

VENGO

Passionate and compelling, *Vengo* is the work of gypsy writer-director Tony Gatlif, who takes us into the proud and dangerous world of rival Spanish gypsy clans whose obsession with vengeance is reflected by their intoxicating music and dance. The film, set in present-day Andalucía, might have been set in antiquity, so consumed are its people with dying for honor.

Caco (celebrated flamenco dancer Antonio Canales) is the leader of his clan and a man of the modern world who wants to end a vendetta, but he realizes this will be difficult, if not impossible.

Caco has witnessed the killing of his own daughter. Caco's brother has killed a member of the rival Caravacas clan. And now, the brother's son Diego has been targeted. Caco has transferred the love of his late daughter to his nephew, a handsome, sweet-natured youth afflicted by cerebral palsy. The happy and active Diego is so poignant in his vulnerability that Caco resolves to end the slaughter.

It takes quite a while to pick up the thread of this narrative and hold on to it, for while simple in plot, there are many members of the warring clans. It is best to let the film simply wash over you and trust that all will become clear in time.

Gatlif was born in Algeria in 1948 to Spanish gypsies and has long been based in—but not tied to—France. His background is perfect for celebrating flamenco, drawn from Spain's rich, yet tumultuous history, folk music that melds gypsy, Hebrew, moorish and Andalusian traditions to become the voice of the impoverished and dispossessed. Gatlif immerses the viewer in this world, so that we can experiencing the story from within as it unfolds.

We therefore more easily feel the thrust of its tragic inevitability. If we could see it only from the outside, the consuming desire for revenge might seem merely self-destructive and anachronistic. That Caco can see both points of view at once is the source of the film's considerable impact and dimension.

Gatlif has said that he chose singers, dancers and musicians rather than actors for his film, believing that they would embody the spirit of flamenco rather than to try to act the part, an approach that works exceedingly well.

Among those heard and seen performing throughout the film are Tomatito, Sheikh Ahmad al Tuni, La Caita, Gritos de Guerra, Remedios Silva Pisa and La Paquera de Jerez. Amid the splendor of ancient buildings and stretches of parched desert, *Vengo* casts its heady, fatalistic spell.



SCENE 1

The film opens with some gypsies rowing a boat across a lake to an island with an old fort at the top. They disembark and trudge up the hill, where drink is served to all who enter and Tomatito, accompanied by Sheikh al Tuní, sing Flamenco Soufi.

SCENE 2

We see Caco standing before Pepa's tomb.

Pepa. Every night I will light a candle for you. Every night I will open a bottle for you. Your death is a flame that will never go out.

Alejandro arrives at the the church cemetery looking for Caco. He pays Luis, the boy who takes care of the cemetery, to look after Pepa's tomb. Then he enters the adjoining church to find Caco praying and joins him.

Alejandro Luis, come here. Have you seen Caco? Here—for your mother. And take care of Pepa's tomb.

Alejandro Tres—the bottle.

Tres replaces the old bottle of wine with a new one.

Caco Alejandro, tell them to fix the bell.

Alejandro Done, no worries.

SCENE 3

Caco, Alejandro and Tres return to the village. In their absence, someone has spray-painted "Sandro—los que quedamos te vengaremos," (Sandro, those who remain will avenge you) on a wall along the road.

Caco They've written this here again. Where's Diego?

Caco takes off running in search of Diego, concerned for his safety, that he might be the target of the spray-painted message.

Vieja What's wrong, Caco? Son!

Caco Nothing. Where's Diego?

Otra Vieja He's sleeping. What's bothering you, son?

Diego opens the shutters and appears at a nearby window.

Diego Uncle! Uncle! Will you let me come out now?

Caco No. Stay in your room, it's still too soon.

Diego But I want to go out.

Caco Don't go out unless I tell you to, ok?

Diego ¡F—!

SCENE 4

We see Caco in an office, seated behind a desk and counting money.

Caco Alejandro. Is Pepe here?

Alejandro Yeah.

Caco Tell him to come here.

Pepe enters and has a seat across the desk from Caco.

Caco Your cut... count it.

Pepe I've got someone to buy out your share of El Rey.

Caco Oh, really? Who is it?

