

PENUMBRA



a film by
Casiano R. Hamer

PROPOSAL



Writer/Director
CASIANO R. HAMER

PENUMBRA

My name is Casiano R. Hamer. I am a graduate student pursuing an MFA in Film and TV at NYU Tisch School of the Arts with a BFA in Film and Creative Writing from Pratt Institute. I am very interested in telling stories that illuminate marginalized communities and the complex obstacles they face.

I grew up in a family with African American and Cuban American parents and lived in diverse communities across the country.

From a small city in coastal Connecticut to the sprawling streets of Chicago. Literally living everywhere between white picket fences and penitentiary barbed wires. I learned many ideas about the way people lived and communicated. All of which have influenced my approach to filmmaking, style, and work ethic.

Penumbra is a story that represents a common crossroads within the Afro-Latinx community. One in which many people are faced with the obstacle of having close family members that don't respect their heritage but are raised to love them. I want to visualize this underrepresented issue in efforts to bring minorities together and empower them with affirmation through these issues.

This film will be facilitated and partially supported as a project created for the NYU Grad Film program. During my 2nd year I will have the challenge to create a short film over the course 5-6 days on limited budget, equipment, and crew. This assignment has started the careers of working filmmakers such as Chloe Zhao, Cary Fukunaga, and Ang Lee. With the help of your grant this project can place me within their ranks and help me navigate a successful career as an Afro-Latino filmmaker responsible for work that reflects my cultures experience.

BACKGROUND

A woman with dark skin is sitting on the ground outdoors, wearing a white tank top and a red skirt. She is holding a young child with dark skin on her lap. The background is filled with dense green foliage and trees. The scene is dimly lit, with a reddish tint.

PENUMBRA

The events depicted in 'Penumbra' are fictional but are heavily influenced by my grandmother's life and my connection with her experiences.

During the 1960's in Cuba, my grandmother watched over her mother who was afflicted by Alzheimer's Disease. She often wandered alone, even took the bus by herself as my grandmother struggled to supervisor her. When my grandmother's sister fled to the U.S. her mother blamed her for abandoning them and held a grudge against her until she passed.

My grandmother's father was a Spaniard from the Canary Islands and was part of a mass of migrants who fled to Cuba for new opportunities. He fell in love with and married a dark-skinned Afro-Cuban woman (my great-grandmother). This among other things caused his relationship with his Spanish family to become estranged. His relationship with my great-grandmother along with my grandmother were also affected as he developed a drinking habit.

Well after her mother's passing, my grandmother arrived in the U.S. with her 3 daughters and my grandfather. She became an AP Spanish teacher in NYC where was afforded the opportunity to travel to Spain for academic retreats and conferences. In Spain she was often reminded of her father.

BACKGROUND



PENUMBRA

For generations my family has experienced racism that they have perpetuated against each other. A cousin betraying another cousin because she married a black man, aunts and uncles trying to diminish their blackness by marrying into white families, a great grandfather being left to fend for himself because he married a black woman.

The more I learn about Cuban culture and its history the more I realize this affliction is not unique to my family. In fact it is shared by every Latin American/Pan African culture in the world.

What I have discovered through my own experiences with racism and through my fond relationships with members of my Cuban family, is that it complicates the idea of family. Family is usually defined by loved ones you trust. People who value you and have your back regardless of your skin color.

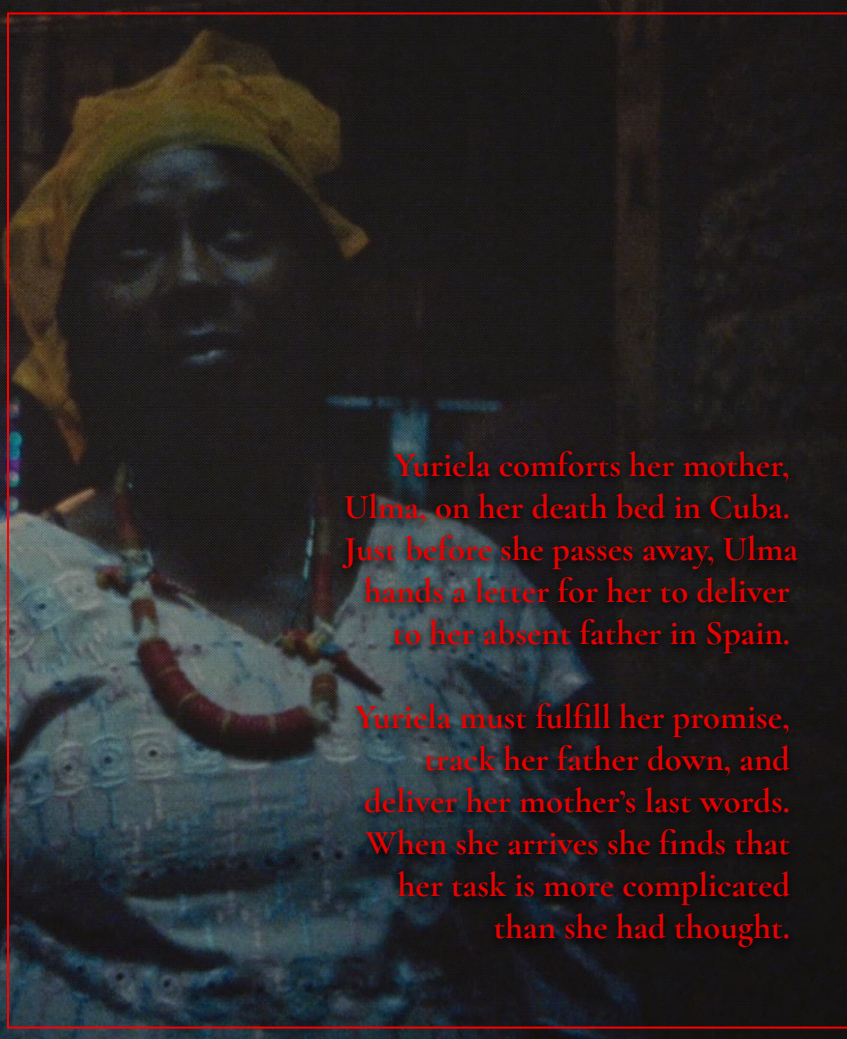
This is not the case for many people in my family. It also amplifies other issues within the family and how they 'love' one another.

