

Range

Written By

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Address  
Phone Number

Fade in

EXT. COSTA RICAN FIVE STAR HOTEL

An extravagant pool party is outside with waiters and waitresses serving multiple multi-flavored fruit drinks. The women wear as little as is legally possible, all of them beautiful and exotic. A few of the women are older, but they maintain their physique and beauty. The men come in two varieties, the younger men are wearing as little as possible and making displays of physical prowess through a water version of American football that they are playing. The other group of men are older and even though shirtless, they still wear their expensive watches and jewelry to impress the women.

MATTHEW, a 35 year old male with brown hair, a hard-jaw line, a ripped physique, and a smattering of military tattoos crossing his body is at the poolside. He is looking at RICHARD HARE, who flaunts neither wealth nor his incredibly scrawny physique. He is prematurely balding, wearing full clothes at poolside, and he is on his laptop.

Matthew talks into his blue tooth receiver.

MATTHEW

Richard Hare? The target's name is  
Dick Hare?

CUT TO:

INT. LEIRA AND CHIEF'S HOUSE

Leira, a 31 year old female with dark black hair, full lips, and an Olympic athlete's body is talking onto the headset receiver. She's wearing a black tank-top that accentuates how strong she is while she does pull-ups.

Her husband, CHIEF, a 40 year old Native American male, is also on a receiver. He has white wispy hair, a prosthetic leg, and a beefy build.

CHIEF

Yes, his parents named him "Dick  
Hare." Cruel and unusual.

BACK TO:

EXT. COSTA RICAN FIVE STAR HOTEL

MATTHEW

That could only end in tragedy.  
I've been following him all day and  
I have nothing. He never leaves

(MORE)

MATTHEW (CONT'D)

that computer behind.

CUT TO:

INT. LEIRA AND CHIEF'S HOUSE

Leira finishes her pull-ups and sits down by her husband. She gives him a kiss.

LEIRA

What's the SITREP?

BACK TO:

EXT. COSTA RICAN FIVE STAR HOTEL

Matthew surveys the scene by pretending to text on his cell phone.

MATTHEW

He's in the middle of what looks like a scene from a rap video and he's typing on his laptop. He's looking at the women, but he has failed to make an approach to any of them. He looks out of place. (long pause). He's not going to leave that laptop behind, we need a new strategy. Are you in the hotel's server?

CHIEF (O.S.)

Hacked it since you set up the relay. What do you need?

MATTHEW

See who is housed above him. Worst case scenario, I might have to drop in from above and get his laptop in the night. I know someone is there because that's the room I tried to get.

CUT TO:

INT. LEIRA AND CHIEF'S HOUSE

Chief is on the computer looking. He pops up a picture of a beautiful woman of Eastern European descent. Leira looks at the picture and gets excited.

LEIRA

Matthew, she's gorgeous! She could  
(MORE)

LEIRA (CONT'D)

be Mrs. Nebel! Her name is Naida,  
it even goes with your last name.  
Listen, you have to approach her  
with confidence, women love a man  
with confidence.

BACK TO:

EXT. COSTA RICAN FIVE STAR HOTEL

Chief sends the picture to Matthew's cellphone. He pulls up  
the picture and looks at it.

MATTHEW

I've been out with a woman before,  
you know.

CHIEF (O.S.)

Which millennia did this occur in?

Matthew taps his receiver so it makes a loud snapping sound  
repeatedly on the other end of the receiver. Chief pulls  
the headset away from his ear.

MATTHEW

I'm sorry base, I did not copy  
that.

LEIRA (O.S.)

We're serious. You need a  
girlfriend. The only time you eat  
a decent meal is when you come to  
our house. I want you to approach  
her like she's drowning. Okay?  
And your cock has the life-giving  
oxygen that she needs.

CUT TO:

INT. LEIRA AND CHIEF'S HOUSE

Chief pulls off the headset and looks at his wife. She  
pulls off her headset and covers the mouthpiece.

CHIEF

(Shaking head). The mother of my  
children.

LEIRA

If he goes in with that sad face  
and story of his, he'll never get a  
woman. He needs to move on after  
what happened. You better back me

(MORE)

LEIRA (CONT'D)

up.

They both put their headsets back on.

CHIEF

I'll double-down on that. Matthew, no balls. The most sacred bet a man in the Infantry can make.

BACK TO:

EXT. COSTA RICAN FIVE STAR HOTEL

Matthew is looking for the woman in the picture. She is not far from Richard, gathered with a large group of other beautiful women. Richard occasionally looks over wistfully, then goes back to his computer.

MATTHEW

First, screw you both. Second, if you pull "No Balls", you have to bet something back.

LEIRA (O.S.)

I'll cook you a meal. The girls love when you come over and you're so skinny you look like you have AIDS. Except you have to have sex to catch that.

MATTHEW

I have a sudden stabbing pain in my back, I can't approach the target.

LEIRA (O.S.)

You'll have a sharp pain your butt if you don't do it.

MATTHEW

Fine you two. Find the most expensive restaurant here and book both of us. Under the name "Bond".

CUT TO:

INT. LEIRA AND CHIEF'S HOUSE

Chief runs through the computer and pulls up Le Chandelier.

CHIEF

Le Chandelier. One month wait, but a booth for two under the name "Bond" has been reserved. I hope

(MORE)

CHIEF (CONT'D)

you're not serious with that name.

BACK TO:

EXT. COSTA RICAN FIVE STAR HOTEL

Matthew walks up to where the women are sitting. He pulls up a chair and sits down in the group.

MATTHEW

(Ukranian). I am so sorry I'm late. I've been stuck on the phone with my Mom. I love her but sometimes I just can't get her to stop worrying about me.

The women all look at each other to figure out which one of them he knows.

MATTHEW (CONT'D)

(Ukranian). I'm messing with all of you. I came here to talk to her.

He looks at Nadia.

MATTHEW (CONT'D)

(Ukranian). I saw you across the pool, and out of all the women here, I thought you were the most stunningly beautiful woman I had ever seen. And if I didn't walk up to you, and at least try to say hi, I knew I could never forgive myself.

The other woman make awing noises and say how cute that is. Nadia's friend elbows her.

NADIA

(Ukranian). That's very sweet of you to say. First nice man we've met, everyone else has been throwing money or flexing at us.

She smiles at one of the jocks who is in the pool. He does a quick chest pump and smiles back at her.

NADIA

(Ukranian). Very attractive.

MATTHEW

(Ukranian). Do you speak English?

NADIA

(English). Very well. I'm in neurophysiology, trying to go to American hospitals. Pays so much better.

One of Nadia's friends, AKALENA, a striking blond with a full figure leans toward Matthew.

AKALENA

(Broken English). What do you do?

Matthew motions with his hand for all of them to pull nearer to him.

MATTHEW

(Whispering in English). I'm an international spy who works for a shadowy corporation that secretly controls numerous governments.

The women laugh at the suggestion and Matthew laughs with them.

CHIEF (O.S.)

They apparently skipped a few lessons at spy school.

MATTHEW

(English). I can see you don't believe me. Be at Le Chandelier at 7, and ask for the booth under the name "Bond." What's your name?

NADIA

(English). It's Nadia, Mr. Bond.

Matthew pulls out his phone and hands it to her. She types in her number.

MATTHEW

(English). Imagine how jealous the nurses and doctors will be when you tell them who you got to go out with. I have to go back to my friend, but I'll see you at 7.

NADIA

(English). As in, 007?

He winks and smiles at her then walks off.

LEIRA (O.S.)

Did you bring anything to wear for a place like that? We can get you a rental delivered right away.

MATTHEW

Hold that thought.

He walks over to where Richard is sitting at his laptop. He sits down next to Richard, which causes Richard to shift about uncomfortably.

MATTHEW

I couldn't help but notice you were looking at the women I was talking to.

RICHARD

It's a free country. I was just looking, it didn't mean anything!

Matthew reaches over and puts his hand warmly on Richard's back.

MATTHEW

Calm down. I'm not here to bust on you. I was just wondering if you liked the girl I was talking to? The one in the middle?

Richard looks at Nadia.

RICHARD

She's a very attractive woman.

MATTHEW

Good. See, she has a friend named Akalena that I am really into, and she's into me. But girls have these weird codes. A girl won't go for a guy her friend claims. I mean, you know what I'm talking about?

Richard clearly doesn't, but he nods his head in agreement anyway.

MATTHEW

So, I have her number here.

He shows the number to Richard.

MATTHEW

I placed a 7pm reservation at the Le Chandelier. It's under the name "Bond". Call if you don't believe me. She's going to be waiting there for her Bond. When you see her, tell her that's who you are and that all the nice things I said, those were really your words, but since you're a big spy, you couldn't reveal yourself. She'll eat it up, she loves spy novels.

Richard pauses to chew on it for a second.

RICHARD

Why would you help me like this?

MATTHEW

I'm not helping you out, I'm helping myself. Hey, you don't want this sweet deal, I can find plenty of guys by the pool that will take me up on this.

Matthew starts to walk away, but Richard grabs his arm.

RICHARD

Hang on! I'll call, and if you're not setting me up for some sort of prank, I can do this.

Matthew slaps Richard on the shoulder.

MATTHEW

I knew you'd come around. Just make sure you have lots of confidence when you talk to her. I have it on good authority that women love that.

INT. COSTA RICAN FIVE STAR HOTEL - RICHARD'S ROOM - NIGHT

Matthew is going through Richard's computer. He attaches a USB drive to it that starts brute forcing the password attempt on the laptop.

LEIRA (O.S.)

That man could be with your future wife right now. You know that?

MATTHEW

I succeeded in the mission. I got him out of the room, he'll never suspect anything, no risk of getting caught, and she gets to go out with a super spy.

LEIRA (O.S.)

You could have gotten the woman, repelled down the side, slipped in through the door, and hacked his computer. That would be like Bond. You're just "00" right now.

Matthew ignores Leira's prodding and successfully boots into the computer.

MATTHEW

Chief, what am I looking for on here?

CHIEF (O.S.)

The guy is a satellite map specialist, you get his information and we get data for bomb raids, possible nuclear facilities, hell, we can even wipe places off the map if we want to.

MATTHEW

What made a tech geek come to a place like this?

CUT TO:

FLASHBACK - INT. LEIRA AND CHIEF'S HOUSE - THREE DAYS AGO

Leira is on the phone with a thick, fake New Jersey accent.

LEIRA

Mr. Hare? Oh my Gawd, is that your real name? No honey no, it's just that's an awfully unusual name. You won a free, awl-expenses paid trip to Costa Rica! Your bawsses have awlready been informed and approved, you just need to give a little tweet that tells everyone how wonderful your time was here!

BACK TO:

INT. COSTA RICAN FIVE STAR HOTEL - RICHARD'S ROOM

Matthew logs in a bunch of console lines. He is screen sharing with Chief.

CHIEF (O.S.)

Got it. I installed a backdoor on his computer, if he brings that computer near his mainframe, we can get the entire grid.

MATTHEW

Done. I'll wipe the digital footprint off and then get out. See you two when I land.

INT. FAKE MARKET STORE.

JAVIER BRESNAHAN is in his late 20s. He's athletic, muscular, hispanic, and dotted with various tats and scars. He's sweating, wearing tank top. He is inside what looks like a ma and pa store, except it has almost no goods on the shelves. Behind a counter, a SKINNY cashier is behind the counter, a hidden shotgun in his hand pointing at Javier. A HUGE ENFORCER is sitting down in a chair, reading a newspaper. As Javier approaches, the huge man puts down his newspaper.

JAVIER

So, my boss tells me, he tells me this crazy story. Says that the worst attempt at a drug laundering place in the World has opened up on our side of town. And I tell him, "No, that could never happen, no one is that stupid." But then....

He gestures around the room.

JAVIER

I see this place, with no damn groceries, no customers, security cameras only pointing at who comes in, and a Goddamn guerilla sitting in the shop. I mean, how fucking suspicious is that shit?

The enforcer gets up and moves to Javier. The cashier knocks on the backroom door. Two other large men walk out from the back.

JAVIER

I mean wow, it's like a steroid convention in here. You get one free shot with every bag of Doritos?

The men have surrounded Javier, and the cashier pulls out the shotgun. He points it at Javier and walks towards him.

JAVIER

Hold on, no need for that. Your men can pat me down. I have no firearms on me.

The cashier has the gun directly against Javier's back. He nods at the first man, who pats Javier down.

ENFORCER 1

He's clean.

JAVIER

I'm clean. See? Now, if you want to run a successful operation, you have to consider all the factors that go into it. Like that firearm. It's a full-length shotgun. Gives it better accuracy at range, but..

He quickly turns and sweeps his arm around the shotgun so his body is against the cashiers. He holds the barrel so it points at the other men.

JAVIER

It gives a lot of control to the other guy if you point it at them, I mean look at this.

He waves it towards each of the other guys while the cashier struggles against him. The other men step back as it is waved at them in turn.

JAVIER

Just one shot and boom! Everyone is gone. That's not efficient at all when you have these big elephants walking around. Now watch this.

He pushes down on the butt stock while pulling up on the grip, bringing the gun underneath the chin of the cashier.