Pepe They don't want to reveal their name.

Caco It's not the Caravcas, is it? Because with those pieces of crap, nothing. I'd rather burn the place down. Get that straight, ok? With those people, nothing! All right, now, Pepe... I'll see you later.

Pepe Goodbye, son.

SCENE 5

Caco and Diego are walking in the street in Sevilla. Caco greets an acquaintance, Fernando (an agent), who is sweeping the street gutter.

Caco Hey! What's up, Fernando!

Agente Hey! what's going on, Caco? How are you?

Caco This is my nephew, Sir Diego.

Agente Hey, there. What's up?

Caco He's my brother Mario's son.

Agente Really? Oh, how tall he is! Isn't he?

Caco Hey, are you still booking La Caíta?
Agente Yes, I still am. Sure thing.
Caco Can you get her for me for tonight?
Agente Of course, I can get her for you.
Caco She knows how to throw a party. This one loves La Caíta.
Diego Yes, yes, yes! I love La Caíta!
Caco Ok, well—see if you can get her to come to La Venta.
Agente Sure, and... money to pay the musicians?
Caco Yes, about that, just talk to Alejandro, my cousin, ok? I'm sure you guys can work out the details. All right—it's good to see you, man. I'll see you later!

SCENE 6

Caco is walking alone at night in a residential part of Sevilla and approaches a young woman leaning against the wall of a house, smoking. The two warmly greet each other.

Caco Hey, sweetheart! Hey, Catalana! How are you? How's it going, well? Look, Catalana: I need to ask you for a very special favor. It's something really important to me. I've come with my nephew. I'd like to ask you to do something, but... I need you to do it right. If you do this for me, I'll never forget it. Ok? Nothe proffesional treatment. If you do it like that, just forget about it.

Caco and la Catalana enter a bar where Diego is waiting, seated at a table.

Caco (to Diego) Hey, man. (to Catalana) Look—my nephew, Diego. (turning back to Diego) La Catalana. Give her a kiss.
Catalana Hi there, Diego.
Diego Hi.
Caco What do you want to drink?
Catalana A gin.
Caco Lolo, get a glass of gin for the lady.
Caco Isn't she pretty?
Diego She's pretty.
Catalana How are you, Diego?

Diego Good.
Catalana Listen, do you want to stay with me for awhile?
Caco Hey, look here. I have to run an errand, ok? It ought to take about thirty minutes. Or maybe—forty-five. Don't move an inch from here. Just wait for me until I get back, ok? Have fun, see you in a bit.
Diego See you later, Uncle.
Catalana You don't mind hanging out with me?
Diego No.
Catalana Tell me what you like about me.
Diego Your eyes.
Catalana You know that you have some pretty eyes, too?
Diego You're really hot. I really like to party, with girls like you. I went out just yesterday.
Catalana Oh, really? Do you know that no one has ever said that to me, like you did?
Diego You're really similar.
Catalana To whom?
Diego To Pepa.
Catalana Who's Pepa?
Diego My uncle's daughter.
Catalana And you like Pepa?
Diego Yeah, a lot.
Catalana And you like me, too?
Diego A lot.
Catalana Tell me all about her. Really, tell me.
Diego Pepa was really....

SCENE 7

Caco is seated at the bar in the club El Rey, talking to Pepe. Also at the bar, and older woman, María la Coneja, sings Lloro por Tokyo to a younger, Japanese woman.

Caco ¡What a whirlwind Have you had a look? (pointing to the younger woman.)

Pepe Oh, yeah! [inaudible]. Go for it—it's Coneja! Eh? Come on, Coneja, look here. Coneja! Caco wants you. Caco wants you! Caco wants you, Coneja!

Coneja Caco— (she makes a sexual gesture to tease him, and he laughs)

Caco [inaudible]

Coneja I'd rather use a tool. No, not even a peck for you... [inaudible]! Look at her body. Just skin and bones.

Caco And look at you with those huge boobs! Come on, already!

SCENE 8

Caco Well, how did it go? Huh? Come her, look. Walk next to me. So, what happened? Tell me about it. So, you're not going to say anything, huh? No? I don't know why I brought you to Sevilla. Now, come on. Let's go!

