter?

As Angustias sets down her jug, she answers:

ANGUSTIAS

The coyote, father! He gave me a scare!

Antón smiles maliciously, brandishes the club he is carving, and says:

ANTÓN

I've made this club to break the bones of those coyotes.

DISSOLVE TO:

46. F.S. INT. ANTÓN FARRERA'S HUT. NIGHT.

Angustias is at the comal making tortillas. Old Antón sits nearby, eating tacos as she passes them to him.

ANTÓN

. . . And then, in Rial de Ánimas I gave away all the money
I stole from the mule train . . . Those people were so poor!
But now they realize all the injustices and they've lit the
fuse. This revolution is going to be worse than a fire. Too
bad I'm an old man and you're a woman . . .

There is a noise outside the hut, followed by a whistle.

CUT TO:

47. M.S.

Of Angustias, who stops working to listen, alarmed. After a moment, she says to the old man:

ANGUSTIAS

Father, the coyote is prowling around out there!

CUT TO:

48. F.S.

Of the whole hut. El negro smiles, sets down the taco he was eating, gets up, goes to a corner of the hut, picks up the club, straightens back up, and exits the hut.

CUT TO:

49. EXT. COUNTRYSIDE. NIGHT. F.S.

In the shadows, we see el negro Antón leaving the hut carrying the club. He disappears into the brush; a few silent moments pass and then we begin to hear shouts, insults, and the crackling of dry leaves.

VOICES IN THE FIGHT

Ad-lib

CUT TO:

50. F.S. INT. HUT. NIGHT.

Angustias in the same position, motionless, kneeling at her comal, listening anxiously to the noises coming from outside.

CUT TO:

51. F.S.

Of the entire hut. The noise stops, and then we hear footsteps. Angustias gets up, looking toward the door, through which old Antón enters after a few moments. Throwing the club down, he goes back to his chair and sits. He grabs his taco, takes a bite, and says:

ANTÓN

I chased the coyote away . . .

(then laughing)

if he comes back I'll make myself a pair of boots from his hide.

CUT TO:

52. M.S.

Of Angustias, who first cracks a smile, and then bursts out laughing.

CUT TO:

53. M.S.

Of the two. Angustias is laughing out loud, and after a few moments the old man begins to laugh with her.³

CUT TO:

64. F.S. INT. ANTÓN FARRERA'S HUT. DAY.

Antón continues to carve his wood. Angustias stands up and goes to sit next to the old man. He turns to look at her, saying:

ANTÓN

I'm old and poor; it's good for you to . . .

ANGUSTIAS

(interrupting)

No, I don't want to.

CUT TO:

65. M.S.

Of Antón, who says firmly:

ANTÓN

You're just begging for someone to complete you.

CUT TO:

66. M.S.

Of Angustias who shouts:

ANGUSTIAS

That's a lie, I don't want that! I don't want that at all!

CUT TO:

67. M.S.

Of the two. Angustias, throwing herself onto the old man's legs, sobs loudly, repeating:

ANGUSTIAS

I don't want to!

The old man puts his hand on her head.

FADE OUT:

³ Here, the original screenplay jumps to scene 64.

FADE IN:

68. F.S. DOOR OF ANTÓN'S HUT. DAY.

(As in the previous scene.) EUTIMIO arrives carrying two hens, a sack of corn, and a jug of mezcal. RITO leans on the same tree and the same people surround him. Eutimio enters the hut.

DISSOLVE TO:

69. F.S. DOOR FROM ANTÓN'S HUT OUT TO THE COUNTRYSIDE. DAY.

Eutimio Reyes exits. His son goes to meet him, surrounded by people. Eutimio grabs the jug of mezcal and smashes it on the ground, throws the corn all around, and wrings the hens' necks.

RITO

Aren't I man enough to please Angustias?

EUTIMIO

Well, no, not as far as she's concerned . . .

1st MAN

Angustias isn't a good woman.

2nd MAN

That's why she looks down on whoever tries to court her.

DISSOLVE TO:

70. M.L.S. TO F. STREAM. DAY.

There is a GROUP OF GIRLS talking. As Angustias arrives to fill her jug, she waves and the others turn their backs on her and move away from her. She is disconcerted by their attitude.

ENGRACIA

There's the cow now.

2nd WOMAN

She ought to be ashamed of herself.

ENGRACIA

Yeah, Rito Reyes wasn't good enough for her.

2nd WOMAN

Don't go near her or she'll put a salt curse on you forever.

LUISA approaches her.

CUT TO:

71. M.S.

Of Luisa and Angustias. Luisa spits on the ground, saying:

LUISA

May the magnet amulet rid us of your presence! You're
like a hen with spurs.

CUT TO:

72. F.S.

Of the entire group. Luisa moves away from Angustias and rejoins the group of girls,
who remark:

LUISA

Don't come back to this part of the stream when you
need water!

Angustias watches them, disconcerted, and without answering, bends down to fill
her jug. They all walk away quickly, whispering.

CUT TO:

73. F.S.

Angustias sets her jug down on the ground and sits on a rock, deep in thought.

CUT TO:

74. M.S.

Of Angustias, looking dazed and still thoughtful.

CUT TO:

75. F.S.

Of Angustias, seated. Suddenly, a rock hits and breaks her jug violently. She stands
up, looking all around.

CUT TO:

76. THE CAMERA PANS

Seeing only empty countryside. But among some bushes is the shape of someone
trying to hide.

CUT TO:

77. F.S.

Of Angustias. She defiantly takes a few steps down the road and stops. Out of the
bushes comes the same group of girls, now aggressive and armed with branches and
sticks, moving toward Angustias and shouting. Angustias tries to cover herself and
begins to run.

ENGRACIA

It's her fault the water in the stream has turned salty.

LUISA

After her, get her.

CUT TO:

78. M.L.S.

Angustias running through the countryside. The group of women begins to emerge from the bushes, shouting and chasing her.

2ND WOMAN

Devil's beast.

CUT TO:

79. F.S.

Of Angustias, still running, chased by the other women.

CUT TO:

80. F.S. EXT. DOÑA CRESCENCIA'S HUT. DAY.

Crescencia is standing next to her door. We hear the shouting of the women as they approach, chasing Angustias, who runs up to Doña Crescencia and hugs her. The old woman takes the girl into the hut and returns to face the women.

CUT TO:

81. M.L.S.

The group of women arrives in front of the hut; Doña Crescencia gets up on a rock and shouts, trying to calm them.

CRESCENCIA

Ad-lib

CUT TO:

82. F.S.

Of the group of women. Luisa proposes:

LUISA

Let's burn the house down.

ENGRACIA

No! Doña Crescencia is a witch. If we harm her she'll put a curse on us . . .

CUT TO:

83. M.L.S.

Of Crescencia up on the rock and the group of women looking at her fearfully.
Crescencia takes advantage of this silence to say:

CRESCENCIA

The vessel is as good as the clay of Patamban, the
problem is there's air from the pits of hell trapped inside.
We must remove it with the help of Our Lord of Chalma.

CUT TO:

84. F.S. OF DOÑA CRESCENCIA, WHO CONTINUES:

CRESCENCIA

Luisa and Engracia, you're the ones the Angel has chosen
to help me conjure the dark spirit that has made its home
in that girl's abdomen.

CUT TO:

85. F.S.

Of the group of women. Luisa and ENGRACIA try to run away, but the others push
them toward the hut, where Doña Crescencia takes them by the hand and leads them
inside. The others wait outside in respectful silence.

CUT TO:

86. F.S. INT. DOÑA CRESCENCIA'S HUT. DAY.

On one of the walls of the hut, an oil lamp burns on a wooden shelf. Above, an
image of Saint Martha with a dragon. In front of the image, Angustias is curled up
on the floor, crying. She straightens upon hearing the entrance of Doña Crescencia,
Engracia, and Luisa, who kneel in front of the image and cross themselves.

CUT TO:

87. F.S.

Of Crescencia, standing up, taking a clay censer, with embers. She adds the incense
and kneels again in front of the image, beginning to pray:

CUT TO:

88. M.S.

Of Crescencia, praying:

CRESCENCIA

(prayer)

Blessed Saint Martha, perform the miracle we beg of you
with the help of the spirits that surround you. Amen.

CUT TO:

89. M.S.

Of Angustias, who has stopped crying and gradually stands straight as she hears the prayer.

CUT TO:

90. F.S.

Of the whole group. Crescencia stands; she takes seven black tallow candles, puts them on the ground in a circle, and lights them, saying:

CRESCENCIA

Let's ask in human terms.

CUT TO:

91. M.S.

Of Engracia and Luisa watching fearfully.

CUT TO:

92. C.S.

Of the candles burning serenely.

CUT TO:

93. M.S.

The group of women kneeling on the floor around the candles.

CUT TO:

94. C.U.

Of Crescencia.⁴ She blows out the candles.

CUT TO:

95. F.S.

Of the group. The three fearful girls watch Doña Crescencia. After blowing out the black candles, she takes seven white ones. Placing them next to the black ones, she lights them, saying:

CRESCENCIA

Today let us consult the divine—that which cannot be seen, but is felt.

She kneels in front of the candles and stares at them without blinking.

CUT TO:

96. M.S.

Of the candles. Their flames begin to move as though disturbed by an air current.

CUT TO:

⁴Here approximately two lines are missing in the original screenplay.

97. C.U.

Of the three girls, their faces joined, filled with respect and fear as they watch the strange ritual. The O.S. voice of Crescencia says:

CRESCENCIA (O.S.)

The white is answering, we must communicate with
the divine.

CUT TO:

98. M.S.

Of Crescencia, who continues:

CRESCENCIA

Black erases white, today we struggle with the divine
that's white.

She blows out the candles and, turning to Angustias, says to her:

CRESCENCIA

Stand by the fire; our duty is to cleanse you.

CUT TO:

99. F.S.

Of the whole hut. Angustias fearfully gets up and stands next to the fire. Crescencia takes the oil lamp down from the shelf and a bundle of herbs from within it. Turning to Angustias, she puts her fingers in the oil vessel and begins to anoint her while praying the Magnificat under her breath:

CRESCENCIA

(MAGNIFICAT)

CUT TO:

100. C.U.

Of Doña Crescencia, anointing Angustias and praying.

CUT TO:

101. F.S.

The two girls have been drawing closer to Angustias and Crescencia. Crescencia hands them the lamp. With the bundle of herbs, she begins to cleanse the mulatta's body from head to toe, until through the feet she removes the evil airs that had possessed her. She throws the bundle onto the fire so that it will burn, and immediately goes to her cot and removes the blanket. She covers the girl up with it, saying:

CRESCENCIA

The evil has left with its hellish stench.

CUT TO:

102. F.S.

The four women in the middle of the room. As Crescencia leads them toward the door, she says to Luisa and Engracia:

CRESCENCIA

You two will walk her to Antón Farrera's house. She must stay covered, or else the winds from the stream will get back into her bones, and all will be lost.

CUT TO:

103. M.S.

Of the four. Reaching the door to the hut, before opening it, the witch takes Angustias by the arms and says to her:

CRESCENCIA

God and his archangels have done you a great favor.

CUT TO:

104. M.S.

Of Angustias and Doña Crescencia, who continues to speak:

CRESCENCIA

But you're still lacking. You're missing something that would complete you as a woman.

CUT TO:

105. F.S.

Of the four women. Crescencia opens the door and they go out.

CRESCENCIA

Your heart will tell you when you've found it.

CUT TO:

106. F.S. DOOR FROM CRESCENCIA'S HUT OUT TO THE COUNTRYSIDE. DAY.

The whole group of women waiting silently, Angustias exits the hut, accompanied by the other three. They walk until they rejoin the rest of the group, while Crescencia gets up onto a rock and admonishes them:

CRESCENCIA

Woe is anyone who would stain this woman with the filth of gossip, for their land will turn to limestone and their livestock will turn barren.

CUT TO:

107. F.S.

The crowd parts to make way for the mulatta, who walks slowly, wrapped in the blanket up to her head. Luisa and Engracia follow, escorting her. Then, in silence, the whole group begins to walk along behind her.

CUT TO:

108. F.S.

Of Angustias, coming toward the camera, followed by the crowd. One of the women begins to sing a hymn of praise:

WOMAN

Star divine,
Silver ray,
Starlight shine,
Light my way
etc., etc.

CUT TO:

109. M.L.S.

All the women join in singing the hymn, passing in front of the camera.

DISSOLVE TO:

110. EXT. COUNTRYSIDE. DAY. F.S.

Angustias with a basket of clean laundry on her head, singing as she walks, when Laureano the oxherd enters the frame in the foreground. When she sees him, Angustias stops short and quits singing. He approaches her.

CUT TO:

111. M.S.

Of Laureano, who has a scar on his forehead and smiles, looking at Angustias.⁵

CUT TO:

113. F.S.

Of the two, meeting. Still laughing, Laureano takes Angustias by the arms and says to her:

LAUREANO

The other night I let el negro beat me to his heart's content,
but today, Angustias, you must be mine, you hear me?

CUT TO:

114. M.C.U.

Of the two, his face drawing closer to hers as he continues:

⁵ The end of 111 and all of 112 are omitted in the original screenplay.

LAUREANO

I'm going to do with you what your father did with so many women, over there—when he would rob travelers on the road to Rial de Ánimas.

CUT TO:

115. DOLLY IN M.S.

Of the two. Angustias is drawing back, but the oxherd keeps his grip and follows her, laughing. Looking disgusted, she says:

ANGUSTIAS

Let go! You're all just like the billy goats.

