

"MEXICO"

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FADE IN:

1 EXT. MOUNTAIN ROAD - DAY

The sun beats down on a spectacular vista as a 1985 Chevy Blazer bounces down a twisting, mountainous, jungle road.

SUPER GRAPHIC: CHIAPAS STATE, MEXICO (Jan 1,1994)

2 INT. BLAZER - DAY

PETER EDINGER, a twenty four year old American and WENDY, his twenty year old bride of two months look beat.

PETER

I'm gonna pull over and check the map.

WENDY

gratefully smiling)

Good, I need to pee.

3 EXT. MOUNTAIN ROAD - DAY

The Blazer pulls off to the side of the road, tilting on the shoulder. Peter shuts off the motor.

4 INT. BLAZER - DAY

She opens the truck door.

WENDY

I'll just take a minute.

There is the sound of an exotic bird calling.

PETER

Be careful. It's a jungle out there.

She grins at his joke as she slams the door.

5 EXT. MARKET SQUARE - OCOSINGA - DAY

The sound of a tank round echos as it blasts a hole in a building.

Mexican Army troops are in a pitch battle with hooded Zapatista guerillas. Merchants, shoppers and their families scurry for cover amid the automatic gunfire. Many drop, shot by the untrained, frightened troops.

6 INT. BLAZER - DAY

Wendy opens the door and hops in.

WENDY

That feels better. Know how far we have to go?

PETER

Yeah. On the map it looks like about twenty miles to Ocosinga. It's a big enough place so we can get a hotel and a bath.

WENDY

(mischievously)

And what else?

PETER

(smiling)

That too.

7 EXT. MOUNTAIN ROAD - DAY

The Blazer roars to life and pulls back on the highway as a beatup pickup passes in the opposite direction. The Mexican driver leans out his window, shakes his head and waves a warning to Peter. Oblivious, Peter gives a friendly wave back.

8 EXT. MARKET SQUARE - OCOSINGA - DAY

Bodies litter the bustling square as the Mexican troops shove seven captured Zapatistas up against a wall. The prisoners' hands are bound behind their backs. Colonel ORTEGA, a mysterious officer in a black uniform shouts at SERGEANT LAZARO, the army officer in charge of the prisoners.

ORTEGA (in Spanish)

Sergeant. After I leave you know what to do with these pigs.

*NOTE: All dialogue in Spanish and Mayan to have English sub-titles.

LAZARO (in Spanish)
Si commandante. The revolution is over
for these Indios.

He smiles viciously, whacking the last prisoner's head with his pistol as he pushes him in line with the others. The Black Shirt gets in his jeep with two men in plain clothes.

9 EXT. CITY OUTSKIRTS - DAY

The Blazer enters the city of Ocosinga as twilight approaches. The truck engine is missing as it coughs to a stop.

10 INT. BLAZER - DAY

PETER
Terrific. New Years Day and outta gas
in the middle of nowhere. What are we
doing here again?

WENDY
The Mayan ruins in Palenque. Remember?

PETER
(smiling)
Right. Some honeymoon. Let's hoof it
to the nearest Pemex station.

11 EXT. CITY STREET - DAY

Peter and Wendy get out and lock up the truck. He carries a gas can as they head off down the street. All the buildings are shuttered. An emaciated dog scurries by.

WENDY
Sure is quiet around here.

PETER
Yeah well, you know the suburbs.

She laughs as they approach the main market square. As they arrive they see the carnage of the battle with bodies littering the square. Stunned, they see the seven bound prisoners on their knees facing a wall.

PETER

Oh no.

Lazaro and three of his men open fire with their pistols, executing the Zapatistas whose bodies keel over. Wendy screams, grabbing Peter. Stunned, he wraps his arms around her. Hearing her scream, the officer and his men turn to see the witnesses to the execution.

LAZARO (in Spanish)
Madre Dios. Norte Americanos.

PETER
(to Wendy)
We gotta get outta here.

She is hysterical as he spins her around, pulling her in the direction they came. Seeing them flee, the officer shouts after them.

LAZARO (in Spanish)
Halt.

They dash off as he turns to his men.

LAZARO (in Spanish)
After them.

Peter and Wendy run like mad back up the street looking wildly left and right for refuge. As they reach their Blazer a jeep roars up beside it with Ortega and his men in it. They stop dead in their tracks as the men jump out, rifles raised.

ORTEGA (in Spanish)
Buenos dios, Senor e senora.

PETER
(frantic)
Back there. They killed them.

ORTEGA
Who killed who?

WENDY
(pointing and weeping)
They did.

They all look back down the street to see Lazaro and his men running towards them. They arrive huffing and puffing. Lazaro salutes Ortega.

ORTEGA
It is unfortunate that you saw this.

WENDY

What do you mean?

Ortega nods to Lazaro who pulls out an automatic pistol.

PETER

Oh no. This can't be happening.

Lazaro shoots Wendy point blank. She crumples in Peter's arms. Uncomprehending, Peter screams in horror, looking from his dead wife to Lazaro and then Ortega. Lazaro aims his pistol and fires a second time.

CREDIT SEQUENCE

12 EXT. CONSTRUCTION SITE - SAN ANSELMO, CA. - DAY

The blade of a bulldozer booms as it drops to the earth at the bottom of a foundation pit. PAUL EDINGER, Peter's thirty three year old brother, drives. His face beneath his hard hat is sensitive as he concentrates fully on operating the machine.

LEON, a twenty nine year old black man, shorter and stockier than his buddy Paul, is also working at the edge of the pit. He swings a ten-pound sledge hammer, driving pegs for a concrete form.

A WHISTLE blows. The FOREMAN appears at the edge of the pit and waves them up for lunch. Leon springs with alacrity onto the back of the CAT, joking inaudibly with Paul under the noise of the diesel as Paul runs it up the earth ramp to the top. As they emerge from the pit, SAN ANSELMO comes into view with the GOLDEN GATE BRIDGE visible in the distance.

13 INT. CONSTRUCTION SITE TRAILER - DAY

A number of the crew, all in hard-hats, are already eating their lunches as Paul and Leon come into the trailer.

PAUL

Jesus H. Christ, it's cold out there!

GARDNER, another worker, looks uncomfortable.

GARDNER

You shouldn't take the Lord's name

in vain like that, Paul.

LEON

laughing)

He'll take you in vain, motherfucker.
Gardner shakes his head as the workers all laugh.

GARDNER

(to Paul)

Don't you even believe in God?

PAUL

Not anymore.

GARDNER

But the scriptures help guide us
through life.

PAUL

You mean the ones that say an eye for
an eye or the ones that say turn the
other cheek?

Paul gets up.

PAUL

to Leon)

Come on bro, let's eat in the truck.

GARDNER

Jesus saves.

Paul turns with a smile.

PAUL

Albertson's saves more.

Everyone but Gardner laughs as Paul opens the door.

14 EXT. CONSTRUCTION - DAY

Paul and Leon exit the trailer and head towards Paul's
4X4 Bronco.

PAUL

Sanctimonious bastard.

LEON

He's a wuss. Ain't worth gettin'
pissed over.

They get into the Bronco.

15 INT. BRONCO - DAY

They shut the truck doors.

LEON

I'm going to the Horseshoe after work.

PAUL

(laughs)

A black gangbanger from L.A. in a country bar?

LEON

Ain't no place around here for the brothers. You coming?

PAUL

Sure, for a while. Sheri's coming over later.

16 INT. PAUL'S BEDROOM - SAN ANSELMO - NIGHT

Paul and his thirty-year-old girlfriend, SHERI are making love. Paul rolls off her in frustration. She ooks disappointed.

SHERI

What's the matter?

PAUL

Nothing.

SHERI

Weren't you enjoying it?

PAUL

(unconvincingly)

Sure, it was great.

They each lie staring at the ceiling, apart physically and emotionally.

17 INT. HORSESHOE TAVERN - NIGHT

Leon is in the bar drinking beer and listening to the band. The place is packed as he scans the bar for possible female companionship. Gardner and one of his clean-cut friends enter and pass out religious tracts. Leon sees them as they approach and rolls his eyes.

GARDNER

Hey Leon.

LEON

Don't be getting in my face, honky.

GARDNER

Now Leon, you can't tell me that sitting alone in a bar getting drunk makes you happy.

Gardner hands Leon one of his pamphlets.

GARDNER

Here. Read this. That's all I'm asking.

LEON

No thanks. And don't be layin' that shit on Paul. He had it shoved down his throat for too many years.

Leon downs his beer and strides out of the bar.

18 INT. PAUL'S BEDROOM - NIGHT

Paul gets up from the bed.

SHERI

You don't love me, do you?

PAUL

Hmmm.

SHERI

I don't think you know how to love.

Paul begins dressing.

PAUL

You're probably right.

Sheri sits upright in bed and reaches for her clothes.

SHERI

What is it you want, Paul?

PAUL

I don't know.

They hear the sound of the Bronco pulling up outside. Sheri looks to the window as she hooks up her bra.

SHERI

You're thirty-three years old. You want to spend your whole life digging basements with your buddy Leon?

PAUL

(angry)

Lay off Leon. You know nothing about him. He's a no-bullshit guy.

Sheri tugs up her jeans.

SHERI

But you are, Paul. Totally.

19 EXT. HOUSE - SAN ANSELMO - NIGHT

Leon inserts a key in the lock and opens the front door.

20 INT. LIVING ROOM - NIGHT

Leon comes in, cranks the stereo loud and walks out of the room to the kitchen. The TELEPHONE starts to ring faintly under the music.

21 INT. EDINGER HOUSE - SAN JOSE - NIGHT

MR. EDINGER, a man of sixty-five, is sitting holding the phone listening to it ring in a comfortable living room. His wife, MRS. EDINGER, sixty, sits beside him on the couch looking at him anxiously.

MRS. EDINGER

Where can he be? It's one o'clock in the morning.

MR. EDINGER

I'm sure he will be home soon.

22 INT. LIVING ROOM - NIGHT

Leon is laid out on the couch with the music blaring. Sheri enters the room and snaps off the stereo. The ringing telephone can now be heard. Leon rises up suddenly.

LEON

Huh? What?

Sheri just shakes her head in disgust and slams the door as she leaves. Leon picks up the telephone.

LEON

Yo.

He listens, then covers the mouthpiece with his hand.

LEON

(shouting)

Hey Paul, it's your father.

23 Paul enters and takes the phone from Leon.
INT. EDINGER HOUSE - NIGHT

Mr. Edinger is squeezing Mrs. Edinger's hand.

MR. EDINGER

Paul?...Sorry to be calling you so late, but your mother's really worried about Peter and Wendy.

PAUL (V.O.)

What's wrong, what's the matter?

MR. EDINGER

Ah...she woke up screaming an hour ago.

Mrs. Edinger takes the phone out of her husband's hand and let's loose, hysterically crying.

MRS. EDINGER

Paul, your brother is in trouble. I know he is. We told him not to go to Guatemala. Something terrible has happened to him. I can feel it.

24 INT. LIVING ROOM - NIGHT

PAUL

Mom...mom...MOM!

MRS. EDINGER (V.O.)

You've got to help him.

PAUL

(softly)

Mom, put Dad on.

25 INT. EDINGER HOUSE - NIGHT

MR. EDINGER

Son, we got a postcard a couple of days ago from Wendy, but tonight your mother just went to pieces. I can't explain her feelings.

PAUL (V.O.)

What's the date on the postcard?

MR. EDINGER

Ah... it was three weeks ago. From Mexico City. It said they were heading south.

PAUL (V.O.)

Dad, there is a revolution going on right now in Mexico. Don't you read the papers?

Mr. Edinger's face takes on a very worried look.

MR. EDINGER

No son, I don't. Maybe they're caught up because of that. Can you do some checking. Maybe at the Mexican consulate?

26 INT. LIVING ROOM - NIGHT

PAUL

Yeah, Dad. I can do that. Peter and Wendy had no business going to Guatemala ... or Mexico for that matter. Those are tough places.

MR. EDINGER (V.O.)

He only went because he wanted to be like you. You know... independent like. He looks up to you. You know that.

PAUL

I'll see what I can do Dad. How's mom, by the way?

MR. EDINGER (V.O.)

The cancer's in remission, thank God. Bless you, son.

Paul pauses for a second and hangs up.

LEON

What's happening, man.

PAUL

My parents think my kid brother and his wife are missing in Mexico.

Mom's freakin'.

LEON
Whadda you figure?

PAUL
Damned if I know. She thinks her intuition is always right 'cause she's got a direct line to God.

Paul heads out of the room looking worried despite a sense of resentment.

PAUL
I'm bagged. Cover for me at work tomorrow. Tell'em I'm sick.

27 EXT. GOLDEN GATE BRIDGE - DAY

Paul is alone driving the Bronco across the bridge into San Francisco during the morning rush.

28 EXT. MEXICAN CONSULATE - DAY

Paul pulls to a stop in front of the Mexican Consulate. He gets out, jogging up the steps into the building.

29 INT. MEXICAN CONSULATE - DAY

Paul is seated across from a consular OFFICIAL, a very suave, well-dressed young Mexican diplomat. Paul is very underdressed by comparison and the Official looks like he thinks so, too.

OFFICIAL
We have no reports concerning your brother and his wife. If they'd encountered any problems with the police, we would have been notified.

PAUL
Who said anything about the police?

The official holds up a sheaf of paper.

OFFICIAL
This is a list of foreigners in custody in Mexico. I assumed that that was your concern.

He scans down the list.

OFFICIAL

They're not here. Most of the young Americans who get into trouble in my country are involved with drugs.

PAUL

Not Peter and Wendy. They're on their honeymoon. They're going through to Guatemala to work at a mission.

The official can barely contain a smirk.

PAUL

Well, can you make inquiries? They're missing.

OFFICIAL

Many people just forget to keep in touch. There's really nothing I can do.

PAUL

Right. Thanks for your time.

Paul storms out of the office.

30 EXT. EDINGER HOUSE - DAY

Mr. Edinger is out in the front tending his garden as the Bronco pulls into the driveway. He looks up and smiles as Paul gets out holding a bouquet of flowers.

PAUL

Hi dad.

MR. EDINGER

Hi son. How did you make out at the consulate?

PAUL

At least we know he's not in jail. They've heard nothing officially from anyone.

MR. EDINGER

Well good... I guess. Let's go in. Your mother is anxious to hear.

PAUL

How is mom?

MR. EDINGER

Not so good today.

They both enter the house.

31 INT. EDINGER HOUSE

We see photographs on a side table of a fresh faced eighteen-year-old Paul and his nine year old brother Peter with their parents standing in front of the Four Square Gospel Church with their minister. Mrs. Edinger is seated on the couch in her housecoat. She looks up as Paul and his dad enter the room.

PAUL

Hi mom.

MRS. EDINGER

(frantic)

Oh Paul, you've got to find them. I just know something's wrong.

Paul goes over to his mother and gives her the flowers and a kiss.

MRS. EDINGER

He never would have gone there if it wasn't for you.

PAUL

Mom, it's not my fault. You're upset.

MRS. EDINGER

You're the one who told him to go and see poverty and oppression before he went to divinity school.

PAUL

I told him if he's going to be a minister it wouldn't hurt him to know what it's like for people in the third world.

MRS. EDINGER

Oh, stop it, Paul.

PAUL

It's true. Peter doesn't know anything about the real world. He doesn't understand that the world can be an ugly place. And it's left him unprotected...

MR. EDINGER

Yes well, ah... your Mom called a private detective in Los Angeles. Evidently he has contacts inside Mexico.

PAUL

Unhuh.

MR. EDINGER

And we were wondering if you'd go down there and have a word with him.

PAUL

Why don't you wait 'til he calls back?

MR. EDINGER

We'd feel better if you went to see him.