Caco So, tell me! Incredible! What happened? Nothing? You're not going to say anything? Are you ashamed of me? How did it all go with the girl? You're not going to say a word? What happened?!

Diego It was fun, but it wasn't love.

Caco (laughing) It wasn't love! Ha, ha, ha! But you didn't check out her rear end and her boobs? It's not true love! So, what did you expect me to give you? Listen, love isn't a Pata Negra song, it's a little messing around. Good grief! Come on, man. You had a good time and had fun.

They continue walking.

Caco You want a girl for yourself, a good girl and a family together? Ha, ha, ha, ha!

Diego But it's not love.

Caco Ha, ha, ha, ha! Dude, you are too much. Come on, let's go.

SCENE 9

Caco and Diego are at La Venta enjoying la Caíta's song Calle del Aire. Alejandro alerts Tres to the presence of a Spanish soldier who leaves his seat at another table and approaches the gypsies.

Song Olé, olé, olé—olé, olé
Oh, the beauty mark on your lip—
How I want to nibble it

On the wind-blown road—
the street where the wild winds spin—
the gusts of your love and mine meet
whirl and then combine

Oh, mother—le, le, le
Oh, mother—le, le, le
Oh, lérele, lelé, lelé

With this sad, sweet burden die—
with this dear burden, die
I cannot carry away
my beloved gypsy

Oh, mother—le, le, le
Oh, mother—le, le, le
Oh, lérele, lelé, lelé

Caco You know that I love you, I really make it a good time, right?

Diego nods, clasping Caco by the hand across the table.

Caco And you—[inaudible]. Ha, ha, ha, ha!

Caco and Diego continue to talk. Caco appears preoccupied about Diego enjoying the party. The rest of the soldiers arise and surround their table. All appear to be interested and enjoying the music, but the cultural gulf between the two groups is palpable.

Soldier Spectacular!

Alejandro Long live flamenco, pure flamenco!

Caco claps the table with exuberance, reaches across the table to wrap a scarf around Diego's neck and gestures for him to get up and dance. Caco then joins him. The entire crowd have now join in celebrating together.

Caco Alma, come dance with my nephew!

After a minute, Caco embraces his nephew and leads him out, leaving on a high note.

SCENE 10

Caco kneels before Pepa's tomb, where a candle has been lit and flickers behind the glass window.

Caco Pepa, my girl! Your death is like a fire raging inside of me.

SCENE 11

At dawn, Alejandro, Tres, and Antonio wait by the car, parked outside the village church and Pepa's tomb. A strong breeze blows through the branches of a pine tree and Alejandro walks over to it and allows the low-hanging boughs to brush his face. He listens intently. The others follow after a moment.

Antonio What's the matter?

Alejandro Listen.

Antonio It seems like this tree has the muse. It's singing a Seguirya. It's got the spirit of ____.

Antonio begins to sing L' Arbre Du Duende among the branches.

Antonio Damn! It sings like El Chocolate.

Alejandro and Tres join him in clapping, creating a rhythm for the song that they hear the wind wailing.

SCENE 12

Three old women of Caco's village are white-washing the graffiti, the threat of vengeance left by the Caravaca clan. Caco and Diego sit in the shade on the hillside above.

Diego Uncle, we found Pepa's favorite cassette.

Caco Oh, put it on for me, let me have a listen.

They listen to the tape.

Caco Who is it?

Diego I don't know—but when she listened to it, she would cry.

Caco stops the tape after a long moment.

Caco Did you enjoy the party, the other night? Who do you want me to get for the next one?

Diego Las Cigalas from Jerez.

Caco All right. Well, when you go down, tell Alejandro and Antonio to set it all up. All right?

Diego Yeah.

A short time passes and we see Diego walking in the quiet street through the village towards Alejandro. Anselmo soon jogs up behind him.

Alejandro What's going on, here, Anselmo! Man! Didn't I tell you not to leave the kid unattended?!

Diego My uncle wants this group for the party.

Alejandro Ok. I'll take care of it, ok?

Diego Ok.

Antonio Alejandro, what's going on over there, man? Alejandro, what's going on, man?

Alejandro Caco wants us to get them.