But when I look back on the relationships I had with my Cuban family, the people that brought me so much joy and tenderness as a child, it becomes very difficult to discern between love and hate. This is a specific feeling I share with my mother, my grandparents, and perhaps their parents. This is an experience I want to explore through 'Penumbra'.

STORY

A woman with dark skin, wearing a white button-down shirt and a purple headscarf, is shown from the chest up. She is looking upwards and slightly to the right with a contemplative or emotional expression. The background is dark and out of focus, suggesting an indoor setting at night.

PENUMBRA

A woman with dark skin, wearing a white patterned shirt, a yellow headscarf, and a red beaded necklace, is shown from the chest up. She is looking directly at the camera with a serious expression. The background is dark and out of focus, suggesting an indoor setting at night.

Yuriela comforts her mother, Ulma, on her death bed in Cuba. Just before she passes away, Ulma hands a letter for her to deliver to her absent father in Spain.

Yuriela must fulfill her promise, track her father down, and deliver her mother's last words. When she arrives she finds that her task is more complicated than she had thought.

CHARACTERS

YURIELA:

Yuriela is a dark skinned Afro-Cubana from Havana, Cuba. She is educated and aspirational but is dragged back to the past as her mother is on her deathbed.

Moments before her death she is challenged to visit her absent father in Spain. There she must reconcile with the trauma both of her parents have contributed to and be present in her father's life at his most vulnerable state.

ULMA:

Ulma is a dark skinned Afro Cubana approaching her 80's. Unfortunately a plethora of health issues have caught up to her and have immobilized her. It has allowed her to process issues in her life that have developed her insecurities as a black woman in Cuba. Insecurities she has passed down to her daughter.

Now she is seizing one last chance to repair her families dilapidation by admitting to all the wrongs that were done.

SERGIO:

Sergio is a white Spanish immigrant who lived in Havana. He had a long relationship with Ulma and had Yuriela with her.

When he lost control of his family's cigar business, he fled the island on a moments notice never to return to his family.

When Yuriela arrives in his apartment in Spain one day. He must confront the consequences of his actions

PROLOGUE

PENUMBRA

In a series of found footage and graphic 3D simulations, the Earth is shown gradually eclipsing the Moon. The Moon, once pale with blotches of grey, gleams into a blinding white disc. Black gossamers slowly crawl across its surface and consume it.

Ulma describes the beginnings of the astronomical event know as a 'Blood Moon' lunar eclipse. She describes how vicious it can seem . How the once pale moon can seem to surrender to the dark and vanish but it in fact becomes more beautiful.

She emphatically describes the logical impossibility of the event, the impossible chance that the Sun, Earth and Moon align at a precise position. She juxtaposes it with its naturally frequent recurrence.

She says she just realized that sometimes a series of events can lead to strange consequences. She confesses that the idea has kept her up many nights.



CHAPT ERI

CHAPTER I

PENUMBRA

The pale indigo light of dawn fills a bedroom through a rotting wooden window frame. It exposes scuffed cement walls with peeling azure, Christian iconography, Yoruba figurines, plastic flowers, stacks of novellas, burnt out candle wax, black dolls in karabella dresses and Disney toys left behind from the nephews that visit her.

All below the eyes of the indelible portrait of a socialite. A white Cuban Batista beneficiary, Ulma's older sister and the original owner of the now dilapidated apartment in Havana, Cuba.

CHAPTER I

PENUMBRA

A rusty desk fan causes the frayed edges of a letter to flap. The top quarter of it sticks out of an open envelope waiting to be sealed and postmarked as it sits on a nightstand. Ulma's black varicose hand repeatedly yanks at the fan's string switch just above the letter. She figures it no longer works and finally grabs the letter/envelope.

CHAPTER I

PENUMBRA

Ulma turns to Yuriela who holds her other hand to her lips, kissing it. Yuriela notices the envelope and asks her who it is from. Ulma simply asks her to turn off the fan as she is now too cold. Yuriela tells her that she will not turn it on again if she complains about being hot.

She walks around the bed to unplug the fan and Ulma asks her to sit in the chair next to the nightstand. Yuriela looks at the letter again and asks if it is for her. Ulma utters, "Sergio", (Yuriela's father) in a demure whisper.

Yuriela filled with disappointment plucks the letter from her fragile hand. She reminds her that Ulma told her that she had stop sending letters to him. Ulma confesses that the envelopes she had were really money/letters sent from Sergio. That this is the first time she has ever written back

CHAPTER I

Es ist ein Zeit unterbreche
 so macht mich ruhig - Also das Schicksal
 ist stark -

Aber wir leben und bald wieder und dann
 lasse ich Sie nicht bis dass reife Früchte Sie
 beglücken - Reife Kunst reift Kommen - die
 Ihnen das Leben noch reicher machen -

Ich weiss dass Sie Ehre schaffen werden ja
 Ihrer und Ihres Mannes und der Mitmenschen
 Freude -

Es war ein wunderbares Arbeiten mit Ihnen.
 Kommen Sie alle nach Palma - Kommen
 Sie!

Sie Kommen! -

Alles Vergleiche und gute Ihnen allen

Ihr Arthur Regal

Und viele viele grüsse!.

Ich schreibe sobald ich dort bin -

Yuriela pulls a third of the letter out of its envelop shell and begins to mouth the words as she reads along.

Ulma tugs at Yuriela's shirt and reiterates her intention for the letter. 'For, Sergio', she says. She tells her it's unfinished business between the two of them.

Ulma instructs her to take the letter to the address from the last letter she received from Sergio in hopes to find him. (Barcelona, ES, Weehawken, NJ in the event of COVID-19)

Yuriela exclaims her disapproval, reminding Ulma of Sergio's absence and its repercussions. She reminds Ulma that Sergio was a racist coward who took the side of gusanos Marielitos (defectors) and snuck around irresponsibly. Ulma agrees but explains that her lack of health has leveled things out and made her life more clear. She has become exhausted by hatred but will never forgive Yuriela if she does not carry out her last wish.

Yuriela continues to refute causing Ulma's heart rate to go up and induce heavy breathing and coughing. Ulma snatches her face by the cheeks. In a low voice she pleads with her to put her grudge aside as she cannot close her eyes and 'leave the Earth' knowing what she started will never end.

