

1. TITEL:	0'0"
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[Against the background of an audiovisual slide show about the life of the Indians in the highlands (Sergio Maldonado) we see the following titles:]

# STRANGE Excursion

Feature - fiction film,

written and directed by: Thomas Pfanne

based on a screenplay by Daniel Castillo

Indian: Támara Navas  
Hugo Solana: Marcelo Aguirre  
Dr. Tempo: Christoph Baumann  
Photographer: Carolina Vasconez  
Von Dannen: Dr. Jürgen Eckl  
Domestic servant: Maria Rosalba Pérez  
Shoeshine boy 1 (blue): Luis Acides Vargas  
Shoeshine boy 2 (red): Oswaldo Paucar  
Museum guard: Thomas Pfanne

Technical consultation: Dr. Matthias Abram

Camera: Pocho Alvarez  
Camera assistance & lighting: Juan Carlos Faidutti  
Production: German Díaz

(version of March 2000)

2. EXTERIOR. COLONIAL center of a city in Latin America. Day 0'25"

A Latin American capital in the Andes: High-rise buildings from the 70s of the oil boom in the background, now dominates "the crisis". The camera zooms in on the old town center. The sun presses on the white buildings, whose former colonial glory can still be felt in the crumbling facades. Suddenly the reddened and sweaty head of DR. WILLIBALD TEMPO fills the screen. Angrily he looks down on the young photographer GLORIA CONDOR, a pretty mestizo.

GLORIA

I just don't get it: nobody knows how to get to this Carondelet Palace.

DR. TEMPO

So your agency is like the people here: I'd rather say something wrong than admit you don't know! Well, I'll give you five more minutes now. If we're still running around in circles, you get yourself a new job.

GLORIA

But - wait - look there ! This one looks like he knows his stuff.

3. EXTERIOR. Big Square. DAY. 1'00"

Two well dressed gentlemen let 2 poor, but cheerful children, sitting on the floor, shine their shoes. Gesturing, HUGO SOLANA explains to his friend ALEXANDER VON DANNEN where they are.

HUGO

The terrace there - in front of the cathedral - was actually only the side entrance. From there, the Indians, who had not yet been baptized, were allowed to attend the mass. and watch.

VON DANNEN

Hey, is this the church that was occupied during the Indian uprising?

HUGO

What ? An Indian uprising! Bullshit: A few left-wing priests and communists.

While HUGO is talking, SHOE POLISH BOY 1 had already knocked twice on VON DANNEN's shoe, as a sign that now it's time for the other shoe.

SHOE POLISH BOY 1

Mister, mister, el otro zapatos !

HUGO

Give the lout your other shoe!

In HUGOS' face, the macho's "connoisseur's eye" is drawn to GLORIA's shape who is approaching.

GLORIA

Excuse me, do you know how to get to the Carondelet Palace?

HUGO

You're practically standing in front of it - there !

DR. TEMPO reluctantly joined the group; to GLORIA:

DR. TEMPO

That's wonderful. So much for do-it-yourself tourism, huh?!

HUGO

Are you a tourist?

DR. TEMPO  
Not quite. I'm here for a living.

HUGO  
May I ask what you're doing here?

DR. TEMPO  
Of course. Tempo - Dr. Willibald Tempo, head of the travel editorial office of the GERMAN WEEK. This is my photographer, Mrs. ...

GLORIA  
Gloria Condor, I ...

DR. TEMPO  
I am writing a report about the oldest cities in Latin America.

HUGO  
What a coincidence! My friend here is also from Germany.  
I'm just showing him the must see around here; only the most important things.  
Why don't you come with us? I have many friends in Germany, influential ones,  
Franz Josef Strauß was a good friend of my father!  
(gives shoe cleaning boy 2 100 sucres to share with the other one):  
Aqui tienes cien ! - Para los dos !

SHOE POLISH BOY 2  
(plucks HUGO on trouser leg)  
Falta Señor !

HUGO  
(suggests a blow)  
Quita tus manos sucias! I'd be very happy to meet someone coming from such  
important newspaper.

VON DANNEN  
I've subscribed to your newspaper. Excellent!