SCENE 13

A car with singers arrives in the village. Alongside a small lake on the side of the highway at the bottom of the hill, someone is barbequeing smelt. Blankets and pillows have been strewn across the ground for people to lounge upon and Pepe, the likely coordinator, greets Caco as he comes down to join the party with a bottle of wine in one hand.

Caco Good evening.

Diego Hi. I saw some pretty girls...

Caco Yes, ha-ha. (turning back to Pepe) How's it going?

Antonio How is everything, Caco?

Caco Good, good. Antonio, pour me a cup. Here, give me the bottle. Give me the bottle.

Partygoer How beautiful Andalucía is!

The sun descends and a streetlamp fastened to a utility pole is turned to shed light on the party. Music begins and Los Gritos de Guerra play Arrincónamela. Caco downs one drink after another, presumably worried about his nephew even as he endeavors to entertain him.

Song For me you will always be
the greatest of my treasures
I'll give you nice things
and all my love, too

Corner her for me
Get her into a corner
If she's married, I want her
If she's single, even better
If she's single, even better
If she's single, even better
Corner her for me
Get her into a corner

You call me a criminal
because I took your knife away
I did it for your own good
so you wouldn't be so cocky

Corner her for me...

They don't sell ice here
They sell it further down
What they sell here
are oranges from China

The three old women of the village guide a very drunk Caco up to his room so he can rest. He soon falls asleep, thinking of his daughter.

Caco Yes, I crawled out of the bottle. Pepa!

Below, Diego admires one of the flamenco dancers as the party continues on into the next morning and Gritos de Guerra and Kudsí Ergüner perform El Moro. After the party, the three old women gather the wine bottles and clean up, and Anselmo leads Diego back to his room.

Anselmo Come on, now, just like always. What do you think of Porinas? He's a great singer, huh?

Diego He's good, but El Camarón was better.

Anselmo Yeah, but he wasn't the best in Extremadura and Salamanca.

Diego Man, listen: El Camarón was the best.

Vieja Oh my goodness! like all the flowers, they're all withered. You've got to look, eh? Just look—these flowers! Mercedes, they never notice how dry these flowers get.

Diego Be quiet, because my uncle is still sleeping.

Vieja Yes, of course.

Caco dreams of gypsy dancers who whirl like the tiny metallic ornament of a dancer hanging in his bedroom window, a reminder of Pepa. As night approaches, the old women make and apply more whitewash to the walls of

Caco's village where another threat of vengeance for Sandro's death has been painted.

SCENE 14

Caco and his bodyguards meet representatives of the Caravaca clan in an open-air marketplace, neutral ground.

Caco You guys keep painting up the walls of my village.

Fernando It wasn't us.

Caco But it says, "Sandro—those you left will avenge you."

Fernando A lot of people still like Sandro.

Francisco My brother Sandro had a lot of friends.

Caco I also loved him.

Fernando We want to baptize Sandro's daughter.

Caco And what does that have to do with me?

Fernando It's a great burden that he died.

Francisco It's a great burden.

Fernando Your brother, Mario, killed Sandro. Where is Mario?

Francisco Yes, where is your brother?

SCENE 15

Caco returns to his village and instructs Antonio to contact Mario.

Caco Go and find my brother, Mario. Take this phone so that he can call his son, the kid. Tell him that I'm afraid for him. Once you've told him that, give him this. It's ten thousand pesetas. Take it.

Antonio And where do I find him?

Caco Listen. I haven't told this to anyone else, Antonio.

Antonio I promise that it's safe with me.

Caco He's at the Hotel Atlas, in Chefchaouen, Quetana. And tell him that I love him very much—that we all do—and that Aunt Pilar and the roses are always crying for him. And that Diego thinks about him a lot. Please.

Antonio You got it.

Caco Look at the sky—it's going to rain.

Antonio It's good for the ground.

Up at the house, Anselmo plays guitar and sings to Diego.

Anselmo I sing at the height of my song
I am at the height of my dreams

 Le leré leré...

 Oh, I don't know what it is
 that I like so much about you
 and that crippled face you have
 the face of a cripple
 the face of a cripple

SCENE 16

Caco finds Diego at home, dejected, that evening.