She continues to cough and heave, she barely slips out enough words to ask Yuriela for her pills. Yuriela quickly gives her two pills and a swig of water. Ulma points to the fan as she whips her nightgown against her chest. Yuriela gets up to plug in the fan once again.

She returns to her side of the bed and resumes kissing Ulma's frail hand.



CHAPTER I

PENUMBRA

Ulma apologises to Yuriela. She tells her that she (Yuriela) has gone through a lot and that she'll understand in time, hopefully before the opportunity vanishes.

She states that she put Yuriela in school so that she wouldn't be in bed lamenting over men. So that she could have more than a child as an accomplishment and not mess it up anyway.

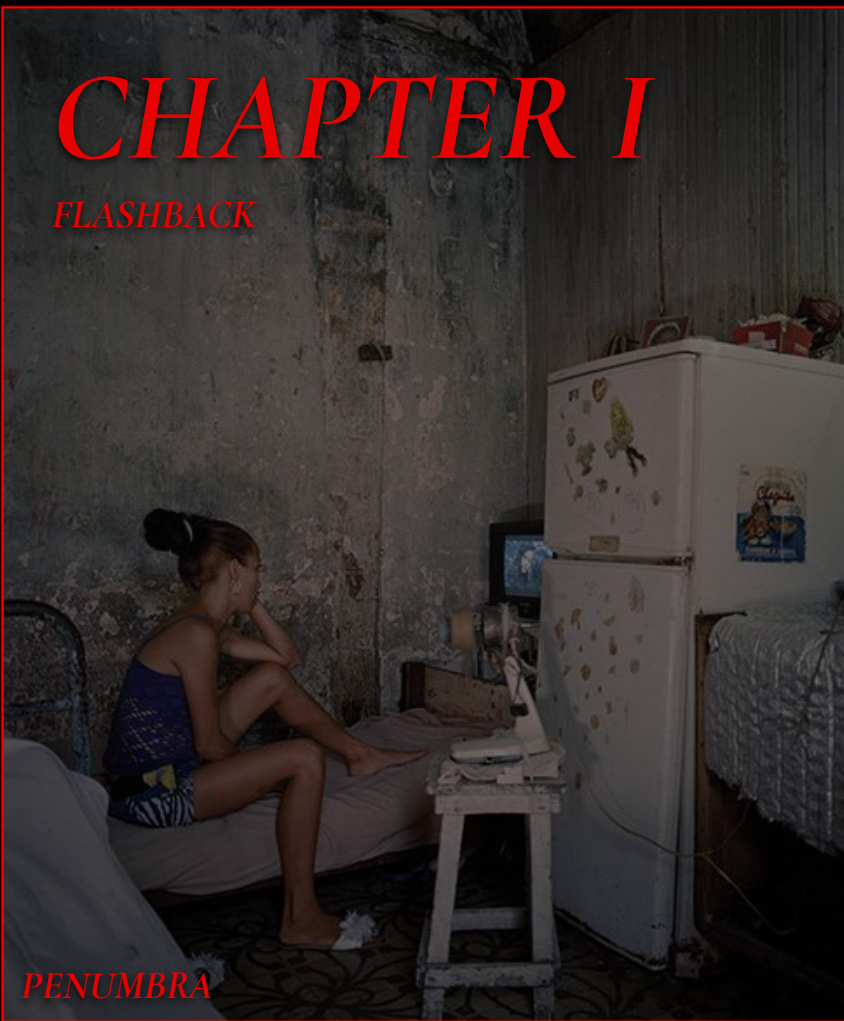
Yuriela is puzzled by her words. Her eyes shift towards the bottles of medicine on her nightstand. She caresses Ulma's face and tells her that she loves her over and over until her yellow sclera eyes close.

(Close up)Yuriela's hand and Ulma's hand are locked. Over time Ulma's hand slowly releases its grasp.

Yuriela begins to fall asleep.

CHAPTER I

FLASHBACK



PENUMBRA

Yuriela remembers herself as an 8 year old girl in Cuba. She is in her uniform having just returned from school. She sits on her bed waving off mosquitoes while staring at a small TV set playing Castro propaganda cartoons.

She curls her hair into twists as she watches animated police officers brutalize Black Americans. A caricature of Lady Liberty screams in pain.

Yuriela is distracted and hears her back door creek open. She looks out of her doorway and finds Sergio slowly creeping in.

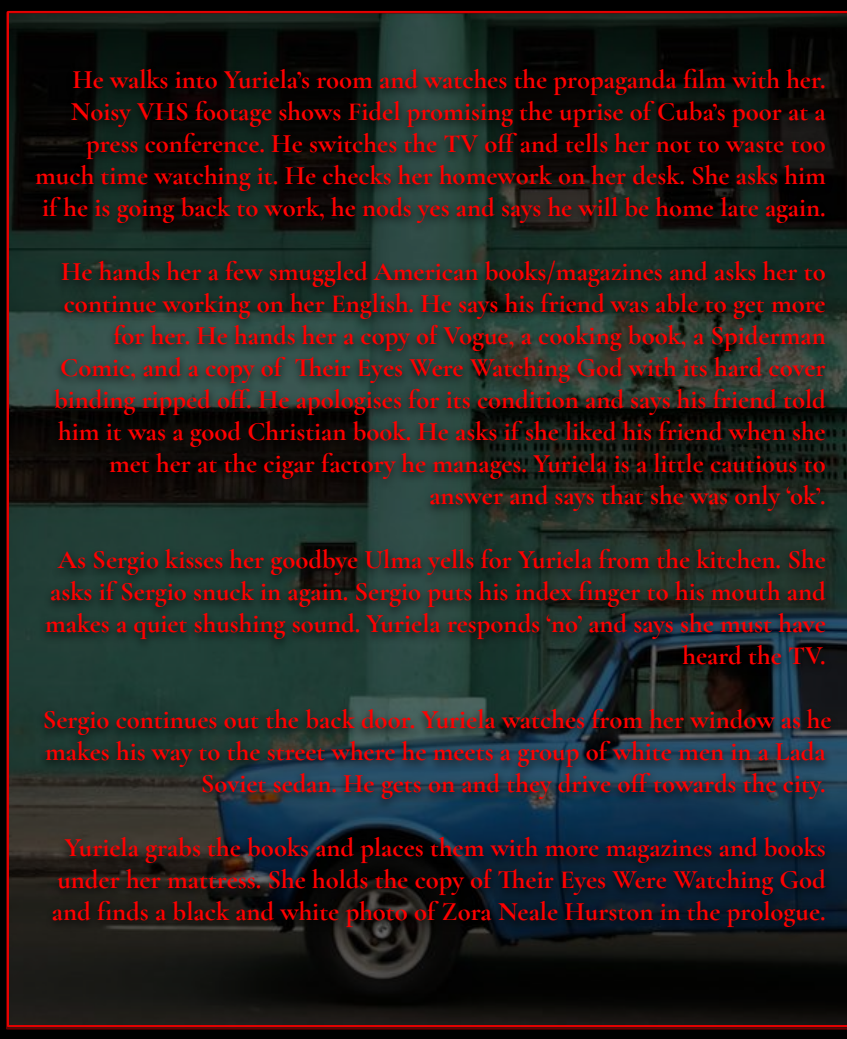
He is frantically opening drawers and cabinets in his bedroom. He looks to her and asks where his cigars are. She says that her mother took one and left the box under the bed. Sergio slowly crawls under the bed and takes the box. He grabs a few hidden shot glasses, a half empty bottle of rum and wooden box of dominoes before heading out.



