

FADE IN

INT. LIVING ROOM-NIGHT

The FRAME shows a C.U. of rusty KEYS with a BOTTLE OPENER attached. The keys lay on top of a round COFFEE TABLE. A PICTURE FRAME with a picture of the VIRGIN MARY is close by.

INT. HALLWAY-NIGHT

In the hall of the shadowed home, JAVI SOTO (12), a Latino kid, carefully opens a bedroom door.

He peeks inside his parent's room.

INT.PARENTS ROOM-NIGHT

His parents are sound asleep. His mom's left leg hangs from the side of the bed, a single sheet draped over them.

His mom SNORES LOUDLY.

INT.LIVING ROOM-NIGHT

ANTONIO SOTO (17), Javi's bro, is at the end of the hallway. He impatiently waits for the signal from down the hall.

INT. HALLWAY -NIGHT

Javi looks back down the hallway. He raises a thumbs up. He carefully closes his parent's bedroom door back up.

INT LIVING ROOM-NIGHT

Antonio carefully goes to grab the KEYS from the COFFEE TABLE. Javi joins him by the front door.

Antonio gingerly opens the front door. They go through it.

EXT.DRIVEWAY OF HOME-NIGHT

As Antonio shuts the door, the hinges let off a SQUEAK.

INT.PARENTS ROOM-NIGHT

The brother's mom stops SNORING. She flips and knees her husband in the back.

EXT.DRIVEWAY OF HOME-NIGHT

The brothers look at each other, then look deeply into the hallway towards their parent's room.

INT. HALLWAY-NIGHT

Their mom's SNORING resumes even LOUDER.

EXT.DRIVEWAY OF HOME-NIGHT

ANTONIO(WHISPERING)  
Come on, let's go.

Antonio closes the door carefully behind them. They head towards a car parked on the driveway.

Antonio opens the driver-side door of the car that lacks locks. Both carefully pile into the family's 85 WHITE GRAND MARQUIS.

INT. GRAND MARQUIS-NIGHT

Antonio sits in the driver's seat and Javi in the passenger. Antonio puts the KEYS in the ignition, steps on the brakes, and places the car in neutral.

EXT.DRIVEWAY OF HOME-NIGHT

The Grand Marquis begins to roll down the driveway backward.

INT.GRAND MARQUIS-NIGHT

Antonio grimaces struggling to turn the steering wheel.

EXT. DRIVEWAY OF HOME-NIGHT

The GRAND MARQUIS comes to rest on a cobblestone street. Antonio turns the KEY in the ignition. The car RUMBLES to live. Then he turns the headlights on.

The brothers accelerate away leaving a cloud of smog and dirt on the street.

EXT. LAS CRUSES-NIGHT

The car rushes down the narrow streets of the rural Mexican pueblo.

The car zigs and zags around this corner and that corner.

INT. GRAND MARQUIS-NIGHT

JAVI

So where are we going??

Antonio keeps messing with the stereo trying to find a corridor music station. He doesn't turn to look at Javi.

ANTONIO

To Maria's house. She's home alone.  
Her parents are out of town.

JAVI

I don't know Tony. You said a quick spin.

ANTONIO

Don't be a pussy. What are you afraid of? Our parents won't wake up!

Javi frowns.

JAVI

Who are you calling a pussy? Step on it!!

EXT. LAS CRUSES-NIGHT

The car speeds up. The car PURRS like a kitten. It rapidly approaches a blind corner behind a church.

There's a fair going on behind the church in its little plaza to commemorate the bicentennial of the town. It's a joyous occasion.

FAMILIES, FOOD BOOTHS, VENDORS, CARNIVAL RIDES AND GAMES, MUSIC, are all present.

Julia Fernandez(35) dressed in a BROWN APRON and her son Catarino Fernandez(6), walk from a TOIY Venders booth. They're happy and holding hands. Catarino hugs a PLASTIC ROOSTER with his free left arm.

They begin to cross the street behind the church.

INT.GRAND MARQUIS-NIGHT

Julia and her son Catarino pop into view of Javi as Antonio races into the corner.

JAVI  
Tony! Tony! Stop!

Antonio is too busy looking for his favorite radio station.  
Toni looks up from messing with the radio but it's too late.

ANTONIO  
Shit!

EXT. LAS CRUSES-NIGHT

Julia sees the car coming like a freight train. She manages to push Catarino back to the curb.

The impact from the car sends her flipping over the car and landing in front of Catarino in a bloody mangled mess.

CATARINO  
MAMIIIIIIIIII!!!!!!!!!!

The FRAME shows the Grand Marquis shrinking into the horizon. In the foreground, Catarino rushes in and throws himself on top of his mother's lifeless body sprawled out on the concrete.

Catarino cries and desperately shakes his mom.

CATARINO(CONT)  
Mami, mami despierta! Mami...

INT.GRAND MARQUIS-STREETS-NIGHT

Antonio rubs Javi on the shoulder.

JAVI(CRYING)  
Stop Tony, stop! I'm scared!

ANTONIO(YELLING)  
Shut up! Shut up! There's nothing to be scared about! No one saw us, okay?!-Okay!?!?

Antonio takes one last look in his rear-view mirror In the mirror he sees a crowd of people forming around Julia and Catarino.

EXT.LAS CRUSES-NIGHT

Catarino continues to CRY.

The circle of people around Catarino and his dead mother grows larger and larger.

The FRAME shows a close-up of the PLASTIC ROOSTER in pieces next to Julia. Her blood flows around and under it.

FADE OUT.

EXT. MILLENNIUM PARK, TEXAS-DAY

SUPERIMPOSED "28 Years Later"

Antonio, now known as conservative politician Tony Merit (42), wears an Italian suit and loafers. He stands on an elevated stage in front of a podium. A mic at his face.

The place is packed with his CHEERING supporters holding up SIGNS that read "Merit for Congress", "Merit. American Values. American Prosperity" and "Merrit. The Candidate For Our Times" to name a few. They hold up CELL PHONES to take a pic of the star politician.

The place is littered with security guards wearing BLACK designer glasses and black suits. Some hold a hand up to one of their ears, some have their hands inside their coats.

TONI

I know I can make this state great again and get rid of the people that don't belong here! God bless you and this great state of ours. Thank you

"DON'T STOP BELIEVING" by Journey starts to play. Red, white, and blue confetti goes in the air.

Crowd CHEERS, flashes from professional cameras go off.

CROWD (CHEERING)

Merit! Merit! Merit!

Tony waves goodbye and walks to the back of the stage and down some steps. He briskly heads for his limo waiting for him with the motor running.

His intern OSVALDO (20) a young Latino, waits for him with the limo door open.

A Latino kid manages to slip past security and goes up to Tony with a pen and notebook in hand. He steps in Tony's path and raises the writing materials to the sky.

ANTONIO

Not right now kid, I'm busy.

Tony steps around the kid and gets in the limo. His intern closes the door. He goes around the back of the limo and goes on the other side.

INT. LIMO-DAY

Tony un-does his tie and unbuttons the top button to his shirt.

TONY

So glad it's over. It was so fucking hot out there. Hey Osvaldo, fix me up a stiff drink. You know how I like it.

No wait, make it a double this time.

Osvaldo puts down a CLIPBOARD he holds and begins to fix a MANHATTAN from the limo bar.

OSVALDO

Councilman, the latest polls show you have a 24 percent lead over incumbent peters. Your campaign strategy is working.

Osvaldo makes a face as if he'd smelled something rancid and hands the DRINK to an eager Tony.

Toni takes a GULP of his drink.

TONY

Well, you know everyone loves a winner. Let's double the commercial plays. Let's keep feeding people that bullshit.

INT. DOJO-DAY

Tony merit stands on a blue wrestling mat in a room full of mirrors. He wears a white dobok held up with a blackbelt. He stares intently into the CAMERA. He begins to walk toward the

FRAME while breaking boards with his fist that have been set up for him.

One reads "Corruption". He BREAKS it. The next reads "Poverty". He EXPLODES it.

INT.LIMO-SAY

TONI

"Karate Chop corruption and poverty with Merit". Brilliant. Just freaking brilliant! They don't know any better. Just simple farmers. I'll say anything to beat that old geyser Randall.

JOEY

Yes sir. I've also taken care of the media. I let security know they're not allowed on office grounds anymore.

INT. LOBBY OF OFFICE BUILDING-DAY

The FRAME shows a modern office building lobby. Then steps in a reporter, cameraman, and boom operator. They are being escorted off the FRAME by a group of big burly security guards.

REPORTER

You can't do this. You're encroaching on the freedom of the press. Larry, you get all of this?

SECURITY GUARD

Yea, yeah, yeah. You're on private property.

INT. LIMO- DAY

TONY

Good. Damn fake news is always trying to dig up dirt on me.

Tony takes another gulp of his drink.

OSVALDO

And do you still want to meet with the labor union later today?

Toni shakes his head no.

TONI

No, for what? There's no reason to if I'm leading in the poles.

OSVALDO

Ok, sir. I will cancel them. But, now that I have you here, I'd like just like to Thank-you for this opportunity sir. I came from Mexico, just like you. And one day I hope to become a great politician like yourself.

Tony doesn't seem to pay attention to Osvaldo. He's too busy reading something on his phone. He laughs.

EXT.LIMO-DAY

The limo passes in front of a tall building, then it rolls up to a valet area.

INT. LIMO-DAY

Toni puts his phone down and looks at Osvaldo.

TONY

Well, I'll tell you one thing. Politics is a game. You have to know how to play it. Rule with an iron fist and keep the population in check. You get me??

OSVALDO

Ye-, yes sir. Iron fist. In check.

Antonio pounds the rest of his drink with one last gulp and lunges the EMPTY GLASS towards Osvaldo.

TONY

It needed more whisky.

The limo door opens and Tony gets out, leaving Osvaldo to stare at the EMPTY GLASS.

INT. COUNCIL MEMBER OFFICE-DAY

Tony sits in an EXECUTIVE LEATHER OFFICE CHAIR behind his AFRICAN BLACKWOOD DESK looking out a window. He has his hands on top of his head as if thinking.



We HEAR a PHONE RINGING and a VIBRATION. Toni snaps out of it. He reaches into the pockets in his slacks and pulls out an iPhone.

The FRAME shows the iPhone's screen. The caller i.d. says "BRO".

Tony, surprised, answers the call.

TONY  
Hey, carnal long time no talk? How you do-

First, faint VOICES are heard. Then Javi on the other end-

JAVI  
(o.s.)  
Antonio come quick!! Quick!!

Tony shoots up from his CHAIR.

TONY  
What? Javi, Javi. Can you hear me!?

INT.JAVI'S HOUSE-DAY

Javi sits on a brown tile floor with his head down and his legs crossed like a kindergartner. He's bloodied and bruised.

A C.U. of Javi's head. A PHONE is held next to his bloodied ear. Then we hear a CLICK made by a REVOLVERS HAMMER. Javi looks up.

JAVI  
Just hurry up!! Please! I don't have a lot of time.

INT. COUNCIL MEMBER OFFICE-DAY

We hear the IPHONE go silent.