Caco Come on, talk to me. I'm your uncle.

Diego I was really in love with Pepa.

Caco Oh, really?

Diego Really in love.

Caco Did you ever tell her that?

Diego No, I never told her.

Caco All right, come on. Let's talk about something else, eh?

Diego Uncle, I'm worried.

Caco Why?

Diego Because there's a rumor that the Caravacas want to kill me.

Caco Oh? Says who? Who told you that? It's a lie, man. Look, Diego—if anyone tries to do something bad to you, I'll cut his balls off and burn his world to the ground. Look, Diego—take this. I'm taking you to a baptism, you know? I want you to wear this. It was Pepa's. Wear it forever. Promise me you will, ok? Come on, give your uncle a kiss, eh? Good.

SCENE 17

Alejandro Hello. Yes? No, it's just that I can't hear you. Just a minute, just a minute—I'm trying to get coverage, Wait a minute. No. Don't hang up, don't hang up! I'm not in the right spot. Wait! I can't hear you. Wait! Don't hang up. Just a second!

Antonio Alejandro, who is it?

Alejandro Heck if I know—from Morrocco. Yes? Yes—don't hang up, don't hang up! Yes, just a second. Listen, I'm trying to get coverage, eh? Just a moment. Yes, I hear you better, now. Yes. Yes, now? Mario? Is that you? How are you? Yes. Yes, hang on. Antonio! Go get the kid.

Antonio (to Tres) Go, go get the kid, run! Go, don't drag your feet!

Tres Sir Diego! Anselmo! Come outside!

Alejandro Yes, yes, Tres is going to get him. Yes, we're with him all day, Tres, Antonio and I. Whatever you need, eh, Mario? Whatever you need. Well, all day with him. We can't leave Caco alone either, you know that already. Yes. Now? But, you know where I am? I'm standing in the middle of the highway in front of the house, the only place I can get your signal. Wait. Antonio! Tonio! Go to the car and put on Pepa's CD.

Antonio Got it!

Alejandro Yes. Man, winter's already on its way, no? Cloudy every day? Yes, really nice here in Andalucía, yeah. Of course it's not going to rain here, is it? Yes, Diego is perfect, really. Yes. (to Diego) Come here. Kid, listen here. Listen!

Song I have no place
I have no land—
not so much as a homeland!

 With my fingers, I make fire
 and with my heart I sing to you—
 the strings of my heart cry out

 I was born in Álamo—
 I was born in Álamo—

 I have no place
 I have no land—
 not so much as a homeland!

Alejandro Hey, it's beautiful, isn't it? Whatever you want. No, you can't talk to Caco right now. —Because he's totally smashed! Yes. Oh, no, he can't even stand. Yes, it's all he does—drink all day, yeah. Well, here comes a real figure! I'm passing it over to him right now. Hey, kid—it's your father. Come on. No, no, no—no! Stay here! Because if you don't, Diego, you won't hear anything, there's no coverage. There.

Diego Dad... Dad... Dad! What's up? How are you? I'm good. Yes. Are you coming back? I, I want to see you now. Dad, I think about you a lot. Dad... I love you, Dad.

Antonio There's a problem—the kid is talking on the phone. It's important, he's talking with his dad. Just a second. That little spot is the only place there's coverage. He'll just be another minute, please. Eh?

After the call ends, the cars pass and Antonio, Tres and Anselmo dance in the street with Diego to keep his spirits up.

Antonio Come on, I'm going to do a [inaudible] for you.

Antonio sets the tempo, then they all clap along and Antonio dances.

Antonio Your turn, Diego!

SCENE 18

Caco and his men arrive at a party boat that night and find the Caravacas aboard. Though warned, Caco boards and asks Pepe, his business partner—also the boat's owner—to change the music in order to show the Caravacas that he's unafraid.

Bouncer Good evening. So, how are we doing? You can't go aboard, the Caravacas are here.

Alejandro Whatever you want, Caco.

Caco They kicked me in the nuts and my legs turn into jello.

They board the party boat.

Pepe Man! Caco, how are you?

Caco What's new, Pepe?

Alejandro (to Pepe) Why did you let those guys aboard?

Caco Hey, let's have some flamenco from...

Pepe No, no, no.