JAVIER  
Terrifying. You might get yourself  
shot to death by your own hand like  
this.

He yanks the firearm out of the cashier's hand, who raises  
his hands up.

JAVIER  
See? It's the details that matter  
in this game. Now what a shotgun  
is really good for...

He butt strokes the cashier in the jaw with the shotgun,  
knocking him out.

JAVIER  
Is it fucking hurts when you get  
hit with it. Now, you three. You  
want out, there's the door. I'm  
only here for him.

He waits. No one moves. Javier unloads the shotgun by  
repeatedly ejecting the shells out.

JAVIER  
Or we can do this the hard way.

One of the men steps into Javier to punch him. Javier ducks  
his head so that the fist connects flush with the crown of  
his skull. It breaks the man's hand with a crunching sound  
as the tiny bones in his hand shatter. This sends the man  
to the ground clutching his broken hand, but it sends Javier  
back as well, sprawling him on top of the table counter.

The second man grabs Javier by the shirt and throws him  
across the tiny store. Javier smashes into an empty  
counter, knocking it over to the ground and causing a chain  
reaction of items getting knocked over. The man runs over  
to get on top of Javier, but Javier pulls guard before he  
can finish mounting him. The third man attempts to get  
around to hit Javier, but the carnage makes it difficult for  
him to move around to stomp on Javier.

The second man is swinging heavily at Javier, but Javier  
pushes with his hips and uses his elbows to deflect most of  
the blows. He quickly switches to an arm bar and snaps his  
opponent's arm, sticking the bone through the top of his  
forearm as it splits apart. The third one has moved around  
the carnage to where the two of them are and punches Javier.

When Javier releases the armbar, the third enforcer picks him up and throws him out the store through the glass doors while the second rolls to his side and clutches his arm.

EXT. FAKE MARKET STORE.

The door flies open with Javier tumbling onto the street. Javier grabs a fist full of sand as the third man runs to hit him, and chunks it into his eyes. When the man covers up his eyes, Javier grabs his neck and snaps him hard into the ground. He then knees the man in the head repeatedly until he goes limp and stops trying to cover it. He sees a dog as he picks glass out of his arm. He walks back inside.

INT. FAKE MARKET STORE.

Javier walks back to the counter. The two downed men move away from Javier, not eager for another fight. Javier is bruised and bleeding from his arm, nose, and mouth. He walks up to the cashier, who has a broken nose and knocked out teeth. He has the shotgun again. Javier grabs it and yanks him up with it.

JAVIER

Some people.

He rips the shotgun out of the cashier's hands and throws it away. He pulls a tiny folded knife out of his pocket and opens it up. He puts it to the cashier's face.

JAVIER

Hey motherfucker, you stole from us. You know what the penalty for that is?

He cuts off the index finger of the cashier. Since the knife is small, it takes a while to get sawed off, and the cashier squirts blood while screaming, trying to reach around to grab his hand. Javier has his arm locked against the counter. After the finger is finally peeled through past the bone and falls off, Javier lets the cashier go, who then immediately clutches his nub.

JAVIER

That's right, they cut thieves fingers and hands off around here. You know they can stitch that shit back on now? Maybe I better fucking eat this finger or something, like finger food.

He starts gnawing on the severed finger while the cashier

screams, but he stops.

JAVIER

I know right? How fucked would that be if I ate your finger in front of you?

He pauses to reflect on the story. Then he turns back to the cashier, who is pale.

JAVIER

We're not unreasonable. You want to run a business around here, you come talk to us. You don't, I come back, and I won't be on my meds, and people tell me I'm kinda scary when I'm not on my meds.

Javier walks out whistling the tune from "The Lone Ranger." He grabs a bag of Doritos from the shelf.

JAVIER

I want my free steroid shot and... Ah fuck he passed out.

The cashier has passed out. The other two men are against the walls amidst the wrecked shop.

EXT. FAKE MARKET STORE.

As Javier walks out, he steps over the body of the man he knocked out and the chopped off finger to the street dog and pets it. His phone rings.

DIANA

The big op is ready. They called the meeting. You ready?

JAVIER

I finished up a... local matter. I got to clean up and change.

DIANA

Damn it, you were told to wait on hold until the op!

JAVIER

I wait, every motherfucker from here to Honduras comes and makes a run at my place. Comes with the territory. Now I'll be ready, just make sure support is when I need them.

INT. INDIGENOUS MEXICAN MEETING HALL

Javier is dressed in a suit with sunglasses and makeup to hide the bruises. The meeting hall is packed with indigenous Mexicans, the descendants of the Aztecs. Their dress and decor is different, with many having primitive religious iconography instead of Christian iconography.

JAVIER

As I understand it, the land is owned collectively. So everyone has to decide on this together. We want no legal hassle after this, so everyone's signature has to be on this document. We clear here?

The VILLAGE ELDER is an elderly lady who is helped to the table to sit next to Javier.

VILLAGE ELDER

This isn't the first time a company like yours has come to us. We haven't settled in years, not until we get everything we ask for.

JAVIER

Everything you asked for is in here. But the deal is everyone, and I mean absolutely everyone, must be here to sign. The contract specifies that if anyone doesn't sign, the deal doesn't go through. If you deliberately hide anyone, you're acting in bad faith and we'll claim the land on eminent domain. So clear, everyone here and going to sign?

He hands her the legal documents. She reads through them intently. She smiles as she reads them. She motions for her SON to come over, a man in his 30s. She hugs him fiercely.

VILLAGE ELDER

I never thought I'd see this day. We've been fighting for this three decades, I was sure I would pass before we got it.

JAVIER

We make dreams come true. This offer is worth billions, your

(MORE)

JAVIER (CONT'D)

people get shares of copper,  
silver, and gold into perpetuity,  
so long as we own the mountains.  
I'll be right back. Look at all  
the specifics, discuss it, plan  
your future, and I'll be right  
back.

EXT. INDIGENOUS MEXICAN HOUSE

Javier walks back to his truck and drives a few hundred meters away. He goes to the back and pulls out a laser guided system. He lights up the house with the laser. A few seconds later, a series of missiles strike the house and sear it. Javier pulls out his CB and talks into it.

JAVIER

Clean up crew 1, demolish any houses and burn everything. When we build over it, I want no one to know anything ever existed before we come here. Crew 2 will fan out and search for any body parts left lying around. Bones and teeth. Bones get ground, teeth go back to HQ for disposal. We have one night to make everything disappear.

He pulls out his cell phone and calls his HANDLER Diana.

JAVIER

I did it. We should be able to get an aerial image up by morning for the satellites. How are we going to switch them out?

HANDLER DIANA

Nobody pays you to think Javier. Get your job done and let HQ worry about theirs.

Javier hangs up the phone and gets into his jeep.

EXT. CHIEF'S HOUSE - NIGHT

Chief is outside, playing with his two daughters. He has a fake left leg that slows him when he plays with his two daughters, ANGPETU aged 7 and her sister WAKOYANTANKE, age 9.

Matthew brings the girls hand-crafted dolls as presents he

picked up from Costa Rica. Their mother Leira tells them to thank Matthew and tells them to go play inside.

Chief brings over a beer for himself and Matthew while Leira gets the food from inside the house. They sit on the patio and drink.

MATTHEW

Wako is getting big.

CHIEF

I tell you what her name means in my people's tongue?

MATTHEW

No, all of your people's names translate into long things like "He Who Dances in the Mist of Fire Water."

CHIEF

Your name comes the Bible. You're a damn plagiarist.

Leira joins them at the table.

MATTHEW

So what's it mean?

CHIEF

Means "Big Thunder." We named her that after hearing her scream when she was born. Lungs like you wouldn't believe.

LEIRA

It's true. The other little babies sounded cute making little tiny baby cries. When ours sounded off, the rest of the babies went silent. I think she upstaged them.

Chief pulls out his cellphone to show his girl singing an Adele's "Rolling in the Deep" song.

CHIEF

She can sing. Music now is all that auto-tuned trash. No appreciation for real talent.

LEIRA

And, Mr. Bond, we need to talk about what happened. You get a

(MORE)

LEIRA (CONT'D)

smart, beautiful woman dropped into  
your lap and you drop the ball.  
It's not natural for a man to be  
alone at your age.

MATTHEW

At my age? I'm not that old.

Chief and Leira shake their heads.

CHIEF

That's the ugly face of denial  
rearing its head.

MATTHEW

Did you call me here for an  
intervention? Is Dr. Phil about to  
walk out of that house?

LEIRA

I have a list of all the eligible  
girls in the surrounding area,  
we'll find you a nice girl.

MATTHEW

If they're really nice girls,  
they'd know that they shouldn't be  
meeting me.

She stops talking when she sees a flying nerf go across the  
yard.

CHIEF

Problem with having daughters that  
want to be singers. They always  
want attention. But a nerf war is  
calling.

MATTHEW

Careful Chief, I've seen your  
toilet. Aim is getting off.

CHIEF

Such a funny guy. I'll be back  
after victory.

He goes off into the house while Leira and Matthew are left  
at the table.

LEIRA

Now evasions aside, I'm serious. I  
know about what happened with your  
wife, but that was a long time ago.

(MORE)

LEIRA (CONT'D)

You have to move on.

Matthew sighs and looks at her. She looks at him to let him know she's serious.

MATTHEW

It's not a fun story, so you better have something stronger than beer.

LEIRA

After.

She puts her finger onto the table and taps it.

MATTHEW

Did he tell you about what happened afterwards?

LEIRA

I don't think he knows. He just says you disappeared, then came back out of the blue for the job.

MATTHEW

I went to Thailand. I spent all my hazard duty pay on alcohol. At first, I couldn't find any hotels that would put up with me. I would wake up in the middle of the night and punch holes in the wall. Sometimes, I'd flip over the bed and ransack the closet because I couldn't find my weapon, then I'd remember I wasn't in the sandbox anymore. I think I scared people.

He picks up a knife from his plate and holds it up.

MATTHEW

They stopped giving me metal knives at most places, they gave me plastic ones.

LEIRA

I might start doing that, the way you eat.

MATTHEW

Sorry, insurgents timed strikes to coincide with our meals, we learned to eat really fast.

LEIRA

Did you make that up to make me feel bad?

MATTHEW

God's truth. And partially yes.

Chief comes back to the table and rubs the upper part of his leg that is fleshy.

CHIEF

They won the battle, but the war is not yet over. What'd I miss?

LEIRA

Enhanced interrogation.

CHIEF

I can go get a towel and fill up a water bucket if we need a water-boarding session.

LEIRA

I'm waiting. The suspect has been uncooperative, but I'm breaking through.

MATTHEW

Well, I was eating at a restaurant with a knife when someone moved in a way that just spooked me. I thought he had a grenade on him, so I grabbed the knife and was fixing to go for it when a woman asked me if I was American. I realized I was about to shank some old Thai grandpa with a knife, and just stood there frozen.

Chief reaches over and pulls away the knife from Matthew's plate.

CHIEF

Don't look at me like that, I don't want to die due to your anti-ageism.

LEIRA

Sometimes, I feel like I have two boys instead of two girls. Anyway, continue.

MATTHEW

Well, she thinks her English isn't very good, so says it again really slow. Her English is fine, so I tell her yes. She says that she wants to learn how to speak English better and needs someone to practice with. So we practice English at the table and I finally have something normal. A conversation with another human.

The girls walk outside and look tired.

CHIEF

They're sleepy? They were jumping over the furniture a minute ago.

LEIRA

I'll put them to bed, you two don't move.

She holds her girls hands and walks them back into the house.

MATTHEW

Should we make a break for it?

CHIEF

Nah, she'd track us down. Plus,

He taps his false leg.

CHIEF

I don't move so fast anymore. I've learned to enjoy my captivity.

MATTHEW

I'm sorry about that.

CHIEF

Wasn't your fault.

MATTHEW

I could have taken the shot.

CHIEF

And I wouldn't call you my friend if you had. You need to let some things go.

Chief puts a folder on the table.

CHIEF (CONT'D)

That's why I really brought you over here. I didn't know Leira would kidnap you.

MATTHEW

How long until I learn to enjoy captivity?

CHIEF

A decade or so, that's when she'll let you into the yard by yourself.

Leira comes back to the table with beer for Chief and Matthew.

CHIEF

It's kinda late honey, maybe you should ask Matthew about it another time?

LEIRA

No, it's taken me this long to get the truth out of him. It's today.

She holds the beer hostage and waits for Matthew to nod before she hands it over.

MATTHEW

Beer hostage, smart move.

She doesn't say anything to his misdirect, so he continues.

MATTHEW (CONT'D)

So we start hanging out. We go to coral reefs, go skydiving, do hot yoga, which hurt badly by the way, we go everywhere together. I stop punching holes in walls and everything seemed... Normal. I was going to propose to her, since she wanted to see America so badly. But I didn't know something. British pharmaceuticals operate in Thailand because it's easier to test them out on people. Less risks and costs.

He stops to drink and stare off into the woods.

MATTHEW (CONT'D)

So I was going to propose to her

(MORE)

MATTHEW (CONT'D)

after this long hike to a Buddhist monastery that was built entirely out of wood. But she has a heart attack on the way up. She was a human guinea for an experimental drug so she could pay her way into America. It caused her heart valve to go out, and because we were in the middle of nowhere, she died and I couldn't do anything about it.