DR. TEMPO  
Thank you. Thank you. I don't want to put you to any trouble!

HUGO  
Oh, no way! It's a deal! There is a lot to see - after all, the old town was recognized by  
UNESCO as a cultural heritage of humanity.

When HUGO starts, he steps on the shoeshine boy's brush.

SHOE POLISH BOY 2  
Andate longo marica !

SHOE POLISH BOY 1  
Cierto es !

#### 4. EXTERIOR. OLD ROAD. DAY. 2'50"

HUGO  
These are the paving stones the Spaniards laid almost 500 years ago.  
These are the same connecting routes of the Incas, the so-called "Caminos del sol".

GLORIA is behind in taking pictures and turns her back to the group. HUGO feels addressed by it and turns back.

DR. TEMPO  
Hello! Say, what's with the pictures?

GLORIA  
I'll be right there!

**5. OUTSIDE. In front of the Government Palace. DAY.**

In the background we see the formerly most luxurious hotel of the city, which now houses a bank. HUGO puts his arm around Gloria's waist during his explanations not meeting on any resistance.

HUGO  
I am now taking you to one of the most important churches in the old town:  
La Compañía de Jesus.

DR. TEMPO  
Oh, it's supposed to have - next to the cathedral of Santiago de Compostela -  
the most beautiful facade of the late baroque.

HUGO  
That's right. By the way, it was built by a German Jesuit priest, called Leonhard Deu-  
bler.

DR. TEMPO discovers a shrunken head dangling above the closed entrance door of one of the many shops. He stays behind with ALEXANDER VON DANNEN.

DR. TEMPO  
Wait a minute, come here, take a look at this!

Above the shrunken head we see a sign with the inscription: "FREE guided Tour. "COME IN!"

DR. TEMPO  
I've come through a number of countries in my life,  
but I haven't met a free tour yet!

HUGO  
Let's walk away, come on! It's one of those cheap stores,  
where they sell equatorial monuments and similar rubbish.

DR. TEMPO  
But the sign says "Guided"!

VON DANNEN  
Perhaps a guided tour through showrooms?

GLORIA  
Maybe it's some kind of cult - there's supposed to be one around here.

DR. TEMPO  
Anyway, I want to take a look at this.

Before DR. TEMPO can even touch the cumbersome hinged door, it opens itself. DR. TEMPO enters into a completely dark interior, followed by GLORIA, VON DANNEN and HUGO. As the last one enters, the wall of the building turns black. Passers-by watch the group disappear.

**6. INSIDE. ARABIC Room. Night 4'50"**

Complete darkness.

VON DANNEN

Where's the door? Who closed the door?

GLORIA  
None of us!

DR. TEMPO  
Anybody got any lights?

DR. TEMPO  
It's a trap.

HUGO  
And we fell in like idiots.

VON DANNEN lights a match.

GLORIA  
Isn't that a light switch?

HUGO turns on the light; you see a room decorated with Arabic patterns.

VON DANNEN  
Quite well decorated for a trap !

DR. TEMPO  
(runs back to the door but it is locked)  
Who could have locked the door so fast?

HUGO  
This could be a robbery.  
(He pulls his 9mm pistol and loads it).

Suddenly a light comes on in the hallway and you hear:

VOICE OF THE INDIAN (HALL EFFECT)  
Hohohohoho ! Come closer - this way! Don't be afraid. People with a clear conscience have nothing to fear!

The group, led by HUGO with the pistol drawn, slowly walks in the direction from where the voice comes, passing a Madonna figure with cut-off arms.

**7. INSIDE. Octagonal Room with red sofa. NIGHT. 6'01"**

On a red sofa, surrounded by mechanical devices of the last century, someone sits in a straw suit with a huge mask.

INDIAN  
Welcome to an unusual guided tour

DR. TEMPO  
A strange kind of reception is this !

HUGO  
Who are you ?

INDIAN  
I'm your guide.

The INDIAN (it's a woman) takes off his straw costume. Below it: the ragged clothes of a street sweeper. He takes off his mask.

INDIAN

My name has no meaning. The face and the eyes say more than my name.