Tony is left bewildered, holding his CELL PHONE in his hand.

FADE OUT

EXT. SUBURBS HOME-NIGHT.

Tony drives up the driveway of a big, ranch-style home. He steps out of his luxury car and walks up the walkway to his

front door.

INT LIVING ROOM-NIGHT

Tony's wife MARCIA Merrit (35) a striking redhead, is on the COUCH catching up on "The Real Housewives of Orange County".

We hear a DOOR CLOSING.

MARCIA

Oh hey, Hunny. These bitches are crazy! Vicky is fighting with Tamra and the other girls-

Tony ignores her and heads for the kitchen.

INT.KITCHEN-NIGHT

Tony opens the FRIDGE.

He grabs it and opens it up and takes a drink.

INT.LIVING ROOM-NIGHT

Marcia stares at him from the COUCH.

MARCIA

(CONT)

Honey? Are you okay? Did you have a tough day at work?

Marcia gets up and heads towards the kitchen.

INT. KITCHEN-NIGHT

Tony is leaning against the counter as he takes a gulp of his BEER.

MARCIA

What happened? Is the campaign going well? I saw the news and they're saying you're ahead in all the polls.

Tony takes another gulp of his BEER. He looks at Marcia.

TONY

My brother. He called me today.

MARCIA

Oh, that's nice of him, especially since you never call. What did he say?

TONY

He told me he doesn't have that much time. Then he just hung up. Just like that.

MARCIA

What? Have you tried calling him back?

Tony shakes his head yes.

TONY

He didn't answer. Plus, he would have told me if it was important. He's probably drinking again.

MARCIA

Tony. Don't be like that. It's your brother. You should call him back.

TONY

I'll call him back tomorrow as soon as I get to the office, okay?

MARCIA

I swear Toni. Sometimes I wonder what's going on in your head.

Marcia shakes her head and walks away.

Tony takes a drink of his BEER and wipes the suds from his mouth.

FADE OUT

INT.COUNCIL MEMBER OFFICE-DAY

Tony sits on his LEATHER OFFICE CHAIR and stares at his CELL PHONE on his desk. The iPhone stares back.

Tony picks up his OFFICE PHONE and calls his intern Osvaldo.

TONY

Hey Osvaldo, hold my calls for a few minutes.

Tony pauses and shakes his head.

TONY

(cont)

Oh yea... okay, okay. I'll sign them later.

Tony hangs up, picks up his iPHONE, and dials Javi's number.

We HEAR a BUSY TONE.

Tony hangs up and re-dials.

BUSY TONE.

Tony tries again.

BUSY TONE.

Tony tosses his IPHONE on his DESK and calls Osvaldo on the OFFICE PHONE.

TONY

Osvaldo, bring me the documents that I have to sign.

FADE OUT

INT.KITCHEN-NIGHT

Tony sits by the Kitchen TABLE looking through his IPHONE. Marcia stands over the kitchen sink washing the DISHES.

MARCIA

I loved this recipe. And I got it from YouTube.

TONY

Huh? Oh yea, yea. It was actually ok. But not as good as my tri-tip!

Tony turns to give her a small smile. Marcia turns to look at him.

MARCIA

Asshole!

Tony continues to smile.

MARCIA(CONT)

So you haven't told me what your

brother said.

TONY

...Nada.

MARCIA

What do you mean nada?

Marcia stops washing the dishes. She doesn't turn off the faucet. Toni gets up from his chair.

TONY

Like I said, nothing. All I got was a busy signal. I tried calling three times. He must be on a binger or something. Drunk dialing.

MARCIA

Well, have you tried again?

TONY

I was going to try it after dinner. As a matter of fact-

Tony flashes his IPHONE to Marcia.

TONY

(cont)

I'm going to call him right now.

Tony begins tapping on his iPHONE. He taps one more time and we HEAR the ringing tone of a PHONE.

Then the call is answered.

We HEAR corrido music.

STRANGE VOICE (O.S. IN SPANISH)

Toni!

Tony looks at the screen on his phone. it says "BRO"

TONY

Who's this?

STRANGE VOICE

(o.s. in Spanish)

Hola Tony. I've seen you on tv.  
Thinking you're the shit now. Fucking

puto? Well I don't think you're the  
shit. I think you are a piece of shit  
and I have something special for you.  
So you have 'till the end of the week  
to come to your brother's house or  
else!!

Marcia turns off the faucet and stands next to Tony.

TONY

What? Who are you? Quien eres? Donde  
esta Javi?

FAINT YELLING is heard through the iPhone's speaker.

JAVI

(o.s.)

No Carnal! don-

We HEAR a THUMP, then silence, followed by the strange voice  
with a heavy Mexican accent.

STRANGE VOICE

I told you already mugroso, come to  
your brother's house or I'll cut off  
his fucking head and toss it at the  
front doors of the press with a note  
letting the world know what you did  
puto.

TONY

What? Who the fuck are yo-

Silence. The conversation is disconnected.

TONY

(cont)

Hello! Hello! Bueno!

Tony desperately re-dials the number.

BUSY TONE.

Re-dial, BUSY TONE.

MARCIA

Oh my God, Tony! Did you hear that!?  
It sounded like your brother yelling!

Marcia holds her hands up to her rosy cheeks.

Tony pulls out a dining room CHAIR and sits down.

TONY

What the fuck is going on?

Tony leans down and runs his hands through his hair.

MARCIA

You have to call the cops, the federalies, whatever!!

TONY

The cops? Federales? There's no law over there! The fucking pueblo has no police station! Los De la Sierra makes the laws over there.

MARCIA

Los de who?

TONY

Los De La Sierra. It's a group of ranchers that control and run the town. They can be as generous as they are ruthless.

MARCIA

What?

TONY

It's a different way of life over there. You wouldn't understand. Not even the Mexican Military fucks with them. THEY ARE THE LAW!

MARCIA

Oh my God, what are we gonna do?

TONY

I don't know, I don't know. I was told never to go back to Mexico. But I have to. I can't let this shit get out to the press.

MARCIA.

Why? Tony, you've never told me you can't go back to Mexico?

Tony stares at Marcia.

TONY  
I, I killed someone.

Marcia is taken aback.

TONY  
(cont)  
I was a kid. I took my parent's car  
for a joy ride and this mom and her  
kid popped out right in front of me. I  
had no time to react.

MARCIA  
Tony.

TONY  
The townspeople recognized my family's  
car and the next day several armed men  
were at my parent's doorstep.

INT. RAM-DAY

Flashback scene.

Tony and his dad FEDERICO(44) a man that looks older than his age, his husky mom FERNANDA(38), and Javi are being driven in the back of a pick-up truck with a camper.

They have their faces covered by a BLACK HOOD but Tony's HOOD has a small hole in it and he's able to see what's around him. They bump into each other as the truck bounces up and down.

EXT. RAM-DAY

TONY  
(o.s.)  
I remember as we broke through the  
canopy of the sierra, we came up to a  
clearing where there was a huge gated  
ranch.

The RAM appears from the dense brush of the sierra and pulls up to a sprawling Spanish-style villa with a 12-foot barro wall running around it. There are two metal gates protected by men with AK-47s on either side of it.

INT. RAM-DAY

We see a close-up of Tony's eye as it blinks.



EXT. RAM-DAY

Henchmen open up the rusty gates and the Ram goes through.

The FRAME exposes an up-kept two-story villa with a Greek-style fountain in its front yard and a rose garden adjacent to it.

There are some laborers gardening and there are others that wash the various luxury and exotic cars that sit next to a helicopter pad.

The RAM continues on and passes by a tower with two vigilant armed men. They stare at the truck as it passes by.

Two men, on both sides, jump on the running boards of the truck. There are armed men that look like they need to shave all around the truck now.

TONY(O.S.)

Armed men were everywhere. Some hopped on the side of the truck. I can still remember the SOUND of their guns hitting the side of the window. They went with us 'till we got to an arena.

EXT. ARENA-DAY

The RAM comes to a stop at the edge of the sierra. Tucked in a nook, there's a huge Rooster fighting arena, double the size of average ones with empty stands all around.

Armed men approach the RAM and swing the doors open.

ARMED MAN 1

Andale! Pa' fuera!

They grab the family one by one, by their shirts, and pull them out of the truck. One of them viciously rips the hoods of their heads.

ARMED MAN 2

Apurensen!

One of the armed men nudges Federico in the back with the barrel of his AK-47. The family walks to the center of the rooster-fighting arena.

TONY(O.S.)

My dad, mom, Javi, and me walked to the center of the arena and we waited.

INT. KITCHEN-NIGHT

Close-up of Tony's face.

TONY

I was so scared. I thought they were going to kill us right there, Take us out like cattle.

EXT. ARENA-DAY

Tony and his family stand huddled close together in the middle of the arena as armed men stand all around them. Some are behind the steel fence that separates the arena and the stands. They tell jokes, some drink BEER, some smoke JOINTS, and some just stare.

TONY(O.S)

It seems like we were standing there forever.

We HEAR a metal gate open, resembling the NOISE of chutes where bulls at a rodeo come out of.

A family emerges from a pen and stands next to Tony and his kin.

TONY(O.S.)(CONT)

Then out of the corner of my eye, I see the damn little kid of the lady I ran over.

Catarino pops out behind his father's left leg, never letting go of it.

ARMED MAN 1

Atente mugrosos,-

3 men emerge from behind an elevated stage at the head of the arena. They make their way to their RUSTIC CHAIRS, protected by the ever-vigilant eyes of the armed men at their sides and rear.

The 3 men are in their 60's and look gritty, aged from the sun. They wear TEXANA HATS and FLANNEL SHIRTS buttoned up all the way to the top. BROWN COWHIDE BELTS hold up faded blue WRANGLE JEANS and they all carry a weapon clearly visible in their elegantly stitched holders.

One has a CHROME REVOLVER, the other a GOLD 1911, and the other a KNIFE that looks like it can skin anything.

ARMED MAN 1

-La corte de Los De la Sierra esta en sección.

LOS DE LA SIERRA 1(IN A ROUGH VOICE)

Federico. Do you know why we've brought you here?

FEDERICO

N- no. I don't know why?

LOS DE LA SIERRA2

A lady was run over and killed yesterday at the Bicentennial Festival. And witnesses say it was your car that did it.

FEDERICO

No, it can't be. I was asleep at home.

LOS DE LA SIERRA1

The people from the fair saw your car with two small heads inside of it. Look. We know it wasn't you.

LOS DE LA SIERRA3

So who was it?

Federico shrugs his shoulders. His family stays silent.

LOS DE LA SIERRA2

I said, WHO WAS IT?

Silence.

One of the Los De La Sierra makes a snapping gesture to one of the armed men.

An armed man rapidly walks up to Federico and grabs him by the neck, pushes him to the ground, steps on his neck, and puts an AK-47 to the back of his head.

MARIA

(Yells)

Ay Dios mio no!

LOS DE LA SIERRA2

Last time!

Henchmen COCKS AK.CHA-CHIN.

TONY(O.S.)

When I heard that gun cock, I had to yell out...

TONY

It was me! It was me who was driving!

