

**BOLLYWOOD DREAM**

written and directed by  
Beatriz Seigner

In Collaboration  
with Ram Devineni  
Lorena Lobato  
Paula Braun

Voice in the dark giving the rhythm : Tah, tinaka tini tah, karatakadina karatadina, tah...

Enter the sound of vases and other instruments in a crescendo.

SEQ 1. INT. ATEMP. STAGE

Painted feet of an Odissi dancer, making a half circle on the ground, ringing the bells on her ankle.

SEQ 2. EXT. SUNSET. AIRPORT

An airplane land in India's airport.

SEQ 3. EXT. SUNSET. INDIAN STREETS

Initial credits over scenes of human introspection in the middle of chaotic Indian streets at sunset. Among camels, rickshaws, traffic confusion, horns, people washing their clothes, selling fruits and sweets, making pudja on streets crowded with people, animals and etc.

SEQ 4. INT. ATEMP. STAGE

A circle of light on the hands of the Odissi dancer who touches the ground asking for protection and permission to perform. We do not see her face.

SEQ 5. INT. NIGHT. IMIGRATION LINE AT THE AIRPORT

On the officer's counter we see, giving their Brazilian-Mercosul passports, the hands of Luna, 31 years old, a single mother willing to make a break from her life and get back to her profession as an actress, and Sophia's hand, 18 years old, suicide soul in a crisis to choose her profession as a reason to continue living. They give their Brazilian-Mercosul passports to the immigration officer. We do not see them, we only hear their voices and see their hands sweating nervously.

IMIGRATION OFFICER

Ah Brazil? La la la la la la la  
lalala...

He hums the very popular Indian version of the Brazilian song "Aquarela do Brasil".

For a second, Ana, 26 years old, actress struggling through a professional dilemma, dyslexic with obsessive disorders, searches for her passport in her hand bag, takes out all her many medicines, cleaning alcohol gel, chlorine, and other small things. The hands of the other two are tense and tight on the officer`s counter. Meanwhile the imigration officer looks at their pictures on their passports.(What is written in *italic* is what is said in Portuguese)

SOPHIA

*It can only be there!*

Sophia try to help her friend but Ana suddenly finds her passport in her messy bag and presents it to the officer.

IMIGRATION OFFICER

Are you from the same family?

SOPHIA

No...

The officer returns Sophia`s and Ana`s passports.

IMIGRATION OFFICER

So, go back to the yellow line.

He looks at Luna`s passport and picture.

IMIGRATION OFFICER

(CONT`D)

What`s the proposal of your stay here?

LUNA

I don`t speak..

Distant Sophia`s voice:

SOPHIA

She doesn`t speak English, can I translate for her?

IMIGRATION OFFICER

Okay. Come here.

SOPHIA

*He wants to know why you`re here for.*

LUNA

*Ué, tell him I`m an unemployed actress, without any work perspective in sight in Brazil, that I got a son to support and that you told me that they make a thousand films per year here. Tell him that I like cinema.*

SOPHIA

We are on a spiritual journey.

Sophia smiles. The officer look at the three and their faces finally become visible.

IMIGRATION OFFICER

Really? I`ve never seen a spiritual trip that`s not done alone.

SOPHIA

We...(she hesitates) We`re close friends. Almost family.

Ana smiles from the yellow line shaking her passport.

IMIGRATION OFFICER

I see...

He takes their passports and stamps them with a six months visa while whistling "Brazil, Brazil".

SOPHIA

Thank you.

He shakes his head from side to side, smiling, as the three actress pass through without understanding his head movement.

SEQ 6. INT. NIGHT. AIRPORT

The three, in a hurry, struggle to pass between large crowds while carrying their bags. Many people stare at them. Porters offer to carry their bags, pulling them from their hands. Sophia, on the edge of a nervous attack in the middle of so many people, carries a single backpack; Luna has one old hand bag and Ana drags colorful fancy big bags, which she can barely take care of.

SOPHIA (STRESSED)

NO, NO NO thank you. We can carry our bags! Ana! *Be careful! Don't let anyone take your bag and run away! I think that guy is following us...*

Sophia and Luna help Ana carry her numerous bags in the middle of the chaotic scene. While taking an escalator, one of Ana's large bags fall down the escalator and open at the bottom. Several Indians help Ana recover her personal belongs, briefs, bras, which are spread all over the place. She obviously ashamed.

ANA

Thank you! *Every thing is under control! Every thing is under control! Everything is under control!*

They quickly close the bag, and rush out of the airport while hold in their the laughter.

SEQ 7. INT/EXT. NIGHT. AIRPORT EXIT

They leave the airport with exhilaration, and take a moment to breath for the first time in India.

ANA

*I can't believe we are here!!!*

Many people ask them at the same time:

PEOPLE

Taxi? Taxi?

SOPHIA

No, no, no...

They escape from many unwanted solicitations of taxi drivers to find two hired drivers fighting with each other holding a paper sign with the names: SOPHY, LUNA, HANA.

SOPHIA (CONT'D)

*Oh Gosh, they've sent two taxis!*

They observe them putting their signs in front of each other in order to get their attention.

LUNA

*Choose one of them...*

SOPHIA

*But the other is going to be really mad at us...we nearly got here and we'll create a fight already?*

ANA

*No, I think we better not...let's just pay both...*

SEQ 8. EXT. NIGHT. AIRPORT PARKING

Luna and Ana load their bags in the truck of an ancient Hindustan car, while Sophia argues with the other taxi driver before agreeing to pay a reduced price. They leave.

SEQ 9. INT. NIGHT. TAXI

Luna shiver while looking at the city night colors. Ana sterilizes their hands with rubbing alcohol.

ANA

*I still can't believe we are here! I was sure something was going happen to stop us before we get here!*

SOPHIA

*Me too!*

Luna, anxious, looks at the street sellers from the car`s window. She turns to Sophia:

LUNA

*How do I ask the driver if there is a lot of Latin Immigrants here?*

Sophia asks the driver:

SOPHIA

*Is there a lot of Latin Immigrants here?*

The taxi driver does not answer. Sophia nudges him and asks again. He answers something in Tamil, wich they do not understand.

SOPHIA (CONT'D)

*I think he doesn't...*

They keep driving through the Chennai getting out of the city landscape.

ANA

*Look! Look!*

Ana shows them an elephant walking with a mandala on its face. After a while they take a isolated empty road. Sophia tenses again.

SOPHIA

*Oh man...kind of isolated here...*

She continues her phrase on thoughts "*I can't believe we came all the way here...*"

Suddenly the driver stops the car, get out and walks down a hill.

SOPHIA (CONT'D)

*Holly shit! I can't believe we came all the way from Brazil to be kidnapped here!*

ANA  
*Where is he going?*

They wait a while.

LUNA  
*Isn't it better to get out of the car?*

ANA  
*And go where?*

They wait a little longer. Luna impulsively gets out of the car and tries to determine where the driver went. She sees him coming back with something in his hands. She returns to the car. The driver knocks on their window, they open it and he gives them three plastic cups with milk tea "chai". He gets back into the car, opens a small red tobacco plastic bag to munch, spits a red liquid substance similar to blood on the street and starts the car. The three girls look at each other in disbelief. Ana drips chlorine in their teas. They look at each other's cup of tea and wonder if it is safe to drink and decide to take the risk.

SOPHIA  
*Agh! Now it tastes like a swimming pool!*

They finish their tea with the chlorine taste. The driver throws the trash out the window. They approach a rural village, where the houses are made with clay and litter, illuminated with oil lamps. He stops the car in front of a house.

LUNA  
*Did we arrive?*

The driver honks the horn and a little Indian girl, dressed in a formal British school uniform, enters the car smiling and saying hello to the girls and sits on the front seat with the driver. He speaks in Tamil with her and turns to the Brazilian girls:

TAXI DRIVER  
 My daughter, my daughter...

SOPHIA  
 Ah, of course...

They smile at him and look to each other like "What? Is this common here?". The driver's teeth are red like blood.

## SEQ 10. EXT. NIGHT. PONDICHERRY/AUROVILLE

Landscape of Pondicherry and Auroville at night. They pass by a huge illuminated golden ball, known as the meditation center Matrimandir. The taxi driver stops in another house to leave his daughter. The three read a sign with UNESCO logo type "Auroville belongs to nobody in particular. Auroville belongs to the Humanity as a whole". The taxi driver returns to the car and they leave. They pass by an animated jazz piano bar, with a colorful sign stating "Call Center and Internet Cafe" on the front window. Luna pays extra attention to the jazz piano bar.

## SEQ 11. EXT/INT. NIGHT. FANCY HOTEL

They arrive at a fancy western-style hotel,. The driver takes out their bags from the taxi trunk and they pay him. He leaves. They enter the hotel's lounge and head to the receptionist. Luna looks around and is amazed.

SOPHIA

HI! My name is Sophie we made a reservation from Brazil.

The receptionist tries to search for her name in her computer with her passport.

RECEPTIONIST

I'm sorry but you didn't confirm your reservation...and we are fully booked now.

SOPHIA

What do you mean I didn't confirm my reservation? Here is my reservation!

Sophia gives her a printed paper.

RECEPTIONIST

Yes miss, but see here? Need confirmation. And I'm sorry to inform you that we are fully booked tonight, because of the festival.

SOPHIA (ALREADY  
STRESSED)

What do you mean you're fully booked tonight? *She's saying that our reservation was cancelled!* We had a reservation; we just got here from Brazil! Where do you want us to stay?

The verbal fight starts.



RECEPTIONIST

I'm sorry but I can give you a list of other hotels you can call...

SOPHIA

I don't want a list of hotels, I want to stay here! We've been flying for two days...

ANA

You don't have any small room? We can sleep all together...

RECEPTIONIST

I'm sorry...That's nothing I can do...let me check...just one moment...

The receptionist goes to another room. Sophia takes the list of hotels.

SOPHIA

*We'll have to call other places.*

LUNA

*We could call from that piano bar call center internet cafe we passed by...*

ANA

*At least we can eat something there...*

SEQ 12. EXT. NIGHT. STREET

They get out of the hotel and cross a few streets while carrying all their bags and almost being hit by a car. The traffic was hectic.

SEQ 13. INT/EXT. NIGHT. PIANO BAR

They pass through the piano bar's door and Sophia reads the hand painted sign "GUEST ROOMS available".

SOPHIA

*Shall we take a look?*

The other two agree with a look of "why not?".

LUNA

*I stay here with the bags...just make sure it has a good lock.*

Luna waits with the bags at the bar, shy and fascinated with the musicians. Ana and Sophia looks for a waiter who takes them through a small door at the back of the room.

## SEQ 14. EXT. NIGHT. BACKYARD

They pass through a internal backyard where a cow sleeps. On the balcony around the yard, three woman are cooking on the floor. One of them cradle a baby in a sari hung from the roof. Ana pays a special attention to that. They stare at the cow and the cow seems to stare at them. In front of their room there is a mandala drawn on the floor, which they jump over in order to enter the room.

## SEQ 15. INT. NIGHT. BEDROOM

The waiter opens the door of their room. Old Christmas lights twinkle on their window. The two enter the room and checkout the broken ventilator and the spider nest handing in the corners.

ANA

Uhhh...

Sophia investigates the bathroom.

SOPHIA

Oh, ow...

Ana joins Sophia and encounters the Indian toilet inside the floor. She looks at Sophia and they both laugh, since that's nothing they can do about it and are stuck in this room. Ana asks the waiter:

ANA

*Puts!* No toilet paper?

The waiter opens a tap, showing a plastic bucket.

WAITER

Water. Much better.

The two look at each other in disbelief.

SOPHIA

*Pretend you really did not liked it so we can lower the room rate.*

ANA

Too bad...to bad this toilet...

They pretend to leave the room.

SOPHIA

How much per night?

WAITER

500 rupees per person.

SOPHIA  
500 Rupees? Are you crazy?

WAITER  
500 Rupees. 500 Rupees.

ANA  
It's too expensive!