HUGO

That's delicious - an Indio who speaks German and pretends to be a guide ?  
Where's your Boss? Who is actually responsible for this original welcome?

INDIAN

(blows cigarette smoke in the four cardinal directions and hypnotizes with his gaze)

My boss - as you call him - is the spirit of the erased generations. They want me to give you an idea of the essence of this continent. Especially you - being messengers for your own kind. They have chosen me, a poor starving India, one of the nameless, one of those whom you never want to look into the eyes. Look into my eyes. Look in my eyes. In the eyes. Look ! Here, look ! Come on, come on! In the eyes! Sit down.

As if hit by a blow, the group sits down in the chairs behind them.

INDIAN

TAITA HUAYNACAPAC, I'm taking the challenge. Chimborazo!  
Get up, get up! Put the gun away! It won't help you any more now.  
Follow me! Now I am your guide through time!

HUGO

C'mon guys, you don't seriously listen to...

INDIAN

You have now eaten from the tree of knowledge.

VON DANNEN

Leave those sayings, say what you have to say to us.

INDIAN

Come on, you'll see.

The Indian walks through the door. The group follows.

8. INSIDE. Exhibition hall of the Central Bank. DAY. 11'10"
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HUGO

This is the Museum of the Central Bank. At least a kilometer away from the entrance we came through ! How did we get here, man?!

INDIAN

We left, didn't we? Come on, take a look at this! Consider the testimonies of the glorious past of a proud people destined to fall from the peaks of power into the most miserable misfortune: the destruction of our culture. We had everything between heaven and earth. We had science and technology - adapted to the jungle, the desert and the Andes. You know - just as good and valuable as other cultures back then.

HUGO

Science and Technology? That I'm not laughing. You're flattering your forefathers. These savages have thought of nothing but ... to sacrifice beautiful virgins and make that junk. You haven't even invented the wheel! 1500 years after Christ!

DR. TEMPO

Well, I've been around the world a lot, but rarely have I seen anything that can be compared to these treasures.

HUGO

The beauty of it ... is the material value.

INDIAN

Well! That's how the conquistadores saw it, in their greed for this gold. What you see here is nothing compared to what once existed. It was destroyed by those who wanted to bring us "civilization." They taught us respect for art by melting down our golden heritage.

GLORIA mounts a flashlight unit to photograph the colors on two large vases.

INDIAN

No señorita! Stop! Stop! No. Do you want to be to blame for destroying more objects? You all want to ruin everything here. Put it away, quickly!

DR. TEMPO authorizes the waiver.

INDIAN

Why don't you put it in your pocket? I now ask you to follow me to our next station: the arrival of the conquerors, 500 years ago.

## 9. INSIDE SLAUGHTERHOUSE DAY. 14'28"

The camera moves through a tubular corridor, through which no animal can back. A dying cow struggles at the end of the corridor. The group observes the cruel spectacle from above.

INDIAN

Europe sent two kinds of people to our continent: both went over corpses. The ones from the north murdered us, but they also came to work. The ones that settled in the southern part of the continent hated to work, they wanted to be little kings making others work in the name of their God, their King. They didn't think anything of bullying our fathers and children to death in the mines. It wasn't their morale that was superior to our innocence – its their weapons which were stronger. When the glow of gold shone in their eyes, they let their lowest instincts run free. Spain took the worst criminals out of its prisons to teach us the fear of God. You know how they sis it? By murder and torture!

HUGO

Slow down! Let's get this sentimental nonsense straight: What happened 500 years ago between your people and the Spaniards was not having a cup of tea, it was war. It's just not possible for that to go off without a few drops of blood. Your people had more than a fair chance, they were in the big majority. But they've lost. In war there are always victors and vanquished. That's the way it is. Besides: Before we came, you were always at war among yourselves - and you weren't squeamish with your prisoners: Either you sacrificed them to your gods or you enslaved them!

DR. TEMPO

While the Pope and the Spanish Crown had forbidden the enslavement of Indians.

HUGO

That's it. Exactly! That's why slaves were soon brought from Africa. If you Indians had won, it would have been the other way round - then you would have killed the Spaniards. The difference is: we won and you lost!

