

BORDERLAND

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Shooting Script
Blue
Borderland USA

FADE IN:

1 SUPERIMPOSED TITLE: MEXICO CITY 1

We're flying over the massive urban sprawl of Mexico City. Cars clog the freeways, neighborhoods blend into each other, and we descend through a thick soup of brown smog to reveal:

1A EXT. RESIDENTIAL STREET - MEXICO CITY - MORNING 1A

An upper middle-class enclave of gated homes. The stillness of the air is broken by a battered Ford Taurus that rolls slowly into view.

2 INT. FORD TAURUS - CONTINUOUS 2

Inside the car sit two detectives: ZOILO CRUZ, mid-30's, and his partner, ULISES BARRERA, early-50's. Zoilo parks the car down the street from an elaborate, one-story HOUSE behind a formidable enclosure. The paint is peeling and the windows have been blacked out. Ulises watches it anxiously through a pair of binoculars, while the two men speak in <SPANISH>.

ZOILO
<This is fucked up, Ulises.
We should have back up.>

ZOILO-SPANISH
Esta de la chingada, Ulises.
deberíamos pedir refuerzos.

ULISES
<From who?
(sets down the binoculars)
No one's going to set foot in
there without a priest.>

ULISES-SPANISH
¿A quien?
(baja los binoculares)
Nadie va a entrar ahí sin un
cura.

ZOILO
<Can you blame them?>

ZOILO-SPANISH
Ni quien los culpe por eso.

Ulises regards Zoilo for a beat, then checks his Glock to make sure there's a round in the chamber.

ULISES
<I'm just going to ask him a
few questions.>

ULISES-SPANISH
Solo quiero hacerle un par de
preguntas.

The two men climb out of the car.

ZOILO
<Who, Santillan? Like what,
what's the devil's favorite
color?>

ZOILO-SPANISH
¿A Santillan? Como ¿cual es
el color favorito de Satanás?

*
*

ULISES
<Like how a two-bit Cuban
fortune-teller can afford a
house like this.>

ULISES-SPANISH
Mas bien ¿como chingados le
hace un pinche adivino para
comprar una casa como esta?

We FOLLOW them across the street and up to the front gate. Ulises gives it a push and the gate creaks open. They walk up to the front door and Zoilo knocks.

ZOILO
<Police! Open up!>

ZOILO-SPANISH
¡Policia! ¡Abran la puerta!

No one answers. Ulises tries the door but it's locked.

<Too bad.> ZOILO

ZOILO-SPANISH
Ni modo.

Zoilo starts to leave but Ulyses grabs his arm.

ULISES
<Come on, let's check the back.>

ULISES-SPANISH
Vente, vamos a checar atras.

ZOILO
<There's nobody here, Ulyses.>

ZOILO-SPANISH
Aqui no hay nadie Ulises.

Ulises ignores him and heads for the back of the house. Zoilo follows him reluctantly.

2A INT. MEXICO CITY HOUSE - REAR ENTRANCE

2A

The back door creaks open and Ulises and Zoilo cautiously enter with their guns drawn.

3 INT. MEXICO CITY HOUSE - KITCHEN - MOMENTS LATER

3

The kitchen is a hellish rat's nest of trash and rotting vegetables. Zoilo steps forward, and suddenly looks down. He has stepped in what appears to be a pile of human excrement.

ZOILO
<Pigs.>

ZOILO-SPANISH
Marranos.

He wipes his heel on the floor.

3A INT. MEXICO CITY HOUSE - DINING ROOM - CONTINUOUS

3A

They pass a long communal dining table, covered with scattered cups and plates.

4 INT. MEXICO CITY HOUSE - LIVING ROOM - CONTINUOUS

4

The detectives continue their search. It looks like a hurricane swept through, with furniture upended and dark stains smearing the floor and walls.

ZOIL0
<We should be taking his decorator
in for questioning.>

ZOILO-SPANISH
Al que deberíamos de arrestar es a
su decorador.

*

Zoilo goes to check the rest of the downstairs while Ulises pokes around the living room. He finds several TAROT CARDS spread randomly on a table. He turns one of the cards over to reveal...the FOOL.

ZOILO
(re-entering with a shoe box)
<Nobody down here -- >

ZOILO-SPANISH
(de regreso con una zapatera)
Aqui no hay nadie.

Ulises looks up.

ZOILO
<but take a look at this.>

ZOILO-SPANISH
Checate esto.

Zoilo shows Ulises the contents of the shoebox: an evil-looking EFFIGY made of rags and human hair with a blood-stained mouth.

ULISES
<Santeria.
(Beat)
Except for the mouth.>

ULISES-SPANISH
Santeria.
(pausa)
Excepto por la boca.

ZOILO
<What?>

ZOILO-SPANISH
¿...Que?

ULISES
(examines it closely)
<Looks like blood.>
(hands it back to Zoilo)
<Let's take it back and have it
checked out. Now find something
that connects him to the Vasquez
cartel.>

ULISES-SPANISH
(examinando mas de cerca)
Parece sangre.
(se la da de vuelta a Zoilo)
Vamos a llevarla de vuelta para
que la examinen. Ahora tenemos que
buscar algo que lo relacione con
el Cartel de Vasquez.

Zoilo looks at him warily.

ULISES
<There's a steak dinner in it for
you.>

ULISES-SPANISH
Me tendré que mochar contigo con
una cena de filete.

ZOILO
<Another one? Where's the last one
you promised? Cheap son-of-a-
bitch.>

ZOILO-SPANISH
¿Otra? ¿Como la ultima que me
prometiste? Pinche tacaño.

Ulises grins and heads back through the DINING ROOM to the courtyard.

5 INT./EXT. MEXICO CITY HOUSE - COURTYARD - CONTINUOUS 5

Ulises cautiously crosses the courtyard. Chickens cluck and scatter.

5A INT. MEXICO CITY HOUSE - HALLWAY 1 5A

Ulises walks down the hallway to the first bedroom.

6 INT. MEXICO CITY HOUSE - BUNK/BEDROOM - CONTINUOUS 6

Ulises enters, sees several homemade bunk beds crammed inside.

7 INT. MEXICO CITY HOUSE - PARLOUR - CONTINUOUS 7

Zoilo checks what must have once been the parlour. The room is gutted.

8 INT. MEXICO CITY HOUSE - HALLWAY 1 - CONTINUOUS 8

Ulises leaves the bedroom and continues past the 'T', when he notices a foul odor. He traces the scent to the end of the hallway where he finds a closed door. The crack at the bottom is stuffed with old rags and crumpled newspapers. Ulises tries the door, and finds it locked. He leans back, kicks it open, and is immediately overcome by the stench of death.

Ulises takes out a handkerchief to cover his nose from the smell. He squints into the pitch black void, takes out his flashlight and warily enters the room.

9 INT. MEXICO CITY HOUSE - LIVING ROOM - CONTINUOUS 9

Zoilo stands in front of the fireplace, filled with crumpled fast food containers, ashes and three blackened lumps. Zoilo pokes one of the lumps with his gun, then picks it up and brushes it off. It's a HUMAN SKULL FRAGMENT. Zoilo suddenly drops it and crosses himself.

ZOILO

<Ulises! I think I found something else! ...and it looks human!

(under his breath)

Now can we please get the fuck out of here?>

ZOILO-SPANISH

¡Ulises! ¡Creo que encontré algo más!...¡Parece humano!

(a si mismo)

¿Ya nos podriamos ir a la chingada?

A small creak behind him, and he turns --

10 INT. MEXICO CITY HOUSE - ALTER ROOM - CONTINUOUS 10

FLIES buzz. Ulises slowly pans his flashlight around the dank and fetid room. There's a cage hanging suspended from the ceiling containing three live baby OWLS. Against one of the walls is a blood-splattered ALTAR. On top of the altar are melted black candles, a half-smoked cigar, two headless dead roosters and the source of the stench: a small pot covered with a bandanna. He removes the bandanna to reveal animal entrails rotting inside.

Ulises hears a NOISE behind him and spins around. He points his flashlight in the direction of a bathroom door, slightly ajar. He hears FOOTSTEPS from inside. Then SILENCE.

ULISES

<Police! Come out now!>

ULISES-SPANISH

¡Policia Judicial! ¡Salga con las manos en alto!

Ulises, heart racing, stares eagle-eyed at the door. Aiming his gun and flashlight, he slowly steps toward it.

ULISES
POLICIA!

Ulises flings open the door and a FIGURE suddenly bolts out, knocking him over. Ulises stumbles backward. He is about to shoot, when he gets a look at the culprit: a wild-eyed GOAT, who bleats at him. Ulises holsters his gun, and takes a breath.

11 INT. MEXICO CITY HOUSE - PARLOUR - MOMENTS LATER 11

Ulises, laughing to himself, walks towards the living room.

ULISES	ULISES-SPANISH
<Looks like they moved out in a hurry. Son-of-a-bitch must have known we were coming-->	Se ve que se fueron en chinga. Este cabron sabia que veniamos.

11A INT. LIVING ROOM - CONTINUOUS 11A

Ulises enters the living room and stops cold. On the other side of the room stand two young men, GUSTAVO, late-20's and LUIS, early-20's. Gustavo's arms, neck, and shoulders are crisscrossed with occult tattoos and ritual brands. Zoilo kneels in front of them. Luis, clean-cut and jumpy, holds a machete to his throat.

ZOILO	ZOILO-SPANISH
<I'm sorry, Ulises. They came out of nowhere-->	Lo siento Ulises. Salieron de la nada.

Luis presses the machete against Zoilo's throat, cutting him off. Gustavo walks behind Ulises and yanks the gun from his shoulder holster.

GUSTAVO	GUSTAVO-SPANISH
<When are you cops going to learn? Your jails can't hold us...and your bullets can't hurt us.>	¿La Tira, Cuando van a entender? Sus carceles no nos detienen... y sus balas no nos hacen daño.

ULISES	ULISES-SPANISH
<We just want to talk to Santillan.>	Solo queremos hablar con Santillan.

Gustavo leans in close and sniffs Ulises like an animal.

GUSTAVO	GUSTAVO-SPANISH
<You're too late. Papa saw you come for him in a dream. He turned into a bird and...flew away.	Demasiado tarde. Papa los vio llegar en un sueño. Se convirtió en ave y... se fue volando.

Ulises starts to answer, when Gustavo clubs him suddenly with the butt of his gun, and Ulises hits the floor hard. His eyelids flutter, then everything goes BLACK...

12 INT. MEXICO CITY HOUSE - HALLWAY 1 - LATER 12

The SILENCE is broken by a wrenching SCREAM in the dark, and a bucket of cold water splashes over Ulises' face. He jerks

awake. ZOILO SCREAMS again from somewhere nearby. Ulises lays on the bare concrete floor with his wrists bound behind his back. Luis stands over him holding a bucket. Behind him is a partially opened door that leads to the Altar room. Ulises can hear Zoilo's SCREAMS coming from inside.

ULISES <Bastards!>	ULISES-SPANISH ¡Hijos de la chingada!
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Luis tosses the bucket aside then grabs Ulises by his shirt collar and drags him into the adjacent room...

13 INT. ALTER ROOM - CONTINUOUS

13

Ulises, drifting in and out of consciousness, catches a glimpse of his partner on the far end of the room: shirtless, arms roped to the armrests of a chair. One of his hands has been cut off at the wrist leaving a BLOODY STUMP.

Zoilo SCREAMS and writhes in agony as Gustavo stands in front of him, holding the detective's head still while making quick movements with a small blade.

Zoilo!	ULISES
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Gustavo turns to face Ulises. He's holding the blade in one hand, and something small in his bloody fist. He turns toward a table --

INSERT: Zoilo's right EYE dropping into an old mayonnaise JAR with the label half-peeled off. Inside, floating in liquid, is Zoilo's left eye.

Ulises glimpses Zoilo slumped in the shadows: both of his eyes are gone and one of his ears has been cut off.

ZOILO (mumbling) <Ulises...Help me.>	ZOILO-SPANISH (murmurando) Ulises...ayudame.
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Ulises tries to climb to his feet. Luis pulls out the stolen pistol and fires a round into the detective's knee. Ulises screams in agony.

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LUIS (indicating the eyes) <So what do we do with these?>	LUIS-SPANISH (indicando los ojos) ¿Y entonces, que hacemos con estos?
--	--

GUSTAVO <Take them up to the farm. Papa wants a cop's eyes for his nganga.>	GUSTAVO-SPANISH Llevatelos a la granja. Papa quiere los ojos de un judas para su nganga.
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Gustavo picks up a machete, then walks over to Luis and holds it out.

GUSTAVO
<Finish it.>

GUSTAVO-SPANISH
Chingatelo.

LUIS
<Me?>

LUIS-SPANISH
¿Yo?

GUSTAVO
<Prove yourself.>

GUSTAVO-SPANISH
Da una prueba.

Luis anxiously stares back at Gustavo.

GUSTAVO
<Or should I tell Papa you didn't
have the balls?>

GUSTAVO-SPANISH
¿O tengo que decirle a Papa que no
tuviste los huevos?

Luis looks over at Zoilo, then at Gustavo, then takes the
machete. He walks over to a ritual candle and passes the
machete over it twice, then positions himself behind Zoilo.

ULISES
<Please...Leave him alone...>

ULISES-SPANISH
Por favor...dejenlo en paz...

Ulises begins to drag himself across the floor toward Zoilo.
Gustavo goes over and straddles Ulises' back while Luis holds
the machete with both hands, grits his teeth and touches the
blade to the back of Zoilo's neck.

ULISES (CONT'D)
<LEAVE HIM ALONE!!!>

ULISES-SPANISH
!!!!DEJENLO EN PAZ!!!

Ulises closes his eyes. Gustavo holds a knife to Ulises'
cheek.

GUSTAVO
<Open your eyes.>

GUSTAVO-SPANISH
Abre los ojos.

The knife tip cuts into Ulises' cheek and he opens his eyes.

GUSTAVO
<Papa wants you to watch, and tell
your cop buddies who did this.>

GUSTAVO-SPANISH
Papa quiere que veas, y les
cuentes a tus coleguitas quien
hizo esto.

Zoilo WHIMPERS pathetically. Luis slowly brings back the
machete...takes a moment to ready himself. Gradually, his
eyes begin to burn with purpose. He swings!

ULISES-SPANISH
NO-00000!!!

And we...

CUT TO BLACK.

MAIN TITLE SEQUENCE - 'BORDERLAND'

FADE IN:

13A OMITTED

13A

13B EXT. BEACH - FIRE CIRCLE - GALVESTON, TEXAS - NIGHT

13B

SUPER IMPOSED TITLE 'ONE YEAR LATER'

An "End of Summer" beach party in it's death throes. Scattered college students lounge around the remnants of a bonfire. Some make out or talk while others listen to a kid strumming a guitar.

Wandering around the edges of the scene is PHIL LAFAYETTE, early-20's, gangly, longish blonde hair and very drunk. He squats next to a fellow MALE STUDENT who listens to the music. The student bobs his head, glassy-eyed.

PHIL
You seen, Ed?

MALE STUDENT
(not looking up)
No.
(beat)
Wait, maybe over in the dunes.

Phil takes a swig from his bottle of Cuervo and wanders off...

13C EXT. BEACH/DUNES - NIGHT - CONTINUOUS

13C

Phil climbs a small dune and looks around. He sees a COUPLE entwined beneath a blanket having sex. Phil stumbles down to them.

PHIL
Psst. Ed.

The guy looks back at Phil and scowls.

GUY HAVING SEX
You mind, asshole?

PHIL
Sorry. I thought you were...
(recognizing the girl)
Hey, Courtney.

COURTNEY
Hi, Phil.

The guy turns back to Courtney. Phil starts to leave, then changes his mind and watches them hump through a fog of Cuervo, and we...

17 EXT. BEACH - FIRE PIT - CONTINUOUS

17

A GROUP OF STUDENTS are gathered around a handsome and cocky kid in his early-20's sitting on a blanket pontificating. This is HENRY CALDER.

HENRY

Fuck the poor. It's my problem somebody can't compete in the open market? It's very simple. The strong survive and the weak...

FEMALE STUDENT

Deserve a living wage.

HENRY

Oh, that's great. Penalize the achievers.

FEMALE STUDENT

We live in a society, Henry, not a jungle. We're supposed to help the disadvantaged.

HENRY

Boo fuckin' hoo. My old man was a mechanic, okay. A grease monkey all his life...and in two days I'm off to the Wharton school. Two years I get my M.B.A. and the world is my oyster. Now, how is this possible? I refused to be a victim of my environment, that's how. I did something.

*

FEMALE STUDENT

You're an inspiration to us all. Can I go now?

She holds out her hand. Henry smiles and reaches into a small black leather doctor's bag and takes out a baggie containing an eighth of weed.

HENRY

Primo sticky for my beautiful leftie friend.

Henry takes a wad of bills from the girl and clips them onto a much bigger wad, then checks out her ass as they walk away. Phil appears and collapses onto the blanket next to him.

HENRY (CONT'D)

You find him?

PHIL

No. But I watched some guy nail Courtney Anderson.

HENRY

That's practically a rite of passage.

PHIL

Well, I haven't.

HENRY

Right. Cause your head's been filled with all that wack 'Fire and Brimstone' shit.

PHIL

It's not wack, Henry.

Henry lights a small marijuana pipe, takes a hit and hands it to Phil.

HENRY

You're twenty-one and still a virgin. That's wack. But that shit's about to change. Right?

Henry winks at him. Phil grins sheepishly and nods, taking a hit.

PHIL

You remember Tony, my roommate sophomore year?

HENRY

The gymnast?

PHIL

One time I came home and caught him giving himself...a blow job.

HENRY

No way.

PHIL

I swear. He was on the floor, with his legs bent back over his head and...So here's my question. If a guy gives himself a barney, that mean he's gay?

HENRY

(thinks about it)

Only if he swallows.

Henry takes a hit from the pipe, then stands.

HENRY (CONT'D)

Where the hell's Eddie? I want to make the border by sunrise.

Henry exhales a huge cloud of smoke, and we...

18 EXT. BEACH - SHORE - CONTINUOUS

18

ED MONTROSE, early-20's, sits hunched on the shore gazing pensively at the crashing waves. He hears someone shouting his name, looks back and sees Phil approaching...

PHIL

Ed?! Yo Eddie!

Phil half-runs, half-staggers up to Ed and plops down next to him.

PHIL (CONT'D)

I've been looking all over for you.

Phil catches his breath, then notices Ed.

PHIL (CONT'D)

Hey, stop worrying. You're doing the right thing.

Ed continues to look ahead.

PHIL (CONT'D)

You tell your dad?

Ed shakes his head.

PHIL (CONT'D)
Well you gotta tell him.

ED
He's probably going to disown me.