CHAPTER I

FLASHBACK

PENUMBRA



He walks into Yuriela's room and watches the propaganda film with her. Noisy VHS footage shows Fidel promising the uprising of Cuba's poor at a press conference. He switches the TV off and tells her not to waste too much time watching it. He checks her homework on her desk. She asks him if he is going back to work, he nods yes and says he will be home late again.

He hands her a few smuggled American books/magazines and asks her to continue working on her English. He says his friend was able to get more for her. He hands her a copy of Vogue, a cooking book, a Spiderman Comic, and a copy of Their Eyes Were Watching God with its hard cover binding ripped off. He apologises for its condition and says his friend told him it was a good Christian book. He asks if she liked his friend when she met her at the cigar factory he manages. Yuriela is a little cautious to answer and says that she was only 'ok'.

As Sergio kisses her goodbye Ulma yells for Yuriela from the kitchen. She asks if Sergio snuck in again. Sergio puts his index finger to his mouth and makes a quiet shushing sound. Yuriela responds 'no' and says she must have heard the TV.

Sergio continues out the back door. Yuriela watches from her window as he makes his way to the street where he meets a group of white men in a Lada Soviet sedan. He gets on and they drive off towards the city.

Yuriela grabs the books and places them with more magazines and books under her mattress. She holds the copy of Their Eyes Were Watching God and finds a black and white photo of Zora Neale Hurston in the prologue.

CHAPTER I



PENUMBRA

Yuriela wakes up to a cacophony of Cicadas buzzing. It seems much more intrusive than normal. She looks outside the window across from her and notices the Sun touching the horizon, its light splashing the room with merigold.

Her hand is still locked with Ulma's. She notices that it is now cold and limp. She tries to shake her awake over and over again calling out, 'Mami'.

Two coroners in white scrubs countdown from 3 and lift Ulma's deceased body in unison. Yuriela sits on the bed with the letter in her hand and her back turned as they take her away.

She closes her eyes as they walk the body in front of her. She zones out and listens to the deafening Cicadas.

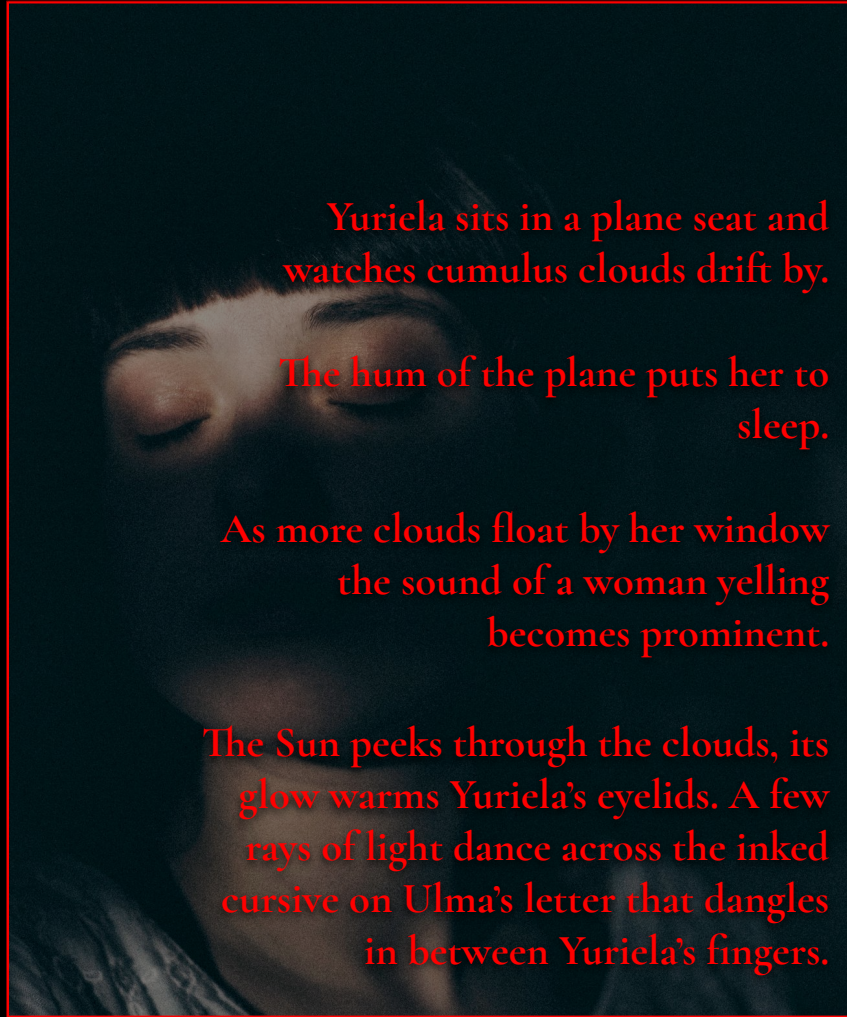


C H A P T E R R I I



CHAPTER II

PENUMBRA



Yuriela sits in a plane seat and
watches cumulus clouds drift by.

The hum of the plane puts her to
sleep.

As more clouds float by her window
the sound of a woman yelling
becomes prominent.