INDIAN

Yes - I can agree with you: that is the only difference between us. Don't stay back, come on, yeah! I'll show you something nice.

The INDIAN turns around a corner, VON DANNEN quickly follows, as he can hardly hold back the nausea. GLORIA steps on a piece of intestine, stops disgusted and looks at her foot.

10. INSIDE. CHURCH COMPAÑIA DE JESUS. DAY. 18'29"

VOICE OF THE INDIAN

Hey, señorita, don't stay back! Come on. I want to show you something beautiful.  
Come on!

GLORIA looks up. Her face brightens up as we see a decorative side altar.

INDIAN

All this here can be seen as great proof of our craftsmanship. But it's the result of slave labor. They forced us to re-create the crucifixion, all desired images of an imperial religion, the distant culture that came from beyond the Great Water. They did not ask about our traditions, they taught us by force to worship their God of love.

HUGO

What am I hearing? How dare you talk, man!

DR. TEMPO

You pretend that Christian faith would be a punishment for you!

HUGO

The missionaries have descended to your level to teach you to behave like humans. We taught you Indians how to do something useful with your hands instead of those grotesque nose rings. This here, this is creation, civilization! If we hadn't tried to get your race out of its deep ignorance, you would still be sacrificing virgins and wasting precious gold!

INDIAN

You know - I'd agree with you if something useful for us had come out during the past 500 years. Before you came, we lived in harmony with Allpamama - Mother Earth. She gave us what we needed because we always gave her back hers. But now that the land has been taken from us, we can only eat what you would never touch. Your culture hasn't done us any good. We got nothing from your culture.

DR. TEMPO

Well, I think we should take a more differentiated view, think about medical care, for example.

HUGO

You still live in the same huts, work the same way you did in ancient times, because - let's say it without further ado – you haven't our intellectual capacity!  
That's why you're still living in the Stone Age.

INDIAN

We want to live in balance with nature. But you take it, use it, consume it, just as you consume our people for your service. We've never provoked you to exterminate us. We survived you. And we will survive you further! Come on, come on, come on.  
(leads the group to a door)  
Come on, come on!

11. EXTERIOR. INSIDE the court of the HACIENDA TILIPULO. DAY 22'30"

INDIAN

Hattu Hattu. Hattu.. When the Spaniards took our wives, the so different merged into a new man, the Mestizo. Like you two!

DR. TEMPO

When Alexander von Humboldt came to these places of oppression in 1802, he found nothing of the humanist ideals of the French Revolution, which had heated the heads

of Europeans 13 years earlier. The Spanish upper class, the Creole big landowners of the Sierra, simply did not need a self-confident middle class.

HUGO

Wait a minute! Wait a minute! After all, it was we who threw off the yoke of colonial oppression. You should not forget that the first cry for independence has been heard here in this country. Our heroes have ...

INDIAN

...did not want to go away from the Spanish crown.

DR. TEMPO

When Napoleon occupied Spain, the ruling class was afraid that the people would want to have a say in the government. The big landowners simply wanted to forestall any social upheaval in the colonies.

HUGO

Where'd you get that? That's not true! Our **patriots** have given their lives for free... for freedom.

INDIAN

All right - tell your own version of the story!. Close your eyes and feel the ...

## 12. INSIDE. Dungeon of REAL AUDIENCIA. NIGHT. 24'45"

(Fade in): hands groping over the rough walls of the dungeon.

INDIAN

Keep your eyes closed and feel the cold walls, listen to the screams, feel it! Feel what happened here when on August 2, 1810 the people tried to free the separatists who had been sentenced to death. But the Spanish militia was faster.

You can hear screams that get louder. The camera pans rapidly towards a scene in which militiamen in historical uniforms stab prisoners with their bayonets. Suddenly there is silence; there are wax figures between which the INDIAN appears.

INDIAN

Yes, Mr Solana, these are your beginnings of independence from Spain. Take a look at this. When 5 years after these scenes Spain was again able to send an army across the Atlantic to bring the colonies under control again, the idea of autonomy had already become too strong.

DR. TEMPO

After the Congress of Vienna there was also a new constellation among the great European powers: England wanted to separate the colonies from Spain in order to open up new markets for its manufactories. Their great hero of independence - Simon Bolivar - got money and soldiers from England.