SOPHIA  
No way! We were paying less at the hotel!

WAITER  
OK, OK, 500 Rupees for the three.

ANA  
NO, NO, it's too much!

SOPHIA  
We are not paying 500 rupees!

WAITER  
How much do you want?

SOPHIA  
50

WAITER  
50? HA! Are you joking? Its holiday, everything is full, you won't find another place. If you stay the whole week I can make a discount.

SOPHIA  
OK. How much?

WAITER  
1000 for the week.

SOPHIA  
750.

WAITER  
OK. Done.

They shake hands.

ANA  
*He agreed too fast, you should have lowered more.*

SEQ 16. INT. NIGHT. PIANO BAR

They return to the bar.

LUNA

*So? It has good lock?*

ANA

*Yeah, and it's almost clean...*

LUNA

*Good. Because that guy over there keeps smiling at me I don't know why...*

She points to Kumar, a 65 years old man, who is a little drunk at the bar.

SOPHIA

*Do you think this a kind of whore place?*

LUNA

*No...I guess not...*

The waiter goes to talk to Kumar, who stares and smiles at them even more. Then the two approach the three Brazilians to say hello.

WAITER

He is the owner of the place.

Kumar makes the Namaste gesture. The three repeats the gesture by impulse. Ana let the napkin she is holding fall down and Sophia knocks a glass from the table with her elbow.

Kumar laugh tipsily and repeats the gesture:

KUMAR

My inner self recognizes your inner self. Welcome.

The three smile.

Kumar and the waiter help them to carry their bags to their room, calling Kumar`s grand son, a 11 years old boy named Kalya, to give them a hand. Luna gives a last look to the piano and the musicians playing tabla, harmonium and sítar. Raj, the 30 years old Indian percussionist, is among them.

From the bar's windows we see the "internet cafe", "call center", "jazz piano bar" neon signs twinkling.

SEQ 17. INT. NIGHT. BEDROOM

Shadows from the windows Christmas lights illuminates their figures while they lay on their beds.

Looking at the ceiling their faces wonder if they have done the right thing, what they've left in Brazil, and why they can't sleep if they're doing what they want. Ana imagines herself entering the fancy hotel to take a shower.

SEQ 18. INT. NIGHT. FANCY HOTEL (LOUNGE/CORRIDOR/ROOM)

Ana spies the receptionist at the front desk. When the receptionist leaves her spot she enters the lounge, steals a magnet room key card, and ascends the stairs to another level, where the rooms are.

She enters a messy empty room that is being used by someone, and goes straight to the bathroom. She smiles at the western toilet, and without wasting time opens the shower and enters into it. A subjective camera enters the room, going to the noisy toilet.

SEQ 19. INT. NIGHT. BEDROOM

Ana is imagining the previous scene, Luna pretends to be sleep.

SEQ 20. EXT. DAY. CYCLERICKSHAW - CHENNAI/PONDY'S STREETS

Walking through streets, they stop a bicycle rickshaw, and get on it. While the driver pedals, they observe the city landscape and small streets scenes. They arrive at a steep hill. The three feel pity for him and decide to jump out of the wagon.

SOPHIA

We can walk up the hill...we can walk...

The three are about to get out of the wagon, but the elderly driver argues with them in Tamil, making gestures for them to remain in their seats. They immediately sit down.

ANA

OK, OK, OK.

Sophia holds her breath and the other two lift up their bottoms, trying to become lighter.

They reach the top of the hill and coast down the other side. On this side of the hill, they view a more chaotic city, passing by other Chennai streets, where they see a movie being shot. They attempt to speak with the driver, but he does not understand English.

ANA (CONT'D)

*We pass here later...let's solve this first...*

SEQ. 21. EXT. DAY. IN FRONT OF A VANDALIZED BUILDING

They ciclerickshaw stops in front of a vandalized tall building.

LUNA

*There are no sign with the streets name? Is it here?*

SOPHIA

*I guess the name is written there...*

They check the address they have on a business card with the address written on a shop sign. They get out of the rickshaw.

ANA

*Do you think he might have left us anywhere? Where is the building number?*

SOPHIA

How much?

CICLERICKSHAW

70.

SOPHIA

70? It`s too much!

CICLERICKSHAW

70.

SOPHIA

NO. 35.

CICLERICKSHAW

NO. 70.

SOPHIA

OK, 40.

CICLERICKSHAW

70.

ANA

60.

SOPHIA

*60? Are you crazy? You'll blow our budget!*

ANA

*Stop being a imperialist! The guy  
almost died carrying us!*

SOPHIA

*But we'll inflate the Indian  
economy...*

LUNA

*I think 70 is pretty honest. Less than  
2 dollars...3 reais...*

SOPHIA

60 is okay?

The cycle rickshaw driver makes a disappointed face, shaking his head for side to side and saying something in Tamil. Sophia gives him 60 rupees and Luna slips him another 10.

SEQ 22. INT. DAY. VANDALIZED BUILDING.

They walk the corridors and stairs, where the paint on the walls is peeling from the damage from the monsoons. Some of the rooms have their door open and they see a line of Westerners looking like drug addicts waiting around. The place smells bad. The three looks at each other and wonder if this is the right place.

ANA

*Might Vijay be a pimp?*

Sophia smiles.

SOPHIA

*I was thinking that...*

They climb few more floors.

LUNA

*No way...he is a nice guy...*

They hesitate a while, and look down the stairwell just in case they need to escape. Luna keeps going up the stairs passing in front of the other two that follow her.

They arrive in front of a door with the room number they have on their card. They ring the bell. There is no response. They ring it again. Nothing happens. Ana opens the door and the apartment is completely deserted, with only few objects remaining around in a mess.

ANA

*We better not go in. It might have  
dead people inside.*

Luna walks in and Sophia follows her, a bit scared.  
There is no one inside. Sophia grabs a *Bollywood Report*  
magazine on the floor.

Suddenly a voice of a woman speaking in Tamil appears  
behind them.

VIJAY'S WOMAN

What are you doing here?

A bit startled they begin to laugh when they realize  
that it's only a woman. She is wearing a dirty sari,  
and bit angry she argues with them in Tamil.

Sophia shows her Vijay's card.

SOPHIA

We are looking for...

VIJAY'S WOMAN

No here no longer...vanished...you  
can't stay here.

The woman ushers them out of the room.

SOPHIA

No, you don't understand...we came all  
the way....Do you know where can we  
find him?

Still angry, she responds in Tamil with few words in  
English:

VIJAY'S WOMAN

No.

The woman locks the door behind them. They walk down  
the stairs.

SEQ 23. EXT. DAY. IN FRONT OF THE WEIRD BUILDING

The three exit the building and see the woman at the  
window waving for them to go away. Sophia carries with  
her the *Bollywood* magazine she took from the apartment.

ANA

*That's not possible...do you think we  
came to the wrong place?*

They check again the address with the sign of a shop.



SOPHIA

*That's strange I told Vijay we were coming...*

LUNA

*It must be only a miss understanding...we probably are confusing something...let's call him again and he'll send someone to pick us up...it's not possible...*

They keep walking in astonishment.

ANA

*Everything is under control, everything is under control...*

Suddenly a monkey comes and steals the magazine Sophia is carrying. They run after him and come across a colorful procession, full of music on a street corner. A big elephant head God, Ganesh, made of flowers is being carried in the middle of the parade. Sophia stops running and take out her video camera to shoot it. Ana passes through it and recovers the magazine that the monkey had dropped on the street. Luna and Sophia are dragged into the middle of the procession without being able to get out of it. Ana follows the group until they reach a beach. It's almost night time.

SEQ 24. EXT. SUNSET. BEACH.

On the beach the pilgrims place the flower monument on the water, applauding while watching it dissolve into the sea.

ANA

Oh no, they are destroying it!

Some of the flowers are brought back to the beach by the waves, touching their feet. Sophia anxiously films the scene with her video camera.

PERSON AT GANESH  
FESTIVAL

Why are you shooting this?

Sophia jokes with him, feeling the question a bit awkward.

SOPHIA

To make it eternal...

PERSON AT GANESH  
FESTIVAL

Eternal?

He smiles.

PERSON AT GANESH  
FESTIVAL (CONT'D)

We've been making and destroying it  
for more than five thousand years.

Children run into the water, jumping over the waves and  
chasing the flowers.

PERSON AT GANESH  
FESTIVAL (CONT'D)

They will make it eternal.

Some of the kids are dancing a bollywood song. Ana  
recognizes the grandson of Kumar, the piano bar's  
owner.

ANA

*Look at it! Isn't he the kid from the  
bar?*

Kalya dances extremely well. After a while he realizes  
he is being watched and stops, feeling a little shy.

ANA (CONT'D)

No, no, no, no, keep dancing please...

He nods a shy "no" with his head.

SOPHIA

Please we need to learn it...

Ana makes some movements imitating him. Kalya closes  
his eyes.

KALYA

No, no, no, no, no like this please!

A young boy his age starts dancing for them. Willing  
not to be left behind, Kalya repeats slowly the  
movements he was doing before, so the woman can follow  
him not the other boy.

LUNA

*Ask him how much he charges for  
classes...*

SOPHIA

How much for classes?

Kalya crosses his arms analyzing them from the tip of  
their heads to their toes.

KALYA

50 rupees.

SOPHIA

50 rupees?

KALYA

OK. 25.

He extends his hand to close the deal. The three look at each other. Ana shakes his hand.

ANA

Deal!

SEQ 25. EXT. NIGHT. PIANO BAR'S ROOF

Screen of a DVD player passing forward a Bollywood movie until they reach the dance sequence. The camera opens the frame and they are at the piano's bar roof, where the neon lights of the signs twinkle besides them. Kalya puts the DVD to play and dances together with it, very well. The three actresses are astonished.

KALYA

You now. Follow me.

He dances in the front and the three try to follow behind him, pathetically.

KALYA (CONT'D)

Make it for real!

They can only laugh.

KALYA (CONT'D)

Ok, ok. I see we'll have a lot of work.

He unplugs the DVD player and carries it under his arms.

KALYA (CONT'D)

Tomorrow morning get your bikes and be ready for practice. At sun rise.

He goes down the lateral stairs back to the bar. A cold wind blows threatening the possibility of rain. They look at the dramatic clouds over the city.

SOPHIA

*You know what I got? Milk powder!  
Somebody wants it?*

She takes the 1 kg milk powder package from her plastic bag, opens it with her teeth, and the three eat it sitting on the ledge.

ANA  
*We'll find Vijay, won't we?*

LUNA  
*We should go after that people we saw  
 shooting on the streets on our way  
 over there...*

SEQ 26. INT. NIGHT. PIANO BAR

They enter the piano bar with their hairs messed up by the wind. Kumar is drinking at the counter and smiles at them when they walk in. Kalya is helping to dry some glasses.

KUMAR  
 Good class?

They nod with their heads "yes".

KUMAR (CONT'D)  
 Why do you want to learn dancing?

They look to each other lazy look.

ANA  
 We want to be in the movies...

KUMAR  
 Ahn...you want to be heroines...

He smiles in a hiccup. They smile back.

SOPHIA  
 Heroines? No, we just want to dance on the background and make some money...

ANA  
 But we wouldn't mind...

KUMAR  
 Well, there are some producers, actors, directors that come to my bar once in a while...I can introduce you to them...maybe you can make your way and your destiny be the same...but it doesn't matter...

He drinks another shot.

SOPHIA  
 Sorry, I didn't get it...the way and the destiny the same?

Luna, who doesn't understand a word in English, leaves discreetly the group and moves towards the piano.

KUMAR

Usually people choose a way completely different of the destiny they want to reach. Instead, The way to be walked should be the destiny...because no one ever reaches the end of the way, anyway. Do you want some?

Sophia and Ana are still in doubt, he offers them a drink they accept a cup of chai.

KUMAR (CONT'D)

By the way, to what do you belong to sisters?

They laugh discreetly.