The Sun peeks through the clouds, its
glow warms Yuriela's eyelids. A few
rays of light dance across the inked
cursive on Ulma's letter that dangles
in between Yuriela's fingers.

CHAPTER II

PENUMBRA

From within her eyelids a red/orange light illuminates revealing layers of veins and tissues. The sound of a woman arguing continues faintly.

The image slowly evolves into the surface of a Blood Moon.

Ulma describes the morphing of the Moon's surface. From bright light, to blackness, penumbra to umbra, and the blushing of red/orange reflections from the Sun.



CHAPTER II

PENUMBRA

Ulma correlates this with her temperament. One she has had since she was a child and one she will never make excuses for.

From elated to sad to enraged, all in extremity. She is convinced it was abusive towards Sergio and that she just came to realize that it also affected Yuriela.

The sound of a woman arguing rises into explicit volatile yelling.

CHAPTER II

FLASHBACK (continued from Ch.1 flashback)

PENUMBRA

Yuriela slowly traverses a long hallway leading to her kitchen in Cuba. She approaches an escalated argument between Ulma and Sergio as he has returned from his previous excursion.

Ulma accuses Sergio of infidelity. She claims to have been told that he has been with 'una rubia' (blonde woman, her arch nemesis as an Afro-Latina with insecurities). Sergio incessantly denies all allegations. Ulma complains how she takes care of everything and even pays for most things even though his family's business (cigars) promised him wealth. She asks if it is not enough for him. She asks if he would like it if she was blonde with blue eyes, if that would turn him on.

Ulma catches Yuriela in the hallway and calls her over. She accuses her of contributing to his betrayal. She calls her out for hiding his secrets in her bedroom, where he sneaks in on 'work breaks'. She goes on and suggests Sergio might be turned on if Yuriela was blonde with blue eyes.

This causes Yuriela to erupt. She responds to Ulma by suggesting that if she wasn't such a 'perra' Sergio would screw her more.

Ulma asks if Yuriela wants 'pow-pow' (spanking). She insists that she is looking for some at this very moment. She asks Yuriela to come with her to receive pow-pow. When Yuriela refuses to budge, she drags her to Yuriela's bedroom. On the way she yells that she will be gifted with an abundance of pow-pow right here in her own bedroom along with the secrets she keeps.

Sergio follows after them but is too late as she slams the door in front of him. Sergio bangs on the door, trying to get in. He stops and listens to a commotion of yelling and hitting. He grabs a cigarillo from the kitchen and walks out of the door to smoke it, distancing himself.

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III

CHAPTER III

A top-down view of a white ceramic cup filled with black coffee, topped with a thin layer of crema. The cup sits on a matching white saucer. A silver spoon with a decorative handle lies horizontally across the saucer, partially behind the cup. The entire set is placed on a dark, textured wooden surface. The lighting is soft, creating subtle shadows and highlights on the coffee's surface and the wood grain.

PENUMBRA

Yuriela shoots up from her seat. Her jet lag nap is interrupted by a Spanish server placing a cup of black coffee on her table.

She thanks him and adjusts her sunglasses to shield her sensitive eyes from the uncompromised Barceloní (Barcelonan) Sun.

She notices a black man (presumably a Sub-Saharan African migrant worker) bus the empty tables around. To her this is indicative of her social environment.



CHAPTER III

PENUMBRA

Yuriela scans a few apartment buildings, reading the numbers on each door. An older woman mumbling to herself walks by her and opens a copper gate to one of the buildings. Yuriela recognizes the number of the building.

She runs up to the lady and asks her if there is a Sergio in the building. She nods her head and scans Yuriela up and down. She smiles and asks if she is the new nurse. Yuriela hesitantly plays along, desperate for entry.

The woman identifies herself as Sergio's next door neighbor. She goes on about how he hasn't had a nurse over in awhile and that the last one was 'kind of a bitch' to her.

The woman loquaciously overwhelms Yuriela. Chatting the entire time she escorts her to Sergio's apartment. Complementing her gold jewelry and clothes. She asks it's from Dakar (Senegalese city, home to many migrant workers). Yuriela, again, plays along.



CHAPTER III

PENUMBRA

As Yuriela and Sergio's neighbor make their way up a few flight of stairs, she continues to commend Yuriela on her accomplishments as an African transplant.

She compliments her fluency in Spanish. Yuriela jokes that her mother taught her at a young age.

The neighbor responds by saying how surprised she is because normally, 'Africanos come here without knowing shit'.

As they arrive at his door, she yells for Sergio. After a few more calls for his name, Sergio yells back saying that the door is open.

The neighbor and Yuriela enter his apartment through a narrow hall. On their way through, Yuriela observes a home ravished with loose leaf papers marked with math equations and bus routes, tour bus brochures (works as mechanic for buses)discarded baguette sleeves, beer bottles, receipts. Most notably, Yuriela observes a wall covered in family portraits. Spanish women and children posing with Sergio, a mass of strangers.



CHAPTER III

PENUMBRA

Sergio's neighbor nags about the condition of the apartment and how he keeps ignoring her demands to clean it. She takes the initiative and begins cleaning herself.

Yuriela begins to walk alone down the narrow hallway (slow motion dolly shot) as she follows the muffled roars of soccer fans coming from a small TV set. She reaches the end of the hall and finds Sergio lounging on his couch among crumbs of bread, empty beer bottles, and chorizo slices. A white light from the TV illuminates his wrinkled face as he cheers for Real Madrid with food in his mouth.

The neighbor continues to clean the apartment, cursing under her breath. She tells Yuriela to help her. But Yuriela does not respond as she is frozen in her steps. (close up on face)

CHAPTER III

PENUMBRA

Sergio is frozen as he stares back at her. He lowers the volume of the television and puts down his bread and beer. He begs his neighbor “Luna” to leave. After asking many times, she finally drops two handfuls of crumpled paper and bread crumbs and storms off, cursing under her breath before slamming the front door behind her.

Sergio and Yuriela stare at each other in silence, remaining at a distance. Sergio breaks the silence and whispers “Carajo”(damn). He asks her if she got his letters since Ulma never got back to him. She nods ‘yes’, still unable to form words.