PHIL
So will Henry.

Ed looks at Phil for a beat, when a Ford Navigator suddenly comes roaring up over the dunes. The hulking S.U.V. spins a donut around Ed and Phil, then drives straight for them and stops several feet short in a spray of sand. Ed shields his eyes from the bright headlights.

ED
Fuckin' maniac!

Henry, laughing maniacally, hops out onto the sand with his little black bag and approaches Ed.

HENRY
Imagine a land, if you will, where a man can be...a man! A land where he can indulge all those animal urges, far from the petty judgments of parents, teachers and less enlightened peers...

Phil performs an inebriated hat dance, waving his tequila bottle.

HENRY (CONT'D)
Where he can ride the demon! Get head bad! Whatever he goddamn well pleases! And nobody gives a shit, including the cops.

PHIL
Tell it, brother Henry!

HENRY
I'm talking real freedom, my friends. Not the over-regulated bullshit that passes for liberty in our country.

PHIL
Vamanos a la frontera! Arriba!

ED
Mexico?

HENRY
We leave now, we'll hit Manzanita right about the time the strip joints open.

Phil loses his balance and falls face first onto the sand. He looks up and grins at Ed.

PHIL
I'm gonna get laid.

Ed looks at him surprised, then turns to Henry.

ED
You're kidding.

HENRY
I've finally convinced our upstanding
minister's son to get his cherry popped. A
truly blessed event.

ED
Let us pray he doesn't contract an STD.

HENRY
Worry wart.

Ed goes into his wallet, pulls out a condom and tosses it to
Phil.

ED
Say hi to the senoritas for me.

Ed starts walking away. Phil looks at Henry confused. Henry
goes after Ed and they walk together.

HENRY
Dude, you're not gonna stick around here? The
poon's either hooked up or singing Cumbaya with
the art fags.

ED
We've partying all night, Henry. I have, like,
three brain cells left.

HENRY
No problema. We get there, we'll pick up some
methedrine. Pharmaceutical grade. You'll have
your game back in no time.

ED
Look, any other time I'm there. But I have a
lot on my mind.

HENRY
Wait. You want a Zoloft? I think I've got one
left...

Henry begins searching his little black bag.

HENRY (CONT'D)
Who knows when we're gonna see each other
again. You're off to Stanford. I'm off to Penn.
Phil's off to...wherever the fuck he's off to.
My advice is to clean the sand out of your
vagina, put that big brain to rest and start
thinking with the little man, know what I'm
sayin'?

Henry finds a Zoloft and holds it out for Ed.

HENRY (CONT'D)
Go a little nuts. For once.

Suddenly Phil dives into Ed and they hit the sand hard. Phil
lays on top of Ed, laughing his ass off.

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ED

Jesus, I am nuts! I'm friends with you guys!

Henry howls like a crazed wolf, then leaps onto them.

PHIL

VAMANOS CABRONES!!!

DISSOLVE TO:

18A EXT. ROAD - NIGHT - CONTINUOUS

18A

The Navigators headlights on asphalt at night.

DISSOLVE TO:

19 EXT. HIGHWAY - DAY

19

A sign says "U.S. - MEXICO BORDER - 10 MILES"

Henry's Navigator speeds past.

20 INT. HENRY'S NAVIGATOR - MOVING - CONTINUOUS

20

Henry drives. Ed sleeps in the passenger seat and Phil is passed out in back. Henry puts two cigarettes into his mouth and lights both. He takes one and puts it between Ed's lips. Ed jerks awake coughing and sputtering.

HENRY

Rise and shine, fag.

Ed takes a moment to orient himself. Henry lets out a WHOOP.

HENRY (CONT'D)

The Wharton school, motherfucker. WHARTON!!!

ED

(half asleep)

You'll be the first dealer on your block with an MBA.

HENRY

Fuck that. I'm getting out of pharmaceuticals. The smart money's in biotech.

ED

Biotech?

HENRY

Yeah. Human cloning's about to explode, dude. You keep everything offshore, do your marketing on the internet...

ED

Just promise me you won't clone yourself.

HENRY

When you get out of Stanford I could use you on my team. What d'ya say? Feel like being a rich sonofabitch?

Henry cracks open a beer. Ed takes a drag on his cigarette and looks introspectively out the window.

ED
Is that really the best we can do?

HENRY
What, get rich?

Ed nods.

HENRY (CONT'D)
We could do worse.

Phil stirs. Henry glances back at him, then to Ed:

HENRY (CONT'D)
(indicating Phil)
For example.

PHIL
What's goin' on?

HENRY
Your mother and I were just saying how
disappointed we are that you couldn't get into
a decent law school.

PHIL
What's wrong with Austin? It's in the top...one
hundred.

HENRY
Oh, well, the top one hundred.

Henry winks at Ed.

CUT TO:

21 EXT. U.S./MEXICO BORDER CROSSING AT MANZANITA - DAY 21

The Navigator passes through the check point and drives over
a bridge spanning the Rio Grande.

CUT TO:

21A EXT. BORDER TOWN - VARIOUS 21A

A gritty, down-at-the heels border town. What follows is a
montage of Manzanita streetlife from the Navigators POV.
Small streets, store fronts, street vendors, bums passed out,
children accosting passers by, signage, etc.

CUT TO:

22 EXT. HOTEL COLONIA - DAY 22

The Navigator pulls up in front of the Hotel Colonia, a
dilapidated three story building. A flock of scruffy children

surrounds Henry's S.U.V waving candy and trinkets. Henry tries to shoo them away.

HENRY
Watch the paint! Hey, watch the paint!

Henry's solution is to take a handful of loose change and toss it. The children scramble for the money and the boys climb out. Three MEN, in a cluster, watch them intently from across the street.

CUT TO:

23 INT. HOTEL COLONIA - ED, PHIL & HENRY'S ROOM - DAY 23

Henry, Phil and Ed enter their shabby room. Henry notices Ed and Phil's look of dismay.

HENRY
What d'ya want, the Taj Mahal? We're on a mission.

CUT TO:

24 EXT. MARKET - DAY 24

The three amigos negotiate the bustling market.

PHIL
So how much for a girl?

HENRY
Depends. When I was here three years ago you could get a handjob for as low as ten, thirty for the whole enchilada. Just don't expect Salma Hayek.

PHIL
What the hell, Henry? If I wanted a heifer I could've stayed in Galveston.

HENRY
I've seen the girls you've gone out with in Galveston, Phil. Trust me, a heifer would be a step up.

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CUT TO:

24A EXT. RED LIGHT DISTRICT STRIP - CONTINUOUS 24A

The guys come out of the market and onto a busy STREET lined with bars and strip clubs. Prostitutes in mini-skirts mingle with aggressive pimps, legless beggars and fortune-tellers.

HENRY
Welcome to the happiest place on earth.

CUT TO:

24B EXT. RED LIGHT DISTRICT STRIP - MONTAGE - DAY

24B

We follow the boys in a free form montage showing them exploring Manzanita's glitz. Trying on sombreros, getting their picture taken on a donkey, and generally being accosted by doormen trying to get their business.

CUT TO:

24C EXT. RED LIGHT DISTRICT STRIP - STRIP CLUB - DAY

24C

An overly eager DOORMAN (#1) in his 20's spots the guys and runs over.

DOORMAN #1

Amigos! Hey! I got the best girls! Have a good time! Two beers for a buck! Special place! Come on! Right over here...!

HENRY

Two beers for a buck? What the hell?!

CUT TO:

25 INT. STRIP CLUB - LATER

25

A stripper on stage waves her ass in Phil's face as he caresses her bare thigh. Over by the pool table Henry talks with AMELIA, an attractive prostitute in her late teens. A third stripper, mid-20's, with a scary blonde dye job, walks over and sits on Ed's lap.

BLONDE DYE STRIPPER

Hi, baby. Buy me a drink, okay?

Ed squirms as the stripper kisses his cheek and rubs his crotch. He notices the bartender -- VALERIA, in her mid-20's, wearing a Radiohead T-shirt and a pair of tight jeans. She's pretty in an understated way and has a worldly air...

The song ends and Phil tucks some bills into the stripper's g-string. She smiles and kisses him on the cheek, then whispers something in his ear. Phil blushes, then walks over and sits next to Ed.

PHIL

You believe this? She just asked me if I wanted to go back to her place and grind. Why didn't I come down here years ago?

ED

Sure this is what you want?

PHIL

You mean sex? Uh, yeah.

ED

But it's your first time. Don't you want it to mean something?

PHIL

It does mean something. I mean, you guys are here. Right?

ED

Yeah. A real Hallmark moment.

Phil sees Henry motioning for him to come over. Phil walks over and Henry introduces him to Amelia...

Ed's stripper friend continues to kiss and grope him.

BLONDE DYE STRIPPER

Come on, baby. We fuck for love. The room is fifty.

Ed catches Valeria watching. Ed peels the stripper's hand from his crotch. Valeria looks away.

ED

(to the stripper)

Um, got any midgets? I'm really into girls under four feet.

*

She looks at him uncomprehending. Ed forces the stripper off his lap and stands.

BLONDE DYE STRIPPER

You no like me?

ED

No. No, you're great...just too tall.

Ed leaves her there and makes his way over to Valeria, who's wiping off the bar.

ED (CONT'D)

Hola. Um, uno mas cerveza por favor.

VALERIA

Fabor.

ED

Pardon?

VALERIA

Fa-bor. The v is pronounced like a b. Fabor. Cerbeza...

ED

Sorry, my Spanish sucks.

VALERIA

At least you can order a beer in a strip club. What else do you need to know?

Her tone is as chilly as the Corona she sets down for him. Ed looks at Valeria a little crestfallen as she scoops up his pesos then walks down to the end of the bar where a drunk local male in his 30's has been motioning to her...

HENRY AND PHIL

talk while Amelia fixes her make-up in a hand mirror.

HENRY

She wants eighty for one hour. And she'll do anal.

PHIL

Anal? Who said I want anal?

HENRY

You gotta problem with anal?

PHIL

No, but...You asked her that?

HENRY

She's a professional. If I'm paying for her services I think I have right to know what they include.

(pulls Phil in and whispers)

Dude, she can't be more than seventeen. She's practically a virgin herself. Do not pass this up.

Amelia smiles sweetly at Phil. Phil nervously smiles back. Henry stuffs a wad of bills in Phil's shirt pocket and pats him on the cheek.

HENRY (CONT'D)

Have fun kids.

ED

watches the drunk local flirt with Valeria. The drunk tries to place a kiss on her lips but she rebuffs him.

HENRY

watches Amelia lead Phil out of a door in back. The blonde stripper steps up and asks Henry if he wants a dance...

ED

watches Valeria, trying to pour drinks while the drunk continues to harass her. When he grabs her hair, Valeria slaps him.

DRUNK LOCAL

<Fucking bitch!>

DRUNK LOCAL-SPANISH

¡Pinche perra!

Ed, bothered, takes a breath and walks down to Valeria.

ED

You okay?

VALERIA

I'm fine.

(scowls at the drunk)

This asshole still thinks any woman who works behind a bar will fuck for money.

Ed steps up to him.

ED
Look, why you don't chill, man. She's not a pro.

VALERIA
(to Ed, concerned for him)
It's okay. I can handle it.

DRUNK LOCAL
<This dickless faggot more your type, Valeria?>

DRUNK LOCAL-SPANISH
¿Este putito sin chile es mas tu tipo, Valeria?

VALERIA
<Fuck off, Gilberto...>

VALERIA-SPANISH
Vete a la chingada, Gilberto.

DRUNK LOCAL
(to Ed)
<You think you have the balls for this girl?>

DRUNK LOCAL-SPANISH
(a Ed)
¿Crees que tienes los huevos para esta vieja?

Ed, befuddled, looks to Valeria --

DRUNK LOCAL
I ask you something. You deaf?

The drunk shoves Ed.

ED
Dude, what the fuck is your problem?

The drunk suddenly springs a switchblade and slashes Ed across the chest.

Valeria comes up behind the drunk and clobbers him in the head with a baseball bat. The drunk drops to the floor.

A bouncer rushes over and Valeria scolds him.

VALERIA
<Thanks for having my back, Jorge. I have to do your job, too?>

VALERIA-SPANISH
Gracias por cuidarme, Jorge. ¿Ya tengo que hacer tu chamba tambien?

Valeria looks at Ed's chest and gets an alarmed expression. Ed looks down at his T-shirt: blood forms where the knife sliced him.

HENRY,

engaged in an aggressive lap dance with the blonde stripper, misses all the action.

CUT TO:

26 INT. AMELIA'S APARTMENT - DAY

26

A simply furnished room with a hot plate, stuffed animals and a velvet painting of Christ on the wall. Phil sits on the edge of the bed eyeing the painting while Amelia, naked,

kneels on the floor in front of him and peels off his jockey shorts. Amelia, surprised, looks up at him.

AMELIA
<It's ok. Don't be afraid.>

AMELIA-SPANISH
Esta bien. No tengas miedo.

PHIL
<I'm not. I mean...
(referring to the painting)
Does that have to be there?>

PHIL-SPANISH
No tengo. Digo...
(refiriendose a la pintura)
¿tiene que estar eso ahi?

AMELIA
<You don't like it?>

AMELIA-SPANISH
¿No te gusta?

PHIL
<I do. It's just...I feel like I'm
being watched.>

PHIL-SPANISH
Me gusta. Es solo... siento que
nos estan viendo.

Behind a partition, a BABY begins to cry. Amelia winces, and puts on a robe. She quickly goes over and pulls aside the partition to reveal a crib.

PHIL
<You have a kid?>

PHIL-SPANISH
¿Tienes un bebe?

Amelia reaches inside and picks up her crying baby. Phil sighs and falls back onto the bed.

PHIL
I am so going to hell.

Amelia paces with the child, attempting to quiet her. Phil watches them, then pulls on his jockey shorts and walks over.

PHIL (CONT'D)
<What's her name?>

PHIL-SPANISH
¿Como se llama?

AMELIA
Batti.

PHIL
<She's beautiful, Amelia.>

PHIL-SPANISH
Es muy bonita, Amelia.

Amelia smiles, and foists her little bundle of joy onto an unsuspecting Phil. He holds the infant awkwardly, inciting laughter from Amelia. But then something odd happens...Batti stops crying.

AMELIA (CONT'D)
<She likes you, Felipe.>

AMELIA-SPANISH
Le caes bien, Felipe.

Phil cracks a grin and continues to cradle the child, gradually warming to her.

CUT TO:

27 INT. STRIP CLUB - BACK OFFICE - DAY

27

Ed has his shirt off so Valeria can apply disinfectant and a bandage to his knife wound.

VALERIA

That was pretty stupid. Trying to talk sense with a guy like that.

*

ED

Guess I'm a lover not a fighter.

*

VALERIA

Well, at least now you'll have a good story to tell your friends.

*

*

ED

How I got my ass kicked?

VALERIA

How you came to the aid of a poor, defenseless woman.

ED

Yeah, right. Listen, if it ever gets dull around here, the Astros could use you to bat clean up.

VALERIA

My ex-husband hated the fact I could handle myself. He had to be the macho all the time.

*

ED

Let me guess. That's why he's your ex.

VALERIA

I left him and moved to Manzanita.

(beat)

On the border, if a woman wants to be strong, she can be. You can be anything here. I'm going to open a restaurant, when I save enough money.

*

*

ED

I think you'd be great at it.

Valeria looks up. She smiles slightly, and begins applying a bandage.

*

VALERIA

You're not afraid of a strong woman?

ED

As long as she's not swingin' a bat at me.

Ed continues to look at her.

ED (CONT'D)

Could I buy you a drink later?

Valeria regards him slightly suspicious.

ED (CONT'D)

I owe you one. That's all.

*

Valeria pauses to consider it, then hands Ed his T-shirt.

*

VALERIA
I'll think about it.

28 INT. BLONDE STRIPPER'S ROOM - DAY

28

Henry has the stripper bent over a chair, ramming her from behind while slapping her ass. Just about to climax, he breaks open a popper and holds it up to his nose.

CUT TO:

29 EXT. BAR PATIO - AFTERNOON

29

A local watering hole. Henry, Phil and Ed drink margaritas at a table on the patio. Ed, wearing a new shirt, checks his watch and keeps an eye on the door while Henry berates them.

HENRY
I'm working with amateurs, I swear to god.
(to Ed)
You almost get yourself cooled over some
bangette...
(to Phil)
And you.

PHIL
What?

HENRY
Falling for a hooker? I mean...

PHIL
I like her, she's sweet, so what?

HENRY
Thought you wanted to get laid.

PHIL
Her kid was right there!

HENRY
So?
(to Ed)
I paid eighty bucks so he could change diapers.

PHIL
You want your money back? Here. Here's your
money.

Phil throws a wad of bills on the table.

PHIL (CONT'D)
I'm gonna use the bathroom.

HENRY
You do that.

Phil stalks away.

HENRY (CONT'D)

ED
You try to raise 'em right...

HENRY
(sees Valeria approaching)
Hey, isn't that your hot tamale?

Valeria is with a young woman, LUPE, early-20's.

ED
It's Valeria. And do me a favor. Try to be half-way civilized for a change.

Henry scratches his armpit and head while making ape sounds.
Valeria and Lupe step up to the table.

ED (CONT'D)
Hola.

VALERIA
This is my cousin, Lupe.
(to Lupe)
Este es Eduardo.

Henry's eyes roam over Lupe's buxom profile. Lupe shoots him an icy look.

30 INT. BAR MEN'S ROOM - MOMENTS LATER

30

Phil sighs and fidgets, waiting for the stall to become available.

PHIL
<Hey! Dude! You almost done in there? They're gonna start charging you rent!>

PHIL-SPANISH
¡Oye! ¡Tu! ¿Ya terminaste ahí? ¡Te van a cobrar renta!

Finally the toilet flushes and the stall door swings open to reveal an ominous sight: GUSTAVO, the feral-looking killer we last saw in Mexico City. Gustavo barely notices Phil as he exits the stall --

PHIL
Not a moment too soon.

Gustavo, hearing Phil's English, stops suddenly and looks back as the young man closes the stall door.

CUT TO:

31 INT. CARNIVAL - HENRY'S NAVIGATOR - MAGIC HOUR

31

The Navigator is parked in a lot adjacent to a local traveling CARNIVAL. Inside, Henry hands out magic mushrooms to Ed, Phil and Valeria while Lupe waits outside.

HENRY
What's up with your cousin?

VALERIA
She's just... how do you say... traditional?

HENRY

Tell her shrooms are nature's way of saying high.

Everybody chews away except for Ed.

VALERIA

Not for you?

ED

I'm not big on hallucinogens.

HENRY

He's afraid he'll jump off a building or go Leatherface on somebody.

Ed gives Henry a dirty look.

