

# THE STATE OF CHANGE AND MIGRATION OF THE SOUL

by  
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HOZIER'S "WORK SONG" PLAYS.

WE OPEN ON A RED SCREEN

The red begins to move after a moment and we

FADE IN ON:

EXT. MEXICAN PUEBLO. MARKET. DAY

An urban area lined with squared, cement buildings and long, narrow, cobblestoned streets. The late afternoon casting contrasting shadows against the concrete. The place reminiscent of an old European city.

A CROWD gathers in the street, moves along like a unified, living being. The crowd, part of A RELIGIOUS FESTIVAL going on.

The red belongs to a vest on a man dressed as a symbolic version SANTO SANTIAGO (30s), white cowboy hat and boots, whip in one hand.

FIREWORKS SNAP

Several MASKED MEN, devils, monsters (Los Tastuanes) dance around SANTIAGO.

SANTIAGO snaps his whip, his aim the horde of masked men surrounding him. Symbolically taming the monsters. They move in and out avoiding the pain of the whip as if in a traditional dance.

The CROWD CHEERS when Santiago hits his mark with the whip, causing the Tastuanes to retreat.

A WOMAN (OLIVIA 30s), blonde, European features pushes her way through the Mexican crowd. The heat of the afternoon causing her to sweat. She searches behind her as if attempting to get away from someone unseen.

She continues on through the crowd of locals.

Santiago SNAPS his whip to keep a Devil in its place. The Devil retreats.

FIREWORKS POP nearby.

CLOSE ON

The MASKED FACES

Which appear to bend in the heat, the sweaty faces of the locals consume the woman's view as she finds space to move toward the opposite end of the crowd.

Her breathing hastens. Whoever is after her is close. We sense it in her face as she pushes through. The crowd suffocating.

OVERHEAD SHOT

Of the woman moving within the undulating crowd. Almost being overcome by it.

AROUND A CORNER

The woman escapes the crowd into an narrow alleyway, breathes a sigh of relief. Alone, she traces her route back with her eyes. Searches the crowd for her pursuer.

The SNAP of Santiago's whip. The CHEERING of the crowd. POPPING of fireworks.

The woman blindly takes several steps back.

A MAN (EDWIN 30s), Mexican Matt-Damon type, takes her from behind, covers her mouth with one hand. He leads her to an isolated area. She allows it.

He pushes her up against a wall, just out of sight of the onlookers. He gets close.

She allows it. Something sexual between the two.

EDWIN

(whispers)

The Heavens have opened up  
revealing its most beautiful angel.

She blushes.

EDWIN

If a couple kisses in this spot,  
they are destined to be together,  
forever. Their love to endure all  
tests in life.

She smiles, falling for his poetic words.

He leans in to kiss her when...

OLD WOMAN (O.S.)

(spanish)

Hey, you two! Get a room!

The music interrupted suddenly. An OLD WOMAN stands in a  
nearby doorway, rug in hand.

OLD WOMAN

(spanish)

You kids think the public street is  
a place for showing your private  
parts!

Embarrassed, Edwin takes Olivia by the hand and they get lost  
within the crowd. GIGGLE like schoolchildren.

WITHIN THE CROWD

They stare at each other, alone, together in the chaos of the  
crowded street.

Again, Edwin leans in to kiss her.

The POP of FIREWORKS leads into a constant WHINE and carries  
over to

INT. 1960S MUSTANG. NIGHT

Wealthy neighborhood, mostly drug dealer type homes surrounded by high walls and fences. Stark contrast to the previous scene.

The WHINE continues taking over all other sounds.

Edwin, sitting in the driver's seat touches his temple, squints. We realize that the WHINE is coming from inside his head.

The WHINE suddenly stops, bringing the sounds of the world with it. By the look of relief on Edwin's face, the sound has also taken the discomfort with it.

Edwin checks the rear-view. Looks at his pupils, checks his tonsils as if trying to find the answer to his fleeting discomfort.

Across the street, a GARDENER leaves the gated grounds of an EXPENSIVE MANSION. Locks the metal gate behind him. Besides the Gardener, the place looks abandoned from the outside.

Edwin watches his mark walk down the dark street, out of sight.

An IPHONE RINGS on the seat next to Edwin.

On the phone it shows "Puto" and a picture of HENRY, Edwin's slick, Lawyer brother.

EDWIN

Yeah?

(listens)

Same guy. Gardener. Like you said.

(listens)

No, the place is empty. Unless this guy is a well-connected relative hiding out.

(listens)

I hope not. Everything is ready on your end, I hope.

EDWIN(cont'd)

(listens)

Don't worry about my part. You worry about making sure this thing goes off without a hitch.

(listens)

Trust you?

(laughs)

The only thing certain in this life is love... And the Pope. Everything else is a risk.

(listens)

I need this, Henry. More than you know. This is all I got.

(listens)

I hope so.

Edwin hangs up.

EDWIN

Asshole.

Takes a moment to look at the screen saver, a picture of Olivia smiles back at him.

He starts the Mustang, the ROAR of the 350 engine fills the night air. He backs out, gets going the opposite way the gardener went. Cuts the headlights on at end of the road.

EXT. GUADALAJARA CITY STREET, NIGHT.

The Mustang, partially fixed up with rust spots here and there, drives slow through the dark city street.

PROSTITUTES litter the sides, waiting for work.

INT. ADDICTION MEETING

Edwin sits in a circle beneath yellow light and a haze of cigarette smoke. A GROUP OF MEN, all recovering addicts, from different socioeconomic backgrounds sit listening to a member, a MIDDLE AGED OFFICE TYPE.

The MODERATOR (30s), a hipster in trimmed beard and flannel shirt listens.

Edwin watches the Office Type speak.

OFFICE TYPE

I passed out and couldn't remember where I left them.

GROUP LEADER

How'd that make you feel?

OFFICE TYPE

Horrible. Like a loser, worse, like I should have never been born. Lost everything that night.

The Office Type hangs his head, ashamed.

Edwin looks on. Bounces a knee struggling to contain his feelings.

The Office Type looks up, directly at Edwin. This time, his eyes are black hollow. His face sinister.

Edwin's face pale. Averts his gaze away from the man.

The Group Leader notices Edwin's change in demeanor.

GROUP LEADER

What about you, Ed? Something to add?

Edwin looks up, glances at The Office Type. His face back to normal.

Edwin measures his words.

EDWIN

One day.

(shows finger)

One day is all it takes. One day you're doing good, staying clean, then, BAM!

Edwin slaps his hands together to drive home his point. His emotions getting the best of him.

EDWIN

You're waking up wondering what happened? A brother that's gonna be all over your mistakes. Why? Why keep moving, keep going just to screw things up again? We keep trying to do the right thing, make things right again.

(eyes water)

Just wanna make things right...  
Before I'm dead.

The others nod in agreement.

Edwin stands, leaves abruptly not wanting the others seeing his emotions.

EXT. GUADALAJARA CITY STREET, NIGHT.

The beat-up Mustang slows next to a PROSTITUTE.

Edwin stops, picks her up. The years of drugs and booze highlight her well-worn face. She wears the knock-off version of the short dress Olivia has on in the lock screen picture, similar to the one she wears in the opening dream sequence.

He negotiates. Pays her with a few bills.

INT. ADDICTION MEETING

Meeting over. Several of the members stand around and talk. One hugs another.

Edwin stands at the opening, lights a cigarette. Reluctantly waves at the other members as they leave. His emotional distance obvious.

The group leader approaches Edwin. Hands him a "90 days sober" coin.

Edwin takes it. Inspects it. Not what you'd call thrilled.

GROUP LEADER

(pleased)

You earned it.

Edwin throws his cigarette on the ground, stomps it out.  
Leaves.

The group leader smiles. Plays it off.

GROUP LEADER

Next time, then.

He mingles with the other members still hanging around.

INT. CHEAP HOTEL

Single yellow lamp, bed and bedside table is all there is.

Edwin pours two drinks from a tequila bottle on the night stand. Hands one to the prostitute, one for himself. Touches her glass without a word, downs it.

The Prostitute watches first, then downs her shot.

Edwin removes a blonde wig and expensive, perfumed lotion from a paper sack. Throws the wig to her.

EDWIN

Put this on.

PROSTITUTE

Like em blonde, huh?

Edwin hands her the lotion bottle.

EDWIN

Put the lotion on. Lie down. On the bed. I don't want to see your face.

She stares at him as if daring him.

Suddenly Edwin sniffs the air. Searches for an unusual smell.

EDWIN

You smell that? Burning rubber.

PROSTITUTE

I don't smell nothing.