CUT TO:

116. F.S.

Angustias struggles with Laureano. Her basket falls to the ground. Meanwhile, a MAN appears in the background. When Laureano notices him, he lets go of the mulatta and retreats into the tall grasses. Angustias picks up her laundry basket and continues on her way.

DISSOLVE TO:

117. F.S. INT. ANTÓN FARRERA'S HUT. NIGHT.

Old Antón—sitting in his armchair, dozing. Carrying her jug, Angustias walks over to him and wakes him up, saying:

ANGUSTIAS

Listen, old man! Yesterday that coyote came around again . . . I'm afraid to go for water by myself.

The mulatto straightens out, looks at his daughter fixedly and, without saying a word, gives her his knife. She looks at it, looks at the old man, and puts the knife in the waistband of her skirt. With determination, she picks the jug up off of the floor and sets it on her shoulder.

Old man Farrera says to her:

ANTÓN

After you're done with it, give it back to me. I want to finish that table leg.

Angustias exits the hut without answering.

CUT TO:

118. F.S. TO M.L.S. EXT. COUNTRYSIDE. NIGHT.

Angustias is headed for the stream, when suddenly, Laureano steps into her path. She continues on her way as though the man's presence did not bother her. He approaches her, saying:

LAUREANO

I've been waiting for you.

CUT TO:

119. M.C.U.

Of Laureano, who laughs, saying:

LAUREANO

This time you won't get away from me.

CUT TO:

120. M.C.U.

Of the mulatta, who stops short, lowers her eyes, and smiles ambiguously.

CUT TO:

121. M.S.

Of them both. Laureano comes closer and puts his arms around her. She lets him, impassively. Trying to drag la negra off the road, the oxherd says to her:

LAUREANO

Over there in the brush.

CUT TO:

122. C.U.

Of Angustias. She looks up from the ground and meets Laureano's eyes with a fixed, steely gaze.

CUT TO:

123. M.S.

Of them both. When Laureano notices Angustias's expression, he lets go of her, but she quickly yanks the bowie knife from her waist and stabs blindly at him several times. Laureano falls, and Angustias runs toward the background.

CUT TO:

124. M.L.S.

In the darkened countryside, we see the silhouette of Angustias as she runs through the scrubland.

DISSOLVE TO:

125. M.F.S. EXT. COUNTRYSIDE. NIGHT.

Angustias, still running. The night has grown darker. She turns her head to look back from time to time.

DISSOLVE TO:

126. M.S.

Angustias's feet, running through the brush.

DISSOLVE TO:

127. F.S.

Of Angustias, running with great effort up a hill, through brush.

DISSOLVE TO:

128. M.S.

Angustias, still running, down a hill.

CUT TO:

129. C.U.

Of Angustias, still running, getting tired.

CUT TO:

130. M.S.

Of Angustias, tripping and falling. Lying on the ground, she cushions her head with her hands and falls asleep, completely exhausted.

DISSOLVE TO:

131. COUNTRYSIDE. DAY.

The same location as before. Angustias wakes up when she hears a voice saying:

MODESTO

Look what I found, boys!

CUT TO:

132. F.S.

Of Angustias, lying on the ground. Standing next to her is a tall young MAN, dressed as a charro. Cartridge belts full of bullets crisscross his chest, and a pistol hangs at his waist.

THREE OTHER MEN dressed like him enter the frame. They look at Angustias, and one of the new arrivals says:

GÜITLACOCHÉ⁶

For Snow White, she sure is dark.

Angustias sits up, still on the ground. GÜITLACOCHÉ bends down and helps her to her feet, saying:

GÜITLACOCHÉ

What the devil are you doing here all alone and roughed up?

⁶ Güitlacoche is named after *huitlacoche*, a highly prized fungus that grows unpredictably on ears of corn.

Angustias doesn't answer. MODESTO approaches her:

MODESTO

Where'd you come from?

CUT TO:

133. C.U.

Angustias still does not answer, looking at them out of the corner of her eye.

CUT TO:

134. M.S.

Of Angustias, Modesto and Güitlacoche. Impatient now, Modesto yells at her:

MODESTO

Answer or we'll go with you, now, where do you live?

ANGUSTIAS

(timidly)

I don't know. I went out looking for firewood, and before
I knew it, it was night.

MODESTO

Firewood? Then where's your bundle or rope to carry
it with?

CUT TO:

135. M.S.

Of Güitlacoche, who observes her for a moment, then asks:

GÜITLACOCHÉ

Who are you, miss?

CUT TO:

136. M.C.U.

Of Angustias, who says, without looking at him:

ANGUSTIAS

I don't know.

CUT TO:

137. M.F.S.

Of the whole group. Modesto, impatiently:

MODESTO

Either you take us to your house, or we'll take you back
to the barracks as a suspect!

ANGUSTIAS

(angry)

I don't know where I live, or where I'm from! And it's none of your business!

MODESTO

Whoa, this girl's a spitfire, that's how I like 'em best, by God.

CUT TO:

138. M.S.

Of Angustias and Modesto, who caresses her roughly as he speaks. Furious, she hits his hand, pushing it away. Güitlacoche laughs, drawing near to Angustias and saying to her:

GÜITLACOCHÉ

You don't like me either, negra?

CUT TO:

139. F.S.

Of the entire group. Angustias turns to shoot Güitlacoche a ferocious look. Modesto bursts out laughing and says:

MODESTO

This is none of your business, man. I found her and anyone who wants her . . .

3RD CHARRO

I reckon there's enough to go around, don't be grabby . . .

MODESTO

(defiantly)

I'm keeping this black girl, try and stop me!

CUT TO:

140. M.S.

Of Angustias and Güitlacoche, who looks at the girl, and then adds sarcastically:

GÜITLACOCHÉ

Think about what you're doing, Modesto. If Efrén el Picao⁷ finds out about this, you'll be in for some fun.

CUT TO:

141. M.S.

Of Modesto, who turns furiously and says:

⁷Efrén's nickname, "El Picado" (pronounced "Picao" by the rural people), could refer to a pockmarked face or to a fiery personality.

MODESTO

You think you can tell him?

CUT TO:

142. M.S.

Of the three.

GÜITLACOCHÉ

(ironically)

Not me . . . But you know how el Picao is, how we have to deal with him. He'll find out.

Modesto makes an indecisive movement, while Güitlacoche watches him slyly. Having made up his mind, he says to Angustias.

MODESTO

Come on, negra, we're going to see the boss.

He takes her by the arm and they walk out of the frame.

CUT TO:

143. M.S.

They reach some horses tied to a tree. Modesto proposes:

MODESTO

Güitlacoche should saddle up with the girl.

GÜITLACOCHÉ

Bah! My prayers have been answered, man . . .

They mount up. Güitlacoche helps la negra up, then he gets on behind. They ride off.

CUT TO:

144. DOLLY. F.S.

Of la negra and Güitlacoche on horseback. Angustias acting afraid. She turns slightly toward Güitlacoche, and noticing her movement, he says:

GÜITLACOCHÉ

Don't worry, miss, nothing bad is going to happen to you. Or are you one of Emiliano's people?

She shakes her head and asks:

ANGUSTIAS

No, Emiliano who?

Güitlacoche continues:

GÜITLACOCHE

Come on, tell me the truth, before we get to the head
lawman at the Rondeño hacienda, where we're from.

Angustias denies it again.

ANGUSTIAS

I don't know who that is.

DISSOLVE TO:

145. EXT. FRONT OF A HACIENDA HOUSE. NIGHT. M.S.

Modesto and his people, with Angustias, arrive on horseback. They dismount and Modesto grabs la negra by one arm and walks her toward the house. Meanwhile, EFRÉN EL PICADO comes out. He is a tall charro, not bad looking. Modesto ingratiatingly presents la negra to him and says:

MODESTO

Here's a lovebird for you, boss! I think she's one of
Emiliano's people . We found her near Mesa del Aire.

CUT TO:

146. M.S.

Of Efrén, who looks at la negra. He smoothes his moustache, such a lady-killer, and says:

EFRÉN

This vixen is just my type.

CUT TO:

147. C.U.

Of Angustias, who looks at him fiercely.

CUT TO:

148. M.S.

Of Modesto, who says:

MODESTO

She's all yours, then . . . Wouldn't be the first or the last.

CUT TO:

148A. F.S.

Of the group. Efrén goes up to la Negra and puts his arms around her. She resists, and he grabs her brutishly.

CUT TO:

148B. M.S.

Of Angustias and Efrén holding her and trying to kiss her, saying:

EFRÉN

Don't fight, baby . . . I've had my way with feistier ones
than you.

CUT TO:

148C. F.S.

Of the whole group. Güitlacoche, moving closer to Efrén struggling with la negra,
says to him:

GÜITLACOCHÉ

Hope Doña Chole doesn't come out and see you . . .

Efrén lets go of Angustias, saying:

EFRÉN

You're right . . .

She wipes her face with disgust.

MODESTO

Let's go get some more bottles of mezcal to get the old
lady drunk, and when she falls asleep . . . she's all yours.

CUT TO:

149. F.S.

Of the four men and Angustias.

EFRÉN

You're so smart, Modesto.

(then addressing Güitlacoche)

Take this babe back to my house . . . Have Doña Chole
lend her some clothes. Tell her she's being held prisoner
because she's a suspect.

GÜITLACOCHÉ

OK . . .

Güitlacoche takes la negra into the house.

CUT TO:

150. F.S. DOLLY

Güitlacoche walking Angustias toward the hut. When he thinks they are out of
earshot, he says:

GÜITLACOCHÉ

You caught Don Efrén's eye and he's going to do the same to you as he did to Doña Rosa and Piedá and Lupe from Agua Fría. He'll stop at nothing. Watch out for Doña Chole, his wife . . . and you know you can count on me for anything, baby . . .

Angustias, looking mischievous, says:

ANGUSTIAS

OK, thanks . . .

They reach the door and enter.

CUT TO:

151. INT. EFRÉN'S HOUSE. NIGHT. F.S.

A room with a cot, several logs for seating, a small wood-burning stove, a white wooden table and four chairs, a chest, and a sawhorse. DOÑA CHOLE, a stocky woman about forty years old, is putting a cloth on the table as Güitlacoche and Angustias enter. Introducing la Negra, Güitlacoche says:

GÜITLACOCHÉ

The boss sent this prisoner here. He says you should lend her some clothes until they take her to the Rondeño judge.

Looking displeased, Doña Chole examines Angustias and says:

CHOLE

Where'd they find her?

CUT TO:

152. M.S.

Of the three, Angustias with her head lowered, avoiding Chole's visual examination. In a teasing tone, Güitlacoche says:

GÜITLACOCHÉ

Out in the desert, Doña Chole, walking back and forth like a deer in a corral.

CHOLE

Curses! Who knows what she's done! I'll have her grind ten handfuls of corn to make up for how much she's going to wolf down.

DISSOLVE TO:

153. F.S. INT. EFRÉN'S HOUSE. NIGHT.

Angustias is at the metate making tortillas, the camera PANNING to see Efrén and Modesto sitting at the little table drinking some mugs of mezcal from a bottle. Doña

Chole busily goes from the fire to the table to serve them. Güitlacoche is seated on one of the logs contemplating Angustias, who acts as though she is not listening to the conversation.

EFRÉN

You say you saw a lot of people?

MODESTO

Hmph! I saw a ton, over on the other side of the mountains . . . That Emiliano Zapata sure is popular.

CUT TO:

154. M.S.

Of Güitlacoche with his same teasing tone, without taking his eyes off of la negra:

GÜITLACOCHÉ

Of course, there's no stopping la bola now. The poor folk's time has come. Emiliano offers them land and freedom . . .

CUT TO:

155. M.S.

Of Modesto and Efrén el Picado. Efrén replies in a threatening tone:

EFRÉN

If you think la bola is in the right, why haven't you joined the fight?

MODESTO

Go ahead, the half-breed can tell you where they are, she ought to know perfectly well.

CUT TO:

156. F.S.

Of the whole room. Angustias making tortillas without letting on she has been following the conversation. Güitlacoche stands, walking lazily over to the comal, and takes a hot tortilla. He makes a taco, saying:

GÜITLACOCHÉ

I don't think the mulatta is one of them—that takes a real pair.

Doña Chole interrupts the conversation:

CHOLE

Supper's ready, the gentlemen may begin.

EFRÉN

Hey, Doña Chole, come have a drink.

Saying this, Efrén pours brandy in a mug that he hands to Doña Chole, who comes over to the table. He also pours some for himself and Modesto, saying:

EFRÉN

Here's to young females.

Modesto, already a bit drunk, says:

MODESTO

Here's to that dark monkey I got down from a tree to give to the boss.

The two men laugh at the joke and drink from their mugs. Güitlacoche is still standing between the fireplace and the table.

CUT TO:

157. M.S.

Of Doña Chole, furiously stopping and looking over at Angustias.

CUT TO:

158. M.S.

Of Angustias who continues to work unfazed, only glancing quickly at the men.

CUT TO:

159 F.S.

Of the whole group. After Efrén finishes off the mezcal in his mug, he bursts out laughing again and then says to Doña Chole:

EFRÉN

Doña Chole, it'd be nice to have that black girl serve me and my friend Modesto our drinks.

CHOLE

I did not think, Don Efrén, that you would be pleased to have the half-breed offer you wine with those sooty hands of hers.

Efrén takes Doña Chole by the waist and sits her next to him, giving her a mug of mezcal that she drinks, and says:

EFRÉN

Enough with the formalities, Doña Chole, have another drink.