SOPHIA, PARTIALLY JOKING

We belong to nothing...we are international, with no creeds, no religion, no flags, no ideals...nothing.

KUMAR

Ahn...I see...

He drinks another shot and says smiling sarcastically:

KUMAR (CONT'D)

Do you at least belong to yourself?

They look at each other unfamiliar with that question. Sophia hesitates before answering without knowing what to say.

SOPHIA

What do you mean "belong to yourself"?

Kumar points to a photograph of Gandhi on the wall.

KUMAR

Like him. Do you belong to yourselves like him?

ANA

Like him?

SOPHIA

He didn't belong to his country more than himself?

KUMAR

He never did anything he didn't believe in. No exceptions. He belonged to himself.

They look at the portrait on the wall. A person sited besides them on the counter's bar leaves the place and the money on the counter to pay the bill. Kumar takes those Rupees and shows them the Gandhi's picture on it.

KUMAR (CONT'D)

You see, he is in every single note...

Noise from the piano. Luna suddenly leaves the piano's top fall on its keys.

KUMAR (CONT'D)

What are you doing there? Can you play it?

Luna looks at him without knowing how to react or what he said.

SOPHIA

*He is asking is you play...*

Kumar speaks louder:

KUMAR

Any Brazilian songs?

LUNA

Brazil? Ah?

She plays "Aquarela do Brasil" remembering what the Imigration Officer hummed. Kumar really enjoys the musical hit.

KUMAR

AHH!! Very good song! Lá, lá, lá, lá, lá, lá...Brazil, Brazil!

Kalya shows a big smile.

KUMAR (CONT'D)

OK enough. Do you want to play here tonight?

Luna looks at Sophia without understanding.

SOPHIA

*He wants to know if you want to play here tonight.*

Luna looks at Kumar.

LUNA

How much?

KUMAR

AH! You are smart! How much do you want?

SOPHIA

*He wants you to give the price, don't forget to ask twice or triple of the amount you want...*

LUNA

*How much are we paying for the room?*

SOPHIA

*750 per week.*

LUNA

*How do I say 1500?*

SOPHIA

*A thousand and five hundred.*

LUNA

*Two thousand.*

KUMAR

*150.*

LUNA

*1000*

KUMAR

*500. Twice a week.*

SOPHIA

*500. Twice a week.*

LUNA

*700. Once a week. I need practice. Is it right?*

SOPHIA

*Yup...*

Ana and Sophia look at Kumar anxious for his answer and proud of their friend's audacity.

KUMAR

*Ok, ok. Fair enough. I liked...your voice.*

They shake hands. Luna looks at Sophia.

LUNA

*The room locker is really strong, isn't it?*

Sophia smiles.

SOPHIA

*Tomorrow we buy a even stronger locker for precaution.*

SEQ 27. EXT. DAY. VILLAGES NEXT TO AUROVILLE AND THE BEACH

The sun rises near the beach. A montage of hands of womans making mandala with rice powder in front of their houses. Kids tie flowers laces in their hair before going to school. A man finish meditating before opening his shop. A Brahmin recites a mantra to the sun. Young woman carry clay pots to take water from the well. Ana, Luna and Sophia passes by all these scenes on their bicycle carrying Kalya on their pillion.

SEQ 28. INT. DAY. ELLORA CAVES

Kalya parks his bicycle and walks through a crevice in a rock. The three find that strange but follows him entering into a cave. They exit the passage into an opening looking over several caves, a abyss and a waterfall. Kalya walks through the waterfall and enters into one of the other caves. They follow him into the darkness and their eyes soon adjust to the dim light. Kalya lights a fire showing them statues of dancing Gods on the wall.

KALYA

This is the power of creation, Brahman. This is the power of maintenance of existence, Vishnu. And this is the power of destruction, Shiva. The three together keeps the world`s movement alive. Shiva stole the dance and the power of creation from Brahman and gave it to humanity, so we could make the gods perform their function...make them mortal for a while, putting order on the world chaos.

He shows with his light diverse figures of sensuously dancers. Between a collum and other, they glimpse a shadow, then a piece of a cloth, hearing the sound of steps with ankle bells. Kalya reads a phrase written in Tamil on the floor.

KALYA (CONT'D)

"God admires who work but loves who dances". See, you can't spoil it!  
Look:

He shows another crevice in the wall, from where they see ancestral dancers performing for the sun, outside the cave on a platform facing the abyss. Each one of the girls sees the dancer with a costume in a different color.



From far away they observe little paint details on the dancer's hands and feet. Pieces of the Natyashastra are heard in Sanskrit which are interrupted by Kalya's voice:

KALYA (CONT'D)

Let's go! We have a lot of practice ahead of us!

SEQ 29. EXT. DAY. HILL

They sweep down a hill on their bikes, passing by Dravidian archeological sites.

SEQ 30. EXT. DAY. SCHOOL

They arrive at a village school where Kalya studies; the children run towards them.

KALYA

They are my pupils!

He approaches one of the teacher there and touches her feet.

TEACHER

Ah, so you're a guru now! What are you teaching them?

KALYA

Bollywood dances!

TEACHER

So now you have one less reason to be late. Would you like to watch a class?

ANA

Yes, sure!

Another teacher rings a bell ending the children's recess. The kids, respectfully, touch the teacher's feet before entering in the school. The three girls finds that funny without knowing if they should do the same or not.

They enter the classroom, sitting near the door. The teacher talks in Tamil with the students and suddenly a group of girls come in the front of them, performing the local mythology stories through their traditional dance.

TEACHER

When the British were here they forbode those traditional dances to be performed.

(MORE)

TEACHER (CONT'D)

If it weren't for few teachers who kept practicing it in secret, those dances that have more than ten thousand years would have been vanished in less than two hundred years.

Sophia pulls out her camera as fast as she can to record it. Ana whispers to her:

ANA

*Why it's so different than the bollywood dance we're learning?*

SEQ 31. INT. NIGHT. PIANO BAR

Computer's screen at the internet part of the piano bar. Sophia hesitates, thinks, and then writes an e-mail to a friend: *"I think it is better not to tell them I decided to come here. Let them think I'm in the old North America. By the way, we found a great dance teacher! He is 12 years old and he's name is Kalya. The funniest thing is that he felt a bit disappointed when we said we wouldn't touch his feet. He said we better be good students because the curse or blessing of a teacher comes just after the parents curse or blessing, witch by it's turn comes just after God, who lives inside you. Which means that it's the third strongest curse or blessing one can catch."*

Close up on Sophia's fingers typing. Close up on Luna's fingers loosely playing the piano. Opens the frame and it's night, the bar is full and Luna is just finishing a song. Raj suddenly starts to play another rhythm on the tabla taking them to another song. Luna looks at him a bit worried she is unable to keep up.

RAJ

May I?

She gestures to continue with her eyes. They start improvising.

Ana and Sophia look at them from the call center booth at the end of the bar. Sophia is waiting anxiously for the phone line to connect, but it rings, rings and nobody answers it. She looks at Luna who starts singing "Hit the Road Jack".

SEQ 32. INT. DAY. LUNA'S HOUSE IN BRAZIL

Flashback os Luna playing the piano with her four years old son in Brazil.

SEQ 33. INT. NIGHT. PIANO BAR

Sophia cancels the call and dials another number. Ana is talking in the other call booth, and we start hearing her conversation as the camera zoom in.

ANA ON THE PHONE

*..it's good to disappear for a while...it doesn't matter where I am....Yes, it's necessary. I'm not throwing my career in the trash! I told you already that everything is under control here! I don't care! Look I don't to fight like this...*

The camera goes to Sophia who now is also talking on the phone with a completely altered mood.

SOPHIA ON THE PHONE

*Utopist my ass! Stop repeating that! I was born after all utopias were dead already...this is the most important decision in my life! Of course I need time to think about it without any influence! I'm not being used! But I just prefer to kill myself if I'm not useful for nothing!*

The camera goes back to Ana.

ANA ON THE PHONE

*...I can't talk like this we better talk through e-mail...no, no, everything is alright...I can't remember now what I wanted to say! I can't... everything is fine with me...great...other than this everything is great! I can't come back to talk...that's not such a thing as good time! I don't want to prove anything! I know that I can do things by myself! Stop yelling! Cancel everything! You pay the fines, it was your idea not mine! Tell them I disappeared, that's the truth isn't? Tell the truth, that you don't know where I am! Of course it's your problem, from the beginning it is was problem! The call is going to drop if you keep yelling...answer my e-mail...if you want...I...forget it. I don't know anymore. Bye.*

Both Ana and Sophia hang up the phone at the same time.

Kumar argues with them in Tamil. They apologize. He makes a gesture for them to come closer to the bar, where a elderly Indian woman, Neala, is sitting with him.

KUMAR

This is Neala the actress I wanted to introduce you to.

They approach her to give her an introductory kiss on the cheeks like they do in Brazil, but Neala recedes back and greets them with the namaste gesture.

NEALA

Nice to meet you.

ANA

Hi!

KUMAR

She is a great actress, and I told her that you were looking for acting classes...

Sophia and Ana smile with their red eyes. Neala returns the smile. They are immediately taken by each other.

NEALA

Well, what do you know about breathing?

SEQ 34. INT. DAY. NEALA'S HOUSE.

The three are sitting on Neala's house floor as their faces are turning blue from holding their breath. Their eyes are wide open.

NEALA

Hold it, hold it!

The three release their breath, nearly collapsing from exhaustion. Neala glances at a Kajal.

NEALA (CONT'D)

May I?

The three nod yes and while she paints them, they look at each other with their black painted eyes. It nips a little.

NEALA (CONT'D)

You have to stop searching and just live in the present. Let's try again.

The three hold their breath again, widely opening their eyes. Their eyes begin to tense-up and tears appear.

NEALA (CONT'D)

Open your eyes! Open your eyes! Hold it!

Tears roll down their eyes. They violently exhale their breath. When they raise their face it looks like they have been crying for a long time.

NEALA (CONT'D)

Very nice. Now you're crying. Tomorrow I teach you how to be angry

Neala makes a typical angry face seen in many Bollywood movies. Her eyes wide open, shaking. The three resist laughing and pay attention to her.

SEQ 35. INT. DAY. MOVIE THEATER

An actress on the screen makes the same face made by the acting teacher. On the screen, the actress is screaming at her father in Tamil, which they cannot understand. Everybody in the theater empathize with her disappoint and throw popcorn at the screen when her father appears. The three Brazilian girls are sitting in the middle of the audience finding it amusing.

ANA TO SOPHIA

*Looks like you fighting with your father to not go to college.*

Sophia smiles remembering the situation.

LUNA

*But I think that this one is fighting to go to college, while her father wants her to get married...*

Suddenly everybody get up from their sits and start dancing with the Bollywood dance sequence on the screen.

LUNA (CONT'D)

*Look! Look! Look how they do!*

They pay attention, laugh and try to do the same in their seats.

SEQ 36. EXT. DAY, PONDY'S STREETS/BAZAR AND TEMPLE

The three ride their motorcycles passing through a crowd of motorcycles in Pondy. On the wall is graffiti drawing of Gandhi and the phrase "Patience is the science of peace. Who lost the patience lost the battle". They stop their motorcycle and enter in a large bazar area.

They browse through some fabrics from a local merchant that are used to make the Indian clothe Panjab. A simple tailor takes their measurements. He makes the dress in a old machine in front of the street.

LUNA TO SOPHIA

*Ask Kalya if this guy saw someone shooting a film on the streets.*

Sophia asks Kalya who asks the tailor in Tamil. But he does not know. They walk to another small street shops to buy earrings, binds, and other Indian jewelry. Kalya smiles approving their transformation. He asks other people about the shooting but no one knows where it might be.

ANA

*It`s nice there is still no Wall Mart here...they can still run their own small business...*

SOPHIA

*I bet you in less then ten years they`ll stop working for themselves to become employees of a transnational company...*

ANA

*No way, everything here survived for ten thousand years, they won`t surrender to globalization!*

They pass on front a small street temple where Kalya places some flowers he purchased from a street vendor. Sophia takes her video camera to shoot it. They see a pudja that reminds them of a Brazilian samba party. They see a Brahmin teaching his son a ritual. Sophia, filming, come closer to them.