Edwin runs to the windows. Checks the outside. Nothing there. Edwin focuses his attention back on the Prostitute.

SAME SCENE, MOMENTS LATER

The prostitute lies face down on the bed. Her face, facing away from Edwin.

She watches her own reflection and that of Edwin in the mirror across the room.

Edwin prepares shooting supplies. Heroin, spoon, needle. Sets everything in a row, nice and neat on the side table.

Edwin puts his focus back on the Prostitute. Gets his nose right up next to her. He takes in her smell, allowing his imagination to take over.

HOZIER'S "WORK SONG" PLAYS.

FLASHES of IMAGES

of Olivia blend in with the prostitute. For a moment, Olivia is in the room instead of the prostitute.

BACK TO SCENE

Edwin takes his time, allowing his nose, his mind to take him away.

That familiar WHINE begins suddenly. Again, taking away all other sounds.

EDWIN'S POV

The contents of the hotel room begin to SHIMMER and VIBRATE.

The WHINE intensifies as does the vibration of the room.

Edwin squints, holds his head as if something is squeezing the life out of him.

CLOSE ON EDWIN'S FACE

Edwin lies on the bed, face up. His face one of torture now. The WHINE reaches a crescendo. As it does, Edwin's eyes deviate to one side as if being pushed by some unseen force.

His whole face and body tense into one big spasm... He is now having a full blown SEIZURE.

The WHINE cuts off suddenly and is replaced by...

Another FLASH of Olivia's face bathed in sunlight.

EXT. FIELD. DAY

A beautiful, expanse of field covered in flowers.

A WOMAN'S HANDS run over the tops of the flowers. The woman (Olivia) walks slowly through the field.

Edwin lays in the center. Olivia hovers over him. There is an effervescence to her face.

She smiles at him. The most beautiful smile.

OLIVIA

Your angel has come to take you  
away.

She leans in to kiss him.

Takes his hands to hold Olivia's face. Edwin closes his eyes for a moment.

He opens his eyes to find...

Olivia's face mangled, bashed in. Edwin's hands SQUISH in the softness of the broken bones of her face.

A BLOWHORN sounds.

Edwin GASPS in fear.

INT. CHEAP HOTEL. DAY

Edwin GASPS, sits up straight in bed.

The Hooker long gone.

Henry stands in the open door holding a BLOWHORN.

The sunlight outlining his imposing figure standing over Edwin. Henry squeezes the handle on the blowhorn again. The thing lets out an imposing blast of NOISE.

Edwin covers his ears.

HENRY

Smells like ass in here. You freaky  
fuck.

Henry eyes the wig and lotion lying on the bed next to Edwin.

HENRY

We're going for waffles.

Edwin struggles to his feet. Searches the room. The needles, heroin baggie and other cooking supplies gone with the Prostitute.

Edwin looks down at the crotch of his own pants. A large WET SPOT. Incontinent of urine.

HENRY

I got an extra pair of pants in the  
car.

(beat)

Better get that shit checked out.  
Ain't normal a grown man peeing the  
bed, little brother.

Edwin sits on the edge of the bed. Head in his hands trying to gather himself.

EDWIN

Shut it down. I'm not having it  
today.

Henry grins, shakes his head.

HENRY

Save that sensitive shit for your  
whores.

Henry leaves. Leaves Edwin sitting on the bed.

EXT. LA CASA DE WAFFLE. DAY

The place is packed. Families, including children are dressed  
in their Sunday best. Everyone coming from mass.

Edwin and Henry stand at the entrance, wait to be seated.  
Edwin wears JUICY SWEATPANTS. He looks ridiculous.

INT. CASA DE WAFFLE. DAY

Henry and Edwin sit al fresco. Henry looks like a slick  
gangster or a crooked lawyer. Edwin not so much.

Henry stabs at his waffle, eats.

Edwin hides his eyes behind sunglasses.

HENRY

(mouth full)

I need you at a hundred percent for  
this job, Winnie.

Edwin sips coffee. Not touching his breakfast.

HENRY

Can't fuck this up.

EDWIN

Worry about making sure this thing doesn't hit any snags like last time. I worry about me. You worry about you. You get the documents?

Henry stops eating. Pushes a folder of paper documents toward Edwin.

HENRY

Title. Bill of sale. It's all there.

(points fork)

I've done my part, now get the money.

Henry stuffs his face with a waffle.

EDWIN

What happens if shit goes bad?

HENRY

Now how the fuck is that going to happen? You go, kick the old gardener out. The house is ours.

EDWIN

I want to make sure everything is nice and clean. I don't like surprises.

HENRY

You want guarantees? Go to church.

(leans in)

Look, the bitch died. Hundred percent. I'll dig her fucking corpse up if you want. Jesus. Trust me. Ain't nothing that can go wrong. As long as you do your part.

EDWIN

My part is solid. I just want some reassurance that this thing is solid before I go sticking my neck out.

HENRY

Listen, do you want to be fucking ugly whores for the rest of your life? You wanna keep being a degenerate? Fine.

Henry takes the documents from Edwin. The frustration on his face builds.

HENRY

I'll do it myself. I don't give a fuck. I'm not going to waste an opportunity to make things happen.

Henry leans in. Gets quiet, calm.

HENRY

You do this, you'll be set. Do whatever the fuck you want. You don't, don't come running to me when you need something.

A silent moment. Henry goes back to eating. Finishes up the last of his waffle.

Edwin takes the folder back showing Henry that he's in.

HENRY

See, that's all I ask. A little commitment goes a long way.

EDWIN

Why bring the money to you? Why not keep it at my place until this thing is done?

HENRY

What? So some crack head can break in and steal it? Plus, I need to clean it before we use it. I got a guy who can clean it.

(leans in)

If you want, I can triple your money with a small investment. Something big. Bigger than this. It'll tie your money up for a few weeks is all.

By the look on Edwin's face, he's heard this before.

EDWIN

Like your last investment? No way. Use your own money. I want my money, clean or not after this thing is done. I'm not waiting any weeks.

HENRY

Suit yourself. Don't want easy money? More for me.

EDWIN

I'll stuff it in my mattress.

Henry LAUGHS easing the tension.

HENRY

Your money. What are you gonna do with all your money, Winnie? Buy you a real car, instead of that piece of shit you drive around?

EDWIN

Nothing wrong with my car. That car's a classic.

HENRY

Yeah, a classic piece of shit.

Henry smiles, leans over and stabs his fork into Edwin's plate. Steals his waffle.

HENRY

Spend some money on fucking organic this, gluten free that. You need to start eating. Shit ain't good for you. Starting to look like you got some fucking disease. Women want meat on the bone.

He's right, Edwin does look like shit. Like he may have some undiagnosed illness.

EDWIN

People live longer if they eat less. It's science.

Edwin takes his fork, steals his waffle back from Henry's plate.

HENRY

Fuck, you'll be two hundred years old, if that's the case.

Henry waves down the WAITRESS. The waitress, a young, hot twenty something, approaches.

Henry gives her a once over with his eyes.

HENRY

Check, sweetie. And bring my brother a doggie bag. He's going to take it with him. He needs the food.

WAITRESS

Certainly.

The waitress leaves. Henry watches her ass.

HENRY

I'd fuck the tears out of her.

EDWIN

I'm going to get Olivia back.

This breaks Henry's focus on the woman. Stares intently at Edwin.

Henry sighs, exasperated. Throws cash on the table.

HENRY

Money won't change the fact that you are a fuck up. Whatever. I hope, for your sake, it does work, Winnie. Get rid of the old man and I don't give a fuck what you do with your money. You can roll it up and smoke it.

(beat)

Pick up the money, bring it to me before you go to the house. It needs to be cleaned.

We follow Henry outside to his BMW parked curbside in front of the restaurant.

HENRY

And for God's sake, get yourself cleaned up. You smell like infected pussy.

Henry gets in his car, leaves. His language draws hushed GASPS from the other guests.

Edwin is visibly embarrassed. Apologizes with a smile and a wave of his hand.

INT. 1960S MUSTANG. DAY

Edwin sits parked on a side street.

EDWIN'S POV

He watches a trendy restaurant across the street. HIPSTERS sit outside drinking coffee, beer. A WAITRESS, Olivia, exits with several beers, delivers them to a table.

Edwin makes his move.

We follow him across the street.

EDWIN

Olivia.

Startled, Olivia notices Edwin. She immediately notices his women's sweat pants. She looks around to make sure her boss isn't watching. She isn't exactly happy to see Edwin.

OLIVIA

Edwin. Not here.

EDWIN

Five minutes. Then I'll leave.