PAUL

Hmmm...okay. Guess I can take a couple more days off work.

MR. EDINGER

You know son, I just don't understand why you're still working in construction. You're an educated man.

Paul is irritated but tries not to show it.

PAUL

That's where the honest people are, Dad, and I don't want to get into this now. I'll go to L.A. tomorrow.

MR. EDINGER

We both appreciate it.

Paul heads to the door.

PAUL

You take it easy Mom. I'll let you know.

MR. EDINGER

Thank you son.

32 EXT. CONSTRUCTION SITE - DAY

Leon is in the pit working on the concrete forms. Paul whistles to him from the edge above. Leon looks up, waves and drops his tools. He sprints up the ramp to the top.

LEON

Hey bro. What's happenin'?

PAUL

I gotta to go to L.A. I'll have to use the Bronc.

LEON

Why L.A.?

PAUL

My mom hired a P.I. to look for my kid brother. I have to check him out.

LEON

You be wantin' company?

PAUL

What about work?

LEON

(smiles)

I'm not feelin' so great myself today.

The FOREMAN approaches and speaks to Paul.

FOREMAN

I thought you were sick today.

PAUL

More like a family emergency.

FOREMAN

If you're here and you ain't sick, you work.

PAUL

Sorry. Gotta go.

Paul turns to leave.

FOREMAN

You leave and you're fired.

LEON

Me too?

FOREMAN

You too.

Paul tosses his hard-hat into the pit and laughs. Leon follows and does the same as they head to the Bronco.

33 EXT. SAN DIEGO FREEWAY - NIGHT

The Bronco comes over the mountains from the valley. L.A. is laid out like a carpet of light as far as the eye can see to the south.

34 INT. BRONCO - NIGHT

Paul and Leon are bathed in the greenish light of the dashboard.

LEON

Wish I had a piece.

PAUL

What for?

LEON

We in L.A., ain't we?

PAUL

It's not a war zone.

LEON

(laughs)

My ole neighborhood is.

PAUL

You're too much.

LEON

So what's happenin' with your woman?

PAUL

It's over.

LEON

Yeah?

PAUL

She wanted more than I had to give.

LEON

Yeah. Bitches just can't let a man be.

PAUL

(grinning)

That's what I like about you, Leon.

LEON

What?

PAUL
Your insight into women.

35 EXT. FREEWAY - NIGHT

PAUL (V.O.)
Know a decent motel?

LEON (V.O.)
Not in South Central. Don't want to
be sleepin' there.

The Bronco turns onto the Venice boulevard exit ramp.

PAUL (V.O.)
There'll be a place here in Venice to
sack out.

36 INT. MOTEL ROOM - DAY

Paul is packing up while Leon puts Leon zips up his
shaving kit in the bathroom.

PAUL
Let's hit it. I want to see what
this Dutch Davis guys's got to say
while he's still in the office.

Leon puts his shaving kit in his bag, picks it up
and follows Paul to the door.

LEON
Dutch. What kinda name's that anyhow?

37 EXT. MOTEL PARKING LOT - DAY

The Bronco is parked outside a cheap motel as the sun
comes up. As Paul and Leon leave the room they notice
a flashy-looking hooker and two men enter a motel room.

LEON
(smiling)
Party time.

Paul shakes his head and smiles.

38 INT. DETECTIVE'S OFFICE.

"DUTCH" DAVIS' office is cheap and tacky. Dutch, a beatup looking fifty year old, dresses flashy and looks none too ethical. He has a file folder open on his lap and a name plate in front of him. Paul sits in one of two worn leather chairs.

DUTCH

So nobody's seen nor heard of your brother and his wife. I talked to a friend of mine. D.E.A. guy in Mexico City. You know there's a fuckin' revolution going on down there in Chiapas.

PAUL

I know. So what did he say?

DUTCH

Nothin' much. There's battles going on daily. He thinks maybe the kids got caught in one of them and took some rounds. Or maybe they're hidin' out. Or maybe they're doing some kinda dope deal.

PAUL

(irritated)

They don't do dope.

DUTCH

If you say so. Leastwise the cops don't have them.

PAUL

I already knew that.

Dutch closes the file folder

DUTCH

That's all she wrote. I faxed your parents this morning what I'm tellin' you now.

PAUL

Well it's certainly not much.

DUTCH

Listen, Edinger. Your parents call me day before yesterday. I make a few calls right away. What do you want from me?

PAUL

The name of the guy you talked to.

DUTCH

Why?

PAUL

Because I want to know.

DUTCH

Blakeley, Ed Blakeley. American Embassy, Mexico City. I ain't tellin' secrets. He's got an office and all.

Paul gets up to leave.

PAUL

Thanks.

He heads to the door.

DUTCH

Don't mention it.

39 EXT. STREET - DAY

Leon leans against the Bronco scanning the street for babes as Paul leaves the office.

LEON

What didja find out?

PAUL

(grimly)

Dick.

LEON

A dick who knows dick. I like it.

PAUL

He knows a D.E.A guy in Mexico City who figures they may have been caught in the revolution. Killed or hiding out.

LEON

Sheeit.

PAUL

No way of telling. I gotta go down there. I'm getting worried now.

They get into the truck.

40 INT. BRONCO - DAY

The doors close.

LEON
We gonna be needin' some firepower.

PAUL
Is that all you can think about?

LEON
That and pussy.

Paul looks bemused. He puts the truck in gear and peels away.

41 EXT. MOTEL PARKING LOT - DAY

The Bronco pulls into a parking space.

As Paul and Leon get out of the truck, the hooker leaves her room. They look at her as she straightens her skirt in passing. She notices them.

HOOKER
Coupla nice looking boys like you
shouldn't be hanging around here.
Place is full of junkies and hookers.

She saunters on as Leon looks at Paul with a smirk.

PAUL
Hookers, Jesus.

They enter the room.

42 INT. MOTEL ROOM - DAY

LEON
She's just stayin' alive like the
rest of us.

Paul picks up the phone, dials and waits.

PAUL
Hi dad.

MR. EDINGER (V.O.)
Hi son. What did you find out?

PAUL
I'm going to have to go south if
we're going to find Peter and Wendy.

That's all there is to it.

MR. EDINGER (V.O.)
It might be dangerous for you, too.

PAUL
Just tell mom not to worry, okay?

MR. EDINGER (V.O.)
You're sure about this? What about
your job?

PAUL
No other way dad. Job's not important.

MR. EDINGER (V.O.)
Okay then. I want you to go the Bank of
America. I'll wire you some money this
afternoon for your trip. God speed.

43 EXT. BANK OF AMERICA - DOWNTOWN L.A.- DAY

Paul leaves the bank and gets into the Bronco.

44 INT. BRONCO - DAY

PAUL
Three grand.

LEON
Righteous. Let's go get us some guns.

PAUL
No.

LEON
Listen up. We go down there and the
kid's are in a jam, we got some
firepower an' we got a chance of
gettin' them out. We don't and we
end up in the jam with them. You dig?

PAUL
No. We don't even know if they are
in a jam.

LEON
Right. Well I need to do something
before we go.

PAUL
What?

LEON

Pickup some money I'm owed.

PAUL

Yeah, okay. Where to?

LEON

South Central, my man.

45 EXT. 105 FREEWAY - DAY

The Bronco turns off the freeway and onto Central Avenue. South Central is a dangerous looking place.

46 INT. BRONCO - DUSK

LEON

Pull in here.

Leon points to a rough looking gas station.

PAUL

What for?

LEON

Gonna see a homeboy.

Paul turns into the station.

LEON

Don't you be gettin' out.

PAUL

Why?

Leon opens the door of the Bronco.

LEON

You white.

(pause)

I'm gonna need twenty bucks for gas.

Paul shakes his head and hands over a twenty.

47 EXT. GAS STATION - NIGHT

Leon gets out of the Bronco and goes into the gas station.

48 INT. GAS STATION - NIGHT

CRAZY T, the attendant, is a tough looking brother wearing a bandana. He looks up and smiles when he recognizes Leon. A buddy of his hangs out behind him.

CRAZY T

Yo Leon. Where you been man?

LEON

Someplace else, T. How you doin'?

CRAZY T

Crazy T keepin' cool man.

LEON

Good. I be needin' somethin'.

CRAZY T

They some good shit around.

LEON

No man, I need a couple of Magnums.

CRAZY T

What for?

LEON

Huntin'.

CRAZY T

Back on the street?

LEON

No. Mexico.

Crazy T looks out to see Paul in the Bronco.

CRAZY T

With a white dude?

LEON

Yeah. And he don't know about the guns.

CRAZY T

An' they call me Crazy. You got cash?

LEON

You owe me five hundred.

CRAZY T

An' I thought you forgot about that.

LEON

That's cool. An' some gas.

Crazy T nods his head to his silent buddy who leaves.

CRAZY T
 (smiling)
 Be about twenty minutes. An' you want
 gas, you pay cash.

Leon hands Crazy T a twenty.

CRAZY T
 That's my man.

Crazy T turns on the pumps as Leon leaves and goes
 out to the Bronco. Paul rolls down the window.

LEON
 Twenty minutes. Open the tank.

Paul pops the gas tank door open. Leon pumps gas.

PAUL
 I keep wondering about Peter and
 Wendy. He's got no street smarts.
 LEON
 Then for sure you be worried.

49 EXT. TIJUANA STREET - NIGHT

The sun is going down as the Bronco drives down a
 Tijuana street. It pulls to a stop in front of
 La Condilejas, a hotel with a restaurant/bar. They
 get out carrying their bags and enter the bar.

50 INT. BAR - NIGHT

The bar is a cheap dive with a good-looking stripper
 performing to recorded rock music on a tiny stage.
 Paul and Leon enter, pay for two Dos Equis and
 tequilas at the bar and take them to a table.

PAUL
 You know the trouble with Peter
 is that he buys into all that
 Christian shit I was raised on.
 He can't handle any of the nasty
 stuff.

LEON
 We'll find him.

An old CRONE, all in black, is circulating among the

tables. She is showing something at each one, and getting dismissed with nervous laughter.

PAUL

He trusts people. And that's crazy.

LEON

Specially here in greaser land.

Paul pulls out his wallet and takes out a photograph. He looks at it sadly and we see it is one of Peter.

LEON

Let's see it.

PAUL

Nah.

Paul puts the picture back in his wallet which he stuffs in his jeans. Leon says nothing.

PAUL

My mother's right. It's my fault he he came down here.

Leon takes a swig as the crone comes to their table.

CRONE

Por favore, senors.

From under a fold of her black shawl, she produces a handful of TARANTULAS on silken leashes, which she holds in her hand. She places them on the table where they crawl around, straining at their tiny leashes.

CRONE

One American dollar, senors. Good pets. Muy bueno.

Paul reacts instinctively with horror. He pushes violently away from the table, upsetting his chair and drawing the attention of the other customers.

PAUL

Get them away!

CRONE

They are harmless. Don't be afraid.

The bartender looks over at Paul.

BARTENDER

(smiling)

Hey man, relax. The tequila will kill

you before the tarantulas.

Leon laughs as the crone moves on and Paul sits back down.

LEON
Check out the dancer.

The stripper is completely naked as she undulates to the music. Paul and Leon watch her as the song ends and she stops dancing. Leon claps for her. She looks towards him and smiles, leaning over to pick up a bathrobe from the side of the stage which she puts on.

LEON
(shouting)
Senor. Give the lady a drink on me.

The bartender nods and pours a drink and places it on the bar for her. She steps off the stage and gets the drink. She looks over at Leon and smiles, raising her drink in a toast.

PAUL
What are you trying to do?

LEON
Just bein' friendly.

PAUL
Well leave me out of this.

LEON
You could use a little pussy.

Paul gets up out of his chair.

PAUL
I'll be back in awhile.

Paul walks out of the bar

LEON
Sure thing, buddy. Later.

51 EXT. STREET - NIGHT

Paul leaves the bar and heads up the street. A Mexican kid of about twelve runs up.

KID
Hey mister. Wan' some marijuana?

PAUL

No thanks.

He keeps on strolling, deep in thought.

52 INT. BAR - NIGHT

The stripper, MARIA, is now dressed in jeans and a Mexican blouse and sitting with Leon.

LEON

So what's your name?

MARIA

Maria.

LEON

Right.

(smiling)

Where you from?

MARIA

L.A.

LEON

Sheeit. Really?

MARIA

Yes.

She sips her drink as Leon knocks back his beer.

LEON

What are you doin' strippin' in Tijuana?

MARIA

Long story.

LEON

Yeah? I like long stories.

53 EXT. STREET - NIGHT

Paul saunters back towards the bar. A nine-year-old waif is sitting on the ground holding her two-year-old little brother, her hand out.

WAIF

Por favore.

Paul looks down at her. His face reflects both discomfort and pity as he reaches into his jeans and hands her a pocket full of change.

WAIF

Gracias, señor.

Paul frowns as he enters the bar.

54 INT. BAR - NIGHT

Leon and Maria look up as Paul approaches their table.

PAUL

(to Leon)

You're still here?

LEON

Yeah man. This is Maria.

Paul ignores her.

PAUL

We gotta get some sleep.

LEON

(to Maria)

You wanna come upstairs with us?

PAUL

Hey man, we haven't got time for whores.

MARIA

I'm not a whore you tightass gringo.
I dance. That's it.

She stands up to leave.

PAUL

(pausing)

Sorry.

MARIA

(to Leon)

Thanks for the drinks. I have to do
another show.

She walks away.

LEON

She's cool, man. She's an illegal.
Got kicked out of L.A. three months ago.

PAUL

I thought you were trying to fuck her,
not adopt her.

Leon laughs.

55 EXT. STREET - DAY

The hotel is washed by the early morning light and
looks almost serene.

56 INT. HOTEL ROOM - DAY

The sun streams in the window of the seedy hotel room.
Paul and Leon are packing to leave.

PAUL

You know I was thinking last night
when I left the bar. My old man
always told me not to be a quitter.

LEON

Yeah.

PAUL

And that's what I been doing. I left
the church, I left a career and I
left every relationship I was ever in.
They pick up their bags and head to the door.

LEON

But you hate all that shit.

PAUL

Yeah, I do. But I still always leave.
I'm going to find Peter and Wendy.

57 INT. BAR - DAY

The bartender is wiping down the bar as Maria comes in
carrying a bag. He looks up, surprised.

BARTENDER (in Spanish)

Where do you think you're going?

MARIA (in Spanish)

(sighing)

I've had enough. Pay me what you owe
me.

BARTENDER (in Spanish)

I'll pay you next week.

MARIA (in Spanish)
Pay me now. I said I'm leaving.

BARTENDER (in Spanish)
You're not going anywhere puta!

Paul and Leon come into the bar carrying their bags as the bartender slaps Maria viciously, sending her spinning against the wall. He goes after her to smack her again. Paul and Leon drop their bags. Leon lunges, knocking the bartender away from Maria. The bartender takes a swing at Leon but he drives the Mexican into the wall with hard right. The Mexican buckles at the knees and sinks to the ground. Paul, Leon and Maria surround him like a cornered rat. The tension holds for a moment and then the bartender comes up from the ground fast with a switchblade aimed right at Leon.

PAUL
Look out!

Paul reacts instantly, kicking the bartender square in the face. The Mexican crumples backwards to the ground, making gurgling noises, his knife clattering to the floor.

MARIA
Madre Dios. What have you done?

PAUL
What did you want us to do? Let him beat you up?

MARIA
He wouldn't have. I'm his meal ticket. Just his macho shit.

PAUL
Well pardon me.

MARIA
Now he'll beat me good. You've screwed up everything. Nobody'll hire me.

PAUL
Jesus H. Christ.

MARIA
(angry)
Don't ever say that in front of me.

PAUL
Pardon me again.