INDIAN

Well? Ha! Why don't you say anything, Mr. Solana? I see you know enough about the past, don't you? Hey? Come on, follow me! Follow me now on the way to the present!

## 13. INSIDE. Staircase. DAY. 27'16

On a steep staircase, the end of which is covered by plastic, the INDIANER holds a "populist speech" in the style of the thirties.

INDIAN

When the people cry out for freedom, no one can stop them, no massacre, no oppression, however harsh. And after such a bloody fight, freedom finally came. Ha!

The INDIAN tears away the plastic and marches out into the open. WHITENING.

**14. EXTERIOR. On the roof of HACIENDA TILIPULO. DAY. 27'49"**

The INDIAN climbs the roof of the Hacienda, followed by the group. From above you can see a beautiful landscape and Indios shepherding.

INDIAN

Freedom? Freedom for only very a few! The last day of despotism - the first day of the same.

VON DANNEN

What's that supposed to mean?

HUGO

That means roughly: oppression is dead; long live oppression!

Bells ringing.

**15. EXTERIOR. PROMENADE in TILIPULO. DAY. 29'05"**

INDIAN

For us independence brought no advantage, on the contrary: numerous enemy militias were now allowed to press us uninhibitedly from any state order into the slave labor of the haciendas. Towards the end of the 19th century we saw the liberal revolution: a professional army put an end to military caudillism. The head tax of the Indios was abolished and thus the main sources of income of the old jefes supremos. Church lands were confiscated.

DR. TEMPO

And then came... Well? The cocoa boom. 80% in the hands of 15 families!

INDIAN

And today? Follow me! We'll arrive in the present soon! Come on, come on! Shamui.

**16. EXTERIOR. Old BUS. DAY. 30'20"**

On a road that leads along a steep gorge, the INDIAN waits in front of the entrance of a run down bus.

INDIAN

Get into the car! Sit down, this bus is only for you. Vamos!

Suddenly a bus driver shows up. The bus starts moving.

**17. EXTERIOR. BUS IN FRONT OF A CONSTRUCTION SITE. DAY. 30'37"**

INDIAN

Pare! Well, here we are. Caipimi canchic. It's still like the 16th century. We're still bending our backs for them up there. Quisha causanchic

An Indian worker walks over a tilted board with building material. He loses his balance, the stones break.

SUPERVISOR

Hey! What's the matter with you, asshole?! That costs me, you have to pay! Now, pick up, quick! Move! Put that back where it was. Now I will take it from your salary!

INDIAN

We're still bending our backs for them up there.

HUGO

As if you were be good enough for something else! In one of my biggest haciendas, there's not even one who can read and write. You can't entrust such sort of people with any responsible job. One should do it like in former times: Give them only wages in kind! As soon as they have a little money in their hands, they immediately walk away, get drunk and don't work anymore.

INDIAN

Let's keep going!

**18. EXTERIOR. Driving through area with high rise buildings. DAY. 31'53"**

HUGO

Even if they weren't inferior as a race, they are genetically damaged by all the alcohol.

INDIAN

We're malnourished. More than half of our children have deficiency symptoms. We are still harvesting food for you that we have not been able to afford for a long time. We can't be seen in your supermarkets as clients, only as packers or carriers. We are the invisible hand that - still - feeds you every day anew. We are blinded out of the consciousness of the rich, only as servants are we allowed to ... Enter your houses.

HUGO

That would be even nicer - with the smell you spread! They stink like the plague - because they never shower.

INDIAN

I guess that's why your politicians don't talk to us.

HUGO

Oh, you poor thing, I'm almost crying! He doesn't like the fact that he doesn't have the same lifestyle we do. Jealous of our culture.

INDIAN

Oh! Oh! We have our own culture and our own values. Your highest value is money and your fancy freedom... free time pleasures. But you mestizos do not know what to believe in, you do not know who you are in this land. Basically, you despise it - you are afraid of it. And you don't realize that by that, you despise yourself, not us!