Turning his face toward Angustias, he orders her in a sickly sweet voice:

EFRÉN

And you, my dark one, come fill our mugs.

CUT TO:

160. F.S. DOLLY.

Angustias stands up simply, rinses off her hands, dries them on her skirt, then goes toward the table obediently, her eyes lowered. She pours from the bottle into their mugs and when she is ready to go back to the metate, Efrén holds her by the waist to tell her:

EFRÉN

Sweeten my drink, negra . . .

Angustias grabs the mug, brings it to her lips, and drinks, while Efrén gropes her. A furious Doña Chole turns to look at them and says:

CHOLE

You're burning the tortillas.

Gütlacoche slyly walks over and stands between Efrén and la negra, takes the bottle from the table and says in a teasing tone:

GÜITLACOCHE

There's no drink left, and with nothing to drink,
nothing's as good . . .

CUT TO:

161. F.S.

Of the whole group. Angustias takes this opportunity to go back to her fire. Efrén gets up to follow her, saying:

EFRÉN

That's it, my dear; let's go get some more, Modesto. It's
gonna be great when these two ladies are drunk . . .

Efrén goes back, takes the bottle off of the table and heads toward the door, followed by Modesto, while Gütlacoche speaks:

GÜITLACOCHE

This will clear his head a bit to keep this fun party going.

Doña Chole turns to look at the Negra and, making a decision, quickly goes off after the men, who are leaving the room roaring with laughter.

CUT TO:

162. F.S.

When they have left, Gütlacoche goes over to the fire where la Negra has gone back to her work, and very quietly asks her:

GÜITLACOCHÉ

Do you like Don Efrén?

Angustias turns to face him, surprised by the question:

ANGUSTIAS

No! He makes me sick.

GÜITLACOCHÉ

You've got to run away from here, miss. I'll go with you,
wherever you want.

CUT TO:

163. M.S.

Of Angustias, who asks provocatively:

ANGUSTIAS

To find Emiliano, the one the poor folks follow?

CUT TO:

164. M.S.

Of Güitlacoche:

GÜITLACOCHÉ

I'll go wherever you want, gladly!

CUT TO:

165. F.S.

Of the two.

GÜITLACOCHÉ

I left the horses saddled on purpose. This is our
chance—run!

They get up and leave in a hurry.

DISSOLVE TO:

166. F.S. EXT. COUNTRYSIDE. NIGHT.

The silhouettes of two riders on horseback race by.

DISSOLVE TO:

167. ROAD. DAY. F.S.

Angustias and Güitlacoche on horseback. Angustias rides a very tall horse, and next to her Güitlacoche sits astride a mare that is quite a bit smaller than la negra's horse. They walk for a while in silence, and suddenly Güitlacoche says, looking into the distance:

GÜITLACOCHE

In less than two hours, we'll be in Rial de Ánimas.

CUT TO:

168. F.S.

Of them both. Angustias stops her horse. Turning toward Güitlacoche, she asks, disconcertedly:

ANGUSTIAS

Rial de Ánimas? The place where el negro Antón Farrera used to rob people?

GÜITLACOCHE

That's the one. If these stones could talk . . .

Güitlacoche stops his horse and points toward an intersecting road:

GÜITLACOCHE

Down that path I have a nice house to offer you; forget your Zapatas and your revolutions—come and live with me, I'll love you a lot, and . . .

Without a word in reply, Angustias looks at him and spurs on her horse.

DISSOLVE TO:

169. M.L.S. EXT. STREET, TOWN OF REAL DE ÁNIMAS. DAY.

Angustias has exchanged her humble attitude for great arrogance. She turns this way and that, observing the village. In contrast, Güitlacoche is hunched over low behind Angustias's horse. They stop in front of a large gate.

CUT TO:

170. M.S.

Of a sign that says: "MESON DEL MAIZ."

CUT TO:

171. F.S.

Of the two on horseback, stopped in front of the gate.

GÜITLACOCHE

Here we are, miss.

Angustias enters decisively, still on horseback, followed by Güitlacoche.

CUT TO:

172. F.S. INT. ENTRYWAY AND COURTYARD OF MESON DEL MAIZ ("CORN INN"). DAY.

Gütlacoche and Angustias enter on horseback. When they reach the courtyard, Angustias halts her mount and shouts:

ANGUSTIAS

Innkeeper!

From the doorway comes a little old man who says:

LITTLE OLD MAN

Good morning to you!

CUT TO:

173. F.S.

Of the three. She says commandingly:

ANGUSTIAS

A room with two bedrolls and pasture for the animals.

The little old man courteously goes over to help Angustias dismount, but she stops him and says:

ANGUSTIAS

No need, old man! I've got Gütlacoche for things like that.

Gütlacoche has already gotten off of his horse and is next to Angustias. He helps her down, as the little old man asks:

LITTLE OLD MAN

One room and two bedrolls?

ANGUSTIAS

Yes.

They walk toward the interior of the inn. The little old man picks up two bedrolls in the hallway and they enter through the first door.

CUT TO:

174. INT. ROOM, MESON DEL MAIZ. F.S.

The little old man enters, followed by Angustias and Gütlacoche. The little old man brings the two bedrolls and sets them down together up against the wall. Angustias says haughtily:

ANGUSTIAS

Not like that, old man: one bedroll in that corner over there and the other in this one here.

The little old man obeys without objection and as soon as he has set down the bedrolls, he leaves. Güitlacoche, looking dejected, goes over to Angustias.

CUT TO:

175. M.S.

Of the two. Güitlacoche says, timidly:

GÜITLACOCHÉ

I don't think we should stay here, miss. Emiliano's people are still a long way off. El Picao will be here tomorrow at the latest, ready to take you away with him and throw me in jail.

ANGUSTIAS

(mockingly)

What have you gotten yourself into, Güitlacoche!

CUT TO:

176. C.U.

Of Güitlacoche, who says with conviction:

GÜITLACOCHÉ

Fear isn't my reason for following you . . . I know that with you I'll have nothing but rejection and sorrow, but even so, I can't leave you.

(We hear Angustias laughing.)

DISSOLVE TO:

177. INT. COURTYARD OF THE INN. NIGHT.

M.S. Angustias, seated in the hallway of the inn, watches how a group of MULEDRIVERS are seated around a fire. Two of them play the guitar and sing the corrido of Antón Farrera, and unload their burros. The courtyard is bustling and full. Near Angustias the innkeeper dozes in a leather armchair.

CORRIDO

Gather 'round and hear this tale
of horses, kings, and bandoleros,
How a humble man found glory
down in Guerrero and Morelos.
A convoy full of silver and gold,
a mule train worth a fortune.
My old nag gallops along
Off to rob the rich men.

Antón Farrera, the mulatto
was a thief who evened the score
He never stole from the needy
But shared his riches with the poor.
Be on the alert and watch out
Go on ahead, you pelados
What I steal from the rich
will clothe the descamisados.

CUT TO:

178. M.S.

Of Angustias looking proud as she listens to the song.

Little lovebird, sing your song
sing throughout the valley,
Here comes El Negro Farrera,

CUT TO:

179. M.S.

Of the mule drivers singing.

father of the Federales.
Back in the year 1890,
Things didn't go in his favor,
El Negro was taken away
to Valle Nacional for hard labor.

CUT TO:

180. F.S.

Of the group of mule drivers, as a few more come near.

Descamisados weep on,
From the Balsas up to Crestón,
Just hearing the sad song
Of the woes of their Antón.

CUT TO:

181. F.S.

Of the whole courtyard. The mule drivers finish the song.

Flutter, flutter, butterfly,
Come down from the sierra
So we all can hear you sing
Of the mulatto Antón Farrera.

CUT TO:

182. F.S.

Of the group of mule drivers who are near the fire. A young, good-looking one says to an old one who is better dressed than the others:

CONCHO

Too bad about Antón Farrera! Otherwise, he'd be in the Revolution now.

DON MELITÓN

Yes, he was a real fighter. He was as talented as Emiliano el de Anenecuilco.

CONCHO

The son of Cofás Salazar and the late Don Gabriel Zapata?

DON MELITÓN

The very one.

CUT TO:

183. M.S.

Of Angustias, listening with interest. She stands up.

CUT TO:

184. M.S.

Of CONCHO and DON MELITÓN,

CONCHO

Emiliano Zapata! Men follow that guy like a God, because his voice awakens the discontent of the poor and strikes fear in the rich.

CUT TO:

185. DOLLY.

The camera moves backwards in front of Angustias, who walks slowly toward the group of mule drivers, while we hear the voice of Concho, going on to say:

CONCHO

He only promises two things, land and freedom, and those are two things we're all hungry for. You do the math!

CUT TO:

186. F.S.

Of the group next to the bonfire. Angustias arrives and remains standing behind Don Melitón and Concho.

DON MELITÓN

Last week they went into Jojutla. There they freed the prisoners; then they burned the city records and raided the stores.

CUT TO:

187. M.S.

Of Concho, who says excitedly:

CONCHO

You see, hunger and hatred have awoken the people.

CUT TO:

188. C.U.

Of Angustias, who has an indecisive look on her face while we hear the voice of Concho continuing:

CONCHO

And they've thrown the handful of coins that rewarded their buckets of sweat right back in the faces of their patronos. This is my last trip, Don Melitón, my friend.

CUT TO:

189. F.S.

Of the whole group. Angustias, her mind made up, bends down to the fire and takes a burning stick, stands back up and shouts:

ANGUSTIAS

Innkeeper!

The mule drivers stop talking and turn to look at her, surprised. Just then, Güitlacoche arrives. Upset, he goes over to Angustias.

CUT TO:

190. M.S.

Of Güitlacoche and Angustias. He says to her quietly:

GÜITLACOCHÉ

Modesto from el Rondeño just arrived. I'm going to saddle up; we've got to get out of here.

Angustias smiles with contempt.

CUT TO:

191. F.S.

Of the group. At that moment the little old man goes up to Angustias, saying:

LITTLE OLD MAN

How can I help you, miss?

CUT TO:

192. F.S.

Of Angustias, Güitlacoche, and the little old man. Moving the burning branch closer to her face, Angustias coldly orders:

ANGUSTIAS

Look at me! Look carefully, who do I remind you of?

CUT TO:

193. M.S.

Of the little old man, who looks at her, surprised, and Angustias continues:

ANGUSTIAS

Look at me closely, old man, until . . .

The little old man interrupts her:

LITTLE OLD MAN:

El negro Antón Farrera! Yes, you have the same eyes,
the same expression, the spitting image.

CUT TO:

194. M.S.

Of Angustias, who cuts him off haughtily:

ANGUSTIAS

So go and tell them that here is Angustias, the daughter
of Antón el Negro, and that I invite them all to follow
me. We're going to join up with Emiliano.

CUT TO:

195. F.S.

Of the whole group. The mule drivers have been getting up and going over to Angustias, who continues to address them in an excited tone:

ANGUSTIAS

We must take back everything that the rich have stolen
from us.

ALL SHOUT

¡Viva la Revolución! ¡Viva!

Güitlacoche, echoing Angustias

GÜITLACOCHE

¡Viva Angustias Farrera!

They all surround the negra in a disorderly crowd, offering to go with her. A BOY says to Angustias:

BOY

Many times, my father received handfuls of pesos from the famous negro. You can count on me!

VOICES

Ad-lib.

CUT TO:

196. M.S.

Of Concho and Don Melitón.

Concho takes out his pistol and faces up to Don Melitón, saying in a sickly sweet voice:

CONCHO

Set down your gun, compadrito, and put the whole mule train at the command of Doña Angustias, the leader of this movement.

DON MELITÓN

(fearful)

I never imagined you would do this to me, my friend.

He hands over the pistol and the cartridge belt, while Concho says:

CONCHO

I told you this was my last trip.

Concho leaves the frame.

CUT TO:

197. M.S.

Of la negra surrounded by some men. Concho approaches. Giving her the pistol and the cartridge belt, he says:

CONCHO

This is for you, my Coronela,⁸ especially for riddling those well-fed bellies with holes.

Angustias puts on the cartridge belt and smiles victoriously. Then, turning, she orders loudly:

⁸ Angustias is given the feminine form of the title of Colonel.

ANGUSTIAS

Güitlacoche! Have them take the mule drivers' cargo and give it all to the people.

CUT TO:

198. M.L.S. OF THE WHOLE COURTYARD.

A shout goes up and everyone heads toward the cargo that is starting to be distributed. PEOPLE come in from the street and an actual riot breaks out.

CUT TO:

199. SCENE OF DISTRIBUTION. F.S.

Group opening a sack of piloncillo sugar.

SHOUTING

CUT TO:

200. F.S.

Of another group opening some sacks of corn.

CUT TO:

201. F.S.

Of Angustias, who has remained near the fire. She laughs happily when she sees the commotion. An OLD FARMWORKER with a white beard goes up to Angustias and says to her with conviction:

ANICETO

Now we're getting to understand each other, my Coronela. My four sons and three sons-in-law are at your service. I only ask one thing, and that is that you give them free rein, not to steal, but to settle an old account between us Cruces of the Rancho del Venado and the Muñoces of the Asturias farm.

ANGUSTIAS

Don't worry, old man, they'll do whatever they need to do.

ANICETO

Very well.

The old man exits.

CUT TO:

202. M.L.S.

Of the whole courtyard, filled with even more people shouting. They continue passing out the booty.

DISSOLVE TO:

203. M.L.S. COURTYARD OF THE INN. NIGHT.

Angustias and a group of about thirty men on horseback. Just as they are beginning to leave the courtyard, old Aniceto Cruz arrives with SEVEN STURDY MEN on horseback. He goes up to Angustias, who stops.