He finishes the beer and looks at Leira.

MATTHEW (CONT'D)

To answer your great mystery, I loved two women and they both died months apart. The universe doesn't forgive you when you do things like I've done. And they paid the price.

Leira hugs Matthew.

LEIRA

You're not alone. You have friends.

MATTHEW

Thanks, but I'll be fine. I can handle myself.

After they break, Leira looks sad. Matthew smiles to try to reassure her that things aren't bad, but she doesn't change her look.

LEIRA

I'll go make sure the girls are asleep. You two be good.

She leaves to go inside. Chief opens up the file.

CHIEF

That was a thoroughly depressing story.

MATTHEW

Business please? I don't want to talk about this anymore.

CHIEF

Okay, fine.

He pulls out the files onto the table.

CHIEF

We're trying to expand into oil fields in Mexico. For the first time, the Mexican government is seriously considering allowing outside investments in its state owned oil monopoly. Hundreds of billions per year if it goes through. But a judge and a long-standing claim against the government's oil damage is holding us up.

Matthew waves it off.

MATTHEW

If it's just a judge, bribe him.

CHIEF

No, the man is annoyingly honest in a very corrupt system. No vices that we can see, he doesn't gamble, no attraction to men or women that we can exploit, has no outstanding debts, it's a pain.

MATTHEW

The bane of our existence, a good man.

CHIEF

So the approach is through his brother, who does have these sorts of habits. Problem is, he's knee deep in bed with the cartels, who have already made claim on some of the same property we would like.

He hands over a photo of the brother, it's a portrait shot of his face outside of the courthouse.

MATTHEW

We need something big to do a flip like that.

CHIEF

Yes, well that brings us to your contact there.

He slides a picture of Javier over.

CHIEF

Your contact earned his bones by hanging people up on tripods and skinning them alive. He wouldn't kill them, just leave them so that their own men would have to be the ones to do them in. He's had bounties put on him by every major player you can think of, none of them have even gotten close that we can tell. Reports are most recently, he cut a man's finger off and ate it.

MATTHEW

He ate it?

Chief slides over a paper and taps the relevant section.

CHIEF

What it says.

Matthew reads over the paper.

MATTHEW

So my next assignment is to meet up with a cannibal skinner, to try to flip a guy into betraying his brother and the cartel, all on their own turf?

CHIEF

It sounds crazy when you say it like that, but yes, you've pretty much done it justice. If anyone can do it it's you, and the bonus is seven figures if you can. Standard rate though if you fail.

Matthew reads over the paper and looks at morgue shots of various people featured.

MATTHEW

This is my first serious assignment.

CHIEF

We've done nothing but fluff missions since you got back from the war. You really ready for this?

Matthew pauses to look up at Chief.

MATTHEW

After the war, I was depressed about everything that happened. I went to see a shrink and thought maybe that would help. I told him I was thinking about killing myself.

He pauses, but Chief doesn't interrupt him.

MATTHEW

He doesn't miss a beat and says, "So why don't you?" It took me a month to find out the answer, but the reality is, I can't kill myself because I have too many friends that look up to me, depend on me, and would be devastated if I died. After that, the depression went away. Not all at once, but having something to focus on kept me going, it's why I reconnected with you. As long as you're out there, I'll be fine.

CHIEF

If you try to kiss me, I'll beat you with my metal leg. Don't worry, we'll be here watching and making sure you're okay.

INT. SMALL MEXICAN RESTAURANT.

Matthew steps into the restaurant wearing a custom-tailored suit. Javier is shaving himself with a knife. He laughs when he sees Matthew approach.

JAVIER

Someone badly misinformed you about where you were and what you'd be doing. You look like you came here for a job interview.

MATTHEW

You hiring?

JAVIER

Let me explain. There's two Mexicos. The first Mexico has the finest musicians, the best poets,

(MORE)

JAVIER (CONT'D)

beautiful landscapes, and artists that can touch your very soul.

This isn't that Mexico. Here, you're born with no chance of education at all. Your mother is going to have as many children as she can, pray they're all boys, because someone is going to try to steal her land and her boys and their AKs are all that's going to stop them.

Should they manage to survive to adulthood, and very few do, they'll be foot soldiers for a cartel or run a store owned by them, if they'd rather live than try to get rich.

Everyone in the restaurant is deferential to Javier, the waitress brings Javier several plates of food and drink. Javier motions for Matthew to join him.

JAVIER (CONT'D)

According to official stats, 6000 women a year are murdered here, 5000 men. Now that's the official stat. In a country known for rampant corruption, with every single person massaging the statistics every which way they can at every rung, the lowest number they could come up with is 11,000 people dead. I'd guess at least twice that number is the real stat, and that's being very generous. But really, who cares about numbers like that? It's not about the 11,000. It's all about the one.

He starts eating his food.

JAVIER

It's delicious. You really should have some.

MATTHEW

Just a beer.

Javier calls out for a beer and one is quickly rushed out to

the table. Javier points out a man sitting by himself.

JAVIER

That man had a beautiful daughter. She was going to be a big pop star. Unknown to her, each different cartel here has an unofficial anthem. Sing the wrong song, and it's a huge insult. And she did just that. In retribution, they gang-raped her, video-taped that, and cut her into pieces and mailed the video and the body parts to him. But our story doesn't end there.

He continues eating. He takes a pause to look up.

JAVIER (CONT'D)

Our friend there decided that he was going to kill himself after losing his daughter. So he tries to string himself up in his house. Except everything here is made of pure shit. The only thing that happened was that he killed his voice box and snapped a beam in his house. The cartel keeps him around as a keepsake, the man whose daughter sang the wrong song can't speak himself. Poetic justice around here. Like I said, it's all about the one.

He motions for the waitresses to clear his table, which they do rapidly.

JAVIER

So you ask me about a job interview. Well motherfucker, you came dressed for the wrong job. Go home whitebread, this place isn't for you.

MATTHEW

That was a nice speech, you practiced that while you were waiting for me?

Javier laughs at him. He gets up on the table and claps his hands.

JAVIER  
 (In Spanish). Hey, who knows who  
 the white boy is?

No one says anything.

JAVIER (CONT'D)  
 Seriously? I got a lost white guy  
 here, they're not like stray dogs  
 that just wander in. Is no one  
 going to claim the gringo?

No one says anything.

JAVIER (CONT'D)  
 How about me? Anyone know who I  
 am? What's my fucking name?

The patrons say Javier's name in a normal voice.

JAVIER (CONT'D)  
 Come on, with some authority. Like  
 you mean it, with the love in your  
 hearts that I know you all have.

This time they shout out Javier's name loudly. He takes a  
 bow and steps down off the table.

JAVIER (CONT'D)  
 So I'm trying to impress you? Who  
 the fuck are you? Around here,  
 you're not even a name. Here.

He gives Matthew a napkin.

JAVIER (CONT'D)  
 Write your story down and see if  
 anyone remembers it.

Matthew pushes the napkin back to Javier.

MATTHEW  
 Sign your name on it and see if  
 that's worth anything. Because we  
 both know in the real World, my  
 signature has weight that yours  
 doesn't.

JAVIER  
 However, much money your signature  
 is worth, it's not what's going to  
 win over anyone.

He motions to the waitress for a pen. She brings one over. He signs his name on it and gives it back to Matthew.

JAVIER

Keep it. You can tell people you have the King of Mexico's signature before he was a star.

MATTHEW

I'll keep it in my pocket, just for you.

He puts the napkin into his pocket.

MATTHEW

Are we going to see this judge's brother, or do you want to swing by a bingo parlor and have the old ladies say how great you are?

Javier laughs.

JAVIER

I kinda like you white bread. It's going to be sad when you inevitably get killed here.

INT. JEEP

Javier and Matthew are in a jeep driving to meet the brother. Neither is talking. They keep going through town until they see a line of vehicles blocking the road. A dead man is hanging from a telephone pole with his tongue stapled to his shirt. Javier points at it.

JAVIER

That's one dead body for the day. Divide 11,000 by 365 and see if you can guess how many that is in a day. Cartel's have to keep outdoing each other to make their point.

MATTHEW

And in turn, you have to outdo all of them?

JAVIER

That's kind of the point. Let's say you have two gangs. Gang A says "Hey, you can join our gang. If you don't, no hard feelings and everything will be cool." Gang B

(MORE)

JAVIER (CONT'D)

says "If you don't join our gang,  
we'll kill you and everyone you  
know!" Now, pop quiz, which gang do  
you join?

Matthew doesn't respond to the prompting. As they keep going  
down the road, they see a road block with federalistas  
checking out vehicles.

JAVIER (CONT'D)

Here's another pop quiz. What's  
wrong with what's going on up  
ahead?

He looks at FAKE FEDERALISTAS ONE, TWO, THREE, AND FOUR.  
Matthew studies them hard, moving around the truck to look  
at all four of them.

MATTHEW

There's a dead body not far from  
here and they haven't cut it down  
or investigated it.

Javier nods his approval.

JAVIER

Good. Obvious, but good. Keep  
digging. Really look at the big  
picture here.

Matthew keeps studying the federalistas. Some people go  
through quickly while others get stopped.

MATTHEW

They have jewelry and facial hair.  
Federalistas can't have either.

JAVIER (CONT'D)

Right. Which means?

MATTHEW

Those are probably cartel members.

Javier nods again.

JAVIER

Catching on quick. Open up the  
glove box.

Matthew pops open the globe box. Various key chains  
featuring what appears to be Mexican cartoon characters are  
all over it.

JAVIER

Whenever I killed cartel members, they'd always have those stupid keychains on them. I could never figure out what for. Then I saw them pass by a checkpoint like this. Each cartel has their own signature keychain. You wave it, it means you're on the ups with the boss and they let you through. But, show the wrong one, and they'll open fire on you. I'm hoping these guys just want a bribe and will let us go.

As they pull up, FAKE FEDERALISTA ONE talks to Javier in Spanish. Javier attempts to give him the bribe, but he points his AK at Javier and motions him out of the vehicle. FAKE FEDERALISTA FOUR does the same to Matthew.

JAVIER

(In Spanish). Cross this river and you can't go back. Take the money and let us go.

The fake federalista smashes the butt of his AK into Javier, doubling him over. Javier looks up from his knees and sees that the fake federalista has a handgun tucked in front of his pants. The other two federalistas are behind the first one.

JAVIER

(Spanish). You know why real federalistas don't put their handguns in their pants like that?

Javier pushes the first federalista with his left hand while reaching into the man's pants to pull out the handgun. He shoots the second and third federalistas in rapid succession. He then smiles at the first federalista and shoots him through the mouth.

When the first shot goes off, Matthew steps forward and to the side of the man guarding him and grabs the AK from the side. He elbows the federalista with his free hand and rips the rifle out of his hands.

The fake federalista goes for the handgun stashed in the front of his pants. When his hand goes into his pants, Matthew grabs the fake federalistas wrist and pushes it down into his pants even further. He reaches with his other hand

and pulls the trigger on the hand gun, making the fake federalista shoot himself in the genitals. As the fake federalista goes down, Matthew pulls the handgun out and kicks away the rifle on the ground. The federalista screams.

JAVIER

(shouting). If he lives, he'll tell them who you are. You better put him down.

MATTHEW

(shouting back). No reason. He can tell us who set this up.

JAVIER

Don't you listen? Find his car keys, you'll know exactly who set this up. Now either shoot him or I will.

Matthew looks down the rifle at the downed man. He doesn't pull the trigger, but appears to steel himself to make the shot. He stays in that position, then slowly squeezes the trigger. Before the shot goes off, a beanbag round hits him in the temple. Matthew drops limp to the ground. Javier runs to get cover behind the jeep, but he's hit by a beanbag round before he can make it. He tries to get up and shoot back, but two more rounds pop him before he return fire.

INT. DELAPITATED BUILDING.

Javier and Matthew are tied up naked, with only a black hood wrapped around each of their heads, fastened by a belt wrapped around near the throat.

JAVIER

You awake?

MATTHEW

I'm up. Can't see anything.  
And....

Matthew scrapes the ground.

MATTHEW

We're tied up naked together.

JAVIER

Humiliation as an interrogation method. I would normally approve.

MATTHEW

On three, stand up. We'll push off  
each other's backs. One, two,  
three.

They get up together, struggling to maintain their balance with their hands behind their back. They walk off into separate directions, trying to maintain balance and feel for objects on the floor. Giggles start emanating from the room. Both men stop mid-walk.

MATTHEW

Are those kids I hear?

The door to the house gets kicked open and there's a lot of shouting in Spanish. Three armed men enter the area with Javier and Matthew and untie their restraints and pull the belt and hoodie off them. As they look around, they see that the people laughing at them were children between the ages of ten and fifteen. The armed shout at the children who put their heads down and avoid eye contact with them, like scolded schoolchildren.

The men throw Javier and Matthew clothes and escort them out. As they leave, they see the man that Matthew shot has been tortured. He can't talk because his mouth has been cut open. The man leading them out, CANDELARIO, is a fat Hispanic man who wheezes as he walks.