Olivia stares. Unsure.

EDWIN

Please. Five minutes.

INT. 1960S MUSTANG. DAY

Edwin sits in the driver's seat, facing Olivia next to him in the passenger's seat. Olivia looks straight ahead, avoiding Edwin.

EDWIN

How are you? How's work?

OLIVIA

(uninterested)

Nice pants.

Edwin looks down at his sweatpants.

EDWIN

Look.

Edwin shows her the "90 days sober" coin.

EDWIN

Ninety days.

Olivia takes it. Turns it over inspecting it.

She gives in, smiles, showing Edwin her approval.

EDWIN

I told you I would do it. For both  
of us.

Edwin can barely contain himself. A smile bigger than his own face comes over him. Edwin gently turns her face around with his hands. She allows it.

He forces her to look into his eyes. She tries avoiding his stare, his smile. She finally gives in, reluctantly smiles at Edwin.

OLIVIA

I gotta go.

She kisses him on the cheek, leaves.

Edwin is beside himself. Watches her cross the street to the restaurant. Smiles to himself the entire time.

The low WHINE starts, lasts a few seconds then disappears.

INT. DOCTOR'S OFFICE. PATIENT'S ROOM

Edwin sits in a paper gown on the patient's table. A DOCTOR (30s), an eager, Ivy League type, shines a flashlight into his eyes, examining him.

DOCTOR

Follow my finger.

Edwin follows the doctor's finger with his eyes. Up, down. Side to side.

DOCTOR  
Open your mouth.  
(shines flashlight)  
Say, "ahhh".

Edwin does as he's told.

DOCTOR  
How long have you had headaches?

EDWIN  
About six months.

DOCTOR  
None before that? Hold out your  
arms.

Edwin does. The Doctor watches to see if one drifts down,  
appears weak.

DOCTOR  
We need to scan your head.

INT. MRI SCANNER

Edwin lies on the scanner table. His head squeezed between a  
plastic vice. The scanner HUMS and CLANGS as it moves Edwin's  
head back and forth into the scanner.

INT. DOCTOR'S OFFICE. PATIENT'S ROOM

Edwin dresses. Puts his shoes on.

The Doctor enters carrying a clipboard. Sits on a stool in  
front of Edwin.

DOCTOR  
(matter-of-fact)  
You have several enhancing brain  
lesions on your scan. Causing  
cortical irritability and seizures.  
Given the multifocality and size,  
they are likely neoplastic.

DOCTOR(cont'd)  
Metastatic from another location  
probably.

The doctor writes a prescription.

DOCTOR  
We need to do more scans to find  
the primary tumor. Before we can  
decide on treatment.

The doctor hands the prescription to Edwin.

DOCTOR  
I'll put you on an antiepileptic  
for the time being. Your chances of  
having another seizure are high.

EDWIN  
What does this mean?

The Doctor looks directly at Edwin.

EDWIN  
It means you better get your things  
in order. Make a living will. Think  
about medical power or attorney in  
case you become incapable of making  
your own medical decisions in the  
future.

The Doctor stands.

DOCTOR  
First, I want to admit you to the  
hospital for an expedited  
evaluation. Wait here.

The Doctor leaves.

Edwin stares at his reflection in the mirror for a moment.  
Emotionless. He then gathers his things and leaves without  
notice.

INT. EDWIN'S APARTMENT. DAY

The front door opens. Edwin enters.

Edwin throws keys on the kitchen table next to piles of unopened bills. He pulls the prescription from his pocket, stares at it a moment before wadding it up and tossing it in the garbage can.

Edwin goes to the fridge.

The fridge shows its miniscule contents. Few leftovers. Edwin grabs a container, opens it, smells it. Makes a sour face.

Closes the fridge door. Stops to look at a bent photo of him and Olivia hanging on the front. Edwin stops to stare at it. Runs a finger across it.

We follow Edwin through the scarcely decorated living room. Moving boxes here and there. Some opened, others not.

INT. EDWIN'S APARTMENT. BEDROOM

Mattress on the floor, bedspread thrown across it.

Dirty and clean clothes lay about. Like a teenager's room.

Edwin enters. Undresses. Throws his dirty shirt and sweatpants on the floor. Digs through a partially unpacked suitcase, finds the cleanest shirt in the pile. Smells his underarms before pulling the shirt over his head.

INT. BIG BOX COFFEE SHOP

MUNECO, 30s, dressed like an upper middle class yuppie with eyes that belie his outward appearances, sits at a back couch. The kind of guy you wouldn't want to cross.

His bodyguard, FLACO (30s) sits across reading PEOPLE MAGAZINE.

MUNECO

(German accent)

Winnie, my man. How the hell are you? Sit. Coffee?

They slap hands and bump fists.

EDWIN

That ain't me no more, Muneco.

MUNECO

I get it, Winnie. Madonna. Sting. That skinny dude, Prince. All changed their name trying to be somebody else. Shake that high school image. Can't escape your past, Winnie. It's who you are.

EDWIN

You know you're sending the Gringo's kids to college buying this stuff.

MUNECO

I'm paying for the ambiance.

Muneco lights a cigarette.

COFFEE SHOP WORKER

(gringo accent)

Sir, you can't smoke in here.

Muneco waves graciously, gives a fake smile. Takes one last puff, throws it on the ground and stomps it out.

MUNECO

(through his smile)

Foreigners. They come here with all their rules and expect the natives to turn back years of doing what we want. Can't smoke and drink coffee? Next thing'll be no smoking in bars. Tell me, Winnie, how are things?

Edwin lays the folder with the house documents on the table. Muneco takes it, goes through them.

EDWIN

The money?

Muneco smiles.

MUNECO

Flaco, Winnie here doesn't want to chitchat. What do you think?

FLACO

(without looking up)

Conversation is the most important part of a relationship, Boss.

Muneco CHUCKLES.

MUNECO

That's why I pay you the big bucks, you muscle bound freak. Winnie, my man. We've known each other a long time. I mean I saw you finger Rebecca Morris, the Canadian exchange student in the bathroom in junior high. We're practically brothers. But you know I will fuck you up, right?

EDWIN

Documents are all there. House is yours. You'll get the keys when you're ready to move in.

Muneco signals to Flaco. Flaco grabs a plastic department store bag, lays it on the table in front of Edwin.

MUNECO

My wife is excited about this house. It means everything to her. What makes her happy, makes me happy.

Edwin opens it. Filled with CASH. Edwin tries to take the bag.

Muneco puts a hand on it, stopping him.

MUNECO

How's Olivia? You guys patching things up?

EDWIN

We're fine. Working on it.

MUNECO

That's good. Shame what happened to you guys. Always thought you were a nice couple. You were always a bit crazy, Winnie. Lucky to find a girl like that. Better keep her away from that snake brother of yours.

Muneco takes a sip of coffee. Moves his hand allowing Edwin to take the bag.

MUNECO

Tell Olivia I said hi. We'll do lunch one day. How bout that?

EDWIN

Sure.

MUNECO

I'll bring my bitch, you bring yours. Make it a double date.

Edwin takes the bag full of money. Leaves.

MUNECO

Moving truck will be there this weekend, Winnie.

INT. BAR. NIGHT

Run down place with 50-year-old interior. A BARTENDER behind the bar with at least that many years under his belt.

Minimal customers, locals mainly.

In one corner, Edwin, MANNY, a scrawny dime-store thief and SAUL his muscled equivalent sit around a table.

Manny pays close attention to Edwin. Saul more interested in the PRETTY WAITRESS serving drinks nearby.

EDWIN

Easy money. Nice and clean. No guns. Nothing physical. Nice and easy.

MANNY

One old man, no one else?

EDWIN

Go, ask him politely to leave. If he doesn't, Saul takes him firmly by the hand and shows him out.

Edwin takes a shot glass off the table. Holds it towards Manny. Manny smiles, gladly obliges. They touch glasses, down the shot.

Manny sits back satisfied. Playfully slaps Saul in the belly.

INT. 1960S MUSTANG. NIGHT

Edwin sits across from the mansion. Nobody's home, as usual.

Manny and Saul sit in the Mustang with Edwin.

The Gardener approaches, enters the mansion grounds through the gate.

Manny and Saul make their move.

EXT. MANSION. GATE. NIGHT

Manny rings the bell. Both Wait.

GARDENER (O.S.)

Yeah?

MANNY

We're with El Tapatio Investment group. We have orders to clear the premises. We need you to vacate the property.

(silent beat)

This house has been sold. We have documents. You have 10 minutes to grab your things and leave.

Manny looks at Saul, then across the street to the waiting Edwin.