A Member of the Los de la sierra makes another gesture and the armed man releases Federico, drags him up, and pushes him back in line with his family.

LOS DE LA SIERRA3

Bring him to us.

Two armed men go for Tony, grab him by either side of his shirt, and walk him in front of Los de la sierra.

LOS DE LA SIERRA2

Do you understand what you did?

LOS DE LA SIERRA1

Why didn't you stop?

TONY(O.S.)

I thought about what to say, the wrong answer and I knew I was a goner.

TONY

(frantic)

Sorry, sorry, I didn't know I hit a lady. I heard a pop but thought it was a dog or something. Please forgive me!

CATARINO

(yells)Liar! Liar! I know you saw my mom!

LOS DE LA SIERRA 2

A dog?

TONY

Yes, a dog! Believe me, please! I couldn't see!

LOS DE LA SIERRA1

Look, kid. The fact of the matter is that you killed someone. There has to be consequences. We maintain control in a way the fucking government can't. And because of it, it's dictated by the old virtues of the rancho that you

have to pay for la señora Julia's death.

LOS DE LA SIERRA3  
Blood for blood.

The same man that threw Federico to the floor quickly approaches Tony. Tony walks backward but stumbles to the floor. He covers his head as the man cocks his AK-47. CHA-CHIN.

TONY  
No! Please no no!!

INT. KITCHEN-NIGHT

(the present)

Close-up of Tony.

TONY  
You know, I wondered if it would hurt.

EXT. JARIPEO ARENA.-DAY

Fernanda runs towards Los de la sierra as Federico tries to grab her by the arm.

FEDERICO  
Fernanda!!

Fernanda throws herself on top of Tony.

FERNANDA  
No lease, not my son! he doesn't know what he does!

The armed man is itching to shoot, but-

LOS DE LA SIERRA3  
No. Wait, wait. I know this lady.

Los de la sierra 1 looks at Los de la Sierra 3, and with a confused face calls off the man with the AK.

LOS DE LA SIERRA3(CONT)  
I owe this lady the life of my son.

EXT-SIDE OF ROAD-DAY

Flashback-in-Flasback

Superimposed 18 years before

We see a woman that's on her side on the street with a thin, brightly red stream of blood coming out of her mouth.

A RED MACK TRUCK with its emergency lights on and its distraught driver are parked next to the lady.

The Frame shows a young Fernanda in her nurse's outfit riding her BICYCLE. She rides on the road by the side of the sierra when she comes up to the tragic scene.

She immediately jumps off her bike and runs to check the woman's pulse in her neck. The woman's been shot.

TRUCKER(PANICKING)

I came up on her on the road and  
almost ran her over. I don't know what  
to do.

No pulse.

Then the FRAME shows the very pregnant belly of the woman.

Fernanda turns to the truck driver.

FERNANDA(FRANTIC)

Do you have a first aid kit in your  
truck?

TRUCKER

Let me go check!!

The trucker runs back to his truck to check and comes back with a first aid kit. Fernanda positioned the woman flat on her back and lifted her shirt to expose her huge belly.

TRUCKER(CONT, PANICKING)

What are you going to do!!

Fernanda opens the kit.

The FRAME shows a SMALL BOTTLE OF RUBBING ALCOHOL and various bandages.

She grabs a bandage and opens it with her mouth, all while dumping the alcohol on the woman's belly.

MARIA

Save this child's life!

INT.HOSPITAL-DAY

3 men and Los de La Siera 3 rush into the hospital. It's a busy place, doctors and nurses walk about. Some stop to stare at the men.

The FRAME shows a sign that reads ER above dual swinging doors. The men push open the doors and step in.

INT. E.R.HOSPITAL-DAY

In the E.R., Fernanda holds a little baby wrapped up in a BLUE REBOSO.

LOS DE LA SIERRA3(O.S. CONT)  
And there was my son-

EXT. ARENA-DAY

LOS DE LA SIERRA3 (CONT)  
-beign held by an angel. This woman.  
I've never forgotten that I owe her my  
son's life.

Los de la sierra 3 gestures to the armed man to help Fernanda get off the floor. He reluctantly does so.

Fernanda helps Tony get up. She kisses him on top of his head and embraces him.

CATARINO(YELLS)  
Kill him!!

LOS DE LA SIERRA1  
Keep that kid quiet!

Catarino's dad begins talking to him in his ear while he tugs on his shirt. Los de la sierra begin talking in between themselves.

After some tense moments, they again address Tony.

LOS DE LA SIERRA 1  
After carefully considering these  
latest developments, we've decided to  
let you go.

LOS DE LA SIERRA2  
And only because we owe your Mom a  
favor.

LOS DE LA SIERRA3

But you're going to have to leave and never come back to Las Cruces. That's the only way you leave here alive. And if you return, they'll be shit to pay.

Catarinos' dad can't hold back his emotion much longer. He clinches his fists. He's pissed.

CATARINO'S DAD

(yells)

Wait. Wait. It's not fair. My wife! I thought Los De La Sierra were fai-

An armed man goes up to Catarino's dad and strikes him with the butt of his AK. THUMP. He falls to the ground.

CATARINO

Dad!

LOS DE LA SIERRA2

We are who decide who lives and dies. Not you. That's the way of the rancho, of the sierra. That's the way it is and always has been!

Catarino's dad gets up and wipes the blood from the side of his mouth.

CATARINO'S DAD

Sorry.

Now the attention of Los de la sierra turns to Toni.

LOS DE LA SIERRA1

We never want to see you again. Understand?

Los de la sierra 2, again, gestures to an armed man and he begins heading toward Tony and his mom.

LOS DE LA SIERRA2

Now, get them out of our sight.

LOS DE LA SIERRA3

We have spoken and our word is the law!

Fernanda makes a prayer gesture as the armed men get behind them and lead them to the Red Ram waiting in the wings.



ARMED MAN 1  
Apurensen mugrosos, ya escucharon los  
jefes!

Tony looks back toward Catarino's family. Catarino stares  
right back.

TONY(O.S.)  
They rushed us back in the direction  
of the Ram. I took one last stare back  
at that kid before they put that damn  
hood on me again.

The armed men put the black hood back on Tony's head and push  
him into the back of the truck.

INT. KITCHEN-NIGHT

(Present)

Tony and Marcia now sit close together, leaning downward.

TONY  
A couple of days later my family was  
moved to the other side of town and I  
was shipped here, to live with my aunt  
CARMEN.

MARCIA  
Tony, you should have told me. All  
these years together, I had no idea.

TONY  
I thought I had put all this shit  
behind me, you know? It's something I  
try not to think about.

MARCIA  
What are we going to do?

TONY(SIGHS)  
You? nothing. I have to go to Mexico  
and find out what's going on. They  
obviously figured out who I'm. Whoever  
it is probably wants to extort money  
from me.

MARCIA  
But Toni, you just told me you can't  
go back.

TONY

I know, I know. But what else can I do? I can't let this come out. It would bury me and ruin my career.

Tony stands up and heads out of the kitchen. Before he steps out, he stands at the threshold between the kitchen and the hallway. Marcia looks at him with a stunned expression.

TONY(CONT)

I'll take care of this and be back in time for my last debate. I'll just offer them a lot of cash.

MARCIA

That's your problem, Toni. You think you can just throw money at something and everything will turn out fine. What if it doesn't turn out "alright", huh? What are you going to do?

TONY

Look. It's probably some simple farmer who is way over his head. I'll go over there and offer them cash. And if they don't want it, I'll tell them they're fucking with the American government. And they don't want to do that. Look what happened to Bin Laden. They'll find anybody.

MARCIA

You're impossible Tony.

Tony walks out of the kitchen.

FADE OUT:

EXT. PLANE-DAY

An AEROMEXICO BOEING 727 breaks through the clouds against a baby blue sky. It resembles a giant flying Coors Light can.

INT. PLANE-DAY

Tony is seated in the window seat looking out the window. A POV shows the sierra appearing through the clouds. It's green and lush, not like the hills of Southern California in the Summertime. The Frame shows minuscule cars as they drive on

on lean streets encased by rustic buildings all around.

EXT. RUNWAY- PLANE-DAY

The FRAME shows the plane as it approaches the runway. A CU shows one of the tires from the plane as it touches the concrete and lets go of a stream of white smoke.

We hear tires SCREECH. The plane begins to taxi.

CAPTAIN(O.S.)

Ladies and gentlemen, this is your Captain speaking. We have arrived at our destination of Culiacan Sinaloa. The weather currently is a sunny 97 degrees with no chance of rain. A perfect day. On behalf of the flight crew, I'd like to thank you for flying Aeromexico.

INT. AIRPORT-DAY

Tony is at the luggage conveyor waiting for his luggage. He carries a small backpack around his arms. Various garbage bags and boxes pass packed with clothes. Then comes a piece of nice black luggage in between the mess.

Tony grabs his BLACK Louis Vuitton LUGGAGE from the luggage conveyor and heads down a long corridor walking briskly.

Tony gets his IPHONE from his pocket. A POV shows he has a notification.

MARCIA(TEXT MESSAGE)

I love you. Be safe.

Tony now calls his intern. People zoom past him as he stands trying to talk.

We hear a RINGING TONE, then Osvaldos voice.

OSVALDO(O.S.)

Hello, sir. Sir?

TONY

Hey Osvaldo, I had an emergency in Mexico and I had to leave the country for a couple of days. Take care of I should be back in time for the Town Hall debate.

OSVALDO(O.S.)

Sir, I can't hear you! You're breaking up.

Tony looks at the reception bars on his phone. A POV shows one bar that shows up and disappears depending on how he moves his hand.

TONY

Look, just make sure no one finds out I'm over here. It'll look bad if the press finds out I left at such a crucial time in the race.

OSVALDO(O.S.)

I couldn't hear you that well sir. What part of Mexico did you say you were at again? If you don't mind me asking.

INT.OFFICE CAFETERIA-DAY

Oswaldo sits in the office cafeteria at a TABLE with a half-eaten BURGER in front of him.

TONY(O.S.)

My hometown of Las Cruces. Las Cruces, Sinaloa. I'm at the airport in Culiacan. I'm going to look for a ride over there. But tell no one. I'm trusting you won't tell anybody.

Oswaldo is left mute.

INT. INTL AIRPORT-DAY

TONY

Oswaldo? Hey, are you still there?

OSVALDO(O.S.)

Ye- Yes sir. I just couldn't hear you that well but I got most of it.

TONY

Ok. Call me if anything important comes up. Remember...I'm not here.

OSVALDO(O.S.)

Got it.

Tony hangs up.

The FRAME shows an automatic sliding door and various TAXIS parked on the other side of them on the curb.

INT. OFFICE CAFETERIA-DAY

Joey stares blankly at his iPhone in his hand. He seems to be thinking about something.

EXT. INTL AIRPORT -DAY

Tony walks through the automatic sliding doors exposing the curb with a line of taxis parked next to it. Their chain-smoking drivers stand in a cluster next to an overfilled ASHCAN.

Toni goes up to the group of taxi drivers and speaks in broken Spanish.

TONY

Hello. I need a ride to Las Cruces.  
Who can take me?