Leon picks up their bags and heads to the Bronco.

LEON
Time for us to quit this place.

MARIA
Back across the border?

PAUL
No. South. Mexico City.

MARIA
Take me with you. I can't stay here.

PAUL
Not a chance.

LEON
Hey man, she's right.

58 EXT. HIGHWAY - DAY

The Bronco heads south on a newly paved two lane highway through scrub desert passing the occasional shack off in the distance.

It passes a sign in English saying "Visa Stop Ahead". The Bronco pulls over to a rickety booth at the side of the road.

59 INT. BRONCO - DAY

Paul is driving with Maria between them. A civilian Mexican CLERK leans towards Paul, peering into the Bronco.

CLERK
Visas?

PAUL
Can't we get them here?

CLERK
Where are you going?

PAUL
Mexico City.

CLERK
For what purpose?

PAUL
We're tourists.

The clerk stares at Maria, thinking.

CLERK
Who is she?

PAUL
Our friend.

CLERK (in Spanish)
Where do you live?

MARIA (in Spanish)
Los Angeles.

CLERK (in Spanish)
You look like a whore.

Maria says nothing.

CLERK
(to Paul)
You should have got your visas at
the border.

He pulls out three forms.

CLERK
And there is a twenty dollar tax for
bringing whores into Mexico with no
visa.

Paul turns to Maria looking angry. She warns him with
her eyes. He reaches into his pocket, pulls out his
wallet and gives the clerk twenty dollars. The clerk
stamps three visas and gives them to Paul

CLERK
Adios.

60 EXT. HIGHWAY - DAY

The Bronco pulls away from the booth in a cloud of dust
and back onto highway. Paul looks at Maria.

PAUL
Ah, Mexico.

MARIA
Why are you looking at me?

PAUL
Twenty bucks is twenty bucks.

MARIA

Look asshole... I wouldn't be here
if it wasn't for you playing hero.
And I have no place to go, thanks
to you.

Paul pauses for a moment and then starts again on a
more conciliatory note.

PAUL

Don't you have any family?

MARIA

I have an uncle.

LEON

He know you're a stripper?

MARIA

No. He's a priest.

Paul and Leon give each other a look. Maria remains
silent.

PAUL

Where does he live?

MARIA

San Cristóbal de las Casas.

PAUL

Where's that?

MARIA

In the south. Near the Guatemalan
border.

LEON

Sheeit. That's where we're goin'.

MARIA

What? Why?

LEON

Paul's kid brother is missing. His
wife too.

MARIA

In Chiapas?

LEON

Yeah. In some kinda revolution.

Paul gives Leon another look.

PAUL

Enough man.

MARIA

Well, you got a long way to go.

61 EXT. GUADALAHARA - NIGHT

The Bronco drives along a downtown street in the old, classically beautiful city of Guadalajara. Mariachi bands play in the street as it is the Carnavales de Chapala, Guadalajara's Mardi Gras, a week before Ash Wednesday and Lent.

62 INT. BRONCO - NIGHT

LEON

Dig this place.

MARIA

Guadalajara is a very old city.

PAUL

We need a place to stay.

MARIA

There is a hotel just off the main plaza.

PAUL

Good.

63 EXT. STREET - NIGHT

The Bronco rounds a corner opening up on a huge plaza and then heads down a side street, coming to a stop in front of a very old, ornate hotel. Paul, Leon and Maria get out of the Bronco and grab their bags.

PAUL

(to Maria)

You can stay with us. I'm not paying for two rooms.

MARIA

I can pay for my own room.

PAUL

What. What about my twenty bucks?

MARIA

Your fault I'm here, not mine.

Maria walks towards the hotel door. She looks back briefly.

MARIA

I'll meet you in the cantina in the morning.

She enters the hotel.

PAUL

(to Leon)

That arrogant, selfish, sleazy bitch.

LEON

Yeah. I like her too.

64 INT. HOTEL ROOM - NIGHT

The room, though clean, is very old and seems out of another era. Bullfight posters adorn the walls along with a crucifix. Leon is sitting by the window, looking down on the street. The sound of the shower can be heard in the bathroom.

65 INT. BATHROOM - NIGHT

Paul rinses his hair with his eyes closed and then turns off the taps. A TARANTULA crawls into the shower and crawls across his foot. Paul looks down, seeing the tarantula.

PAUL

Jesus!

He kicks it away. Leon comes running to the bathroom door with to see Paul up against the wall. The tarantula scuttles toward Leon in the doorway.

PAUL

Kill it!

Leon looks down to see the tarantula and brings his foot down on it, splattering it over the tile floor.

LEON

(smiles)

Done.

Paul grabs a towel and puts it around himself.

PAUL

Thanks.

Leon wipes his boot off with another towel.

LEON

These things really get to you?

PAUL

Yeah.

66 INT. HOTEL ROOM - NIGHT

Leon follows Paul in the hotel room.

LEON

You afraid of dying?

Paul says nothing.

LEON

... 'cause they can smell it.

PAUL

You're not afraid of dying?

There is a pause. Leon seems to be debating with himself about saying something. He slumps in a chair as Paul dresses.

LEON

Back when I was a Crip, I got separated from my homeboys one night. I knew they was around somewhere, but didn't know where.

LEON (CONT'D)

Couldn't yell 'cause we was in Blood territory.

LEON

So I was movin' around when suddenly there's this Blood an' he's got me cold. I'm staring right into his piece.

PAUL

Jesus.

LEON

Yeah. So this kid is about seventeen an' he's goin' for his first kill. I knew I was dead an' ya know I always thought I'd be ready for it

but what I did was cry. I started bawling like a baby. Then I fell down at his feet and started talkin' real fast like. I don' know what I was sayin'.

Paul looks stunned.

LEON

So he's lookin' at me, his face kinda twisted up... like I was pure shit. But he didn't shoot. He took his gun off me an' turned around an' started walkin' down the alley.

PAUL

How come you never told me this?

LEON

I ain't finished. As soon as he started walkin' away I pulled out my piece and wasted him. Got him in the back of the neck and dropped him like a stone.

PAUL

You killed him?

LEON

You fuckin' right I did.

PAUL

Well how did it make you feel?

LEON

How the fuck do you think? I'm still carrying that around with me.

LEON (CONT'D)

He more alive than me 'cause he got nuthin' to be ashamed of.

67 INT. MARIA'S ROOM - DAY

The morning sun shines through the window in Maria's room. She is in bed, the covers drawn up to her chin, and propped up against the wall. Her hands slowly pull her rosary beads through her fingers, her lips moving. She seems an utterly different person, worried, and vulnerable. The sound of a rooster crowing brings her out of her thoughts. She frowns and gets out of bed.

68 EXT. STREET - DAY

The city is coming alive as Paul and Leon load up the Bronco. Maria exits the hotel.

MARIA

Good morning.

LEON

(smiling)

Hey good lookin'.

PAUL

How long will it take us to get to Mexico City?

MARIA

Late this afternoon sometime.

Paul hops in the driver's door while Leon takes Maria's bag and throws it in the back.

PAUL

(impatient)

Well come on. Let's go.

Maria gives Leon a look. He shrugs in response.

69 EXT. MEXICO CITY STREET - DAY

The U.S. Consulate is a modern block in a more fashionable part of Mexico City. There is a forest of aerials and radar antennae on the roof. A tattered U.S. flag hangs from a flagpole on the roof. The Bronco pulls up to the building and parks in front under the gaze of a U.S. Marine guard at the gate.

70 INT. BRONCO - DAY

PAUL

You guys hang tight. I don't know if I'll even get to see this guy Blakeley.

MARIA

You might need me to interpret.

PAUL

This is the American Embassy. Besides you might just confuse the issue.

MARIA

Suit yourself.

71 INT. U.S. CONSULATE WAITING ROOM - DAY

Paul enters and approaches a drab career secretary at her desk. She looks up and then back to her work.

PAUL

Excuse me, but I'd like to see the
Consul if possible.

SECRETARY

Do you have an appointment?

PAUL

Ah no. But I believe a man named
Blakeley knows of my situation.

SECRETARY

I'll ring him.

She lifts her speaker phone and buzzes Blakeley's office.

72 INT. BRONCO - DAY

Leon leans over the front seat to see Maria stretched out in the back.

MARIA

What's with Paul? He's hard to
figure out.

LEON

What do you mean?

MARIA

He keeps everything inside.

LEON

Men don't talk about shit like that.

MARIA

Some do.

Leon looks uncomfortable.

LEON

So you a pure Mexican?

MARIA

I'm mestizo. Part Spanish, part
Maya Indian. From way back.

LEON
You got any black in you?

MARIA
No.

LEON
(grinning)
Would you like some.

MARIA
(laughing)
Nice try. But I don't particularly
want to be with anyone right now.

LEON
Okay, okay. Don't hurt to ask.

MARIA
You're sweet.

Leon grins sheepishly.

73 INT. CONSUL'S OFFICE - DAY

CONSUL RUIZ is a small, fastidious Mexican-American foreign service diplomat who has risen as high as he's going to go, knows it, and doesn't like it. He sits behind a large desk as ED BLAKELEY stands in front of him. Blakeley is dressed in a cheap suit, crisp white shirt with a striped tie and wears cop shoes.

RUIZ
You mean I'm going to have to tell
him they were killed?

BLAKELEY
You might as well. They're going to
find out sooner or later.

RUIZ
This can't become public of course.
Our relations with Mexico and N.A.F.T.A.
could suffer.

Blakeley is the real power here and Ruiz hates him for it.

BLAKELEY
You got the picture. We have jobs to
do and it's not wet-nursing tourists.

RUIZ
Who actually killed them?

BLAKELEY

Some army sergeant.

RUIZ

And what has become of him?

BLAKELEY

Nothing of course. This is Mexico.
Are you saying you care?

RUIZ

You disgust me, Blakeley.

BLAKELEY

Yes well, it's mutual, Ruiz. Can you
give them a story?

RUIZ

Yes.

BLAKELEY

Good, then let's get it over with.

Ruiz hits the intercom.

RUIZ

Mrs. Motado, send Mr. Edinger in.

74 INT. BRONCO - DAY

MARIA

So what's with Paul. He's really got
an attitude.

LEON

Long story.

MARIA

(laughs)

Yeah. I guess we all have long stories.
He just seems to have a chip on his
shoulder.

LEON

Yeah. I dunno.

MARIA

How did you two get together? You seem
like unlikely friends.

LEON

A year ago when I left L.A., I ran into him in San Francisco. I was broke and he got me a job. Didn't give a shit about me bein' a gangbanger. Never judged me. He's a straight up guy.
(smiles)

For a honky.

75 INT. CONSUL'S OFFICE - DAY

Consul Ruiz stands behind his desk as Paul enters. He nonchalantly extends his hand to Paul.

RUIZ

Welcome to Mexico City, Mr. Edinger. Please have a seat. This is Special Agent Blakeley.

Paul takes a seat in front of the desk, while Blakeley stands to the side.

PAUL

Thank you.

RUIZ

How can I help you?

BLAKELEY

(to Ruiz)

I mentioned to you the other day about his brother Peter and his wife.

PAUL

You knew I was coming here?

BLAKELEY

Dutch and I keep in touch.

PAUL

Very simply, sir. I'm trying to locate them. I was hoping they might have turned up in the last few days.

Paul looks at Ruiz carefully as the consul opens a file folder and frowns.

RUIZ

I'm afraid I have terrible news for you.

PAUL

They're dead?

RUIZ

I'm sorry. Yes. We were going to notify your parents but we only just learned of it ourselves.

Paul turns white.

PAUL

How?

RUIZ

Apparently your brother and his wife were caught in a battle between the army and the Zapatista rebels in Ocosinga.

PAUL

No. This can't be.

BLAKELEY

Wrong place. Wrong time. Sad.

PAUL

Who actually killed them? The army or the... whatever you called them.

BLAKELEY

Who's to say. It was a battle in a public square.

RUIZ

The Zapatistas, no doubt. The army would see to the safety of tourists.
(softly)
Their remains are in San Cristóbal de las Casas. Do you wish them sent to your parents?

Paul ignores the question and rises.

PAUL

I'm going down there. I want to know everything about this.

BLAKELEY

We've told you what happened.

PAUL

You've told me a story and I'm not convinced. Thank you for your trouble.

Paul turns to leave.

76 EXT. STREET - NIGHT

The sun has gone down as Paul reaches the Bronco. Leon leans out the window.

LEON
What did you find out?

PAUL
They're dead.

LEON
Whew. Sorry man.

Maria covers her mouth with her hand. Blakeley rushes out after Paul.

BLAKELEY
You didn't say if you wanted the remains shipped back home.

Paul turns to Blakeley, suddenly furious. He slams his fist down on the hood of the Bronco.

PAUL
I'll take care of it. And I'll find the guy that did it.

BLAKELEY
I wouldn't if I were you.

PAUL
Fuck you.

BLAKELEY
There's a revolution going on down there and you'll never find out who did it.

PAUL
I'm going to get justice out of this one way or the other.

BLAKELEY
You don't understand this country.

Blakeley looks curiously at Maria and Leon.

PAUL
We'll see.

BLAKELEY
I don't want to be sending three

bodies home to your parents.

PAUL

Is that a threat?

BLAKELEY

Just a warning. From one gringo to another. They don't want you down there.

Paul, Maria and Leon get in the Bronco.

77 INT. BRONCO - NIGHT

LEON

What now?

PAUL

I'm heading south. Are you two coming with or not?

LEON

Yo.

MARIA

For what purpose?

PAUL

How do you say vengeance in Spanish?

MARIA

Vengenza... and it's ridiculous.

78 EXT. HIGHWAY - DAY

The Bronco cruises down the Pan American highway.

79 INT. BRONCO - DAY

Paul is driving with Leon beside him and Maria in the back. Paul is silently crying. A tear runs down his face.

MARIA

You really think you can find the one who killed your brother?

Paul wipes the tear away with his left hand so neither Leon or Maria can see. He pauses, pulling himself together.

PAUL

The thought had crossed my mind.

LEON

I'd love to shoot somebody who
deserved it.

Maria leans forward between the front seats.

MARIA

(to Paul)

Is he serious?

PAUL

Yup.

MARIA

And you agree with him?

PAUL

I want to know what happened. That'll
determine what I do.

LEON

You ain't goin' to let your brother's
death go unanswered are you?

PAUL

I'm thinking.

LEON

You think too much.

PAUL

You can never think too much.

MARIA

You're both crazy.

PAUL

We find out what happened first.
Okay?

LEON

Then we waste him.

MARIA

This is just talk, right?

Paul says nothing. Maria closes her eyes and crosses
herself.

PAUL

A lot of good that'll do.

MARIA

You wouldn't understand.

PAUL

Well it sure as hell didn't help
Peter and Wendy.

MARIA

You're going to have to be careful
in Chiapas. Even talking can be
dangerous.

PAUL

Sounds like a police state.

MARIA

I used to visit my uncle down here
when I was little. Before... anyway
it's a crazy place. Especially now.

PAUL

So what do you know that we don't?

MARIA

I lost my parents because of politics.

PAUL

What do you mean?

MARIA

It doesn't matter now.

PAUL

Yes, it does.

MARIA

My father was a magazine publisher
and mother was an artist working for
him. It was very small. Political.
They were gunned down in their car
coming home one night.

PAUL

Jesus.

MARIA

I asked you not to say that.

PAUL

Sorry.

Paul looks at Maria as though he is seeing her for the

first time. Maria is aware of the change in him and becomes less defensive.

LEON

How did you end up...

MARIA

Stripping?

LEON

Yeah.

MARIA

I had to get out of Mexico so I went to L.A. No papers. Nothing. I was illegal so I couldn't work except in sweatshops, which I did for awhile. Then I got involved with a union and got thrown out. I snuck back in two months ago and a guy I knew gave me a job dancing in his bar.