CANDELARIO

(In Spanish). Sorry, these kids  
are fucking animals.

MATTHEW

(In English). Where are we?

There's no response from Candelario.

JAVIER

(In English). Most people don't  
speak English here, not many  
schools. Try telling him that he  
looks like his clothes have stretch  
marks from all his fat. That you  
could deep fry a chicken from all  
the grease bubbling out of his  
skin.

Candelario doesn't react to anything Javier says.

JAVIER

(In English). See? Doesn't speak  
(MORE)

JAVIER (CONT'D)

the language.

MATTHEW

He also could have shot us dead.

JAVIER

He rescues us just to shoot us a second later? No, he'd be mad, but this guy isn't the one giving orders. Someone else wants to talk to us.

They walk outside to see a sports car outside the shack. The passenger seat is littered with fast food. Matthew and Javier get in the back. He starts up the car and drives.

JAVIER

(Spanish). Where were we?

CANDELARIO

(Spanish). Bad place, cartels send people to the children, they're fucking little demons. Children can't be prosecuted like adults, and which one would you hold responsible anyway? The ones that show promise, they get recruited.

MATTHEW

(English). That's their rite of initiation? They torture other gang members, they can be one when they grow up?

JAVIER

(English). I told you, this place is not for you. (To Candelario in Spanish). Who do you work for? Someone wants to meet us.

He taps his keychain. It has a giant clown on it.

MATTHEW

(English) His boss is "IT" from Stephen King?

JAVIER

(English) Up and comer. Don't know his real name, but he carved out a niche here. Nothing big, but he runs a smooth operation. New guys go by nicknames, keeps

(MORE)

JAVIER (CONT'D)

assassins from trying to collect.

Candelario turns on the radio. The Mexican station is giving a news report.

CANDELARIO

(Spanish) Sometimes we get on the news. Keeps the recruits coming. They play the odds, see who is going to win this war.

He keeps listening to the radio.

MATTHEW

(English). This new guy knows our tactics. Humiliation, staged rescue, display of power, disorientation, these are our tactics.

JAVIER

(English). Special Forces School of South America. Trains most of the dictators down here. It's where I earned my stripes.

Candelario tells them to be quiet as the news plays. The report says that the *Chuchin* cartel killed a man and strung him up, along with three other people on a stretch. Candelario seems very pleased with this.

JAVIER

(English) Stealing motherfuckers. No honor amongst thieves I guess.

MATTHEW

(English) I'm sure you'll make up for that by tomorrow and avenge your good name.

I/E THE DRUG RANCH

Candelario stops the truck and lets Matthew and Javier out. They walk up to a ranch, where a celebration is going on. A few men are already starting to pass out, groping wildly at women who are at the ranch. As they enter, they see PELEGRINO JIMINEZ, a wealthy Hispanic man in his fifties with long hair and a mustache. He wears overly gaudy clothing for a man his age. He motions for Matthew and Javier to sit down on a couch that has piles of beer surrounding it. He nods at Matthew and directs his comments at him.

JAVIER

(whispering to Matthew). Chuchin was a famous Mexican clown. Looking at how he dresses, the name really fits him.

They both sit down. Pelegrino offers them both a cigarette, they decline.

PELEGRINO

Gentlemen. I'm sorry about this evenings unfortunate events. I'll have my men try to find better fitting clothing than what you have on now, rest assured.

He pulls out a cigarette for himself. Another one of the men, drunk, pulls out a lighter and whips it out for the boss deferentially. After he lights it, he stumbles while putting it back into his pocket.

PELEGRINO

I know who you are. BlackWell Industries, a private military outfit. In reality, you're a shadow government that operates in Mexico, Thailand, and hell hole countries around the World.

He waits to see the reaction from both men.

MATTHEW

I see you've heard of "The Google." And Alex Jones.

Pelegrino gives a mirthless laugh. He only looks at Matthew.

JAVIER

Why have you only been looking at him?

PELEGRINO

When a white man and a Mexican are together, everyone knows who the boss is. I don't need the dog, I need the master.

JAVIER

Really know how to wound a guy.

He taps his chest over his heart.

PELEGRINO

Reports are you're pretty  
thick-skinned. Anything in the  
house is yours, a show of good  
faith.

Javier gets up and walks away, leaving Matthew and  
Pelegrino.

PELEGRINO

Here's the deal. You're a shadow  
government, but you need a real  
government. That's us. We win  
this war, we will become the  
Mexican government. It's what this  
whole war is really about, who gets  
to lead Mexico into the future.

But we need money and supplies.  
You let us use your vehicles to  
cross over the border. Your  
vehicles aren't inspected. We buy  
all our guns only from your company  
at a huge mark-up to hide the drug  
sales. We both get very rich.  
It's a win-win.

Matthew mulls it over.

MATTHEW

I can't make that call. But I do  
know it's been our experience never  
to get all the way into bed without  
someone we don't even know.

You're smart. You knew where we  
were, so you have somebody on  
payroll already. You ambushed us  
and then pretended to save us so  
we'd feel all grateful and want to  
snuggle up to you.

It's cute. It's the reason they  
put little cookies out at auto  
dealerships, because if you eat  
just one, you'll feel obligated to  
help. But I never bought a car  
because of a marketing ploy, and  
I'm not interested in what you're  
selling.

Pelegrino inhales his cigarette while looking at Matthew. Matthew waits for a response, then continues.

MATTHEW

So the real question is, are we your prisoners or are we free to leave now?

Pelegrino keeps smoking, then laughs and claps his hands. Matthew looks around to see if there's someone else he's clapping for.

PELEGRINO

You're clever, that's why I pick you guys. There's other people that can do this, we have tunnels now to smuggle it across. But you guys are going to run this place no matter who wins. If you're not going to help us, then you can leave tomorrow night, after we take care of some business.

Tell your boss to consider my offer. And enjoy our hospitality for the night.

Matthew looks at the frat house scene.

MATTHEW

If it's all the same, I'm just going to sleep and wait until tomorrow. I'll send your offer up the chain, but that's it.

PELEGRINO

It's all I ask.

Matthew gets up and leaves to go upstairs. Pelegrino summons over one of his men and points up the stairs. He gets up, straightens out his clothing, and leaves the ranch.

INT. BATHROOM OF DRUG RANCH

Javier is digging through the medicine cabinets, looking for pills. He pulls out some sleeping pills, and looks at the notice that says in Spanish, "Do not mix with alcohol" with the skull and crossbones.

JAVIER

They should put a warning that says, "Warning, awesome things

(MORE)

JAVIER (CONT'D)

happens when you mix this with alcohol."

He pockets the pills and walks out to the main party. Several of the men are passed out or are near passing out. Javier pours himself three shots, puts the bottle behind the counter where it can't be seen, and mixes the sleeping pills into the tequila. He motions to the four guards that are still conscious.

JAVIER

(Spanish). Hey, anyone here up for a real drinking game?

GUARD ONE

(Spanish) No game worth playing if there isn't money involved.

The other guards seem to agree. Javier nods at them.

JAVIER

I can pay. In fact, more than all of you I imagine.

GUARD ONE

What's the bet?

JAVIER

Simple. I win, I get your vehicle. You win, I will buy each of you a new vehicle of your choice. But please, do not make me get a vehicle that stereotypes us even further. I hate that.

GUARD FOUR

How do we know you won't just run off?

Javier pauses to think about it.

JAVIER

Keep the white guy as collateral. I can't pay you, he will. Or ransom him. You saw your boss talk to him, he wouldn't bother if he wasn't someone important.

The guards huddle together and talk quietly amongst themselves. They nod in agreement.

GUARD FOUR

What's the game?

JAVIER

Simple. Americans have a saying, "one tequila, two tequila, three tequila, floor?" We're going to test it. We all take three shots. Whoever passes out loses. Last one standing wins. We keep going until only one stands. Simple right?

Javier lays out twelve glasses for the other men and pours the tequila across until all of the glasses are filled.

JAVIER

Anyone scared, they can back out now.

The four men pick up the glasses. They look at Javier. He raises his glass up.

JAVIER

To the future of Mother Mexico.

He shoots his. The guards follow quickly downing their glasses behind him. He finishes up his next two shots while the guards pound theirs just as quickly to keep pace. One of them falls down almost immediately while the rest of the men laugh at him and call him names. Then one of the other guards drops. The two remaining guards go to their knees, then face plant into the ground.

The first guard that fell down begins to vomit and choke while Javier looks at him from above.

JAVIER

Oh. Guess that's why there's that warning.

He continues to watch the man choke.

JAVIER

I could turn him on his side so he won't choke. I could.

He pats down the men and pulls various items from their pockets, mostly collecting their keys and cell phones. He dials out a number on one of them.

DIANA

This is a private number. Identify yourself.

JAVIER

It's me.

DIANA

You haven't made contact yet with the target.

JAVIER

Something came up. I'm going to dial you on several phones. Ping the towers and trace their locations. I need to know what locations all these people meet up at.

DIANA

Slow down. Where are you and where's Matthew?

JAVIER

Matthew's dead, and I'm escaping capture. I can extract myself, but this location needs to be torched. They'll be able to trace this back to our office if we don't do it quickly.

DIANA

Damn it. I'm scrambling a package now. Be on standby.

EXT. DRUG RANCH

Javier drags the body of one of the guards with him. He then jingles through the keys and hits the lights on them. The first car that blinks is an El Camino with dragon decals on it.

JAVIER

Oh come on man.

He hits the next set of keys and lights up a Ferrari. He drops the El Camino keys onto the ground as he walks up to the Ferrari. He gets into the car and drives around the house to dump the guard into the back of the car, then he drives off.

INT. DRUG RANCH BEDROOM

Matthew is awake on the edge of his bed. There's an incredibly fat guard passed out on the floor nearby, his pants and boots halfway pulled off before he landed into an

awkward sleeping position. The door opens and MARIA, a fifteen year old girl, walks in. She avoids eye contact with Matthew and begins to strip.

MATTHEW

(English) What are you doing?

He realizes his mistake and says it again in Spanish.

MARIA

(English) I speak English. The boss said to take care of you. Here I am.

She continues to strip but Matthew stops her.

MATTHEW

Well I'm not like that.

She appears relieved, but not surprised.

MARIA

I knew when I saw you that you were gay.

Matthew looks more shocked than offended. She quickly recovers.

MARIA

Oh, don't get me wrong. I don't care. Just when a a guy is pretty like you, he doesn't usually go for women.

Matthew begins to talk, but the fat guard on the ground begins to snore, interrupting his speech.

MATTHEW

I know my gender isn't particularly well-represented here, but that's hasty. And thanks. Go back downstairs and tell them I said thanks, but no thanks, okay?

Maria shakes her head at him.

MARIA

Look, I don't care what you do, okay? But if I walk out of here, then the men downstairs will think you're gay. And if that happens, you probably aren't going to make it through the night.

Matthew starts to speak, but the guard begins snoring again. Matthew raises a finger to motion that he'll be back in a second. He grabs the guard on the ground by the arms and drags him out of the room outside the door. Then he comes back in.

MATTHEW

Fine, you can stay a while. How'd you wind up here? As low as these guys are, I can't imagine them putting out their sister or daughter in a place like this.

Maria looks contemptuously at the suggestion that she's related to any of the men at the ranch.

MARIA

I grew up in a village. The missionaries used to come and visit us all the time, that's where I learned to speak English. Most people here are Catholic, some Protestants now, but the natives still worship the old gods. So the missionaries come. They used to talk about how great the world was outside of our little village.

She sits down next to Matthew like she's telling him a secret.

MARIA

So I pretended to be interested. I read their books, learned their language, start getting those romantic notions in my head that I was going to run away to America. So I leave my village, pay a coyote to cross the border, and he dumps me and some other people off here. The cartel splits up the men from women and send us off here.

MATTHEW

What happens to the men?

MARIA

When the cartels go at it, they use them for cheap foot soldiers. They die, they go grab another bus load. There's always people trying to go into America.

She looks off sadly.

MATTHEW

If you go back downstairs, you'll  
have to perform for the men I  
imagine?

She nods.

MATTHEW

Okay, you're staying with me for  
the night, okay? But I'm sleeping  
right here down on the floor. You  
stay right there, in that bed.

MARIA

You realize this is Mexico? We  
usually sleep several to a single  
bed.

MATTHEW

Well, I'm from America. And  
sleeping with a fifteen year old  
girl regardless of circumstances is  
frowned upon. Being gay is not.  
Consider it a culture clash.

She doesn't say anything else. He turns off the lights and  
settles down on the floor.

EXT. MIDDLE OF THE DESERT - THE NEXT DAY

There's a head poking out of the desert. It looks around  
and struggles to get out.

JAVIER

(Spanish). Hey there. We got this  
thing in America. It's called  
"Hair of the Dog."

GUARD ONE

You're a fucking dead man!

Javier looks around.

JAVIER

You might want to look around and  
see which of us is closer to death  
at this moment.

The guard doesn't say anything. Javier nods his head.

JAVIER

I thought so. So here's the deal. One time offer. I bet you have a hell of a fucking hangover. Do you have a hangover? This sun can't be good for that, dehydration and all. I'm going to get some water.