SOPHIA

Hey, hello! Can I ask you a question?

The boy nods and looks at his father approval.

SOPHIA (CONT'D)

We know that Karma is destiny but what is Dharma?

LITTLE BRAHMIN

Karma is not destiny. Karma is action and reaction in the same word. Action and reaction in all directions...

He throws a small rock on a archeological water tank besides the road.

## LITTLE BRAHMIN (CONT'D)

Like those waves...Dharma...I don't know yet...

His father continues what his son was intending to say, without looking at the camera and keeping what he was doing.

## BRAHMIN FATHER

Dharma comes from the root Dhr, witch means to maintain, carry in balance, support. Dharma then is a word that means rights and duties for a society to be sustainable, in order to not collapse. The Duty of one is to maintain the Right of the other. All in the same word, duty and right. It can also be said as a collective Karma of the place you're born, and the virtues to be developed in each phase of one's life.

## LITTLE BRAHMIN

As people say: you can choose where to die, but you can only be born in one place. This place gives you rights and duties you carry with you don't matter where you go.

While the Brahmin's words reverberate in their silent thoughts, Sophia follows the waves of the boy's rock on the water with her camera. The rock waves passes through the Lotus flowers until it arrives at the other border of the tank where she sees a peacock walking past behind film production crew.

## SOPHIA

*Look at it! Look at it! Look at it!*

She zooms in with her camera at the crew shooting in the middle of the road. Luna and Ana turn to see where she is pointing to with her lenses.

## LUNA

*It must be Vijay's crew!*

SEQ 37. EXT. DAY. SHOOTING ON A ROAD

They arrive with their motorcycles to the separation barrier, where a film is being shot. An Indian couple is talking in the middle of the road when suddenly a lot of dancers and extras jump into the scene and start dancing. The three Brazilian enjoy watching the scene. They see someone who resembles a producer, so Sophia takes out Vijay's card and approaches him.

SOPHIA

Excuse me, do you know..

She is about to show him the card but he interrupts her.

PRODUCER 1

Why are you so late? The dancers are here!

SOPHIA

NO, NO, NO, we are not late...

PRODUCER 1

OK, OK, OK, don't waist my time with excuses. Just don't be late again.

Another producer come closer.

ANA

*What? He thinks we are someone?*

SOPHIA

*Yes, and we need to warn him before they push us into the fire to dance...*

LUNA

*Do we?*

The other producer grabs them and takes them to the choreographer who is conducting the dance sequence.

PRODUCER 2

Finally! We're almost giving up on you! This is the choreographer, we don't have much time.

The choreographer greets them with disdain. Sophia is unsure what to do. Luna takes the initiative.

LUNA

I'm sorry we are late.

Sophia is surprised, while Ana plays along.

CHOREOGRAPHER

Well, I replaced you. We just have a week now. Here is the choreography for the scene. Here is the CD with the music. You got to memorize it. Let's try it.

He passes them a paper with dance specifications, plays the CD, and tells them to join the other dancers. He dances the first steps in front of them.



CHOREOGRAPHER (CONT'D)

You. Now.

The three Brazilians are completely lost.

ANA

Can you do it again?

He asks to the group to repeat the steps, and only Luna is able to mimic a few of them well. Sophia and Ana are hilarious failures.

CHOREOGRAPHER

Ta, tati, naka tini tah...from the beginning...what's going on?

He stops everything and faces them.

SOPHIA

Because of the trip...we just got here...we are a bit tired.

CHOREOGRAPHER

No excuses or forgiveness. What you do you receive. Just practice better for next audition.

ANA

Ok, ok.

CHOREOGRAPHER

And can you please change the color of your hair? I need you really blond or with red hair. And you should eat more, you look awful. Not sexy at all!

Kalya, who has been watching the scene, extend his arm to close a deal with the Choreographer.

KALYA

I'll take care of them. You won't believe your eyes!

They shake hands.

The four excitedly get on their motorcycles and leave with a new sense of vigor. They pass by the temple where the Brahmin and his son are and greet them with a namaste gesture and almost fall off their scooters.

SEQ 38. INT. NEALA'S HOUSE

Neala makes the namaste opening her house's door.

NEALA

Come, in, come in, come in.

ANA

I'm sorry we're late...

Three other Indian women are with her.

NEALA

My cousins Veena, Deepak and Reena.  
They wanted to meet you. I told them  
that you (Luna) used to work in  
telemarketing in Brazil as well!

LUNA

Ah, telemarketing? I work  
telemarketing in Brazil! *Did I say  
right? (to Sophia)*

Sophia nod yes.

DEEPAK

That's so nice to meet you!

LUNA

When you... *how do I say angry?*

SOPHIA

Angry

LUNA

When you angry, you call  
telemarketing?

Luna tries to explain by making a lot of mimics and  
gestures with her hands. But Deepak and Reena do not  
understand.

LUNA(CONT'D)

Now I don't work telemarketing, but I  
call when I angry... they have to be  
nice...

She imitates her self calling and fighting with a  
imaginary phone, and the other person on the other side  
of the line being super patient and nice. Raj and a  
friend appear at the door. Luna becomes ashamed by her  
physical movements. Everybody laughs.

NEALA

Benal my husband and Raj, I believe  
you've already met them at the bar.

They say hello.

NEALA (CONT'D)

We are waiting the other actors for the Mahabarata's rehearsal to arrive after lunch. You can watch if you want.

While talking, she guides them to the dinning room where the servants placed palm leave on the floor. They sit on the floor next to the leaves. An old lady lights a candle on a small pudja place in the corner.

NEALA (CONT'D)

That's my mom.

They say hello with the namaste from the distance.

They say hello with the namaste gesture from across the room. A cook and an assistant carry bowls of food from the kitchen and server them on the palm leaves. They start eating with their hands. Veena talks with Neala in Tamil and then Neala translates:

NEALA (CONT'D)

My cousin is a physiotherapist at the Health Center on the street you just passed by, she said that they are looking for volunteers...

ANA

Ah, nice! *They need volunteers on a health center!* Sure! We'd love to go there!

The door bell rings. Neala stands-up and goes to open the door.

NEALA

That must be them. You finish eating than you come.

When she turns her back to them, Sophia disagrees with Ana.

SOPHIA

*Speak only for yourself... I didn't come here to do social service. There are millions of things that need to be done in Brazil...*

ANA

*Wow, aren't you the international person, not belonging to any country, any culture, any creeds? The "other" is the "other" in any part of the world...*

SOPHIA

*Ok, but isn't hypocritical to waist our time doing social work in another country when the house is falling in our own place?*

ANA

*I don't think so, my commitment is the same any where in the world...maybe there is a Indian doing the same in Brazil, a Yugoslavian in Kenya, a Angolan in Laos...*

SOPHIA

*But when you do something to your people, it seems more effective...*

LUNA

*I think that's an excuse for you to do nothing...*

ANA

*The same excuse people uses to buy products made by enslaved people in other countries..."each one take care of it's own problems".*

SOPHIA

*Well, I don't know...*

The three finish eating. Raj exchanges glimpses with Luna who smiles. Neala calls Benal and Raj, who go to the rehearsal room. Neala's mother serves chai to everyone. She tries to talk with them in Tamil, but as the three don't understand her she sends them to the rehearsal room.

The three arrive on the rehearsal room and they see an actor painted all blue with a peacock feather in his hair, like Krishna. A group of live musicians play elaborate instruments and set the atmosphere.

ARJUNA

What Will should I follow, Bhagavad?

KRISHNA

Son of Earth: there are three reasons for a man's action: their will of desire, rajas, leading to the fake-activity, their will of ignorance, tamas, leading to the non-activity, and their will of true, sattva, leading to the true-activity. Which way do you think leads a man to it's realization in existence? Which one of your wills do you feel is my will?"

Percussion sound as the three watch with intense concentration.

SEQ 39. INT. DAY. STREET WITH MANY PUBLICITY SIGNS

The three walk on the street passing in front of publicity signs written with the text: "That's what you want", "make your dream come true", "you can't live with out it", "now you can have it", "try it", "you are what you want".

SEQ 40. INT. DAY. PIANO BAR

They arrive at the piano bar where Mr. Kumar gives them a note. On the note it's written "Mr. Vijay called you. He is in Mumbai. 90023465"

The three are astonished.

ANA  
*He is in Mumbai?*

Kalya comes from the roof stairs.

KALYA  
Hey! You finally arrived! I got everything prepared for you!

LUNA  
*Let's go practice, we think about it later.*

SEQ 41. EXT. DAY. PIANO BAR'S ROOF AND INSERT OF OTHER PLACES

Kalya plays the music, straighten his T-shirt, and taps to the rhythm with his foot, and they start dancing with him. At each turn around they make, they appear dancing in different places, on the beach, on ruins, etc, with different clothes, dancing the same choreography. Each time the scene returns to the piano bar's roof, there are more and more people dancing with them. Montage of Ana working at the health center. Luna playing the piano with Raj at the piano bar. Sophia reflecting on her bed in the humid hot weather. The three at the acting class and talking to other travelers at the bar. Luna and Raj running in a flowered field. As the music ends, they are back on the roof with saris drying on clothing lines and flapping in the wind.

SEQ 42. INT. NIGHT. BEDROOM

Sophia glues on the wall some pictures of Bollywood stars and Gandhi, she cut from the Bollywood Report magazine. The clock states 3AM. Ana is singing in the bathroom. We see her shadow dancing on the bedroom floor.

ANA

*Can you help me pass this Henna in my hair?*

SOPHIA

*Sure.*

Sophia goes to the bathroom to help her. The red paint is spread all over the floor and walls.

ANA

*It's hard...*

They laugh. Sophia takes the spatula and paper to clean Ana's face which is smeared with red paint.

SOPHIA

*Gosh! You'll become all red!*

They only have a small round mirror hanging on a nail on the wall. Ana washes her red hands, and the paint dissolves into the water in the sink.

ANA

*Did you see how Mr. Kumar is addicted on writing entries into internet encyclopedias?*

SOPHIA

*Oh yeah! Isn't that funny?! He's always there! All future knowledge will come from him...Did you see the new neighbors?*

ANA

*The Italians?*

SOPHIA

*Yeah, and remember the Canadian that was searching the Spanish ex-girlfriend in India? He is back too...*

ANA

*Ah, really? Did he find her?*

SOPHIA

*No, but he met a Finnish girl when he left a place where you stay for weeks alone in a room, being fed under the door, without any communication with people, not even by eyes!*

ANA

*Gosh! Why would someone go to a place like that?*

SOPHIA

*They say that you remember your entire life and that you understand the value of communication and never use a word in vain anymore...it completely changes your life...I was thinking of going there...may be...*

ANA-IRONICALLY

*If you want to stay in a solitary jail, why don't you do something useful before, like explode the Brazilian congress, so you go to jail and think...*

SOPHIA

*No, the thing is that the door is open there, and even though, you don't leave the place... but I thought about making a secret organization that would only follow our constitution, starting by taking out that Christian crosses from the Justice High Court...I mean, if state is secular what are those religious signs doing there?*

ANA

*I know, you also have your imaginary "P. Of Life" political party...("P. Of Life" is a joke in Portuguese, you say that when you're really angry, and it means "whores of life"...and in Brazil every political party starts with the letter P.) Aren't you afraid of going mad by being a part of so many imaginary organizations?*

They look at each other through the mirror.

SOPHIA

*You let me know?*

ANA

*What?*

SOPHIA

*You let me know if one day I become  
crazy?*

ANA

*Would you believe me?*

SOPHIA

*Uhm...maybe...if I let you uncharged  
now... I'm done, help me pass it  
through my hair? Get really the  
roots...*

They exchange places, Ana lights a bidi and they keep changing the color of their hair in silence. They also try hot candle-wax for their legs, making a big mass on the bathroom floor.