PAUL

And then you got busted again and ended up in Tijuana?

MARIA

That's my story.

LEON

So what's happenin' with this revolution deal.

MARIA

Real simple?

LEON

Sure.

MARIA

The Maya people are dirt poor and have no opportunity to better things. So, they have risen up against the government.

LEON

Right on.

PAUL

The Spaniards conquered the Mayans two hundred years ago and their descendents still run the show today.

MARIA

You know Mexican history?

PAUL

Yeah, a bit. Like there's four political parties here but only one is allowed to win. Opposition candidates tend to get killed a lot. Some fucking democracy.

MARIA

So... the Zapatistas are Mayas and they know this N.A.F.T.A treaty will only make things worse for them.

PAUL

Yeah, well that really pisses me off. I don't understand why our fucking government is doing any business with this country. It's completely corrupt.

MARIA

That's what my parents said.

PAUL

Every politician and cop in Mexico is on the take.

LEON

They all got a piece of the dope action.

PAUL

And they own half the real estate in Houston.

MARIA

I've had enough. I'm going to sleep for awhile.

80 EXT. COASTAL HIGHWAY - DAY

The surf crashes against the shore as the Bronco descends a hill near the town of Tehuantepec on the Pacific coast. It pulls off on a side road to the beach.

81 INT. BRONCO - DAY

PAUL

Why do you want to stop here?

LEON

Got something to show you.

Paul watches as Leon grabs a bag from the back seat, careful not to wake Maria.

LEON

Let her sleep.

82 EXT. BEACH - DAY

Paul and Leon get out of the Bronco. Leon hikes over a sand dune with Paul behind him.

PAUL

What's going on?

Paul watches as Leon sets his bag down and takes out the two Magnums.

PAUL

Where did you get those?

LEON

(smiling)

My man in L.A.

PAUL

I told you no guns.

LEON

Yeah I know. But I figured it could get a little tense an' it looks to me like that's where we're headed.

Leon hands Paul one of the guns.

LEON

It's loaded. You ever shoot?

Paul looks the pistol over, feeling it in his hand.

PAUL

Nope. Well once. Duck hunting. Five of us drunk in a row boat. Didn't see a duck all day then one flew directly over the boat. We all let loose with two shells each and the damn duck flew right on by.

LEON

Okay. See that can over there?

PAUL

Yeah.

Leon gets into a shooting stance.

LEON

Make like this. Feet apart, both hands
on the gun. Just like on TV.

Paul assumes the position.

LEON

Shoot.

Paul fires a shot at the can, missing it.

LEON

Cool. Now straighten your shoulders
and try again.

Paul fires again, hitting the can and sending it
flying.

LEON

Right on. Again.

Paul shoots again missing and again hitting it.

LEON

I'm impressed. You're cool.

Maria appears over the sand dune.

MARIA

What are you doing?

LEON

Just a little practice.

She shakes her head and walks by them towards the
ocean. Paul hands his gun to Leon who puts them away.

LEON

Yeah well I gotta wiz.

Leon takes his bag and heads back to the beach. Paul
looks at Maria as she stops and sits in the sand,
staring out to sea. He follows her and sits down beside
her.

MARIA

The sun is about to set. We can stay

here tonight and get to San Cristóbal tomorrow.

PAUL
That's where your uncle lives, right?

MARIA
Yes.

PAUL
So you'll be leaving then.

Maria doesn't answer.

MARIA
Do you have a woman Paul?

PAUL
I had one. We just broke up.

MARIA
You didn't love her?

PAUL
That's what she said.

MARIA
And did you?

PAUL
I never did have much luck in relationships. Sometimes I think if you got good friends and you can get laid every now and again, why would you want a relationship?

MARIA
That's a pretty dim view.

PAUL
I always had a thing for cocktail waitresses. They're usually good looking, sexy and always friendly.

MARIA
Smiling for tips. Same as dancers.

PAUL
Exactly. It's hard to find any women these days who are capable of being friendly.

Maria frowns.

PAUL

Just my experience.

MARIA

Maybe you attract the wrong kind. If you were different you would attract different women.

Paul looks away and says nothing.

MARIA

(sighs)

I would have thought a educated guy like you would be married and have a successful career.

PAUL

Well I'll tell you Maria. Everyone I see who's successful turns out to be an asshole. And all the good people are scrambling to make ends meet. The American dream.

MARIA

Why are you so angry?

PAUL

Considering your life, I'm surprised you're not.

MARIA

You're so bitter. Why do you hate the church so much?

PAUL

Because everywhere you look you see bullshit. Where is the divine intervention? My mother prays her guts out and she's dying of cancer. Where is God for her? And now Peter and Wendy.

MARIA

It is not for us to judge.

PAUL

Look at the Pope. Always yapping about abortion and birth control. You never hear a word from him about all the priests molesting kids.

MARIA

Forgiveness is all we can do.

Paul stands up to leave, brushing sand off his jeans.

MARIA

Be careful. Don't do anything stupid.

PAUL

I don't intend to. Come on let's go.

The Pacific sunset is brilliant, the light shining on Maria's face as she sadly stands up and brushes herself off.

83 EXT. STREET - DAY

A pre-Lent festival is going on in the tranquil colonial town of San Cristóbal de las Casas as the Bronco inches down the main street.

84 INT. BRONCO - DAY

LEON

These folks sure have a lot of parties.

MARIA

It is three days until Ash Wednesday.

LEON

What's that?

PAUL

Easter, man. Wonder where the mortuary is?

MARIA

Try down the street by the church.

85 EXT. STREET - DAY

The Bronco comes to a stop in front of the funeral parlor. It is a small building with a stone cutting operation in a alcove to the side. There is a hand painted sign in Spanish over the door that identifies it as a "Mortuary and Funeral Supply".

86 INT. FUNERAL PARLOR - DAY

The lobby of the funeral parlor contains many coffins,

some leaning against the walls and others stacked horizontally.

There are a few ornate ones but most are simple wood, many very small for children. Mixed in with them are terra cotta statues and artifacts hand-painted in the local manner. The front door opens to reveal Paul, Leon and Maria as they quietly enter and look about, unsure of what they will find. A simple bell attached to the door, rings.

The funeral director, Senor MADERO, hustles out into the foyer. He's dressed in a black, fifties-style suit and wipes his mouth with the back of his hand to remove any evidence of his lunch. In his other hand he carries a fly swatter.

MADERO

Buenos dias, senors e senora.

MARIA (in Spanish)

Buenos dias. These gentlemen are here for the remains of his brother and his wife.

MADERO (in Spanish)

Ah. The Norteamericanos. Si.

Fawning as all funeral directors do, he shakes hands with Paul and Leon but not Maria. He quickly swats a fly on one of his coffins and offers a gesture of apology for doing so. He speaks directly to Paul, ignoring Maria.

MADERO (in Spanish)

Welcome to my humble premises. I am Senor Madero. You must be Mr. Edinger.

PAUL

Yes, I am.

MADERO (in Spanish)

I am so sorry to have to perform my sad duties for you. It is a terrible thing. A terrible thing.

MARIA

He is offering his condolences.

MADERO (in Spanish)

Please assure the gentlemen that the remains have been treated with all the respect and dignity that he would have wished.

MARIA

He's telling you what a great job he has done.

PAUL

What exactly has he done?

MARIA (in Spanish)

They wish to know where the remains are?

MADERO (in Spanish)

They were buried of course. Three weeks ago.

MARIA

He buried them three weeks ago.

PAUL

How do we know it was them?

MARIA (in Spanish)

The gentleman is very grateful but would like proof that it was his brother and his wife you buried.

Madero is instantly outraged. He crosses himself and begins speaking rapidly.

MADERO (in Spanish)

What does he mean? Of course they are the right ones. I run a respectable establishment.

PAUL

Ask him where Peter's personal effects are.

MARIA (in Spanish)

Please senor. He wishes only for his brother's personal belongings.

Madero waves his hands in the air, turns and leaves the room.

LEON

(to Paul)

This guy gives me the creeps.

PAUL

(to Maria)

This is going to be expensive, right?

MARIA

I will ask him.

The director returns with two suitcases which he opens on a table. There is Peter's wallet and Wendy's purse, both empty and a couple of maps. Paul picks up Peter's wallet and finds a wedding photo of the two. He drops his head but cannot cry. The director averts his eyes, looking appropriately sad.

MARIA (in Spanish)

Mr. Edinger would like to know how much your services will cost.

MADERO (in Spanish)

Ah si. 36,00 New Pesos. The same again if he would like the bodies exhumed and shipped to the U.S.

MARIA

About six hundred dollars.

PAUL

They never miss a chance do they?

MARIA

And six hundred more if you want them sent home.

PAUL

(angry)

That's robbery. You could live for a year here for that.

MARIA (in Spanish)

Mr. Edinger says that is too much.

The director throws up his hands and begins a tirade.

MADERO (in Spanish)

Madre dios. What does he expect. If I had not buried them they would not now be in heaven.

MARIA

He is insulted. He says that he buried them so they could go in heaven.

PAUL

Tell him Peter and Wendy would be in heaven whether they were buried or not.

MARIA (in Spanish)

He says his brother is already in heaven.

Madero is apoplectic at this despicable gringo's affront to his dignity and worse, to the dead. Paul reaches into his wallet and counts out five hundred. He hands them to the director who calms right down.

PAUL

Tell him five hundred and send Peter and Wendy to the American Embassy in Mexico City. They can take care of the rest.

MARIA (in Spanish)

Mr. Edinger offers you this and requests that you send the bodies to the American Embassy in Mexico City. They will take care of the rest.

Madero shrugs, glad to receive something.

MADERO (in Spanish)

It will be done. Gracias.

PAUL

Does he know where their passports are?

LEON

And what about their truck?

MARIA (in Spanish)

Do you know about their passports?

MADERO (in Spanish)

The rest of their belongings will be with the army.

Paul, Leon and Maria turn to leave as Madero shakes his head at the loco gringos.

87 EXT. STREET - DAY

Nothing moves on the street during the afternoon siesta as the three leave the funeral parlor.

PAUL

We have to find the army base, wherever that is?

MARIA

You don't want to go there.

PAUL

Listen, Maria I'm not running away from this. I'm going to find out

exactly what happened and I'm going
to get their passports and truck.
Period.

88 EXT. ARMY BUILDING - DAY

The Mexican flag flies above a dilapidated barracks
building on the edge of town as the Bronco approaches.
Two soldiers guarding the gate look up.

89 INT. OFFICE - DAY

Colonel Ortega paces the room in front of Major Diaz,
the commander of the garrison.

The phone rings. Major Diaz picks it up.

DIAZ

Si. Bueno. Si.

He hangs up.

DIAZ (in Spanish)

The Norteamericanos have arrived.

ORTEGA (in Spanish)

They are being admitted?

Ortega walks to the window and peers down.

DIAZ (in Spanish)

Si. As you wished.

ORTEGA (in Spanish)

I did not expect these complications.

There is a knock at the door.

DIAZ (in Spanish)

Si.

The door partially opens and a soldier peers in.

SOLDIER (in Spanish)

Por favore. Commandante. There
are three Norteamericanos here to
see you.

DIAZ (in Spanish)

Show them in.

The soldier opens the door wide and them in.

DIAZ (in Spanish)
Buenos dias. I am Major Diaz and
this is Colonel Ortega.

Maria points to Paul.

MARIA (in Spanish)
He is Paul Edinger, brother of the
American boy killed in the recent
fighting.

DIAZ (in Spanish)
Ah, si. That was indeed most unfortunate.

ORTEGA (in Spanish)
And you are?

MARIA (in Spanish)
Evangelica Gomez. I am friend of
theirs. They speak no Spanish.

ORTEGA
It is not necessary. My colleague
and I speak English.

PAUL
Senor Madero tells us that the army
has the passports belonging to my
brother and his wife.

DIAZ
Yes. They are here.

He turns to a filing cabinet and pulls out a file
containing the passports. He hands them to Paul.

DIAZ
You may have these. We intended to
send them to the American Embassy in
Mexico City.

PAUL
Thank you. Can you tell me how they
were killed?

DIAZ
Not exactly. The fighting in Ocosinga
was most fierce. Many people were killed.
The Zapatistas fired on everyone in
the square that day.

PAUL

Were you there?

DIAZ

No. I was not there.

ORTEGA

I was. Major Diaz speaks the truth.
Your brother and his wife were no
doubt the victims of Zapatista bullets.

PAUL

I see.

LEON

(to Paul)

What about the truck.

PAUL

Yes. Do you know what happened to
their truck? It was an eighty-five
Blazer.

ORTEGA

Unfortunately it was hit by fire
and burned.

DIAZ

Have we answered your questions?

PAUL

Yes. I guess so.

DIAZ

Is there any other assistance we can
give you?

PAUL

No. Thank you for your help.

The three turn to leave.

ORTEGA

(to Maria)

You are related to Padre Gomez here?

MARIA

(looking back)

No. I'm from Mexico City.

The three open the door and leave.

ORTEGA (in Spanish)
She's lying.
(points to the phone)
Put me through to Mexico City.

90 INT. BRONCO - DAY

PAUL
They're lying.

LEON
Look over there.

They all look to see Peter's Blazer parked at the far end of the barracks.

PAUL
Fucking thieves.

Paul puts the truck in gear and guns it.

91 EXT. STREET - DAY

The sun begins to set as the Bronco zooms off in a cloud of dust as Ortega and Diaz stare out the barrack's office window.

92 INT. BRONCO - DAY

MARIA
What are you going to do now?

PAUL
Get a place to stay and call my parents.

LEON
(to Maria)
What's with Evangelica?

MARIA
Maria is my stage name. I was christened Evangelica. In L.A. they called me Eve.

PAUL

(smiling)
How appropriate.

MARIA
(laughs)
Fuck you.

93 INT. HOTEL LOBBY - NIGHT

The three stand in front of the lobby desk as the owner hands them their room keys. The hotel is ancient and shows it.

PAUL
I hope he has a phone.

MARIA (in Spanish)
Por favore. Do you have a telephone?

OWNER (in Spanish)
Si. What is the number?

MARIA
(to Paul)
Write down the number.

Paul picks up a pen and writes down his parents number. He hands it to the owner who looks at it.

OWNER (in Spanish)
Ah. The United States.

MARIA
He'll get you when the call goes through.

Maria turns and bag in hand, heads up the rickety stairs.

PAUL
Aren't you going to visit your uncle?

MARIA
I will go tomorrow. It has been a long time.

94 INT. HOTEL ROOM - NIGHT

Paul is at the window while Leon sits on the bed checking over his guns once again.

PAUL
Guess we're going to have to go to
Ocosinga.

LEON
That's cool.

There is a knock at the door.

OWNER (V.O.in Spanish)
Senor. Telephone.

PAUL
Okay. Gracias.

95 INT. HOTEL HALLWAY - NIGHT

As Paul leaves the room he sees Maria leaving the washroom down the hall, her hair wrapped up in a towel. Paul smiles at her and dashes down the stairs as she goes into her room, shutting the door.

96 HOTEL LOBBY - NIGHT

Paul bounds down the stairs to the front desk and takes the proffered phone from the hotel owner.

PAUL
Hello.

MR. EDINGER (V.O.)
Son. Are you alright?

PAUL
Yeah dad. Fine.

MR. EDINGER (V.O.)
What did you find out?

PAUL
Dad. They're dead.

MR. EDINGER (V.O.)
Oh dear Lord. How will I
tell your mother?

PAUL
Isn't she there?

MR. EDINGER (V.O.)

No. She took a turn for the worse.
She's in the hospital.

PAUL

Oh no.

(pause)

I got bad news Dad.

MR. EDINGER (V.O.)