EXT. MANSION GROUNDS. NIGHT

The Gardener listens through the gate.

GARDENER

Get lost.

EXT. MANSION. GATE. NIGHT

Manny and Saul look at each other.

SAUL

You now have nine minutes to leave on your own or else you'll leave with assistance.

EXT. MANSION GROUNDS. NIGHT

The Gardener listens through the gate. Considers his options.

GARDENER

Give me a minute.

EXT. MANSION. GATE. NIGHT

Manny and Saul smile, satisfied. Wave Edwin over.

Edwin gets out, crosses the street to Manny and Saul.

INT. MANSION. NIGHT

The Gardener speaks to someone on a cell phone. Watches out the front windows toward the front gate, making sure Edwin and his crew don't come through.

The Gardener hangs up. Leaves the room. Returns after a moment with a SHOTGUN. Goes outside.

EXT. MANSION. GATE. NIGHT

GARDENER (O.S.)

You still there?

MANNY

We aren't going anywhere until we get what we came for.

GARDNER (O.S.)

I'm going to tell you guys politely to leave.

Manny looks at Edwin. Edwin gives an affirmative nod.

MANNY

Listen, old man. We're going to tell you this politely... Gather your things and get off the property or we'll force this door open with your skull.

The three wait for a response. A tense moment. Saul steps forward, gets his head close.

SAUL

Grandpa, I'm going to count to 3.  
Either you open this door, or I  
will. One... Two...

A PAUSE then a GUNSHOT blasts through the door, peppering Saul in the chest with buckshot. He falls immediately to the ground.

Manny ducks and takes off running leaving Edwin standing at the door.

The Gardener exits with a shotgun, turns left towards Manny. Pumps it to load a round. Misses Edwin standing behind him.

The Gardener gets Manny in his sights. Before he can pull the trigger, Edwin snatches the gun from the old man's hands.

The old man reluctantly puts his hands up.

GARDENER

You guys are in trouble. You know  
who's house this is?

Saul writhes on the ground in agony. MOANS. Edwin notices.

Manny is out of sight now.

Edwin makes a mental calculation.

GARDENER

What are you going to do, big shot?

SIRENS WAIL in the distance.

Edwin looks towards the approaching SIRENS.

Without warning, Edwin slaps The Gardener in the head with the butt of the rifle, knocking the old man to the ground.

Making a reluctant decision, he lifts Saul's arm, drags him toward the Mustang.

The SIRENS approach.

INT. 1960S MUSTANG. DAY

Saul sits hunched over in the passenger's seat. Edwin starts the engine. It ROARS alive.

Edwin does an immediate u-turn in the street. PEELS out of there.

AROUND THE CORNER

POLICE CARS blow by Edwin headed towards the house.

INT. 1960S MUSTANG. NIGHT

Saul MOANS in the passenger seat.

Edwin eyes him, calmly swerves to miss a car in the right lane. Moves in and out of traffic like a race car driver.

EXT. HOSPITAL. NIGHT

The Mustang pulls up to the front of the Hospital, stops. With the car running, Edwin gets out, goes around and pulls Saul from the passenger seat to the front doors. Leaves him on the concrete outside.

Back to the Mustang, he gets out of there, leaving Saul a heap in front of the hospital.

EXT. HENRY'S HOUSE. NIGHT

A house made for a movie star or a drug dealer.

Henry's BMW in the drive.

Edwin stands at the door, panic on his face. BUZZES the doorbell. Does it four or five times in a row.

The front door light finally comes on. The door opens, Henry stands in thick robe, rubbing the sleep out of his eyes though he appears genuinely surprised to see Edwin standing in front of him.

HENRY

What the fuck, Edwin?!

Edwin squeezes past Henry without being invited in.

Henry looks the outside area up and down making sure Edwin is alone before closing the door.

INT. HENRY'S HOUSE

Large, bay window covers one wall almost entirely. The place is lavishly decorated without a speck of dust anywhere, everything in its place.

HENRY (O.S.)

Apparently, the guy wasn't a gardener.

Henry pours a drink into two glasses from an expensive looking crystal flask. Hands a glass to Edwin pacing nearby.

EDWIN

No shit!

Edwin paces, smokes a cigarette. Henry sits on the leather sofa. Hides the concern on his face. Acts casual. All business.

EDWIN

What happened, Henry?!

Edwin points at Henry, threatening.

EDWIN

You knew about this, didn't you?!

Henry throws his hands in the air. Looks towards a back room as if someone may show up.

HENRY

(keeping his voice down)

Had no idea he was connected. What do you want me to do?

EDWIN

You better fix it!

Edwin paces.

Again, Henry looks towards the back room as if someone may come out from a back room.

EDWIN

He shot Saul! I had to dump him in front of the hospital emergency room! You better fix this, Henry.

HENRY

(hushed)

Settle the fuck down.

Edwin's voice obviously irritating Henry.

EDWIN

Settle down?! Settle down when my balls are on the line!?

HENRY

Here.

Henry goes to the minibar behind the sofa, opens a drawer, pulls out a PISTOL.

HENRY

Take this for protection and lay low for a little while.

Henry lays the pistol on the back of the sofa.

EDWIN

I don't need your protection. You sit here in your mansion and expect everyone else to get their hands dirty? Who do you think he's going to come after!?

(beat)

Where's the money?

An uncomfortable pause.

EDWIN

Where is the money, Henry!?

Henry pours himself another drink. Downs the drink in one gulp.

HENRY

It's invested already.

Edwin takes the pistol, points it at Edwin. The steadiness of his hand says he's dead serious.

EDWIN

I told you not to touch my money!

Henry eyes the barrel of the pistol. Plays it cool.

HENRY

(calm)

You better get that fucking thing out of my face, Winnie. I told you not to worry. Everything will be taken care of.

An uncomfortable moment. Edwin steadies the pistol. Not budging.

HENRY

You used to be something, Edwin. You would've handled this like a man before you started your shit. A little bump in the road has got your panties in a wad.

HENRY(cont'd)

What the fuck happened to you,  
little brother?

Henry's eyes and posture daring Edwin. Henry pours another drink for himself. One for Edwin also.

HENRY

Don't worry. After ninety days, we  
can withdraw it. Bank policy.

Edwin stays silent. Finally lowers the pistol. Downs the drink.

HENRY

Bank policy.

EDWIN

Bank policy!? I don't have ninety  
days!? Are you out of your mind!?

Edwin paces, gun in hand, furious.

HENRY

Fuck him. Fucking scumbag. The guy  
was a turd in school. Now he is  
some big fucking narco. Fuck that.  
He's a dog without a bite.

Henry pulls several BILLS from his wallet.

HENRY

Here's some money. Go on a trip.  
Stay away until we get the money  
back.

Edwin doesn't take the money.

EDWIN

You're kidding, right? This guy  
will come after me. He will kill  
me, Henry.

Henry throws the money on the sofa.

HENRY

He comes after you, shoot his balls  
off. Easy.

EDWIN

You're an asshole.

Henry gets close, trying to reassure Edwin. Puts an arm  
around him.

HENRY

Don't worry. I'll take care of it.  
Go home, pack, take a trip. Drink  
margaritas on the beach until you  
pass out. I'll contact you when the  
time is right.

Edwin considers. No other options. He takes the pistol and  
the money. Storms out.

INT. EDWIN'S APARTMENT. NIGHT

Edwin hastily throws what he can into a suitcase. Makes sure  
he packs the pictures of him and Olivia.

A KNOCK at the door causes Edwin to stop, holds dead still.

INT. EDWIN'S APARTMENT. NIGHT

EDWIN'S POV through the peephole shows Manny's face taking up  
the entire field of view.

Edwin pulls back, considers a moment before finally opening  
the door.

Manny enters followed immediately by FLACO who has him at  
gunpoint. Manny looks beat up. Flaco stands menacingly behind  
Manny, daring him to move.

Muneco enters after a moment.

MUNECO

Winnie, my main man.

Muneco surveys the apartment.

MUNECO

This place is disgusting, Winnie.

Edwin notices the packed suitcase behind Edwin.

MUNECO

Going somewhere, Winnie? Sorry we interrupted.

Muneco goes to the suitcase, opens it, goes through the contents. Pulls the picture of Edwin and Olivia. Looks it over. A pair of MEN'S DESIGNER UNDERWEAR.

MUNECO

Cute. Women love that. You ever try the beads on a string thing? I mean, not personally. That would imply you prefer anal penetration. That ain't you, is it, Winnie?

(pause)

You know, for the lady. You want to see a woman go crazy? Stick five or six of those in her back door and pull 'em out like you're slow starting a lawn mower. She'll be climbing the walls like a cat having a seizure.