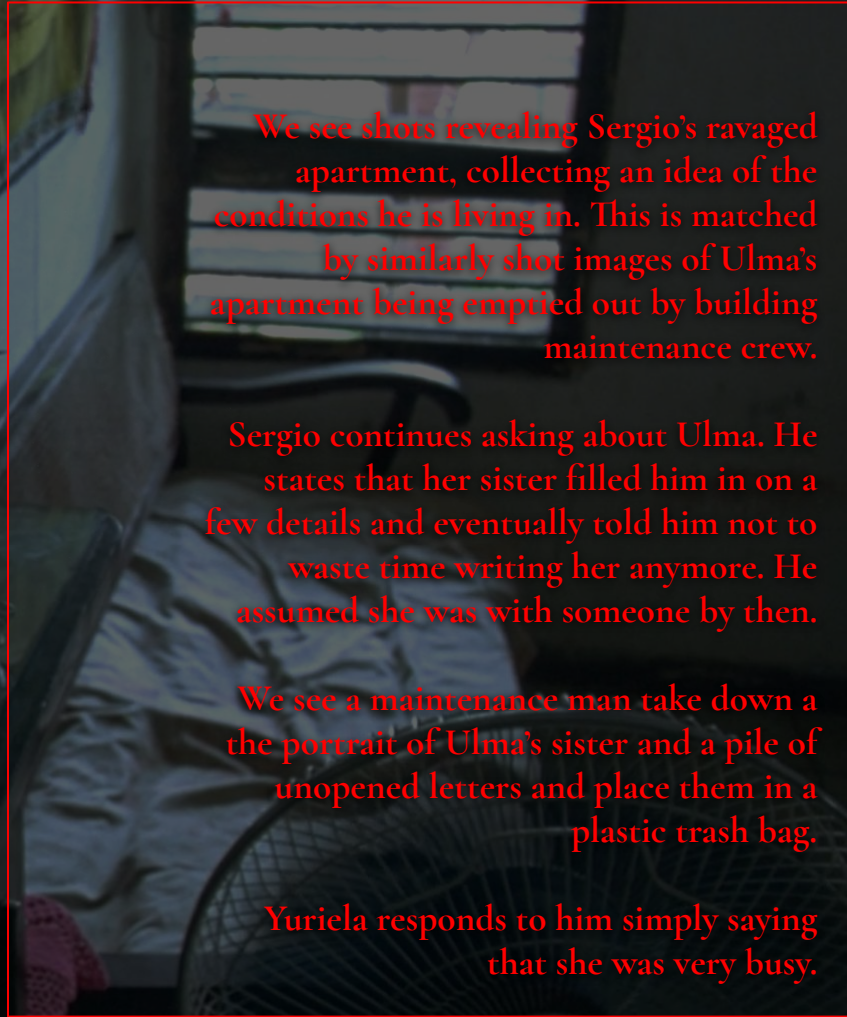
Sergio complements her. He thinks she has grown into a beautiful woman. He jokes that his expectations have been surpassed because she was shaped like a lanky bird the last time he saw her.

He asks how Ulma is.

A young girl with her hair in a bun, wearing a white dress, stands in profile looking at a vase of pink and white flowers on a table. The scene is dimly lit, with a window in the background.

CHAPTER III

PENUMBRA

A dimly lit room showing a bed with white linens, a window with blinds, and a chair. The room appears cluttered and lived-in.

We see shots revealing Sergio's ravaged apartment, collecting an idea of the conditions he is living in. This is matched by similarly shot images of Ulma's apartment being emptied out by building maintenance crew.

Sergio continues asking about Ulma. He states that her sister filled him in on a few details and eventually told him not to waste time writing her anymore. He assumed she was with someone by then.

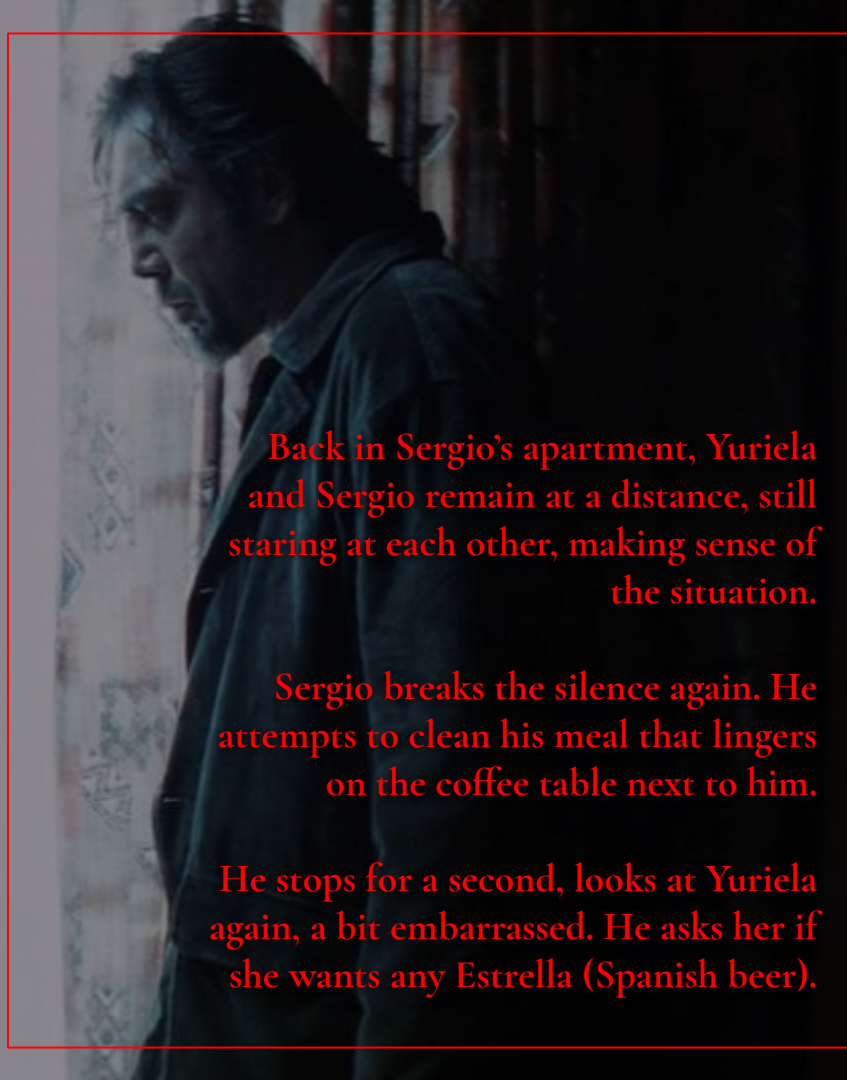
We see a maintenance man take down a the portrait of Ulma's sister and a pile of unopened letters and place them in a plastic trash bag.