What son?

PAUL

Peter and Wendy were killed
in the fighting here. The embassy
will be sending them back to you.

MR. EDINGER (V.O.)

Oh my....this is too much.

PAUL

I'm sorry dad. So sorry.

MR. EDINGER (V.O.)

Are you coming home now?

PAUL

Soon. A week or so.

MR. EDINGER (V.O.)

Thank you son, so much for finding
out.

PAUL

Okay dad. Wish mom well.

97 INT. MARIA'S ROOM - NIGHT

Maria stands by her bed undressing for bed. She looks
up to the door, a little unnerved.

MARIA

Who is it?

PAUL (V.O.)

Paul. Can I talk to you?

MARIA

Okay, just a minute.

She pulls on her jeans, goes to the door and opens it.
Paul stands there looking forlorn.

MARIA

What is it?

PAUL
I just told my father.

MARIA
How did he take it.

PAUL
Okay I guess. He'll have to tell my
mother. She's in the hospital. The
damn thing is they'll think it's
God's will or something.
Maria reaches out and touches Paul.

MARIA
And what do you think?

PAUL
I know that it is my fault he came
down here.

MARIA
No it isn't. He made his own choices.

PAUL
Damn it. He was nine years younger
than me and just when I was starting to
get to know him...now he's gone.
She takes his hand and draws him to her in a hug.

MARIA
Why don't you get some sleep. I'll
see you in the morning.

PAUL
Yeah okay.

They separate.

MARIA
Goodnight Paul.

PAUL
Thanks for all your help.

Paul opens the door and leaves. As the door shuts Maria
smiles.

98 EXT. PLAZA - NIGHT

Across the street and down a hundred yards, Colonel

Ortega sits in a jeep smoking a cigarette and watching the hotel. The light in Maria's room goes out followed by the light in Paul's room. He stubs out his cigarette, points and his driver starts up the jeep and drives off down the street.

99 EXT. PLAZA - DAY

The plaza is alive in the cool morning with people heading here and there. Merchants are opening up their shops and stalls as children head to school. Many of the people are Mayas wearing their distinctive clothes. Two soldiers saunter down the street, carrying their rifles and gazing about.

Maria's uncle, Padre Gomez, the priest, is sweeping the steps of his church with a crude broom. He is in his late sixties, a hard working man of great spirit and integrity. He looks up and waves to some people he knows and resumes his brooming. Maria comes out of the hotel and starts across the plaza toward the church. As she reaches the steps, she hesitates and takes a deep breath. Padre Gomez looks up at her but doesn't yet recognize her.

MARIA (in Spanish)

Buenos dias, uncle.

Padre Gomez's face lights up with recognition and joy.

GOMEZ (in Spanish)

Oh, merciful God. Is it you?

As Maria climbs the steps, Padre Gomez drops his broom and embraces her without a moment's hesitation.

GOMEZ (in Spanish)

Evangelica. Oh sweet child.

Maria dissolves into tears and hugs him tightly; he is the only family she has left. Across the plaza one of the soldiers sees this and nods to the other. The second soldier nods in understanding.

100 INT. PRIEST'S QUARTERS - DAY

Brilliant morning sunshine pours into the simple, poor kitchen/dining room/living room which comprises Padre Gomez's quarters. Padre Gomez pours two cups of tea and sets them before Maria, who sits at a simple wooden table.

GOMEZ (in Spanish)

You should have come to me sooner.
Years ago. My God, I can't imagine
what you have been through.

MARIA (in Spanish)
For a long time it was not safe.
I did some things for which I am
ashamed.

GOMEZ (in Spanish)
Oh dear child. You have nothing to
be ashamed of. Our first obligation
on this earth is to cling to the life
God has given us. You have done that.
You have suffered but you are stronger
for it.

MARIA (in Spanish)
Thank you uncle.

GOMEZ (in Spanish)
There is good in everyone and everything.
With purpose, you can change your whole
life... but how did you get here?

Maria switches to English.

MARIA
I got a ride with two Americans.

GOMEZ
And why have they come here?

MARIA
It is not important.

GOMEZ
It is better for us to begin
again with the truth Evangelica.

MARIA
I'm afraid for them.

GOMEZ
Why?

MARIA
One of them has come to avenge the
death of his brother in Ocosinga.

GOMEZ
I have heard of this. It is not good.

MARIA
We went to see the commandante but

he says they were killed by the
Zapatistas.

Padre Gomez reacts to this as though his worst
fears have been realized.

GOMEZ

And they do not believe them?

MARIA

No. And I'm afraid he too will
be killed.

GOMEZ

Oh. You mean one of them in particular?

101 EXT. PLAZA - DAY

Paul and Leon cross the plaza to the church. Paul looks
over at the two soldiers who are watching him.

PAUL

Let's just split.

LEON

Nah. We gotta say goodbye to her.
She's helped us.

Paul looks back again to see the soldiers staring at
them.

PAUL

Those two soldiers seem to be taking
an interest in us.

Leon starts to turn his head.

PAUL

Don't look.

LEON

Yo.

They walk up the steps to the church.

PAUL

This is weird. Haven't been in a
church in almost twenty years.

LEON

No big deal.

PAUL

Look at the poverty around here. And her uncle the priest takes money from the poor bastards in the name of the church.

102 INT. CHURCH SANCTUARY - DAY

They enter the church. It is dark and dusty and very spartan. Several old women in Maya dress kneel and pray and light candles. They look around and see a side door.

PAUL

Let's try over there.

They arrive at the solid wooden door and Paul knocks. Padre Gomez opens the door.

GOMEZ

Si.

PAUL

Ah. We're looking for Maria... ah Evangelica.

GOMEZ

Si. You must be the Americans. Come in.

103 INT. PRIEST'S QUARTERS - DAY

They enter the Father's humble quarters to see Maria seated at the table.

MARIA

Hi.

Gomez pulls out two chairs.

GOMEZ

Sit. Sit.

Paul and Leon take seats.

GOMEZ

First I must thank you. You have brought me back my Evangelica.

PAUL

We just gave her a ride.

GOMEZ

Still, I am in your debt. Possibly I can help you.

PAUL

How?

GOMEZ

I can advise you to leave here and go home. Today. There is nothing you can accomplish here. Believe me.

PAUL

She told you who we are?

GOMEZ

She did not have to. The funeral director has been to see me. Everyone talks to the priest.

PAUL

I want to find out who killed my brother.

GOMEZ

I know, my son.

PAUL

He wanted to be a minister.

GOMEZ

I will pray for his soul.

PAUL

I came to find out the truth.

GOMEZ

You must leave. For your own safety.

PAUL

No. We are going to Ocosinga.

GOMEZ

You are sure about this?

Padre Gomez looks intently at Paul.

GOMEZ

If you find out will you do violence?

Paul is silent. Gomez ponders for a moment and then makes a decision.

GOMEZ

I see. Listen to me please. I cannot

stop you and I can see the pain you have. I may be able to find out for you what happened.

GOMEZ

Will that be enough for you? Will you then go?

PAUL

How can you do that?

GOMEZ

Come back here tonight after midnight.

He points to a door on the other side of his quarters.

GOMEZ

Come to that door. It is on the south side of the church.

GOMEZ (CONT'D)

(smiles)

Now let's eat. Evangelica has made us some food.

LEON

Right on.

MARIA

This is the dangerous part of the trip. You have to eat my cooking.

They all smile, glad the mood is a little lighter.

104 EXT. PLAZA - NIGHT

The church looks beautiful in the moonlight.

105 EXT. CHURCH DOOR - NIGHT

Paul looks about as he quietly knocks on the door. He is frightened. The door opens a crack to reveal Padre Gomez.

GOMEZ

Come in quickly.

The door opens wider and Paul slips in.

106 INT. PRIEST'S QUARTERS - NIGHT

Paul enters and Gomez quickly shuts the door. Paul turns so see a man in camoflage wearing a knit hood sitting at the table holding a rifle.

GOMEZ (in the Mayan dialect)
(to the stranger)
This is the American.

The stranger nods.

GOMEZ
(to Paul)
This is Carlos. He is with the
Zapatistas.

PAUL
I see. What is this all about?

GOMEZ
He was in Ocosinga the day your
brother died.

PAUL
(to Carlos)
Tell me what you know.

Carlos looks to Gomez, not understanding.

GOMEZ (in the Maya language)
He wants you to tell him what you saw.

CARLOS (in the Maya language)
The two NorTEAMERICANO tourists
saw the execution of seven of our
men in the square. They were then
killed by the soldiers.

GOMEZ
(to Paul)
Your brother and his wife were the
unfortunate witnesses to the execution
of seven Zapatistas that day. They
were then shot by one of the soldiers.

PAUL
(to Carlos)
The army told us that it was the
Zapatistas who killed them.

GOMEZ
Of course that is what they would
say.

CARLOS (in the Mayan dialect)
It was a pig named Lazaro.

PAUL

What did he say?

GOMEZ

He says he must go. Are you now satisfied? Will you now go?

Paul stands up to leave.

PAUL

Yes. To Ocosinga.

GOMEZ

Do not be foolish. You will only suffer the same fate as your brother and his wife.

PAUL

I'll take that chance.

GOMEZ

I beg you not to take Maria. She was taken from me once before.

Paul gets up to leave. He shakes hands with Gomez.

PAUL

I wasn't going to. Thank you for your help, Father Gomez. You are a good man.

GOMEZ

God be with you my son.

Paul turns to Carlos and shakes his hand.

PAUL

Gracias Carlos.

107 EXT. PLAZA - NIGHT

Colonel Ortega sits in his jeep, smoking a cigarette. He sees Paul leave the church and head to the hotel.

108 INT. HOTEL ROOM - NIGHT

Leon stares out the window as Maria sits on the bed fidgeting. A key turns in the lock and they both look to the door to see it open and Paul enter.

LEON

That Colonel guy was watching you
leave the church. He's gone now.

MARIA

This means trouble.

PAUL

Not for you. We're leaving in the
morning... without you.

MARIA

I can't stay here. The Colonel
knows who I am now.

PAUL

I promised your uncle.

LEON

What did you find out?

PAUL

There was a Zapatista named Carlos
there.

PAUL (CONT'D)

He told me Peter and Wendy saw the
the army execute seven of his men
and then they were shot too.

MARIA

Oh my God. I'm so sorry.

She crosses herself.

LEON

Sheeit.

MARIA

Now will you go home?

PAUL

No.

MARIA

You can't take on the Mexican army.

PAUL

Maria. I do not need you for this.
I can handle it myself.

MARIA

You are crazy.

PAUL

And you are not coming.

MARIA

This is it then?

PAUL

Yes.

109 EXT. HIGHWAY - DAY

The Bronco cruises north on the narrow highway to Ocosinga.

PAUL (V.O)

You know, the priest was cool.

LEON (V.O)

Am I hearin' you right?

110 INT. BRONCO - DAY

PAUL

He's obviously involved with the Zapatistas. Carlos was one of them.

LEON

What kind of piece did the guy carry?

PAUL

I don't know. Old. Low tech.

111 INT. PRIEST'S QUARTERS - DAY

The sun shines through a small window as Padre Gomez sits at his table. The door crashes in revealing Colonel Ortega. Gomez is frightened as Ortega storms into the room.

GOMEZ (in Spanish)

What do you want?

ORTEGA (in Spanish)

Where have they gone?

GOMEZ (in Spanish)

Who?

Without a word, Ortega drives his fist into the priest's face. Gomez goes down hard, his broken nose bleeding all over his cassock.

ORTEGA (in Spanish)

Don't play stupid with me priest.
I know the American met with you

late last night.

Gomez slowly gets up holding his sleeve to his nose to stem the flow of blood.

GOMEZ (in Spanish)
Do you intend on killing me like
my brother and his wife?

ORTEGA (in Spanish)
If necessary. Now have they gone to
Ocosinga or not?

GOMEZ (in Spanish)
I think you know the answer to that.

ORTEGA (in Spanish)
Be very careful priest. Your time may
be short.

Ortega quickly turns on his heels and storms out.
Gomez wipes his face with a towel, cleaning the blood
off and heads into the sanctuary.

112 INT. CHURCH SANCTUARY - DAY

Padre Gomez enters his church and approaches an old
woman in a shawl kneeling in prayer. He kneels beside
her and crosses himself.

GOMEZ (in Spanish)
(whispering)
Evangelica you must leave.

The old woman is Maria. She sees her uncle's face.

MARIA (in Spanish)
What has happened uncle? Are you hurt?

GOMEZ (in Spanish)
It is nothing. But the Black Shirt
Colonel was here.

MARIA (in Spanish)
What did he want?

GOMEZ (in Spanish)
To know where your friends have gone.

MARIA (in Spanish)
Did you tell him?

GOMEZ (in Spanish)

He knew as much. But you must leave.
Go to Mexico City. They will not find
you there.

MARIA (in Spanish)
What about you?

GOMEZ (in Spanish)
I will be fine. Go now dear child.
I love you and God loves you.

113 EXT. STREET - DAY

Three beat-up buses are parked in front of a ticket office. Many people are boarding the buses carrying bags, bundles, children and chickens. A driver stands in front of his bus collecting tickets.

DRIVER (in Spanish)
Mexico City. Five minutes.

Maria walks towards him with her ticket. She hesitates.

MARIA (in Spanish)
Ocosinga?
The driver points to another bus. Maria swings around and heads towards the other bus as the driver leers after her.

114 EXT. PLAZA - OCOSINGA - DAY

The Bronco slowly drives down Avenida Central, the main drag of the small valley town. A Maya peasant leaning against a wall stares intently at the Americans and then walks off.

115 INT. BRONCO - DAY

Paul and Leon look around.

PAUL
Dodge City.

LEON
Yeah right.

PAUL
We gotta get some food, I'm hungry.

LEON
There's a cantina.

116 EXT. STREET - DAY

The Bronco pulls over and stops. Paul and Leon get out, look around and enter the cantina.

117 INT. CANTINA - DAY

The dark room is small with a half-a-dozen beat-up tables and a crude bar. The owner looks up, noting the arrival of the Americans. Paul and Leon sit down at one of the tables. The owner speaks in halting English.

OWNER

What do you want?

Paul holds up two fingers.

PAUL

Dos Equis.

LEON

Tacos, enchiladas. Something to eat.

OWNER

Si.

PAUL

Gracias.

The owner opens two bottles of beer and takes them to the table. He then walks to the back of the room and peers through the back door.

OWNER (in Spanish)

Mother. Some food for two.

LEON

Now what?

PAUL

Damned if I know.

LEON

(laughs)

Ain't we something.

The owner brings them two plates of food. They dive into the food as the owner goes back to his bar curiously watching them eat.

LEON

Not bad.

PAUL

I guess we're going to have to nose around a little.

LEON

This is where Maria would come in handy. Speaking the lingo and all.

Paul takes a swig of beer making no comment.

118 EXT. STREET - DAY

A Mayan peasant jimmys the lock on the driver's door of the Bronco and gets in. He starts it up.

119 INT. CANTINA - DAY

Leon hears the truck start up and looks out the door to see it drive away.

LEON

Sheeit. Someone just stole our truck.

Paul jumps up and runs to the door of the cantina followed by Leon.

120 EXT. STREET - DAY

They both dash out the door to see the Bronco disappear in a cloud of dust.

PAUL

Goddamn.

LEON

Hey this is just like L.A.

PAUL

That's it. Everything's gone.

LEON

The guns too.

Paul turns back into the cantina.

121 INT. CANTINA - DAY

Leon follows Paul back to the table.

LEON
Least we got lunch.

PAUL
And I have the money.

The owner brings his twelve year old son over to the table. He prompts the boy with his hand on his shoulder and the boy speaks to Paul and Leon in awkward English.