Muneco shivers.

MUNECO

Gives me the chills thinking about it.

Edwin mentally searches for the gun. Locates it behind Muneco, sitting on the table in the kitchen. Too far for Edwin to go for it.

EDWIN

Muneco...

Muneco paces, surveys the contents of Edwin's house. Picks up a knick-knack, inspects it.

MUNECO

You love Olivia, right, Winnie?  
Would do anything for her? If you  
promised her something that she  
wanted dearly, then couldn't  
deliver, she'd think you were full  
of shit. You would feel like fool,  
wouldn't you, Flaco?

FLACO

A real asshole, boss.

MUNECO

Fortunately, my driver realized  
that the house... MY house was  
still occupied, being guarded by  
the local police.

(gauges Edwin's response)

You really did a number on their  
guy, Winnie.

(dramatic pause)

Fortunately, they turned the moving  
truck around before an embarrassing  
confrontation occurred.

Unfortunately, I learned that I  
didn't own the house I paid so much  
money for. Unfortunately, I found  
out that this was all an elaborate  
scam. Ain't that right, Winnie?

Muneco finds a clothing iron sitting on an ironing board near  
the dinning room table. Plugs it into the wall.

MUNECO

You trying to make me look like a  
fool, Winnie?

Edwin stays silent. Nothing he can say.

MUNECO

Fortunately for you, we're friends,  
Winnie. Otherwise I would chop you  
into little bitty pieces and feed  
you to my cats. I have a soft spot  
for you, Winnie. I feel sorry for  
you.

Flaco forces Manny into a seat at the dinner table. Puts both  
hands on the table, palms down.

MUNECO

Give me my money and ten percent  
and we'll call it a day.

A silent moment. Fear comes over Edwin's face.

MUNECO

You have my money, right, Winnie?

Again, no answer from Edwin.

Muneco shakes his head.

MUNECO

My man, Winnie.

Muneco takes the iron and without warning, whips Manny in the  
face, instantly splitting his forehead.

Manny barely conscious.

Flaco keeps him sitting upright. Pulls his buttoned shirt  
open.

Muneco licks his finger, touches the iron causing it to HISS.

MUNECO

I know you don't give a shit about  
your own life, Winnie.

(pause)

After all, you've wasted most of it  
away on dope. Chasing something...  
a feeling you can never get back.

MUNECO(cont'd)

You're a waste of space, and  
killing you would only be doing you  
a favor. We both know that.

He's right and Edwin knows it. His silence is all Muneco  
needs.

Muneco takes the steaming iron and pushes it onto Manny's  
bare chest. Allows it to SIZZLE.

Manny yells out, flails beneath Flaco's weight. Flaco holds  
him into place with one hand over his mouth.

Muneco pulls the iron back taking a half inch thickness of  
burnt skin with it. Muneco inspect the iron, the melted skin  
stuck to it. Makes a sour face.

MUNECO

That's why I am giving you exactly  
five days to get my money back plus  
ten percent as a inconvenience fee.  
Or else I'm going to find that  
pretty wife of yours, take her and  
torture her. I will keep her alive  
for as long as possible just so you  
can see her suffer.

This news has caused anger to fill Edwin's face. He's about  
to explode.

Again, Muneco gives Flaco a signal.

Without hesitation, Flaco takes a knife and cuts Manny's  
throat. Manny's eyes open wide with fear. Blood gushes, Manny  
instantly loses consciousness and falls face down onto  
Edwin's table.

Edwin's face is ghost white.

Flaco wipes his bloody knife on one of Edwin's kitchen  
towels.

Muneco goes to Edwin. Stands right in front of him. Edwin  
stands frozen.

Muneco places a gentle hand on Edwin's face. Edwin doesn't budge.

MUNECO

Don't think that after I'm done with Olivia, I won't do the same to you as a principle.

Muneco gently slaps Edwin in the face.

MUNECO

You better get this cleaned up before the blood dries. Dried blood, it doesn't come out easy.

Muneco and Flaco go to leave. Stop at the door.

MUNECO

Five days is an eternity, Winnie.

Muneco smiles devilishly. Leaves.

Edwin stands there in shock. Edwin frantically finds his phone. Dials a number.

OLIVIA'S VOICE on the other end. Gets her voicemail.

EDWIN

Please call me! It's Edwin. Please.

He dials a second number, Henry's number. Gets a 'this line has been disconnected' response.

EDWIN

Shit!

Edwin hangs up. Stares at Manny's bleeding corpse.

SERIES OF SCENES

1. Edwin attempting to clean up Manny's spilt blood. Doing a piss-poor job at it.
2. Edwin rolling Manny's body in a carpet.

3. Edwin peering out the peephole in his front door.
4. EDWIN'S POV showing a dark hallway and nothing else.
5. Edwin pulling Manny's body to the corner of the living room out of the way.
6. Edwin placing all the dirty and bloodied towels in a trash bag.
7. Edwin leaving the trash bag in the corner with the body.

EXT. RESTAURANT. NIGHT

TRENDY 20-SOMETHINGS sitting al fresco.

Edwin's Mustang sits down the street, just out of sight.

INT. 1960S MUSTANG. NIGHT

Edwin watches Olivia's restaurant. Puffs a cigarette.

EDWIN'S POV

A BMW pulls to the curb (Henry's BMW). After a moment, Olivia exits and gets into the BMW. It pulls away, does a u-turn and heads the other way.

Edwin's face is in shock. He bangs the steering wheel.

EDWIN

No!

Gathers himself after a moment, gets going after them.

INT. 1960S MUSTANG. DOWN THE STREET. MOMENTS LATER

Edwin attempts to follow Henry but after a moment loses them in traffic.

Edwin stops in the middle of traffic, gives up. HORNS blare around him, ordering him to move. He doesn't. He lowers his head on the steering wheel. He's given up completely.

INT. CHURCH

The church is empty. Edwin sits at the front alone. He stares at the effigy of Jesus in front of him. He swigs from a liquor bottle.

EDWIN

(intoxicated)

Now what am I going to do? Huh?

Tell me!

A silent moment, as if Edwin is waiting for an answer from the statue.

CLOSE ON

Jesus statue. It sits lifeless, unmoving.

BACK TO SCENE

Edwin takes a final swig from the liquor bottle, finishing it.

Edwin takes an entire baggie of heroin. Cooks it right there in church.

Edwin gives the Jesus effigy one last look.

SAME SCENE, MOMENTS LATER

Edwin injects the entire bag (enough to kill an elephant). Immediately falls on his side, keeping his eye on the now sideways Jesus statue.

Before he passes out, Edwin watches the Jesus statue come to life. Jesus rips his hands and feet off the cross, leaving flesh on the nail. Steps down and heads towards Edwin.

Edwin tries to stay awake thought he high too much. His eyes rolls into the back of his head. Off to sleep forever.

EXT. FIELD. DAY

A beautiful, expanse of field covered in flowers.

A WOMAN'S HANDS run over the tops of the flowers. The woman (Olivia) walks slowly through the field.

Edwin lays in the center. Olivia hovers over him. There is an effervescence to her face.

She smiles at him. The most beautiful smile.

OLIVIA

Your angel has come to take you  
away.

She leans in to kiss him.

They get close, lips almost touching.

Edwin closes his eyes, leans in to kiss Olivia.

When he opens them again, his own DEAD FACE is now in place of Olivia's.

INT. CHURCH

Edwin's eyes jut open. He isn't dead but feels as though he wants to die.

The Jesus statue still in its place, where it should be.

Edwin grabs his hung over, throbbing head. VOMITS on the floor.

THE STRANGER (O.S.)

Death is a state of nothingness and  
utter unconsciousness...

A STRANGER (50s), suit and tie, casually sits behind him.

STRANGER

...or, as men say, there is a change and migration of the soul from this world to another. Rough night. Been there.

The Stranger hands him a handkerchief. Edwin takes it, wipes his mouth.

EDWIN

I'm leaving.

THE STRANGER

The meetings, medications, nothing helped. I've been there. I know how you feel.

Edwin sits. Listens. Looks like he's going to vomit again.

THE STRANGER

Fortunately, I now have everything I want and more. A life complete.

EDWIN

I don't want whatever you're selling.

Edwin gathers his shooting supplies.

The Stranger hands Edwin a business card.

THE STRANGER

We can help you, Edwin.

Edwin stops, eyes the business card. Hesitates.

THE STRANGER

We can help your situation with Muneco. You owe a lot of money, Edwin. You want that to go away don't you? We can make that go away.