SILENCE. The group of taxi drivers sizes up Tony.

TONY

It's an emergency. I'd be able to pay  
you good money for it.

Silence. The taxi drivers look at Tony and continue to puff on their CIGARETTES.

TONY(CONT)

Come on. Anybody, somebody. I know you  
guys need the money.

As Tony starts to walk away, a lone voice is heard shouting out.

BALTAZAR

I'll take you, youngster!

BALTAZAR (72) a gritty old man wearing AVIATOR GLASSES and puffing on a FARO CIGARETTE appears from a cloud of smoke from in between the taxi drivers.

Tony turns around and goes up to the veteran taxi driver. He can see his reflection in Baltazar's SUNGLASSES.

TONY

Thank you, mister. I didn't think I  
was going to find a ride.

Baltazar raises his hand and points in a parallel direction.

BALTAZAR

Follow me. My ride is these way. When  
I heard chu wanted to go to Las Cruces  
I couldn't help but not go. That's my  
old town.

Baltazar flicks his CIGARETTE away and reaches into his pocket and gets another one. He lights it. He proceeds to limp to his taxi followed by Tony.

His taxi is a beat-up 1998 YELLOW NISSAN SENTRA, with purple tinted windows that are peeling and with fuzzy material running all along the interior roof of the car. The tires are too big for the wheel wells and they stick out but look adequate for the area.

Tony and Baltazar step into the taxi.

EXT.TAXI- CULIACAN CENTRO-DAY

Tony looks out the rear passenger window and observes the daily pulse of the city. A POV shows the dirty and packed streets. It's a hot sweltering day in the city, the heat radiates from everything.

The taxi creeps its way through traffic on pot hole-ridden streets. It passes by food street vendors, various mom-and-pop shops, and children in DIRTY CLOTHES as they beg for change with old BURGER KING CUPS.

One of the children goes up to Tony's window and knocks on it. He sticks the cup up towards Tony.

Tony reaches into his pocket and pulls out a one-dollar bill. He puts it in the cup.

TONY

Ya. Get out of here kid before you're  
run over.

KID

Gracias, gracias.

Traffic flows slowly, but the taxi finally moves along. It comes up to a scene with a bullet-riddled car and a body on the street. There's a hysterical woman, crying, holding the body of the dead man in her arms.

The place is surrounded by armed federalies and their F-150s

Their sirens and lights BLARING.

INT. TAXI-DAY

As the taxi passes by the scene, the lights of the cop cars strike Tony in the face. It reflects off of him.

BALTAZAR

Just another day in the city. Pero,  
watcha gonna do?

TONY

Does this kind of stuff happens a lot?

BALTAZAR

Everyday. Especially in thi citi. Chu  
just don't hear about it 'cause  
reporters are scared.

TONY

I see.

Balthazar lets a cloud of smoke out that in-circles Tony like a slow, sinister dragon.

Tony looks towards Balthazar and then out the window again. Tony makes a face as if he's taking a shit.

In the FRAME, we see the AVIATOR GLASSES in the rear-view mirror bearing down on Tony.

BALTAZAR

Shur not from here are you? I thinks  
you come from el otro lado. I thinks  
you're a pocho.

Balthazar takes another puff of his CIGARETTE.

TONY

Pocho? Nah, man. I'm from Tijuana.  
I've been there for years. I guess all  
the Americano culture rubbed off on  
me, pero poncho no soy.

Balthazar takes a puff of his CIGARETTE and lets a cloud of

smoke go.

BALTAZAR

Chea. That must be it.

EXT. TAXI-DAY

The taxi soon leaves the packed, loud city limits and the scenery quickly turns rural. The taxi passes a grove of MANGO TREES and then some CATTLE that are scattered about on an empty field.

The taxi travels along the empty road and passes a sign. The taxi zooms by it but a CU of the sign shows Las Cruces 42 Kilometros.

INT. TAXI-DAY

Balthazar takes a puff of his CIGARETTE.

BALTAZAR

I'm curi-us, what brings you to Las Cruces? Nadie ever comes here.

Tony continues to look out the window as he responds after a few moments.

TONY

I work for a horse ranch in Tijuana and my rich boss has a jaripeo every year. He heard that Las Cruces has the best horses in MEXICO, so he sent me over here to check them out and maybe try to get one.

BALTAZAR

It's what they say. So, what kind of horses are you looking for?

TONY

Oh, you know big, brown ones. The fast kind.

BALTAZAR

The fast kind? Don't chu mean the wildest? Chu needs the wildest horses for the best jaripeo.

TONY

Oh, yea, yea. It's because we race horses too. I thought you were asking



me about those horses.

BALTAZAR

I see. Sabes que? I -no people that have horses. Big brown ones. Like the ones, chu looking for. I can take chu to them. It will make your boss happy.

TONY

Oh, uh, gracias amigo but my boss already set up a meeting with a breeder in town. I just have to go and negotiate a better deal. But, I'll let him know. Thanks for the info.

BALTAZAR

I hope you gud negotiator. La gente de Las Cruces stuck in their ways.

EXT. TAXI-DAY

The day is coming to an end. The FRAME shows the sky and it displays shades of blue, purple, pink, and orange.

The taxi takes a right at an unmarked exit.

The taxi slows down and comes up to a lone gas station in the middle of nowhere. An Anglo family comes out of the lobby. The parents are in a heated argument.

They have a SIENNA VAN with Texas license plates and a bumper sticker that reads "MERIT, Prosperity, 2019".

INT.TAXI-DUSK

Tony notices a little girl walking separate from her fighting parents and she notices him.

They make eye contact and the little girl waves goodbye and Tony waves back.

EXT.TAXI-NIGHT

The Taxi passes the gas station as the sun disappears behind the horizon and the vehicle.

The road starts to deteriorate and it turns into a dirt one. There hasn't been another car for hours now.

The taxi passes by a couple of cattle ranches and a few abandoned shacks on the side of the road. They have been over

taken by weeds.

The taxi comes up to a wood fence in the road. Baltazar gets down and unlatches the WOOD GATE. He gets back in the taxi, drives in, gets back out, and re-latches the gate.

INT.TAXI-NIGHT

Again, the FRAME shows the rear-view mirror and the AVIATOR SUNGLASSES bearing down on Tony.

BALTAZAR

I have seen chu before. I know it.  
 Nomas que I can't remember where. But  
 I know it. Chu remind me of someone I  
 nu when I was younger. A little kid.

Tony looks deeply into the rear-view mirror. A Pause for a moment.

TONY

I get that 'allot, but I don't think  
 so. I'm usually pretty good at  
 remembering faces. And I don't  
 remember yours amigo. Yea but this is  
 my first time in Sinaloa. Beautiful  
 estado.

Baltazar grimaces. His eyebrows turn inward.

BALTAZAR

Ala mejor. But chu look very familiar  
 to me. I can't remember right now. But  
 I'll come to me. I never forget a  
 face.

TONI

I'm telling you. I've never been over  
 here my entire life. Unless you've  
 been to Tijuana. Then probably you've  
 seen me around somewhere.

Tony returns to look out the window as Balthazar continues to stare at him.

INT.TAXI-NIGHT

The FRAME shows some lights directly in front of them. It's the glow from the lights of the town of Las Cruces.

EXT.TAXI-NIGHT

Finally, the dirt road gives way to one that is made out of cobblestones. The first traces of life are seen on the side of the road. Stray dogs, dirty goats, loose chickens.

They pass a ranch where some ranchers, in their 20's, are gathered around a bon fire drinking some Mexican BEERS. They have AK-47's strapped to their shoulders like a natural extension of them.

All the ranchers turn to look at the old taxi as it passes.

Baltazar opens his window as he passes the ranchers. A cloud of smoke gets out, he gives them a nod.

We HEAR corridos and the crackling of a fire.

The ranchers nod back and Baltazar closes his window as the taxi continues on.

INT.TAXI-NIGHT

TONI

Is it normal for people to carry their rifles like that? Not even in Tijuana do they do that.

BALTAZAR

Like I said before. Es normal around here. Plus, you need to have a gun around here. What if someone tries to steal your cattle?

A momentary moment of silence.

TONY

Friends of yours? The ranchers we just passed?

BALTAZAR

Those chamacos? They're just some of my comrades kids I know from when I used to live here. Good kids but they drink too much.

Baltazar takes a huge drag from his cigarette.

TONY

Did you use to live here? In Las Cruces?

BALTAZAR

Pos' si. How do chu think I know them? It was years ago. I had a good job here. Women, money, liquor, friends. It was good. 'Till it lasted.

TONY

Wow, so what happened? Why did you leave if you had it good here?

BALTAZAR

I got too old for this shit. My grandkid took over my position so I was ok with it. Plus, mira all the canas on my head now 'cause of the job. Ya estuvo. I just like to take it easy now. Drive around and meet people, chu know?

TONI

It must have been a hell of a job. Sounds like you enjoyed what you used to do.

BALTAZAR

Yea. You can say that.

EXT. TAXI-NIGHT

The taxi lumbers into the beginnings of Las Cruces city limits. The streets are mainly empty except for a few dogs jogging up and down the sidewalks and some drunkards passed out on the curb.

The houses to either side of the taxi are of the poor variety. Some are unkept, others look like they were constructed with plywood, some with rotten 2x4s. It's a poor countryside village.

INT. TAXI -NIGHT

The FRAME shows the rear-view mirror. Baltazar looks into it.

Baltazar still wears his shades.

BALTAZAR

So where I'm I taking you muchacho?

TONY

I don't think I can show up at my boss's client's doorstep at this time. It's too late. But huh, do you know where there's a resort or a hotel or something?

BALTAZAR

A resort?

(laughing)

This isn't Cancun! I'm going to take you to El Amapola. It's a hotel run by one of my old compas Genaro. He's the bartender. You tell him I dropped you off there. That you are my special guest. He'll treat you good.

TONI

Ok then. If you say he's your compa. Just Tell him that I'm your guest, right?

BALTAZAR

Si. Tell him that. Las cruces can be a dangerous place at night. But, you'll be safe there.

Tony nods in agreement.

EXT. TAXI-NIGHT

The taxi is in the center of the old rustic pueblo now and it passes by a 1800s Spanish-style church and various closed businesses. The hotel El Amapola is across the street from the church.

It's an antiquated building, with balconies and its white metal fencing running along the visible building.

The taxi pulls up to a chipped curb. The FRAME shows a CU of two ITALIAN LOAFERS stepping onto the curb, one by one.

A POV shows the Church from bottom to top.

Baltazar notices Tony staring at the Church intently.

BALTAZAR

It's a beautiful church. Constructed when the Spanish arrived.

TONY

Don't they have a festival here once  
in a while?

Baltazar stares at Tony intently.

TONY(CONT)

It's just cause I thought I saw the  
church on the travel channel but I'm  
probably confused.

BALTAZAR

Tavel shannel?

Tony gets his LUGGAGE from the trunk of the car and goes up  
to Balthazar sitting in the driver's seat.

Tony reaches for his pocket.

TONY

So... how much do I owe you?

BALTAZAR

10000 pesos amigo.