BOY
My father say you stay here until
night. Then go to the church.

PAUL
What?

BOY
Do not go on the street.

PAUL
What will happen if we do?

The owner shrugs and goes back to his bar.

LEON
They know somethin' we don't.
Paul reaches into his jeans and pulls out some pesos
which he gives the boy.

PAUL
Gracias.

BOY
Muchos gracias.

The boy grins, shoving the coins in his pockets and runs back into the kitchen.

122 EXT. STREET - NIGHT

Paul and Leon leave the cantina and head down the street. They are watched by a Mayan drawing water from a street well. They see an ancient church and on arriving at the door, hesitate and then enter.

123 INT. CHURCH - NIGHT

The dark, smoked filled church is like none other in the world. People writhe on the floor, moaning in spiritual ecstasy. Thousands of colored candles glow from the tile floor among pine boughs. Maya women and children lay scattered among the candles, the clouds of smoke softening their images. Some rock back and forth while others sit still, staring into the smoke, transfixed.

PAUL
(whispers)
Jesus Christ.

LEON
Unreal.

Glancing to one side Paul sees a curandero, a shaman, eyes shut, breaking the neck of a chicken with his hands. He holds the convulsing bird over an ill child at his feet. Then he picks up an egg and passes it over the young boy.

PAUL
Do you see that?

LEON
Yo.

Cradling the boy's head, his mother pours Pepsi Cola into his mouth until he belches and spits up the liquid.

All around there is the buzz of hundreds of voices, chanting and speaking in tongues. An old man appears out of the smoke and waves to Paul and Leon motioning them to follow him.

PAUL
Guess we better follow him.

Paul and Leon begin to walk through the confusion.

LEON
Ain't nobody payin' no attention
to us.

They step around the bodies of the worshipers, and arrive at a side door. The old man motions for them to open the door.

LEON
After you man.

124 INT. CHURCH ROOM - NIGHT

The door opens to reveal Paul and Leon who look stunned at what they see. There are six hooded men seated in the room in army fatigues, all holding rifles.

LEON

Sheeit.

One man, HECTOR, stands and speaks in halting English.

HECTOR

Buenos noches Mr. Edinger. I am
Capitan Hector.

PAUL

How do you know who we are?

HECTOR

You are in Chiapas.

PAUL

You knew we were coming?

HECTOR

Si.

He points to one of the other men.

HECTOR

You met Carlos.

Paul and Leon look at the hooded figure.
Paul nods at Carlos who shrugs.

PAUL

Then you know why we're here?

HECTOR

Si.

PAUL

Do you know who killed my brother?

HECTOR

Padre Gomez did not tell you?

PAUL

No.

HECTOR

He wanted you to go home.

Paul nods in understanding.

HECTOR
Lazaro...a sergeant killed them.

PAUL
Thank you for telling me. Now I shall kill him.

HECTOR
No, they will kill you.

LEON
We can't do a thing. The Bronco was stolen with our guns.

HECTOR
We hid your truck. The government looks for you now.

PAUL
Where is this Lazaro?

HECTOR
Rancho Nuevo. Tomorrow we attack the army prison there. We will kill Lazaro.

PAUL
(excited)
We will come with you.

HECTOR
No. It is our fight. We are Maya.

PAUL (in Spanish)
Vengenza.

Hearing this word, the other five men speak to each other in the Maya language. Hector turns to listen to them. Paul and Leon look at each other not understanding.

HECTOR
The men say you should come.

PAUL
Good.

HECTOR
You will do as we order.

PAUL
Okay.

HECTOR

And then you will leave Mexico.

PAUL

Yes.

HECTOR

Sit. We plan for tomorrow.

125 EXT. RANCHO NUEVO - NIGHT

Fifty hooded Zapatista guerrillas creep out of the jungle and take up positions around the prison. Hector, armed with an AK-47 comes up behind Paul and Leon who are also hooded and in fatigues and carrying their pistols.

HECTOR

You will follow us in. I will point out Lazaro for you.

PAUL

Thank you.

LEON

Righteous.

The sun dawns over the prison. Two guards at the front gate look up in astonishment to see the rebels emerge from the jungle. Before they can raise their weapons, they are shot.

The whole raiding party dash through the gates as six or seven soldiers come out the front door of the building. They also are cut down.

126 INT. PRISON WARDEN'S QUARTERS - DAY

The door to the warden's room crashes open to reveal a half dressed Lazaro.

LAZARO (in Spanish)

Commandante. Zapatistas!

The warden leaps from his bed and grabs an automatic weapon.

127 INT. MAIN FLOOR - DAY

The rebels storm through the building shooting several

guards who try to repel them. Hector points to the stairway to the basement and shouts to his men.

HECTOR (in the Maya language)
The cells.

Several rebels dash down the stairs. Hector turns to Paul and Leon.

HECTOR
Come.

128 INT. STAIRWAY - DAY

He dashes up another set of stairs to the second floor followed by Paul and Leon. He stops at the top of the stairs.

HECTOR
Get down. Cover me.

129 INT. UPPER HALLWAY - DAY

Hector dashes out into the hallway as Paul and Leon slide out onto the floor, their guns aimed down the corridor. Hector kicks in a door and opens fire with the AK-47. Another door opens and the warden and Lazaro run out. The warden aims a sub-machine gun at Hector but Paul fires a shot hitting him in the chest. As he falls, his finger tightens on the trigger stitching the walls and ceiling with a burst of bullets.

LEON
Fuckin' A.

Lazaro turns toward Paul but Leon lets loose with his gun hitting Lazaro in the leg. He screams as he falls drops like a stone. Hector dashes over to Lazaro.

HECTOR
(shouting)
Lazaro.

He raises his gun to administer the coup de grace.

PAUL
(shouting)
He's mine.

Hector looks to Paul and nods in agreement. Seeing the hallway is deserted, runs back down the stairs.

130 INT. UPPER HALLWAY - DAY

Paul and Leon are standing over Lazaro who is petrified with fear.

LEON

Kill the fucker.

Paul hesitates. Leon aims his gun.

PAUL

No.

LEON

This is what you came to do.

PAUL

We'll take him with us.

LEON

What! I'll do it.

PAUL

No, goddamn it.

Paul kicks Lazaro rolling him over. He gets down on his knees and removes his belt which he uses to tie Lazaro's hands behind his back. He rips Lazaro's pants open to reveal only a flesh wound on his leg.

LEON

Only grazed him.

PAUL

Good.

Paul drags Lazaro to his feet and pushes him toward the stairs.

LEON

This is crazy shit man.

131 INT. MAIN FLOOR - DAY

Prisoners are streaming up the stairs from the basement cells and out the front doors, watched over by Hector and Carlos.

HECTOR (in the Maya language)

How many?

CARLOS (in the Maya language)
One hundred seventy eight.

HECTOR (in the Maya language)
Good. Let's go.

Hector looks up as Paul and Leon push Lazaro down the stairs.

HECTOR
What are you doing? Kill him.

PAUL
He is my prisoner.

HECTOR
We do not take prisoners.

PAUL
Did I not save your life up there?

HECTOR
Take him then.

132 EXT. PRISON COMPOUND - DAY

A Mexican Army gunship helicopter swoops down over the prison firing indiscriminately. A truckload of Mexican soldiers screams up to the gates in a cloud of dust disgorging soldiers who fire on the run.

133 INT. MAIN FLOOR - DAY

Hector looks up to the ceiling hearing the chopper.

HECTOR
We go.

He turns to one of the other hooded rebels.

HECTOR (in Spanish)
You go with them.

The ZAPATISTA waves to Paul and Leon to follow.

134 EXT. PRISON COMPOUND - DAY

All hell is breaking loose as the rebels shoot at the soldiers and up at the chopper. The Zapatista runs down the front steps followed by Lazaro being pushed along by Paul and Leon.

They run toward an empty army jeep as the chopper makes another pass. Paul pushes Lazaro into the jeep. The Zapatista jumps in the driver's seat and starts up the jeep. He guns the engine and spins around, scooting out the front gate amid the smoke, dust and confusion. Paul turns to look back to see fire break out in the prison building as the Zapatistas disappear back into the jungle.

135 EXT. JEEP - DAY

LEON
(grinning)

Big fun.

Paul is in shock.

PAUL
I killed a guy.

LEON
Yeah. You did good. Better shot than me.

Paul shakes his head clear and looks at the Zapatista driver.

PAUL
Where are we going?

The driver pulls off his balaclava revealing that he is in fact Maria.

PAUL
(stunned)
You!

MARIA
(smiling)
Who else would save your Yankee ass?

Leon grins.

LEON
Baby you somethin'.

PAUL
We gotta get out of Mexico fast.

Maria points to Lazaro.

MARIA

What about him?

PAUL
I'll make him tell me what he did.

MARIA
And...

PAUL
I'll kill him.

MARIA
There has been enough killing today.

LEON
We gonna be needin' the Bronco.

MARIA
(to Leon)
No. They will be looking for it.

Paul frowns knowing she is right.

PAUL
Where are you taking us?

MARIA
Someplace safe.

136 EXT. HIGHWAY - DAY

The sun is going down as the jeep zooms along a two lane road. We see the light reflect off a huge statue of a Maya chieftain's head at a fork in the road.

137 EXT. JEEP - DAY

Paul sits in the front passenger seat while Leon guards Lazaro, awake now in the back.

LEON
Sheeit. Look.

Paul looks up to see the bombastic statue.

PAUL
Awesome.

Maria steers the jeep to the left.

MARIA

This is the way to the Maya ruins.
We will stay there tonight and get
a tourist bus out in the morning.

PAUL

Won't there be people around?

MARIA

Not at night.

138 EXT. MAYA RUINS - DAY

The light is almost gone as Maria pulls the jeep to a stop behind a small tourist shop at the ruins. The place is deserted. They all get out. Maria grabs a bag out of the jeep and hands it to Paul.

MARIA

Here's some food. I'll bring the blankets.

Leon pushes Lazaro out in front of him.

MARIA

Hurry. Let's go.

She starts off towards the ruins followed by the others.

139 EXT. RUINS - NIGHT

Paul, Leon and Maria sit around a small fire in a roofless room of the ruins. The Maya pyramid soars above them in the moonlight. Lazaro sits tied up against a wall while the other three eat tortillas and cheese and drink beer. Maria takes a beer and some food over to Lazaro.

LEON

Hey! No beer for him.

MARIA

He'll dehydrate.

LEON

What do we care. He's a murderer.

Maria puts a beer bottle to his lips and Lazaro sucks at it greedily.

PAUL

Even a condemned man gets a last beer.

Maria looks back at Paul.

MARIA
I won't let you kill him.

PAUL
It's not up to you, Maria. Now ask
him why he killed Peter and Wendy.

MARIA (in Spanish)
The NorTEAMERICANO wants to know
why you killed his brother and his
wife in Ocosinga.

LAZARO (in Spanish)
I killed no one.

MARIA
He denies it.

Leon swings his arm smacking Lazaro in the face.

LEON
Lyin' fuckin' bastard.

Paul takes his pistol and puts it to Lazaro's forehead.

PAUL
What's the word for talk Maria?

MARIA
Discurso.

PAUL
Discurso!

Lazaro breaks out in a sweat, his eyes bulging.

LAZARO (in Spanish)
I was under orders.

MARIA (in Spanish)
From who?

Lazaro says nothing.

MARIA
He says he was under orders but
won't say who.
Paul tightens his finger on the trigger.

PAUL
(screaming)
Who?

Lazaro starts to moan and cry.

LAZARO (in Spanish)
Colonel....Ortega.

PAUL
That's that guy in the black
uniform.

Paul stuffs his pistol back in his jeans. Lazaro audibly sighs with relief.

PAUL
I'm going for a walk.

Leon looks to Maria as Paul walks out of the doorway. Maria leans against the wall and pulls a blanket around herself.

140 EXT. PYRAMID - NIGHT

The Maya pyramid is outlined by the moonlight as Paul climbs the steps. Halfway up he stops and sits, looking back to see the flickering fire down in the ruins. He lays down on the steps, his face reflecting his anguish. He doesn't know what to do.

He stares up at the extraordinary sky, vivid with glowing stars. One star grows in size until it fills the frame, its light washing out the screen.

141 MONTAGE OF FLASHBACKS:

1. Peter and Wendy getting in their Blazer and waving goodbye to Paul and their parents.

PETER
Don't worry, we'll write. Bye.

Paul embraces Peter.

PAUL
Take it easy kid. Bye Wendy.

2. The Mexican Embassy Official in San Francisco.

OFFICIAL
Many people just forget to keep in touch. There's really nothing I can do.

3. Dutch Davis closing his file folder.

DUTCH

That's all she wrote.

4. Ed Blakeley outside the American Embassy in Mexico City.

BLAKELEY

They don't want you down there.

5. Colonel Ortega in Diaz' office.

ORTEGA

Your brother and his wife were no doubt victims of Zapatista bullets.

6. The prison warden aiming his sub-machine gun at Hector. Paul shooting the warden in the chest.

142 EXT. PYRAMID - NIGHT

Paul's eyes are wide open, his sweating face reflecting the pain of his memories, the impact of his killing someone and the fear he has.

MARIA (V.O.)

(whispering)

Paul?

Paul opens his eyes, startled. He sits up as Maria sits beside him.

MARIA

Do you want company?

PAUL

No.

Hurt, Maria gets up to leave.

PAUL

Wait. Sorry.

She sits back down.

PAUL

I killed a man.

Maria touches his shoulder.

PAUL

I can't believe I did that.

MARIA

It was a battle. The Zapatistas
are at war with the government.

Paul shakes his head and sighs.

MARIA

What are you going to do with
Lazaro?

PAUL

I told you Maria. It really isn't
any of your business.

MARIA

You are not a murderer.

PAUL

It wouldn't be murder.
(laughing at the irony)
Besides I already killed one man today.

MARIA

Killing prisoners is murder. That's
what Lazaro did. Do you want to be
like him?

PAUL

What do you expect me to do?
Forgive him?

MARIA

Yes.

PAUL

I can't.

MARIA

Not for his sake. For yours.

PAUL

He killed my brother.

MARIA

And he will answer for it.

PAUL

I'll see to that.

MARIA

It won't bring your brother back.
And who are you to judge?

Paul is silent.

MARIA

You were once a believer.

PAUL

That was somebody else a long time ago.

MARIA

If you kill him there will be no hope for you.

PAUL

What hope is there anyway?

MARIA

There is always hope.

Maria puts her arm around him.

MARIA

You're a man with a soul and I care about you. Don't make me ashamed to have known you.

She lets her arm drop and stands. They look at each other and she heads down the steps of the pyramid. Paul stares off into space, deep in thought.

143 EXT. RUINS - NIGHT

Lazaro is on his knees, hands tied and sobbing wordlessly as Leon stands over him, his gun at the nape of the soldier's neck.

Maria enters the doorway.

MARIA

What are you doing?

LEON

(grinning)

Scaring the shit out of this prick.

MARIA

Leave him alone.

Leon laughs and opens another beer.

MARIA

You two gringos are really something.

144 EXT. PYRAMID - NIGHT

Paul sits on the steps, the pyramid looming behind him. He whispers to himself, barely audible.

PAUL

What am I supposed to do?

He looks up to the mysterious starry sky.

PAUL

(shouting)

I give up...You know the answers,
you tell me!

He holds his breath as his voice echos throughout the ruins. His face is tormented with helplessness and the silence is deafening. We hear an insect-like scraping very faintly. Paul hears it too and drops his head to see a huge TARANTULA crawling towards him across the step.

A look of panic crosses his eyes and then disappears. He watches as the tarantula approaches his hand. His face turns to a look of wonder. The tarantula climbs onto Paul's hand. He lifts it gently to his face and stares at it, unable to believe that he he has found the courage to face his worst fear. He stares transfixed at the tarantula which is still and unmoving in his hand.