PHIL

I wish Amelia was here.

HENRY

Working late at the office?

Ed considers Valeria, then pops a cap in his mouth. Valeria smiles at him.

CUT TO:

32 EXT. CARNIVAL - NIGHT

32

Our cast floats through the carnival taking in the visuals: loud hand-painted banners, rickety rides, a fat lady, a strongman, a sword-swallower and a pack of roving clowns...

PHIL

(to Ed)

She said I could come over anytime. Ya know, hang out.

ED

She's a prostitute, Phil.

PHIL

She's putting herself through nursing school, okay.

ED

Well we're leaving tomorrow, so forget about her.

HENRY

(grabs Ed's arm)

Dude. These clowns are freaking me the fuck out.

32A EXT. CARNIVAL - CONTINUOUS

32A

Montage of group playing games, looking in fun house mirrors, eating churros, screaming on rides.

CUT TO:

33 EXT. CARNIVAL - LATER

33

Our group stands among a larger crowd watching a drum circle comprised of men dressed as skeletons. Phil sits off to the side on a bale of hay, clutching a stuffed toy dinosaur. One of the skeleton drummers pulls Valeria into the circle and begins to dance with her. Valeria's body melds with the sinuous, Afro-Cuban rhythm. Ed and Henry watch her raptly.

HENRY

You scored, amigo. Know what you should do?
Invite her up to Palo Alto.

ED

I'm not going to Palo Alto.

HENRY

What do you mean?

ED

(still watching Valeria)
I'm bailing on Stanford. I never wrote them
back. Sorry, Henry.

Very matter of fact. Henry looks at Ed shocked. Phil walks over to them.

PHIL

I'm outta here.
(holds up the stuffed dinosaur)
I wanna give this to Batti.

ED

Dude, you're tripping.

PHIL

I'm fine. Really.

ED

Whoa, slow down. You are not leaving.

PHIL

Eddie, I'm a fifth wheel. I'll grab a taxi, and
I'll catch up with you guys later.

A fire-eater spits a huge burst of FLAME above Phil's head. He walks away as Ed watches concerned.

34 EXT. CARNIVAL - STREET NEARBY - NIGHT

34

Phil wanders away from the carnival. He sees a cab approach and tries to wave it down but the cab continues past.

PHIL

Shit.

He stumbles and nearly falls on his face.

CUT TO:

35 EXT. CEMETARY - ENTRANCE - NIGHT

35

Henry and Lupe sit in the front archway. Henry drinks from a tequila bottle while Lupe holds his palm out, tracing the lines.

HENRY

There is no god. Most people are terrified by that thought. I find it very comforting.

LUPE

No hay dios uno. Hay muchos.

HENRY

I'm sorry, what?

LUPE

I said there...is no one god. There are many. And they live among us.

35A EXT. CEMETARY

35A

Valeria and Ed, still on their mushroom trip, wander among crypts and tombstones strewn with flowers.

ED

This is amazing. All these flowers...It's not depressing at all. It should be but...

VALERIA

You think death is sad?

ED

Don't you?

Valeria kneels next to a bouquet of fresh flowers and smells them.

VALERIA

I think life, when it is not fully lived, is much sadder.

She picks up the flowers and holds them out. Ed breathes in the scent, and smiles.

35B EXT - SCARY ALLEY - CONTINUOUS

35B

Phil flounders down a deserted, trash-strewn street. He looks high and completely lost.

There's a loud noise behind him and he jumps. A pair of warring CATS run out from behind a row of trash cans.

Phil surveys the run-down neighborhood. There's something ominous in the air and Phil senses it. He hugs the toy dinosaur to his chest and starts walking at a hurried, paranoid pace...

36 EXT. DOWNTOWN STREET - CONTINUOUS

36

Phil walks down a row of darkened shops, walking in and out of pools of fluorescent light.

A young Mexican suddenly steps out of the shadows. Phil nearly has a heart attack. The young man (MARIO) is innocent looking, in his late-teens and is dressed in jeans and a t-shirt. Mario holds up a cigarette.

MARIO
Got a light?

PHIL
You scared the shit outta me.

Phil takes out a Zippo and shakily lights Mario's cigarette. His head swimming, Phil takes a step back and slumps down on a stoop.

MARIO
<You don't look so good.>

MARIO-SPANISH
No te ves nada bien.

PHIL.
I'm peaking.

MARIO
Que?

PHIL
<You know where Dona Flores Avenue is?>

PHIL-SPANISH
¿Sabe donde es calle dona flores?

MARIO
<Dona Flores? It's on the other side of town. Maybe five, six kilometers.>

MARIO-SPANISH
¿Doña Flores? Esta hasta el otro lado del pueblo. Unos cinco o seis kilometros.

CUT TO:

37 EXT. CEMETARY ENTRANCE - CONTINUOUS

37

Lupe continues to read Henry's palm.

HENRY
What's that?

LUPE
Your life line.

HENRY
So how many years I got? And don't lie. I can take it.

Lupe looks up at him concerned. She changes the subject.

LUPE
Where's Valeria? I want to go.

Lupe suddenly walks into the cemetery.

HENRY
Hold on! Aren't you gonna tell me?!

Lupe walks away, ignoring him...

38 EXT. CEMETARY - CONTINUOUS

38

Ed and Valeria walk past a graffiti-scarred crypt.

VALERIA
So when do you leave?

ED
Tomorrow.

Valeria looks down, slightly disappointed.

ED (CONT'D)
I don't have to. I could stay. I like it here.

VALERIA
You don't have school?

ED
I don't have anything.

They stop and their eyes meet.

ED (CONT'D)
And you know what? I don't care. It's weird,
but since we crossed the border...I don't feel
like me anymore.

VALERIA
Who do you feel like?

ED
(pauses)
Myself.

VALERIA
(laughs)
I think you're high.

Ed kisses her. Valeria, her passion ignited, pulls him to the ground.

CUT TO:

39 EXT. DOWNTOWN STREET - CONTINUOUS

39

A battered GRAY SEDAN smoothly pulls up next to Phil and Mario.

MARIO
<My friends and I can give you a
ride. You want a ride?>

MARIO-SPANISH
Mis amigos y yo te podemos llevar.
¿Quieres un aventon?

Phil considers the car. He can't see who's inside.

PHIL
<Um, I'll get a taxi. Thanks.>

PHIL-SPANISH
Yo, tomo un taxi. Gracias.

Phil starts to walk away. Mario trails behind him.

MARIO
<No taxis at this hour, cabron.
They've all gone home. What's your
name anyway?>

MARIO-SPANISH
No hay taxis a esta hora cabron.
Ya se fueron a sus casas. ¿Como te
llamas guey?

PHIL
<Philipe.>

PHIL-SPANISH
Felipe.

CUT TO:

39A

39A

40 EXT. CEMETARY - CONTINUOUS

40

Ed and Valeria roll on the grass between a pair of crypts.
Valeria digs her nails into Ed's chest. Ed winces and grabs
her by the wrists. Valeria resists but Ed manages to flip her
onto her back. Valeria, thrilled, kisses him hard...

41 EXT. CEMETARY - NIGHT

41

Lupe walks on the path. Henry tramples over the grave sites
swinging the tequila bottle.

HENRY
C'mon, that's not fair. You read my palm and
won't even...

LUPE
You should not walk there. It's disrespectful.

HENRY
Aww, come on, what's the difference?
(beat)
They're dead.

LUPE
You are disrespecting the god Oya. She watches
over this place.

HENRY
You think she'd mind if I take a piss?

Henry stops and unzips his pants. Lupe turns her head.

LUPE
<Asshole.>

LUPE-SPANISH
Pendejo.

Lupe notices something in the distance. She starts walking
away.

HENRY.
Alright, you win. There, see? Tucking it in,
boss.

BLUE 6/11/2005 29A.

Henry zips up and hurries after her...

CUT TO:

42 EXT. DOWNTOWN STREET - CONTINUOUS

42

Phil half-stumbles along the sidewalk. The gray sedan drives even with him and Mario.

PHIL
<I said it's okay.>

PHIL-SPANISH
Dije que esta bien.

MARIO
<Come on.>

MARIO-SPANISH
Vente.

The car stops and Mario runs to open the rear passenger door. He coaxes Phil toward the car.

MARIO
<Come on, get in. I know where it is.>

MARIO-SPANISH
Vamos, subete. Yo se donde queda.

Another moment of hesitation.

PHIL
You're sure?

Mario nods, and Phil climbs in. Mario climbs in after him.

43 INT. GRAY SEDAN - DOWNTOWN STREET - CONTINUOUS

43

Phil finds himself squeezed between Mario and another man whose face is hidden in shadow. Headlights from an oncoming car briefly illuminate the man's face -- it's Louis. We recognize him from the opening in Mexico City -- only now he looks hardened, with cold eyes, and his arms covered with ritual tatoos and brands.

MARIO
<Guys, this is my friend, Philipe.
(beat)
He's an American.>

MARIO-SPANISH
Muchachos, este es mi amigo,
Felipe.
(pausa)
Es americano.

The driver turns and faces Phil, and we recognize GUSTAVO. Phil stares at him, blinking.

PHIL
<Hey, weren't you...>

PHIL-SPANISH
Hey, tu no eras...?

His voice trails off as he recognizes the man from the club. He looks around, and feels their eyes on him.

PHIL
Um, look, it's ok. I think I'll walk after all.

Phil starts to reach for the door, when Louis whips a plastic bag over his head. Phil kicks wildly while the men subdue him. His face is visible in the backwindow as the car speeds away.

CUT TO:

44 EXT. CEMETARY - NIGHT 44

Valeria writhes beneath Ed. The sex is animalistic.

Ed looks up and...

44A HIS POV: FLASHES on SHADOWY FIGURES dancing wildly around a 44A
bonfire, one waving a machete. He looks away, and they're
gone...

44B He suddenly grabs Valeria's hair and roughly yanks her head 44B
back...

45 EXT. CEMETARY - NIGHT 45

Lupe stands near a grave looking disturbed. Henry appears
and sees her up ahead.

HENRY

Hey, Loopee. I'm sorry, okay? Let's start over.
Me llamo Henry.

She's not listening. She's looking down at a grave that has
been freshly dug-up. Henry stops suddenly.

HENRY (CONT'D)

What the fuck? Aww, shit, what is that?

Someone has left a headless chicken and a pile of pennies.
Lupe kneels next to a child-sized casket with the lid pried
off. She reaches inside and haltingly removes a BABY RATTLE
as...

CUT TO:

45A EXT. ROAD - NIGHT 45A

The Gray sedan drives on the open road...while

45B EXT. CEMETARY - CONTINUOUS 45B

Ed and Valeria continue having sex, until Valeria cries out
in ecstasy and we...

BLACK OUT.

FADE IN:

46 INT. HOTEL COLONIA - ED, PHIL & HENRY'S ROOM - MORNING 46

Morning light plays across Ed's face as he wakes with a
massive hang-over. He's wearing the clothes he had on the
night before. He breathes hard for a moment, sits up and

holds his head in his hands. He looks over to the other bed and notices that it hasn't been slept in.

Ed gets up and sleepwalks into the bathroom...

47 INT. HOTEL COLONIA -ED, PHIL & HENRY'S BATHROOM -CONTINUOUS 47

Ed finds Henry passed out in the tub.

ED
Get up, you shit bum.

Ed takes a piss. Henry sniffs and turns over.

HENRY
What time is it?

ED
Dunno. Ten?

Ed closes the toilet lid and sits.

ED (CONT'D)
Phil didn't come back last night.

HENRY
Yeah?
(looks closer at Ed's shirt)
That my shirt? And what's that? Puke?

Ed looks down at the crusted vomit on his shirt front and scratches his head, trying to remember. Henry turns over to go back to sleep.

ED
Thought you wanted to get an early start.

HENRY
Ten minutes.

Ed stands and turns on the shower head. Henry SHOUTS as we smash cut to:

48 EXT. SIDEWALK OUTSIDE HOTEL COLONIA - MORNING 48

A bedraggled Ed and Henry sit on the curb next to a food cart devouring eggs and chorizo.

HENRY
You rode her bareback? I don't believe it.
(laughs)
You of all people.

ED
That's why I don't shroom.

HENRY
So you nailed a girl the way nature intended.
You tapped into the beast. I'm proud of you.

ED
Suppose she gets pregnant? Or I get AIDS. Would

HENRY
How do you get through life?

ED
By using my head.

HENRY
Okay, then explain to me how the fuck blowing
Stanford off is using your head?

ED
(beat, puts his plate down)
You wouldn't understand.

Ed stands, and walks away. Henry follows.

HENRY
Try me!

CUT TO:

49 INT. LOBBY - HOTEL COLONIA - DAY

49

Henry paces the floor while Ed sprawls on the couch next to their duffel bags, staring up at the ceiling fan. The desk clerk watches a soap opera while he swats flies.

HENRY
He knows I wanted to leave early. What the
fuck's wrong with him?

ED
You try his cell?

HENRY
There's no service.

Henry slumps down onto the couch next to Ed. Now they're both staring up at the ceiling.

HENRY (CONT'D)
I don't get it. Bust your hump for four years
so you can get into a decent b-school...and you
throw it away. Your dream.

ED
It's my dad's dream.

HENRY
Your father is a great man. You should listen
to him. Guy started out with two nickels and
now--

ED
--and now he's owner of the biggest chain of
refrigerated warehouses east of the
Mississippi. He reminds me every day.
(beat)
Know what else? All his dough can't buy him a
happy marriage, or kids who love him, or a
single fucking minute of contentment. My role
model.

HENRY
Yeah, well...

ED
Well what?

Henry looks away.

HENRY
So what're you gonna do?

ED
I've got a few ideas.

HENRY
Like?

ED
Well, there's this volunteer group -- the
International Relief Corps. They're building
irrigation canals in Malawi...and they need
people to help organize.

HENRY
You're fucking with me.

Ed shakes his head.

HENRY (CONT'D)
(laughs bitterly)
Oh, that's beautiful. What else're you gonna
do, buy a Volvo and join the Democratic party?
Jesus, Eddie. I thought I knew you. You've
turned into a fucking softball.

50 EXT. AMELIA'S APARTMENT - DAY

50

Ed and Henry walk up to a door and stop. Ed knocks. The door
opens a crack -- Amelia's on the other side.

ED
Hi. Sorry. Um, we're looking for Phil.

AMELIA
Que?

ED
Your... 'customer' last night? Tall, skinny.
(gestures)
About yea high.

AMELIA
Philipe?

HENRY
Tell him to get his skinny ass out here.

AMELIA
Philipe no esta aqui --

Henry shoves his way inside.

51 INT. AMELIA'S APARTMENT - CONTINUOUS

51

HENRY

Phil!

There's a MAN in Amelia's bed. He jumps out and begins frantically pulling on his pants.

HENRY (CONT'D)

Where'd he go?

AMELIA

Que?

HENRY

Where did he go?!

Amelia looks at him uncomprehending.

ED

(patiently)

Was Felipe here last night? Last...noche.

HENRY

(pantomimes)

Did...you...see...Felipe?

AMELIA

Felipe estaba aqui en la dia, pero no en la noche.

HENRY

What's she saying?

ED

I don't know. I think she's saying she doesn't know where Phil is.

HENRY

Fuck! Where is that dumb son-of-a-bitch?

Henry catches Ed staring at him. For the first time Ed looks worried and we...

BLACK OUT.

52 INT. SHED - DAY

52

We can hear the sound of BUZZING FLIES and erratic BREATHING...

Suddenly a shaft of bright SUNLIGHT pierces the darkness illuminating Phil's confused and frightened face. The searing light forces him to squeeze shut his eyes.

RANDALL (O.S.)

You awake? Hey!

Phil slowly opens his eyes, adjusts them to the light...

Phil is handcuffed to a chair, his legs in shackles. Light streams in through a narrow horizontal opening in the door. An American with nicotine-stained teeth and shaggy matted hair appears in the opening -- RANDALL WAYNE STOVALL, in his late-20's. He opens the door a crack and slips in. A revolver is tucked in Randall's cut off jeans. He wears Converse hi-tops and a necklace made of badger teeth. Ritual brands cover his bare torso.

RANDALL (CONT'D)
Philip, right?

Phil squints at him.

RANDALL (CONT'D)
I looked at your passport. Hey, I'm Randall.
Nice to meet you. Thirsty?

Phil nods. Randall gives him a sip from a canteen he carries, and then unwraps the end of a chocolate bar and gives Phil a bite. He chews gratefully.

PHIL
Where...the fuck...am I?

RANDALL
The other side of the rainbow. There's a pot a gold around here somewhere.

Phil looks around: arranged in a row on the floor are three small kettles, one contains a dead rooster. Another contains a rotting turtle, twigs, along with various coins and beads. Half-smoked cigars, chile peppers and empty tequila bottles litter the floor.

RANDALL (CONT'D)
Sorry about the smell. You'll get used to it.

A couple of small children hang outside the door trying to get a peek inside the shed.

RANDALL (CONT'D)
HEY! Get outta here, ya little shits.

Randall picks up a rock and throws it at the door. The kids scatter. Phil, confused and scared, fights his urge to cry.

PHIL
W-what d'you want with me?

RANDALL
You're the man of the hour, amigo. You're gonna meet Papa in a little while. He's an amazing person. So just sit tight, relax. You need anything, let me know. Food, water...Hey, you like to watch t.v.? I think we got a spare around here somewhere...

Randall walks out, shutting the door. Peering in through the opening, he continues.

RANDALL (CONT'D)
Reception sucks but...sure beats thinkin' about
stuff.

PHIL
Wait. Hold on...

Randall suddenly snaps shut the seal that covers the opening,
plunging Phil into total darkness. He panics.

PHIL (CONT'D)
Wait! HEY, WAIT!! Who the fuck are you guys?!
What am I doing here! Who are you guys??!!

CUT TO:

53 EXT. CEMETARY - DAY

53

A Mexican WIFE kneels by the disturbed grave, sobbing, and
her HUSBAND speaks in hushed tones with a police officer
close by. The woman looks up at the officer.

WIFE
<Why? Why did they take my baby?>

She breaks into hysterics. The husband moves closer, putting
his arm around her...revealing Ulises, the surviving
detective from Mexico City. He stands farther off, leaning on
a cane, and watches the crime scene intently. We barely
recognize him. He has long hair, a partial beard, threadbare
clothes and an ugly scar across his cheek. As the husband
consoles his wife, Ulises looks up and notices a black rag
doll hanging from a tree branch overhead. He pulls out a
notebook, jots down a note, and limps away.

CUT TO:

54 INT. POLICE STATION LOBBY - DAY

54

A small station. Two young men hold a couple of tethered
goats. A young man in his 20's holds a bloody rag over his
eye. Blood trickles down his face while his girlfriend
consoles him and an officer takes down his statement. Henry,
speaking slowly and deliberately, tries to communicate with
the DESK SERGEANT.