Edwin perks up hearing Muneco's name. Looks around to see if anyone else is around.

EDWIN

Who are you?

The main door to the church opens, PEDESTRIANS enter. Early morning outside. Edwin notices.

THE STRANGER

We can help you, Edwin. You just have to let us help you.

Edwin takes the card.

THE STRANGER

Come find us, when you're ready,  
Edwin.

The Stranger leaves casually. Edwin watches in a trance.

The incoming pedestrians break Edwin's trance, he cleans up, hurries out of there.

OUTSIDE

Edwin steps into the sunlight. Looks left and right down the sidewalk. The Stranger nowhere to be seen. Edwin stares at the business card.

CLOSE ON CARD

Shows "We Provide Solutions" in bold letters. On the back, a handwritten address.

INT. EDWIN'S APARTMENT. SHOWER. DAY

Edwin sits with the water running over his head.

The insistent WHINE inside Edwin's head.

Edwin ignores it, rubs the needle marks on the bend of his arm. Considering his situation. The futility of it.

EXT. WAREHOUSE DISTRICT. DAY

A busy side street lined with warehouse fronts. WORKERS move in and out of several adjacent warehouses moving CRATES OF FRUIT, CANDY, FLOWERS, everything one could imagine. There is a BUZZ of worker energy throughout the place.

EXT. WAREHOUSE. DAY

Edwin checks the business card.

After verifying the address, Edwin enters the door in front of him. A nameless warehouse, looking abandoned.

INT. WAREHOUSE

Sunlight pierces the dusty windows, through the empty space from above. Birds fly overhead.

Edwin stands in the door. Looks around. Not sure this is the right place.

At the far end, AN ELDER (80s), old and frail, sits at a lone desk. A folder with Edwin's name and a clear box with medical supplies sits on the desk with The Elder.

Stands to greet Edwin.

ELDER

Mr. Martinez. We've been expecting you.

The Elder motions for Edwin to sit.

Edwin does as he's told.

The Elder hands Edwin the paper application.

ELDER

(points with finger)

Just need your asking price at the top.

CLOSE ON APPLICATION

Shows all of Edwin's personal information already filled in. Name, height, weight, address typed neatly in the appropriate spaces.

A conspicuous, empty box at the top of the application with the label: EXPECTED SALARY.

EDWIN

I don't understand...

ELDER

Everything in due time, Mr. Martinez.

The man looks on, dead serious. He lays out a METAL SYRINGE. Prepares it.

The man lays out 4 different sized VACUTANER BLOOD TUBES in a perfect row. Biggest to smallest.

The man lifts Edwin's arm, lays a disposable cloth beneath it. Doesn't hesitate before wrapping a rubber tourniquet around his arm.

ELDER

Make a fist. Open and close it like this...

The man opens and closes his hand.

Edwin follows his lead causing his veins to bulge. Shows off his track marks.

ELDER

You've ruined your veins.

The man pats down on the crook of Edwin's arm trying to get a vein.

EDWIN

How much money are we talking?

Edwin's skepticism is palpable.

ELDER

Name your price, Mr. Martinez.

A silent beat.

CLOSE ON APPLICATION

Edwin fills in an amount with his free hand. 5,000,000

BACK TO SCENE

Edwin hands the folder over, making sure to show the old man his amount.

The man takes a quick look then goes back to looking for a vein.

ELDER

Reasonable amount.

The man prepares the syringe. Gets the large needle close to Edwin's arm.

The man inserts the needle like a pro. Gets an immediate flash of blood. Fills the first container quickly.

CLOSE ON

The blood tube as it fills with blood

BACK TO SCENE

The Elder switches the final blood tube. Waits a moment for it to fill.

Done. The Elder removes the needle.

EDWIN

What is it?

The Elder ignores his question, places a small piece of gauze followed by tape onto the needle mark and bends Edwin's arm to hold it.

THE ELDER

Everything... and nothing. Hold that.

He then hands him a sterile urine cup.

THE ELDER

Clean catch.

Edwin looks around. The man eyes Edwin, waits for a sample.

EDWIN

How will I know I have the job.

ELDER

You'll know. Everyone who's chosen knows.

EXT. WAREHOUSE DISTRICT. DAY

The Elder exits, puts on a brimmed hat. Walks down the sidewalk, an obvious limp to his gait.

Edwin exits moments later, looks around as if expecting something to happen. The Elder nowhere to be seen.

Workers continue around him, like any average work day.

Edwin gets in his parked Mustang, drives off.

INT. GROCERY STORE

Edwin pushes a cart. Places BLEACH in the cart, along with a MOP, SPONGES, GLOVES and other cleaning supplies.

A piece of gauze in the crook of his arm.

EXT. RESTAURANT. NIGHT

Edwin watches from the shadows of his car. Olivia nowhere to be seen. Edwin smokes a cigarette. The glow of the ember lights up his face.

A BING on Edwin's IPHONE letting him know he's got a message.

CLOSE ON PHONE

Shows a message.

MUNECO (TEXT)

Four days, Winnie.

EXT. HENRY'S HOUSE. NIGHT

Edwin's Mustang creeps by, lights off.

The drive empty. Henry's BMW nowhere.

The Mustang drives on by.

INT. EDWIN'S APARTMENT. STAIRWELL

Edwin climbs the steps. His lone apartment door at the top of the steps. Plastic bags with an assortment of cleaning supplies hang from his arms, a mop in one hand.

INT. EDWIN'S APARTMENT. LIVING AREA. NIGHT

Edwin enters, throws the bags of cleaning supplies on the floor, just inside the doorway. Looks over towards the dark corner where Manny's body lays, wrapped in the carpet still. Leaves it for now.

INT. EDWIN'S APARTMENT. NIGHT

Overhead shot of Edwin lying in his large bed awake and staring at the ceiling. One side of the bed clearly empty, missing another warm body.

EXT. FIELD. DAY

A beautiful, expanse of field covered in flowers.

A WOMAN'S HANDS run over the tops of the flowers. The woman (Olivia) walks slowly through the field.

Edwin lays in the center. Olivia hovers over him. There is an effervescence to her face.

She smiles at him. The most beautiful smile.

OLIVIA

Your angel has come to take you  
away.

She leans in to kiss him.

LATER IN THE NIGHT

Edwin ROUSES suddenly. Sits up in bed.

A KNOCK comes from the living room. Edwin looks at the clock: 3:30. Edwin hesitates, sudden panic in his face.

Another KNOCK, more persistent this time.

INT. EDWIN'S APARTMENT. LIVING AREA. NIGHT

Edwin peers through the peephole in the door. Pistol in hand.

Edwin peers over his shoulder towards the far shadows.  
Manny's body hidden within the shadows. Back at the peephole.

EDWIN'S POV

The Elder stands outside at Edwin's door. Behind him, a large, unidentified object.

EDWIN

Who is it?

ELDER (O.S.)

The Organization.

Edwin pulls back, considers. Finally, opens the door a crack. Pistol at the ready.

ELDER

Your assignment, Mr. Martinez.

The Elder is accompanied by another ELDERLY MAN, standing down the steps behind the large, unidentifiable OBJECT.

ELDER

It starts now. You've been chosen.

Edwin opens the door all the way, allowing them in.

The two elderly men lift the object, a LARGE WOODEN BOX, and haul it inside. Its enormous size looks like it should be too much for the old men, though they carry it without breaking a sweat.

The Elderly Man's spine barely holding him up, hunched over.

Edwin sticks his head in the hallway, making sure no one else is there. Secures the door.

Once inside, we get a good look at the wooden BOX. Stickers from all over the world are stuck to it.

Before Edwin can object, The Men set The Box in the middle of the living area. The thing, literally the elephant in the room.

The Elder hands Edwin a METAL BRIEFCASE. Edwin reluctantly takes it.

ELDER

You'll receive a payment twice a month. Every month you care for it.

The Elder puts on a pair of rubber cleaning gloves. Hands a pair to his partner.

ELDER

There are rules that must be followed, Mr. Martinez. Three simple rules.

The Elder gives the Elderly man a non-verbal cue.

ELDER

First, Don't open it. Ever. No matter what.

The Elderly Man goes to the corner where Manny is wrapped in the carpet.

ELDER

Second, don't talk about it or allow anyone to see it. Ever. No one outside the Organization should not know anything about it.

Edwin makes a move to stop the Elderly Man. Too late, he is already at the wrapped corpse in the corner.

ELDER

Finally, if you can't care for it, call us and we will pick it up.

The Elder limps to the corner, gets the feet end of Manny's corpse. Both lift an end. Again, the weight should be too much for the old men, though they lift it with ease. Carry it to the door.