The tarantula's delicate body fills the screen; it is beautiful. Paul's face slowly relaxes, all traces of terror disappearing. He begins to smile and then quietly at first, starts to laugh. Soon he is laughing at the top of his lungs. Calming down, he gently places the tarantula back on the step and stands up. Looking back at the scorpion as it crawls away, Paul heads down the steps of the pyramid.

145 EXT. RUINS - NIGHT

Paul enters the doorway looking thoughtful. Maria and Leon both look up at him.

LEON

You okay? Heard ya laughin' like a fool.

Lazaro opens his eyes and looks up to see Paul. A worried look crosses his eyes, wondering what his fate will be.

PAUL

We're going to let him go.

LEON
(to Paul)
Are you fuckin' nuts?

Maria gets up smiling.

LEON
Nah...you wouldn't do that.

Maria puts her hand on Paul's shoulder. She is very proud of him.

PAUL
(to Maria)
Thanks.

LEON
I'll kill the motherfucker if you can't.

PAUL
No.

LEON
We go through all this shit so you can let him off the hook?

PAUL
He has to live with what he's done. And so do I. And so do you.
(to Maria)
Tell him I won't kill him.

MARIA (in Spanish)
He will not kill you. Thank God for your miserable life and beg him for forgiveness you pathetic man.

LEON
Well fuck me. So what do we do now?

PAUL
In the morning we leave him here and we head for the Guatamalan border.

MARIA
No. The army and the Federales will have the borders closed. Besides the Guatamalan junta is as bad as here.

PAUL
Hmmm. How far is the gulf?

MARIA

Why?

PAUL

We could get a boat to take us to Texas. It's due north.

Maria wrinkles her brow.

MARIA

That could work.

PAUL

I got us in this mess and I'll get us out. We'll just have to take our chances.

Leon gets up and heads to the doorway muttering.

LEON

Probably get our asses shot for nothing.

Paul follows him to the doorway.

PAUL

Why's it matter so much, man?

Leon turns to face Paul.

LEON

What about Peter, man? When did he stop countin'?

PAUL

This isn't about Peter anymore.

LEON

You talkin' shit, man. Know what I'm sayin?

PAUL

Killing this guy won't bring Peter back...or that Blood in L.A.

Leon frowns at this last comment.

LEON

You know why I killed him?

PAUL

No.

LEON

Cause he saw me beg and let me live.
I hated him for that.

PAUL

And now you hate yourself for doing
it.

Leon waves his hand in Maria's direction.

LEON

She talked you into this.

PAUL

No she didn't.

Leon turns to leave.

LEON

I be goin' to the pyramid to watch
out for the bad guys.

Leon stomps off. Paul turns to see the fire has subsided to a mound of glowing embers. Maria sits against a wall covered in a blanket. She holds up another blanket.

MARIA

Come here. Be warm.

Paul goes to her and sits down beside her, covering himself with the blanket.

MARIA

What happened to you out there?

PAUL

I don't know. I was thinking and the
idea came into my head that everything
I thought and felt was based in
fear. And then... just as suddenly
the fear disappeared.

Maria smiles.

MARIA

Mmmmm.

PAUL

All my life I could only depend on
myself and everything I did turned
to shit. You were right. Nobody has

all the answers. You can't do it
all alone.

Maria snuggles up to Paul, hugging his arm.

MARIA
I am happy for you.

PAUL
(confused)
So how is it that you came with us
this morning on the raid?

MARIA
Hector is my cousin.

PAUL
No kidding. But you're not Mayan.

MARIA
Neither is he. He used to be a
priest like my uncle.

PAUL
Really? You mean Father Gomez
is his father.

MARIA
No silly. His father is my other uncle.

PAUL
Your family sure are shit disturbers.

MARIA
(smiling)
Yes we are.

PAUL
That's what I like about you.

MARIA
Let's get some sleep.

146 EXT. PYRAMID - DAY

The sun rises over the Maya pyramid as the sounds of birds signal the awakening of the jungle surrounding it. Leon lies asleep half way up the pyramid steps. His eyes open and he sits up looking around.

Far off in the distance we see an army truck and a jeep approaching. They turn off on the road to the ruins. Leon realizes the danger and starts down the steps at

full speed.

147 EXT. RUINS - DAY

Paul and Maria lay in each other's arms asleep in the open room of the ruins. She cuddles closer to him.

LEON (V.O)
(shouting)
Here they come!

Paul, immediately awake, sits up, waking Maria.

PAUL
Maria. They're here.
Leon runs in through the doorway.

LEON
(shouting)
A truck an' a jeep headin' this way.

Lazaro sits up not comprehending the situation.

148 EXT. RUINS ENTRANCE - DAY

The army jeep and truck pass two tourist buses on the road and swing into the entrance to the ruins.

149 EXT. RUINS - DAY

All four are on their feet. Lazaro senses the tension realizing that help may be on the way for him.

PAUL
They will find the jeep and know we are here.

MARIA
We can circle the pyramid and escape them.

PAUL
Grab our stuff and let's go.

Leon grabs Lazaro by his hands tied behind him.

LEON
What about this clown?

MARIA
(to Paul)

Leave him here.

PAUL
No, we'll take him with us.

MARIA
But you said...

PAUL
Insurance. Just 'til we are outta
here. Come on let's move.

Maria leads the way out of the room.

150 EXT. RUINS ENTRANCE - DAY

A dozen soldiers pile out of the truck and surround Colonel Ortega.

ORTEGA (in Spanish)
Have your men search everywhere.

SERGEANT (in Spanish)
Si Colonel.
(to his men)
Search the ruins. The gringos must
not get away.

The men fan out on the run as the two tourist buses arrive.

SERGEANT (in Spanish)
Do you want them taken alive?

ORTEGA (in Spanish)
It does not matter.

151 EXT. PYRAMID - DAY

Maria is in the lead, with Paul right behind followed by Lazaro being pushed forward by Leon. They scramble around the side of the pyramid.

PAUL
Wait a minute.

They all stop. Maria turns around as Paul scrambles up the side of the pyramid.

MARIA

(to Leon)

What's he doing?

Leon shrugs. Paul peeks around the side of the pyramid.

152 PAUL'S POV

We see the soldiers scrambling through the ruins, heading their way.

153 EXT. PYRAMID - DAY

Paul runs back down to the others grinning.

PAUL

They're not surrounding the pyramid.

MARIA

Good. Then we can beat them back to the road.

LEON

Dumb fucks.

He pushes Lazaro forward as Maria and Paul resume their flight skirting the pyramid.

154 EXT. RUINS ENTRANCE - DAY

The two tourist buses have arrived and are disgorging their passengers, a few Americans, some Europeans and some upscale Mexicans. The OPERATOR of the tourist shop comes running up to Colonel Ortega and the sergeant.

OPERATOR (in Spanish)

Commandante sir. There is a jeep parked behind my shop.

COLONEL (in Spanish)

Then they are here. We will not leave here until we find them.

SERGEANT (in Spanish)

Si Colonel. What about the tourists?

The Colonel turns to look at the fifty or so tourists milling around. He spots one of the Maya bus drivers.

COLONEL (in Spanish)
 You. Come here.
 (to the operator)
 You cannot let these people enter
 the ruins.

OPERATOR (in Spanish)
 But Colonel.

The bus DRIVER walks over.

COLONEL (in Spanish)
 You must take these people away. Now!

DRIVER (in Spanish)
 I can't. I have to go back to Palenque
 and pick up more.

155 EXT. PYRAMID - DAY

Paul, Maria, Leon and Lazaro are at the north side of
 the pyramid, peering around at the entranceway.

PAUL
 Shit.

LEON
 What now, fearless leader?

MARIA
 Shhh. I can't hear what they'e saying.

156 EXT. RUINS ENTRANCE - DAY

The Colonel is in a heated row with the tourist shop
 operator, bus driver and now an American TOURIST.

TOURIST
 Now listen here. The wife and I
 have come a long way to see these
 here ruins...

COLONEL
 Sir, my men are searching the ruins
 for some escaped criminals.

TOURIST
 But...

COLONEL
 They are very dangerous, so if you
 please, follow this man back to your
 bus. He will be taking all of you

back to Palenque.

DRIVER

I beg you Colonel, please...

COLONEL

Do as I say Indio, or I will have you arrested. Now!

The tourist shop operator holds out his hands in frustration as the bus driver waves the muttering tourist back to the bus.

157 EXT. PYRAMID - DAY

MARIA

Now is our chance. We can run behind the shop there and join the tourists.

LEON

What about this guy?

PAUL

Leave him. Let's go.

Leon pulls out his gun.

PAUL

No.

Leon brings the gun down on Lazaro's head knocking him senseless. Maria and Paul take off, dashing through the underbrush with Leon right behind.

158 EXT. RUINS ENTRANCE - DAY

Confusion reigns as the bus drivers try to round up their passengers. The tourist shop owner closes down his booth and reluctantly directs his customers to the buses. The colonel and sergeant look about, scanning the area.

159 EXT. ROAD - DAY

Paul, Maria and Leon hide crouched in the brush on the side of the road.

PAUL

If we cross the road, we can get behind the bus and come back over to join the tourists without drawing attention to ourselves.

160 EXT. PYRAMID - DAY

Lazaro comes to, He struggles to stand up and then slowly and looks about. At this moment the troops round the north side of the pyramid and see him. Lazaro looks in their direction and shouts.

LAZARO (in Spanish)
(shouting)
Compadres.

One of the pursuing soldiers, reacting on instinct, raises his rifle and shoots Lazaro in the chest. Two other soldiers shoot randomly into the jungle.

161 EXT. RUINS ENTRANCE - DAY

At the sound of the rifle fire, several woman tourists scream. The men grab their women and hit the ground. Ortega draws his gun looking towards the pyramid as the sergeant takes off in that direction.

162 EXT. ROAD - DAY

Paul raises from a crouch.

PAUL
Now!

Maria scrambles after Paul with Leon, right behind.

163 EXT. RUINS ENTRANCE - DAY

Ortega swings his head back from looking towards the pyramid to the tourists lying all over the place. Something catches his eye and he sees Paul, Maria and Leon running across the road. He immediately opens fire, hitting Leon in the leg. Leon draws his gun and fires at Ortega who ducks behind one of the buses. Women scream frantically now as the Maya bus driver hops in his bus.

164 EXT. ROAD - DAY

Paul and Maria reach the other side of the road. Paul looks back to see Leon fall.

PAUL

(to Maria)
I gotta help him. You stay here.

Leon starts to stand up as Paul runs to him, helping him up.

LEON
No big deal, man.

Leon turns and fires back at Ortega who returns the fire hitting Leon in the back. Leon crumples in Paul's arms.

PAUL
Oh man. Leon...

LEON
Hey, it was wild, bro.

Leon dies. Paul screams from the depths of his soul.

PAUL
No!

Paul looks up to see Ortega. They both stare fixedly at each other for a brief but intense moment.

165 EXT. RUINS ENTRANCE - DAY

The Maya bus driver swings his bus out and around the other bus, effectively blocking Ortega's line of fire. He begins to pull a U-turn on the road.

166 EXT. ROAD - DAY

Maria is crouched in the ditch.

MARIA
Run, Paul!

Paul looks up to see the bus coming. He dashes back to Maria as the bus completes its turn. They look up to see the front door of the bus open and the driver waving to them.

DRIVER (in Spanish)
(shouting)
Get on!

Paul jumps up dragging Maria and they leap on the lower step of the bus while it still moves, gathering speed.

167 INT. BUS - DAY

The bus driver looks down at Paul and Maria.

DRIVER (in Spanish)

Stay down.

They crawl up the steps to the floor and sit.

DRIVER (in Spanish)

With luck he will think you ran
into the forest.

MARIA (in Spanish)

Thank you.

DRIVER (in Spanish)

I do what I can for the revolution.

168 EXT. RUINS ENTRANCE - DAY

The sergeant and his troops run up to see the tourists scrambling for cover and the one bus chugging away down the road. Ortega waves them over.

ORTEGA

Across the road. Don't let them escape.

The soldiers charge across the road and into the jungle.

169 INT. BUS - DAY

Paul and Maria sit arm in arm on the floor as the bus bounces along the road.

MARIA (in Spanish)

Where are you taking us?

DRIVER (in Spanish)

Villahermosa. My cousin will hide you there. They will not think you are going in that direction.

MARIA

Villahermosa.

PAUL

(to Maria)

Is that on the coast?

MARIA

No, but very close.

170 MONTAGE

1. The bus bumping down the highway.
2. The bus arriving at night in the small but beautiful town of Villahermosa.
3. The bus stopping at a house. The bus driver's cousin, coming out and talking with them.
4. Paul and Maria bidding goodbye and thanks to the bus driver. Paul offers him money but he refuses. The cousin, Paul and Maria hop in his beat-up pickup.
5. The pickup driving through the night.
6. Dawn as the pickup crests a hill overlooking the coastal town of Coatzacoalcos. The waters of the Gulf of Mexico sparkle in the morning sun.
7. The pickup pulling to a stop on the waterfront. A bevy of Gulf shrimp boats are tied up at the wharf.
8. Paul and Maria get out of the truck and look back as it drives away.

171 EXT. WHARF - DAY

Paul and Maria walk down the pier looking at the fishermen working on their boats.

MARIA

This is going to look suspicious.

PAUL

(smiling)

Money talks.

One fisherman looks up at them.

MARIA (in Spanish)

Por favore, senor. We would like to charter a boat.

FISHERMAN (in Spanish)

To go fishing?

MARIA (in Spanish)

No. To take us to Tejas.

FISHERMAN (in Spanish)

(looking curious)

Why?

MARIA (in Spanish)
Our vehicle was stolen so we must
get home. Corpus Christi.

FISHERMAN (in Spanish)
(looking sceptical)
You have money?

MARIA (in Spanish)
Si. Quanto?

FISHERMAN (in Spanish)
Five hundred American dollars.

MARIA
(to Paul)
He wants five hundred dollars.

PAUL
(smiling)
Right. But we leave now.

MARIA (in Spanish)
That is fine if we can leave now.

The fisherman shrugs and waves Maria aboard his boat, the "Esmerelda". He points to the rope tying the boat up. Paul undoes it and tosses it aboard, hopping in after it. The fisherman turns to Paul with his hand out. Paul reaches under his shirt and withdraws a wad of money, counting out two hundred and fifty dollars. The fisherman looks at the money in his hand waiting for more.

PAUL
(to Maria)
Tell him he gets the rest when we get
there.

MARIA (in Spanish)
You will get the rest when we land.

The fisherman shrugs and goes into the small pilot house. He starts the engine and pulls the boat away from the dock, heading out towards the sun.

172 EXT. GULF OF MEXICO - DAY

The daylight glares off the shrimp boat as it heads north on a calm sea. Paul sits by himself staring out at the coast line five miles distant.

173 EXT. BOAT - DAY

Maria comes up behind Paul touching his shoulder.

MARIA

You're thinking about Leon?

Paul turns and smiles but says nothing.

MARIA

I am so sorry for you. I grieve for him too. He was a good friend to you.

PAUL

It was my fault. Bringing him here. Same as Peter.

MARIA

No. I think that was what he wanted.

PAUL

Maybe you're right.

She leans towards him and kisses him lightly on the mouth.

MARIA

We will be in Tejas soon.

PAUL

Tejas?

MARIA

That is what Texas was called for the three hundred years it belonged to Mexico.

PAUL

Hmmm. Wonder how long it will take to get there.

Maria turns and shouts to the fisherman.

MARIA (in Spanish)

Capitan. How long a trip?

The fisherman turns and shouts back.

FISHERMAN (in Spanish)

Manana.

PAUL
(smiling)

Got that.