HUGO

You've got the inferiority complex here! You're tired of spending your whole life in mud huts. You'd like to live in houses with swimming pools and elevators.

INDIAN

To build a house like this, you have to destroy a lot of nature. But well, let's have a look at such a house. Let's pay the oppressor a visit. Today, the face of the oppressor no longer has an specific origin. Yes - its skin can have any color, yes - it can even look like an Indio!

**19. EXTERIOR. BUS in front of dirty gas station. DAY. 34'42"**

The bus has stopped, the engine is shutting down.

VOICE OF THE INDIAN

Here we are. Caipimi canchic.

The group's getting out. The INDIANER leads them down the stairs into an underground trench.

INDIAN  
Follow me!

**20. INSIDE. Spacious Villa. DAY. 35'13"**

INDIAN  
Here you go! That's how an exploiter lives today!

VON DANNEN  
I've seen this before! Hugo!

HUGO  
Yes, it's my House! Tell me, how did we get here? What does it all mean?

INDIAN  
Remembering ! Hah! Huh! Oh, yeah! Take a look at everything. Remember, ha, hu!  
Come on. Oh! Oh! A rifle!  
(turns to the built up position of a chess board and makes a move)  
This is what you have to play! Oh - Ah - Uh !

DR. TEMPO  
That's right! Yes, that's exactly right!

The INDIAN discovers a DOMESTIC SERVANT bringing the purchases into the kitchen. He confronts the group with a young intimidated girl wearing a white apron over a short, tight dress.

INDIAN  
Oh! Come here, here! He pays 1300 dollars a month for his house and 30 dollars a month for this poor creature here who really has to be at his service day and night. Take a look at this, please! Huh! Huh!

VON DANNEN notices that DR. TEMPO would also like to have such a domestic servant.

HUGO  
Get in the kitchen right now - I'll personally kick this monkey out.

Before the DOMESTIC SERVANT could disappear, the Indian drags her back to the shopping table.

INDIAN  
Wait a minute, stay here! Let's see what his little mouse bought him at the supermarket; come on, tell us! Here! Say it!

HUGO  
OK, just tell them!

DOMESTIC  
Cornflakes 5850, muesli six thousand three hundred thirtik,

INDIAN  
...Thirty!!

DOMESTIC  
whiskey

INDIAN  
Stop! Stop!  
(grabbing 6 articles and presents them to the group)  
Here you go. This. Here you go. Look, now, these goods cost together as much as in my village a worker earns in a month. He can buy that for his monthly wage! Muesli, peanuts, hazelnuts, cornflakes, muesli, quite healthy food for a monthly wage.

DR. TEMPO takes notes and asks Gloria to take a picture. GLORIA photographs the potential yield of a monthly wage. The DOMESTIC uses the opportunity to escape.

DR. TEMPO  
What's the monthly rate here?

INDIAN  
40.000.

DR. TEMPO  
And that's all you can buy for it?

INDIAN  
Yes, sir. Exactly!

HUGO  
My patience has come now to an end.  
(falls into the arms of the photographing GLORIA)  
Gloria, come on!

INDIAN  
(reaches for a roll of toilet paper.)  
Oh! Oh! Oh! Perfumed toilet paper. He's got perfume on his butt! Mr. Solana wishes to announce that he - that his defecation has class ! Oh! Ptpptptsch!... (imitates diarrhea)

HUGO  
You fucking monkey! I will take you...

HUGO jumps towards the INDIAN, but he barely escapes, jumps onto the dining table and finally goes off through the balcony door.

HUGO  
Well, finally we got rid of this monkey! Let's sit down, shall we? I have no idea how we got in here, but - it doesn't matter, let's have a drink first! Rosa! Bring me four whiskeys!

With the DOMESTIC exiting, we see the INDIAN sneaking up on the porch again. The DOMESTIC returns to the room with the whiskey.

DOMESTIC  
There she is again!

HUGO  
Get out! Get out!

The DOMESTIC refers this remarks to herself and leaves the room without having served.

INDIAN  
I beg your pardon?

HUGO  
Get out now!

INDIAN  
Didn't hear you, huh?

HUGO  
You're supposed to get out of here.

INDIAN  
I can't hear properly. Say it again!