ELDER

If at anytime you break one of the rules, Mr. Martinez, you will be relieved of your duties.

The Elder opens Edwin's front door.

ELDER

Take care of it, it takes care of  
you. Like all of us. Good night,  
Mr. Martinez.

The men politely excuse themselves, leave casually and quietly with Manny's wrapped up corpse.

Edwin stands there in awe. Unsure of what to do next. Can only watch the front door. He rushes to the front door, looks through the peephole. Secures the dead bolt.

He goes to the dining room table. Opens the briefcase. It is filled with neatly stacked HUNDRED DOLLAR BILLS. Edwin's eyes get big.

Edwin goes to inspect his new assignment. He surveys the details of The Box. Runs a hand alongside it.

Edwin peers through the cracks trying to get a look inside. Listens for something. Nothing.

He sits on his couch. Stares at The Box.

INT. EDWIN'S APARTMENT. BEDROOM

Edwin sits on the floor. Two stacks of money in front of him. A larger stack (Muneco's portion) and a smaller one. He places the smaller one in a shoebox.

INT. BIG BOX COFFEE SHOP

Muneco sits in his corner. Reads the newspaper. Flaco across from him with the most recent "People Magazine".

MUNECO

(without looking up)  
Winnie, my main man. How'd the  
cleaning go?

Edwin approaches with the briefcase in hand. Stands there in front of Muneco. Muneco continues reading the paper, purposefully not looking at Edwin.

EDWIN

Next time I'll hire Flaco for my cleaning issues.

Flaco smiles to himself. Doesn't bother looking up.

Muneco casually looks over his paper at Edwin. Notices the briefcase. Smiles at Edwin's comment.

MUNECO

Always did like you, Winnie. Always a stand-up kinda guy. A guy who's word means something. A little crazy, but stand-up. Not like that snake brother of yours. He's lucky, one, that I didn't find him and, two, that you saved his ass, again.

Edwin lays the briefcase on the table. Flaco takes it, opens it inspecting its contents.

EDWIN

We're even.

Muneco waits for Flaco. Flaco gives him an affirmative nod.

MUNECO

I guess we are. Too bad things didn't work out the way we wanted them.

EDWIN

(calm)

We have no more business together. That means stay away from me.

Edwin turns to leave.

MUNECO

Winnie.

Edwin stops, turns around.

MUNECO

Where did you get the money?

EDWIN

You're not the only one with connections.

Edwin leaves. Muneco chuckles.

MUNECO

(after Edwin)

We can work together, Winnie. Just leave that fucking snake out of it.

BARRISTA

Sir. Language.

Muneco gives an apologetic wave. MUMBLES something under his breath.

EXT. HENRY'S OFFICE. DAY

Henry's BMW curbside. Henry exits, talks on a cell phone.

Without warning, Edwin approaches, punches Henry, knocking the phone out of his hand.

Henry stumbles, stays upright.

EDWIN

(point finger)

Stay away from me. Stay away from Olivia. I paid your debt with Muneco. Now you owe me.

Edwin storms off without waiting for a response.

HENRY

You're nothing without me, little brother! Remember that!

Henry stands there stunned. Touches his bloodied lip.

EXT. RESTAURANT. DAY

Olivia serves a PATRON a beer.

A LIMO pulls to the curb, in front of the restaurant. The DRIVER gets out.

Both customers and staff watch, curious. Olivia, too, watches.

DRIVER  
Miss Martinez?

OLIVIA  
Yes?

The Driver hands her a fancy envelope. She opens it.

CLOSE ON ENVELOPE

Shows an invitation with handwritten: *My Angel, Join me for the weekend?*

The driver opens the rear passenger door. Gestures for her to get inside.

Olivia looks around, unsure. Her boss eyes her from a distance. He approaches.

BOSS  
What's going on?

Olivia gives a non-verbal "I don't know". Turns back to the Driver for an answer.

DRIVER  
If you are going to go, we need to  
leave now.  
(looks at watch)  
Your flight leaves in an hour.

Olivia looks back at her boss.

BOSS

Not until your shift is up.

Olivia looks back at the driver trying to decide.

DRIVER

Expenses have been covered. A  
change of clothes in the car. All  
you need is you.

Olivia looks back at her boss for approval.

BOSS

You leave, don't come back.

Olivia hesitates considering. Then, removes her apron, throws  
it at her Boss.

BOSS

Don't come back.

Olivia leaves with the Limo Driver.

INT. LIMO

An expensive change of clothes, a small envelope with plane  
tickets laid out on the back seat.

Olivia takes the tickets. Inspects them.

DRIVER

Champagne is in ice in the bucket.  
Help yourself.

CLOSE ON TICKETS

Shows Olivia's name and a one-way to PUERTO VALLARTA.

Olivia grins. She watches the restaurant, her boss, out the  
tinted windows as they pull away. By the look on her face,  
she's made the right decision.

DRIVER

I'll give you some privacy so you can change. Let me know if you need anything.

The blacked out privacy window raises slowly.

EXT. GUADALAJARA AIRPORT. DAY

The limo pulls to the curb at the departure gate. The driver gets out, opens the door.

Olivia steps out of the limo. Her summer outfit showing off her figure. Large, expensive glasses hide her eyes. She looks like an actress.

She pulls a carry-on along side her.

The Limo driver tips his hat.

EXT. PUERTO VALLARTA AIRPORT. DAY

Olivia arrives. Another DRIVER awaits. Takes her suitcase. Leads her to a waiting EXECUTIVE CAR, parked curb side.

EXT. BEACHSIDE HOUSE. DAY

The Executive car pulls up in front of an expensive looking BEACH HOUSE.

The Driver gets out, opens the rear door for Olivia. Olivia steps out, stands looking up at the beautiful place.

INT. BEACHSIDE HOUSE. DAY

Beautiful house with everything white, clean lines. A million dollar view of the Pacific Ocean. No one around.

The ocean waves roll just outside the open back door.

Olivia enters, sets down her luggage. By the look on her face, she is in awe. She tries taking it all in.

Takes time looking around. Runs a hand along the expensive, marble countertops.

Through the windows, outside, a FIGURE in white robe stands in the sand, looking out into the ocean.

Olivia notices.

OUTSIDE

The figure stands facing the ocean. Takes a sip of something.

Olivia approaches, as she gets close, we realize it's Edwin. Edwin turns to greet her.

Her face cannot hide the initial disappointment. Not who she expected.

Edwin unfazed by her obvious initial disappointment.

EDWIN

Nice place, huh?

OLIVIA

What do you want, Edwin?

EDWIN

Beautiful beach house. All expenses paid. Husband and wife alone for the weekend. I want us to enjoy the weekend's all.

OLIVIA

I'm going back.

Olivia turns to leave.

Edwin goes into sales pitch mode.

EDWIN

Three days...

Olivia stops.

EDWIN

Three days is all I ask. We go  
sightseeing, eat, drink whatever we  
want... As friends. Nothing  
guaranteed. Enjoy the ocean air.  
The expensive towels.

Edwin gets to her, forces her to look him in the eyes.

EDWIN

I promise...

Edwin makes the sign of the cross. Gives his best puppy dog  
look.

EDWIN

I will be on my best behavior. The  
weekend. That's it. If you don't  
want to see me after this, then we  
call it quits for good.

Olivia can't resist the charm of the place, Edwin. It is a  
dream getaway, after all.

OLIVIA

Three days.

Edwin gives a boy scout salute.

OLIVIA

No sex.

Olivia smiles, giving in to Edwin's boyish charm.

EDWIN

Put your bathing suit on. We're  
going on a boat ride.

Edwin motions to a waiting yacht anchored in the water just  
offshore.

EXT. YACHT. DAY

The yacht travels along the Pacific Coast. Olivia lounges topside, taking in the cool ocean air. She is loving it.

Edwin toasts her with a drink. He too, is happier than he's been in a while.

LATER

The boat sits parked in the ocean. Near two large rock structures. Edwin does a flip into the water, next to Olivia. She squeals with excitement.

INT. OCEAN. DAY

Olivia and Edwin snorkel. Excited, Olivia points to the beautiful sea creatures beneath them. Edwin takes her hand beneath the water. She allows it.

EXT. FISHING VILLAGE, HARBOR. DAY

A beautiful, unspoiled beach with dense jungle and beautiful boutique hotel surrounding it. Something out of a travel brochure.

The Yacht is anchored offshore.

Edwin and Olivia, on horseback, follow a GUIDE.

EXT. JUNGLE. DAY

Olivia and Edwin follow the guide through the jungle, to an opening.