SEQ 43. INT. NIGHT. PIANO BAR

Luna is at the call center of the piano bar waiting for her call to be completed. The bar is full of people dancing and playing.

LUNA

*Victor? It's mommy...Mother, put my  
son back on the line! Let me talk to  
my son!*

The other person starts to scream on the other line and Luna hangs up the phone.

SEQ. 44. INT. NIGHT BEDROOM.

Ana and Sophia are sleeping in their saries. The neon light outside the room's window illuminates and blinks in their bedroom. Suddenly someone bangs on their locked door. The two jump from their beds scared and startled. Sophia instinctively grabs a statue of Shiva to hit someone and protect herself.

SOPHIA

Who is there?

An Indian voice answers loudly in Tamil. Sophia checks through the window but does not see anyone.

ANA

*What time is it?*

She looks at a small clock, which states 3 AM. The person knocks on the door even harder. The door appears like it may crash open.



Sophia tip-toes behind the door holding the iron statue, and makes a gesture for Ana to open it slowly so she can hit the person on the head. Ana opens it and Luna staggers inside loudly laughing and completely drunk. Raj is with her and waits outside the room laughing. Luna goes straight in to the bathroom, where we hear her peeing. Ana and Sophia stare at Raj, who offers them a bidi. Sophia accepts and light one. Luna gets out of the bathroom still laughing, and takes her purse. She kisses her two friends like they were her daughters.

LUNA

*Don't wait for me. See you tomorrow.  
Have sweet dreams.*

Sophia and Ana watch Luna and Raj stagger through the yard holding hands, and carrying their sandals over their shoulders. Ana straightens her cotton saris over her bed to go to sleep.

SEQ 45. INT. DAY. NEALA'S HOUSE.

Neala unfolds a sari and teaches the three Brazilian girls how to wear it. Reena and Veena carry trays with chai into the room.

NEALA

*It's very important to cover this part of your breast, but it is alright to show a bit of your belly, but not too much.*

Reena and Veena talk and shyly laugh in Tamil, until Reena gets the courage to ask something. During the following conversation, this shyness becomes a competition of subtropical sensuality.

REENA

*How can you dance naked in carnival?*

SEQ 46. EXT. NIGHT. BRAZILIAN CARNIVAL

Shots the drums and a painted woman dancing at Rio's carnival festivities.

SEQ 47. INT. DAY. NEALA'S HOUSE.

Neala reprimands Reena in Tamil.

ANA

*We came in to the world naked...*

SEQ 48. EXT. NIGHT. BRAZILIAN CARNIVAL

Another flash of Brazilian carnival.

SEQ 49. INT. DAY. NEALA'S HOUSE.

Everybody laughs.

LUNA TO SOPHIA

*They are asking about carnival, so ask them about the kamasutra, kundalini, tantrism...*

Sophia smiles and turns to Neela.

Montage of images from the Kamasutra.

SOPHIA

What about the kamasutra, the kundalini and tantrism?

NEALA - SHOCKED

What do you want to know?

ANA

Everything!

Neala smiles uncomfortable, but her cousin exuberantly begins to explain.

NEALA

They are not the same thing! And is not proper to talk about them in public.

ANA

But we saw statues everywhere...

SOPHIA

They all have something to do with Satyacitananda, right?

VEENA

The kamasutra is more of a love manual...

RENA

Tantrism is from an ancestral knowledge known as Tantra, which weaves the power of life...

While talking, Neala continues to arrange the sari for the girls. When she is done she helps them to tie the flowers in their hair.

Veena and Reena continue to talk, occasionally interrupting each other and finishing the other's sentence.

VEENA

Here we say that Maya, the illusion of difference, conceived Reality and separate it into opposites...

RENA

Like conscious and unconscious, pleasant and unpleasant, male and female...

VEENA

...For the soul evolution into space, time and matter...

RENA

And Tantra would be a way to sense the unity behind all those apparent differences.

LUNA

Sex?

NEALA

Sacred. Not the one being sold by the consumption society.

SEQ 50. EXT. DAY. STREET

A car passes in front of a huge outdoor billboard where Ana is sexy on her underwears selling a perfume.

SEQ 51. INT. DAY. NEALA'S HOUSE.

VEENA

It's really powerful, you have to have control of it...there are some caves in the Himalayas where people go to practice it.

REENA

Basically, the Kundalini, as a serpent lifting up in your spine, has the power to awake the Five Universal Energies: *cit shakti*, energy of all-consciousness, *nanda shakti*, energy of all-bliss, *iccha shakti*, energy of all-will, *jñana shakti*, energy of all-knowledge, *kriya shakti*, energy of all-action.

SEQ 52. INT/EXT. DAY. KAJURAHOO

While she whispers that like revealing universal truths and secrets, the camera passes through the tantric statues of Kajurahoo's temples. Shadows move on the walls. Luna and Raj are kissing there.

SEQ 53. INT. DAY. NEALA'S HOUSE.

VEENA

Then, shakti shakti, you're in communion with the divine.

NEALA'S MOTHER

Chai?

She serves a cup to Sophia. Luna and Ana already have a cup in their hands. Neala fits the last flower lace in Sophia's hair.

SEQ 54. INT/EXT. DAY. FILM STUDIO IN MADRAS

With flowers in their hair, they enter a film studio in Madras with Kayla. The choreographer and another producer greet them with a smile.

CHOREOGRAPHER

Good, you came! But guess what, you're not who we thought you were!

SOPHIA

No!

ANA

Are you sure?

CHOREOGRAPHER

Who sent you here? Nadaka?

Sophia with a cynical face pulls out Vijay's card.

SOPHIA

No, Vijay. We met him at this film festival in Brazil.

The choreographer takes the card and shows it to the producer standing next to him.

CHOREOGRAPHER

He is from another company. He moved to Mumbai

SOPHIA

Oh, no, don't tell me that! We came all the way from Brazil! They moved to Bombay? What will we do now?

CHOREOGRAPHER

Ok, let's see. We always need dancers any way.

He puts the CD in the player.

PRODUCER 3

Shall we start?

Nervously like he is the one doing the audition, Kalya gives them the beat, lowly, and hits the play button. "tah, tati, naka tini, tah" - it's the same voice of the beginning of the film. The music starts and the three Brazilians start to dance but suddenly Sophia has a laughing fit. They stop. The producer looks impatiently at them.

PRODUCER 3 (CONT'D)

OK. Concentrate. Let's try again.

Kalya looks at them with fever in his eyes. He plays the rhythm again (tah, tati naka, tini tah). The music starts. They dance a complex sequence perfectly. Sophia restrains her laughter every time she looks back. Luna strikes some sexy faces and poses. Ana is sweating in her attempt to do everything right.

SEQ 55. INT. DAY. BRAZILIAN TV SHOW

Ana is dancing in a bikini with the Brazilian flag on a popular sexy Brazilian TV show.

SEQ 56. INT. DAY. FILM STUDIO IN MADRAS

The music is turned off. Ana comes out of her memories. She searches for Luna and Sophia, who are on the opposite side of the room looking at her asking "what happened?" with their eyes.

CHOREOGRAPHER

OK. You are on your way. Let's do it like this. You need to practice more, and when you think you're ready, go to Bombay and call me. We are almost done here anyway.

He gives them his business card.

CHOREOGRAPHER (CONT'D)

You can make a lot of money there!

ANA

Ok. We will...(she hesitates)We will think.

SEQ 57. EXT. DAY. STREET BETWEEN ARCHEOLOGICAL SITES

The three are riding their scooters pass an archeological site until they reach a crossroad branching off into three different directions. Ana arrives first and asks an old merchant at an empty stall for directions. Sophia and Luna arrive behind her. The atmosphere is really tense between them.

SOPHIA

*How can you say we will think? You mess up everything and say "we will think"?!*

LUNA

*Did he say how much money we can make there?*

SOPHIA

*No, but I read it can be almost 1000 rupees...*

ANA

*But it's probably much more expensive to live there then here...*

SOPHIA

*But we crossed half the planet...*

LUNA

*...and we didn't find Vijay here! And you are the one who was talking to him!*

ANA

*And also there is the Health Center...*

LUNA

*And there will be another films shot here, right?*

SOPHIA

*Less then in Bombay for sure!!*

LUNA

*We need to concentrate on what we want now, not what we wanted when we left Brazil...*

SOPHIA

*I can't take anymore of this waiting,  
waiting, waiting, like in Brazil  
waiting, waiting, waiting!*

LUNA

*So go.*

ANA

*No, we can't let the girl traveling  
alone!*

SOPHIA

*For me it's fine...*

LUNA

*I'm late...I'll take this way...it  
gotta take us somewhere where we can  
ask for direction...*

Luna starts her scooter and the other two follow her on the way at the middle of the other two.

SEQ 58. EXT. DAY. TRAIN.

A train passes across the screen.

SEQ 59. INT. NIGHT. PIANO BAR

Luna and Raj play at the piano. Without saying a word both are visibly in love, improvising and composing their music. Sophia, sweating from the hot weather, writes an e-mail to her parents: *"It's been snowing a lot here."* Ana watches on TV news about the World Social Forum.

ANA

*Sophie! Look at it! The World Social  
Forum in Bombay!*

Sophia looks at it very excited. The newscaster interviews the economist Mohammed Yunus, who helped many poor Indian villages escape from the poverty line through micro-loans with almost no interests.

KUMAR

Have you ever been to the World Social Forum?

SOPHIA

Yes! Usually it takes places in Brazil! It's a pity we are missing it!!

KUMAR

Ah, Raj's wife is one of the organizers; if you want to go there she can help you...

SOPHIA

Excuse me, RAJ's wife?

KUMAR

Yeah, haven't you met her yet?

ANA

No...we didn't know he has a wife...

Ana looks at Sophia who looks at Luna singing with Raj.

SEQ 60. INT. NIGHT. BEDROOM

Luna looks at the two friends, shocked and resigned at the same time.

LUNA

*Since they were 15 years old?*

ANA

*Before they were born! Their families were friends!*

Sophia looks at them without finding a word to say.

LUNA

*I think it's good. This arranged thing. It ends all those many complications.*

SOPHIA

*Oh,, come on, no way... you're saying that because it is not with you...*

LUNA

*No...I really think so.*

SEQ 61. INT. DAY. SLEEPERS TRAIN COMPARTMENT

Inside the sleepers train compartment, the three walk on the opposite direction of the train's movement, carrying their many bags. They are lost looking for someone to help them.

SOPHIA

Is this train going to Bombay? Bombay? Does anybody speak English here?

No one speaks English near them. The train slowly approaches a train station.



SEQ 62. INT/EXT. DAY. TRAIN STATION SEEN BY THE TRAIN COMPARTMENT.

Sophia jumps out of the train onto the station looking for the conductor or someone who speaks EngThe other two stay in their compartment watching her through the train's windows.

The train starts to move again.

ANA

*Sophie! Sophie!*

Sophia runs after the accelerating train. From inside out, we see Sophia running through different windows of the train.

Desperately, Ana runs inside the compartments trying to pass through the crowds of passengers.

LUNA

*What happened? We missed her?*

Ana goes until the end of the wagon, puts her head outside a door and sees the train station moving further away.

ANA

*Holly shit, we missed her!*

LUNA

*Aff, what do we do now?*

ANA

*And the worst is that I think she only has 50 rupees with her...or not even that!*

SEQ 63. INT. DAY. LAST COMPARTMENT OF THE TRAIN

Sophia jumps on the last wagon of the train, grabbing the door in order not to fall. In her hand, she has a 20 rupee note, she checks her pocket and finds a few more coins. Relieved to be on the train, she looks around. Someone who watched the scene laughs. Sophia realizes that this compartment does not have a connection with the rest of the train. It is a "Seated Class" compartment usually occupied by really poor people, who travel for days in a tight and squeezed area, trying to find any place to sleep on the floor. The people around offer her some chapati, banana, water and even a place for her to seat.