(yawning)
We should get some sleep.

They go to the back of the boat and lay down on the deck under a ragged canvas tarpaulin and fall asleep beside each other.

174 EXT. GULF OF MEXICO - DAY

The late afternoon sun is sinking down over the Sierra Madre Oriente mountains on the horizon as the boat heads north. Seagulls swoop and squawk above it in their search for fish.

175 EXT. BOAT - DAY

The fisherman looks over his shoulder at Paul and Maria, and seeing them asleep, picks up the mike for his ship to shore radio.

FISHERMAN (in Spanish)
Esmerelda to Tampico.

There is static on the line.

FISHERMAN (in Spanish)
Esmerelda to Tampico.

RADIO (V.O.in Spanish)
Si Esmerelda. You have Tampico.

The fisherman nervously looks back again at his passengers.

FISHERMAN (in Spanish)
I was hired to take two Norteamericanos to Tejas. A man and a woman. They have money but no luggage. Something does not seem right about them.

RADIO (V.O.in Spanish)
Copy Esmerelda. We will inform the police.
Can you land here now?

He looks back again at Paul and Maria who are stirring.

FISHERMAN (in Spanish)
(nervously)
No, but I will put in somewhere before Matamoros.

RADIO (V.O.in Spanish)
Copy Esmerelda. There is a storm front
moving in from.....

The fisherman pays no attention to this as he hangs
up his mike. Paul stretches as he and Maria sit up.

FISHERMAN (in Spanish)
There is some food in there.

He points to a cooler which Maria goes to, pulling out
some tortillas, rice, sausage and beer.

MARIA (in Spanish)
Gracias.

They sit back down and begin to eat as the sun sets
over the gulf.

PAUL
(smiling)
Guess it's better than nothing.

MARIA
And very romantic.

Paul looks to the south and sees ominous clouds.

176 EXT. GULF - NIGHT

The storm is of hurricane proportions and overtakes the
boat with great speed. The boat rides up and down the
huge waves as the rain slashes across the deck.

177 EXT. BOAT - NIGHT

The fisherman is desperately trying to control his
boat. Paul and Maria hang on for dear life.

PAUL
(shouting to Maria)
We need life preservers.
Maria edges forward to the pilot house.

MARIA (in Spanish)
(shouting)
Capitan. Do you have life preservers?

Both she and Paul see the fisherman point to a storage
box.

FISHERMAN (in Spanish)

(shouting)

Si. There.

Maria turns to go to it as the boat rises up on a huge swell. She is thrown off her feet, sliding backwards across the deck into Paul.

PAUL

I'll get them. You hang on tight here.

Paul slowly crawls towards the storage box. The fisherman turns to see him and points west.

FISHERMAN (in Spanish)

Tampico.

Paul nods and opens the storage box, taking out three life preservers. The fisherman cranks the wheel heading the boat west as another huge wave washes over the deck taking the life preservers with it and sending Paul flying. He looks up to see Maria.

PAUL

Tampico?

MARIA

He is heading to shore.

PAUL

Good.

178 EXT. GULF - NIGHT

The boat crashes up and over, down and through the huge waves on its way to shore. A lighthouse light flashes briefly through the rain.

179 EXT. BOAT - NIGHT

Paul holds onto Maria and the side of the boat as it tosses up and down.

PAUL

(shouting)

Did you see that?

MARIA

What?

PAUL

A light.

180 EXT. SHORE - NIGHT

The boat rapidly approaches a dark outcropping of rock near the lighthouse. It rises up on the crest of a wave and comes crashing down on the rocks.

181 EXT. BOAT - NIGHT

There is a horrendous noise as the wooden hull of the boat splinters on the rocks. It heels over on its side. Paul and Maria go flying out of the boat as another wave rises to carry them away from the rocks. The fisherman is washed away at the same time.

182 EXT. GULF - NIGHT

Paul is struggling to keep afloat in the water.

PAUL
(shouting)

Maria!

He sees her bob to the surface, gasping for breath. Struggling, he swims to her and grabs her arm.

MARIA
I can't swim.

PAUL
Grab my belt and relax.

She does as he starts to swim to shore, rising and falling with the waves.

183 EXT. BEACH - DAY

The sun peeks over the horizon, the remainder of the storm clouds far off to the north. Paul and Maria lay in the sand, passed out and soaking wet. Maria awakes and looks over at Paul. She leans over and takes his face in her hands.

MARIA
Paul?

His eyes open. At first disoriented, he recognizes her and smiles.

PAUL

Life ain't dull, is it?

MARIA
You saved my life.

He sits up putting his arm around her.

PAUL
No Maria, you saved mine.

MARIA
Mmmmm.

She kisses him.

PAUL
And I've fallen in love with you.

MARIA
I know. And I love you, Paul.

PAUL
Now all we have to do is get home
and I haven't a clue where we are.

MARIA
Somewhere north of Tampico. If we
can find the highway, we can get
to Matamoros and cross.

Paul stands up and holding Maria's hands, pulls her upright to stand in front of him.

PAUL
(smiling)
You are a mess.

MARIA
Gracias, senior.

He kisses her with a passion he has never known. She puts her arms around his neck and responds with abandon.

184 INT. MEXICAN NAVY RADIO ROOM - DAY

Colonel Ortega watches over a navy RADIO OPERATOR as he tries to reach the Esmerelda.

RADIO OPERATOR (in Spanish)
Esmerelda. Come in please.

ORTEGA (in Spanish)

Try again.

RADIO OPERATOR (in Spanish)

Esmerelda. Come in please.

(turning to Ortega)

It is no use. They may have gone down
in the storm. Or maybe the radio is
just broken.

ORTEGA (in Spanish)

If they made it to shore they will
be heading north. Keep trying and
let me know if you reach the boat.

Ortega turns and leaves.

185 EXT. ROAD - DAY

Paul and Maria stand at the side of the road, their
clothes now dried out. She fixes her hair with
with Paul's comb.

MARIA

The salt is itchy on my skin.

PAUL

(smiling)

I wanted my jeans more faded anyway.

MARIA

I wonder if the captain made it to
shore?

PAUL

I was thinking about that too.

A beat-up pickup truck heads towards them. They both
see it and wave to it. It slows to a stop revealing
a Mestizo PEASANT who smiles and shakes his head
at seeing the two.

MARIA (in Spanish)

Por favore, senior. Can you give us
a ride to Matamoros.

PEASANT (in Spanish)

Si.

He leans over and opens the door.

PAUL (in Spanish)

Gracias, senor.

They hop in. The truck heads off down the road.

186 EXT. TRUCK - DAY

Paul sits between the peasant and Maria.

MARIA

If we get across, they will just
send me back again.
Paul takes her hand.

PAUL

I won't let that happen.

MARIA

How can you stop them?

PAUL

I could marry you.

Maria's face registers surprise and delight.

MARIA

What about the your woman?

PAUL

That's over. I want you. And I need
you in my life.

She leans over and gives him a kiss. The peasant driver
looks over and grins.

187 INT. CONSUL'S OFFICE - DAY

Consul Ruiz is at his desk. The intercom buzzes.

RUIZ

Yes.

MRS. MOTADO (V.O.)

Senor Ruiz. The bodies of the
Norteamericanos have arrived.

RUIZ

Have Blakeley deal with it

MRS. MOTADO (V.O.)

I'm sorry sir. Senor Blakeley is not
here. He left this morning. He will
be back in a few days he said.

RUIZ

Where has gone?

MRS. MOTADO (V.O.)

I don't know sir.

Ruiz looks frustrated.

188 EXT. MATAMOROS - DAY

The truck arrives in the border town of Matamoros. It slowly drives through the streets to the public market.

189 EXT. TRUCK - DAY

The peasant driver pulls the truck over and stops.

PEASANT (in Spanish)

(smiling)

Matamoros.

MARIA (in Spanish)

Muchos gracias.

PAUL

We're going to have to find a way to get across tonight.

190 EXT. MARKET SQUARE - DAY

An unusual number of soldiers patrol the square, looking quite intently at all the citizens and Americans from Brownsville in the square. Paul and Maria get out of the truck. As soon as they shut the door, two soldiers notice them and approach.

PAUL

Oh oh.

MARIA

I will talk to them.

The two soldiers stop in front of them.

SOLDIER 1 (in Spanish)

Papers, senor e senorita.

Paul looks at Maria.

MARIA (in Spanish)
We have nothing. Everything was stolen.

SOLDIER 1 (in Spanish)
Your names and where you are from.

MARIA
(to Paul)
They want to know our names and
where we live.

PAUL
Tom Bradley, Los Angeles.

MARIA (in Spanish)
Maria de Campo from Los Angeles.

SOLDIER 2 (in Spanish)
We shall see.

At that moment he turns his head to see Colonel Ortega
in a jeep parked on the other side of the square.

SOLDIER 2 (in Spanish)
(shouting)
Hola. Colonel Ortega.

191 INT. JEEP - DAY

Colonel Ortega hears his name and looks over to see
Paul and Maria. Paul and Maria see him. Ortega turns to
his driver.

ORTEGA (in Spanish)
(pointing)
Quick, over there.

The driver swings the wheel of the jeep and tears off
through the crowd.

192 EXT. MARKET SQUARE - DAY

Noticing the two soldiers are distracted, Paul grabs
Maria by the arm and they dash off. The two soldiers
are stunned. They raise their rifles but hesitate
shooting as Paul and Maria run into the crowd of
shoppers.

193 EXT. BALCONY - DAY

From the second floor balcony restaurant of a hotel we see Paul and Maria making their escape in the crowd. Seeing this, Ed Blakeley quickly gets up from his chair, tosses money on the table, and dashes out.

194 EXT. MARKET SQUARE - DAY

Ortega's jeep screeches to a stop. He and his driver hop out and raise their weapons. At the opposite end of the square Paul and Maria duck down an alley. Ortega and his driver fire in the air. People in the square duck for cover. Frustrated at not seeing Paul and Maria, Ortega turns to the two soldiers.

ORTEGA (in Spanish)
Idiots. You will pay for this.

He and his driver hop back in their jeep and careen through the square after Paul and Maria.

195 EXT. ALLEY - DAY

Paul and Maria run hell-bent-for-leather down the alley only to find it is a dead end.

MARIA
Oh no. We've come so far.

Paul frantically looks around for an escape. The walls are two high to climb. There are no doors in sight.

PAUL
We'll have to go back the way we came.

He leads the way back. Just as they reach the alley entrance off the square, Ortega's jeep roars up, blocking the entrance. Grinning, Ortega takes out his pistol and points it at Paul and Maria.

ORTEGA
So, Mr. Edinger. Your escape comes to an end. No?

He nods to his driver and they both get out of the jeep as Paul and Maria, out of breath, say nothing.

ORTEGA
You did not think you you could

get away, did you?

Paul puts his arm protectively around Maria.

PAUL

We damn near did.

ORTEGA

Yes but you failed. And now you will pay the price for meddling in the affairs of Mexico.

MARIA

You killed his brother.

ORTEGA (in Spanish)

Silence whore. It is my job to protect those who rule this country. Your family does not seem to understand that.

MARIA

(to Paul)

He's going to kill us.

Ed Blakeley steps into the alley behind Ortega, his gun drawn.

BLAKELEY

I don't think so.

Ortega wheels around to face a smiling Blakeley. The driver turns his head to Blakeley and then back to Paul and Maria.

ORTEGA

You!

BLAKELEY

Yes, Colonel.

PAUL

You've been following us?

BLAKELEY

Since Rancho Nuevo. I knew you were going to cause trouble and I intend to see you out of the county.

BLAKELEY

(to Ortega)

I don't think you want to pursue this matter.

ORTEGA

(shouting)

You dare to tell me what I can do?

Blakeley shrugs.

BLAKELEY

I don't think you have much choice.
My embassy is well aware of your
murder of American citizens, not to
mention your own.

ORTEGA

The NorTEAMERICANOS mean nothing.
Los Indios even less. Give me your
gun or my driver will shoot you.

Ortega's driver points his rifle at Blakeley who looks from one to the other. He hands over his gun. Immediately, Ortega fires point blank, killing Blakeley.

ORTEGA

I always have choices.

The driver watches Blakeley crumple to the pavement. As he is distracted, Paul takes one step towards him and decks him. He, too, drops like a stone, his rifle clattering to the pavement.

PAUL

(shouting to Maria)

Run!

He dives to the ground, recovering the driver's rifle as Maria charges Ortega who turns, startled as she plows into him. Paul leaps to his feet as Ortega recovers his balance and raises his pistol to shoot Maria.

Swinging the rifle like a baseball bat, Paul whacks Ortega on the back of the head, knocking him senseless. He too crumples to the ground. Paul quickly turns to see the driver getting up and points the rifle at him.

MARIA

No!

PAUL

(to Maria)

Don't worry. He is our safe passage.

MARIA

But how?

196 EXT. BRIDGE - DAY

The bridge across the Rio Grande bakes in the sun as Ortega's jeep approaches the Mexican Customs booth on the south end.

197 INT. JEEP - DAY

The Mexican driver is at the wheel with Paul beside him in Ortega's tunic and hat. Maria crouches behind them with Ortega bound and gagged.

PAUL

Tell him when I shout "now" he is to drive full speed across the bridge or I will kill him.

MARIA (in Spanish)

He will kill you if you do not do as he says.

DRIVER (in Spanish)

What do I do?

MARIA (in Spanish)

When he shouts "now" you drive across the bridge. You do not stop. Compende?

DRIVER (in Spanish)

Si.

198 EXT. BRIDGE - DAY

The jeep approaches the customs booth. Mexican Customs agents and soldiers check out the line of cars waiting to cross.

199 INT. JEEP - DAY

Paul points to the side of the line up where they can pass the line.

PAUL

(shouts)

There. Now.

Paul sticks Ortega's pistol in the driver's side. The driver looks at him in fear, swings the jeep to the side and stands on the gas.

200 EXT. CUSTOMS BOOTH - DAY

The Mexican officials hear and see the jeep roaring up the side of the line of cars. Seeing the military jeep with the driver and Paul dressed as a colonel they snap to attention. The jeep roars through the gateway and onto the bridge, the officials looking after it in surprise.

201 EXT. AMERICAN CUSTOMS BOOTH - DAY

American customs agents look up to see the Mexican jeep roaring towards them. It shoots right past them.

202 INT. JEEP - DAY

PAUL
(shouting at driver)

Stop!

MARIA (in Spanish)

Halt.

The driver pulls the jeep over and stops in a cloud of dust as American customs officers run over, guns drawn.

203 EXT. BROWNSVILLE, TEXAS - DAY

The U.S. customs men stop at the jeep, their guns raised, covering the occupants.

CUSTOMS OFFICER 1
Now what in hell do you think you're
doing?

Paul points to Ortega in the back as Maria sits up.

PAUL
That's Colonel Ortega. He murdered a
U.S. official in Matamoros half an hour
ago, and two American citizens on New
Years Day.

CUSTOMS OFFICER 1
Holy shit.

The customs officer shifts the aim of his gun to the Mexican driver. Paul turns Ortega's gun around and

offers it butt end to the customs man.

PAUL

And this is the gun he used.

CUSTOMS OFFICER 2

Jesus H. Christ.

PAUL

I'd appreciate it if you didn't say
that in front of the lady.

Paul smiles as Maria and he get out of the jeep.
She throws her arms around him hugging him tightly.
They are alive and they have each other. Tears flow
down his face as they both look at the town of
Brownsville.

204 EXT. THEIR POV - DAY

We see the details of the town. A U.S. mailbox. A
newspaper box with U.S.A.Today in it. A drugstore
and a run-down Toyota dealership.

205 EXT. BROWNSVILLE - DAY

Paul joyfully swings Maria around in the air.

FADE OUT