HENRY
Our amigo is missing. Do you understand?
Missing.

ED
(to Henry)
Good. Just keep saying it loud and slow, he'll
get it eventually.

DESK SERGEANT
Que es su problema?

ED
Excuse me, does anyone here speak English?

DESK SERGEANT
Ingles...?

HENRY
Si. Si. Ingles. You speako Ingles?

DESK SERGEANT
No.
(thinks a moment)
Uno momento...

The officer goes back into the squad room. Ed and Henry hear a commotion behind them. They turn and look:

ULISES attempts to enter the station while a uniformed officer tries to give him the bum's rush. Along with his cane, he clutches several bulging plastic grocery bags.

UNIFORMED COP	UNIFORMED COP-SPANISH
<We told to stay away from here. Now get the hell out!>	¡Ya le dijimos que no lo queremos ver aqui. Ya larguese!

ULISES	ULISES-SPANISH
<I have to talk to Ramirez!>	¡Tengo que hablar con Ramirez!

Police Comandante RAMIREZ, mid-40's, opens his office door and pokes his head out...

ULISES	ULISES-SPANISH
<He needs to know!He needs to -->	¡El necesita saber! ¡Necesita...!

UNIFORMED COP	UNIFORMED COP-SPANISH
<You're crazy!>	¡Esta loco!

Ulises drops one of his grocery bags and its contents -- tattered journals, black and white surveillance photographs, worn maps -- spills onto the floor. The uniformed cop continues to shove Ulises toward the door --

RAMIREZ
Miguel.

The uniformed cop stops. Ramirez frowns at Ulises, then motions to the cop, who lets Ulises go. Ulises limps over and collects his things off the floor, then the uniformed cop escorts him into Ramirez's office...

Ed and Henry give each other a strange look as the door to Ramirez's office SLAMS SHUT.

Ed turns and notices an ALTAR behind the desk with votive candles and assorted Catholic fetishes. He nudges Henry and gestures toward the odd sight.

HENRY
Welcome to the turd world.

The Desk Sergeant comes back with the 2nd Officer.

2ND OFFICER
Si? Uh, yes?

ED
You speak English?

2ND OFFICER
A little.

ED
Boy, am I glad to see you. Our friend's
missing. He got a little drunk last night. He
went to see this girl and didn't make it back
to our hotel.

*

55 INT. POLICE STATION - RAMIREZ'S OFFICE - CONTINUOUS 55

Ulises manically searches his bags for something...

ULISES	ULISES-SPANISH
<Just look at the evidence, that's all I'm asking...>	Solo vea la evidencia, eso es todo lo que le pido...

He finds a stack of photographs and shoves them at Ramirez.

ULISES	ULISES-SPANISH
<Look!>	¡Mire!

Ramirez shuffles through the photos.

ULISES
<They robbed a grave last night,
they stole a child's body. Buried
how long?>

RAMIREZ
<I don't know. A week?>

ULISES
<Nine days. Not eight. Not ten.
Nine, or the magic's bad. It's for
Santillan's nganga! They're
preparing it for his arrival.>

RAMIREZ
(skeptically)
<For the 'full moon', yes?>

ULISES
<You know what happens next.>

RAMIREZ
<All I know is that you say you're
from Mexico City. A former cop.
Then you show up here, telling
wild stories-->

ULISES
<Go to the farm -- see for
yourself!>

Ramirez glances guiltily at the uniformed cop.

ULISES
<Commmandante. I know you have
your reasons. Maybe you've got a
family, maybe you're afraid, you
should be, but I'm begging you.
Help me...Please.>

RAMIREZ
<You asked me to listen to your
story, and I have.
(hands the photos back to Ulises)
Now do me a favor, Ulises -- do
yourself a favor -- forget about
your partner. This isn't Mexico
City, this isn't even Mexico, it's
the border. The border has no
memory.
(leans forward)
Remembering here gets you killed.>

ULISES-SPANISH
Ayer en la noche profanaron una
tumba, se robaron el cuerpo de un
niño. ¿Enterrado, hace cuanto?

RAMIREZ-SPANISH
No sé. ¿Una semana?

ULISES-SPANISH
Nueve dias. No ocho. No nueve. ¡Es
para la Nganga de Santillan! Se
están preparando para su llegada.

RAMIREZ-SPANISH
(esceptico)
¿Para la luna llena, no?

ULISES-SPANISH
Usted sabe lo que va a pasar
despues.

RAMIREZ-SPANISH
Yo lo unico que se es que usted
dice que viene del D.F.. Ex-
policia. Ahora aparece aqui
contandonos historias increíbles.

ULISES-SPANISH
¡Vaya a la granja, vealo por usted
mismo!

ULISES-SPANISH
Comandante. Yo se que usted tiene
sus razones. Tal vez tenga una
familia, tal vez tenga miedo, y
con sobrada razon, pero se lo
suplico. Ayudeme... por favor.

RAMIREZ-SPANISH
Usted pidio que escuchara su
historia, y lo hice. Ahora hagame
un favor... hagase usted un
favor... olvidese de su compañero.
Esta no es la Ciudad de Mexico,
esto ni siquiera es Mexico, esto
es la frontera. La frontera no
tiene memoria.
(se hace hacia adelante)
Aqui recordar, puede matarlo.

CUT TO:

56 INT. POLICE STATION - LOBBY - CONTINUOUS

56

Ulises limps out of Ramirez's office. As he shuffles to the
door he overhears Henry and the 2nd Officer.

HENRY
Something happened to him! And he's not banging
some girl! Now what are you guys gonna do?!

Henry slams his fist onto the counter. Ulises pauses at the door and looks back at Henry and Ed, then exits.

2ND OFFICER

I am sorry. Until your friend is missing for seventy-two hours there is nothing we can do. Do not worry. He will turn up.

The 2nd officer exits.

ED

Fuck! I never should have let him go. We have to call his folks.

HENRY

What, and tell em we let him wander off, high on shrooms, to find a hooker? Let's give it another couple hours, ok?

CUT TO:

57 INT. ULISES' HOTEL - FRONT LOBBY - DAY

57

Ulises enters and walks up to a dusty front desk. A heavy-set older woman sleeps in her chair.

ULISES
<Any messages?>

ULISES-SPANISH
¿Tengo mensajes?

The clerk cracks an eye, and shakes her head. We notice she wears a prosthetic metal hand with pinchers.

57A INT. ULISES' HOTEL - UPSTAIRS HALLWAY - CONTINUOUS

57A

Ulises trudges up the staircase. A TAPPING sound is audible. He pauses at the top, grimacing from the pain in his knee.

A BLIND MAN with a cane and wearing a hat awkwardly approaches, tapping along the wall. Ulises walks past him.

The blind man stops tapping, straightens up, and turns. He wears dark glasses.

BLIND MAN
Perdon, senor.

He's missing an ear. Ulises begins to unlock the door to his apartment.

BLIND MAN (CONT'D)
Senor!

Ulises pauses.

BLIND MAN (CONT'D)
<Can you help me? I'm looking for someone, he used to be a cop.>

BLIND MAN-SPANISH
¿Alguien me puede ayudar? Estoy buscando a alguien, el fue un policia.

INSERT: Drops of blood fall at the Blind Man's feet.

Ulises stares at him for a moment, then looks away. He fumbles with the keys, and continues unlocking the door.

BLIND MAN (CONT'D)
<I asked you a question!>

BLIND MAN-SPANISH
¡Te hice una pregunta!

Ulises ignores him, and enters his apartment...

58 INT. ULISES HOTEL - ULISSES ROOM - CONTINUOUS

58

Ulises slams the door shut and locks it, then slumps against the frame. He takes a breath, looks up, and sees blood dripping down the door frame.

*
*

He ignores it, and goes into the bathroom where he opens the medicine cabinet. Numerous pill bottles are visible. He begins going through them, shaking a few, seeing which ones have anything left. He shuts the mirror and sees reflected in the glass -- the BLIND MAN (ZOILO)! Ulises yells and drops the bottle onto the floor. He gets down on his knees, and eats a few pills off the ground.

*

Ulises enters the living room, and sits in a chair, shutting his eyes.

*

ULISES

What the hell do you want from me?!

*

A drop of blood falls on his forehead, followed by another. Then another. Ulises looks up and sees Zoilo standing over him, eyes removed, bleeding.

ZOILO

Ulises...help me...

*

*

Ulises SCREAMS --

CUT TO:

59 INT. ULISES' HOTEL - ULISES ROOM - DAY

59

Ulises SCREAMS and jerks awake from his nightmare fighting off imaginary flies. He's on the couch, drenched in sweat.

A DISPATCHER'S VOICE crackles over a POLICE SCANNER. Ulises takes a moment to orient himself, then turns down the volume. The small room is filled with camera equipment. Black and white surveillance photographs and hand-drawn maps are either stacked on the coffee table or pinned to the walls.

(In the b.g. we can hear the faint echo of a bass DRUM being struck in a slow, steady rhythm.)

Ulises reaches into his pocket, and takes out a pill bottle, pouring out two white tabs. He pops them in his mouth and swallows them dry.

Ulises picks up the stack of SURVEILLANCE PHOTOGRAPHS he tried to give to Ramirez. We glimpse the grainy, black and white images as he sorts through them:

- A tall, slender LATINO MAN (SANTILLAN), his face BLURRED, wearing a white shirt and pants, standing in the door of a dilapidated wooden barn, holding a machete by his side,...

- The slender man talking to an intense Mexican WOMAN (ANNA) in her mid-20's...

- The intense woman overseeing three field hands dig a hole in the ground next to a semi-nude male corpse...

- A single engine PLANE parked on an AIRSTRIP. Men off-load plastic-covered bricks from the plane and place them in the back of a pick up truck. A pilot and two nattily-attired Colombian men watch.

Ulises winces and hurls the photographs across the room.

Ulises hears the DRUM sound getting louder. He crosses to the window and looks outside --

CUT TO:

59A STREET - ULISES' POV

59A

Down the next block a man carrying a large drum leads a slow-moving PROCESSION. People walk with heads bowed bearing white candles, rosary beads and framed photographs.

CUT TO:

60 EXT. VALERIA AND LUPE'S HOUSE - ROOFTOP - DAY

60

Valeria removes her clothes from a clothesline. Ed trails behind her holding the basket. In the distance we hear the DRUM beat.

ED

Henry's staking out the hotel in case he shows.

Other than that there's not much we can do.

(beat)

We're fucked, and it's my fault.

VALERIA

Maybe someone in this girl Amelia's neighborhood saw something. You could ask around.

ED

With my Spanish?

VALERIA

No...with mine. Come on.

She takes the laundry basket and starts to go when she notices Ed staring at her quizzically.

ED

Why do you care?

VALERIA

(pauses to consider him)

Beats the hell out of me.

She smiles knowingly, then they notice the DRUM sound. Curious, they walk over to the edge of the roof and look down.

ED AND VALERIA'S POV ON

the PROCESSION as it passes in front of the building.

Valeria sees LUPE come out onto the balcony to watch the procession. Valeria calls down to her.

VALERIA (CONT'D)
<Do you know who it's for?>

VALERIA-SPANISH
¿Sabes para quien es?

Lupe looks down at the procession with a troubled expression.

LUPE
Para los que se han desaparecido.

Lupe goes back inside...

ED
What'd she say?

VALERIA
I'm not sure in English. 'Those who have
vanished'?

The phrase strikes a chord in Ed.

CUT TO:

61 INT. VALERIA & LUPE'S APARTMENT -LUPE'S BEDROOM- CONTINUOUS 61

Lupe goes over to a small wooden cabinet that's been
converted into a Santeria altar. She lights a candle, kneels
and begins to pray.

CUT TO:

62 INT. SHED - LATE AFTERNOON 62

Candles and incense burn. A WOMAN in her forties holds a cup
of water up to Phil's chapped lips. Randall has set a small
black and white t.v. on a crate across from Phil. He adjusts
the antennae while Phil watches him intently.

PHIL
You're an American, right?

Randall looks at him and doesn't say anything at first.

RANDALL
What about it?

PHIL
Nothing, just...So where you from?

RANDALL
Little shithole called San Anton'.

PHIL
Oh yeah?
(beat)
Hey, you know Vinnie's Pizza?

RANDALL
On Alvarez?

Phil nods.

*

RANDALL (CONT'D)

Best pie in Texas. That's the one thing I miss
over here. Mexican's don't know shit about
pizza.

Phil forces a laugh. The woman sets down her water bucket.
She smiles flirtatiously at Randall and he smiles back. She
leaves.

*
*

RANDALL (CONT'D)
I'll tell ya one thing I don't miss... American
women. Most stuck up bitches in the world. I
couldn't get play back home to save my life.

PHIL
Hard to believe.

Randall looks at Phil and squints.

RANDALL
You messin' with me?

PHIL
No.

RANDALL
There's three bitches back in L.A. messed with
me, and two in Phoenix. They're still looking
for the bodies. Know what I mean, jellybean?

*
*
*

Phil swallows and stares at Randall scared.

*

PHIL
Listen, my parents have a little money. All I
have to do is make a call and...

RANDALL
It's not about that, homestyle.

PHIL
So...what's it about?

RANDALL
Los espíritus.

PHIL
Spirits?

RANDALL
(begins turning the channels)
Whole world's alive with spirits. It's like,
before I heard about this place, if I fucked
somebody up, ya know, killed 'em or whatever,
it was just 'cause they pissed me off or maybe
that day I was feeling the urge. Then I met
Papa. He showed me another way. How to use the
urge. Channel it, into somethin' pure -- not
just killin', but goin' beyond. To connect.
With los espíritus.

*

PHIL
You mean, like, the devil?

RANDALL
(laughs)
Shit. The devil's for pussies and Ozzie fans.
We're talkin' Palo, dude. Palo Mayombe!
(beat)
Anyway, it's some shit s'posed to be from
Africa.

Phil stares at him baffled and frightened.

PHIL
(tentatively, his anxiety rising)
Ok, ok, so..it's not money. It's the spirits.
What do they have to do with...me?

RANDALL
You're gonna help papa talk to em. He needs
you. This is big, homeslice. I mean before, you
were just a little shit beetle, crawlin' in the
dirt. Now your life's gonna change. It's gonna
mean something.

*

Randall considers him for a moment, then changes the subject.

RANDALL (CONT'D)
Hey, ever see Mexican wrestling? It's some
whack shit.
(tunes into a cheesy wrestling match)
Check it out.

CUT TO:

63 EXT. VALERIA & LUPE'S HOUSE - PARK - DAY

63

Ed and Valeria stand on the edge of the park, watching the
procession slowly make it's way into the center.

Gustavo and Luis pull up in the gray sedan and park.

CUT TO:

64 EXT. PARK - CENTER - MOMENTS LATER

64

The procession has arrived at a large wooden monument where
they have apparently gathered to pray. The monument is
festooned with multi-colored ribbons and stapled photographs.
Flowers, hand-written letters, candles and various trinkets
have been piled around its base.

Ed and Valeria appear outside the circle of procession
members.

Gradually people stop praying. They walk to the base of the
monument and leave an offering, then proceed down the path
past Ed and Valeria.

ED
(to Valeria)
Ask them what happened to the people in the
photographs.

Valeria stops an old man.

VALERIA
Perdon, Senor...

Valeria asks him in Spanish. The old man stares back at
Valeria with watery eyes and says nothing then continues on

his way. Valeria asks someone else and gets the same non-response. She continues to question people as they file past but receives only blank stares.

ED
What's wrong?

By now the processional has dispersed, leaving a five year old BOY. Clutching a framed photograph, the boy kneels beside the huge mound of flowers at the base of the monument. Valeria kneels next to him.

VALERIA
Chico...?

Valeria looks at the photograph the boy is holding -- a portrait of a teenage boy.

VALERIA VALERIA-SPANISH
<Is that your brother?> ¿Es tu hermano?

The boy brushes away a tear, nods.

VALERIA (CONT'D) VALERIA-SPANISH
<What happened to him?> ¿Que le paso?

BOY BOY-SPANISH
<He was taken.> Se lo llevaron.

VALERIA VALERIA-SPANISH
<By who?> ¿Quien se lo llevo?

She leans down, and the boy whispers something in her ear.

ED
What'd he say?

VALERIA
He said his brother was taken...by the dark ones.

A WOMAN'S VOICE
Roberto! Ven acá!

The boy's irate MOTHER marches up and grabs him by the wrist.

IRATE MOTHER IRATE MOTHER-SPANISH
(to Valeria) ¿Que quiere?
<What do you want?>

VALERIA VALERIA-SPANISH
<Our friend is missing and we're trying to find him. What happened to these people?> Tenemos un amigo desaparecido, lo estamos buscando. ¿Que le pasó a esta gente?

A look of alarm crosses the woman's face.

IRATE MOTHER
<Don't ask that question around
here.>

IRATE MOTHER-SPANISH
Mas vale que no preguntes eso por
aqui.

She starts to lead her boy away.

VALERIA
<Senora, wait. Who are the dark
ones?>

VALERIA-SPANISH
Espere señora. ¿Quienes son los
oscuros?

The woman stops and looks at Valeria and Ed.

IRATE MOTHER
(she gestures at the photos)
<You want to end up like them?>

IRATE MOTHER-SPANISH
(gesticulando hacia las fotos)
¿Quieres terminar como ellos?

The woman crosses herself, grabs her son by the hand and
drags him out of the park. Ed and Valeria look at one another
perplexed.

CUT TO:

65 EXT. PARK - STREET - DAY

65

Henry stands with Ed and Valeria on the outskirts of the
park. He smokes as the other two fill him in.

HENRY
The dark ones? Who the fuck are they?

ED
No one would tell us. They were scared
shitless.

VALERIA
I can feel it, there's something in the air,
something poisonous. I've only been here two
months, but...

HENRY
You live in a really screwed up country, no
offense.

VALERIA
Yeah, I guess nobody ever gets kidnapped in the
U.S.

ED
We don't know if he's been kidnapped.

VALERIA
What then?

Ed doesn't know. He notices Henry's watching a double-parked
car, farther down the block.

ED
What's wrong?

HENRY
That car's just sitting there, and the driver's
been staring at us.

Ed and Valeria turn and look.

HENRY (CONT'D)
That gray piece of shit. It's been hanging
around since I got here.

ED
Look, don't get paranoid. Maybe he's waiting
for his girlfriend...

The sedan pulls up level with the trio, and Louis stares them
down. Henry walks up to the car.

HENRY
You got an issue, asshole?

Luis continues to stare at them, stone-faced. Henry notices
something lying on the floor behind the passenger seat -- a
stuffed toy dinosaur. Luis realizes that Henry's made him.