Yuriela responds to him simply saying that she was very busy.



CHAPTER III

PENUMBRA



Back in Sergio's apartment, Yuriela and Sergio remain at a distance, still staring at each other, making sense of the situation.

Sergio breaks the silence again. He attempts to clean his meal that lingers on the coffee table next to him.

He stops for a second, looks at Yuriela again, a bit embarrassed. He asks her if she wants any Estrella (Spanish beer).

CHAPTER III

Yuriela and Sergio share a plate of Turrón (almond nougat) and two bottles of Estrella as they watch each other eat from either side of small kitchen counter.

The room is just as disheveled as the rest of the apartment. Stacked dishes, newspapers, booze and mouse traps occupy every surface.

Sergio continues watching the game. He states the obvious and tells Yuriela that Real Madrid is playing. She is put off by his dismissiveness knowing that it has been decades since their last conversation.

Yuriela asks 'who's photos are in the living room'. With out lingering on her too much, he answers that they are his grandkids. He winces at a miss penalty kick from the game.

Yuriela tells him that she waited. That even when Ulma was right about him, she still waited. That she didn't make it easy to wait either. She tells him that Ulma had to turn the apartment into a hostel to make up the money, making her maintain it. That she had to eat scraps from the tourists.

PENUMBRA

Sergio turns to her with a prepared explanation. He tells her he lost the cigar factory when 'they' (Castro regime) took over. He went where the money was and sent some back to Ulma. That she was to bring her over when he got a job in Barcelona but she never replied to him.

She asks if the grandchildren know about her. He doesn't answer. She asks is it because she is not 'una rubia'. She says that is who he hangs on his wall. Sergio defends himself. He says that Ulma made the decision to cut him off and that he was stranded here. That he has family here so it made sense to stay all this time, that it was not easy to move on.

He says that Ulma was a jealous woman who was very vane. He says she dyed/straightened her hair, wore certain clothing like her sister. He asks her why she thinks Ulma wanted to marry him. Yuriela tries to interrupt him, telling him not to speak about her mother in that way.

He continues as she gets louder and continues to rebuke him. He says that he thinks Ulma took it out on her. That everything she wasn't Yuriela could also never be.

Yuriela erupts from her seat and walks out of the room.
Sergio watches her go.

The sound of crashing waves appear and grow in volume.

CHAPTER III

FLASHBACK (evening after flashback in Ch.1&2)

Yuriela (8 years old), is asleep. She is cradled in Sergio's lap as they accompany each other with Ulma sitting next to them on the ledge of El Malecon (Havana waterfront).

Sergio and Ulma stare at each other in silence. He takes a toke of his cigar, causing a few embers to fall on Yuriela's cheek. She opens her eyes and observes Sergio's frown under a cloud of smoke. She keeps still and pretends to remain asleep.

Sergio confesses that he has to leave the island by morning. Ulma doesn't want to have this conversation. She replies by suggesting that they are at El Malecon so he can deliver this news in a seductive environment. She goes on saying only love and death happen on El Malecon. She continues by insulting him, saying his mother is making him go home to Spain like a child, etc.

PENUMBRA

Sergio continues to ignore her. He places a small aluminum radio on the ledge beside him. He tells Ulma that he finally fixed it and he dials a radio station that plays 30's Son (style of Cuban music). Ulma recognizes the song that plays

Dolor y Perdon by Beny More (Cuban singer).

He hums to the song and smiles at her. She insults him saying that he is very unromantic. He complains and says he doesn't want to leave with bad feelings that it is bad luck for their family. He wants the moment to be like the end of dream, to remind each other of who they are to each other.

Yuriela gets up, she is visibly upset. Her hair matted from resting on his lap. Sergio wipes the ash from her face. He kisses her and tells her to sit on the ledge.

He gets up with Ulma and slow dances with her. She is stiff and hesitant at first but as they turn their bodies she sees Yuriela all alone on the ledge. She holds Sergio tightly and joins the dance.

As he continues to turn while they waltz, Sergio also sees Yuriela alone. He eventually lets go of Ulma, grabs Yuriela and carries her, rocking her to the song. He whispers to her that he will come back 'very soon'.

Ulma snatches the cigar from his mouth. She says it will kill him just as she places it in her own mouth and proceeds to smoke it.

She sits on the ledge and looks up at the sky and notices the forming of a Blood Moon just after twilight. She points at it and yells at Sergio. Telling him to look at the sky, that 'even the moon is mad at him'.



CHAPTER III

FLASHBACK (evening after flashback in Ch.1&2)

PENUMBRA

Yuriela hides in Sergio's living room with his house phone to her lips, it's cord completely stretched and uncoiled.

She paces back and forth cursing out Ulma. She says she can't deal with Sergio anymore and the bullshit he has resurfaced. She says that she is a 'Comemierda', that she is fucked up for making her go see Sergio without her consent.

She continues by saying that she is evil and has cursed her by involving her death in this matter as a guilt trip.

Back at Ulma's emptied apartment, we see a maintenance man pull a cord out of Ulma's answering machine. Yuriela's piercing rebuke that echoed from the machine's speaker is suddenly cut off.

Back in Sergio's apartment, Yuriela is frozen as she hears the sound of a dead phone line beep through the phone, like a plateaued line on a Holter monitor (machine that monitors heartbeat).

She silently realizes the absurdity in trying to call Ulma and hangs up the phone back in its chamber on Sergio's wall. She looks down at the letter in her hand and opens the envelope.

CHAPTER III



PENUMBRA

Yuriela returns to the kitchen where she left Sergio. She finds him with his head buried in the sink as he is folded over it.

There is vomit and a little blood all over the dishes below his face. She quickly goes to him and helps him to his couch. He keeps saying that he is fine but can barely open his eyes.

After a few moments of rest Yuriela hands him the letter. He looks to her and simply asks, "Ulma?"

His eyes race back and forth as he scans the letter. We can see some of the writing echoing Ulma's previous narration, among other personal messages towards Sergio.