TONY

10000 pesos!?

Tony pulls out a wad of pesos from his pocket and starts to  
count.

TONY(CONT)

A little pricey for a cab ride. No?

BALTAZAR

Not for an asistente to a ranch owner  
looking to buy horses. Remember, I was  
the only one that would bring you over  
here. And I found you a place to stay?  
No?

Balthazar blows a cloud of smoke out directed at Tony.

Tony hands Baltazar the PESSOS. He begins to walk away  
towards El Amapola when Baltazar yells out to him.

BALTAZAR

Hey youngster-

Tony stops and turns around.

BALTAZAR(CONT)

See you around.

Baltazar lets off a grin from ear to ear exposing various GOLD TEETH. He takes off in the taxi leaving Tony in a cloud of black smog.

The CHURCH's BELLS toll as the clock strikes midnight.

Tony takes out his IPHONE. The FRAME shows the iPhone display. There are still no bars of service available.

Tony puts his phone away and SIGHS.

Tony, walks up to the Hotel. He reluctantly opens the front doors to the lobby of El Amapola and walks in.

FADE OUT

INT-EL AMAPOLA-NIGHT

We HEAR loud music playing similar to Los Cadetes de Linares "Pistoleros Famosos".

The lobby of the hotel has been converted into a dark, grimy bar. There's a cloud of smoke hovering in the air like a sinister fog.

It's full of unshaven Mexicans drinking, laughing out loud , playing CARDS. Most of them have mustaches as thick as the trenzas on the prostitutes that sit on their laps. Some prepare lines of BLOW.

The frame shows someone rolling up a PESO BILL, then the FRAME goes to one that sniffs COKE from the cleavage of a local hooker.

There are women, some chubby ones, walking around in tight, slutty outfits, drunkards with their heads down on the TABLE, men that argue, and a BARTENDER that seems immune to the chaos around him.

Toni heads to the bar counter and passes various TABLES with men staring at him. He gives a subtle nod to a TABLE or two in an awkward attempt to fit in.

One TABLE in particular in the back of the room caught Tony's eye. He turns to look at the TABLE as he approaches the bar counter but can't see who is seated there. It's too dark but WE can tell there is a group of men there because of the light emanating from their CIGARETTES every time they take a

drag.

Tony's stare is broken up by an older drunk hooker that bumps into him. She holds a SHORT GLASS filled with a BROWN LIQUID, some of her DRINK splashes onto Toni.

HOOKER

Ola chico, no te aguantas .Yo se que  
quieres una probadita de este pan  
dulce.

The hooker attempts to grab Tony's crotch, but he swipes her hand away.

TONI

Hey, what do you think you're doing?  
This shit is Persian silk!

HOOKER

Ai papi, why so ruff? Save it for the  
bed!

The old hooker laughs and walks away, taking a drink from her SHORT Glass as she goes.

Tony again looks towards the table where he had spotted the elusive shadows, but they're gone. All except for a handful of half-full BEER MUGS.

Tony arrives at the bar counter. He spots the bartender GENARO cleaning the counter with a dirty rag.

Toni calls him over.

The bartender is a big burly man with a beard that is long and unkempt. He wears a WHITE SHIRT with oil stains that is too small for him. He carries the DIRTY RAG on his shoulder. He comes over to Toni and you can tell he doesn't like him.

GENARO

What you want?

TONY

Uh, no, not right now thanks. I was  
wondering if you knew some guy Gerardo  
or Genaro. Something like that. Do you  
happen to know him? Baltazar told me  
to ask for him.

GENARO

Baltazar? Who are you?



TONY

I'm a special guest of Baltazar's. All he told me was to come in here and look for the bartender. That he would be able to give me a room to spend the night in.

Genaro stares at him for a moment, thinking about something.

GENARO

Well why didn't chu say that sooner. Of course, I can give you a room amigo.

Genaro reaches into one of his pockets and pulls out a BUNCH of KEYS. He chooses the KEY with a DRIED ROOSTER FOOT attached to it. He hands them to Tony.

GENARO (CONT)

Look, the stairs are over there. It's room number 6. I always have this room ready for any special guest of Baltazar.

TONY

Gracias.

Toni heads towards the stairs when...

GENARO

Chu sure you don't want a drink. You look like a man that enjoys a stiff drink or two. On the house. A friend of Genaro is a friend of mine.

Genaro holds up a BOTTLE of WHISKY. He slams a GLASS CUP down on the counter. He fills the empty GLASS CUP with WHISKY.

Toni thinks for a moment then...

TONI

No, Gracias.

Toni heads back towards the stairs on the opposite end of the room. He walks through the haze created by the cigarette smoke and navigates the maze of TABLES.

Tony gets to the stairs and begins to climb them. As he's walking up, he "FEELS" someone looking at him and looks back. The FRAME shows the glow of a single CIGARETTE at the table in the back.

INT. MOTEL ROOM-NIGHT

The interior of the room is bare and resembles more a hospital room than one from a hotel. The room has one barred-up window, stucco walls that are crumbling, a single LIGHT BULB that hangs from the middle of the ceiling, and a BED with a METAL FRAME. Something out of a psyche ward.

Tony lays on the BED, fully dressed with the LIGHT on. It flickers on and of. The FRAME shows a COCKROACH walking on the ceiling. It's not afraid of the LIGHT. Toni just observes it with a tired gaze.

Tony falls asleep. He's SNORING when all of a sudden We HEAR LOUD SEXUAL MOANING from a woman and the banging of a BED against the wall.

Tony slowly begins to open his eyes. He's groggy.

Tony bangs on the wall.

TONY

What the fuck? Hey, keep it down!

We HEAR a muffled voice come from the other side of the wall.

MUFFLED VOICE

(o.s.)

Hey. Chinga tu madre pendejo.

The fucking session resumes. The MOANS, the BANGING of the BED against the wall.

Toni turns to his side and tries to go to sleep.

He eventually falls asleep.

A CU shows Tony sleeping. He flicks his forehead. Then again. Something wakes him up and he flicks his hair this time. The cockroach falls on the bed next to his face. He jumps up from the bed. The cockroach scurries away.

TONI

Shit!. Fucking cockroach. What fucking else? I wish I was home.

Tony stares at the crumbling stucco wall. He's dosing off when we HEAR men yelling in Spanish. It's followed by the sound of a SCUFFLE. Then we HEAR glass breaking, followed by TWO GUNSHOTS and a woman yelling.

Tony just stares at the wall, and after a while, manages to fall asleep again.

INT-MOTEL ROOM-DAY

We HEAR roosters calling to the morning sun and the never-ending bark of dogs. Sunshine hits the IPHONE Tony he's holding in his hand. He sits on the side of the BED, groggy.

The FRAME displays the PHONES screen. It has one bar of service. He tries to call Marcia. The phone rings and she answers.

MARCIA

(o.s.)

Tony! I was worr- bout-you.

TONY

Ye- Know-. No -serv-

The conversation keeps cutting off. The call finally drops.

TONY

(cont)

Hello? Hello?.

INT.EL AMAPOLA-DAY

A POV of Tony shows various patrons eating as he goes down the stairs. He heads for an empty TABLE. He carries with him his BLACK LOIUS VITTON BACKPACK. The place is almost full of patrons. There are young ones, middle-aged, and the elderly all eating breakfast.

He summons a WAITRESS, petite and brown-skinned. He greets her with a smile.

WAITRESS

Hola. Are you ready to order?

TONY

Si. Chilaquiles por favor.

The waitress walks away. A CU shows the girl's voluptuous ass as she goes. Tony stares at it.

The waitress soon comes back with a plate of CHILAQUILES.

As Toni eats, A POV shows Genaro on the phone talking and staring back at the SCREEN. He gives the FRAME a grin from ear to ear.

After finishing his plate of Chilaquiles, Toni goes up to Genaro. Genaro sees him coming and puts the phone down.

GENARO

Oh, amigo. Did chu sleep good?

TONI

Yea. It was comfortable. I was wondering if you knew where I could get a taxi.

GENARO.

Oh, si. Just go outside and call one. They drive up and down the street all the time.

TONI

Ok, thanks. Oh, how much do I owe you? For the room and food.

GENARO

Oh, nothing. Just tell Baltazar I said hi.

EXT. PUEBLO STREETS-DAY

Tony steps outside of El Amapola and A POV shot that pans from left to right displays the happenings of the city. We HEAR the LOUD CITY. CAR HONKS, people YELLING, the CHURCH BELL.

Outdated Buses pass by spewing black smog, a line of VENDORS are busy selling their products to the townspeople in front of the church.

It's a hot day and the sky looks hazy. Beads of sweat trickle down Tony's forehead as he walks towards the curb in front of el AMPOLA. He raises his hand to summon a taxi from the many that pass. One by one they pass without stopping.

He steps onto the street in front of the next coming taxi. He extends his arms in a stop motion.

TONI

Hey. Hey, Hey!

The taxi doesn't slow down. It swerves out of the way, narrowly missing Toni. The taxi HONKS its HORN all the way down the street.

A bus quickly approaches from behind and stops a few yards before running him over. Tony goes back to the sidewalk.

The FRAME shows a lady step out of the bus and the CAMERA pans up to show the display of where the bus is headed. It's going to the neighborhood of...

TONI

El Rio!

...Javi's house.

The bus begins to roll. Toni runs up beside it. Banging its aluminum sides.

TONI

(Yelling, cont)

Ey! Ey stop. Para, para!

The old camion comes to a stop with a LOUD SQUEAK of its brakes. The bus doors open. Toni hangs on to the bus, winded.

TONI

(breathing heavy)

Gracias, gracias.

Toni steps in.

INT. BUS-DAY

Tony steps in but doesn't get very far in. The inside of the bus is funky. It has Green and Purple lights running along its roof and has Purple tinted windows. But just the upper half of the windshield.

The bus is packed with people. People stand in every crevice possible. Old, young. Most have grocery bags from different places.

BUS DRIVER

Son 20 pesos.

Toni struggles to get to his wallet. People just won't move. He needs to put down his backpack from his shoulder. He manages to get 20 pesos out and gives it to the driver.

EXT. BUSS-DAY

A DRONE shot shows the bus making a left, then a right down

some streets, dogging old cars all along the way. It bounces and shakes as it drives down the cobblestone streets.

The scenery becomes bare as the bus leaves the heart of the city for its outskirts. The scenery becomes rural. The bus is flanked by trees on either side with the occasional clearing.

INT. BUS-DAY

Toni is squished in the bus like a sardine. A young guy standing next to him starts a conversation with him.

YOUNG GUY

You can bearly breathe in here.

TONY

Yea. There are too many people on the bus.

YOUNG GUY

That's usually how the buses are. I'm Gustavo by the way. But, are you from around here? You don't look like you from around here.

TONI

No, I'm from the United States. I came to care of some business.

Toni shuts his eyes tightly and opens them.

YOUNG GUY

De United States? On business?

All of a sudden, the young guy grabs Tony's black backpack and jumps off the bus.

TONY

Hey!. Hey. Stop the bus! Stop the bus!

EXT. EL RIO-DAY

The bus comes to a SCREECHING stop and TONY jumps out. A POV shows the young guy running around a corner.