Javier goes into the car and starts drinking water, leaving the dehydrated man in the sand.

JAVIER

Oh that was good. So where was I? Anyway, your boss was talking to the white guy, and your boss said that there was a big shipment coming in that he wanted our help to move. Now, I have a 99% certainty that I know where that is. So, I'm going to show you a map. You confirm the location, and I dig you part of the way out and you free yourself while I drive off.

Javier drinks more water and pours it on himself while the guard looking helplessly at him.

JAVIER

You bullshit me and I leave you here until you either fry or the coyotes come and eat your goddamn eyes out.

Javier walks back to the car and gets barbecue sauce out of a bag. He opens up the bottle and starts pouring it on the guard while the guard shouts in protest.

JAVIER

See me, I'm hoping you do bullshit me. Cause I'm going to make sure you smell like barbecue while you fry and that gives the coyotes a good meal. Your call.

He throws the bottle away and pulls out the map. He puts it on the ground in front of the man, careful not to get barbecue sauce on it.

JAVIER

Where is it?

The man taps a spot on the map with his nose. Javier nods.

JAVIER

That's where I was going anyway,  
but confirmation is always good.  
Now I could let you go. I could.

But we need to do something about  
your hangover. I told you in  
America they have "hair of the  
dog."

He heads back to the car again and this time he pulls out a bottle of alcohol. He opens it up and pours that on the guard. Then he lights a matchbook and throws it on the man while he screams and burns. Javier watches.

JAVIER

That does smell way better than I  
thought it would.

He pulls out the cell phone and looks through it.

JAVIER

He's got his mom's number in here.  
I would have recorded that if I'd  
known. I think people youtube this  
now. Kids these days. You live  
and learn.

He looks over at the charred stump.

JAVIER

Well, some of us do anyway.

He dials a number and waits for the other person to pick up.

JAVIER

Are the teams in position? Light  
up the house and wait for  
coordinates for the next target.

He hangs up the phone and looks at the charred skull sticking out of the sand.

JAVIER

I'm a dog huh Peligrino? Well, I'm  
the big bad wolf. And I'm going to  
huff, puff, and blow your  
motherfucking house down.

INT. DRUG RANCH BEDROOM

Maria wakes up and nudges on Matthew, who wakes up grudgingly. He twists his neck and shoulders out in obvious discomfort.

MARIA

Hey, I got to go cook breakfast for the men. I'll cook something special for you. What do you want?

MATTHEW

I'm not particular.

MARIA

Come on, let me show you around. Don't help me cook or carry things though, Mexican men don't do that.

He stands up massaging his neck.

MATTHEW

I just need to find Javier. The guy that was with me. He has a propensity to cause trouble and I'm going to try to get out of here alive.

They walk down the stairs, stepping over drunken bodies piled up. Matthew looks all over the house but can't find Javier. He spots one of the guards that has died from Javier's drinking game. One of the other guards is starting to get up, but Matthew chokes him quickly and silently and puts him back down to sleep.

MATTHEW

I think Javier left me here in a shit storm. Look through their pockets and see if any of them have a phone on them.

Matthew and Maria start patting down the guards when Matthew stops. He motions Maria to be silent. A whirring noise can be heard above.

MARIA

(whispering) Sounds like a helicopter. Maybe your friend sent someone to rescue you?

MATTHEW

(whispering) Not my friend, and he wouldn't rescue me if he wasn't here too. That's a..... son of a

(MORE)

MATTHEW (CONT'D)

bitch, RUN!

He grabs Maria's hand and yanks her out of the house. He runs towards the vehicles and goes towards a big truck.

MATTHEW

Get underneath that truck and do not move.

Maria crawls under the truck and Matthew follows her.

MATTHEW

That's not a helicopter. That's a drone. It's used to...

Before he can finish speaking, the drone shoots off a hell-fire missile and blasts the house. Fire and debris scatter over the desert. The drone sweeps over the house. People who passed out over the ranch's yard get sprayed with bullets as they wake up and begin moving. After the drone sweeps the area, it flies back off.

Matthew looks out from underneath the truck and sees a pair of keys on the ground. He picks it up and hits the button on it, which causes the dragon decal El Camino to begin flashing.

MATTHEW

Fuck no.

When he turns on the engine, the horns honk "La Cucaracha". He pulls up to Maria.

MARIA

What do we do?

MATTHEW

I need to get back to base and report on this. Javier just started a war and pulled us into it. I'm going to get you to a consulate and they can get you back to your people. Now I need to find out where we actually are.

EXT. MOUNTAIN CANYON

Javier has a twelve man sniper team. They carry AKs and body armor.

JAVIER

It's a typical turkey shoot. Three two-man teams take position to

(MORE)

JAVIER (CONT'D)

cover all egress and regress routes. The other six standby to get close. Do not use any explosives, the cargo is considered valuable. Keep radio silence and move on my command. Questions?

No one says anything.

JAVIER

Move out.

The men set up positions at their locations, one man with a long-range set of binoculars and wind gauge, the other sets up a tripod. A group of vans start converging the middle of the clearing. Javier looks through his binoculars to see men getting out of the vans. Javier speaks into a radio transmitter.

JAVIER

First shots are for the drivers. They'll try to leave with the cargo, do not let them.

Each of the men checks in to confirm that they have a driver on target.

JAVIER

Green light, fire at will.

The snipers shoot the drivers with trained precision. The other men in the canyon look for where the shots are coming from, but they are quickly picked off by the approaching team. A few throw themselves down with their hands on their head.

FIRE TEAM OPERATOR

Sir? What do we do about them?

Javier pauses, then shoots the men on the ground.

JAVIER

This isn't a site seeing tour. No witnesses.

They form a MOUT formation to open the doors on the vans. One person pops out a van to ask for his life, but the fire team quickly shoots him. The first set of vans are filled with marijuana, the second one has briefcases full of American dollars. Javier calls over the radio for everyone to gather around. He tosses large stacks of bills at each of them.

JAVIER

We're going into business for ourselves. Anyone uncomfortable with that can walk away, no questions asked. But remember, you didn't sign up for the fucking Greenpeace.

No one gives back the money.

JAVIER

Good. We got some business to take care of back at base. Meet up there when I call you.

INT. BLACKWELL CORPORATE HEADQUARTERS - MEXICAN BRANCH

Javier strolls into the headquarters. The metal detector goes off when he passes through it. The guards run him over with a metal detector wand, but he comes up clean. He pulls out his keys and jingles them. They let him through.

INT. BLACKWELL CEO OFFICE

Javier enters. The room is solemn and has a dark palette. Two armed guards are in the room with CEO FEARGUS, a man in his early 60s who is sharply dressed. He motions for Javier to sit down.

FEARGUS

What the hell happened? We wanted you to make contact with a gambler, not to burn the place down. You ordered a drone strike and a strike team. What's going on?

JAVIER

What's going on, it goes like this. A bunch of rich white guys come here, and they take our land. They take our resources, they take our women, they take everything from us. And I, for one, have had just about enough. So this is what you'd call a hostile takeover.

FEARGUS

You can't be serious? You, run a major international business? You're just a monster in a glass that we break when we need things burned.

Javier pulls out two thick stacks of money from his pockets. He swivels his chair and throws the money at the feet of the two guards.

JAVIER

You two have a decision to make.  
You can take the money and go  
outside, and I'll handle things  
here. Or...

He pulls into his belt buckle. The belt buckle is a small concealed knife.

JAVIER

You can draw your guns and try to  
shoot me. Your 9mms against these  
little three inches of blade.

The guard on the right doesn't move, but the left guard goes for his holster. Javier springs out of the chair and rushes him, stabbing into the side of his neck.

JAVIER

(whispering) 21 feet. You should  
have known that.

He looks over at the second guard, who still hasn't moved.

JAVIER

His share is yours, if it makes you  
feel better.

The guard scoops up the money and walks out the door. Javier pulls the weapon out of the dying guard's holster.

JAVIER

I can't manage? You guys need some  
bullshit scheme to buy an oil  
field. Me, I'm all natural  
Mexican, the place is mine already.  
I already have the finances, the  
manpower, and the weapons. The  
question here really is, what  
fucking good are you?

He shoots Feargus three times. Then he calmly walks over to the bar and fixes himself a drink.

JAVIER

I think my keychain will have a  
wolf on it.

HERMOSILLO EXT. - EVENING

The vehicle that Matthew and Maria have been driving is out of gas. They walk until they hit the outskirts of Hermosillo. They see a LITTLE BOY playing soccer with TWO FRIENDS. When the boys see the two of them, they scatter.

MARIA

Why are they running away?

MATTHEW

Can't imagine it's for anything good. Stay close.

He pulls her into hugging the walls of the ramshack houses and sneaks behind one of them. They can hear men being talked to on the outside. Two MEN carrying AKs walk to where the boys were playing in the street. Matthew motions for Maria to stay still while he sneaks around the house to come up behind the two men. They start walking to where Maria is. One of them spots her and yells for her to get out. He walks towards her with the gun raised. Matthew comes from behind the other man and cocks his gun with it pressed to the back of the man's head.

MATTHEW

(Spanish). Drop the weapons.  
Very, very slowly.

The guard near Maria turns around, sees Matthew, and puts the weapon down. The person Matthew has his gun on doesn't. Matthew cracks him over the head with the butt of his gun. His head cracks and he falls forward, his keys falling out of his pocket. The clown keychain is visible.

MATTHEW

(Spanish) Guess your boss figured we'd go North. You (motions to man) hands behind head, face down.

He waits for the man to grudgingly obey. He pats down the person he knocked out and places a call to Chief.

CHIEF

This is a secured line, who is this?

MATTHEW

This is Matthew.

There's a pause on the other end while Chief talks to Leira.

CHIEF

Good to hear your voice, we thought

(MORE)

CHIEF (CONT'D)

you were dead. It's gone tits up on our end, Javier has taken over the corporation. We're going to Alpha Protocol.

MATTHEW

Can you trace where I am? I have no time to explain.

There's another pause on the end of the line.

CHIEF

You're in Hermosillo, ever been there?

MATTHEW

No.

CHIEF

You're a few hours away from us, can you hold up anywhere until then?

Matthew is staring at the man with his hands behind his head. He stares through Matthew. Matthew puts his phone down against his chest.

MATTHEW

Maria, pick up the gun and stand far away from him.

Maria picks up the AK and moves back behind the building.

MATTHEW

Seems unlikely. Javier firebombed a drug dealers house when he tried to kill me, and now that guys men are on the lookout for me. They had some children act as spotters. (whispering so Maria can't hear him). We won't make it until morning once they send out the full posse.

CHIEF

Don't panic. There's an embassy a dozen miles from where you are. How old is that phone.

Matthew flips it and looks at it.

MATTHEW

Old and disposable.

CHIEF

Then I can't send you a map. I'll  
text you directions from your  
location.

Chief sends over a long list of directions. Matthew pulls the keys out of the downed man, who is starting to wake up. Matthew hits him with his gun again, this time drawing blood. He pulls the man's weapon from underneath him and straps it around himself. He walks up to the second man, with his hands still behind his head.

MATTHEW

(Spanish). Which car?

DOWNED MAN

(Spanish). Fuck you.

Matthew steps on his head.

MATTHEW

(Spanish) Which car?

The man is clearly in pain, grinding his teeth, but still fighting.

DOWNED MAN

(Spanish) Go fuck yourself.

Matthew steps off his head and onto the crotch of the man's pants. The man is now thrashing wildly and screaming.

MATTHEW

(Spanish). Between us, you're the  
one who is fucked. Which car?

DOWNED MAN

(Spanish). The green jeep in  
front.

Four more men are walking to where the kids were. They hear the screaming and come running over to see Matthew on top of the man. Matthew steps off the downed man and fires off shots in their directions from his handgun. They duck and Matthew walks backwards, laying down suppressive fire. The downed man sees his change and lunges at Maria to try to wrestle the AK out of her hand. She kicks him in the face while Matthew walks behind the building for cover. Matthew shoots him in the neck when he gets around.

The four men get up and motion that they're splitting off. Two shoot at Matthew from the side of his building while two others sneak around back. Maria taps Matthew on the

shoulder when she hears the two of them whispering to each other. Matthew switches to the AK and looks.

Their shadows are spreading out past the edge of the building. Matthew estimates from the shadow where they are against the building and sprays it, shooting both men. While he is doing that, the two others rush forward to his position. Before he can swing around, they are there. Maria shoots both of them with the AK she has. They fall dead. She drops the gun in horror and stares. Matthew shakes her and pulls her head into him so he can look at her. He grabs the AK she and re-slings the one he has, pulling her with his newly freed hand up.

He runs with her to where the green Jeep Wrangler is. Another vehicle is roaring towards them and tries to run them over. Matthew pushes her out of the way and jumps for cover, barely missed by the vehicle. He stays down in the prone position and props up on the AK to shoot out the vehicles tires.

With the vehicle out of commission, the men begin trying to pile out, but Matthew peppers shots at them. He hops up to his feet and pulls the keys out of his pocket and throws them to Maria.

MARIA

I can't drive!

MATTHEW

It's either that or shoot, and I have the feeling you'll be better at one than the other.