The Caravacas stare down Caco, who is sitting at a table with Alma and pretends to have a good time. One of the Caravaca men have the dancers pull Alma into the act, then joins the dance with her and slips money under the strap of her blouse to insult Caco. Alma thinks nothing of the gesture (or favors the Caravacas) and continues to dance. The Caravacas look pleased.

Fernando It's that son of a b—!

Caco (approaching Alma) Why did you take it?

Caco takes the money from Alma and slams it on the Caravacas' table.

Caco Take it!

Pepe Caco, don't mess with the Caravacas! No [inaudible], please, son!

Caco I'm calm!

Pepe Please, you have to be careful! Please—I don't want any blood on my boat. You have to leave here, man.

Caco I'm not afraid, dude!

Pepe I want you to leave the boat, please, Caco. I want you to go. Caco—you've got to leave, man.

Caco I said, I'm not afraid of them!

Pepe Pay attention to me: calm down. I need you off this boat.

Francisco But you are afraid of God.

Caco I'm not afraid of anyone! I'm not afraid of God, either. No one! Watch!

Caco grabs a knife from the table and stabs himself in the arm several times.

Pepe Look! Look!

Alejandro Caco, my God!

Fernando I crap on that guy, Caco!

Antonio (helping Alejandro carry Caco out) Come on, Caco. Let me through.

SCENE 19

Caco and his men, along with Alma, speed off in their car. Once well away from the party boat, the car stops.

Caco (to Alma) Get out of the car. Get out! Out!

SCENE 20

Caco's men take him to the club El Rey and help him to a room to clean his injuries and sleep off the drink.

Caco Alejandro. I know that you care about me... and you understand me, right?

Alejandro Lie down.

SCENE 21

The next morning, the Caravacas bodyguards take Tres to a bar across the street from the club, where they can talk. Their boss and his brother are outside, waiting.

Pepe Kid! Hey, kid—the Caravacas bodyguards are outside and they want to talk to you.

Fernando I'm glad to see you. I wanted—I wanted to talk to you about the unfinished business that we have... although we don't blame you for it at all. So, we've only got a problems with Caco.... We relate to you—my brother, here, as much as me—because you know that you're practically family and I'm telling you this because we've known you since you were just a kid. Hey, you know that Mario killed my brother and we've searched all over Andalucía for him and even some places outside the country. If you won't tell us where he is, his son will have to pay for it. He has to pay. And he will pay—.

Francisco Someone has to pay for our brother. Someone has to pay for our brother!

Tres I don't know anything about that.

Fernando Ok. Stay here. Paco, give him whatever he wants.

Primo 1 (to bartender) Come on, Paco. (to Tres) Get something to drink. This is a disgrace, isn't it? Of course, we don't have anything to do with this, either.

Primo 2 The Caravacas are our bosses, but—

Tres A beer.

Primo 1 Paco, give me one, too.

Primo 2 A beer.

Primo 1 You know that I work with La Raíz del Cante. I'm a directing manager. Look. This is our latest project. Come on, you know I don't have anything to do with that, right? Check it out: our latest project was with La Paquera de Jerez. I'm giving it to you. Give it a listen and let me know what you think.

Tres Just for me, huh?

Primo 1 Give it a listen, it's from La Paquera de Jerez.

Tres (turning to another) And the cover, you did that?

Primo 2 Yes, I do design. It's a lot of work. I'm a graphic designer of a few... and I do posters.

Tres You've really outdone yourself, you know?

Alejandro What going on, here, kid? Here, talking with your buddies, huh? Having a pleasant chat, right? Huh?

Tres What's the matter? No pleasantries. I'm just having a drink.

Primo 3 With my friend from Jerez and my cousin.

Alejandro Your b— of a mother is from Jerez, got that?! Huh?! You're drunk and you know it!

Primos You're crazy!

Alejandro Idiot! Idiots! You dogs, you're the runts of your b— of a mother!

Primo 1 You're mistaken—you're making a mistake, man.

Alejandro Don't touch me! You dog! You're just a dog, you and all your family! Sons of a b—! Take out your knife, why don't you? Take it out, take out your knife!

Primo 3 Careful, or there'll be blood!