TONI

My bag.  
(yelling)  
Ey my bag! Stop!

Toni runs after the young guy and turns the corner. He's almost to the young guy when his right heel to his Italian Loafers falls apart. He stops and looks down at his shoes.

Tony looks up and is quickly met by a punch to the nose. Tony falls to the ground. A POV pans up and shows a group of thugs. The young guy with the backpack stands behind them.

THUG LEADER

Search him, boys.

The group of thugs begins to search through all of Tony's pockets. They find a small wad of pesos and his iPhone.

THUG LEADER

(cont,)

Here's your dirty underwear back. Get out of here.

The thug leader throws the black backpack at Tony. The thugs walk away looking down at the iPhone.

Tony wipes the blood from his mouth and sits up.

TONI

Good thing they didn't check inside my socks. I would have been screwed.

Tony gets up and lifts his right leg to see that his Italian loafer is ruined.

Tony reaches down and grabs his backpack. He puts it on his shoulder.

A little kid wearing dirty clothes approaches Tony as he looks at his shoe. He goes right up to Tony and holds up a pair of BROWN HUARACHES.

LITTLE KID

Toma, te los doy. Para que puedas caminar.

The little kid gives Toni a huge smile.

Toni takes the huaraches and the little kid. He begins to run back to his family's vendor booth. Toni stares at the huaraches in his hands.

TONI

(yelling)

Hey! Muchacho!

Toni makes a signal calling him back. He reaches into his backpack and pulls out a 100-dollar American bill out of a sock.

TONI  
(cont)  
Toma. For you.

The kid looks at the bill, not knowing what it is, and runs off back to his family's vendor booth.

The FRAME shows a sign that reads El RIO with an arrow pointing up. This part of the city resembles a ghost town. Some houses here and there, empty fields.

Tony walks down the street, fixing the strap of his BACKPACK as he goes. The sierra is thick with bugs. Tony slaps some out of his facial area.

EXT.JAVI'S HOUSE-DAY

A POV shot reveals a clearing in the sierra and a peach-colored house.

It's a humble home with a rustic charm to it.

Everything is quiet. Too quiet. Tony steps cautiously onto the property of the house. There's a window open.

He peeks inside.

INT. JAVI'S HOUSE-DAY

TONY(WHISPERING)  
Javi?

EXT.JAVI'S HOUSE-DAY

No response. Tony then goes to the front door and turns the handle.

He slowly turns the doorhandle and steps in.

INT. JAVI'S HOUSE. DAY

TONI  
(o.s.)  
Everything looks the same as I  
remember it.



TONY(WHISPERING)  
 Javi. Javi, I'm here carnal.

A POV of Tony. He takes two steps into the house and all of a sudden we hear a THUMP and the FRAME goes black.

FADE OUT.

EXT. JAVI'S HOUSE-NIGHT

The FRAME shows a CU of a ROARING fire. Then the FRAME shows Toni bloodied and tied up with duct tape. He's passed out on the floor.

A man with his back turned to us walks into the FRAME and stands over Tony.

CATARINO  
 Ya wake up pendejo!

Catarino gives Tony a kick to the head. Tony in a haze opens his eyes. Dirt and dried blood are on his face.

A POV shows the ROARING fire with a group of men standing behind it. Tony looks up. A POV shows only a dark figure.

CATARINO  
 (cont)  
 Wake up!

Tony wipes his eyes and the dry blood from the side of his mouth. He raises his hand to the shadow.

TONY  
 Wait, wait. I have money. A lot of money.

CATARINO  
 Money?. You think this is about fucking money?

Catarino holds up Toni's Black backpack by the fire.

The FRAME shows a bunch of money under some clothes. Catarino lunges the backpack into the fire.

TONY  
 My money!

Then Catarino pulls out a 1912 SEMI AUTOMATIC HANDGUN and Neils next to Tony. The glare of the fire exposes Catarinos

face. He shoves the barrel of the GUN in Tony's nose, in a painful manner.

CATARINO  
Bring the other one!

Catarino pistol-whips Tony and stands up.

ASSOCIATE  
Right here jefe.

Two associates of Catarino, young and weary-eyed, toss Javi onto the ground in front of Toni. He's been beaten to a pulp.

TONY  
Javi! Carnal. Are you ok? Let us go! I can make you very rich. I can get you whatever you want.

Tony tries to get up but is quickly kicked down by Catarino. Then Catarino walks over to Javi, neils down, viciously grabs him by the hair.

CATARINO  
Stand up mugroso. I want your brother to see this.

Two more of Catarino's associates get behind Tony. Their rifles are in their hands.

Catarino again pulls out his GUN and puts it next to Javi's temple.

TONY  
Stop, stop. What do you want?

CATARINO  
I want revenge!

Catarino fires. BOOM, CLACK.

We HEAR the echo of the gunshot. The FRAME, from afar, shows a gush of blood exit a kneeling Javi's head as he falls to the side.

TONY  
(yelling)  
Javi! You fucking bastard!

Tony attempts to get up but is held down by a multitude of boots.

CATARINO

Now it's your turn. I have a special bullet just for you pendejo.

Catarino reaches into his shirt pocket and pulls out a single bullet. He loads it into the 1921.

CATARINO

(cont)

I've been waiting for this since you ran over my mom and killed her in front of the church. Los de la sierra won't deny me this time!

Catarino steps over a dead Javi, heading towards Tony. His associates beat Tony and retreat to either side of him.

TONY (TRYING TO SPEAK)

You? It was you? It was an accident. An accident. I was a little kid.

Catarino, sporting the face of a poker player, cocks his gun and puts it to Tony's temple.

We HEAR a gunshot. BOOM, CLACK.

One of Catarinos associates goes down in front of Catarino.

BALTAZAR

(O.S., yelling)

Stop. Put chur guns down or another one gets it.

Catarino looks to his side. Baltazar walks into FRAME with a group of 6 well-armed MEN. He wears his shades. They carry M-16 RIFFLES and carry a Rambo-style KNIFE on their hips. Baltazar takes a drag of his CIGARETTE.

CATARINO

Don Baltazar??

Catarino stands up, shocked. His gun to his side. Baltazar lets a huge plum of smoke out.

BALTAZAR

Look-y here. Looks like I got here just in time. No Toni?

Baltazar goes to Catarino and snatches his gun away.

BALTAZAR

I have orders to take both chu to see the jefes. Just you guys. We'll take care you these guys later.

Baltazar points to Catarino's associates. Baltazar finishes his Cigarette and pulls out a pack of Faro CIGARETTES. He lights another one with the bom fire.

BALTAZAR(CONT)

Ya pues, you heard me. Hurry up!

The armed men with Baltazar nudge Catarino on his back with their M16's forcing him to walk towards two black GMC DENALI SUVs behind some bushes.

Baltazar grabs Tony by his shirt and pulls him up.

BALTAZAR(CONT)

Yo sabia that chu weren't a rancher.

Baltazar leads Tony to the SUV and pushes him in.

The SUV leaves the frame, revealing the associates of Catarino standing next to the bom fire, their hands in the sky. Baltazar's men raise their rifles.

A LONG SHOT shows FLASHES of gun muzzles that light up the screen. We HEAR a multitude of gunfire.

FADE OUT

EXT. HACIENDA-DAWN

The sun rises behind the sierra. It looks like something that you would see in a painting. Beautiful, colorful.

The SUVs roll up to the same hacienda they had taken Toni to as a kid.

Two armed men stand outside and open the gates to the compound. The FRAME shows the SUVs driving in. Then the two armed men close the fence.

The SUV's pass the hacienda. Gardeners tend to the Birds of Paradise flowers and water the grass. Two FORD RAPTORS are parked in the driveway and a worker is washing the helicopter on the landing pad.

The SUVs pass a lookout tower with a lone man behind the trigger of a 50 cal. machine gun.

The SUVs continue and arrive at the familiar site; The Outside of the rooster fight ring.

The armed men, standing on the step boards of the SUV, jump off and open the doors of the front SUV. Baltazar gets out, smoking a CIGARETTE.

Tony and Baltazar are led out of the second SUV by the barrels of M16s.

BALTAZAR

To the middle of the ring cabrones!

The two men reach the middle of the arena when their hit in the back of their knees by a henchman with his m16. They fall to their knees.

BALTAZAR(CONT)

Attention, Los de la sierra has entered the courtroom. Court is in session.

First a man of about 52, with an unshaven face, husky and wearing traditional ranch wear steps into FRAME. Followed by another man, around 39, wearing a PONCHO and well-shaved. Then Osvaldo walks in, wearing a SUIT, LOAFERS, and DOLCE, and GABANNA SUNGLASSES.

TONY

(not believing what he's seeing)  
Osvaldo?

Baltazar goes up to Toni and strikes him with his gun.

BALTAZAR

Callese. Chu don't talk 'till they tell you to talk.

Los DE La Sierra take their seat. A gust of wind blows that whips some dirt around.

OSVALDO

Hello Tony. When you told me you came to Sinaloa, It got me thinking. So I did some investigating. I called Marcia and found out you had come to

Las Cruces, my hometown. And that got me thinking some more. Now, why would he come here? Especially during a crucial time in the race?

Montage

INT. COUNCIL MEMBER OFFICE-DAY

We see Osvaldo hang up his phone. He's left thinking about something. He immediately dials a number.

OSVALDO (CONT O.S.)

After we hung up, I texted Baltazar a picture of you and told him to keep an eye out for you at the airport.

EXT. AIRPORT-DAY

Baltazar stands next to an airport ticket kiosk looking at his cell phone.

A close-up of the cell phone screen shows an image of Toni. Suddenly, Toni passes by in front of Baltazar. Baltazar takes a puff of his cigarette and flicks it away.

OSVALDO

(o.s., cont)

I told him to follow you and give you a ride to a hotel where I'd know I can keep tabs on you.

INT. EL AMAPOLA-NIGHT

The bartender Genaro cleans the counters, creeping closer to a table close at the end of the counter. Catarino's men, the ones that were executed earlier, are there drinking and have loose lips. Genaro eavesdrops on them.

OSVALDO(CONT, O.S.)

Genaro heard about Catarino's plan to kill you. How he had taken your brother to lure you over here. How you had killed his mom. His drunk associates were being loud. Too loud. But that's been taken care of.

INT. EL AMAPOLA KITCHEN-DAY

The FRAME shows a waitress dumping a crystalline powder into a plate of chilaquiles.

OSVALDO

(cont, o.s.)

To make sure it was you, I had the waitress from the restaurant at El Amapola put sodium pentothal in your chilaquiles to make you talk.

EXT. BUSS-DAY

OSVALDO

(o.s. cont)

So I had one of my youngsters follow you and try to get some info for you. But, as it turns out. He was able to get your phone.

In the FRAME we see Tony's iPhone display. There is a text from MARCIA.

MARCIA

(superimposed)

Hi Tony. I can't get through to you but I hope you're ok. Your intern Osvaldo called me too. It may be important. You should call him back. Love u.