As he arrives at the end of the letter we hear Ulma's voice read along with him. She says that she is no longer a woman of divinity and symbolism. That she is done with abstraction and is taking her situation into her own hands. That she will save his life and Yuriela's life as her's ends.

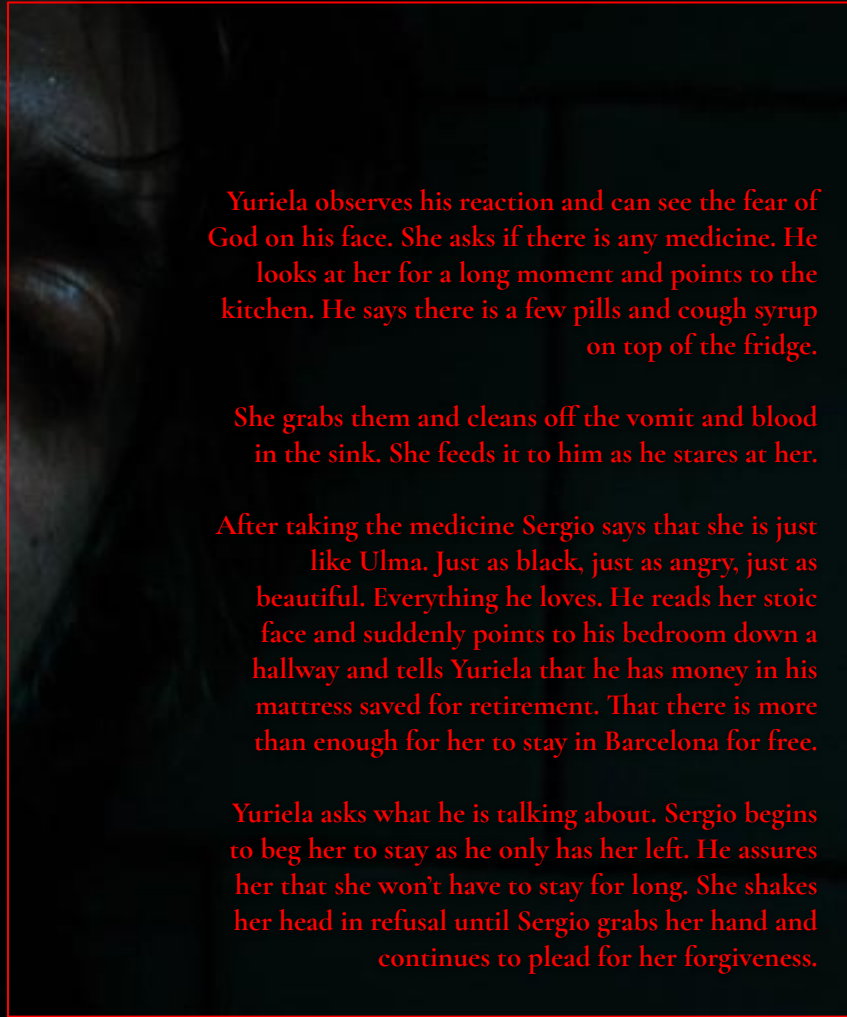
She asks that he look at Yuriela and consider all the things he has done to her just as she done while writing the letter. That by the time he looks back down and finishes the letter that he will think of all the things he will do next. The things she should have done.

She says that it better be the right thing. She signs the letter, 'Vete pa'l carajo' (go to hell) and 'besitos' (kisses) along with her name.



CHAPTER III

PENUMBRA



Yuriela observes his reaction and can see the fear of God on his face. She asks if there is any medicine. He looks at her for a long moment and points to the kitchen. He says there is a few pills and cough syrup on top of the fridge.

She grabs them and cleans off the vomit and blood in the sink. She feeds it to him as he stares at her.

After taking the medicine Sergio says that she is just like Ulma. Just as black, just as angry, just as beautiful. Everything he loves. He reads her stoic face and suddenly points to his bedroom down a hallway and tells Yuriela that he has money in his mattress saved for retirement. That there is more than enough for her to stay in Barcelona for free.

Yuriela asks what he is talking about. Sergio begins to beg her to stay as he only has her left. He assures her that she won't have to stay for long. She shakes her head in refusal until Sergio grabs her hand and continues to plead for her forgiveness.

CHAPTER III

PENUMBRA

After some time has passed Yuriela walks into Sergio's kitchen with a bag of fresh produce.

She hears Sergio call her from his couch, droning her name. He asks her for medicine.

On her way over, she spots a faint image of a large white circle in the morning sky in between the shutter doors that lead to his outdoor balcony.

She opens the balcony, looks out and sees an enlarged pale moon on it's way down from the horizon, making room for the Sun to rise.

Sergio still calls out to her. She ignores him for a noticeable amount of time before heading in, closing the shutters behind her.

THE END

PENUMBRA

BUDGET

Production Costs:

Please see attached Movie Magic budget [sheets](#). They include specifics on travel, set dec, and casting costs.

Most of the equipment and production resources are covered by NYU.



Locations:

At the conception of this project, I had envisioned to shoot in Cuba and Spain. Particularly in the neighborhoods in Havana where many of my extended family lives (in hopes to have them involved with the project) and in Barcelona (where my Spanish ancestors came, a city I am also familiar with). But with COVID-19 restrictions I am considering shooting in Queens, NY and North Bergen, NJ, which will significantly lower the budget. Locations which reflect the current location of my Cuban family members who have experienced the situations within this film.

REFERENCES

The following are films, works of art and people that have influenced the conception of this project:

STORY



Blutiful (2010)



Vitalina Varela (2019)



Quien es diablos Juliette?
(1997)



Cria Cuervos (1976)

VISUALS



Quien es diablos Juliette? (1997)



Vitalina Varela (2019)



The Spirit of the Beehive
(1973)



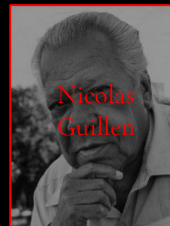
Deana Lawson



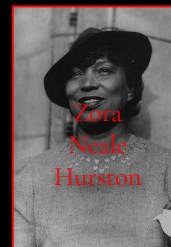
The Tree of Life
(2011)



Jenn Nkiru



Nicolas
Guillen



Zora
Neale
Hurston



bell
hooks



Ana
Mendieta