CUT TO:

204. F.S.

Of Aniceto and la negra. He says:

ANICETO

Here they are, Coronela. It's a shame I'm so old, or else
I'd go with you.

CUT TO:

205. F.S.

Of Aniceto and his seven young men. The old man turns toward them and says:

ANICETO

Follow her with faith and respect, and if you cross paths
with a Muñoz, whoever gets the best shot, kill him.

CUT TO:

206. F.S.

Of Angustias and her people.

ANGUSTIAS

Thank you, old man.

And straightening in the saddle:

ANGUSTIAS

Let's go to the courthouse to burn the papers.

Gütlacoche, next to her, asks:

GÜITLACOCHE

Why do that?

ANGUSTIAS

What do you mean, why? It must be good for something,
don't you know that's what the people in Jojutla did when
they rebelled?

CUT TO:

207. M.L.S.

Of all the people, led by Angustias, leaving the inn.

VOICES

¡Viva la revolución! ¡Viva Emiliano Zapata! ¡Viva la
negra Angustias!

DISSOLVE

208. F.S. EXT. DOOR OF THE REAL DE ÁNIMAS COURTHOUSE. NIGHT.

Angustias and her people arrive on horseback amidst shouting. Concho and two other men dismount and break the door in with their rifle butts. They all enter in a mob, headed by Angustias.

CUT TO:

209. F.S. INT. COURTHOUSE. NIGHT.

It is a miserable room, with a table, a desk, and a shelf with papers. Several men rush over to them, put them on the table, and set them on fire.

CUT TO:

210. F.S.

As the papers burn, Angustias contemplates them and then says:

ANGUSTIAS

We're done! Now everyone to Jonacatepé! Let's go!

They head toward the door.

CUT TO:

211. F.S. DOOR OF THE COURTHOUSE.

Gütlacoche dismounts now and addresses Angustias, who is coming out of the Courthouse amongst her people.

CUT TO:

212. F.S.

Gütlacoche goes up to la negra and says happily:

GÜTLACOCHÉ

I captured Modesto el del Rondeño! He told me that El
Picao and the lawmen are about to arrive.

ANGUSTIAS

Tie him to a mule so he'll follow us.

CUT TO:

213. M.L.S.

Everyone coming out of the Courthouse. They get on their horses and ride away after Angustias.

DISSOLVE TO:

214. M.L.S. EXT. ROAD. NIGHT.

Angustias and her people are walking in silence. As they go around a bend in the road, the guerrillas run into Efrén and the Law. When he sees them, Concho shouts:

CONCHO

Who goes there?

EFRÉN

I do, man, I'm the head lawman of the El Rondeño hacienda and its people.

CUT TO:

215. F.S.

Angustias's people surround the patrol. Some shots are fired. One of the lawmen falls.

ANGUSTIAS

Get them, boys!

CUT TO:

216. F.S.

They remove the lawmen from their horses, which are immediately taken over by those who were on foot. They tie them up.

CUT TO:

217. F.S.

Of Angustias, who yells from up on her horse:

ANGUSTIAS

Tie them up good! Just don't rough up the boss—he's a delicate flower.

She laughs and starts walking again.

DISSOLVE TO:

218. F.S. EXT. COUNTRYSIDE. ANGUSTIAS'S CAMP.

Angustias and her troops camped out.

SONG

To one side are Efrén and the lawmen, guarded by some of Angustias's men. Some men on the ground play a card game called albures, while two others play guitar and

sing a ballad. La negra, seated on a rock, talks quietly with Güitlacoche, but we do not hear what they are saying. Then we see him smile and nod, get up, go get Efrén, and bring him before Angustias.

CUT TO:

219. F.S.

Of Angustias sitting on the rock. Güitlacoche and Efrén enter the frame, stopping in front of her. La negra says:

ANGUSTIAS

Now I'm the one who's giving orders, but I'm not going to romance you. I'm just going to judge you.

CUT TO:

220. M.S.

Of Efrén giving Angustias a Don Juanesque look. He winks at her and says calmly:

EFRÉN

I think keeping order in the countryside isn't a crime.

CUT TO:

221. M.S.

Of Angustias, standing up, saying:

ANGUSTIAS

Maybe, but that's none of my business. I'm going to judge you in the name of the girls: Piedad, Rosa, and Lupe from Agua Fría. The ones you took advantage of. Today they speak through me and they've given me the power to tell you that you have been found guilty and that Güitlacoche will be carrying out your sentence.

CUT TO:

222. F.S.

Of Efrén, Güitlacoche, and a few others who surround them. El Picado trades his expression for a look of terror. We hear the voice of the Coronela saying:

ANGUSTIAS (O.S.)

Take him away, and bring him back afterwards.

CUT TO:

223. F.S.

Of the whole group. Angustias, laughing, sits back down. Güitlacoche and two other men grab a resistant Efrén, and take him behind the nearby grove of trees.

CUT TO:

224. F.S.

Angustias stands up. She heads toward the group of lawmen and goes up to Modesto, saying:

ANGUSTIAS

When they bring El Picado back, take him to his Doña Chole. Tell her that I've made him so no woman is going to want to take him away from her now, and she should love him the way he is, the only way men are not so bad.

Modesto stands up, looking uncomfortably over at the place where they have taken Efrén.

CUT TO:

225. M.S.

Of Angustias, who laughs and says:

ANGUSTIAS

Whoever wants to can go. Go bring back your boss, because he won't be able to walk on his own.

CUT TO:

226. F.S.

Of the whole group. Modesto and his comrades look warily at la Negra, who is roaring with laughter. Suddenly, Modesto makes up his mind and runs over to the grove, followed by his comrades.

DISSOLVE TO:

227. F.S. ANGUSTIAS'S CAMP. DUSK.

The group is camped out as we saw in the previous sequence. Angustias is seated amongst the men, and they are talking:

VOICES

Ad-lib.

Modesto and the patrolmen enter the frame, carrying a platform made of branches upon which Efrén lies, covered with a blanket. He moans loudly. Güitlacoche sits next to Angustias, who says to the lawmen:

ANGUSTIAS

Get out of here . . .

Without answering, they leave the frame, carrying Efrén.

CUT TO:

228. M.S.

Of Angustias and Güitlacoche. She hasn't stopped laughing, watching as the lawmen walk into the distance.

Güitlacoche comments:

GÜITLACOCHÉ

Poor Picao! When it came down to it, I was actually feeling sorry for him. He always had such an appetite for women.

ANGUSTIAS

Exactly: "always had . . ."
(she laughs again.)

FADE OUT:

FADE IN:

229. M.L.S. OUTSKIRTS OF A TOWN. DUSK.

Angustias and her troops are on their way into town, most of them on horseback. They chat amongst themselves.

CUT TO:

230. F.S.

Of Angustias, Concho, and Güitlacoche on horseback. A bullet whizzes by. They stop and look all around.

CUT TO:

231. M.L.S.

Behind a stone wall, some crouching men fire more shots.

CUT TO:

232. F.S.

Of Angustias's people, who turn around, dismount, and go take cover behind rocks and trees.

CUT TO:

233. F.S.

Angustias, being helped down from her horse by Concho and Güitlacoche. They run to take cover behind some rocks.

CUT TO:

234. M.L.S.

Of the shooters behind the stone wall.

CUT TO:

235. M.L.S.

Of Angustias's people firing back.

CUT TO:

236. F.S.

Of Angustias's group. Concho and Güitlacoche crawl toward the stone wall with ten other men.

ANGUSTIAS

Surround them . . .

CUT TO:

237. L.S. (HIGH CAMERA ANGLE)

We see the two groups shooting, and, in the background, Concho and Güitlacoche crawling closer to the ones behind the stone wall.

CUT TO:

238. M.S.

Of la Negra watching Concho and Güitlacoche anxiously, then taking her pistol in both hands and shooting clumsily, closing her eyes.

CUT TO:

239. M.S.

Of Concho and Güitlacoche crouching down as they walk.

CUT TO:

240. M.S.

Of the group behind the stone wall shooting. In the background we see Concho and Güitlacoche coming closer with their men.

CUT TO:

241. F.S.

A group of la Negra's people shooting.

CUT TO:

242. M.S.

Of la Negra watching anxiously.

CUT TO:

243. F.S.

Of the stone wall group, just as Concho and his people fall upon them from behind. Güitlacoche hits the LEADER of the group on the head with the butt of his pistol. He is a well-dressed young blonde.

CUT TO:

244. M.L.S.

Angustias and her people stop shooting and run toward the stone wall, where Concho and Güitlacoche are fighting with the shooters.

CUT TO:

245. F.S.

Of Angustias reaching the stone wall. The men who arrive help to get ahold of the Engineer's group. Güitlacoche stands the Engineer up before Angustias, who look at the young man with surprise, and asks him:

ANGUSTIAS

(astonished)

Who told you to get involved in these things?

CUT TO:

246. F.S.

Of the engineer, who answers calmly:

ENGINEER

I'm just doing my duty!

247. F.S.

Of the Group.

ANGUSTIAS

You have no business here.

CONCHO

No, my Coronela, these are exactly the people we're fighting against. He's probably the administrator of some refinery or the foreman of a farm.

CUT TO:

248. M.S.

Of Angustias, who carefully observes first the engineer, then Concho and Güitlacoche, making a confused face, biting her lower lip. We hear the voice of Güitlacoche saying:

GÜITLACOCHÉ

If there were no guys like this, we wouldn't have to fight.

Angustias indicates her understanding and faces the engineer.

CUT TO:

249. F.S.

Of the whole group. Angustias says:

ANGUSTIAS

Ah! So you're one of the ones who have all the land that used to belong to the people Don Emiliano el de Anenecuilco and I are defending?

ENGINEER

I merely serve my master's interests.

CONCHO

That's even worse, my Coronela. These are the hands that the rich use to slap and push women into the arms of their masters. These fighting cocks must be court-martialed, my Coronela.

CUT TO:

250. M.S.

Of Angustias and Concho. Angustias asks, naturally:

ANGUSTIAS

And what's that?

CONCHO

It's when I and other officials shut us into a room just to decide what time we're going to let him have it. At your command, ma'am!

CUT TO:

251. M.S.

Angustias, still not understanding, replies:

ANGUSTIAS

Why beat around the bush? Güitlacoche can blow him away right here.

CUT TO:

252. F.S.

Of Concho.

CONCHO

(smiling)

No, my Coronela, it's better for us to advise him. That's what people do when they know how to get out of being

called murderers afterwards. Let's take the legal route with legal things.

CUT TO:

253. F.S.

Of the whole group. Not very convinced, Angustias agrees, saying:

ANGUSTIAS

OK, then, we'll do it that very respectable way. Go ahead and take the administrator with you!

They get back on their horses and walk toward the town, taking the engineer with them.

DISSOLVE TO:

254. M.L.S. EXT. MONTAGE SCENES OF ATTACKS ON TEPALTZINGO. NIGHT.

A group of revolutionaries break down the door of a store and form a MOB, with women and men from the town.

DISSOLVE TO:

255. M.L.S. INT. STORE. NIGHT.

The mobs of people entering the store begin to loot and pass out the merchandise.

DISSOLVE TO:

256. M.L.S. EXT. GRANARY SCENE.

Concho and some of the other troops passing out sacks of corn to the townspeople.

DISSOLVE TO:

257. INT. FOOD STORE. M.L.S.

Being looted by Angustias's troops.

DISSOLVE TO:

258. M.L.S. ANOTHER STORE

Which they enter in a mob as before. They grab the OWNER and take him prisoner. A TOWNSWOMAN comments:

WOMAN

He deserves it for being such a cheat and a cheapskate!
Many of us have lost everything because of his tricks.

MAN

¡Viva la Negra Angustias!

DISSOLVE TO:⁹

⁹ 259 is missing in the original screenplay.

260. F.S. ROOM IN THE COURTHOUSE. NIGHT.

Angustias is seated on a table. Güitlacoche enters, dressed in an elegant charro suit and carrying a bundle of clothing. Angustias watches him in surprise and says with a smile:

ANGUSTIAS

You sure look fancy, Güitlacoche!

GÜITLACOCHÉ

Look at it from all sides, it's perfect!

CUT TO:

261. F.S.

Of Güitlacoche, beaming with pride. He struts about and turns around to show Angustias the back of the suit, saying:

GÜITLACOCHÉ

Nice, right?

CUT TO:

262. F.S. DOLLY

Of Angustias getting down from the table and walking toward Güitlacoche, never taking her eyes off of him.

CUT TO:

263. F.S.

Of them both. Güitlacoche finishes turning around. Holding out the bundle he has in his hands, he says to Angustias, becoming bolder and moving closer:

GÜITLACOCHÉ

You'll look fancy too, I brought you a bunch of clothes
so you can make yourself pretty, with nice clothes
worthy of a lovely lady like yourself.

Angustias cuts him off with a furious scowl. Güitlacoche is awkward, his smile turning into a grimace; Angustias examines Güitlacoche's clothing again and finally makes up her mind, saying:

ANGUSTIAS

Take off that outfit, it's going to be your Coronela's suit.

Saying this, she snatches his sombrero and begins to look it over. Removing the image of Our Lord of Chalma, she hands it to him, saying:

ANGUSTIAS

This you can put on your own sombrero. For me, go
find a Virgen de Guadalupe.

Güitlacoche bows submissively, saying:

GÜITLACOCHÉ

Alright, my Coronela.