SOPHIA

Oh, thank you. Thank you. I'll stay here, it's alright.

Sophia stays near door , and accepts a banana.

SEQ 64. INT. DAY. TRAIN - SLEEPER COMPARTMENT

Ana is nervously walking in circles in the same spot on the train, while the other Indians stare at her in confusion.

ANA

*We gotta do something! Who knows what can happen? How long before the next stop?*

She asks an Indian besides her, but he shrugs his shoulders, the other 20 people around doesn't know either. Luna asks a young guy on the bed in front of her.

LUNA

Phone? You phone?

ANA

Yes, yes, yes train station number!

Everybody around promptly starts to search for their mobile phones, offering it at the same time to her.

YOUNG GUY

Train station number?

ANA

Yes, yes, train station number!

The young guy starts to dial.

YOUNG GUY

Oh, oh, no signal....

ANA

Oh, great!

LUNA

*There is no signal?*

Everybody around checks if they have signal on their 50 mobiles. No one has signal.

SEQ 65. INT. DAY. TRAIN - SEATING COMPARTMENT

Sophia sees a boy playing with a mobile toy besides her.

## SEQ 66. INT. DAY. TRAIN - SLEEPERS COMPARTMENT

A railroad officer talks to Ana while the train is still in motion.

COP

No! You missed your connection. This train is not going to Bombay! You should have jumped on the other station!

ANA

Well, my friend is there now. How can I talk to her?

The cop does not know.

ANA (CONT'D)

When is the next stop?

COP

Seven hours more or less.

Ana and Luna look at each other.

LUNA

*She is alright. I bet you that she already found a hostel and is sending us the address by email....*

The train keeps going.

## SEQ 67. INT. DAY. TRAIN SEATING WAGON

The train slows down until it comes to a complete stop. A woman besides Sophia wakes her up:

WOMAN TRAIN

Miss, miss...

Sophia opens her eyes, all sweaty, and realizes they are already at the next train station. She jumps out of the wagon fearing to miss her friends.

SOPHIA

Oh! Thank you, thank you, I'm sorry...thank you...

## SEQ 68. EXT/INT. DAY. VARANASI'S TRAIN STATION

Sophia leaves the wagon and look at the length of the train. She sees Luna and Ana getting out carrying all their bags. Sophia runs towards them.

SOPHIA

*There is no connection There is no connection*

Ana is trying to convince the officer to let her leave some bags behind.

ANA

You can have it. I don't need them.  
They are useless.

The cop keeps pushing the bags outside.

COP

No, no! It can be a bomb!

SOPHIA

*Oh yeah, there is always attempts on the trains...*

ANA

*Really? Aren't we at Gandhi's country?*

SOPHIA

*Well, five times more people are murdered in Sao Paulo and Rio per day that in the war in Kashmir here...Five times more!*

ANA

*What are you doing here? We thought we'd missed you!*

They carry their bags and try to give it to a poor family on the station. The cop whistles and yells from the train:

COP

Not in the Station! Not in the Station!  
The loan is yours! Carry it!

LUNA

*Give it to someone outside...*

SEQ 69. EXT. DAY VARANASI

They get out the train station to get rid of their excess bags. A sign in front of the station states: "Welcome to Varanasi". Sophia hesitates to say something, but decides to keep it to herself.

ANA

*Isn't this the place you told us where people come to die and get rid of their Karmas?*

Sophia sees a lot of elderly people getting out of the trains.

SOPHIA

*Yes...*

A lot of taxis and rickshaws circle around them.

RICKSHAW

Taxi? Taxi? Hotel?

They look to each other.

LUNA

*Is there another train to Bombay today?*

ANA

*I think only tomorrow...*

They agree on their look to take a rickshaw and leave a few of their bags with a destitute family living on the streets near the train station.

SEQ 70. INT. DAY. CHEAPEST HOTEL IN VARANASI

They leave their remaining bags at the cheapest hostel in Varanasi, wondering about a sign on the window stating "be careful with thief monkeys". They take their video camera with them.

SEQ 71. EXT. DAY. VARANASI

They walk on the colorful narrow streets in the old city section of Varanasi. A family carrying a body covered by a white shroud passes between them. At the same time they see a joyful pudja being played in the funeral procession. They arrive at the main bazaar where colored spices are being sold and kids paint their third eye with different colored powder.

LUNA

*I never thought that it would have so much life in a city devoted to death.*

They pass by a barber cutting hair in the middle of the cars on the street. Colorful powders and spices are being sold everywhere.

SEQ 89. EXT. DAY. THE RIVER GHATS

They sit at the Gange's ghat, where people are washing their clothes. They observe some sadhus performing shivaistics rituals.

SOPHIA

*It's so funny how they are so accepted  
by Indian society...even though they  
deny being a part of any society...*

LUNA

*Who said they are not a part of it?*

SOPHIA

*Ah, they are a part by denying being a  
part of it...*

They observe the natural way people live with so many different ways of life. After a while, Luna notices smoke coming from a wood crematory near by them.

SEQ 72. INT. DAY. VARANASI TRADITIONAL CREMATORY

From the roof of the crematory they look at the river and the Ghat they just came from.

CREMATORY GUY.

*For more than five thousand years this  
fire has been alive, cremating our  
bodies...*

ANA

*Five thousand years?*

Sophia translates to Luna:

SOPHIA

*For more than five thousand years that  
fire has been alive! Imagine that!*

LUNA

*The same fire?*

Sophia ponders for a bit.

SOPHIA

*The same initial sparkle, I guess...  
The fire consumes it selves, isn't it?*

ANA

*It changes according to what it burns,  
isn't it?*

SOPHIA

*I think so...but at the same time it's  
the same fire, coming from the same  
place...the same beginning...*

They look at a wood pile where a man is being cremated with his family around the body performing the rituals.

## CREMATORY GUY

Every human being, when born, closes their hands to hold Life. When you die the first thing you do is to open it, and Life leaves.

Sophia, Luna and Ana look to each other. Sophia remembers her video camera.

## SOPHIA

Can you repeat it for me, please?

The Crematory Guy straightens his hair and shirt and starts to repeat the same lines again, in a funny and artificial way.

## CREMATORY GUY

Every human being closes their hands when we are born. The first thing you do when you die is to open your hands, and life goes away. Do you smell the protein being burnt? It's because this is a sacred spot...

Ana and Luna keep looking out into the city and the roaming people waiting for their death. Sophia then starts filming some candles people puts into the river to honor their ancestors. The sun is setting.

SEQ 73. EXT. NIGHT. TEMPLE IN A GHAT.

Chanting mantras and accompanied by a musical percussion, a Brahmin makes his fire pudja for the sunset.

SEQ 74. EXT. SUNRISE. GANGES

Ana and Luna put their candles into the river while Sophia films the event. When it's her turn, Sophia tries to film herself placing the candles into the water. The candles float away on the river. We realize they are in a canoe, and the rower pushes the canoe forward. They watch people performing their morning prayers to the sun that ascends above the river.

Over it we hear a piece of the Vedas said in Sanskrit: "my body will be reduced to ashes and my breath will join the restless air, but not I and my deeds. Oh mind, remember this always, remember this."

They look at a faraway bank clearing the morning fog, when the sun rises and a woman walks like a ghost looking for something. Together with them there is a elderly couple of Irish tourists. She whispers to them:

## IRISH WOMAN

Here there is a period after death known as Kamaloka, when you cross again all the eyes you've crossed in your life, but feeling what people felt for you, all their blessing or curses. The Ganges is like common road on those three parallel states of the same world where people are dissolving and rebuilding their stories and bodies.

## SEQ 75. EXT. DAY. STREETS

While he speaks, we see a flashback of a subjective camera traveling on the streets of India, with many people facing the camera, sending their "bless or curse" to the audience by the eyes. (may be a montage of violent scenes, where someone is being hit and look at the camera, or a child is begging and look at the camera - the audience should feel cold in the spine)

## SEQ 76. EXT. DAY. GANGES

## ROWER

Like the river, everything returns.

The three look at a body being cremated on the banks.

## SEQ 77. EXT. DAY. HEALTH CENTER

Ana remember the kids from the health center saying good-by to them as they enter their taxi, and waving their hands where they've written "thank you" with red paint.

## SEQ 78. EXT. DAY. GANGES

Ana becomes emotional. Luna sees a mother washing her son in the river. Someone plays a sitar on the banks. Sophia contemplates the idea of karma. The three look at a small scenes on the bank of the river.

Camera is horizontal moving slowly from left to right, shooting those scenes at the banks.

## SEQ 79. INT. DAY. TRAIN - SLEEPER WAGON

The camera continues traveling from left to right, but we see the landscape from a train's windows.



SOPHIA

*To die is to free one-self... it's funny, I think that sorrow is the same thing all over the world, but happiness and success is different...what is success and happiness for a Brazilian is not necessarily for an Indian...but sorrow, I think is what unites all cultures...*

The three are looking from the window thinking. Ana and Sophia are sitting on the same bed, and Luna on the top of the bunk in front of them.

Luna looks at the ceiling thinking.

SEQ 80. EXT. DAY. MAIN BAZAR

Luna and Kalya walk through the main bazaar passing by stores displacing colorful carpets and saris. They pass by a boy holding a drum at a newspaper shop.

KALYA

The newspaper boy!

Kalya gives him a coin and asks for an update on cricket championship. The drummer boy taps his drum while telling the news. Luna is amused. After he finishes, they continue on their way. After a while, Kalya stops again calling her attention to a group of guys playing a game with stones on the floor.

KALYA (CONT'D)

Your son will like this? I can write him the rules.

Luna looks at the stones.

LUNA

*This?*

Kalya nods yes. Luna nods more or less.

LUNA (CONT'D)

Ok...

Kalya takes some different colored stones from the ground.

KALYA

This is the Maharaja, those are the horses, and this is the witch.

Luna looks at him without understanding a word.

KALYA (CONT'D)

OK. I tell Sophie and she will tell you.

They pass in front of a traditional musical instruments store.

SEQ 81. INT. DAY. TRADITIONAL MUSICAL INSTRUMENTS STORE

Raj see them passing on street by the music store.

RAJ

Hey, hey, Brazilian!

Luna looks at him and gives a big Brazilian smile.

RAJ (CONT'D)

Come on in! Let me show you something!

He pulls Luna and Kalya inside the store. A singer is tuning a harmonium. Raj picks up two sitars to show them.

RAJ (CONT'D)

Which one do you like more?

He plays one sitar and then another one.

LUNA

*This, I guess.*

RAJ

This? Uhm...you see, every time I play this string here, the similar string of that one vibrates as well...

He plays a string on the sitar and they see the other sitar's string vibrating alone. They laugh.

RAJ (CONT'D)

Now I'm not sure...I think they belong together...

He looks at Luna, who eye's twinkle without understanding half of what he is saying.

RAJ (CONT'D)

Just kidding...They vibrate because they are the same note...Like in ancient times, when the cities were built to vibrate with the wind on certain notes and harmonize it's citizens...

SEQ 82. EXT. DAY. HAMPI

Luna, Ana and Sophia walk through Hampi's columns vibrating them with their fingers, while hearing Raj's voice over.

SEQ 83. INT. DAY. MUSIC STORE

The sound of a loud truck horn shakes the store.

RAJ

Wow You can see how we are being  
harmonized now!

SEQ. 84. EXT. DAY. ROAD

The back of a truck is written "please horn" passes by the camera.

SEQ. 85. INT. DAY. MUSIC STORE

Raj looks at Kalya.

RAJ

She doesn't understand a word of what  
I'm saying?

Kalya nods in acknowledgement. Raj tries again to communicate using exaggerated physical movements.

RAJ (CONT'D).

You know Ramayana right? Rama, half  
monkey half human...incarnation of  
Vishnu?

SEQ 86. INT. DAY. HAMPI RUINS

A man painted between a green monkey and a prince, passes between the columns where the three are standing. They chase him but they only find a pair of sandals placed on an empty stone throne. They look through the windows of the temple and search through a hazed garden hued by smoke from a forest. They look behind a wall and find a mask of the demon Ravana on the floor.