LUIS
Go home, bolio.

Gustavo pulls away as Henry shouts at the car.

HENRY
Hey! HEY!!
(to himself)
Sonofabitch.

CUT TO:

66 INT. SHED - DAY

66

Phil listens to sounds around him. Footsteps. Animals.
Muffled voices.

PHIL
Hey! Anybody out there? Randall! HELLLLLOOOOOO!!!

Randall opens the slot.

RANDALL
What's your problem?

PHIL
I gotta piss.

RANDALL
You just went.

PHIL
I mean I gotta shit. You want me to shit my
pants?

Randall considers it, then enters the shed, closes the door
behind him. Randall begins unfastening the shackles that
anchor Phil's ankles to the bare concrete floor.

RANDALL
You got some pretty brave friends, ya know
that? Poking their noses in things they
shouldn't be poking in. It's a good way to lose
your nose -- and plenty more.

*

Randall finishes and Phil stands, hands still cuffed behind his back. He thinks to himself -- glances at the door.

PHIL
You gotta undo my pants.

RANDALL
Hey, I look like a homo?

Phil looks at him imploringly. Randall exasperatedly starts to unbuckle Phil's belt.

RANDALL (CONT'D)
Fuckin' beaners. Give me all the dirty jobs.
Just 'cause I'm an illegal. It's
discrimination...

Phil viciously headbutts Randall. Randall stumbles back and Phil lets loose with a powerful kick to his groin. Randall doubles over and Phil runs at the door, lowers his shoulder and plows through --

CUT TO:

67 EXT. SHED - CONTINUOUS

67

The door flies open and Phil tumbles onto the ground sending a flock of chickens scattering. He quickly takes stock of his surroundings: a two-story house, barn, three decrepit mobile homes, an old John Deere tractor and a rickety corral containing scrawny cattle and a horse. A group of children plays soccer underneath an elm tree. Hanging from the tree's branches are numerous skulls and gourds, clacking in the wind.

Phil scrambles to his feet and disappears behind the well as Randall comes limping out. Randall FIRES several rounds into the air and a pair of men come rushing over. One of them wears only a pair of gym shorts and is completely coated in white chalk.

CUT TO:

67A EXT. RANCH/TRAILERS - CONTINUOUS

67A

An odd looking man exits a trailer, and stretches. He wears only a pair of gym shorts and is completely coated in white chalk and ritual markings.

CUT TO:

68 EXT. FIELD BEHIND SHED - CONTINUOUS

68

Phil runs until he trips and falls on something poking up out of the dirt: the lower third of a woman's curdled leg showing torn panty hose and dangling a scuffed pink high heel shoe.

He looks and sees more indications of bodies buried in shallow graves. Phil hears men SHOUTING in the distance. He spots a outcropping of rocks maybe a hundred yards away and scrambles to his feet...

CUT TO:

69 EXT. CORRAL - CONTINUOUS 69

The ghostly-looking man covered in chalk mounts a horse...

CUT TO:

70 EXT. FIELD - CONTINUOUS 70

The Ghost Rider gallops into view. He spots Phil and goes after him...

PHIL

sprints, running as fast as he can...

THE GHOST RIDER

charges after him.

PHIL

stumbles and falls. He takes a moment to catch his breath, and hears horse hooves bearing down. He quickly dives behind some rocks and hides as the horse and rider thunder past. After they're gone Phil picks himself up and stumbles off in a different direction...

CUT TO:

71 EXT. ROAD - MOMENTS LATER 71

Phil runs out of the rocks and onto a dirt road. He sees a PICK UP TRUCK coming over a rise.

Phil takes off running toward the oncoming truck, shouting frantically. He looks back and sees the Ghost rider galloping toward him through the cornfield, now twirling a lariat over his head...

The rider lets the lariat fly and ropes Phil around the chest. The rope goes taut and Phil is violently yanked backward onto the gravel, then dragged out of view as the truck speeds past --

CUT TO:

71A EXT. SHED

71A

PHIL - THROUGH BINOCULARS

being dragged behind the horse across the farm yard...

CUT TO:

72 EXT. HILL NEAR THE FARM - CONTINUOUS

72

Ulises spies on the farm. Surprised at the sight of Phil, he lowers a pair of high-powered binoculars. He looks again --

CUT TO:

72A ULISES' POV ON

72A

Phil, as Randall and two other men drag him into the shed...

CUT TO:

73 INT. SHED - CONTINUOUS

73

Randall pistol whips Phil in the face.

RANDALL

Try that again, I'll blow your ass away.

He hits Phil again, knocking him to the floor.

RANDALL (CONT'D)

Comprendes?!

PHIL

Si!

RANDALL

You just lost your t.v. privileges, bitch.

Randall points the gun at the television and SHOOTS it. We hear a commotion...

*

CUT TO:

74 EXT. HILL NEAR THE FARM - CONTINUOUS

74

Ulises sees a dust cloud coming towards the farm. It's a HUMMER, being lead by another vehicle. Cult members suddenly stop what they're doing and rush to meet it. Others emerge

*
*
*

from the house, including a stylishly-dressed woman in her mid-20's (ANNA).

74A The chopper lands in the yard and three MEN climb out: 74A
A PAIR of nattily-attired COLOMBIANS (40's) and a handsome
MAN in his mid-20's dressed all in white (SANTILLAN). He
carries a leather shoulder bag. Anna greets Santillan with a
kiss and they start for the house...

74B Ulises looks shaken as he watches them go inside. 74B

CUT TO:

75 INT. HERBERIA - LATE AFTERNOON 75

Candles, bleached animal skulls, astrological charts,
fetishes, etc. Glass jars filled with herbs and colorful
powders line the shelves behind the counter. Henry, Ed and
Valeria talk to Lupe as she sews sunflower blooms into the
shape of a necklace.

LUPE

They live on a farm outside of town. They grow
food and pray together.

VALERIA

Why is everyone so afraid of them?

HENRY

Commies who've found religion? I'd be scared
too.

LUPE

<Is this your idea of fun,
Valeria? Running around with
college boys and bothering me with
stupid questions?>

LUPE-SPANISH

¿Asi es como te divertirtes,
Valeria? ¿Andando por ahi con
mocosos y jodiendo con preguntas
estupidas?

VALERIA

Do you think these people, the dark ones, have
something to do with their friend?

Lupe stares back her anxiously.

VALERIA (CONT'D)

<Lupe, if you know something you
need to tell me.>

VALERIA-SPANISH

Lupe, si realmente sabes algo me
lo tienes que decir.

Henry tears the flower necklace out of her hands --

HENRY

Answer her!

ED

Lupe, please.

Lupe, paranoid, considers him for a moment, then crosses to
the front door, locks it and pulls down the shade.

LUPE

Do you know what is Palo Mayombe?

Ed shakes his head.

LUPE (CONT'D)

It is a religion from Africa, like Santeria,
only much older. Some believe it is the first
religion.

Lupe goes to Henry and snatches back the sunflowers.

LUPE (CONT'D)

In Santeria, we ask the gods to heal the sick
and to protect us from evil...

(drapes the flowers around a statue of Saint
Barbara)

But in Palo Mayombe, people seek only power.
Power over the living...

(picks up a HUMAN SKULL sitting nearby and
considers it)

...through communion with the dead. The people
on the farm, they are followers of Palo
Mayombe, and their priest is a man called
Santillan.

ED

And?

LUPE

A week ago two of his people were in the store,
buying herbs. I overheard them talking. They
were looking for a gringo.

HENRY

Gringo?

There's a loud BANGING on the door. Lupe jumps -- the skull
slips out of her hands and hits the floor. Everyone watches
while Lupe warily goes over and peeks out the window. A WOMAN
in her mid-forties stands outside, smiling. Lupe breathes a
sigh of relief, then opens the door for her. Lupe and the
woman exchange pleasantries then the woman enters and begins
looking around. Lupe closes the door and rejoins the group.

LUPE

If Santillan took your friend there is nothing
you can do.

HENRY

(picks up the skull)

So what're you saying? We should bail on a
fellow marine -- because of some lame ass
Mexican voodoo cult?

Lupe looks him in the eye.

LUPE

They tell people that their souls
are dead. Like they're proud.
People like that, they are capable
of anything.

(to Valeria, worried)

<Stay away from these boys,
Valeria. They're dangerous.>

LUPE-SPANISH

Alejate de estos muchachos,
Valeria. Son peligrosos.

The woman steps up and asks Lupe for something in Spanish.

LUPE
<Si, Senora, I have it.>

LUPE-SPANISH
Si, señora, si lo tengo.

The woman follows Lupe over to a display in the front window. Lupe starts to remove a book when she sees something through the part in the curtains. She freezes suddenly. Valeria notices Lupe trembling and walks over. Henry walks over next and whips open the curtains.

75A ACROSS THE STREET - HENRY'S POV

75A

The GRAY SEDAN is parked at the curb. Luis and Gustavo sit inside, watching them.

CUT TO:

76 EXT. PARKING LOT BEHIND THE HERBERIA - MOMENTS LATER

76

Henry stalks out, Ed and Valeria trailing behind.

ED
Henry -- hold on. Don't fuck with these guys.

HENRY
I'm tired of being jerked around.

Henry opens the door to his S.U.V., reaches behind the driver's seat...

ED
We should go to the police --

HENRY
Fuck the police! They're fucking useless!

Henry pulls out a tire iron. Ed grabs him.

ED
Would you chill the fuck out! This isn't the way to handle it!

HENRY
Maybe we should consult with our allies and the U.N.

ED
You're gonna make it worse!

HENRY
Worse than it already is?! Know what you are, Eddie? Bottom line? A chickenshit. That's why you're running off to Africa.

Henry gives Ed a hard shove then marches off.

CUT TO:

77 EXT. STREET IN FRONT OF THE HERBERIA - MOMENTS LATER

77

Luis and Gustavo are still watching the herberia when they see Henry march up.

HENRY

Want to mess with somebody? How 'bout me, bitch?

Pedestrians stop to watch as Henry swings the tire iron at the headlight, smashing it in while he shouts:

HENRY (CONT'D)

Me...the FBI...CIA...Army Rangers! I'll get that nasty bitch from Abu Ghraib down here!

Valeria appears on the scene just as Gustavo climbs out of the car holding a pistol.

*

Henry freezes. Ed comes rushing up as Gustavo aims over the hood and FIRES. Bystanders duck and run for cover as the round rips into the side of Henry's neck and spins him around.

ED

SHIT.

Henry, gripping his neck, stumbles, falls to his knees, and stares incredulously at the blood covering his hand.

HENRY

Jesus, I'm...He fucking...

Gustavo walks around to Henry and shoves the gun in his face.

HENRY (CONT'D)

Please...please don't...

Gustavo pulls the trigger -- CLICK! He squeezes it again. CLICK! He works the slide a few times, aims it at Henry's head -- CLICK!

GUSTAVO

<Piece of crap.>

GUSTAVO-SPANISH

Pedazo de mierda.

Ed sees a POLICE CAR approaching.

ED

Thank god.

The cops see Gustavo, who stares them down. Intimidated, the cops drive on. Gustavo smiles arrogantly.

ED (CONT'D)

Where the fuck are they going?!

Gustavo cocks his head at Henry, then viciously hits him in the face with the pistol, flattening him onto the pavement. Gustavo climbs back into the car and Luis floors the

accelerator. Ed and Valeria grab Henry and drag him out of the way of the speeding car, which barely misses them and keeps on driving.

CUT TO:

77A INT. HOSPITAL EMERGENCY ROOM - NIGHT

77A

A woman holds a screaming baby in her arms. The emergency room is chaotic, with an overburdened staff dealing with an overflow of patients. Ed and Valeria attend to Henry, who sits on the edge of a gurney with his neck bandaged and a nasty bruise on his cheek.

HENRY

(seriously rattled)

Doctor said I'm lucky. Another inch and I'd be adios muchachos. Try one between the fucking eyes. So I tell him about Phil and this Santillan dude. Guy turns white as a sheet, says he doesn't know what I'm talking about. Then he gives me this --
(holds up a chain with a small silver crucifix)
For my "protection". Well that's all, folks.
I'm hasta la vista.

Henry tosses aside the crucifix and slides off the gurney.

ED

Jesus, Henry. You've just been shot. Think for once!

HENRY

I am!

A sharp stab of pain shoots through Henry's neck. He presses his hand to his wound and speaks through clenched teeth.

HENRY (CONT'D)

I'm thinking these guys are gonna come back and finish what they started. Even the cops are afraid of 'em. You saw. We stick around we're sitting ducks.

VALERIA

I think you should listen to your friend, Ed.

ED

What about, Phil?

HENRY

(resignedly)

He's dead, man. He's dead, I know it.

ULISES (O.S.)

He's alive.

Henry, Ed and Valeria turn and look at Ulises. He stands in the doorway, staring at them intensely.

ULISES (CONT'D)

You have friend who disappear? Thin, blonde
hair

They nod.

ULISES (CONT'D)
I know where is he.

CUT TO:

77B EXT. VALERIA AND LUPE'S APARTMENT - KITCHEN - NIGHT 77B

Lupe arrives, and notices the door has been left ajar.

CUT TO:

78 INT. VALERIA AND LUPE'S APARTMENT - KITCHEN - NIGHT 78

She enters, concerned, and locks the door carefully. Once inside, she throws her purse on the table. She hears a NOISE upstairs and stops.

CUT TO:

78A INT. VALERIA AND LUPE'S APARTMENT - FRONT ROOM - CONTINUOUS 78A

Lupe crosses the house, and begins to walk upstairs.

CUT TO:

79 INT. VALERIA AND LUPE'S APARTMENT - STAIRWELL - CONTINUOUS 79

Lupe cautiously climbs the stairs.

CUT TO:

80 INT. VALERIA AND LUPE'S APARTMENT - UPPER ROOM - CONTINUOUS 80

Lupe enters. A window's wide open and a frightened sparrow flutters haplessly around the room. It lands on a beam up near the roof. Lupe relaxes, and walks towards her bedroom door...

81 **OMITTED** 81

82 INT. VALERIA & LUPE'S APARTMENT -LUPE'S BEDROOM -CONTINUOUS 82

Lupe enters and sees something on the bed -- a bloody burlap sack. Her hands trembling, she partially opens the sack and peeks inside. A look of horror crosses her face: staring back at her is the dead, yellow eye of a goat. Lupe gasps and runs...right into LUIS.

CUT TO:

83 INT. HOSPITAL - CORRIDOR - NIGHT 83

Ed, Valeria and Henry walk with Ulises.

ULISES

A year ago, in Mexico City, the entire Vasquez Cartel was wiped out. Me, my partner, we work the case, connect the killings to Gabriel Santillan...a powerful brujo.

*

ED

Brujo?

VALERIA

Witch.

*

*

ULISES

With many followers. Rich people pay for his advice. Politicians, movie stars. Emilio Vasquez hired Santillan to bless his coke, but Santillan got greedy. After he kill Vasquez and his whole family, he take over their operation. I track his culto here, to Manzanita.

*

*

*

*

*

Ulises continues on.

VALERIA

So that's what he's doing here -- running drugs.

ULISES

Si.

ED

And kidnaping people? For what, money?

ULISES

(shakes his head)

Before Santillan smuggle his drugs north, he make his trucks invisible to border police. To do this he make...How you say...

(to Valeria)

Un escudo magico de sangre.

VALERIA

Magical shield of blood?

ULISES

Human blood. In return for the gods' protection...he gives them a sacrifice.

Ed suddenly stops and grabs Ulises' arm.

ED

What the fuck?! Are you saying Phil's gonna be murdered?

ULISES

Santillan arrive this afternoon. He perform his ritual tonight. On the full moon.

*

CUT TO:

84 EXT. HOSPITAL WAITING ROOM - MOMENTS LATER

84

The group pauses before exiting the building.

HENRY

ULISES

Go to American FBI. Tell your story and give to them my evidence of Santillan and his operation. If the Mexican police will do nothing maybe yours will.

ED

You said they're going to kill him tonight. There's not enough time.

ULISES

I know where is your friend. I go to the farm, do what I can.

HENRY

By yourself? Are you fucking nuts?

Ulises stops and regards Henry for a beat, then pops a pill.

ULISES

We meet at your hotel in half hour. I bring the evidence.

CUT TO:

85 INT. SHED - NIGHT

85

Phil sits tied to the chair. Randall sits on the floor nodding off. A pair of old women are off in a corner knitting. A young girl in a tattered dress stands next to Phil staring fascinated at his face. The girl slowly reaches up and tentatively pokes Phil in the cheek.

The door creaks open. A tall slender man stands framed in the doorway: GABRIEL OCHOA SANTILLAN, 27, Cuban-born, with handsome, delicate features, wearing a white dress shirt and pants.

Randall springs up when he sees Santillan. The old women get up to leave, reverently bow their heads as they go past the charismatic cult leader.

Santillan enters followed by the stylish woman we saw greet him when he arrived by helicopter. This is ANNA, late-20's. She is Santillan's lover and high priestess. She is intense-looking with attractive, mestizo features.

Santillan strokes the little girl's cheek.

SANTILLAN

<What are you doing here, chica?>

SANTILLAN-SPANISH

¿Que estas haciendo aqui, chica?

LITTLE GIRL

<I wanted to see the gringo.>

LITTLE GIRL-SPANISH

Queria ver al gringo.

She gestures at Phil. Santillan reaches into his pocket and removes a piece of candy.

SANTILLAN
<You've seen him. Now go.>

SANTILLAN-SPANISH
Ya lo viste, anda vete.

The girl takes the candy and runs out of the shed. Santillan walks over to Phil and examines the gash across his forehead.

SANTILLAN
Who did this to you?

Phil glances at Randall then looks at Santillan, afraid to say. Santillan angrily turns to Randall, and leans over to whisper in his ear.

SANTILLAN (CONT'D)
<Touch him again and I'll be
hanging your skin on my bedroom
wall.>

SANTILLAN-SPANISH
Lo vuelves a tocar y voy a colgar
tu pellejo en la pared de mi
cuarto.

RANDALL
Lo siento, padrino.

Santillan pulls out a handkerchief and dips it inside a water bucket, using it to clean the dried blood off Phil's face. He does this with an affectionate, almost loving touch.

SANTILLAN
I do not believe in violence that has no purpose. I have tried to teach that to Randall, but he's American, so it's hard. My mother back in Havana, she was a great santero. Everyday she beat me until I was bloody. But I understood what she did, she did out of love. To make me hard. To prepare me for what I was to become. For that I am grateful.

PHIL
What's going to happen to me?

ANNA
None of your fucking business.

SANTILLAN
Esta bien, Anna.

Santillan goes over to the water bucket and rinses out the bloody handkerchief, then walks back to Phil.