She starts up the vehicle while Matthew keeps shooting at the downed vehicle. The men inside it starts to open up the doors and fan out behind the vehicle and return blind fire. Matthew jumps into the passenger seat and ducks down. He pulls out his cellphone.

MATTHEW

Drive straight for three blocks and then go left.

Another vehicle is barrelling down at them. Matthew pulls Maria's head down and shots fly at them, hitting the back windshield and through the front. Matthew jumps up quickly and turns around to aim at the hood of their car, and fires into their engine block. Maria hits a trash can when she makes the left turn and the bump sends Matthew flying into the back seat.

MATTHEW  
A little warning.

MARIA  
Sorry!

He scrambles up to see two more trucks chasing them down. He flips up his cellphone and scrolls through the texts frantically. Shots are starting to smatter the car.

MATTHEW  
Keep your head down! Turn right at the intersection ahead and then go straight.

He tries to fire off another shot, but his magazine is empty. He grabs the rifle that Maria had and shoots it at the two vehicles. They return fire as well. When he aims, the people in the front of the two vehicles start to duck. He aims at the weapon at the street and skip-jumps the bullets underneath the hood of their car, shooting through the drivers foot and the front-most passenger. His truck swerves and flips over. The other truck swerves to avoid colliding with it and comes out in front.

The passenger in that vehicle shoots at Matthew. Matthew quickly fires off rounds into that passenger, sending his blood and bone into the back of the vehicle. Matthew tries to shoot at the driver, but hears the empty click of a magazine out of ammunition. When the driver realizes this, he floors the vehicle and tries to ram the jeep. When he hits, it sends the jeep careening off the road and into trash cans and the street. Maria swerves it back into the main road.

MATTHEW  
Jump over to the passenger seat, quickly!

She jumps over and Matthew hops through the middle from the backseat into the driver side. He slams the gas all the way down.

MATTHEW  
He's trying to disable the truck by hitting it at the right angle. Buckle up and hold on very, very tight.

Maria puts on the seatbelt and Matthew looks at the other driver through the driver side mirror. When he pulls his vehicle back to hit at a wider angle, Matthew slams on the

brakes. The pursuing vehicle smashes into the front-engine block instead on the driver side. The force whips the vehicle around so the driver and Matthew are facing each other.

When the driver sees Matthew, he goes for the gun on his dead partner. Matthew quickly pulls out his handgun and pops him as he is bringing the weapon up pointed at Matthew's head. More vehicle headlights can be seen off in the distance coming towards them. Matthew tries to turn over the engine, but the hit disabled it.

MATTHEW

Come on, we have to move.

Maria unbuckles her seatbelt and jumps out the side. Matthew can't open his driver side door, so he clambers out the passenger door as well. They run up the street to where a woman is emptying out restaurant trash.

MARIA

(Spanish). Hide woman, hide!

INT. SMALL RESTAURANT

They run through into the restaurant and Matthew deadbolts the door. He pulls out the cellphone and calls Chief up again. He hands the phone to Maria and begins rummaging through the cabinets.

MATTHEW

Chief is the person on the other end of the line. Ask him to trace where we are now and how to get to the embassy from here.

He pulls out a batch of sugar and tequila. Then he flings open the refrigerator and looks around.

MARIA

Hello?

CHIEF

Who's this? Where's Matthew?

MARIA

I'm a friend of his. We're pinned down and we need directions from here to get to the embassy.

CHIEF

Hold on.

Matthew finds an instant cold pack and snaps it open. He ejects the last bullet out of his handgun and hammers the shell off, and carefully scoops the powder into a pan. He puts the sugar into the pan and low boils it. He turns a separate pan on high heat. He motions for the phone from Maria.

MATTHEW

Chief?

CHIEF

Yeah, you're about half a mile from the embassy now. Head west from your location and you'll run straight into it.

MATTHEW

Thanks.

CHIEF

Leira is already heading towards your location, she'll be there in a few hours.

Matthew hangs up the phone.

MARIA

What are you doing with that stuff?

MATTHEW

We have half a mile to go, we'll need a distraction to get that far. Get out of here and head west, run to the US Embassy and claim you're an American citizen. They'll protect you. I'll catch up.

MARIA

You want me to leave you here?

Matthew squeezes her hand quickly.

MATTHEW

They're not after you, they're after me. Go, I'll be fine.

She leaves, looking back at Matthew, who motions her off. There are men now at the door. Matthew stirs his concoction and pours tequila into the high-heat pan. It whooshes up into flames. When the door gets kicked in, he hurls the liquid fire at the door, setting the first of the five men

behind it on fire.

The man's friends throw dirt on him and try to put it out. Matthew lights up a fresh batch and chunks it out the door. He pops his head up to look at his mix. He pours his third tequila bomb, but this time, he dumps it into the pan creation and runs out after Maria.

The four men kick open the door and begin firing, but they are quickly choked by a billowing white cloud that follows after them. They gasp and run out the back while the pillows of smoke lap up after them, coming out in thicker clouds. Matthew sprints and catches up to Maria, who is watching the smoke clouds.

MATTHEW

I told you to keep going!

MARIA

I didn't want to leave, I'm not a kid!

He grabs her hand and runs with her. One of the men sees them running off and comes after them, but the smoke has left him gasping. He shouts for his friends and they begin to pursue Matthew and Maria. They run until they can see the embassy. Matthew waves to the Marine guarding the front.

MATTHEW

American citizens! Let us in!

The Marine doesn't move until they see the five people pursuing them. They raise their weapons up. The Marine raises his as well. He calls for backup from the embassy and two other Marines quickly arrive. The Detachment Commander addresses Matthew.

COMMANDER

What's going on?

Matthew pulls up his sleeve to reveal his 82nd Airborne tattoo.

MATTHEW

We've run afoul of the local drug dealers and they seem to have hostile intent.

COMMANDER

Not on my watch.

The commander looks at the five men, who have stopped, but haven't lowered their weapons.

COMMANDER  
(Spanish). Lower your weapons and vacate the area immediately.

The five men are talking to each other, but haven't lowered their weapons.

COMMANDER  
(Spanish). I say again, lower your weapons and vacate the area.

The men are still talking to each other, unsure of what to do.

COMMANDER  
(English, to Matthew). Is one of them burned?

MATTHEW  
I may have set him on fire when he tried to kill me.

COMMANDER  
Well hoorah.

The men nod to each other and start to open fire on the Marines, who quickly mow them down.

COMMANDER  
Damn it, this is a mess.

MATTHEW  
Drug dealers assaulted a US Embassy. Not the worst disaster.

COMMANDER  
So, a Marine saving the Army. I'm calling bragging rights.

MATTHEW  
I'll be your date at the Marine Ball if it makes you feel better.

COMMANDER  
You have ID?

Matthew hands him over his identification and the Commander radios it in. He talks over his cell and comes back to Matthew.

COMMANDER

You were reported dead earlier this morning.

MATTHEW

Rumors of death have been greatly exaggerated.

COMMANDER

The Mexican police want you for questioning. Are you going to seek asylum here? You probably won't get it if you do, they list you as a person of interest in a major terrorist act.

MATTHEW

That's too funny. No, I'll go in, but only after she's safe. She's not really an American citizen.

He gestures to Maria.

MATTHEW (CONT'D)

But don't worry, I have a friend coming to pick her up here. Once she's safe, then you can hand me over and the Mexican government will look over the street attack.

The commander thinks it over.

COMMANDER

Deal. Don't do anything funny or we will restrain you.

MATTHEW

That wasn't the last of the men, there'll be more coming soon enough.

The commander shrugs.

COMMANDER

I think the bodies on the street will keep them at bay.

EXT. US EMBASSY - MORNING

Leira pulls up in a truck. There are now the gang members, the police, and the Marines together. She shows the Marines her citizenship and walks inside. Matthew is sitting out front with Maria. Leira hugs him.

LEIRA  
Who's the girl?

MATTHEW  
Leira, Maria. Maria, Leira.

Leira smiles at Maria.

MARIA  
What's going to happen to him?

MATTHEW  
It'll be alright. We just need to  
talk a second.

Maria nods and walks off a little ways from them to give  
them privacy.

MARIA  
It's bad Matthew. Javier took over  
the Mexican branch of Blackwater  
and is framing you for what  
happened.

MATTHEW  
His cover story is that I blew  
myself up?

LEIRA  
His cover story won't matter if  
you're dead. If you go to the  
police, either the gangs will get  
you or Javier will.

MATTHEW  
But you, Chief, and the girls will  
be safe?

Leira kisses him. Matthew moves back at first, but then  
starts to kiss her back.

LEIRA  
That's why I fell for you. Always  
worried about other people. You  
visited Chief everyday, most people  
stop after one or two visits, they  
don't like being reminded of what  
could happen to them.

MATTHEW  
I'm the reason he ended up like  
that.

LEIRA

You didn't want to kill a kid, and now you saved one.

MATTHEW

Are all of you going to be safe?

LEIRA

Chief moved everything to the safe house. You're not going to be safe unless Javier is out of the picture.

MATTHEW

Are you going after him?

LEIRA

That fucker tried killing you, and he's going to try again. He's already dead in my book.

MATTHEW

I've seen him in action. He's fast and deadly.

She kisses him again and leans in to whisper into his ear.

LEIRA

So am I.

She walks up to Maria and takes her out to her truck. The gangsters surrounding the place eye the two of them, but they let her leave. Matthew walks up to the commander.

MATTHEW

Send me to the wolves.

The commander walks Matthew outside the compound and turns him over to the Mexican police. They hand-cuff him and put him into the back of the car. The gang members make throat-cutting signs at him while he is driven off.

INT. BLACKWELL CEO OFFICE

Javier has scattered paper on the CEOs desk, the two bodies have been cleared. A MAID is cleaning up the blood from where the bodies were. Javier is speaking into a cellphone.

JAVIER

It's simple. We have sovereign vehicles, we can't get scanned when we drive out of the country. We can take as much drugs out of the

(MORE)

JAVIER (CONT'D)

country as we want and legally,  
they have no right to search or  
seize anything. Now make the deal  
quickly or there's plenty of others  
willing to hop on board.

He hangs up his cellphone.

JAVIER

Man, they never said you would have  
to deal with all this paperwork  
when you became king.

He hits his telephone speaker.

JAVIER

Have you been able to get Diana on  
the phone? She handles all this  
bullshit.

The other line is silent for a second, then a man's voice is  
heard on the line.

MALE RECEPTIONIST (O.S.)

We can't find her and she's not  
taking any calls.

JAVIER

Remind me to kill her later.

MALE RECEPTIONIST (O.S.)

Sir?

JAVIER

Nevermind, damn incompetents. I'll  
write it down myself.

He ends the call, but it immediately flashes back up again.  
Javier answers it.

JAVIER

What??

The male receptionist clears his throat.

MALE RECEPTIONIST (O.S.)

Ah.. Sir? We have reports that  
Matthew is still alive. He's been  
taken into police custody for  
questioning.

Javier is silent for a few moments. The male receptionist  
clears his throat on the other end.

MALE RECEPTIONIST (O.S.)

Sir...?

JAVIER

Stop with all the "sirs", I'm thinking. Dig up who we have on the payroll and how we can get in to remove him.

MALE RECEPTIONIST (O.S.)

Sir, I handle personnel files and new hires, I don't really deal with...

Javier slams his fist down on the desk, causing the maid to jump up.

JAVIER

I don't care about excuses, just fucking do it!

MALE RECEPTIONIST (O.S.)

(stuttering). Yes sir, there are also reports of a girl at the scene. She left with a woman.

JAVIER

You deal with hires? You know who Matthew's handler was?

MALE RECEPTIONIST (O.S.)

Yes sir.

JAVIER

Good, you might live. Bring me \*that\* and then look into how we can get into the police station without shooting it up.

MALE RECEPTIONIST (O.S.)

Right away sir.

Javier hangs up the phone again and then looks at it to see if it'll start beeping again.

JAVIER

Incompetents everywhere.

INT. LEIRA'S TRUCK

Leira and Maria are driving to the new safe house.

LEIRA

How'd you meet Matthew?

MARIA

I was kidnapped trying to cross the border. He let me stay with him so the other men wouldn't... They wouldn't do things. Are you his girlfriend?

Leira laughs.

LEIRA

No. I met him at a hospital. He was in infantry and he spotted a boy with a RPG pointed at his men. He didn't want to kill the kid, so he just shot at him hoping to scare him off. The kid didn't hit the squad, but the kid did shoot off one rocket, and it took out his battle buddy's leg. That's Chief, you talked to him on the phone.

MARIA

Why is he called that?

LEIRA

He's native American. He was stationed with Matthew at training. He joined the Army to get free college, Matthew told him that he already got free college for being Native American. Started calling him "Chief". The name stuck. He's my husband.

Maria looks at her.

LEIRA

Oh, don't give me judgmental eyes, I never cheated on him. We have two kids. I was always interested in Matthew, but he's... distant in a lot of ways. Spending all that time with Chief during his rehab, we fell in love, got married, and Matthew was the best man. But it could have been reversed.

They pull up to the safe house. It's isolated in the middle of nowhere. The exterior has children's play-swings and a

pool. The girls are playing outside. Leira takes Maria inside.