(he leaves)

DISSOLVE TO:

264. F.S. INT. ROOM IN THE TEPALTZINGO COURTHOUSE. NIGHT.

Angustias, dressed in the charro suit that Güitlacoche brought, is seated on the same table as before, with Concho nearby. A group of townspeople is filling up the little room. Angustias says to them:

ANGUSTIAS

The bola that is rolling today is crushing everything in its path, leaving it as flat as my hand; when it triumphs, then . . .

Just then she is interrupted by a beautiful blonde WOMAN (from the capital), who makes her way through the crowd over to the mulatta, saying:

ENG. WIFE

I have left my hiding place to come and speak with you, ma'am, woman to woman.

CUT TO:

265. F.S.

Of Angustias and the woman. She turns to face her, looks her up and down, and says perfectly calmly:

ANGUSTIAS

All these people are first, they've been waiting a long time.

CUT TO:

266. F.S.

Of the whole group.

ENG. WIFE

My case must be heard. You cannot permit such injustice, ma'am.

ANGUSTIAS

Injustice? What injustice? Out with it.

ENG. WIFE

What I have to say to you is for your ears only.

ANGUSTIAS

Why, on account of what? Everyone else here has spoken up loud and clear.

ENG. WIFE

Are you afraid of being alone with me, ma'am?

CUT TO:

267. M.S.

Of the two women. The mulatta looks the engineer's wife up and down and says with a smile:

ANGUSTIAS

Look at this one, she's got some fight in her!

The defiant girl looks at the Coronela, saying:

ENG. WIFE

If you mean to do justice, do it for everyone.

Angustias thinks it over for a few moments and then orders in a commanding voice:

ANGUSTIAS

Everyone out! This one and I are going to talk . . .

Woman to woman . . .

(she laughs)

CUT TO:

268. F.S. OF THE WHOLE ROOM.

Everyone leaves obediently. Angustias stands up when she sees that they are alone she says:

ANGUSTIAS

So what's going on?

ENG. WIFE

I'm here to ask you to spare his life.

CUT TO:

269. M.S.

Of the two women. Changing from defiance to begging, the woman continues:

ENG. WIFE

I know that by your orders, he will be shot at dawn . . .

He's everything to me.

ANGUSTIAS

(interrupting)

What?

CUT TO:

270. F.S.

Of the engineer's wife, who pleads:

ENG. WIFE

Promise me he won't be shot. If he fought against you, it was only so that I would not become a victim of the men under your command.

CUT TO:

271. M.S.

Of the two women. Angustias, confused, interrupts the woman, saying:

ANGUSTIAS

Slow it down, honey! First, tell me who you're talking about.

ENG. WIFE

The engineer you took prisoner this morning. His name is Ernesto Uribe.

ANGUSTIAS

Humph! He's already been sentenced, lady . . .

CUT TO:

272. M.S.

Of the two women, favoring the engineer's wife, who pleads:

ENG. WIFE

(Interrupting)

It's not possible, Coronela. Have you ever loved a man? No, surely not, and that is why you have such a hard heart.

(transition)

The Revolution is justice, but never murder. You can't start your career with blood on your hands.

CUT TO:

273. M.S.

Of the two women, favoring Angustias, who answers mockingly:

ANGUSTIAS

And what does the Revolution have to do with anything?
And why should I care about your husband?

ENG. WIFE

But I do care, because I love him.

CUT TO:

274. M.S.

Of Angustias, who looks at the woman with disgust, and says:

ANGUSTIAS

Women make me sick, I swear to God I don't understand
it. They're just like that yellow goat.

CUT TO:

275. F.S.

Of the two women. The girl falls to her knees and clings to Angustias's legs, as the
Coronela says:

ANGUSTIAS

I have only one thing to say; your husband will die
tomorrow at dawn.

ENG. WIFE

It can't be, Coronela, spit on me, kick me, and have me
hanged.

Angustias, trying to remove her:

ANGUSTIAS

Get yourself another one, because you haven't got this
one anymore.

CUT TO:

276. M.S.

The engineer's wife lets go of Angustias, curls up on the floor and cries, saying:

ENG. WIFE

You are making an orphan of an unborn child.

CUT TO:

277. M.S.

Of Angustias, who hears this and reacts, asking:

ANGUSTIAS

WHAT? An orphan, you say . . . ?

CUT TO:

278. F.S

Of the two women. Angustias paces about furiously, kicking at the ground. The woman is still on the ground, moaning softly. Suddenly, Angustias stops in front of her and says:

ANGUSTIAS

Unfortunately, that's going to save you both.

CUT TO:

279. M.S.

Of the engineer's wife, who has stopped crying and is looking at Angustias.

CUT TO:

280. M.S.

Of the two women. The engineer's wife stands up, goes to la Negra and tries to kiss her hand. Angustias pushes her away roughly and says:

ANGUSTIAS

I don't want you to thank me; go on, get out of here and take him with you.

(yelling)

Gütlacoche!

CUT TO:

281. F.S.

Of the whole room. Angustias goes back to pacing furiously. Gütlacoche enters, smiling, and says:

GÜITLACOCHÉ

At your service, my Coronela.

ANGUSTIAS

Listen, go and give this woman back her husband, the engineer! Tell Concho I said to give them a horse so they can get out of here before dawn. Understand?

DISSOLVE TO:

282. S.S. MONTAGE SCENES OF REVOLUTION. S.S.

Of revolutionary troops on horseback, galloping.

CUT TO:

283. M.S.

Of Angustias on horseback, shooting.

CUT TO:

284. S.S.

Of revolutionary troops crouching and shooting.

CUT TO:

285. F.S.

Of Angustias taking cover behind a tree and giving orders to Concho, who is next to her.

CUT TO:

286. S.S.

Of revolutionary infantry troops running and shooting.

CUT TO:

287. F.S.

Of Angustias on a galloping horse. Nearby are Concho and Güitlacoche.

CUT TO:

288. S.S. C.U.

Of men who run past the camera shouting.

CUT TO:

289. C.U.

Of Angustias, shouting:

ANGUSTIAS

¡Viva la Revolución, Viva Emiliano Zapata!

FADE OUT:

FADE IN:

290. STREET IN CUERNAVACA. EXT. DAY. L.S.

Angustias enters on horseback, leading her men. They are laughing and shouting triumphantly.

CUT TO:

291. M.L.S. REVOLUTIONARIES ENTERING THE CITY.

A wind band leads the way.

CUT TO:

292. DOOR TO ANGUSTIAS'S BARRACKS. DAY. M.L.S.

It is a large house in Cuernavaca. Angustias and her troops arrive and turn to go into the entryway.

CUT TO:

293. M.L.S. INT. BARRACKS COURTYARD. DAY.

Angustias and her troops reach the middle of the courtyard. The Coronela dismounts and orders her people:

ANGUSTIAS

Everybody dismount. You can have a good time, but don't get too carried away.

CUT TO:

294. DOLLY. F.S.

Concho, Angustias and Güitlacoche, who go toward the inside of the house, talking:



La coronela Angustias

ANGUSTIAS

So now we're here at the place they said is our barracks.
Let's take a look around and then go out to the street to
see what's going on.

GÜITLACOCHÉ

They say my General Emiliano Zapata is arriving today too.

CONCHO

Let's go see him, then.

CUT TO:

295. M.L.S.

Angustias and her two companions cross the courtyard again toward the exit, in the midst of the PEOPLE unsaddling their horses. We hear a few phrases alluding to their triumph in the capture of Cuernavaca.

DISSOLVE TO:

296. S.S.

Of REVOLUTIONARY FORCES entering a Cuernavaca street.

CUT TO:

297. F.S.

Of Angustias, Concho, and Güitlacoche, silent now as they look toward the middle of the street. They take off their hats respectfully.¹⁰

CUT TO:

299. F.S.

Of EMILIANO ZAPATA, who crosses on horseback in front of the camera.

CROWD SHOUTING:

¡Viva Emiliano Zapata! Land and Freedom!

CUT TO:

300. F.S.

Of a GROUP standing in a street shouting and cheering loudly.

CUT TO:

301. M.S.

Of Angustias, Concho, and Güitlacoche, putting their hats back on and shouting more "vivas".

FADE OUT:

¹⁰ Scene 298 is missing in the original screenplay.

FADE IN:

302. INT. JUANA FAUSTO'S TAVERN. NIGHT. C.S.

A man's dirty hands playing "El Elemento Sano" ("The Healthy Element") on the piano.

CUT TO:

303. PANNING TO THE ROOM.

It is a large room, teeming with COUPLES made up of dirty, hairy, dusty, sinister looking, heavily armed men, and women plastered in makeup.

CUT TO:

304. C.U.

Of the dancers' feet crossing in front of the camera; barefoot, in huaraches, new shoes, and very old shoes.

CUT TO:

305. M.L.S.

PANNING to the room, which has gilded mirrors on the walls, white wooden tables where numerous groups of revolutionaries sit; a white wooden bar, where a BARTENDER serves drinks that are transported by a fat and effeminate waiter called "BICICLETO",¹¹ who comments:

BICICLETO:

Oh my goodness! These darned zapatistas are so very rough!

CUT TO:

306. DOLLY.

The camera moves through the couples until it reaches a table where several GENERALS are sitting with la Negra Angustias. They are all rather drunk, and as they talk, la Negra listens, looking bored and smoking a huge cigar.

CUT TO:

307. F.S.

Of the whole group. One of them boasts:

1st REVOLUTIONARY

It's not that I enjoy drinking, but there's a reason I'm in command of these drunkards from the Coast . . .

2nd REV.

That's nothing, compared to what I did. The bastards had taken to hanging the peons and whipping them, and they

¹¹ His name is slang that means "bisexual."

started in on me, but I killed the foreman and one day the poor man woke up to a machete blow splitting his gourd in two . . .

(laughs)

When each one speaks, he turns to see how la Negra will react, but she keeps on looking bored.

CUT TO:

308. F.S.

Of the whole group.

3rd REV.

I'm not sleeping on a bed of roses myself. I went to Tetela del Río with some goods to sell at the market, I had a woman from Guadalajara with me . . .

CUT TO:

309. M.S.

Of la Negra drinking a large glass of mezcal. She wipes her mouth with the back of her hand and goes back to smoking her cigar with an annoyed look, listening to the one who's talking:

3rd REV.

a fine woman, no offense to present company, and the cacique's son started to pick a fight with me. We didn't talk much, two shots rang out and one of the fighters fell dead . . .

CUT TO:

310. M.S.

Of the third revolutionary, who continues:

3rd REV.

that wasn't me, twenty cops jumped on me and, honestly, I don't know how many I laid out; because I'm a really good shot.

CUT TO:

311. F.S.

Of the whole group.

1st REV.

You've got to prove that, bro . . .

3rd REV.

I will prove it, yes sir, here are twenty pesos that say I can do it.

1st REV.

Go ahead, the Coronelita can judge.

They take out some bills and leave them on the table. 3rd Rev. takes out his pistol and points, saying:

3rd REV.

My target is that little light bulb that's shining over the bartender's head.

CUT TO:

312. M.L.S.

Of the room. The couples are still dancing when the third revolutionary shoots, breaking the light bulb as he said he would. The couples stop dancing and most of the men draw their pistols. The DANCEHALL MADAM goes over to la Negra's table, shouting:



Angustias at the tavern with her boys

JUANA:

It's nothing, guys! These boys were just stretching their fingers. Let the music play.

The music starts up again and everyone goes back to dancing.

CUT TO:

313. F.S.

Of Angustias's table. The first revolutionary prepares his pistol, aiming as he says:

1st REV.

My target is that whore standing over there in front of the piano.

ANGUSTIAS

Looks to me like a really big target. Shoot at her, but don't kill her.

CUT TO:

314. F.S.

Of a woman standing next to the piano.

CUT TO:

315. M.S.

Of the third revolutionary shooting.

CUT TO:

316. M.S.

The woman's feet, to see the heels of her shoes shattering.

CUT TO:

317. F.S.

Of the whole room. At Angustias's table they roar with laughter, celebrating the hit. The couples stop dancing and again draw their pistols, and the woman who was shot screams in terror, running to take cover behind the bar.

CUT TO:

318. F.S.

Of Angustias's table. Juana Fausto comes over to them.

JUANA FAUSTO:

That's enough, boys!

3rd REV:

We're just having some fun.

JUANA FAUSTO:

Yeah, but that's not the way, honey, just see how happy you'll be listening to some classical music.

She turns toward the piano player and yells:

JUANA FAUSTO:

Let's see, professor, play "Cuando el amor muere"¹² for my generals here.

CUT TO:

319. M.L.S.

Of the whole room. The professor goes back to banging on the piano and some couples sit down while others start to dance again. Some distrustful-looking men leave their pistols out and keep an eye on la Negra's group.

CUT TO:

320. F.S.

Of Angustias's table.

3rd REV.

Well, Coronelita, you be the judge, that money has to go to one of the two, it's up to you . . .

Angustias yawns with boredom in her seat, straightens, takes the money from the table, and says lazily:

ANGUSTIAS

One of the two?

The men look at her in surprise. Angustias turns to Güitlacoche.

CUT TO:

321. M.S.

Angustias hands the money to Güitlacoche, who looks at her. She downs the rest of her drink, lights up a new cigar and crosses her legs, saying:

ANGUSTIAS

Look, Güitlacoche, go over to that whore and tell her these sharpshooters are giving her forty pesos so she can go buy herself a nice pair of shoes.

CUT TO:

322. F.S.

Of the group. They burst out laughing and Juana Fausto yells:

¹² ("When Love Dies")

JUANA FAUSTO

And so she can get her panties washed!

Bicicleto enters with a bottle and refills their glasses.