EXT. JAVI'S HOUSE-NIGHT

Baltazar and his men walk near the backyard of Javi's house. They HEAR a GUNSHOT. They stop, then proceed to walk faster, jogging towards a glowing flickering light offscreen.

OSVALDO(CONT, O.S.)

Once I confirmed IT was you, I ordered Baltazar to go to your brother's house and bring him here. And there he found this mess when he got there.

END MONTAGE

EXT. ARENA-DAY

Tony and Catarino neil in front of the new generation of Los De La Sierra. Both are surrounded by large armed men.

OSVALDO(CONT)

But, you know what the whole funny part about this is? (pauses for a

moment) I was the baby your Mom saved from the woman she found on the street. Crazy shit, que no?

A CU of Tony's face shows disbelief. He wants to say something but doesn't.

OSVALDO

Yup. That was me. My Mom had gotten shot by one of my Dad's mistresses. I later found out from my Dad that Baltazar and his men were able to find her and cut her head off. Bitch.

BALTAZAR

Es cierto, back when I was young. I was the best sicario in Sinaloa. And the man that brought chu and your family here the first time. Chu see. Told chu I never forget a face.

Baltazar flicks away the cigarette he was smoking. He looks for another pack of Faros in his shirt pocket.

OSVALDO

Baltazar is an old friend of the family and one of the original sicarios. He told me how the o.g's had given you another chance because of your mom. And how they told you never to come back.

Then...

LOS DE LA SIERRA1

Catarino. You our best sicario. Have been for years but you've been fucking up lately. You've been going against our orders.

LOS DE LA SIERRA2

You know you can't just go against our orders cuando te de las ganas. Who the fuck do you think you are?

We see a close-up of Catarino's face. He grinds his teeth.

LOS DE LAS SIERRA 2

What we say is the law. Understand?



CATARINO

Always has been, and always will be.  
Yea, yea, yea. Well, you know what,  
your laws are bullshit. No one listens  
to your outdated laws anymore. You  
live in the past.

Los De La Sierra is taken aback by the comment. The armed men  
ready their riffles.

CATARINO

(cont)

I'm tired of doing dirt for you and  
not getting the respect I deserve.

OSVALDO

Respect? That's what you want.  
Respect?

CATARINO

What I want is revenge.

TONI

Look, man, I told you-

Baltazar strikes Toni with his gun.

BALTAZAR

Talk when you're asked to.

OSVALDO

You already got your revenge. What  
about his brother?

CATARINO

No. I want him. I want his blood to  
run down the street as my moms did.

LOS DE LA SIERRA1

Fuck you! Why should we listen to you?  
You disrespected us and went against  
our orders. We should have you shot  
right now.

LOS DE LA SIERRA 2

I say we drag his ass around town from  
behind the trucks so everyone sees  
what happens when you go against our  
orders.

OSVALDO

Muchachos, muchachos. All worthy ideas. But you're forgetting about Toni. He disrespected us too by coming back over here.

TONI

But I had-I had no choice.

Baltazar pistol whips Toni again. This time twice until he falls to the ground.

TONI

I was responding to him dammit!

BALTAZAR

Que te calles cabron!

OSVALDO

Wait, wait, wait. I have an idea that'll take care of both of our little problems. Watchalos Baltazar.

Los de la sierra huddle together. Talk among themselves, then breaking up.

OSVALDO

(cont)

Now, both of you went against orders, and we should have you killed right now. But to show you that Los De La Sierra are progressive thinkers, something I learned at my internship, we have decided to give you both an opportunity to live. If there's one thing you thought me Tony is that there are two types of people in the world. Winners and losers. Now Baltazar, what's my favorite thing to do when I'm back in Las Cruces?

BALTAZAR

Pues, go to cock fights.

OSVALDO

That's right. Go to cock fight. But instead of going to the cock fights, I'm going to bring them to me. And both of you are the cocks.

Toni and Catarino look at each other confused. Baltazar grins from ear to ear.

BALTAZAR

(exited)

Oh, I remember. Just like your dad used to do when he was drinking!

CATARINO

Do what? Are we going to choose our roosters or something?

LOS DE LA SIERRA 1

No oiestes pendejo. You're the rooster.

OSVALDO

Both of you are going to fight 'till the death. Rooster style.

CATARINO

What if I don't want to?

Baltazar raises his gun to Catarino's temple.

BALTAZAR

Plomasos imbecil.

OSVALDO

He looks pretty serious to me. What you guys think?

Oswaldo asks the rest of los de la sierra.

OSVALDO

(cont)

He's old-school. I can't control what the old man does anymore. He seems pretty excited about the fight, so I think you'd better do what we say.

Toni gets up and dusts his pants.

OSVALDO

(cont)

Ya, take them to get ready.

Baltazar pushes Catarino in the back towards a shack on the side of the arena. He signals with his gun to Toni where to go.

BALTAZAR  
Apurensen!

FADE OUT

INT. SHACK-DAY

Begin Montage

The shack on the side of the arena is one made out of old tree trunks. It's dark inside, with only a few rays of light being able to squeeze through the gaps in the shack.

Toni stands in one corner, Catarino in the other. They have their backs on each other. Each is surrounded by 3 armed men.

A CU shows a pair of hands behind somebody's back. Then we HEAR duct tape. Duct tape is put around the hands. Tethering them together.

Another CU shows an armed man fitting a 5-inch blade to an ankle. He ties it and secures it on tight.

The last CU is of a red feather headdress that is put on by one of the gladiators.

The armed men turn Toni and Catarino around. They are fully fitted and ready to fight like roosters.

End Montage

Baltazar walks into FRAME, taking up the middle of it. He lets go of a huge plume of smoke.

BALTAZAR  
Bueno Pues muchachos. It's Sho-time. I brought you something so you put on a good show for my compas.

Baltazar raises a bottle of WHISKY. He goes up to Toni.

BALTAZAR  
(cont)  
Open chur mouth.

TONI  
No. I don't want any. I'm ready to go.

BALTAZAR  
Ok. One for me, none for you.

Baltazar takes a swig of the liquor. He sighs. Then he goes to Catarino.

BALTAZAR  
(cont)  
And now chu.

Catarino opens his mouth and Baltazar pours liquor in an up-and-down motion. Catarino has a mouth full of liquor. He violently spits it back onto Baltazar.

CATARINO  
Fuck you old man.

Baltazar wipes the Whisky from his face. He goes up to Catarinos face. Almost kissing him.

BALTAZAR  
(enraged)  
I never liked your cocky ass. I hope your tripas are dragged all over the dirt.

Catarino pushes the hot cigarette into Catarinos cheek. We HEAR a Sizzle. Catarino tries to move his head, but the armed men hold him back. Then Baltazar kicks him in the family jewels. Catarino falls to the ground.

BALTAZAR  
(cont)  
Ya vez. You turned off my cigarette. Now I have to get another one.

FADE OUT

EXT. ARENA-DAY

CAMERA PANS and it shows the Rooster fighting ring surrounded by a dozen sicarios. They're spilt into groups of 2 or 3. Some lean against the fence, some talk, others smoke. Even the maids and gardeners from the hacienda have come down to see.

Baltazar comes out of the wooden shack and goes into the middle of the arena.

BALTAZAR  
Attention cabrones!. Los de la sierra are entering the arena

The men's attention is now on the arena. The stage is set.

Los de la sierra walk in, their escoltas to the side of them like usual. Los de la sierra 1 and 2 take a seat on their rural thrones. Osvaldo stands.

OSVALDO

Wow! Look at this turnout. Even Imelda stopped folding sheets to see this shit.

The CAMERA cuts to a quick shot of an older lady in a mandil. She breaks the fourth wall and smiles blindly at us. Back to Osvaldo.

OSVALDO

(cont)

Bring out the roosters!

From the shack emerge Toni and Catarino with Feather headdress and blades tied to their ankles. 6 men with their weapons pointed at them push them on.

The men around the fence tease and talk shit to them as they walk in. Some make CHICKEN SOUNDS, others CLUCK. One guy is taking bets and is swamped by men.

BALTAZAR

Aqui cabrones.

Toni and Catarino are in the middle of the arena facing Los De La Sierra. Baltazar steps out of FRAME.

CATARINO

(under his breath)

I'm going to fucking kill you.

TONI

(under his breath)

Try it.

OSVALDO

Oh, I'm so excited now! It's just like when I was a kid. Ok, Ok, listen up. The first man that kills the other or hits him with a fatal blow is the winner. Baltazar will be here just in case one of you fuckers is still breathing to finish off the job.

The FRAME shows a smiling Baltazar holding up his pistol with his pinky. Of course, he's smoking.

OSVALDO

(cont)

The rules? Well, there isn't any. Hold up, hold up. Actually, there is one rule. Put on a good show for my compas and me or both of you get it. So, the winner goes home. The loser a la chingada. Now hurry up, It's hot out here. Start at the sound of the gunfire.

Oswaldo sits and raises his hand skyward. He lets it drop and we HEAR a GUNSHOT.

Catarino rushes Toni with his shoulder. The impact pushes him back. Oswaldo tries to kick Toni in the leg. Tony jumps back just in time. Dirt is kicked up.

CATARINO

Motherfucker.

Catarino does a round-house kick. The blade comes dangerously close to Toni's face but Toni just dodges it by bending backward. Toni sees his opportunity and tries to kick Catarino in his other ankle, but instead shanks the floor.

The blade is stuck in the dirt.

Catarino sees this and goes up to Toni and head-butts him. Toni goes down. His nose is busted open.

CATARINO

(cont)

Alright. Time to die.

Catarino looks like he's setting up to kick a field go. He kicks, but Toni gets up narrowly avoiding the blade.

Toni performs a low spinning sweep kick like a Street Fighter character. He hits Catarino with his ankle. He goes down. The FRAME shows Catarino's ripped pants and his bloody ankle.

CATARINO

(yelling)

Hijo de puta!

Toni backs up some. He's winded. Catarino is enraged. He gets up and runs as best as he can toward Toni. He kicks wildly with both feet at Toni.

Like if dancing some tweaked-out version of a zapateado Toni sidesteps and changes directions as he avoids the kicks.

Toni matches Catarino kick to kick. Toni's rooster headgear begins to slip. It's starting to cover his eyes. A POV shows Toni's ever-slipping view. The headgear covers his eyes.

TONI

Fuck, Fucking feathers!

Toni jumps back and falls over his feet. His headgear shifts. A POV shows a little crack that Toni can see from. Here comes Catarino. Toni rolls backward as Catarino kicks. He continues rolling backward as Catarino continues kicking.

One of Catarino's blades slices Toni in the arm as he's rolling. He keeps rolling. Toni manages to position his arms in a way that when Catarino kicks, the blade slices the tape holding his hands together.

Catarino kicks again and manages to strike Toni in the lower back. Toni stops rolling. He's face down. Catarino goes to him. He sizes up his neck.

Toni with quickness turns around and grabs Catarino by a foot. He flips him to the ground.

Toni gets up and rips the feathered headgear from around his head. He throws it to the ground.

He twists to look at his wound. The blood has soaked his shirt. The tape hangs from one of his arms. Catarino gets up.