SANTILLAN (CONT'D)
In the past I have always used Mexicanos. But the last one, he was very brave, very stubborn. When the time came he refused to cooperate, so the magic was bad. The gods were unmoved. I decided next time, instead of a Mexicano, I would use an American. Someone young and...soft. Someone who will give me what I need.

PHIL
Wh-what's that?

Santillan regards Phil, then leans down close to Phil's face, like he's going to kiss him.

Screams. SANTILLAN

Anna unsheathes a knife. Phil begins to cry.

PHIL

I want to go home. I want to go home...

Randall holds Phil's head while Anna grabs a handful of his hair and begins to saw it off close to the scalp. Phil SCREAMS --

CUT TO:

86 INT. ULISES' HOTEL - ULISES ROOM - NIGHT

86

Lying on a table are a pair of handguns and a shotgun along with several boxes of shells. Ulises has selected a collection of surveillance photographs, maps and other documents and inserts them into a battered leather shoulder bag. Finally, he takes out a pill bottle, and starts to pop the last pill. He pauses, looking at it, then changes his mind and tosses it away.

*
*
*

CUT TO:

87 INT. HOTEL COLONIA - ED, PHIL & HENRY'S ROOM - NIGHT

87

Ed and Henry enter.

ED

You trust this Ulises guy?

HENRY

I don't know. Dude looks really shaky. Did you see him popping those oxies?

*

ED

Maybe we should go with him.

Henry suddenly looks at Ed alarmed.

*

HENRY

You know I love Phil, right? Okay, so I bust his chops sometimes but...I thought I was gonna buy it, Eddie. I was looking down the barrel of that gun, and thinking that whack Lupe bitch was right. My gig is up. You wanna call me a chickenshit, go ahead, I got it coming. I'll say it myself. I'm fucking scared, dude.

Henry looks like he's about to cry. Ed squeezes his shoulder.

ED

I'm gonna drop Valeria off then come back. Lock the door and don't answer unless it's me.

Henry nods, wipes a tear from his eye. Ed walks to the door.

HENRY

Listen, what I said earlier. You wanna dig ditches in Africa for no money...Ask me, I think you're crazy, but...it takes balls.

They look at each other, then Ed exits.

CUT TO:

88 EXT. VALERIA AND LUPE'S STREET - NIGHT 88

Ed parks the Navigator in front of Valeria's building.

CUT TO:

89 INT./EXT. HENRY'S NAVIGATOR - CONTINUOUS 89

ED
Look, maybe you'd better come with us.

VALERIA
I can't.

ED
You're not safe here, Valeria.

VALERIA
Are you going to smuggle me across the border.

Ed sighs frustrated.

ED
I'll be back as soon as I know what we're
doing.

Valeria touches his shoulder.

VALERIA
I'll be here.

She gets out and goes into her building. Ed waits until the light comes on in her apartment, then is about to drive away when he hears Valeria SCREAM. He kills the engine then sprints into the building...

CUT TO:

90 OMITTED 90

91 OMITTED 91

92 INT. VALERIA AND LUPE'S APARTMENT - UPPER ROOM - CONTINUOUS 92

Ed reaches the top of the stairs. There's blood everywhere -- on the floor, the furniture, and in the form of threats written on the wall in Spanish.

ED
Valeria?!

CUT TO:

93 INT. VALERIA & LUPE'S APARTMENT -LUPE'S BEDROOM -CONTINUOUS 93

Valeria stands at the foot of the bed shaking uncontrollably. Ed rushes inside and sees Lupe's nude corpse propped against the headboard with her hands tied with barb wire. Her head has been removed and the severed goat's head positioned on top of her shoulders. Ed takes Valeria by the arm -- she tears it away.

ED

They're gonna come back!

CUT TO:

94 INT. HOTEL COLONIA - ED, PHIL & HENRY'S ROOM - NIGHT 94

Henry fishes a Vicodin out of his little black bag and washes it down with bottled water. He checks his bloody bandage in the mirror when the overhead light goes out and the room goes dark.

HENRY

Shit.

Henry stumbles over to the door, opens it and looks outside.

CUT TO:

94A INT. HOTEL COLONIA - CORRIDOR 94A

CORRIDOR - HENRY'S POV

Dark except for moonlight filtering through a window at the end. Guests are beginning to come out of their rooms. Henry talks to one of them, a man.

HENRY

What's going on?

HOTEL GUEST

No se.

CUT TO:

95 INT. HOTEL COLONIA - LOBBY - MOMENTS LATER 95

The lobby is dark. Henry steps up to the desk and pounds on the bell.

HENRY

Hello? Hello!

He notices a plate of half-eaten food on the other side of the desk and a small TV broadcasting a soccer game. Henry leaves and goes up the wide curving staircase...

Once he's out of view Gustavo and Luis, wielding machetes, appear from out of the shadows.

CUT TO:

96 INT. HOTEL COLONIA - SECOND FLOOR CORRIDOR - MOMENTS LATER 96

Henry comes out onto the second floor landing. The guests who we saw before have all disappeared. Henry squints through the darkness and sees the dark outline of Mario and two other savage-looking cult member wearing jewelry made of beads and small animal bones. Moonlight reflects off their machete blades.

Henry does an about face and starts to hurry down the stairs when he sees the Luis and Gustavo coming up. He turns and bolts up the staircase toward the third floor...

CUT TO:

97 OMITTED 97

98 OMITTED 98

99 INT. HOTEL COLONIA - THIRD FLOOR CORRIDOR - CONTINUOUS 99

Henry bursts into the corridor and begins running toward the staircase at the opposite end, he gets half way there when he sees two cult members appear on the landing. He stops, looks back as Luis and Gustavo come up the stairwell behind him. Stricken with fear, Henry begins frantically pounding on doors.

HENRY
Help me! Help! HELP!!!

No one opens their door. The cult members begin running toward Henry. Finally someone opens a door -- a woman in her 30's. She keeps the chain on.

HENRY (CONT'D)
Let me in! They're gonna kill me!

FEMALE GUEST
Que pasa?

HENRY
Open your fucking door!

Henry hurls his weight against the door and breaks the chain.

CUT TO:

100 INT. HOTEL COLONIA - WOMAN'S ROOM - CONTINUOUS 100

Henry slams the door shut and locks it just as the men outside arrive at the door and begin pounding on it.

HENRY
Don't open it!

FEMALE GUEST
Quien estan?!

Henry goes to the window and looks down at the street three stories below. He runs into the bathroom...

CUT TO:

101 INT. HOTEL COLONIA - WOMAN'S BATHROOM - CONTINUOUS 101

Henry goes to a small window. It won't open. Outside is a narrow ledge with thick pipes running up the wall leading to the roof. His bandage is falling off and the sutures have broken. Blood leaks down his neck.

HENRY
Fuck!

Henry covers his fist with a towel and punches through the glass.

CUT TO:

102 INT. HOTEL COLONIA - WOMAN'S ROOM - CONTINUOUS 102

The room door smashes open -- the woman screams as Luis, Gustavo and the others come rushing in --

CUT TO:

103 INT. HOTEL COLONIA - WOMAN'S BATHROOM - CONTINUOUS 103

Henry squeezes through the window. The bathroom door bursts open and the cult members pour inside. Louis grabs Henry by the ankle and tries to drag him back inside. Henry kicks him in the face.

CUT TO:

104 EXT. HOTEL COLONIA - SIDE OF BUILDING - CONTINUOUS 104

Henry breaks free and starts to climb one of the pipes that leads up to the roof. Gustavo leans out of the bathroom window, and swings at Henry's leg with his machete...

Henry SCREAMS as the blade slices into his calf muscle. Dangling precariously from the pipe, he gathers himself, and continues climbing...

CUT TO:

105 EXT. HOTEL COLONIA - ROOF - CONTINUOUS

105

Henry climbs onto the roof. A massive red neon sign flashes "COCA-COLA". He hobbles over to the stairwell door. It's locked. Henry frantically searches for an escape route as Gustavo, Luis, Mario and the other cult members climb onto the roof via the pipe.

They form a circle around the terrified kid. Henry finds a length of rusted angle iron leaning against a heating duct, and wields it like a club.

HENRY
Help! SOMEBODY HELP ME!!!

The circle of cult members begins to slowly tighten around Henry. Mario runs at him from behind and takes a swipe at Henry's back with his machete. Henry screams and lashes out with the angle iron. Then Luis darts in and strikes him hard across his ass, slicing it open. Henry spins around, swinging wildly with the angle iron as Gustavo steps toward him and furiously swings his machete at Henry's head. Henry raises his arm to ward off the blow and the razor-sharp blade strikes him just below the elbow, lopping off the lower portion of his arm.

Henry SCREAMS and flails his arm, spurting blood on the cult members' clothes. A cult member runs in and takes a whack at the back of Henry's thigh. Another blade slices into his shoulder. A third digs deep into his neck. Henry collapses, and the cult members descend on him en masse, blocking our view of him as they proceed to furiously hack away at his flesh.

CUT TO:

106 EXT. DOWNTOWN MANZANITA - STREET - NIGHT

106

Ed finds a place to park near the hotel. Valeria stares straight ahead, grief-stricken.

VALERIA
She didn't want to talk. I made her. It's my fault.

ED
(takes her hand)
It's not your fault.

CUT TO:

107 EXT. HOTEL COLONIA - MOMENTS LATER

107

Ed and Valeria come around the corner and see a crowd of people gathered in front of the hotel. There's an ambulance and two cop cars. A hunch tells Ed it's because of...

ED

Henry.

He sprints up to the hotel entrance...

CUT TO:

108 INT. HOTEL COLONIA - LOBBY - CONTINUOUS

108

Ulises is there with two uniformed cops. He clutches the leather satchel containing the evidence. Ed runs inside.

ED

What happened? Is it Henry?

Ulises nods. Valeria enters.

ED (CONT'D)

Where is he?

ULISES

The roof.

Ed starts to go up the stairs but the two cops stop him.

ULISES (CONT'D)

You no want to see him.

Ed pushes past them.

109 EXT. HOTEL COLONIA - ROOF - MOMENTS LATER

109

Ed bursts out of the stairwell and takes in the crime scene: uniformed cops, crime scene tech's, a police photographer, and a pair of morgue attendants zipping up a black body bag. Ed walks over and stops. The morgue attendants look up. Ed stares down at the bag.

ED

Open it.

The first morgue attendant hesitates, looks at his colleague, who nods. Ed braces himself as the morgue attendant unzips the bag. Ed's knees buckle when he sees the full extent of the cult's brutality -- the cleaved forehead and torso splayed by multiple machete blows, the missing ear, the viscera hanging half-out, the severed arm lying akimbo across Henry's blood-caked chest...

Ulises appears next to Ed.

Ed continues to stare down at the corpse, tears in his eyes, fists clenched in tight balls as he struggles to contain the black rage that's building inside.

Ulises holds out the leather shoulder bag.

ULISES

ED
I'm coming with you. To the farm.

ULISES
That was not our deal.

ED
I don't care about our deal! He's my friend.

The stairwell door opens and Ramirez strolls out trailing a pair of uniformed cops, one of them holding Henry's little black bag.

RAMIREZ
You are Ed Montrose?

Ed turns and faces Ramirez. Nods.

RAMIREZ (CONT'D)
And this is your friend?

ED
Yes.

RAMIREZ
Maybe you can explain the drugs we found in your room.

The uniformed cop holds up Henry's bag. Ed looks at Ramirez taken aback.

RAMIREZ (CONT'D)
See what happens when you come to Mexico and don't play straight? Deals go bad. Dealers get pissed off.

ED
You stupid sonofobitch. This didn't happen because of drugs. It was Santillan!

RAMIREZ
Santillan? Who?

ULISES
<Is that what he pays you to say?
How much, Commandante? Two grand a month? Or is it less?>

ULISES-SPANISH
¿Esta pagandote para que digas eso? ¿Cuánto Comandante? ¿Dos mil al mes? ¿O menos que eso?

RAMIREZ (CONT'D)
(to the uniformed cops)
<Arrest them both.>

RAMIREZ-SPANISH
(a los uniformados)
Arrestenlos a los dos.

Two cops grab Ed and start to frisk him. A third cop goes to grab Ulises. Before he can, Ulises whips a handgun out from under his jacket and aims it point blank at Ramirez's head. Ramirez and the uniformed cops all freeze.

ULISES
<We're leaving now.>

ULISES-SPANISH
Nos vamos.

Keeping the gun to Ramirez's head, Ulises hooks the end of his cane around the scared captain's neck and backs him toward the stairwell door.

RAMIREZ (CONT'D)
<Old fool.>

RAMIREZ-SPANISH
Viejo tonto.

ULISES

Ed!

Ed runs over and opens the stairwell door. Ulises waits for Ed to enter the stairwell, then he steps inside, shoves Ramirez onto the roof, slams the door and locks it. The cops race over to the door and try to open it --

CUT TO:

110 INT. HOTEL COLONIA - STAIRWELL - CONTINUOUS 110

Ed and Ulises hurry down the stairs.

ULISES

Rapido!

CUT TO:

111 INT. HOTEL COLONIA - LOBBY - MOMENTS LATER 111

Valeria turns when Ed and Ulises rush out of the stairwell.

ED

Come on.

Ed takes Valeria by the arm and they all leave.

CUT TO:

112 INT. SHED - NIGHT 112

Phil sits shackled to his chair. He's stripped down to his boxers and looks frail and vulnerable with his shaven head. He hears VOICES outside and a frightened animal crying out. The door opens and Randall enters with Mario. They remove Phil's handcuffs and leg shackles.

PHIL

What's going on?

RANDALL

Showtime, bro'.

Randall and Mario drag Phil out the door...

CUT TO:

113 EXT. BARN-CORRAL - CONTINUOUS 113 *

Randall and Mario lead Phil toward the dilapidated barn. Phil notices a pair of men next to the corral wrestling with a

goat. One holds the terrified animal and slices open it's throat. The other holds a bucket for the blood to drain into.

CUT TO:

114 EXT. RURAL HIGHWAY - NIGHT

114

Ulises drives with grim determination down a two lane highway. Valeria and Ed sit next to him.

CUT TO:

115 INT. BARN - NIGHT

115

Randall and Mario guide Phil into the two story barn, built from rough hewn timbers. Inside there are weathered wooden walls and a vaulted A-framed roof. Scattered over the rough and stained concrete floor are several empty rum bottles and half-smoked cigars. The stench of death and putrefaction permeates the space, causing Phil to cover his mouth and nose.

Light comes from several torches, a pair of sputtering, buzzing neon lights and numerous votive candles held by CULT MEMBERS -- Mexicans and Indians, both male and female, of various ages, shapes, and sizes. Roughly twenty-five in all. Some are savage-looking, wearing the brands and tatoos we've seen before, and some are dressed plainly, looking more like field hands. Two well-dressed Colombian men stand in the crowd and whisper in low tones.

A skinny youth with matted hair videotapes the preparations with a DV camera. He pans the camera across the audience. One of the Colombians covers his face.

Anna, dressed for the occasion in her Banana Republic best, with her hair styled and make-up perfectly applied, stands next to a large iron CAULDRON (the nganga) blackened by soot and dried blood with several palos -- carved, painted sticks -- poking out.

Randall and Mario lead Phil over to Anna and the cauldron.

ANNA

<This is your new home, the
nganga, where the gods of the
Congo dwell...>

ANNA-SPANISH

Este es tu nuevo hogar, el nganga,
donde los habitan Dioses del
Congo...

Phil looks down into the nganga and shudders: scorpions crawl over shells, rusty nails, animal bones, peppers, a rooster head and a small child's severed arm.

ANNA

<Listen for Papa's voice in the dark. When he wants revenge against his enemies you will obey him.>

ANNA-SPANISH

En la oscuridad, escucha la voz de Papa. Cuando quiera venganza en contra de sus enemigos tu lo vas a obedecer.

The door swings open and Phil looks: the men he saw by the corral enter carrying buckets filled with fresh goat's blood. They walk over to the nganga and pour the blood inside. Anna takes one of the palos and begins to stir the nganga's contents.

Phil suddenly tries to bolt but Mario grabs him and holds him up while Anna walks over to a large altar covered with blood splatters, burning candles and clay pots filled with dried herbs. She reaches under the altar and removes a bundle, wrapped in burlap. She unwraps it and takes out a meat cleaver and several rusty knives of various sizes. She passes each blade over a candle flame while uttering an African incantation. Phil panics.

PHIL

I...What's your name? Anna, right? Anna, I have a little sister. Roxie. She turns thirteen in a week. I'm...I'm supposed to take her to Six Flags...

ANNA

(to Randall)
<Gag him. I can't take the whining.>

ANNA-SPANISH

Ya ciérrrenle el hocico. No aguanto sus chillidos.

Phil breaks and begins to cry. Randall hurries over to Phil and gags him with duct tape. Anna goes back to her ritual cleansing of the knives.

CUT TO:

116 EXT. COUNTRY ROAD - NIGHT

116

Ulises drives down a rutted, winding country road framed by the desert landscape. After peering around, he shuts off his headlights and accelerates around a bend in the road.

CUT TO:

117 EXT. STAND OF TREES - MOMENTS LATER

117

Ulises cuts the engine and coasts silently between two large trees. All three climb out.

Ed trails Ulises, watching him as he limps around to the back of the car, pops the trunk and removes his shotgun.

ED

What'll we do when we get there?

ULISES

"We"?

ED
You want me to help, right?

Ulises stuffs his pockets with shells, then begins strapping
a metal leg brace over his pant leg.

ULISES
Ever fire a gun?

ED
Yeah, I've fired a gun.

ULISES
How about shoot a man? Ever do that?

Ed doesn't answer.

ULISES (CONT'D)
Think you could?

ED
(hesitates)
If I had to.

Ulises regards him dubiously.

ULISES
You want to help me...?
(finishes attaching the brace)
Then wait here.

ED
But Ulises --

ULISES
(flashing anger)
Don't argue! I lose everything. Partner. Job.
My good name. All I have is the truth. If I
don't come back...
(hands Ed the evidence bag)
Now you have it.

Ed looks at the bag, then at Ulises. Ulises turns and starts down a nearly invisible path in the moonlight.

CUT TO:

118 INT. BARN - NIGHT

118

Phil squats on the floor whimpering. Randall kneels next to him, speaking so no one else can hear.

RANDALL
Do me a favor. When you get to the other side,
you see Chango -- or Ochosi -- either one, put
in a good word for me. Just tell 'em I'm cool.

Randall winks. Phil looks at him incredulous. The door opens and Santillan enters. Dressed in his usual white pants and shirt, he approaches Anna smiling. The two embrace and engage in a passionate kiss as the assembled cult members look on and smile. When he's done Santillan turns and faces Anna.

*

SANTILLAN
<Is everyone here?>

SANTILLAN-SPANISH
¿Estan todos aqui?