Primo 2 Don't you get it?

SCENE 22

Antonio, Anselmo, Tres and Diego are picking pomegranates from a tree in Caco's village.

Anselmo ¿Es para Caco?

Antonio Kid, there's a lot over here. No. And there, even more. Right here and over here there's some more. Come through here. And over there.

Alejandro Antonio, are you going to eat all of that?

Antonio No, it's for playing soccer. What's wrong, Alejandro?

Alejandro Every day things look darker and darker. Things are getting complicated.

The four younger men kick the pomegranates around in the street.

Vieja Look there, kids!

Caco comes out, overlooking the street, and shouts down to the men.

Caco Good morning, cousins. Alejandro! Come here, and bring me a cigarette, please. What's going on? Now we'll have a smoke. What's up? Listen—let's go to Jerez tonight—have a little party, but just for us: Tres, Antonio, you, and me. There are some gypsies there that I've heard sing so sweet that you can't stand it. And we're going to bring them here. I'm going to throw a party here... I'm going to throw such a party that the whole world will hear about it. The whole damn world! A piece of crap on the Caravacas heads. And you know how I'm paying for it? I sold El Rey.

Alejandro Oh, really?

Caco Yeah—to some really hot Germans! They're sending me a stack of money. Pum-pum, pum-pum, pum-pum. I'm giving you another thousand bucks. Let's see—you figure it all out and organize the thing. Hey, what's wrong with you? Dude, what's the matter?

Alejandro You know that I've always told you the truth. Tres found out that the Caravacas want to hurt Diego.

Caco Hurt Diego?

Alejandro They plan to kill him. He's Mario's closest kin.

Caco Look, Alejandro. If they lay a hand on the kid, I'll burn their casino down. Listen, I need you, eh?

Alejandro Whatever you want, whenever you want, however you want.

SCENE 23

Caco enters the church and kneels before a statue of the Virgin Mary.

Caco Have mercy on me, a little... just a little. You see how much I've suffered, how hard it's been. Help me out a little.

SCENE 24

A crowd surrounding a tent outdoors sings and dances, celebrating the baptism of the Caravacas niece. La Paquera de Jerez sings Chant du Bapteme and Caco arrives with his nephew and men in tow.

Francisco (to his newly baptized niece) May God bless you, purest.

Crowd May God bless you, purest! Olé!

Caco (approaching a partygoer) Hey there, Enrique.

Enrique Is everything all right?

Caco It's all good. Look, this is my nephew, my brother Mario's son.

Fernando Who told you to show up here? Just who told you to come?

Caco Calm down, listen. Calm yourself down.

Tres We came to talk.

Antonio Quiet down, dude! We just came to talk!

Caco I'm here with my family. We come in good faith.

Fernando You came in good faith?

Caco Yes, I brought my nephew, Mario's son.

Fernando Your nephew?

Caco He wants to hear La Paquera.

Fernando Your brother's—? It was your brother who killed mine! What you should do is turn around and leave.

Caco Come on, wait just a moment. We just want to—

Fernando You all are mocking what's happening here.

Caco Let's talk for a moment. Wait a moment.

Fernando No, Sir—I don't have to wait!

Caco What's wrong with you? Who calls the shots, here, the women?

Fernando The women don't tell us what to do!

Caco Are you a coward? Huh?!

Fernando No, it's not that I'm a coward—you have to leave here right now!

Caco Hey, look—You and I just need to talk. Come—

Fernando I'm not going anywhere with you.
Caco Man, come over here a minute.
Primo 1 We're not doing that.
Caco You and I grew up together, man. We have to stop this way of....
Fernando No, not in this way, no—because your brother is to blame for all of this! And now, he's still alive!
Caco Look—remember when we were young.
Fernando We're not young anymore!
Fernando is finally led a way off by Caco.
Primo 3 Why are you here... to screw my brother? What little shame, what tiny category of a turd of a turd of a turd you are! You and your whole family.
Alejandro Calm down, crazy dude.
Primo 3 Calm, no—crazy, no. You know what you brats have done?
Alejandro (to someone else) Am I right or not? Will you calm him down for me or not? They're talking things over.
Primo 1 steps in to calm Primo 3.
Alejandro It's done. They're talking.
Antonio They're calling us brats and they're calling us animals.
Alejandro (to Antonio) Shhh—! Ok—ok, Antonio. OK!
Antonio We're not killers and we're not animals! We're not animals! We just came to talk!
Alejandro All right. They're talking, aren't they? They're talking. Let's just wait.
Primo 1 You can't see that we're having a family event, man? This is a family event! You don't come to talk now. You've come here to insult us.
Antonio We only came to talk!
Primo 1 Get away from me, you animal! You're animals for coming here!
Antonio You guys are the animals, you are the animals! You don't have any sense! You don't understand anything!