CUT TO:

323. M.S.

Of Angustias and Güitlacoche.

GÜITLACOCHÉ

But my Coronela, I can't believe you would side with the whores.

ANGUSTIAS

Shut up and pay her! They deserve more respect than any other woman; they make their money putting up with vermin and brutality. Pay her, Güitlacoche!

CUT TO:

324. F.S.

Of the whole table. They all laugh. Güitlacoche, money in hand, leaves the frame. Bicicleto, pouring drinks, comments:

BICICLETO

What a shame that the manliest one is a woman!

DISSOLVE TO:

325. F.S. COURTYARD, LA NEGRA'S BARRACKS. DAY.

La Negra reclines in a hammock hanging between two pillars, surrounded by her inner circle, Güitlacoche, Concho and the Cruces. La Negra rocks in the hammock with her eyes closed.

CONCHO

It's the same fighting here in the revolution, as it would be there, fighting the cold and hunger.

ANGUSTIAS

(without opening her eyes, still rocking)

You're right, Concho, if they drive the bosses out, we'll go to Rial de Ánimas and keep fighting there until the world gets set right.

GÜITLACOCHÉ

Of course, we'll head for the hills. That land can be conquered.

1st CRUZ

Well, we're not going back to Rial de Ánimas until we can bring Dad the hide of a Muñoz.

CUT TO:

326. M.S.

Of Concho.

CONCHO

Well, we'll keep fighting wherever, nobody's going to be able to stop this bola now that it's rolling, crushing whoever's in its way.

CUT TO:

327. F.S.

Of the whole group. La negra keeps on rocking herself in her hammock and straightens when she suddenly hears:

ENRIQUE P.G.

Good afternoon. Taking a siesta?

A MAN from the capital, dressed in a drab, ostensibly revolutionary uniform, approaches the group. La Negra and her people look at him with hostility, but taking no notice of the silent welcome, he says:

ENRIQUE P.G.

I was listening to your complaints and I think I have the way to satisfy you . . .

CUT TO:

328. F.S.

Of Enrique, who continues:

ENRIQUE P.G.

The process, although inverted, is identical to the one followed in the French Revolution . . .

CUT TO:

329. F.S.

Of Angustias who has sat up in the hammock, looking at Pérez Gómez, but when she doesn't understand what he's saying, she lies back down lazily.

ENRIQUE P.G.

Collective action must be taken according to scientific procedures . . .

CUT TO:

330. F.S.

Of Concho, who laughs sarcastically as he listens to the intruder:

ENRIQUE P.G.

and following strict techniques . . .

CUT TO:

331. F.S.

Of the whole group. In the middle is Pérez Gómez, making his speech:

ENRIQUE P.G.

First and foremost, we must always be alert and never neglect . . .

332. F.S.

Of the whole group. Bored, la Negra stands up, saying:

ANGUSTIAS

(interrupting)

Very true, Concho, we must sleep with one eye open and while this gentleman finishes his speech, let's go get some ice cream. Come on, let's go.

And without waiting for an answer, Concho, Güitlacoche, and two Cruces get up and follow her out of the frame. Perplexed, Enrique Pérez Gómez isn't sure what to do.

CUT TO:

333. M.S.

Of Enrique Pérez Gómez, who says contemptuously:

ENRIQUE

I never fooled myself into thinking that I could persuade audiences like the present one, but I will continue in my endeavor until I succeed in making your revolution decent.

As he finishes saying this, he leaves the frame. We hear laughter from the men.

CUT TO:

334. M.L.S. EXT. CUERNAVACA STREET. DAY.

Coming towards us from down the street, we see Angustias and her four companions. They arrive at a corner, where a man is finishing up posting a notice on a wall. They stop to watch him work.

CUT TO:

335. F.S.

Of the group stopped in front of the notice just posted by the man, who also has remained there to examine his work. A determined Angustias stops, contemplates the paper for a while, and then turns to the man who posted it and says:

ANGUSTIAS

What the heck does that say?

MAN

Revolution stuff.

GÜITLACOCHÉ

But what kind of stuff . . .

CUT TO:

336. C.U.

Of Angustias, who is looking at the paper in amazement, trying to decipher what it says. She asks:

ANGUSTIAS

You mean that's all it says on this great big paper?

CUT TO:

337. F.S.

Of the whole group. Some men have been coming closer, looking at la Negra and the paper. The man who posted it says:

MAN

For your information, Sub-lieutenant Rico gave me fifty pesos to post the papers, and this was the last one. Not bad, right?

They all continue to contemplate the paper sadly, when a general enters the frame. When they see him, Angustias and her people stand at attention, making room for him in front of the notice. The new arrival smoothes his mustache, spits, takes the place that had been occupied by la negra, and looks the notice over. Everyone is silent.

CUT TO:

338. M.S.

Of the general, Angustias, and Güitlacoche. The last two are watching the general as he contemplates the notice amidst a suspenseful silence. Suddenly the general turns to la Negra and says to her in an arrogant tone:

GENERAL:

Well, how long do I have to wait for someone to read what this says?

Angustias and Güitlacoche hang their heads and exit the frame dejectedly.

CUT TO:

339. F.S. DOLLY.

Angustias's people leave the group and follow along behind her. They walk in front of the camera, which moves backwards. They walk in silence; la Negra reacts and talks as though to herself:

ANGUSTIAS

You've got to know to be in the know, that dandy who gave us the speech was right.

GÜITLACOCHÉ

At the end of the day, nothing good has ever come written on paper. Just orders or reprimands. Where I come from, when they posted something on the wall, people ran for the hills, because they knew the government was going to call up the draft.

CUT TO:

340. M.S.

La Negra stops, turns to Güitlacoche, and says:

ANGUSTIAS

Listen, Captain, tomorrow I want you to bring me a teacher to teach me how to read.

DISSOLVE TO:

341. F.S. INT. LARGE ROOM IN THE BARRACKS. DAY.

In the room are hammocks and sawhorses with saddles. Hanging on the walls: spurs, bits, and sombreros. It is noticeably dirty, and everything is in a mess. At the back of the room, up against the wall is a white wood table, with crates around it that serve as seats for MANUEL DE LA REGUERA Y PÉREZ CACHO and his ELDERLY MOTHER. He is a young blonde, visibly timid, good looking, neatly dressed, a bit exaggerated; the little old woman looks like a grand lady, with very white hair, dressed all in black, with a high collar and black shawl; they look around nervously. Angustias enters from one side of the camera, dressed in her usual black charro outfit and smoking a huge cigar. The camera follows her as she walks over to the two visitors, who stand up, saying:

ALL

Good morning!

CUT TO:

342. M.S.

Of Manuel, his mother, and Angustias. As Angustias joins them, she looks them over with a certain insolence. Manuel turns his hat around in his hands quickly. There is

an awkward silence. Seeing that he can't bring himself to speak, the old lady timidly begins to say:

LITTLE OLD LADY

We've been told that you are looking for a professor, ma'am; here is my son, who is highly skilled in the science of teaching.

CUT TO:

343. M.S.

Of Manuel, who murmurs, almost in a whisper:

MANUEL

At your service, madam, Manuel de la Reguera y Pérez Cacho.

CUT TO:

344. M.S.

Of Angustias, looking him up and down, then asking seriously:

ANGUSTIAS

OK, but do you know how to read?

CUT TO:

345. M.S.

Of Manuel and his mother. He chokes, can't answer, and looks downward. His mother answers for him:

LITTLE OLD LADY

Yes, of course, and he is an expert in the art of teaching how to do so.

CUT TO:

346. F.S.

Of the three. Angustias looks at the young man in amazement. Feeling la Negra's gaze, he grows more and more shy. After a moment, she says:

ANGUSTIAS

Well, if the young man decides to teach me, I'll consider myself well served . . .

(enthusiastic)

I want to know how to read all kinds of papers, big ones and little ones, and write letters too. Can we start right away?

CUT TO:

347. M.S.

Of Manuel and the little old lady. She smiles at the enthusiasm with which la negra has spoken, and replies:

LITTLE OLD LADY

If you would like, tomorrow, because my son needs to
bring his books . . .

CUT TO:

348. F.S.

Of the three. Angustias laughs joyfully and, extending her hand to Manuel, says to him as they part:

ANGUSTIAS

Alright, tomorrow then, I'll expect you at ten.

DISSOLVE TO:

349. F.S. DAY. MONTAGE SCENES. ANGUSTIAS'S BARRACKS. INT.

At the cluttered table in the large room, Manuel de la Reguera sits with an open book, and spells a word. Seated opposite him, Angustias points at the word in the book that the professor spells and repeats it with him in unison.

DISSOLVE TO:

350. F.S. INT. DAY.

The same table (now cleared of the clutter), at which Professor De la Reguera is seated. Opposite him, Angustias leans over her book and spells a word, with noticeably greater ease than in the previous scene.

DISSOLVE TO:

351. F.S. INT. DAY.

De la Reguera and Angustias are seated opposite one another at the table. Angustias sounds out a word.

DISSOLVE TO:

352. F.S. DOLLY. INT. DAY.

De la Reguera and Angustias seated as in previous scenes. She reads a sentence slowly, and when she finishes, she laughs joyfully and turns to see the approval on his face.

MANUEL

You've progressed more quickly than I thought you would.

ANGUSTIAS

(happy)

You think?

There is a silence, then suddenly Manuel blurts out:

MANUEL

Angustias, aren't you scared to be mixed up in this revolutionary labyrinth? That job isn't suited to women. Leave it to the men to set the world right.

CUT TO:

353, M.S.

Of Angustias.

ANGUSTIAS

Oh, Don Manolo! If they do it themselves, they'll do it to their liking and we'll end up with things just the same as they are now. Who else got us into this mess?

CUT TO:

354. M.S.

Of Manuel, asking contemptuously:

MANUEL

(contemptuous)

So you think that women have the formula for fixing the world?

CUT TO:

355. M.S.

Of the two. ANGUSTIAS responds:

ANGUSTIAS

Well, I don't know! But I think that the day women have the same power as men, there will be more people in the world who can think.

Manuel de la Reguera stands up, laughing, picks up his papers, and gets ready to leave, saying:

MANUEL

(jokingly)

Well, then, I hope you fix it soon . . . See you tomorrow, Angustias.

ANGUSTIAS

See you tomorrow, Don Manuelito.

Manuel de la Reguera leaves. Angustias picks up her book and proudly reels off the sentence she read earlier, laughs, looks at the book for a while, and stands up, shouting:

ANGUSTIAS

Gütlacoche! I'll buy you all a drink to celebrate that
now I know how to read.

DISSOLVE TO:

356. F.S LARGE ROOM IN THE BARRACKS. DAY.

Manuel de la Reguera, seated alone at the table, looking annoyed, takes out his watch, looks at it, puts it back, and stands up and begins to pick up his books. He walks toward the door, and just as he is about to reach it, Angustias enters holding on to the shoulders of Gütlacoche and Concho on either side of her. All three are ferociously drunk. They stop in front of the professor and la Negra tries to hold herself up, letting go of her two companions. Nearly falling on Manuel, who watches in horror, she greets him using the affectionate diminutive of his name:

ANGUSTIAS

Good morning, Don Manuelito!

CUT TO:

357. M.S.

Of the two. Angustias reeling in front of Manuel de la Reguera, who says reproachfully:

MANUEL

What is this, Angustias? Alcohol is an antisocial vice.

Hearing the reprimand, Angustias becomes serious, and waving her hand in his face, she says to Manuel, who grows intimidated:

ANGUSTIAS

I pay you to teach me to read, not to give sermons. You
do your job and don't butt in to other people's lives if you
don't want me to kick you to the curb.

CUT TO:

358. F.S.

Of the whole group. Manuel de la Reguera, frightened by la negra's attack, puts on his hat and flees the room. Concho and Gütlacoche roar with laughter. Angustias is still furious, grumbling under her breath. Gütlacoche takes a bottle out of his sack. Holding it out to la Negra, he says:

GÜTLACOCHE

Don't mind him, my coronela, come on, and drink to the
health of the spelling book.

Angustias snatches the bottle and downs a good part of the contents. Concho and Gütlacoche keep laughing.

DISSOLVE TO:¹³

¹³ 359 and 360 are missing in the original screenplay.

361. F.S. DOLLY .

Through the door appears¹⁴ Manuel de la Reguera with an insolent air, walking out of the frame.

CUT TO:

362. F.S. DOLLY.

Angustias stands up and goes to meet Manuel de la Reguera. As she approaches him, she says, embarrassed:

ANGUSTIAS

Please forget about yesterday . . . It's just that when it comes right down to it, us poor folk don't know about manners . . .

MANUEL

(mockingly)

Think nothing of it . . . it was to be expected . . .

Angustias removes her sombrero and sits demurely across from him, as he instructs, opening the book:

MANUEL

Let's see, open to page twenty and read out loud.

Angustias begins to read.

DISSOLVE TO:

363. DOLLY FROM M.C. TO F.

Angustias painstakingly writes a word on her slate. When she finishes, she straightens and hands it to Manuel, who is sitting across from her. He examines what she has written and says:

MANUEL

Your hand is not docile enough to make the strokes.

He gets up, takes the slate, puts it in front of Angustias and stands behind her, saying:

MANUEL

Alright, Angustias, I'll hold your hand and we'll draw some of the letters together.

CUT TO:

364. M.S.

Of Angustias and Manuel de la Reguera. He is leaning over behind her, moving his face closer to hers in order to look over her shoulder. Taking her hand, he guides it over the slate, drawing some letters, saying:

¹⁴ Here, a word is erased in the original text. It reads: "Por la puerta aparece el . . . [illegible] de Manuel de la Reguera."