During the scene Raj's voice continues over: "Rama, who had the mission to kill the demon Ravana who was destroying the world. The demon that any god could kill, that could only be killed by a human being. But Rama thought he could live a hedonic life, full of love and pleasures, Kama...you don't know him?"

Rama, the prince, who than had his wife kidnaped and realized he could only be free if he performed his mission, according to Dharma, the collective commitment..."

Close up on Luna looking at the mask.

SEQ 87. INT. DAY. MUSIC STORE

Raj stops in the middle of the narrative, mimicking a monkey. Another huge horn is blown. He smiles at Luna.

RAJ  
Ok. Forget about it.

Luna blinks both eyes.

SEQ 88. EXT. DAY. HAMPI'S RIVER

The three are crossing Hampi's river in a small round canoe. The boatman sings to Rama while rowing the boat across the river with the ruins of Ramayana behind them. They try not to fall in to the water and see few elephants taking a shower in the distance.

SEQ 89. EXT. DAY. HAMPI

They get out the boat at the landing where the drummer newspaper boy is playing his drum and yelling the news. Kids jumps around him.

NEWSPAPER BOY  
The war is not over. Rare surgery to remove tumor. The stock market escape from crises. Smile, you are on corporate cameras. Delhi marathon has new records. Saris for sale. US invade another country. Sixteen-thousand kids are still dying every day in the world.

The ambient sound disappears and only the drum and the boy's voice are heard, even though nobody is listening to him.

SEQ 90. INT. DAY. AUROVILLE'S EARTH STREET.

Luna passes by the international city, Auroville, on her moppet with Kalya behind her.

We hear her voice-over on the phone *"Send him here. Put him in a plane that I'll pick him up here."* And the other person answers *"You're completely crazy. There is no way your son is leaving Brazil!"*

SEQ 91. INT. DAY. TRAIN SLEEPER COMPARTMENT

Luna is writing a letter to her son, while Sophia is writing in her diary. Ana reads an Ayurvedic book as she occasionally glances from the pages to the landscape outside the window.

SEQ 92. EXT/INT. DAY. HEALTH CENTER

The three enter the Health Center with Veena. The kids run towards them to talk with them.

KIDS  
Hello! Hello! Hello!

The three are instantly enchanted by them.

CHILD 1  
To which country do you belong to  
sister?

ANA  
We're from Brazil!

CHILD 2  
Brazil? Lá, lá, lá, lá, lá lá lá!

They sing "Aquarela do Brasil" again, clapping enthusiastically their hands.

VEENA  
Do you know that the method we use  
here was brought by a Brazilian?

SOPHIA  
A Brazilian? Really?

VEENA  
Yeah...very simple movements that you  
make to start walking and reorganizes  
all your neurological system...

They watch a few of the children working on their spinal movements to help them stand-up, while a physiotherapist supervises.

VEENA (CONT'D)  
It's a real revolution to stand-up and  
occupy a place in the world.

From the distance, child writes "HI" with a red paint on the palm of its hand, waving to them. Ana identifies her self immediately with the kid and smiles.

ANA

Why there are so many foreigners in  
this neighborhood?

VEENA

People come here looking for a  
spiritual reason to keep living, and  
what they find is a lot of things that  
still need to be done in the world...

SEQ 93. INT. DAY. TRAIN - SLEEPER COMPARTMENT

Ana gets back to her book. A person passes selling  
"chai, chai, coffee, coffee". Sophia is shooting Ana  
and Luna with her video camera.

LUNA

*What are you doing?*

SOPHIA

*I'm capturing your thoughts!*

Ana smiles.

ANA

*What am I thinking now?*

SOPHIA

*You are thinking...*

SEQ 94. EXT. DAY. ROAD.

Ana drives her scooter through thousand of illuminated  
cars, trucks and motorcycles. The barrage of noise and  
visual distractions are everywhere. The choking exhaust  
from a diesel truck makes her violently cough. She  
tries to protect herself by putting a scarf across her  
mouth and around her neck. Suddenly a little cow  
appears in front of her making her loose her balance  
and hit it. She falls into a small murky river by the  
side of the road. A crowd of people gathers to see what  
has happened to the cow, not to her.

SEQ 95. INT. DAY. TRAIN SLEEPER COMPARTMENT

SOPHIA

*And no one came to help you.*

ANA

*No, people helped me! I was thinking  
that our visa is expiring...*

LUNA

*And our money as well...*

ANA

*Maybe we should go to Nepal to get another visa...*

LUNA

*No way...we can't miss anymore auditions...we need to make some money before going anywhere else...*

SOPHIA

*Well, I don't think anyone will deport us from here...*

ANA

*I don't want to end up in jail...*

LUNA

*For God sake...*

SOPHIA

*No...no way...*

ANA

*How many days are still left before we get to Bombay?*

LUNA

*Two and a half...*

SOPHIA

*We could stop at the Taj Mahal, its on the middle of the way...*

LUNA

*If you want to run away form the audition you can, but I'm going there...my son needs the notes with Gandhi's face...*

ANA

*Do you know the story of the three builders of the Taj Mahal?*

SOPHIA

*No, which story?*

ANA

*There were three workers cutting a huge amount of stones to build the Taj Mahal. A person came to the first one and asked what he was doing. He answered: I'm cutting stones, can't you see it? Then the person asked for the second worker what he was doing, and he answered: I'm sustaining a large family.*

(MORE)

ANA (CONT'D)

*Then the person asked for the third worker what he was doing, and he answered: I'm building the Taj Mahal! And they were doing all the same thing.*

SOPHIA

*Well, I also heard that the Emperor cut the hands of the workers so they couldn't make another fine work like that...*

LUNA

*That's only stories and stories...*

SOPHIA

*Yeah, stories and stories...with always the same subjects...*

Sophia looks at the fields and rice workers on the landscape.

SEQ 96. DAY. LIBRARY LABYRINTH

Sophia walks through the books shelves of a huge library, like a labyrinth, holding a pile of books. On the top of the pile, a volume of the Vedas is open and she reads to her self a piece of the Rig Veda (10.129) in loud voice "Then was neither non-existence nor existence: There was no realm of air, no sky beyond it. What covered it, and where? And what gave shelter? Was there an unfathomed depth of water? Death was not there, nor was anything immortal: no sign was there, the day and night divider. That One thing, breathless, breathed by its own nature: apart of it was nothing whatsoever. (...) Thereafter rose Desire, the primal seed and germ of spirit, discovered by those who find the kinship between existence and non-existence..."

Sofia thinks over while walking through the shelves: "It's funny...always the same questions...since the beginning of the human's mind development...seems like the questions never dye...maybe only sureness dyes...I need to discovery what is my will...what is my will..." and she come across Arthur Shopenhauer's book "The World as Will and Representation". She takes the book, a note falls from inside it "We can do what we will, but we cannot will what we will. Schopenhauer." Sophia sits on the floor and opens it to take a look. Then she looks to the ceiling still thinking to herself "And if I don't have absolutely no true will? How long can I stay in my bed with absolutely no will?"



## SEQ 97. INT. SUNSET. TRAIN SELEEPERS COMPARTMENT

The three are watching the sun set in the landscape. Sophia has Schopenhauer's book on her laps. Ana a Ayurvedic book. Luna a letter to her son.

## SEQ 98. EXT. DAY. STREETS OF NEW MUMBAI

The red setting sun reflects on the glass of every western-style building in Mumbai. There is a "Welcome to Mumbai" sign near it. Sophia, Luna and Ana walk dressed in Indian clothes while everybody around is dressed in western clothes. Many people wear masks to guard against the pollution.

SOPHIA

*Do you think we should buy some of those?*

LUNA

*May be...*

They cross a block with publicity for plastic surgery and skin bleaching.

## SEQ 99. EXT. NIGHT. NEW MUMBAI EMPTY STREET

They reach an empty street, where the pedestrian red light blinks and a machine voice says "wait, wait, wait, wait..." uninterruptedly. Luna and Ana are going to cross the street but Sophia stops them. Luna and Ana do not understand, they look to both sides and there is no car coming. The light changes to green and the voice says "walk, walk, walk, walk...". Sophia lets them go.

SOPHIA

*Now, yes.*

ANA

*That's what was just missing....*

SOPHIA

*We have to obey the machines!  
Especially when they chat with you!*

They cross the street. There is trash strewn everywhere, a woman washes her clothes in a puddle created from an open drain.

## SEQ 100. INT. NIGHT. INTERNET HOUSE

Internet shop which is full of teenagers playing virtual games.

Sophia reads news about Brazil on her computer. Then she opens a e-mail from a friend in Brazil: *"You won't believe! Remember those guys who put fire on the indigenous Galdino sleeping in Brasilia? They are free! We met them at a party last night! It's unbelievable! They haven't made even half of their penalty, and they're partying like nothing happened. Like if they were no murders! Now, it's like everybody is afraid of being Indigenous, afraid of being locked up in a zoo like a monkey, afraid of becoming a old piece in a museum"*.

SOPHIA

*They are free? They haven't done even half of their penalty...the guys who killed the Indian are free! Can you believe that?!*

She talks to Ana and Luna astonished by the news. Luna takes a look and then go back to her chat on MSN *"Reality is not good or bad. It's simply reality. I don't want anything. There is no reason to have dreams."* The other person answers: *"So why are you there?"*. Luna waits a bit before answering: *"Breathing"*. She is wearing her pollution mask. Sophia leaves the place without her mask.

ANA

*Uhm, Raj is coming to Bombay...what a coincidence...*

Luna answers without taking her eyes off the screen.

LUNA

*Is he? He said when?*

ANA

*No, but he asked where we are staying...*

LUNA

*Don't tell.*

ANA

*Ah, but I didn't want to loose contact...*

Luna looks at Ana.

LUNA

*I know.*

ANA

*You know what?*

LUNA - JEALOUS

*I know well what kind of contact.*

SEQ 101. EXT. DAY. STREET IN FRONT OF THE INTERNET HOUSE

Sophia gets on the street full of rickshaws, she looks to the sky trying to see if she could see any stars in the polluted sky, starts coughing, becomes dizzy, and blacks out.

SEQ 102. ATEMP. HALLUCINATION

She accelerates through a colorful light tunnel, ending up in a white boon where she sees a gray shadow passing through some feathers in a circular ritual. The shadow looks like Ganesh, the Elephant headed god. She starts hearing Luna and Ana calling her name.

SEQ 103. EXT. NIGHT. STREET IN FRONT OF THE INTERNET HOUSE

When Sophia opens her eyes she sees a figure wearing a Ganesh mask in front of her.

GANESH PERSON

Are you alright?

She focuses her eyes and realizes she has collapsed in the middle of the street surrounded by Luna and the Ganesh figured person among many other people. Sophia slowly gets up from the street. Ana brings her a bottle of water. Sophia faces the Ganesh figure.

GANESH PERSON (CONT'D)

I'm going to perform a wedding ceremony over there. The bride is coming this way. Would you like to rest inside and eat something?

Sophia looks at him in a peculiar way as if it is really strange to be talking with someone in a Ganesh mask.

ANA

*Come, let's sit there.*

Ana, Luna and Ganesh help Sophia to the reception and set her in a chair.

SEQ 104. INT. NIGHT. WEDDING ROOM

When they enter the wedding room, everybody looks at them. A woman takes them to their seats, while the Ganesh guy leaves to prepare for the bride's entrance

Luna, Ana and Sophia sit in a corner while someone serves chai to them. Suddenly the Indian version of the Brazilian music "Aquarela do Brasil" starts to play and the bride with the groom enter the room, preceded by Ganesh figure. People start to sing and dance, calling the Brazilians to join them. Ana immediately starts dancing without hesitation, while Luna joins the musicians, and Sophia decides to smoke a bidi outside.