Caco and Fernando Caravaca talk, apart from the others.

Caco Your grandfather and my grandfather were like brothers. Your grandfather and my grandfather worked together like brothers, eh? That's a fact. What's wrong with you?
Fernando They worked together as brothers? What's that supposed to mean?
Caco And what? We're going to [inaudible] all these people? What for?!
Fernando It's my family!
Caco You know what it took for me to come here, today?
Fernando What it took you? You—what do you think? You believe that it didn't cost me something to make all this happen? You shouldn't have come!
Caco I should never have come to see you. You carry a curse! You're cursed!

SCENE 25

Alejandro What did Fernando say?
Caco Man, he won't understand at first. These things take time.
Alejandro As usual.
Caco But come on—I think that we calmed him down a little, at least.
Alejandro Did we gain much by trying?
Caco Yes. I hope it's been worth the trouble.
Diego Uncle, I really liked the party the other day.
Caco Yeah?
Diego A lot.
Caco You like every party, Diego.
Diego A lot.
Caco Hey, Antonio. Stop here. (to Diego) Look, I'm staying here, eh? I want to be alone for awhile. Ok? —with Pepa.
Diego Uncle, are you all right?
Caco Why wouldn't I be all right? I feel phenomenal, dude. Of course, I'm always happy when you're around.

Diego Don't try to trick me—

Caco I'm not teasing you! Give me a kiss, eh? Come on. Come on.

Diego Ok, Uncle. Goodbye.

Caco See you later.

Diego (to Alejandro) Hey, is he all right?

Alejandro Yes, he's fine.

Tres gets out of the car.

Caco (to Tres) What's going on? Get back in the car. You're going to make Diego worry for nothing. Can't I just have an hour to myself in this world? But just me, nobody else!

Alejandro (to Tres) Come on. What's wrong with you? You're a lunatic, lost. Come on. What's the matter with you?

Antonio Ok, come here. Let's go, you're looking crazy, kid. Let's go.

Alejandro Come, get in the car, come on.

Antonio We'll wait for you here.

Caco No need, Antonio. I've totally calmed down.

Antonio Ok.

Caco If you want to, in two or three hours, come get me.

Caco's crew all get back into the car and drive off. Caco immediately turns and begins walking back down the road in the direction of the Caravacas ceremony.

SCENE 26

La Paquera sings of pain and suffering at the Caravacas baptismal celebration. Caco wanders up and is noticed by the crowd gathered there.

Viuda His presence is an insult to my husband's memory! That killer, that criminal!

Crowd Out! Murderer!

The women and children flee, to avoid witnessing any violence. The Caravacas bodyguards try to subdue Fernando as he stalks toward Caco.

Primo 3 Let him go! Calm down!

Viuda Let the whole world know that my husband is avenged!

The crowd screams as Fernando stabs Caco in the kidney. Luis, the caretaker of Pepa's tomb sees it all happen, but turns as a man leads him away.

Partygoer Come on, son.

SCENE 27

Caco stumbles back toward home and finds a car by the roadside. He tries to start it, but to no avail. He finally collapses next to the car, whose motor struggles to come to life, too late to save him.

Nací en Álamo plays as a car's headlights, presumably Antonio's, lead it down the road in the darkness, searching for Caco.

Song I have no place
I have no land—
not so much as a homeland!

With my fingers, I make fire
and with my heart I sing to you—
the strings of my heart cry out

I was born in Álamo—
I was born in Álamo—

I have no place
I have no land—
not so much as a homeland!

I have no place
I have no land—
not so much as a homeland....