HUGO  
Get the fuck out of here!

The INDIAN had approached the couch and quickly grabs the television's remote control.

INDIAN  
Whooh! What's your hurry? Why don't we all watch TV instead!

The INDIAN uses the remote control to switch on a Latin American "soap opera", dealing with the bored wife of a politician.

Clip from "Una Mujer" von P. Cuesta 39'39"

We see an 18-second excerpt from a successful 1990 soap opera about bored housewives.

INDIAN  
Oh again one of those telenovelas, which are filmed here in the country, but in which not a single Indio appears. Now I want to show you something!

Clip from "Los Hieleros del Chimorazo" by G. & I. Guyasamin (1'41") 39'59"

We see 100 seconds of excerpts from a 1980 documentary film about the difficult lives of Indians selling ice in the valley, which they bring down from the glaciers at over 5000 m above sea level.

INDIAN  
Or would you prefer to see a more dramatic program?  
(presses remote control)

Clips from "El Cielu para Cunshi Caraju" von G. Guyasamin (1'08") 41'37"

We see a one-minute excerpt from an Ecuadorian silent film from 1975 showing the whipping of an Indian. The DOMESTIC clears the table with the purchases.

Clips from "Daquilema" von E. Cevallos (1'54") 42'55"

We see a two-minute excerpt from an Ecuadorian 1982 film about the revolutionary Indian leader Daquilema. The DOMESTIC serves the whiskey. When the Indians storm a hacienda, fighting spirit re-awakens in Hugo. He pulls his gun.

VON DANNEN  
No, don't do that! Come on, I'll put it away. Give it to me.

In the film, an Indian woman kills a white man with a stick and tears his eyes out. HUGO tries to grab the remote again, but the INDIAN is faster. Escaping from HUGO, he simulates the three monkeys who see nothing, hear nothing, say nothing.

(Retaining HUGO)  
VON DANNEN  
Wait a minute, let me see that!

HUGO  
Give me the remote! Give me the TV control!

(turns off the TV at the main switch)

I'm sorry, I had to stop this shit.

INDIAN

That was our leader Daquilema, 1870. An old Indian doctrine says that every 500 years a new era begins. When the year 1992 will be over, there won't be a single hacienda here anymore. Tucui cayashpacunaca ñucanchicpacmi carca

The INDIAN reappears suddenly swinging calmly in a hammock.

Well? Don't you want to tell our guests why you are so much richer than your fellow countrymen, richer than the rest of the population? Hmm? Not because you work so hard, no, this is what the others do! No, you - you play tennis, and you have relationships, and you...

VON DANNEN

(Keeps HUGO from beating the INDIAN)

Don't get your hands dirty! Rosa! - Would you please escort this - person to the door !

The DOMESTIC having a can of dog food in her hand that she had just opened to feed a cocker spaniel waiting for it. The INDIAN takes the can out of her hand.

INDIAN

Pure meat!

The dog jumps at the INDIANER.

Even your dog is racist! We've never been able to eat what the dogs eat.

The INDIAN returns the can to the DOMESTIC and walks out through the kitchen door with her and the dog. VON DANNEN pats HUGO on the shoulder calmingly.

VON DANNEN

Look! - It's also working while being polite !

HUGO

I agree !

When the two of them join DR. TEMPO and GLORIA waiting, HUGO suddenly stops: Once again the INDIAN had re-appeared and sits calmly on the sofa.

HUGO

Chucha! La gran! puta! Otra vez te veo aqui!

INDIAN

(Opens a can of peanuts)

8000 ! Oh! Oh! Oh! Imported peanuts from the USA! What that costs, it could feed my families for a whole week!

HUGO

Give me back my peanuts! You touched them with your dirty fingers. Now they're spoiled! There you go! But get out of here now!

The INDIAN doesn't make the slightest effort to go and nibbles on.

HUGO

(Reaches for his pistol holster; to VON DANNEN:)

Say, the gun?

VON DANNEN

gone!

HUGO  
What: gone?!

GLORIA  
Hugo!