Toni goes up to Catarino and tries to punch him in the face. Catarino dodges it and head-butts him again. Blood flies from Toni's mouth. He's stunned.

Catarino falls on his ass backward in front of Toni. He slices the duct with the blades attached to Tony's ankles. He's free.

Catarino grabs Toni by the shirt and throws him against the fence as if they were ropes from a squared circle. Toni leans against the fence.

Cheering and rowdy men encourage him to get up. Others cuss at him. Suds from the men's beers fall onto his head.

Catarino approaches Toni. He grabs him by the shirt. Toni



reaches for a fistful of dirt. He throws it at Catarino's eyes.

Catarino immediately reaches for his face. He rubs his eyes. Toni stops leaning on the fence and punches Catarino in the face. Then the ribs. Then a chop to the throat, then an uppercut. Catarino goes down in front of Toni's feet.

Catarino proceeds to grab a blade from around Tony's ankle, slicing his hand in the process. He stabs Toni in the leg with it. He leaves the blade in. Toni falls to the floor.

Catarino gets up and jumps on top of Tony. He chokes him. Catarino is pissed.

CATARINO

I'm going to fucking kill you.

A CU shows a cheering Osvaldo some Tostilocos. The men cheer and yell loudly.

OSVALDO

Kill 'im, kill 'im!

Toni is turning blue. He tries to pry Catarino's hands off him. He then feels down his side all the way down to his leg. He pulls out the blade from it and stabs Catarino with it in his ribs.

Catarino lets out a painful-sounding YELL. Toni pushes Catarino off him. They are in the middle of the arena again. Toni struggles to catch his breath.

Then Toni jumps on Catarino and puts his hands around his neck. Catarino grabs a hold of Toni's arm and hands. The blood runs down Toni's mouth and nose. He's choking him. Tony pushes down so hard that his face is close to Catarino's.

TONI

(murmuring low)

Stop it pendejo. Or nobody will leave here alive.

CATARINO

(yelling)

FUCK YOU!

Spit flies from Catarino's mouth.

TONI

(murmuring low)

Listen. If one of us doesn't finish

the job Baltazar will. Do you Get me?  
Get me?

A CU of Catarino's face shows him realizing something. He notices that Toni isn't really choking him. He's acting as if he is. But Isn't. Even acting as if thrusting down on Catarinos windpipe once in a while.

Catarino starts to slap Toni's arm. He acts like he's trying to pry Toni's hands off his neck.

A PANNING shot shows the crowd cheering. MATALO, MATALO!

We HEAR GURGLING SOUNDS. Catarino's chest rises fast then slows down. His chest stops rising.

A POV shot of Osvaldo shows Toni getting up from on top of Catarino. Toni looks at Catarino, turns around, and goes up to Los de la sierra.

TONI

There. It's done.

OSVALDO

Almost but not yet. I didn't see  
enough blood. Baltazar, go finish it.

The FRAME shows a WIDE shot of Catarino laying belly-up on the ground. Baltazar steps into FRAME and walks up to Catarino.

Baltazar stands over Catarino. He pulls out his 1912 pistol and cocks it. He points it at Catarino's head.

BALTAZAR

Adios pendejo.

Suddenly, Catarino reaches for the 1912 and pulls it away from Baltazar's hands. He turns it around and blasts Baltazar away in the chest. BOOM. He goes flying backward like in a scene out of the *MATRIX*.

Toni grabs a bloody blade from the floor and runs towards Osvaldo. Men begin firing at him from behind the fence and from in front. Tony zigs and zags.

Catarino blasts away the armed men in front of Toni clearing a path for him. Toni gets to Osvaldo and puts the blade to his neck. Bullets fly past them.

TONI  
You're coming with me.

Toni and Osvaldo slip behind the elevated stage in a hail of bullets.

Catarino's's gun runs out of bullets.

CATARINO  
Shit!

He gets up in the midst of a hail of bullets and runs towards the elevated stage. He picks up an M16 rifle from one of the dead men and returns fire. He runs again and jumps onto the stage rolling all the way back.

Toni, Osvaldo, and Catarino crouch behind the stage. We HEAR BULLETS zip by.

EXT-TRUCK-DAY

A quick stylized cut shows two trucks sitting like golden chariots waiting to take Tony away to safety.

EXT. ARENA-DAY

Toni pushes the blade against Osvaldo's neck firmer.

TONI  
(stressing)  
Where are the keys to the trucks?

OSVALDO  
(calm)  
I don't know. I don't drive. But, if I were you, I'd give up. Maybe I'll think about giving you mercy.

Catarino kicks Osvaldo in the groin.

CATARINO  
Shut the fuck up. I'm tired of listening to your bullshit. Your lucky I don't blast you right now!

TONI  
Ya calm down. We need him. Come on, let's go. We have to go see if the keys are in the truck.

The 3 men pop up from behind the elevated stage. Toni uses

Oswaldo as a human shield. Catarino points his weapon at the men by the fence. One of the sicarios raises his arms signaling to stop shooting. The shooting stops.

Using Oswaldo as a human shield, the 3 men make their move to one of the big FORDS parked by the side of the arena.

TONI

Stay back or your jefe gets it!

The FRAME shows the sicarios creeping ever closer to the 3 men with their riffles drawn. The FORD is just a few yards away now. They reach it. Toni reaches for the door handle.

He opens the door when...the FRAME shows the other 2 de Los de la sierra attempt to sneak away. Catarino points his rifle at them.

CATARINO

Extinction time putos.

Catarino fires wildly and finishes them off with a hail of bullets.

The sicarios see their chance and begin firing. Toni pushes Oswaldo into the truck. Catarino returns fire.

TONI

(yelling)

Get the fuck in!

As Toni is yelling, a bullet strikes him in the right forearm.

Toni jumps into the front seat. Catarino opens the back door, lunges the riffle, himself inside. The sicarios approach firing their riffle. Bullets ricochet off the truck. A POV desperately looks around the cabin of the truck

TONY

Where are the fucking keys!

Tony searches desperately for the keys. Then the FRAME shows an empty Farro Cigarette package.

He checks the ashtray, and under all the cigarette butts is a spare key.

A CU shows Toni's hand turning on the ignition, followed by a cut of his foot stepping on the accelerator.

The FRAME shows the truck doing a burnout in the dirt. It takes off, away from the frame. A dirt cloud fills the FRAME. WE HEAR RIFFLE SHOTS go off.

INT. TRUCK-DAY

Toni controls the wheel hectically. Catarino has Osvaldo from behind the neck pinching it. Like when El Chapo was arrested.

CATARINO

You thought you had everything figured out huh cabron. But you didn't expect us to get away.

As Catarino speaks, the back window of the truck is blown out.

The FRAME looks out the blown-out window and it shows 2 trucks following close behind packed with sicarios. Some hang out the windows, others ride in the back.

Catarino grabs his riffle and begins shooting back. TATATATA. Casings go flying against the broken window.

EXT. TRUCK-DAY

The trucks drive on ranch service roads. Some are narrow and are made of dirt. They drive fast, hitting bumps and bouncing off them. The trucks take out bushes and brush.

Toni's truck swerves right, left, right trying to shake the sicarios. The FRAME shows bullets flying back and forth like tracer rounds.

The FRAME shows a CU of a giant boulder on the road ahead of the vehicles. Toni swerves out of the way, driving onto chaparral. The truck behind him swerves too, but the last truck hits the bolder straight on.

The truck hits it on the passenger side tire, goes on 3 wheels, and flips. The sicarios in the back go flying out. The truck comes to a SLIDING, CRASHING stop near a Mesquite tree.

INT. TRUCK-DAY

The FRAME shows the rear-view mirror. The FRAME shows only one truck coming behind them. Catarino continues to fire his rifle. We HEAR a SINGLE LOUD SHOT.

TONI

We lost one of them! Did you hear me?

Toni turns to look at Catarino. Catarino is dead, sitting in the back seat with half his skull blown off.

Oswaldo sees his chance and reaches for the steering wheel. He tries to turn it hard to the right but Toni gives him resistance and turns it to the left. The two men fight for control of the steering wheel.

TONI

No, you're fucking not!

Toni elbows Oswaldo. Oswaldo returns with a bunch to Toni's face. Then Toni backhands Oswaldo.

EXT. TRUCK-DAY

The truck Toni drives swerves back and forth violently, narrowly missing trees. The truck behind follows closely.

INT. TRUCK-DAY

Tony and Catarino fight for the wheel relentlessly. We HEAR the BLOWS they give each other. Like an animal, Oswaldo bites Toni in the arm that he got shot in.

EXT. SIERRA-DAY

The truck turns abruptly right, hits a little hill, flips, and begins to roll various times. It finally lands on its roof. The truck is mangled.

A tire drives into the FRAME and stops. We HEAR car DOORS open and close. We see boots and HEAR the sound of leaves that are CRUSHED.

Toni crawls out of the windshield of the mangled truck. His forehead and ear bleed. He crouches behind it. A POV shows Oswaldo dead with half his body pinned under the truck.

SICARIO 1

Come out. Make this easier for all of us. We promise to make it fast.

Toni hears the sicarios approaching. He peeks out of the side of the mangled TRUCK. A POV shows the sicarios approaching with their guns drawn.

We HEAR liquid flowing. A CU shows gas leaking from the

truck, with gas fumes clearly visible.

Toni begins to gingerly crawl away from the truck.

The sicarios make it to the mangled truck. The FRAME shows Osvaldo dead and pinned under the truck.

SICARIO 1

Chingado! Now what?

The sicarios stand around looking confused. One decides to take a seat on one of the dislodged truck seats that were ejected out. He takes out a cigarette and puts it in his mouth. Another sicario comes up to him and snatches the cigarette from his mouth and crushes it in his hand.

SICARIO 2

Hey! What the hell?

SICARIO 1

Are you fucking stupid or something?  
You don't smell the gas? A bunch of vapors! Those things will kill you anyways. Come on muchachos, let's go.

The sicario seating on the seat looks like a kid that got scolded by his parents. He pouts and complains to himself. As he's getting up from the seat, a CU shows a spark coming out of his ass and the seat cloth truck seat.

A flame ball begins to form that quickly expands and engulfs the men and the surrounding area.

The FRAME shows Toni crawling toward the screen. WE HEAR a LOUD EXPLOSION. Toni covers his head as dirt and shrapnel land on him. A huge fireball rises over the canopy of the sierra. He turns to look at the fireball.

EXT. OUTSIDE CHURCH-LAS CRUCES-DAY

Super Imposed: 1 Year Later Later.

Toni Merrit, now going by Antonio Soto again, stands in front of a huge crowd in front of the Church at Las Cruces Sinaloa. A POV of Toni shows the large crowd filling up the same plaza.

The crowd holds up signs that read "Tony: El Hombre Del Momento" and "TONY PARA LAS CRUCES".

It's a festive occasion as the plaza is decked out with colorful picado paper. People set off fireworks. They drink and eat.

Tony's wife Marcia stands next to Tony. They wave to the crowd.

ANTONIO (O.S.)

Things never turn out the way you  
expect them to. Who would have thought  
I'd come back to my hometown?

FADE OUT.