Angustias falling in love with Manuel as he teaches her to read and write

MANUEL

That's it, gentle with the upstrokes, put some energy into the down strokes, that's the way, relax your hand.

CUT TO:

365. M.C.U.

Of Angustias, looking flustered by having Manuel's face so close to her.

CUT TO:

366. F.S.

Of the two. He lets go, straightens back up, and says:

MANUEL

Now try it on your own.

Angustias wipes her forehead with the back of her hand, and leaning over awkwardly as far as she can, she writes by herself, then stops and brings both hands up to cover her face. He looks at her strangely and says:

MANUEL

Very well, we'll continue tomorrow.

He takes out his watch, looks at it, and begins to gather up his papers. Angustias remains motionless with her hands covering her face.

DISSOLVE TO:

367. F.S. INT. STUDY ROOM. DAY.

Angustias is seated at her place at the table. She is dressed in women's clothing, her hair pulled back in a large bun, The CAMERA PANS to the room to see that it is clean and neat; on top of the table is an enormous vase of wildflowers.

CUT TO:

368. F.S.

Of Manuel de la Reguera, who enters the room. When he looks over to where Angustias ostensibly is, he stops short and looks at her in astonishment.

CUT TO:

369. F.S.

In the foreground, Manuel with his back to the camera. In the background, Angustias gets up to see him in and smiles at him in quite a feminine way. He walks toward her, sits at his place, and says:

MANUEL

Very well, let's begin . . .

Angustias hands him her slate, on which she has written "Manolo," a familiar nickname.

CUT TO:

370. M.S.

Of Manuel, who looks at the slate and turns with amazement to look at the mulatta.

CUT TO:

371. C.S.

Of the slate filled with the word "Manolo."

CUT TO:

372. M.C.U.

Of Angustias smiling, her face radiant with happiness.

CUT TO:

373. M.S.

Of the two. Manuel shrinks into his seat and says in a scarcely audible voice:

MANUEL

Not half bad . . .

Angustias takes her book, opens it before her, and begins to read. A voice interrupts, saying:

VOICE (O.S.)

Colonel Angustias Farrera, by order of my General.

CUT TO:

374. F.S.

Angustias gets up, startled, as a soldier enters the frame and approaches, stands at attention, then says:

SOLDIER

You are to appear tomorrow at the hospital.

DISSOLVE TO:

375. DOLLY IN F.S. INT. FIELD HOSPITAL. DAY.

Dressed in her charro suit again, Angustias walks through a small hospital room accompanied by a young doctor who is telling her:

DOCTOR

Two injured patients were brought in yesterday after the skirmish at the city gate. They were the only survivors, the other nine were killed, and yesterday one of them, who says he serves under you, finished off his comrade. He doesn't want to give his name.

At that moment, they stop in front of a bed. Angustias smiles and says:

ANGUSTIAS

Why, Melesio Cruz.

CUT TO:

376. F.S.

The injured man is lying in bed and sits up with a smile when he hears la negra.¹⁵ The doctor goes over to him and takes his pulse. Angustias stops next to the patient and says:

ANGUSTIAS

Who'd you kill?

MELESIO

Patricio Muñoz, the oldest Muñoz.

DOCTOR

Why did you finish him off?

¹⁵ Here there are two illegible lines in the original screenplay.

MELESIO

That's life, sir, he let his guard down.

CUT TO:

377. M.S.

Of Angustias and Melesio. He says to la Negra:

MELESIO

That's it, my Coronela . . . I'm the only one left to bring the news to the old man.

ANGUSTIAS

So there are no more Muñoces left.

CUT TO:

378. F.S.

Of the three.

MELESIO

No, boss, no such luck. That one lying over there even had grandchildren, just like my brother Pedro . . . Too bad I can't carry the dead man's hide to give to my dad.

Angustias laughs at what Melesio just said; the doctor looks at them, horrified.

DISSOLVE TO:

379. F.S. COURTYARD OF THE BARRACKS.

As Angustias enters the courtyard, a boy goes up to meet her and says:

BOY

Please excuse Don Manuel for not being able to come today, because his mother died during the night.

Angustias stops short when she hears the last part. She is quiet for a moment and then says:

ANGUSTIAS

Take me to their house.

BOY

Yes, my Coronela.

DISSOLVE:

380. M.L.S. EXT. DOOR TO MANUEL DE LA REGUERA'S HOUSE. DAY.

The gate is open and a few onlookers watch as four men bring a white wooden coffin out of the house and walk down the street; they are followed by an elderly female servant,

Manuel de la Reguera, and la Negra Angustias in her colonel uniform. The camera PANS to see the funeral procession go down the street until it is no longer visible.

DISSOLVE TO:

381. M.L.S. EXT. STREET. DUSK.

Returning on the same street the casket went down, we see Manuel de la Reguera, who is leaning on Angustias as they both walk slowly toward the camera.

CUT TO:

382. F.S. DOLLY

The camera moves backward in front of Angustias and Manuel, who is leaning on her as they walk. Crying, he murmurs:

MANUEL

She's left me all alone! All alone in life, with no one to look after me, all alone . . .

Angustias stops and looks at him, saying brusquely:

ANGUSTIAS

What do you mean, all alone? What about me?

Manuel looks at her and then starts crying again. They walk toward the door of Manuel's house, and when they reach it they stop.

CUT TO:

383. M.S.

Of the two. At the door to the house, an uneasy Angustias says awkwardly to Manuel:

ANGUSTIAS

Like I said, I won't be the same as your mom, but I love you, and I've offered . . .

MANUEL

(interrupting her, hypocritical)

Angustias, you've got to understand that I'd have to pay you for your help in some way . . .

CUT TO:

384. M.C.U.

Of Angustias, lowering her head and murmuring in a scarcely audible voice:

ANGUSTIAS

I have my land, back in Mesa del Aire. We could tend to it and besides, I . . . , well, I'm a Coronela.

CUT TO:

385. M.S.

Of the two. Manuel brings his handkerchief up to his eyes and remains silent for a moment, his face covered. Angustias keeps her head down, not daring to look at him. He begins to speak, at first with his face still covered, but when he says the last words, he straightens and looks fixedly at the mulatta:

MANUEL

That would be impossible . . . I mean, I couldn't do that because . . . my family name has class. It couldn't be associated with yours.

CUT TO:

386. M.C.U.

Of Manuel, who continues, looking at the mulatta:

MANUEL

In other words, my union with you would be considered . . .

CUT TO:

387. C.U.

Of Angustias, over which we hear Manuel's last words:

MANUEL

. . . not a marriage, but an absurd cross.

CUT TO:

388. M.S.

Of the two. When Angustias hears these words, she lowers her head. There is a moment of silence between them, and then Manuel says:

MANUEL

Do you understand why it would be impossible?

Without a word, her head lowered, Angustias walks out of the frame. Manuel de la Reguera brings his handkerchief back up to his eyes, starts to cry again, and goes into his house.

CUT TO:

389. DOLLY. M.S.

Of Angustias, walking slowly without looking up.

CUT TO:

390. F.S.

Of Angustias walking down the sidewalk. When she gets near a doorway, she moves closer to the wall and stops walking.

CUT TO:

391. M.S.

THE CAMERA CONTINUES PANNING to Angustias, who slides down the wall, falling back into a seated position in the doorway.

CUT TO:

392. C.U.

Of Angustias, who raises her head with an outraged and sad look on her face. Suddenly she breaks out in loud sobs.

CUT TO:

393. F.S.

Angustias in the doorway, sobbing uncontrollably. Suddenly people on foot and on horseback begin to run by.

VOICES OF PEOPLE RUNNING AWAY

CUT TO:

394. M.S.

Of Angustias, still in the doorway crying, not realizing what is going on around her. We hear the voices and footsteps of the passersby. One voice stands out over the others, yelling:

CONCHO

We've been looking for you, my Coronela, come on.

CUT TO:

395. F.S.

Angustias straightens up to see the speaker. It's Concho, riding his horse down the sidewalk next to la negra. He continues to yell:

CONCHO

The federales are right on our heels.

ANGUSTIAS

(hoarsely)

No, I'm staying here.

CONCHO

If they catch you, they'll kill you, boss.

Just then another one of Angustias's men stops next to them.

ANGUSTIAS

Let them kill me, then. I'm staying here.

MAN

It's just as well, ever since she took up reading and started wearing perfume, she hasn't been good for a damn thing. Let's go! Doña Angustias can just stay here.

CONCHO

Think it over, my Coronela. We'll be waiting for you in El Jilguero.

The two men leave the frame and Angustias is left in a daze, sitting in the doorway. People on the run continue to pass by.

CUT TO:

396. F.S. DOLLY

Angustias stands up and begins to walk slowly in the opposite direction of the fleeing crowd, which often bumps into her. Suddenly, Güitlacoche stops next to her on horseback. He has a woman with him. He shouts:

GÜITLACOCHÉ

Goodbye, my Coronela! How's the spelling book? This is my girl, Lupe Luna, it's official now. We're heading for the hills.

Without waiting for a response, they run off. La negra continues slowly on her way.

CUT TO:

397. M.L.S. COURTYARD OF LA NEGRA ANGUSTIAS'S BARRACKS.

Angustias enters, walking in a daze. She stops at the courtyard and looks it over. THE CAMERA PANS to see the deserted courtyard.

398. F.S.

Angustias walks across the courtyard. When she reaches the middle, Melesio Cruz enters on horseback, leading la Negra's horse by its halter. He dismounts and walks over to her.

CUT TO:

399. F.S.

Of Melesio and la Negra. He says rapidly:

MELESIO

My Coronela! I got out of the hospital. Güitlacoche told me you were left all alone; I volunteered to give you a hand, I've been looking for you . . . I brought your horse, and your twelve-shot carbine is in the saddle.

CUT TO:

400. F.S.

Of the two. Angustias has responded and is almost smiling as she listens to what Melesio is telling her:

MELESIO

I've got to run, some police are after me . . .

He mounts his horse and shouts:

MELESIO

Goodbye, my Coronela, I'll be waiting for you in the mountains.

He leaves the frame. Angustias quickly goes to her horse, takes the cartridge belts and crisscrosses them over her chest, holsters her .41, mounts her horse, and races across the courtyard.

CUT TO:

401. M.L.S. EXT. A STREET IN CUERNAVACA. NIGHT.

Angustias runs up the street on horseback. Close to the camera there is a cantina. As Angustias passes it she stops, directs her horse onto the sidewalk, and shouts without dismounting:

ANGUSTIAS

Bring me a bottle of brandy!

CUT TO:

402. F.S

Angustias dismounts and adjusts her horse's cinch. A BOY comes out of the cantina and hands la Negra a bottle of brandy. She tosses some coins, which the boy picks up, yelling jubilantly:

BOY

¡Que viva la coronela Angustias Farrera!

CUT TO:

403. M.S.

Angustias takes a drink of the contents of the bottle. Turning to the boy, who is still picking up the money, she says:

ANGUSTIAS

Bring me another, right away.

She wipes her mouth with the back of her hand and smashes the empty bottle to the ground.

DISSOLVE TO:

404. M.L.S. EXT. CUERNAVACA STREET. NIGHT.

A few WOMEN are sitting at the edge of the sidewalk. One is selling coffee, another has a pot with something to eat, and the third has a basket of tortillas. They chat amongst themselves. Angustias enters the frame on foot, leading her horse. As she stumbles along, one of the women sees her and comments:

1st WOMAN

The coronela sure is drunk! Too bad the only manly thing about her are her pants.

2nd WOMAN*(laughing)*

Otherwise I would let her kidnap me.

Hearing this, la Negra stops short.

CUT TO:

405. F.S.

Of Angustias, who looks dumbfounded and echoes back:

ANGUSTIAS

Let her kidnap me . . . !

After a brief thoughtful pause, she laughs and resolutely heads toward her horse.

CUT TO:

406. M.L.S.

Angustias opposite the watching vendors. In spite of her drunkenness, she mounts nimbly and runs out of the frame.

CUT TO:

407. F.S. DOOR TO MANUEL DE LA REGUERA'S HOUSE. NIGHT.

Angustias enters on horseback. As she reaches the front door, she opens it without dismounting and enters the house.

CUT TO:

408. F.S. COURTYARD OF MANUEL DE LA REGUERA'S HOUSE. NIGHT.

Angustias comes in like a whirlwind, astride her horse. She knocks over some flowerpots as she goes, yelling:

ANGUSTIAS

Manolo! Where the hell are you?

Hearing the commotion, Manuel de la Reguera and the elderly servant woman come out. When Angustias sees him, she dismounts, takes up her pistol and walks over to him.

CUT TO:

409. F.S.

Of the three. Scared stiff, Manuel says:

MANUEL

But, Angustias?!!!

Angustias commands hoarsely, pointing her pistol at him:

ANGUSTIAS

Get into the saddle, blondie! Hop to it if you don't want me to put you out of your misery here and now.

MANUEL

What for?

CUT TO:

410. M.S.

Of Angustias. Still brandishing her pistol, she yells furiously:

ANGUSTIAS

I said get up there this minute! The federales are coming in through the checkpoint and I don't want them to catch me. Get up there or I'll kill you!

CUT TO:

411. M.S.

Of Manuel de la Reguera, looking horrified, beginning to walk toward the horse.

CUT TO:

412. F.S.

Of the whole group. Manuel clumsily gets up onto the horse, and then Angustias puts away her pistol and easily jumps up to ride behind him. She takes the reins and leaves the house. The old servant is petrified. As she watches them leave, she shouts and runs after them:

SERVANT WOMAN

She's taking him away! He's being kidnapped!