HUGO  
Or do you want me to...?  
(goes to the rifle, takes it and threatens to stab the INDIAN)

VON DANNEN  
Take it easy, Hugo! Stay calm, you don't have to be like this ...

HUGO  
So - don't I have a right? Do I have to tolerate that buggered Indian in my house?  
I don't think so.

GLORIA  
What are you doing, man? Crazy!

HUGO pushes VON DANNEN and GLORIA aside and holds the bayonet in front of the INDIAN's chest.

HUGO  
Come on, get away! Go away! Go away!

GLORIA  
Crazy!

HUGO  
If you don't disappear at three, I'll skewer you like a pig.

GLORIA  
Listen to me. I think it's better if you leave now.

INDIAN  
Imaraicu ñuca llacta saquisha ? Caipimi causashcani tucuishina. Why would I disappear? The land belongs to me at least as well as to him!

HUGO  
One, two ...

VON DANNEN  
Don't do anything you'll regret later!

HUGO  
Haha! Hahaha! What would happen to me if I cut this worm into pieces? And...

VON DANNEN  
Don't do it!

HUGO  
Three!

HUGO pushes the bayonet forward, but the INDIAN has already disappeared. The light goes out once briefly, comes back again and then goes out completely.

**21. INSIDE/OUTSIDE. SHOP in PLAZA SAN FRANCISCO. DAY. 49'18"**

Complete darkness.

VON DANNEN  
What's going on now?

DR. TEMPO  
What about the light?

GLORIA  
Let go of me, it's me!

DR. TEMPO opens the door and the group enters the daylight. GLORIA slips down her skirt. The door closes again. HUGO missing. A shrunken head dangles above their heads. The sign we saw previously is no longer visible.

VON DANNEN  
Hugo! Where's Hugo? I have to go back in there.

(re-opens the door which closes behind him)

GLORIA  
I'd say I was dreaming if I didn't have the photos.  
(looks at the counter of her camera)  
What! The counter's still on one!

**22. INSIDE. Entrance hall of REAL AUDIENCIA. DAY 50'02"**

VON DANNEN enters the entrance hall, from which a staircase leads down to the dungeons.

MUSEUM Guard  
Hello! You want to see the wax figures? You'll have to wait for the next tour!

VON DANNEN runs down the stairs anyway.

**23. OUTSIDE. SHOP - PLAZA SAN FRANCISCO. DAY 50'20"**

DR. TEMPO  
It's all clear to me now! The whole thing was a hypnosis! We just imagined everything!

GLORIA  
Maybe they gave us drugs.

DR. TEMPO  
This is unbelievable. If I was in another paper, I could imagine the title: Indian kidnaps Europeans on psycho-trip. Or : Strange tour. Or: What do the Indians really want?

An Indian street sweeper, having observed the two of them, sweeps up a Coca Cola can and then moves on with her garbage cart. It's our Indian. The camera pans to the green domes of the old city. Slowly the picture dissolves and into some kind of hand-colored postcard.

**24. INSIDE. REAL AUDIENCIA, in front of wax figures. NIGHT. 51'49"**

VON DANNEN  
Hugo, Hugo! Where are you? Hugo! Hugo! Hugo! Hugo!

VON DANNEN runs too fast past the wax figure scene that we have already seen, so that he doesn't notice an additional figure stabbing a freedom fighter with a bayonet. While VON DANNEN'S footsteps and shouts fade away, the camera moves towards HUGO's rage-distorted face, which has transformed into a wax figure.

25. EXTERIOR. PLAZA INDOAMERICA. Sunset. 52'13"

The grim bust of the Indian hero RUMIÑIAUI gazes into the sky in front of shining clouds. A palm tree behind his head blows in the wind like a feather in RUMIÑIAUIs hair.

26. End titles: ENDE. 52'22"

**Film excerpts on television:**

Nº1: **Una mujer**; Paco Cuesta - Ecuavisa 1990

Nº2: **Los hieleros del Chimborazo**; Gustavo & Igor Guyasamin, 1980

Nº3: **El cielu para cunshi caraju**; Gustavo Guyasamin, 1975

Nº4: **Daquilema**; Edgar Cevallos, 1982

Audiovisuales (title): Sergio Maldonado

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end of film