Anna nods.

*

SANTILLAN
<Then let's begin.>

SANTILLAN-SPANISH
Comencemos.

Santillan begins removing his clothes.

CUT TO:

119 EXT. HILL ABOVE FARM - NIGHT

119

Ulises walks up a small hill. Down by his feet he notices a small cairn of rocks with a fetish sitting on top. In the distance we see the lights of the farm. Ulises takes out his binoculars and scans the property.

*

119A RANCH - ULISES' POV THROUGH THE BINOCULARS

119A

The shed door is open and it's dark inside. Ulises PANS AWAY from the shed...and finds the BARN. Light escapes through the cracks in the doors and windows.

A WHITE BLUR appears in his field of vision.

119B He squints and pulls the binoculars away, revealing the 119B
GHOST RIDER'S HORSE tethered to a tree in the near distance.

*

Ulises suddenly tenses and looks around for the ghost rider, who must be lurking somewhere beyond his vision. Gripping his shotgun he quickly scans the area inching his way forward. He hears a sound behind him and spins around. There's no one.

*
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*
*

Ulises stops beneath a large tree. On edge, he continues to scan the darkness, waiting for an attack that doesn't come...

*
*

A lariat drops down around Ulises' shoulders. Before he can react, the rope jerks tight around his neck.

*
*

With the rope slung over the branch, the GHOST RIDER drops down out of the tree. He pulls hard on the rope, raising Ulises up onto his tip-toes. Gagged, his face turning beet red, Ulises contorts himself as he tries to draw a bead on the Ghost rider --

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CUT TO:

120 INT. ULISES' CAR - CONTINUOUS

120

Ed and Valeria hear a SHOTGUN BLAST in the distance, and look at each other.

Valeria slips into the driver's seat and starts the engine. She floors it, and the car lurches off down the trail.

*

CUT TO:

121 EXT. HILL ABOVE RANCH - CONTINUOUS 121

The Ghost rider grabs Ulises' shotgun and tosses it into the bushes, then grips the rope with both hands and begins to lift Ulises off the ground. Ulises eyes bug out and he begins to lose consciousness...

*
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*
*

CUT TO:

122 EXT. TRAIL - CONTINUOUS 122

The car barrels down the trail, narrowly missing rocks and branches...

CUT TO:

123 INT. BARN - CONTINUOUS 123

Phil moans through the duct tape and struggles desperately while Santillan lights a cigar and opens a bottle of rum.

SANTILLAN	SANTILLAN-SPANISH
<Let us summon the seven spirits.>	Vamos a invocar a los siete espiritus.

The cult members hold their candles aloft and bow their heads. Santillan walks around the inner circle with the cigar and rum bottle. He takes several swigs, each time spraying the rum into the air while puffing away on the cigar and wafting the smoke around.

CUT TO:

124 EXT. HILL ABOVE RANCH - CONTINUOUS 124

The car barrels into the clearing. The Ghost Rider releases the noose, and Ulises falls to the ground, breathless. The Rider unslings his clunky bolt action rifle, and fires twice at the oncoming car, putting a bullet through the windshield and one through the grill. Steam escapes from the pierced radiator, and the car skids into a ditch. The Ghost Rider walks forward, preparing to fire again when Ulises appears behind him, throwing the end of the rope around his neck and pulling it tight. The Rider fights back, but Ulises doggedly hangs on, and he eventually falls limp...

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CUT TO:

125 INT. BARN - CONTINUOUS 125

Santillan tosses the rum bottle to the ground and places the cigar stub into the Nganga. Phil glances around in a panic. Faces stare back from the crowd. Anna. Randall. Gustavo. Luis. The Colombians.

Phil runs this way and that, like a caged animal. Realizing he is trapped, he turns to see Santillan stalking him, holding a meat cleaver in one hand. Phil backs away, terrified. Santillan feints one way, then another, and then tackles the kid. Phil lashes out, slapping and punching wildly. Santillan subdues him.

SANTILLAN
<Now we wake Chango.>

SANTILLAN-SPANISH
Ahora hacemos chango.

With quick, fierce movements, Santillan hacks through Phil's achilles tendon. Phil's scream is muffled by the duct tape covering his mouth. Santillan quickly rips the tape off and listens satisfied to Phil's SCREAMS of agony. The wiry young cameraman goes in for a close-up of Phil's tortured expression.

Phil, on the verge of passing out, sees Santillan hand the cleaver to Anna and calmly start for him again. He begins whispering a prayer.

PHIL
Though I walk through the valley of the shadow
of death, I will fear no evil...

Phil tries to crawl away. He feels Santillan's iron grip on his neck and arm. He's suddenly flipped over. Santillan shouts up at the ceiling in Pantu, an ancient African dialect while Phil continues to recite his own prayer.

SANTILLAN
<Hear me, Chango! Hear my prayer! I bring you
flesh that bleeds. A heart that beats in fear.
A soul that cries out in pain. If this pleases
you, then grant us the power to walk in
daylight, yet still be in shadow. To go where
we want and take what we want.>

PHIL
For thou are with me; thy rod and thy staff
they comfort me. Surely goodness and mercy
shall follow me all the days of my life, and I
will dwell in the house of the lord forever.

Santillan, now straddling him, pins him to the floor. Randall turns to the Colombians.

RANDALL
<This is my favorite part.>
(chuckles to himself)
It's so fucked up.

RANDALL-SPANISH
Esta es mi parte favorita.

Phil can smell the rum and tobacco on Santillan's breath as he leans down for what appears to be a kiss. Santillan covers Phil's mouth with his own while his hands pry the boy's jaws apart. Phil emits a muffled scream. Santillan jerks his head up -- revealing his bloody mouth and Phil's severed tongue.

Phil screams and gags on his own blood. Santillan spits his tongue into the waiting hands of Anna. She calmly drops the bloody organ into the nganga.

The Colombians look on, revolted. One of them has seen enough and flees the barn.

Randall hands Santillan a towel and Santillan wipes Phil's blood off his face and hands, then goes over to Mario and fishes a pack of Camels out of his shirt pocket. Santillan casually lights up and looks over at Luis.

SANTILLAN
<String him up.>

SANTILLAN-SPANISH
Cuelguenlo.

Phil tries to run on his bad ankle but trips and falls. Luis grabs him while Gustavo appears holding the end of a long chain. Together they fasten the chain around Phil's ankles.

CUT TO:

126 EXT. HILL ABOVE RANCH - CONTINUOUS

126 *

Ed and Valeria shakily climb out of the car. Ulises stands up and dusts himself off, removing the noose from around his neck. The three stand over the rider's body. Ed stares down at the dead rider's sightless eyes.

ULISES
Are you hurt?

VALERIA
We're okay. You?

Ulises nods grimly, and kneels down to search the Ghost Rider's satchel. He pulls out a pistol.

ULISES
I told you to stay!

VALERIA
Then you'd be dead.
(indicating the rider)
Who the fuck is that?

ULISES
Santillan's inner circle.

ED
We're coming with you. That's all there is to it.

Ulises looks at him, and nods.

CUT TO: *

125B OMITTED

125B *

127 INT. BARN - CONTINUOUS

127

Phil moans hoarsely when he feels his legs jerk up. The chain attached to his ankles lifts him high off the floor. He looks up: sees a pulley hanging from a rafter with the chain looped around it.

Phil's POV: he glimpses the blood-filled nganga, the cameraman standing next to it hurriedly changing tapes, and the faces of the cult members gathered below, gripping their candles and staring up at him.

Phil sees Anna hand a machete to Santillan, who closes his eyes and raises the blade. Phil, desperately gathers his strength, and forces himself to calm down. He slowly closes his eyes.

CUT TO:

128 EXT. SHED - BY THE CORRAL - NIGHT

128

Ulises, Valeria and Ed -- carrying the satchel -- jog swiftly along the back of the corral. They stop and look at the barn. Farther off, near the trailers, we can see elements of a bonfire and figures moving around it.

CUT TO:

129 INT./EXT. REAR OF BARN - MOMENTS LATER

129

Ulises, Ed and Valeria slip around behind the building. They find a space between two slats and peer through:

129A THEIR POV ON

129A *

the barn's interior. The place is empty, except for the nganga and a chain hanging above it. Randall pushes a mop across the bloody floor, muttering to himself.

RANDALL

Randall clean that shit up. Randall guard the prisoner. Randall wipe his ass. Fuckin' beaners, think they're better'n me...

*

129B ED

129B

turns to Ulises.

ED

Where is he? You said he was going to be here.
Where the fuck is he?

ULISES

(whispering)
Cayete!

Ulises thinks for a moment, then limps away...

NEW ANGLE

Ulises comes around the side of the barn, Ed and Valeria trailing behind. He looks off in the distance, at the MAIN HOUSE. A light comes on in a second story window.

ED
You think he's in there?

Ulises looks at Ed and we...

CUT TO:

130 EXT. REAR OF MAIN HOUSE - MOMENTS LATER 130

Ulises, Ed and Valeria sneak past a filthy, leaf-clogged fountain and up to the house.

Ulises reaches into his jacket, removes a pistol, takes off the safety, rams a bullet into the chamber, and holds it out.

ULISES
Stay alive.

Ed hesitates, then takes the gun. Ulises opens the sliding glass door and slips inside.

CUT TO:

131 INT. MAIN HOUSE - LIVING ROOM - CONTINUOUS 131

Ulises looks around. Black candles, carved animal bones and various Palo Mayombe fetishes share space with designer furniture, a wide screen TV, and a refurbished pinball machine.

CUT TO:

132 INT. MAIN HOUSE - BEDROOM - LATER 132

A large canopy bed dominates the back wall, and a full length copper tub stands just to the side. A pretty girl in her late teens fills the tub with hot steamy water. A second girl lays out a clean pair of white pants and a white shirt.

Santillan enters wearing a robe, his face and arms covered with blood. The girls, unfazed, remove his robe, then help Santillan into the tub. He leans back, closes his eyes and lets his nubile attendants sponge him off.

CUT TO:

133 INT. MAIN HOUSE - LIVING ROOM - MOMENTS LATER 133

Ulises appears half-hidden in the shadows. Through the french windows of the Library, he sees Anna talking to Luis,

who has a pistol tucked in his waistband. Ulises begins ascending the large central staircase...

CUT TO:

134 EXT. REAR OF MAIN HOUSE - CONTINUOUS

134

Ed and Valeria hide next to the house. Low VOICES come from down the path. They hide in the shadows, and see Gustavo and an old gray-haired woman walk past the fountain and around the house.

ED
What the fuck? Come on.

They follow.

CUT TO:

134A INT./EXT. MAIN HOUSE - KITCHEN - CONTINUOUS

134A

Ed and Valeria appear in the alcove, and peer into the kitchen. The woman talks to Gustavo. A pile of clothes sits on the counter. Gustavo leaves. The old woman goes to the stove and, using a ladle, skims fat from a pot of boiling water and pours it into a large bowl. The old woman picks up the bowl and exits through the back door.

Ed and Valeria look at one another.

CUT TO:

135 INT. MAIN HOUSE - 2ND FLOOR HALLWAY - CONTINUOUS

135

Ulises cautiously climbs the stairs holding the shotgun...

He arrives at the top, and hears VOICES and LAUGHTER coming from close by. He slowly creeps down the hallway. Next to an open doorway, are a pair of toddlers playing with a finger bone as if it were a toy. Ulises looks down at them, and then quietly passes the doorway. He peeks inside and glimpses the quilting bee from hell:

135A Three women in their mid- to late-40's chat around a table while weaving strands of blonde hair into fetishes. 135A

CUT TO:

136 INT. MAIN HOUSE - KITCHEN - CONTINUOUS

136

Ed and Valeria enter the kitchen. The stench inside is almost unbearable. Valeria covers her mouth and nose while Ed goes to the pile of clothes and holds up a blood-stained T-shirt.

ED
It's Phil's.

Valeria looks inside the pot of boiling water. Using a pair of tongs she dips into the pot and pulls out a small vertebrae. They hear someone -- Ed drops the T-shirt and they duck into a pantry as the old woman re-enters the kitchen with the empty bowl.

CUT TO:

137 INT. MAIN HOUSE - PANTRY - CONTINUOUS 137

A bare bulb hangs from the ceiling. Ed and Valeria squeeze into the tight space and hold very still. Valeria notices a pile of aged rib bones stacked on one of the shelves.

CUT TO:

138 INT. MAIN HOUSE - 2ND FLOOR HALLWAY - CONTINUOUS 138

Ulises sneaks down the hallway. One of the children runs out into the hall, chased by his mother. Ulises ducks into an alcove...

CUT TO:

139 INT. MAIN HOUSE - PANTRY - CONTINUOUS 139

Ed opens the pantry door a crack and checks on the old woman -- removing small vertebrae from the pot and depositing them in a basket. Gustavo enters the kitchen holding a burlap sack...

CUT TO:

140 INT. MAIN HOUSE - 2ND FLOOR HALLWAY - CONTINUOUS 140

Ulises steps out of the alcove. Light spills from under a door. He creeps up to it and slowly opens it a crack.

140A INT. MAIN HOUSE - BEDROOM - CONTINUOUS 140A

Inside, Santillan, eyes closed, is being bathed by his nubile attendants...

CUT TO:

141 INT. MAIN HOUSE - PANTRY - CONTINUOUS 141

Ed continues to spy on the old woman and Gustavo through the crack in the door. Gustavo unties the burlap sack and reaches inside and pulls out PHIL'S SEVERED HEAD. The top of the skull has been lopped off to reveal an empty cavity.

Ed chokes, vomit welling up, and tries desperately to keep quiet...

CUT TO:

142 INT. MAIN HOUSE - BEDROOM - CONTINUOUS 142

Ulises slowly opens the door and enters the bedroom unnoticed. Keeping his eye on Santillan, Ulises closes the door. The girls look up and see Ulises -- Ulises presses his finger to his lips, gestures with the shotgun for them to move away from the tub. They comply...

CUT TO:

143 INT. MAIN HOUSE - PANTRY - CONTINUOUS 143

Ed watches the old woman go into her apron pocket and take out a pair of pliers. Gustavo pries open Phil's jaw. Using the pliers, the old woman begins yanking out teeth.

CUT TO:

144 INT. MAIN HOUSE - BEDROOM - CONTINUOUS 144

Santillan continues to loll in the tub. Ulises' shotgun barrel ENTERS FRAME and stops an inch from Santillan's nose.

Santillan's eyes snap open, and he stares up at the figure looming over him.

ULISES
<Remember me? Mexico City. You had my partner killed, but you let me live.>

ULISES-SPANISH
¿Me recuerdas? La Ciudad de Mexico. Tu ordenaste que mataran a mi pareja, pero me dejaste vivir a mi.

SANTILLAN
<The cop?>

SANTILLAN-SPANISH
¿El Policia?

ULISES
<Piece of shit. You should have killed me!>

ULISES-SPANISH
Hijo de puta. ¡Me debiste de haber matado!

SANTILLAN
<I did.>

SANTILLAN-SPANISH
Lo hice.

Ulises flips the shotgun around and spikes Santillan in the face with the butt.

GIRL #1
<Fucking bastard!>

GIRL #1-SPANISH
¡Maldito desgraciado!

The girl runs across the room and attacks Ulises in a blind rage. Ulises throws her to the ground, then faces Santillan.

ULISES
<Where's the boy?>

ULISES-SPANISH
¿Donde esta el chico?

Santillan, his nose shattered, wipes the blood off his face and grins up at Ulises.

SANTILLAN
<His body or his soul?>

SANTILLAN-SPANISH
¿Su cuerpo o su espiritu?

ULISES
<You sick sonofabitch.>

ULISES-SPANISH
Enfermo hijo de mierda.

(The second girl reaches around behind her and slides a pair of scissors off the top of the bureau...)

Santillan stands up in the tub. Ulises draws a bead on him with his .12 gauge.

GIRL #1
Papa!

SANTILLAN
<Don't worry, chica, he can't hurt me with that pathetic toy. My magic is too strong.>
(smiles at Ulises)
<Go ahead, pull the trigger -- if you have the will.>

SANTILLAN-SPANISH
No te preocupes, chica, no me va a hacer nada con su juguete patetico. Mi magia es demasiado fuerte.
(le sonrie a Ulises)
Adelante, jala el gatillo, si tienes la voluntad.

Santillan closes his eyes while spreading his arms out to the side, offering Ulises a clear shot. Ulises considers it, his finger on the trigger.

ULISES
<I'd rather see you rot.>

ULISES-SPANISH
Prefiero verte pudriendo.

Ulises jabs him in the stomach, and then cracks him across the side of his head. Santillan tumbles out of the tub, and onto the floor. Taking a pair of hand cuffs out of his back pocket, Ulises starts for Santillan. The second girl runs at Ulises and stabs him in the back with the scissors. Ulises screams, whips around and strikes her across the face. Santillan rips open a drawer in his armoire and pulls out a 9mm pistol and opens FIRE. Ulises is hurtled against the wall by the force of two bullets, one through the wrist and one in the stomach --

CUT TO:

145 INT. MAIN HOUSE - KITCHEN - CONTINUOUS

145

Gustavo and the old woman, hearing the shots, run out of the pantry. Ed and Valeria come out next. Ed stops and looks down at Phil's head. Valeria pulls him away...

CUT TO:

146 INT. MAIN HOUSE - BEDROOM - CONTINUOUS

146

Ulises drops to the floor and frantically crawls behind the bed, leaving the shotgun behind.

Santillan comes around and aims down at a defenseless Ulises.

SANTILLAN
<I'm going to feed you to my
nganga. You can keep the gringo
company.>

SANTILLAN-SPANISH
Contigo, voy a darle de comer a mi
Nganga. Vas a poder acompañar al
gringo.

Santillan starts to squeeze the trigger when Ulises suddenly raises the pistol he's hiding under his leg and empties the clip into Santillan's chest and stomach.

The brujo jerks backward like a spastic puppet and crashes into the wall. The GIRLS stare STUNNED at Ulises, while Santillan looks down at his bullet wounds and the blood covering his hand.

SANTILLAN
<H-how?>

SANTILLAN-SPANISH
¿C-cómo?

Santillan collapses to the floor. Ulises reaches behind his back and yanks out the scissors. The first girl screams and runs out of the room. The second girl crawls to her fallen padrino's side and begins to weep...

CUT TO:

147 INT. MAIN HOUSE - LIVING ROOM - CONTINUOUS

147

Gustavo talks to the hysterical first girl.

GIRL #1
<He shot papa!>

GIRL #1-SPANISH
¡Le disparo a papa!

GUSTAVO
<Who?>

GUSTAVO-SPANISH
¿Quien?

GIRL #1
<A cop!>

GIRL #1-SPANISH
¡Un policia!