INT. CHIEF AND LEIRA'S SAFEHOUSE

Chief is busy loading magazines and setting up webbing gear. He stops when he sees Leira and Maria walk into the door. He gets up to greet Maria.

CHIEF

There she is. You're Matthew's friend.

Maria nods to him.

CHIEF

I know you're probably feeling like everything is crazy right now, but we're going to make it right.

MARIA

Things have pretty much been crazy since I left my village. I wanted to leave there for years. Now, I just want to go back.

CHIEF

We'll get you there. Our daughters are outside playing, why don't you go say hello?

Maria looks at all the weapons, electronics, and gear around the house.

MARIA

What do you people do?

LEIRA

It would take too long to explain now, but we will.

Maria walks outside to where the girls are.

LEIRA

What's the word from HQ?

CHIEF

Well, the official deal is that if we nail Javier, they'll pin everything on him and we get seven figures, enough to retire on. If not...

LEIRA

Matthew is going to get killed and Javier will get to run this place.

CHIEF

We can just leave.

LEIRA

And leave Matthew?

CHIEF

It sucks, but we got kids and we have enough saved up to live better than anyone in two countries.

LEIRA

You serious?

There's a pause while Chief sighs.

CHIEF

No, "I will never leave a fallen comrade." But I thought I'd bring it up to make sure you want to go through with this. I should be the one you know.

She smiles at him and puts her hand on his shoulder.

LEIRA

But you can't. I wanted to join infantry, but they wouldn't let women join back then. But I can handle the psychopath.

CHIEF

Where do you think he'll be?

LEIRA

If it were me, I'd tie up any loose ends. He knows we know what really happened. That makes us his top priority. He'll probably hit our house. And I'm going to welcome him properly.

EXT. LEIRA AND CHIEF'S HOUSE - NIGHT

Trucks are scattered about the entrance to Chief and Leira's house. A four-man team prepares to breach the house. They kick in the door and it explodes, sending them back in a fireball whoosh. Javier is inside his own truck with one other man and sees the blast. He quickly gets on his comm.

JAVIER  
Status report, what's going on?

TEAM 2  
Team one is down, the house is  
booby-trapped.

Javier dials his cellphone.

MALE RECEPTIONIST (O.S.)  
Operations.

JAVIER  
The house is booby-trapped, which  
means they're not in it.

MALE RECEPTIONIST (O.S.)  
So you're calling off the search?

JAVIER  
No idiot. They may have left  
something we can recover and find  
out where they went. Look for  
cellphone records in the nearby  
towers and see if you can ping any  
of them to where Matthew was at.

MALE RECEPTIONIST (O.S.)  
Sir, I don't actually know how to  
do that.

JAVIER  
Well fucking figure it out!

He turns to the other man.

JAVIER  
See what I have to deal with?  
People who can't breach a house, a  
receptionist who is a dude, and who  
can't do shit right, I mean  
seriously, I had no idea I was the  
only competent person in this  
outfit.

The other guy looks at him.

JAVIER  
Minus you of course. Hold on.

He pulls up his phone and calls Diana again. She doesn't  
answer.

JAVIER  
 I'm going to find that bitch and  
 force her to work with us. You get  
 out. Take Team One's truck, they  
 don't need it anymore.

The other guy doesn't move.

JAVIER  
 Get... Out.

He reaches over and opens the door, then kicks the man out  
 with his foot. He drives off and leaves.

Leira sneaks up behind one of the trucks. There are TWO  
 TEAM MEMBERS talking by the truck.

TEAM MEMBER 1  
 Do you know how to deal with  
 explosives, I mean, what do you  
 look for?

TEAM MEMBER 2  
 My brother was EOD.

TEAM MEMBER 1  
 Think you can call him?

TEAM MEMBER 1  
 At this time? He'd never answer.

He pulls out his comm and pushes the button to speak.

TEAM MEMBER 1  
 Anyone here here have EOD  
 experience?

No one says anything.

TEAM MEMBER 1  
 Alright, anyone here on SWAT?

The radio buzz comes through.

TEAM MEMBER 3 (O.S.)  
 I was police.

TEAM MEMBER 1  
 SWAT or bomb squad?

TEAM MEMBER 3 (O.S.)  
 Patrol.

TEAM MEMBER 1  
Well what good are you?

Leira sneaks up behind the first team member and sticks him in the throat with a knife. The other guard turns around, but she has the blade up against his throat before he can react. She puts her hand over his mouth.

LEIRA  
Scream or call for backup, and you're dead. How many?

TEAM MEMBER 2  
There's eight of us. Well, three of us left anyway.

She pulls his head forward and slits his carotid, leaving him to bleed out. She picks up his comm radio and attaches it to her web gear. She pulls out a pair of binoculars and looks at the heat profiles in the area. She counts five other men standing around the house. Leira looks down at the dead guard.

LEIRA  
Liar.

Three of them are at the perimeter talking about what to do next to two trucks, while two others are off further back on higher ground, acting as spotters for incoming vehicles. She quietly runs up behind the two spotters, who are using scoped-rifles, but they hear a noise where she steps. Unsure, they begin to spread out and try to find the source of the noise.

Leira quickly comes out of cover behind a tree and shoots the first one. The second fires off a hip-shot quickly at her location, but misses. The three men at the bottom of the hill begin shooting at her location as well, but one of them clips the second spotter. The second spotter gets behind a tree and radios in.

SECOND SPOTTER  
You shot me you idiot, don't fire blindly, wait until you see her. And it's a woman.

Leira low-crawls down to where she shot the first spotter and picks up his scoped rifle. She uses her heat-binoculars to find the second spotter, picking out his leg that's sticking out. He's scanning where she was when he first shot at her. She aims the scoped rifle and shoots him through the inner thigh, hitting his femoral artery. The blood pours out

while he tries to jam his finger into the hot blood that sends a steam mist up as it makes contact with the air.

The men at the bottom begin blind firing at her again. She takes cover behind the truck and peers underneath it for a shot through the rifle. The first one she shoots is standing in the open, shooting furiously and blindly. She hits him center mass and knocks him backward.

The other two men are behind a truck, using it as cover. She can't get a clear shot, so she shoots any part of them sticking out, the ankle, the skin on their backs, and an exposed ear. One of them hops into the truck and begins driving off, leaving his partner stranded. She shoots the stranded man through the chest.

She can't shoot the truck as it moves with trees getting in the way of the shot. She races down and aims the rifle. The man is getting farther away. She slowly breaths in and steadies the trigger. When she pulls the shot, the back of his head blows at as the bullet exits from the rear windshield into his head.

Another gunshot goes off and it hits Leira directly in the back. She's thrown forward onto the dirt, sending the rifle sprawling out of her hands. She grabs the handgun holstered in her web gear and turns around, returning fire. The man Javier let out of his truck is making his way towards her, firing at her but never exposing himself long enough for her to get a clear shot at him. She gets up and walks backwards into the house, stepping over the part that was blown off in the earlier explosion. JAVIER'S SIDEKICK dials up his cellphone.

JAVIER'S SIDEKICK

Boss, the girl returned. She took out all the men. I shot her, but she has a vest on. She's hurting though.

JAVIER

So I got to turn back around and deal with her? I'll be there in a minute, don't go after her. Just make sure she doesn't escape anywhere.

EXT. LEIRA AND CHIEF'S HOUSE - LATER

Javier is on top of the ridge with his sidekick.

JAVIER

Congrats on your promotion, you're now Chief of Operations. Million a year salary.

Javier's sidekick merely grunts in return.

JAVIER'S SIDEKICK

So what do we do?

JAVIER

It takes four men to clear a room properly. Calling more men here would take hours, and we have other matters. It's just one woman, we can handle it.

They slowly walk down and towards the house. The earlier explosion blew off a large portion of the house.

Leira can hear them from inside the house, and she's positioned mirrors to see if anyone approaches. When she sees the two of them, she jumps up and turns to shoot Javier. Javier sees her and yanks his man in front of himself, so her shots shoot him up instead. Javier fires a bullet off that catches Leira in the leg. She falls into the house. Javier pats his dead sidekick on the chest before dropping him.

JAVIER

You did good. I'd give you another raise for your performance.

He follows in after her, but is immediately met with bullets. She can still see him with her mirrors positioned. Javier notices them and shoots them out.

JAVIER

That's slick, I really like that. We should talk. I recently opened a position for a new Chief of Operations.

A couple of bullets ring out from where Leira is behind a counter. Javier waits until she's done and steps away from the house. He pulls out a grenade with his free hand and cooks it, then throws it at her. She sees it and starts running into another room, but Javier shoots her in the arm as she's running away. She drops her gun and the room erupts into a fireball of shrapnel and flame.

When it's through, Javier holsters his firearm and walks

into the house.

JAVIER

Come on, give it up. You're unarmmed and wounded. I would have shot you in the head when you were running if I wanted to kill you.

Leira comes out with her arms down and walks towards Javier. She has her knife cupped into the fold of her hand. She spins the knife over and lunges at Javier with it when she's in range, but Javier is fast. She makes cuts and slashes at Javier, but he is able to parry the blows quickly. She then quits aiming at his vital organs and slashes his hand open.

He screams and jumps back, then cups his injured hand so the blood makes a pool in it. He keeps baiting her into him by slowly stepping back. When she comes in again, he throws the cupped blood directly into her eyes, blinding her. He punches with his uninjured hand and kicks her. She can't see with the blood in her eyes, so she holds onto his pant leg and stabs him through the foot. He stomps down on the top of her skull with the other foot. She falls unconscious.

JAVIER

I swear to God I would either kill you or marry you right now. But first, I need to find your husband.

He digs the knife out of his foot, then digs in his gear and puts zip-tie binding around her hands and feet, then drags her over to one of the trucks outside and throws her into the backseat. He dials out on a cellphone.

JAVIER

Get a team out here to secure a prisoner. I have one other thing to take care of. Bring ATFs with the team.

INT. SUV

Javier is in an SUV with two OTHER MEN driving up to the safehouse. Javier is in the backseat inspecting the ATFs behind him. One of the operatives is in the passenger side front-seat.

JAVIER'S OPERATIVE #1

What happened back there?

Javier is inspecting the weapons. He puts it down and turns

around to face him.

JAVIER

The other guys fucked up. You fuck up, you end up dead. We can pull over if you want.

The operative says nothing.

JAVIER

Good. This target has military training, but a bad leg and there are three civilian females inside. He's not going to do anything. And if he does, blow up the house. Questions?

The SUV pulls up.

EXT. CHIEF AND LEIRA'S SAFEHOUSE

The three men fan out around the house with the ATFs. A gunshot goes off at Javier's feet. Javier looks up and a red dot goes up to his chest. Javier pretends to wipe it off. Chief steps out with a modified FAL pointed at Javier.

CHIEF

What do you want? Where's Leira?

Javier shakes his head at him.

JAVIER

Put that away. You shoot me, your wife dies, and we blow up your house with the kids in it.

Maria is inside and she shelters the two little girls away upstairs. Javier spots her briefly.

JAVIER

Who is the third? Got a girlfriend on the side there Chief? What would Leira say?

CHIEF

You still haven't said what you want.

JAVIER

Simple. Your wife has to be the fighter in the family, which means you're the computer guy. Matthew held several sensitive files for

(MORE)

JAVIER (CONT'D)

the company. Which means you have several sensitive files. The company hasn't turned on me yet, but I need a nice digital archive of blackmail in case they do get the bright idea. So, you bring those files with me, and make sure it is everything, and you can take your wife and go home. Don't... Well, let's say you know who I am and what will happen.

Chief lowers his weapon. Javier motions a "hurry up" and Chief walks inside.

INT. CHIEF AND LEIRA'S SAFEHOUSE - UPSTAIRS

Chief goes upstairs to where the girls and Maria are. He hugs Wakoyantanke and Angpetu.

CHIEF

Hey girls, Dad will be back very soon okay? He's just got to go get Mom. Take care of them until I get back.

Chief grabs some of the external hard drives and goes downstairs.

EXT. CHIEF AND LEIRA'S SAFEHOUSE

Chief goes into the vehicle but Javier pulls him out.

JAVIER

Hey fucknut, you didn't frisk him. He might go all Geronimo on us.

Javier walks around to the other side of the vehicle. The guard quickly pats down Chief and lets him in the middle between himself and Javier, who is sitting behind the driver seat.

INT. SUV

Chief slowly digs his keys out of his pocket. He has a Spyderco Ladybug knife in his keychain. The black folding case blends in with the other black plastic keys that Chief has. He quickly flips up the blade and slashes the femoral artery on the operative to his right. The man looks down to see the red blood flowing down his leg, but against the black cargo pants, it looks more like he wet himself. He frantically digs his finger into the pouring vein, but the

blood keeps pouring out.

Chief has already moved onto the operative in the passenger seat and swipes the tiny blade across the carotid, shooting blood out that pistons out in squirts with each heartbeat, increasing as the operative gets more frantic. The SUV slams to a halt.

Javier pulls out his knife and begins maniacally stabbing Chief in the heart, jerking the deep blade in and out repeatedly. Even after Chief is long dead, Javier keeps stabbing him until he is out of breath. He screams DO NOT FUCK UP while he carves into chest of Chief. He finally stops when he is out of breath.