DISSOLVE TO:

413. M.L.S. EXT. COUNTRYSIDE. DAY.

Coming down the road we see Angustias riding on the rump of the horse with Manuel de la Reguera in the saddle. They race across in front of the camera and out of the frame.

CUT TO:

414. F.S.

Angustias and Manuel galloping down the road until they fade into the distance.

DISSOLVE TO:

415. F.S. EXT. A STREAM. DUSK.

Angustias and Manuel de la Reguera approaching on horseback. As they reach the stream, they stop. Angustias dismounts and helps the teacher down, loosens the horse's cinch and brings it over to drink. Manuel de la Reguera flops down next to the water and drinks from the palm of his hand. Angustias goes over to him, drops to the ground, and sticks her face in the stream.

CUT TO:

416. M.S.

Of Angustias drinking from the stream in big gulps.

CUT TO:

417. M.S.

Of Manuel de la Reguera drinking from the palm of his hand.

CUT TO:

418. M.S.

Of the two. Angustias straightens, and laughs to see what a hard time the professor is having getting a drink. He interrupts his efforts and looks uncomfortable to be around the woman, then asks:

MANUEL

Would you like to explain why you've done this,
Angustias?

ANGUSTIAS

Why, so you wouldn't be left all alone . . . you yourself
told me that you had no one to protect you or help you.

CUT TO:

419. M.S.

Of Manuel.

MANUEL

So you no longer hope for you and I to . . . be married?

CUT TO:

420. M.S.

Of Angustias.

ANGUSTIAS

No . . . that would be just like you said: an absurd . . .

CUT TO:

421. M.S.

Of the two. Manuel, his head lowered, listens to la Negra:

ANGUSTIAS

Besides, men disgust me. I only decided to bring you with me so you can keep teaching me your letters.

CUT TO:

422. M.S.

Of Angustias, who says:

ANGUSTIAS

We'll be in Mesa del Aire, my home, for a few days—I want to see my father again. After that, we'll join back up with my people in El Jilguero.

FADE OUT:

FADE IN:

423. F.S. ZAPATISTA CAMP. NIGHT.

Seated around a fire, playing cards, are a group of men including Concho, Güitlacoche, and Melesio Cruz. They are playing albures, betting not with money but with objects that they pass back and forth. Concho just lost a pistol; he stands up, and so do Güitlacoche, Melesio, and another person. They leave the frame.

CUT TO:

424. F.S.

Of the four men. Melesio comments:

MELESIO

We've been here for fifteen days now and the Coronela still hasn't arrived. Maybe something happened to her.

MAN

Well, I heard she took the little professor back to her land and married him.

GÜITLACOCHÉ

(laughing)

After putting on airs for so long, she remembered she was a girl.

CUT TO:

425. M.S.

Of the four men. Concho has taken a notice out of his pack and looks it up and down while saying:

CONCHO

We all have to admit, the mulatta is the boss. I mean, she even learned how to read, and if she was here we would've found out what this paper says by now.

CUT TO:

426. M.S.

Of the men coming over to Concho, examining the paper. Güitlacoche says:

GÜITLACOCHÉ

There are lots of those papers around. Let's go see Liandro. He knows his letters too.

Without waiting for an answer, he takes the paper out of Concho's hands and leaves the frame. The others follow.

CUT TO:

427. F.S.

Of a group at the camp. A group of six men is sitting in a circle talking, when Concho, Güitlacoche, and Melesio enter. Güitlacoche goes up to one of them and says:

GÜITLACOCHÉ

Liandro, my friend, what does this paper say?

Leandro takes the paper and begins to read.

LEANDRO

"The revolutionaries are invited to surrender to the supreme Government."

CUT TO:

428. C.S.

Of the notice in Leandro's hands; he continues to read:

NOTICE

CUT TO:

429. CRESCENCIA'S HUT. DAY. DOLLY FROM C.S. TO F.S.

From the notice in the hands of Manuel de la Reguera, the camera backs up to see him sitting on the cot in Crescencia's hut, and next to him, Angustias. Manuel finishes reading the notice.

430. M.S.

Of the two. Manuel finishes reading and says timidly:

MANUEL

Angustias, the opportunity I've been waiting for has presented itself. I am going to surrender you to the government. I'll make a paper you will sign, and I'll personally take it to Mexico City.

431. M.C.U.

Of Angustias, who looks at him incredulously, then reacts and says seriously:

ANGUSTIAS

But, that would be turning my back on my people . . .
And I don't want . . .

432. M.C.U.

Of Manuel, who interrupts her cynically, no longer timid:

MANUEL

What you want doesn't matter . . . You brought me here by your own will, but now I'm in charge: after all, I'm your husband.

433. M.S.

Of the two.

ANGUSTIAS

But I can't betray them.

MANUEL

But I can, and I've made the decision to surrender Coronela Angustias Farrera.

434. M.S.

Of Angustias who says, perplexed:

ANGUSTIAS

Why?!

435. M.S.

Of Manuel, who says, cynically:

MANUEL

Why, because I don't want to go on living in these conditions.

436. M.S.

Of the two.

ANGUSTIAS

If you want, we'll go back to El Jilguero with the guys.

MANUEL

(brutal)

Go back? Don't you realize that I am a well-bred man, and I can't go live amongst filthy poor people? My place is the city, the good life . . . Do you understand?

437. M.C.U.

Of Angustias, who says sadly:

ANGUSTIAS

Yes, I understand, you want me to keep being the Coronela, so you can take advantage . . . But I told you I would do your will and I'll keep my word; do what you will, after all, I am your wife.

438.¹⁶ F.S.

Of the two. Manuel stands up, gives la Negra a kiss, and, laughing cynically, says:

MANUEL

I'll leave for Mexico City tomorrow.

CUT TO:

439. F.S.

Of the three. Manuel stands up, gives la Negra a kiss, and laughs cynically, saying:

MANUEL

I'll leave for Mexico City tomorrow. You wait for me here until I come for you.

DISSOLVE TO:

440. M.L.S. EXT. CRESCENCIA'S HUT. DAY.

Angustias, dressed as a woman in a full skirt, is sitting on a rock, sewing baby clothes; she sings very softly, in melancholy tones. Seated next to her, Doña Crescencia looks at her, moves her head, and says:

CRESCENCIA

He who seeks shall find . . . but you took a crooked path to find him, my dear, I don't think that man is coming back. Think about it, he left four months ago, and there's been no sign of him since.

¹⁶ 438 and 439 are nearly identical. Error in the original screenplay.

CUT TO:

441. M.S.

Of Angustias. She stops singing, and without looking up, says dully:

ANGUSTIAS

But he has to come back, Nana.

CUT TO:

442. F.S.

Of the two. Angustias still looking down. With her clumsy hands, she keeps on sewing. Doña Crescencia turns her head, gets up, and leaves the frame.

FADE OUT:

FADE IN:

443. F.S. INT. DOÑA CRESCENCIA'S HUT, DAY.

Angustias is kneeling at the metate, making tortillas, a sad look on her face. We hear the door open, and light shines in on Angustias, then is blocked by a shadow. Angustias straightens, remains in suspense a few seconds, then laughs and stands up, leaving the frame.

CUT TO:

444. F.S.

Manuel de la Reguera in the doorway of the hut. He takes a few steps and stops. Angustias goes to meet him, embracing him emotionally. He returns the embrace coldly, pushes her away, looks her over and then says brusquely:

MANUEL

Your condition is ruining my plans: I intended to present you to the boss in your guerrilla attire.

CUT TO:

445. M.S.

Of Angustias, who says, looking at him fixedly:

ANGUSTIAS

Aren't you happy we're going to have a baby?

CUT TO:

446. M.S.

Of the two.

MANUEL

It's just that I came to get you . . . if you were to have some sort of mishap on the way, you'd make a mess of everything.

ANGUSTIAS

And we can't wait until the baby is born?

MANUEL

No, the boss needs you in Mexico City right away.

ANGUSTIAS

OK, we'll leave whenever you say.

DISSOLVE TO:

447. F.S. ANGUSTIAS'S TENEMENT HOUSE IN MEXICO CITY.

A humble room, sparsely furnished. Seated sadly in a chair, Angustias looks around, examining the room. Manuel comes over to her with a bundle of clothing and hands it to her, saying:

MANUEL

It's best for the boss to see you as an unsophisticated country girl. Too bad your condition won't allow you to go dressed as a charro! Get dressed right away.

Angustias examines the clothing, which consists of a skirt, a silk blouse, patent leather slippers, and a typical Santa María shawl. She meekly takes the clothing, beginning to remove the clothes she has on.

DISSOLVE TO:

448. F.S. OFFICE OF THE DEPARTMENT OF THE INT. DAY.

The boss, Enrique Pérez Gómez, is sitting at his desk. He frowns as he examines Angustias and her husband, who grovels:

MANUEL

Just as you asked, sir, I have brought my wife, Coronela Doña Angustias Farrera.

ENRIQUE

It's about time!

(speaking to Angustias)

Madame Coronela, it is a pleasure to see you again.

CUT TO:

449. M.S.

Of Angustias, looking displeased as she listens:

ENRIQUE P.G.

Your presence here was essential, but this gentleman didn't seem to be willing to make you appear.

CUT TO:

450. M.S.

Of the boss, who continues:

ENRIQUE P.G.

I found myself forced to threaten him with dismissal if
he didn't bring you within fifteen days . . .

CUT TO:

451. M.S.

Of Angustias and Manuel. She turns to look sadly at her spouse, who looks nervously
at the boss and the coronela. We hear the boss's voice continuing:

ENRIQUE P.G.

. . . because the position is legitimately yours, my
Coronela Farrera, even though the title appears to
belong to your husband.

CUT TO:

452. F.S.

Of the three. Enrique Pérez Gómez pauses, and when neither one answers, he says:

ENRIQUE P.G.

Well then, my dear lady, you are required to report to the
Department of War once a week in order to demonstrate
the persistence of your admirable pacifistic attitude
and to continue to enjoy the benefits that the Supreme
Government offers you upon your employment; on
account of . . .

Angustias interrupts him, offering her hand, and leaves without saying a word.

CUT TO:

453. M.S.

Enrique Pérez Gómez is confused; Manuel de la Reguera, trying to repair the damage
done by Angustias, falls all over himself trying to flatter the boss, saying ingratiatingly:

MANUEL

Please excuse her; you know she's a country girl . . .

FADE OUT:

FADE IN:

454. M.L.S. ANGUSTIAS'S TENEMENT HOUSE.

On one side of the room there is a cradle with a baby in it. At the table, Manuel de la
Reguera, sitting and drinking with a friend. Tipsy, Manuel talks, and his friend listens
with a sneer.

MANUEL

This is the casa chica,¹⁷ you know? She's a gorgeous, exotic mulatta.

CUT TO:

455. M.S.

Of Angustias, who enters through the far door and stops when she hears Manuel. She takes a few steps backwards:

MANUEL

She's an obstacle to my brilliant political career, and supporting her is a real financial burden . . .

CUT TO:

456. C.U.

Of Angustias. She listens, stunned:

MANUEL

But . . . it's just one of those things that starts out as a game and before you know it, it's become permanent.

CUT TO:

457. M.S.

Of the friend:

FRIEND

Yes, but someone saw you with her leaving the cashier's office at the Department of War.

CUT TO:

458. M.S.

Of Manuel.

MANUEL

Indeed, I often take her to the Department of War so she can see . . . a brother of hers who works there . . .

CUT TO:

459. F.S.

Of the three. Angustias begins to go back out through the far door.

MANUEL

I recognize that my culture, my origins, and my social status clash with this state of affairs, but I can't leave her

¹⁷ "Little house," the house where a man's mistress and their family live.

destitute. What would she live off of? I don't love her, but what would become of her—poor women in this condition.

CUT TO:

460. M.S.

Of Angustias who takes a few steps backwards, then leans on the wall next to the door. First there is an astonished look on her face and then she bursts into tears, while we continue to hear the voice of Manuel de la Reguera saying:

MANUEL

These damn commitments one gets himself into and then can't find a way out of. I'm telling you, one of these days I'm not coming back.

CUT TO:

461. F.S. DOLLY. PANNING.

Angustias crying disconsolately. Suddenly she reacts, stands up, and quickly enters the room. The camera follows her to see her plant herself in front of Manuel, who looks at her in fright. The friend gets up. Regaining her rough mannerisms, Angustias grabs the bottle from the table and takes a large swig. Wiping her mouth with the back of her hand, she says:

ANGUSTIAS

This poor woman who you can't find a way to leave and who's so expensive to support . . .

CUT TO:

462. M.S.

Of Angustias talking:

ANGUSTIAS

. . . has decided to go back to being Coronela Angustias Farrera, you hear me?

CUT TO:

463. F.S.

Of the three. Manuel stands up, shocked, listening to la Negra, who continues:

ANGUSTIAS

You can tell your boss to call off your job, because I'm going back to my people in the hills. So get out of here and go look for support for your brilliant political career . . .

CUT TO:

464. DOLLY IN F.

Of Angustias. Manuel walks toward her, and she pushes him violently away, snatches the baby from the cradle and a carbine from one corner, and heads for the door. When she gets there she turns to say:

ANGUSTIAS

Doña Crescencia was right: I found my way, but it was a crooked path . . .

She leaves the frame.

FINAL FADE OUT

THE END

For multimedia resources, please visit the following website:
<http://www.k-state.edu/mlangs/lasguionistas.html>