SEQ 105. EXT. NIGHT. STREET IN FRONT OF THE WEDDING

Sophia sees a family passing on the opposite side of the street and a car entering the street in her direction. She lights her bidi she hears the sound of a crash. She sees that a car hits a child walking with her family. People from the party run towards the accident. Ana and the Ganesh guy run in front of everyone.

GANESH GUY

Don't touch him! Don't touch him! The ambulance is coming...

Ana takes her scarf and puts it around the bleeding child trying to keep him warm. The Ganesh guy holds back his parents from touching the hurt child. The ambulance arrives. They take the child, still awake, and the family joins him in the ambulance. Sophia, Ana and Luna watch the ambulance leave. The rest of the people return to the wedding hall. Sophia is deeply moved by the incident. Her face is deadly white.

SOPHIA

*Shit. I wished that.*

ANA

*What do you mean you wished that?*

SOPHIA

*I wish the car would hit me instead, but the boy crossed in front of it before me.*

Short silence.

LUNA

*I need to call home. Let's find a call center.*

SEQ 106. INT. NIGHT. CALL CENTER

They call home.

SOPHIA

*...I need to tell you something...there is not such a thing as good news and bad news...there is only the facts...no, I don't know yet..but listen. I had to have tell you before...*

LUNA

*Hi son...*

ANA

*...I know that this is not the kind of message we leave on secretary machines, but I just to let you know that if I stop calling or sending e-mail you should look after my body in India.*

LUNA

*...I miss you...*

Beep sound on Ana's secretary machine. She hangs up the phone. Sophia and Ana get out of the call center.

SEQ 107. EXT. NIGHT. CALL CENTER'S BALCONY

Ana and Sophia watch fire-works in the sky as rain falls to the ground. A girl runs into the call center to escape the rain shower, carrying a basket.

HOLI GIRL

Hi. To which country do you belong to sisters?

Sophia looks at Ana and answers smiling:

SOPHIA

We belong to Brazil.

HOLI GIRL

Ah, Brazil, lalalalalalalala

Sophia smiles.

ANA

What do you have here?

HOLI GIRL

Colored powder and Henna to make mandalas in your hands. Can I show you?

SOPHIA

Sure.

Sophia and Ana raise their hands at the same time. The little girl laughs.

HOLI GIRL

Ok. I'll start here and finish here.

She starts drawing the mandala on Sophia's hand and continuing it on Ana's. Ana and Sophia look inside the call center and see Luna fighting against crying.

HOLI GIRL (CONT'D)

Tomorrow is the Holi! Festival of lights and colors.

Sophia and Ana look back at their hands and the mandala is nearly complete.

HOLI GIRL (CONT'D)

You should get some ammunitions.

She shows them the plastic bags with color powder she bought in her basket. Ana and Sophia buy some color packages. Luna get's out from the call center with her eyes red from crying.

HOLI GIRL (CONT'D)

You can go if you want...

The three run in the rain holding each other's hands. They pass trough a procession bringing candles to put in the ocean

SEQ 108. INT. NIGHT. CHEAP GUEST HOUSE BUILDING

They enter into the cheap guest house they are staying in. They pass by some rooms with the door open and hear and see immigrants from other countries talking to each other.

They pass in front of a room where a party is being thrown with a lot of backpackers and immigrants from around the world together. Sarah, 24 years-old girl from Eastern Europe, see them passing and comes to the corridor with a pan in her hands.

SARAH

Hey! Hey! Brazilians!

The three look backward, completely wet by the rain.

SARAH (CONT'D)

We made "Brigadeiro" you showed us to make! Want to try?

They try the brown Brazilian sweet with their fingers. Sophia looks at Ana eating with her hand.

SOPHIA

Won't you sterilize it first?

Ana gives her shoulders.

ANA

It was left in Varanasi.

SARAH

Uli, that guy that came walking from China is here! And also Gaya, who's been traveling the world for ten years! Let me introduce you to them! Ah, and there is a package that arrived for you!

They hear cheers from the party inside the room. Sarah comes back with a letter from Brazil.

SARAH (CONT'D)

That's for you.

They take the letter.

SOPHIA

Oh, Thank you.

SARAH

Don't you want to stay?

ANA

No, thanks. We need to rest today...

SARAH

Tomorrow is the big day, han?!

The three smile, walking to their room at the end of the corridor.

ANA

*Yeah...I guess. Thank you Sarah.*

They get their key, and starts opening their door.

SOPHIA

*Can you imagine never coming back home?*

LUNA

*What do you mean? Die?*

SOPHIA

*Yeah, or become a foreigner forever, or just get back home to a funeral of some old friend and realize you don't have any one to be intimate with anymore.*

They enter their room.

SEQ 109. INT. NIGHT. THEIR BEDROOM IN MUMBAI

LUNA

Oh no, nostalgic moment. Is there any milk powder left?

They enter their room, and start taking out their wet clothes and shoes. They put their keys in a mini altar where they've put a small Ganesh, a candle, a small picture of Luna's son, a small Buddha, a small Christian third, a Taj Mahal in miniature and other small souvenirs. Ana turns the TV on.

ANA

*You are the one who always said that you can only be free when you're not conditioned by your country's language, society, family, culture...to discover what you are, independently of all conditionalities that makes you...  
Look! That advertisement again!*

On the TV is passing a commercial where the girl only accepts a flower from the guy after he bleached his skin.

SOPHIA

*...waw...that's really the end of the world.*

The TV news reports that millions of Chinese and Indians are moving into the middle class and improving their purchasing power. Luna opens the letter where there is a drawing made by her son.

SEQ 110. INT. DAY. AUDITION'S PRODUCER OFFICE

The three are sitting in front of a desk, where a producer interviews them.

AUDITION PRODUCER 1

So you want to become actors?

SOPHIA

Yes!

ANA

We are actors already.

AUDITION PRODUCER 1

Why?



ANA

Why what?

AUDITION PRODUCER 1

Why do you want to be actors?

SOPHIA

To look for the true...

ANA

To discover all human masks...

Luna, who doesn't understand English just nods with her head.

LUNA

Yes, yes.

SOPHIA

To understand the humanity... under the skin...

AUDITION PRODUCER 1

Ok, ok, here are your clothes for the audition.

His assistant gives them three black plastic bikinis. They unfold the bikinis.

ANA

Thank you.

SEQ 111. INT. DAY. DRESSING ROOM

Sophia, Ana and Luna put on their bikinis in a dressing room together with many other woman.

COSTUME PRODUCER

Hurry up! Hurry up!

They examine each other in the big mirror.

SEQ 112. INT. DAY. AUDITION STUDIO

They follow the other dancers out of the dressing room and join a long line into the audition room. They wait patiently in their tiny bikinis.

After a while thinking Sophia becomes a bit uncomfortable.

SOPHIA

*From where does the will comes from?*

ANA

*What do you mean? What will? What are you talking about?*

SOPHIA

*Because everything depends on the will... From where it comes from?*

They think a while.

ANA

*I don't know, I never thought about it...It might be from the unconsciousness...or from the necessities...*

They think a little more.

SOPHIA

*Individual or collective necessities?*

Ana nods that she does not know.

ANA

*Both I think...They are complementary, aren't they?*

Sophia is heavily in thought.

LUNA

*Doesn't it have something to do with the chakras?*

SOPHIA

*What do you mean?*

LUNA

*Maybe each chakra has its own will...Because there are things we feel coming from here, from there, from the belly, the head, from the throat...*

SOPHIA

*Uhm...It makes sense...that's why all those confusions...leading us to so many sides...*

AUDITION PRODUCER

Next!

The three Brazilians are now near the door of the audition. The last person before them enters in it.

SOPHIA

*I think I need some air...*

ANA

*Where are you going?*

Sophia leaves the line. She accidentally slips down the steps going back to the dressing room.

SOPHIA

*Aiaiaiaiaiaia, shit!*

Luna and Ana runs there.

LUNA

*Oh, my God!*

ANA

*Where it's hurting?*

SOPHIA

*It's all right...*

She tries to get up but she cannot properly place her feet on the floor.

AUDITION PRODUCER

Next!

ANA

*Waw, that was fast! Poor girl I think they didn't let her even finish it...*

AUDITION PRODUCER

Who is the next?

They are the last ones there.

SOPHIA

*Go ahead, go in, I will wait for you guys.*

LUNA

*How could you fall down right now?*

ANA

*Go there Luna, I go after you.*

Luna leaves the two on the stairs, and enters on the audition room.

SOPHIA

*Don't worry about me; break a legs in there!*

The audition door closes behind Luna. Ana nervously looks at Sofia

ANA

*Is it really hurting or you just don't want to make the audition anymore?*

SOPHIA

*How did you know? Actually I was going to jump out the window and leave a note, but I slipped here...*

Ana helps her to get up.

ANA

*All this speech from where comes the will...the thing is that I don't have any more will as well.*

SOPHIA

*What do you do when you run your whole life to achieve something and when it's only a short distance away, you discover you don't want it any more?*

The Audition producer opens the door.

AUDITION PRODUCER

Next!

Ana and Sophia look at each other.

ANA

*Let's write a note to Luna...I think this selection will take a long time. One second please!*

Ana takes a piece of paper from her purse and writes a note to Luna: *"We are fine, waiting for you outside. Break your legs!"*

Ana gives the note to the Audition producer.

SEQ 113. EXT. AFTERNOON. STREET

Luna leaves the studio by the front door. Ana and Sophia are waiting next to a fruit tent, wearing their pollution masks. They are all colored by the powder colors.

ANA

*Did it go well?*

Luna shrugs her shoulders. Sophia throws some colored powder on her, Ana runs after her throwing more powder. They are all laughing. Many other people join in the festivities.

LUNA

Your feet healed really fast, huh!?

Luna runs after them to get some powder ammunition.

SEQ 114. INT. ATEMP. STAGE

Odissi dancer perform a sequence from Radha and Krishna throwing powder on each other.

SEQ 115. EXT. AFTERNOON. BRIDGE

They cross a bridge over a polluted river, where they stop and take off their mask to breath in some air.

SOPHIA

*You won't believe us! We found another piano bar!*

LUNA

*Really?*

Luna smiles, twinkling both eyes.

ANA

*Isn't funny that Brazil was found when the Portuguese where looking for India?*

They look at the river.

LUNA

*What you guys will do now?*

SOPHIA

*I have no idea...*

ANA

*I would like to know how people join the Doctors Without Border..*

Luna and Sophia laugh.

SOPHIA

*You need to be a doctor!*

ANA

*Ahn...they don't accept actors?*

LUNA

*Why would an actor be needed in a war zone?*

The three think about this for awhile.

SOPHIA

*Do you know what is the opposite  
archetype of peace in the I-Ching?*

ANA

*War?*

SOPHIA

*No. Stagnation.*

LUNA

*Really?*

SOPHIA

*Yeah, for the ancient Chinese peace is  
a synonymous of movement and the  
opposite would be stagnation...war  
would be then the consequence of  
stagnation...like when the gods stop  
to dance here...*

LUNA

*Yeah...but I think at the time of the  
old Chinese and Indians...everything  
were not so distant from themselves.*

They look at the candles floating in the river. It starts raining and the colored powder on their face smudgy and run. They walk in the rain away from the camera, dancing a few Bollywood moves for the last time together.

Reflections of them in a pool of water. Rose petals fall in it.

SEQ 116. INT. ATEMP. STAGE.

Rose petals falls from the hands of the Odissi dancer finishing her performance, giving the impression that she was telling this story through the dance. She lifts her face and we recognize Ana.

SEQ 117. INT. DAY. DARK ROOM

Under the light passing behind a door, Sophia's hand opens the LCD screen of her video camera. Passing backward, we watch scenes of the film on it. She opens her diary besides the camera, and writes on the top of the black page: "Bollywood Dream" -" Luna says..."

SEQ 118. EXT. AFTERNOON. MUMBAI BEACH

Sophia, Luna and Ana are sitting in a bar decorated with Brazilian flags for the soccer world cup. Sophia reads a news paper.

SOPHIA

Man! They are making 800 films per year in India! We gotta go there!

THE END.