Anna, Luis and another cult member, rush in.

ANNA
<What's going on?>

ANNA-SPANISH
¡¿Que pasa?!

GUSTAVO
<She said papa's been shot.>

GUSTAVO-SPANISH
Dice que le dispararon a papa.

Anna and Luis look at one another shocked.

CUT TO:

148 INT. MAIN HOUSE - BEDROOM - CONTINUOUS 148

Ulises checks the bloody hole in his abdomen. The pain is excruciating. He climbs to his feet, using his hand to keep his guts from sliding out, and retrieves his shotgun...

CUT TO:

149 INT. MAIN HOUSE - 2ND FLOOR HALLWAY - CONTINUOUS 149

Ulises comes out of the bedroom and encounters the women he saw weaving fetishes. He waves his shotgun at them and they clear a path. Ulises drags himself down the hall and stops at the top of the staircase --

Anna, Gustavo, Luis and the cult member are running up.

ULISES
(leveling his shotgun)
<Back off!>

ULISES-SPANISH
¡Atras!

Luis grins, and charges wildly at Ulises. Ulises FIRES. A burst of pellets cuts Luis in half. Anna, the cult member and Gustavo react in shock, and immediately back off...

150 INT. MAIN HOUSE - LIVING ROOM - CONTINUOUS 150

Ed and Valeria come out into the living room, and see Ulises backing Anna and the men down the stairs.

CUT TO:

151 EXT. BARN - CONTINUOUS 151

Randall runs out of the barn holding his mop.

151A EXT. TRAILERS - CONTINUOUS 151A

Mario and three other male cult members run out of their trailer...

CUT TO:

152 EXT. REAR OF MAIN HOUSE - CONTINUOUS 152

Ed and Valeria help Ulises out of the house. They see Randall and the others running toward them. Ulises aims the shotgun and throws some buckshot their way, scattering them.

They hurry over to a van parked in front of the house. Ed loads Ulises into the back, while Valeria climbs into the front seat and cranks the engine. Ed gets inside with Ulises. Valeria guns it and the station wagon fishtails across the yard.

CUT TO:

153 INT. MAIN HOUSE - BEDROOM - MOMENTS LATER

153

Anna kneels next to Santillan's lifeless body. Javier, Gustavo stand close by. Randall looks on incredulous.

RANDALL
No way. No fucking way.

Anna anxiously eyes the cult members gathering at the door.

ANNA
(to Javier)
<Don't let them see.>

ANNA-SPANISH
Que no vean.

Javier hurries to the door and shoves people into the hall.

JAVIER
<Get the fuck out of here! Go on!>

JAVIER-SPANISH
¡Larguense a la mierda! ¡Vamos!

RANDALL -
(to Anna)
Now what?

Anna presses Santillan's bloody hand to her cheek, tilts back her head and unleashes a raw, blood-curdling HOWL.

154 INT. VAN - MOVING - NIGHT

154

Valeria speeds down the narrow, winding trail. Ed tears off his shirt and presses it over Ulises' wound. Every bump in the road sends pain shooting through Ulises' body.

ED
We have to get you to a hospital.

ULISES
(weak)
Where's the bag?

ED
(pats it)
Right here.

CUT TO:

155 EXT. TRAIL - NIGHT

155

Valeria turns off the trail and onto a dirt road, then floors the accelerator...

CUT TO:

156 INT. VAN - MOVING - MOMENTS LATER

156

Valeria speeds down the road while Ed keeps his hand on Ulises' stomach wound. Ulises is passing in and out of consciousness.

ULISES
(laughing, gritting his teeth)
He was...just a man after all.

ED
Hang in there. We're gonna get you help.

ULISES
Tell them my story, Ed.

ED
You're gonna tell it.

ULISES
Promise me.

Ed pauses, then nods. Ulises convulses.

ED
(to Valeria)
He's not gonna make it!

157 EXT. FARM HOUSE - NIGHT

157

A simple two bedroom structure with a corrugated metal roof. Next to a shed is a hay stack and a LOADER TRACTOR with a hay fork attachment. The van pulls into the yard and Ed jumps out. A small dog barks and nips at his heels as he runs up to the front door and pounds on it.

The door opens a crack and a FARMER in his 60's wearing pajamas and a robe appears.

ED
You gotta help us! A man's been shot!

The wary farmer looks past Ed and sees Ulises in the car.

CUT TO:

158 INT. FARM HOUSE FRONT BEDROOM - MOMENTS LATER

158

Ed and Valeria gently lay Ulises on the bed. The farmer enters with first aid supplies. Ed rips Ulises' shirt off to reveal the bullet hole. Valeria squeezes Ulises' hand.

VALERIA
His hand's cold.

Ed checks Ulises' pulse, can't find one. He begins performing CPR.

ED
Come on...

Ed frantically beats Ulises chest with his fist and blows air into his lungs but to no avail. He finally gives up. Valeria bows her head, and closes his eyes.

CUT TO:

159 INT. FARM HOUSE LIVING ROOM - LATER

159

Ed peeks through the curtains covering the front window.
Valeria and the farmer enter the front bedroom. The farmer
crosses himself.

ED
Ask him how far the border is.

VALERIA
(to the farmer)
<How far is the border?>

VALERIA-SPANISH
¿A cuánto esta la frontera?

The farmer responds in Spanish. Valeria translates for Ed.

VALERIA
Walk out the front door, go two kilometers and
we're swimming in it.

The farmer hears his dog BARKING outside and goes to check.
Ed takes Valeria's hand.

ED
We'll take some food and water and swim across.

VALERIA
And then what? Live happily ever after? Forget
the past and move on, like good little
Americans?

ED
Look, Valeria --

VALERIA
This is all...your doing! You got me into this.

ED
This is my fault?

Valeria looks at him and doesn't say anything.

ED (CONT'D)
You're right! It is my fault. All of this! I
got my friends killed. I got your cousin
killed. You should blame me!

Valeria gets up and stalks into the kitchen. Ed watches her,
then spins around and angrily punches a wall.

CUT TO:

160 EXT. FARM HOUSE - MOMENTS LATER

160

*

Ed comes out of the house.

*

ED
Senor? We're leaving! Senor?!

*

*

It's quiet except for the chirping of crickets. Ed peers into
the darkness beyond the water tower. He hears a faint sound.
He begins cautiously walking toward the structure.

*

*

*

ED (CONT'D)

Senor?

Something tells Ed not to take another step. He stops and listens. He stares into the shadows beyond the shed. Suddenly Ed turns and sprints to the van. He takes out the shotgun, Ulises' jacket, and the evidence bag, and runs into the house...

161 INT. FARM HOUSE - LIVING ROOM - CONTINUOUS

161

Ed slams the door shut, locks it. He shuts an open window and pulls the blinds shut.

162 INT. FARM HOUSE KITCHEN - CONTINUOUS

162

Valeria is filling a water jug when Ed runs into the kitchen, locks the back door, turns and looks Valeria in the eye:

ED

They're here.

Ed starts for the living room and Valeria follows...

163 INT. FARM HOUSE LIVING ROOM - CONTINUOUS

163

VALERIA

You saw them?

Ed shakes his head. Valeria looks confused. Ed sets down the satchel, digs the spare shells out of Ulises' jacket, and begins hurriedly loading them into the shotgun.

Randall's LAUGHTER emanates from somewhere in the darkness ringing the house. Ed and Valeria freeze.

RANDALL (O.S.)

Listen up, you sons-of-bitches. You're seriously fucked. You got no idea. You snuffed a great man. A god. And now...

(chokes up)

There's a bunch of orphans out here with nothin' to lose.

VALERIA

We're going to die.

He touches Valeria's cheek.

ED

No. We wont.

Ed places his pistol in her trembling hand. He kisses her, and then proceeds to barricade the door.

ED (CONT'D)

Come on, give me a hand.

Together, they push a large chest of drawers against the

164 OMITTED 164 *

165 INT. FARM HOUSE - HALLWAY - CONTINUOUS 165 *

Ed comes out of the kitchen, and locks the glass double doors. He starts down the hallway when he notices the bedroom door knob slowly turn. He stops... *

166 INT. FARM HOUSE - LIVING ROOM - CONTINUOUS 166

Valeria huddles next to the couch. She sees a shadow pass in front of the window. She aims the pistol and fires three shots through the glass. *

167 INT. FARM HOUSE - HALLWAY - CONTINUOUS 167

Ed positions himself directly in front of the bedroom door, slowly raises the shotgun chest-level and aims at the bedroom door. *

ED *

Senor? *

No answer. He pulls the trigger and the blast shreds the door. *

168 INT. FARM HOUSE - BACK BEDROOM - CONTINUOUS 168

Ed cautiously enters the bedroom and finds a cult member, mortally wounded and twitching on the floor. His upper chest, neck and face have been maimed by buckshot. He looks over to see GUSTAVO entering through the window, brandishing a machete -- *

Ed raises the shotgun but Gustavo shoves it aside. The gun fires into the ceiling. Gustavo drops his blade, and grapples with Ed for the gun trying to pry it out of Ed's hands.

Suddenly, a gunshot rings out, killing Gustavo and splattering the wall with blood. Ed looks up to see Valeria standing in the doorway, holding the smoking pistol. *

VALERIA VALERIA-SPANISH

<Oh my god.> Dios mio.

She crosses herself in horror.

169 INT. FARM HOUSE LIVING ROOM - CONTINUOUS 169

Valeria leads Ed back into the living room. She checks his shoulder. Ed in a dazed shock, gulping for breath, doesn't respond.

VALERIA

Ed!

Ed continues to appear dazed. Valeria shakes him by the shoulders.

VALERIA (CONT'D)
ED!

Ed seems to snap out of it.

VALERIA (CONT'D)
Come on, we have to get to the river.

The sound of SHATTERING GLASS comes from the kitchen.

170 INT. FARM HOUSE KITCHEN - CONTINUOUS

170

Ed runs in to see Randall's arm feeling through a broken pane of glass for the kitchen door knob. Mario is next to him. Ed aims the shotgun, and Randall ducks away as Ed FIRES.

RANDALL

Shouts from next to the kitchen door as Mario slips away.

RANDALL
Hey kid! Put the gun down, and I promise, I'll make it quick.

Randall peers around the kitchen door and Ed FIRES again.

RANDALL (O.S.) (CONT'D)
Fuck!

Pellet wounds pepper the side of Randall's face.

RANDALL (CONT'D)
I take it back, asshole! I'm gonna make sure it hurts...right after you watch us rape your girlfriend.

A TRACTOR ENGINE rumbles to life and bright lights flash on.

Ed and Valeria look around, and dash back to the living room.

170A INT. FARM HOUSE - LIVING ROOM - CONTINUOUS

170A

The tractor engine throttles up. The sound of an approaching diesel engine becomes deafening...

*

Ed takes Valeria's hand and they start to move when the sudden impact of metal against wood and glass rocks the house. Eight sharp, seven-foot tines punch through the front door, completely caving it in. Ed and Valeria both open fire, the bullets bouncing harmlessly off the metal scoop.

Ed and Valeria run out of bullets, and Valeria tosses her gun down. They back away from the hole, when Randall breaks open the kitchen door and enters, with his gun drawn.

RANDALL
Hey, the party's just getting started.

They spin and Ed raises his shotgun on Randall. A standoff.
Randall grins.

RANDALL (CONT'D)
What're you gonna do, kid? Shoot me in the
face?

Ed glares at Randall, his finger on the trigger, but he
hesitates.

RANDALL (CONT'D)
Kinda tough when I'm standin' right here, isn't
it?
(He cocks his head)
Chickenshit, you don't have it in you.

Suddenly, Mario leaps on Ed from behind, and the two hit the
floor. Ed drops the shotgun.

ED
(to Valeria)
Run!

Valeria runs into the front bedroom, and Randall runs to cut
her off. Ed frantically fights for position, slapping and
punching. Mario claws Ed's face, and head butts him. Ed's
vision blurs for a moment, and he's got a split lip, but he
holds on, elbowing Mario in the face.

Ed straddles Mario, and wild-eyed, begins ferociously
clubbing him with his fists. Now Ed begins to choke him.
Mario's eyes bulge, and his fingers claw at Ed's face, then
wrap around Ed's throat...

171 INT. FARM HOUSE BACK BEDROOM 2 - CONTINUOUS

171

Valeria runs through the bedroom and starts to close the door
when Randall, in the hallway, grabs her by the wrist. Valeria
slams the door on his arm. Randall howls in pain but doesn't
let go, reaches through with his other arm and grabs a
fistful of Valeria's hair. He yanks her out into the hallway,
then swings her around and smashes her into the wall.

RANDALL
Fucking bitch!

Valeria screams, drops to her knees. Randall, still gripping
Valeria by the hair, holds her face close to his crotch.

RANDALL (CONT'D)
Know what I like to see? The look in a cunt's
eyes just before I do her.

He inserts the barrel of his pistol in her mouth.

RANDALL (CONT'D)
Yeah. Like that. baby.

Randall starts to pull the trigger -- Valeria starts laughing. Randall pauses, and pulls the gun out.

RANDALL (CONT'D)
Did I miss something?

Valeria punches him in the groin with all her might. The gun goes off but the bullet misses her.

Valeria leaps up and grabs Randall's gun hand and sinks her teeth into his wrist. Randall screams. With his other hand he punches her in the face, and throat, and stomach, but Valeria, a pit bull, won't let go. They tumble to the floor and the gun flies out of Randall's hand --

172 INT. FARM HOUSE LIVING ROOM - CONTINUOUS 172

Backlit by the bright lights mounted on front of the tractor, a pair of indistinguishable shadow figures brutally choke one another...

173 INT. FARM HOUSE HALLWAY - CONTINUOUS 173

Valeria sees the gun several feet away and begins to crawl towards it. Randall crawls after her and grabs her by the ankle. Valeria kicks and Randall eats a mouthful of shoe. She lunges for the gun but Randall holds her back --

VALERIA
ED!!!

174 INT. FARM HOUSE LIVING ROOM - CONTINUOUS 174

One of the figures lets go of the other's throat and lunges for a machete. The other picks up the shotgun and swinging it like a baseball bat, hits his opponent squarely in the face. Mario drops to the ground, unconscious. Ed stands, swaying unevenly. He hears Valeria SCREAM -- picks up Mario's machete and runs towards her voice...

175 INT. FARM HOUSE HALLWAY - CONTINUOUS 175

Valeria makes one last lunge and grabs hold of the pistol. She aims it at Randall, and shoots twice, hitting him once in the arm. Randall yells. She pulls the trigger again, but the gun is empty.

RANDALL
(holding his arm)
You're startin' to remind me of my ex.

Randall whips out his knife. Ed runs in and sees Randall advancing on Valeria. Ed screams as he swings the machete, glancing a blow off Randall's scalp.

RANDALL (CONT'D)

Ow!

(holding his head, surprised)

Fuck! You little son-of-a-bitch! That hurt!

It's a scalp wound, and bloody. Randall, gripping his knife, and wiping blood out of his eyes, advances on Ed, who dashes in and slices him across the neck. SHOCKED, Randall staggers back and spits blood, falling to his knees. He raises his knife, but Ed hacks into his arm. Randall screams and drops his knife as Valeria stands. Gradually, all SOUND drops away, and all we can hear is the blood POUNDING inside Ed's head. Ed tackles Randall. Crying, nose running, Ed raises the machete and brings it down a second time. Randall SCREAMS one last time before his body goes limp. Ed, enraged, continues to hack away at Randall's twitching corpse --

ED

Motherfucker! MOTHERFUCKER!!!

Blood and brain matter splatter Ed's face and bare chest... Finally, Ed stops swinging the machete, and sags over Randall's body. Valeria, physically and emotionally spent, slumps to the floor and begins to cry. The nightmare is over.

A MOAN comes from the living room. Ed, his senses heightened, suddenly jerks his head up and listens.

176 INT. FARM HOUSE LIVING ROOM - CONTINUOUS

176

Mario gradually comes to. He climbs to his feet and is about to go through the hole in the wall when Ed enters the living room clutching the machete. They lock eyes.

MARIO

No more. Please. I no want...

Mario holds up his hands to show Ed he's unarmed. Ed continues to stare at Mario, deciding what to do. He glances down at the blood-coated machete in his hand, then regards Mario with a cold, hard expression, and steps toward him. Mario, afraid, suddenly bolts out of the house...

CUT TO:

177 EXT. FARM HOUSE - CONTINUOUS

177

Mario jumps into Randall's battered junker, and cranks the engine. It doesn't start. He looks up and sees Ed marching toward him with a sinister purpose, holding the machete. Ed glances over at the farmer's corpse...

The engine starts, but before Mario can put the car in gear, Ed yanks open the door and reaches inside. He grabs the young man and yanks him out onto the dirt.

Ed viciously kicks him. Mario drags himself backward in an

under the moonlight, machete hanging by his side, face and bare torso streaked with blood.

MARIO
Peace...No mas!

*

Ed kicks him again, harder.

MARIO (CONT'D)
PEACE!

*

*

The terrified young man closes his eyes and begins to pray. Ed pauses to listen, unmoved, then calmly raises the machete...and mercilessly swings the blade down at the helpless kid's head.

*

There's a sickening THWACK!!!

Followed by SILENCE.

Ed looks up and sees VALERIA. She's standing several feet away, holding the bag of evidence, staring at him in stunned disbelief.

Ed looks back at the man laying dead at his feet, and the reality of what he's done, of what he's become in that instant, gradually sinks in.

The machete slips from Ed's hand and falls to the ground. Ed takes a couple of steps backward...looks down at his bloody hands...then looks at Valeria horrified.

177A EXT. FARM HOUSE - SUNRISE

177A

A MONTAGE of the bloody aftermath. Tractor in the doorway. Gustavo on the floor. Randall. Ulises. The farmhouse...as dawn begin to break. Mario lies motionless...

CUT TO:

178 EXT. BANKS OF THE RIO GRANDE - SUNRISE

178

The sun peeks over the horizon. A narrow section of the Rio Grande snakes lazily through the dry, featureless landscape.

Valeria kneels at the river's edge, washing the blood off of her face and hands. Ed sits hunched on the bank staring into space, Ulises' leather shoulder bag lying on the sand next to him.

Valeria stands and looks across to the other side of the river, then looks back at Ed, shivering in the cold dawn air. She waits for him but he doesn't move. Finally, Valeria limps over and sits down next to Ed. Ed eventually looks at Valeria. He wants to say something but the words won't come.

Ed leans down and rests his head on Valeria's lap, curling up next to her like a child. Valeria places a consoling arm around his shoulders, strokes his hair and begins to softly SING a lullaby in Spanish.

And there they remain, by the water's edge, the polluted current slowly flowing past as the sun rises in the clear morning sky..

BLACK OUT.

THE END

*