JAVIER

That is what happens when you fuck up. Didn't I say that? Didn't I?

The last remaining operative doesn't say anything.

JAVIER

Turn back around. If he's dead, then that bitch is the only one who knows what dirt they have. She won't talk, I can already tell. We need leverage. We got to go get the girls.

OPERATIVE #3

Boss... I don't know. I didn't sign on to kidnap girls. Everyone keeps dying, it's too much.

JAVIER

Well, if that's how you feel. Get out.

The operative doesn't move.

EXT. DIRT ROAD

Javier jumps out of the passenger side and yanks open the door. He pulls the operative out onto the road. He begins kicking the man furiously. The man tries to cover up, but when Javier repeatedly pulls him up and punches him, he finally goes for his firearm. Javier pulls his out quicker and shoots him. He stands there on the side of the road. He grabs the other bodies out of the car and piles them up on top of each other.

JAVIER  
Does it look like I'm running the  
type of that has an open door  
policy?

He gets back into the vehicle.

INT. CHIEF AND LEIRA'S SAFEHOUSE

Javier walks inside the house, blood covering his clothing from his stabbing rampage on Chief. He has a grenade in his hand. He shouts out.

JAVIER  
Come out girls! It's the big bad  
wolf. Come out or I'll huff, and  
I'll puff, and I'll get tired and  
just blow this fucking place up.

Maria comes down the stairs. Javier looks at her for a minute.

JAVIER  
Don't I know you?

MARIA  
I saw you at the ranch.

JAVIER  
I guess that makes you a survivor.  
Didn't think anyone would make it  
out of there.

MARIA  
You can't have the girls.

JAVIER  
I can have anything that I want.  
What I don't have, is time to play  
around.

He pulls out his handgun and shoots above Maria's head. She ducks down and screams.

JAVIER  
Where are the girls?

MARIA  
They ran after you left, you won't  
find them here. They know these  
woods. I stayed in case Chief came  
back.

JAVIER

Chief isn't coming back. He's the cowardly lion now, wishing if he only had a heart. I don't have time to sweep the woods. You, you'll do.

INT. POLICE STATION - HOLDING CELLS

Matthew is in a cell by himself. The other people in the cells are eying him. One of the Mexican police officers goes up to Matthew to talk to him through the cells.

POLICE OFFICER

The word is, it's a 50k hit for your head. American dollars. Big news here. So we're putting around-the-clock staff to protect you. We're arranging transportation to haul you out of here tomorrow, it's too dangerous for you here.

MATTHEW

Why aren't you collecting on it?

POLICE OFFICER

We're not all dishonest. Your lawyer is here. Come on.

The police officer uncuffs Matthew and brings him into a dank interrogation room. A woman in her late 30s with shoulder-length dark hair dressed in a business suit is waiting for him with a manila folder on the table.

MATTHEW

The agency send you?

DIANA

Of course, who else would care about you now?

MATTHEW

What do they want?

DIANA

We need to make a deal. You remember Costa Rica?

MATTHEW

Yes, what about it?

DIANA

The satellite data can switch out images. With that, we can find or hide sensitive information for whatever country pays us.

MATTHEW

And..?

DIANA

The operatives still loyal to us in this region tell us that Javier is planning to use these images to hide drug trafficking from imaging and to spot police patrols throughout the region. From there, he'll be using the money to buy into the oil industry. He'll be the richest man in Mexico in a few years.

MATTHEW

This is your mess, you clean it up. Why does it involve me?

Diana doesn't say anything. She simply slides over the folder she had her hands on top of the entire conversation. Matthew opens up the folder. Inside, a picture of Leira being held hostage by Javier. He clinches up and tightens around the face, but then relaxes.

MATTHEW

Why is he keeping her?

DIANA

You're alive. Plus most of his men have defected. He's a killer, but he's not able to manage people. No one is loyal to him, but they're waiting to see what we do in retaliation.

He knows this, so he's trying to get us to back him and give us a cut to keep the men loyal. He's keeping hostages and threatening blackmail by exposing some of our more... delicate operations in the region.

You find him, kill him, destroy the

(MORE)

DIANA (CONT'D)

evidence, and you get whatever you want. (beat) Within reason. Don't and you'll be dead by morning. Questions?

Matthew just stares at the photo she gave him earlier. Diana nods.

DIANA

Good.

She hits on the door and steps aside. Two POLICE OFFICERS uncuff Matthew and escort him out of the interrogation room.

EXT. BLACKWELL CORPORATE HEADQUARTERS

The police have Matthew in the back of their car and pull up to the front of the steel and glass building. They let him out. One of them goes into the back and kicks out the door while the other gives Matthew his pistol.

POLICE OFFICER #1

(Spanish). You escaped from the handcuffs, kicked out the back door, and took my weapon. That's what we're going to say when they find your body anyway.

They get into their vehicle and drive off, leaving Matthew in front of the building. He walks into the building. As soon as he pushes past the doors, three men have rifles pointing at him. He points his handgun at the one closest to him and waits, he stops breathing. The three men point their rifles to the ground. Matthew releases his breath.

GUARD #1

(Spanish). He's waiting for you on the seventh floor.

MATTHEW

Why aren't you trying to kill me?

GUARD #2

Boss wants to make an example of you. Told us not to harm you.

The hallway monitors cut on. Javier looks into the camera and waves at it. He speaks into the camera.

JAVIER

They use these for quarterly report meetings, consider this our IPO. Move.

The camera cuts off. Matthew walks up to the elevator and rides up to the seventh floor.

INT. BLACKWELL CEO OFFICE

Matthew gets off on the seventh floor with his pistol drawn. Javier has a gun pointed at him when he steps off and the two look at each other.

JAVIER

Well, a Mexican stand-off. Ironic huh?

Matthew doesn't say anything, he walks closer to Javier. Javier circles him.

JAVIER

Option 1, I let you go and you come and work for me.

MATTHEW

You tried to kill me.

JAVIER

That was forever ago.

MATTHEW

Two days.

JAVIER

Like I said, forever.

They still have their weapons on each other. Another weapon gets pressed to the back of Matthew's head. Javier lowers his weapon.

JAVIER

Put it down, you're embarrassing yourself. You're not going to shoot me. One, I've read your file, you couldn't even shoot a Hadji. Two, you shoot me, you don't find out where the girl is. So fuck off with the tough guy act.

Matthew lowers the pistol. The man behind Matthew takes his pistol and looks to Javier. Javier waves him off. The man exits the elevator, leaving Matthew standing empty-handed in the room. Javier flips the cameras back on so that the men can see them. He pulls out the knife that Leira stabbed him with from his tactical pocket.

JAVIER

I got to where I am by making examples out of people. I didn't have to skin people, or cut off their fingers, or any of that. But it's the message that counts.

He takes apart his pistol and drops the slide and magazine onto the floor.

JAVIER

I could just shoot you, but the men need to know who is in charge here. That won't send the right message. Killing someone is one thing, but destroying them, that's something else entirely. You want a drink? Traditionally, you give one to a man with a death sentence.

Javier goes to the cabinet and pours himself a drink.

JAVIER

You were in the Army, they tell you that bullshit sheepdog story? How most people are sheep, but there's a few wolves out there waiting to prey upon the sheep.

He pours another shot and starts to walk over to where Matthew his, but then just drinks the shot himself.

JAVIER

But the sheepdogs keep them at bay, just itching for a fight with the wolves? Well bullshit. One, no sheepdog could ever take on a wolf, and two, you don't want this fight.

Javier spears the knife through the top of the desk. Javier steps aside so Matthew has a clear path to the desk and the knife.

JAVIER

But maybe I'm wrong you don't want this fight.

Matthew runs for the knife, but Javier blocks his way. Matthew swings at Javier, but Javier easily dodges Matthew's attacks. He easily parries and counters all of Matthew's attacks, repeatedly punching Matthew in the face and body after each exchange, bloodying up Matthew's face.

Matthew realizes he isn't going to win the exchanges, so he just runs after the knife in the desk. Javier locks his hands around Matthew's waist in a butterfly grip and pulls Matthew back. Matthew tries to break the grip, but Javier suplexes him into the ground. Matthew turns his shoulder into the ground so his head doesn't hit, but he's still had all the air knocked out of him. He wheezes on the ground. Javier rolls up and gets himself another drink.

Matthew starts pulling himself up to his feet. He charges at Javier and tries to tackle him, but Javier is quicker. He sprawls to stop the takedown and starts kneeing Matthew when he can't move forward anymore. He pushes Matthew back and goes for a double-leg takedown, lifting Matthew up and slamming him onto his back again.

Javier works his way around Matthew's back and pulls him up for a rear naked choke. Matthew flails about and starts to pass out. As he's blacking out, he reaches up and grabs Javier's hand where Leira cut him open. When he feels the scab, he digs his fingernails into it and rips it open. Javier screams as the blood begins to pump down his open palm onto Matthew's neck. Javier switches his leg to trap Matthew's arm in it, but Matthew just switches hands and digs in with his fingernails onto the other hand. Javier curses and kicks Matthew off. They both stand up, Matthew wobbling up from being choked.

Javier starts punching at Matthew again. Matthew covers up and when Javier punches with his wounded hand into Matthew's forearms, he quickly retracts the punch and grimaces. Matthew uses the opening to punch Javier. He finally connects with Javier. Javier mounts a counter-attack, but Matthew covers up and punches Javier's wounded hand and follows it with a quick elbow.

Javier switches to underhooking Matthew and kneeing his stomach, but Matthew accidentally steps on the foot that Leira stabbed. Javier stumbles again and Matthew uses this to escape the hold. Javier pushes Matthew off and then dives for the knife in the table, sitting on top of the table pulling at the knife. Matthew jumps for it as well, but Javier kicks him in the mouth when he goes for it.

Matthew is on the floor by Javier's feet, punching the wounded foot repeatedly while Javier stomps on him with his other free foot. Javier yanks the knife out of the desk, and Matthew yanks his foot to pull him off and onto the ground with him. They struggle over the knife in Javier's hand, but his hand wound makes it hard for him to hold on as Matthew pulls it around. Matthew turns the blade around in

Javier's hand and stabs Javier through the heart.

Javier looks at him and smiles.

JAVIER

You fight... Like a bitch.

He keeps smiling until he can't hold himself up anymore and falls on his back, bleeding out.

Matthew pulls himself up and looks at himself in the mirror. His face is bruised and swollen from Javier beating him up and stomping on him. He hits the intercom.

MATTHEW

Where's Leira?

MALE RECEPTIONIST

Yes sir, she's with me. I've already released her and sent her and the other girl up. Sir, can I go home? I'm just an intern studying Political Science and I haven't been able to leave this place since Javier took over.

MATTHEW

Go home kid. Tell everyone to go home.

The elevator opens with Leira and Maria in it. They run over to Matthew, Leira hugging Matthew. When Maria sees Matthew's battered face, she looks for a towel and pours bottled water on it and starts swabbing away at his face, trying to avoid his cuts. Leira holds him and looks at him while Maria cleans him up.

LEIRA

You really do need to learn how to fight.

MATTHEW

I'll take that as 'Thanks for saving me.'

He looks at Maria.

MATTHEW

If she's here, that means Chief is...

Maria shakes her head.

LEIRA

They left him on the side of the road. I'm going to dig through their cell phone activity and police logs and see if I can find him and give him a proper burial.

EXT. NATIVE AMERICAN FUNERAL, SANTE FE, NEW MEXICO

Chief's body is covered in a colorful wrap with sashes and home-made blankets and grass that outlines the body around the wooden frame. Chief's daughters offer corn meal and blessings to the four winds and rub oil on their foreheads. A huge feast is set up for everyone at the funeral.

Matthew's face is still beaten and bruised up, he wears giant sunglasses to try to hide it. He approaches Leira.

LEIRA

Looking very John Lennon today.

MATTHEW

Please, pick a musician that will stand the test of time. I'm looking very Justin Bieber today.

LEIRA

I'd hit you for that if you weren't already so beat up.

MATTHEW

What's with all this food?

LEIRA

Native American tradition. You cook the favorite food of the deceased and eat in remembrance.

They walk over to the food banquet and see the massive piles of steak, bacon, mushrooms, and potatoes that are lined out.

MATTHEW

What are you going to do?

LEIRA

They have good schools here and Chief's heritage meant a lot to him. Plus they believe in the "it takes a village" philosophy, which helps out a lot when you're a single mother.

MATTHEW

I hadn't thought about it. I kind of lived a day at a time. Grand plans always get ruined.

LEIRA

Stay here for a while. The girls will be happy to have you around.

MATTHEW

Just the girls?

She hits him with her hip.

LEIRA

I saw you fight. It'll take a while to rekindle the flame after that.

MATTHEW

You don't seem as upset as I'd expect.

LEIRA

I am, but death is part of our culture. We celebrate it. Chief died like a warrior, and that's how he'd want it. I'll miss him everyday, but he'd be the first one to tell me the same thing he always told you, you have to get on with living.

The procession lowers Chief into the ground while the attendees eat and talk. Leira grabs Matthew by the elbow and pulls him away from the crowd.

FADE OUT