The clearing reveals a large waterfall. Few TOURISTS play in the large pool beneath it.

EXT. WATERFALL. DAY

Edwin and Olivia sit in the crystal clear water.

Edwin takes her hand, leads her beneath the waterfall. Alone, they get close. Olivia allows it. Close enough to kiss, Edwin pulls away keeping his promise. Tags Olivia, then swims away from her. She follows him, playing the game.

EXT. FISHING VILLAGE, HARBOR. DAY

Olivia boards the DINGY for the yacht, waiting in the harbor. She watches Edwin pay the Guide a large sum of money.

The Guide's face lights up, seeing the amount Edwin leaves him. Graciously thanks him.

EXT. YACHT. DAY

The sun falling in the horizon.

The Yacht speeds back to the Beach house.

Olivia stands at the front. Closes her eyes, allowing the incoming sensations to overcome her.

Edwin watches Olivia from the captain's perch above. Satisfied with the day. Nothing could be better in this moment.

LATER

The yacht is anchored just offshore from the beach house, visible in the near distance.

Olivia boards the dingy. Again, watches Edwin pay the CAPTAIN with a large sum of cash.

The Captain's face and demeanor shows he extremely happy with the amount.

EXT. BEACHSIDE HOUSE. DAY

The sun getting lost in the horizon, casts oranges, reds and purples across the sky.

Olivia rests in a lounge chair under the shade of an umbrella. Edwin brings her a cool drink. Sits next to her.

OLIVIA

How did you do it?

EDWIN

Do what?

OLIVIA

The money. Where did you get it?

Edwin looks directly at Olivia to make his point.

EDWIN

I promise you, I've done nothing illegal.

(drinks)

I found something that fits me.

OLIVIA

(incredulous)

Yeah? What is it?

Edwin sits facing the ocean, avoids the question.

EDWIN

Something for you. For us. That's what.

Olivia measures her words. Leans in close to Edwin.

OLIVIA

Love costs money, Edwin. An expensive habit to have.

Edwin dares her. Leans in close. He's now face to face with Olivia. Almost close enough to touch lips.

EDWIN

I have more than enough to afford  
this habit. Trust me.

They hold that position, like a child's game of who's going  
to give in first. Olivia loses. She sits back in her chair.

OLIVIA

I hope so.

LATER

They watch the sun set in silence. Edwin takes Olivia's hand.  
She allows it. A romantic end to a perfect day.

LATER IN THE NIGHT

A bonfire burns in front of Edwin and Olivia.

Olivia stands, excuses herself.

OLIVIA

I'm exhausted.

She kisses Edwin on the forehead. Leaves Edwin sitting alone.

EDWIN

Get some sleep. Big day tomorrow.

Olivia disappears into the beach house.

EDWIN

Bedroom on the left is yours.  
Private bathroom.

INT. BEACHSIDE HOUSE. BEDROOM. NIGHT

The night air blows in through white linen curtains. Olivia  
sleeps beneath white linen sheets. Her naked skin peeking  
through the thin sheets.

From the shadows of the corner of the room, Edwin sits.  
Watches over Olivia. Obsession in his eyes.

Downs something strong in a glass, finishing it in one gulp.  
We hold on this image.

THE SUN RISES

Illuminating Olivia beneath the sheets. She is still alone in the bed, Edwin no longer in the room watching her.

INT. JEEP. DAY

Edwin drives, Olivia rides shotgun. The wind blows through the jeep with its top down.

SERIES OF SCENES

1. Edwin and Olivia tasting road side fruit. Both smiling, happy.
2. Edwin and Olivia tasting local tequila.
3. Back on the road in the Jeep, the top down.
4. Eating lunch at a family owned restaurant. Mariachis play music for the couple. Olivia's face one of pure happiness. Edwin watches her, studies her face. She notices. They look in each other's eyes.

EXT. MICHOACAN. DAY

The Jeep pulls into a parking area. Surrounding them nothing but forest/jungle. Edwin hires a guide. They take day packs.

EXT. MICHOACAN FOREST. DAY

Dense jungle surrounds them.

Edwin and Olivia walk down a narrow trail. TWO GUIDES lead.

LATER

The group arrives at a less dense area of the forest. The sunlight barely able to penetrate the dense trees.

The group rests. Olivia drinks water, doesn't notice her surroundings.

EDWIN (O.S.)

They fly thousands of miles.  
Thousands of miles to die in the  
end.

Olivia looks up at Edwin. He holds a dead butterfly in the palm of his hand.

EDWIN

Thousands of miles. Knowing that  
the end of the journey will be  
their final resting place. Yet,  
they do it every year.

Olivia finally looks up to realize they are in the midst of the Monarch mating. In fact, there are millions in the air, on the trees, the ground. It is a spectacular sight.

EDWIN

They come by the millions to die.

Olivia's face is one of awe. She is speechless. She can do nothing but stare into the space overhead.

EDWIN (O.S.)

They do it because they are  
destined to. Nothing more powerful  
than fate.

Edwin grabs her hand. He places it over his heart.

They get lost into each others' eyes.

EDWIN

It's what brings millions of  
butterflies together.

EDWIN(cont'd)

What has brought us together. Keeps  
this heart beating for you.

Edwin leans in, whispers.

EDWIN

The Heavens have opened up,  
revealing its most beautiful angel.

He's won her over. She kisses him.

EXT. GUADALAJARA AIRPORT. DAY

Edwin and Olivia exit the airport.

EDWIN

Come back with me. To my place.

OLIVIA

I need to take care of some things  
first.

She kisses him. Hails a waiting Taxi, leaves leaving Edwin  
standing at the curb.

By the look on Edwin's face, he isn't happy about this, in  
fact, he looks as though he's going to explode on spot.

INT. EDWIN'S APARTMENT. STAIRWELL

Edwin climbs the steps, travel bag in hand. He immediately  
notices his door unlocked and open partway. Pushes it open  
cautiously.

INT. EDWIN'S APARTMENT. DAY

The front door pushes open. Edwin stands in the doorway.

Flaco sits on the couch reading "Style" Magazine. Edwin's  
shoebox full of money sits next to him.

Muneco enters from the kitchen. Pours himself a drink from a tequila bottle, sets the bottle down on the top of The Box, still sitting in the living area.

MUNECO

Winnie, my main man.

Muneco immediately notices Edwin's travel bag.

MUNECO

Good to have you back. I brought  
you a welcome back gift  
(downs drink)  
though couldn't resist a taste.  
Hope you don't mind.

Edwin mentally inspects The Box. Realizes a splintered piece  
lays on the floor. A crowbar lies next to it.

EDWIN

You can't be here.

MUNECO

(to Flaco)

I thought we were in charge here?  
What do you say, Flaco? Aren't we  
running things around here?

FLACO

Maybe Winnie is in charge now,  
boss?

MUNECO

What do we say, Winnie? Are you in  
charge now?

EDWIN

We have no more business together.  
I thought we were clear on this?

MUNECO

Something tells me your trying to  
franchise without telling me,  
Winnie.

Muneco pours another drink. Holds it up to the light, looks at its color. Sips it. Paces.

MUNECO

Something tells me you are cutting in on my business. Tell me it ain't so, Winnie.

EDWIN

I'm doing my own thing now.

MUNECO

Yeah? Interior design?

Muneco looks around the pathetic looking apartment.

MUNECO

Banker maybe? Talk show host?  
Actor?

Muneco slowly approaches Edwin. Gets right into Edwin's face. Close enough to smell him.

Edwin doesn't flinch. Stays stone faced.

MUNECO

Where did you get the money,  
Winnie? That's wasn't the money I  
gave you.

Muneco paces.

MUNECO

I know this because the money I  
gave you was counterfeit. Monopoly  
money.

Edwin can't hide his surprised look.

MUNECO

You didn't think I'd give you and  
your snake brother that much real  
money, did you?

Edwin stays silent.

MUNECO

See your problem is, you think people are good deep down. People are who they claim to be. You think your brother didn't know about the old man? What did he do with your half of the money, Winnie? Invest it?

(laughs)

You're crazier than I thought, Winnie.

(to Flaco)

How's it a guy gonna sell out his own brother? His own flesh and blood.

(to Edwin)

Now tell me, where did you get all that money?

Muneco goes to The Box.

MUNECO

Maybe it's whatever's in this box? What's in the Box, Winnie?

EDWIN

Everything is legit.

MUNECO

Legit. Funny thing, no matter how hard we tried, we couldn't get this thing open.

Muneco touches the splintered edge.

An uneasy silence.

MUNECO

Tell you what, you give me my monthly share... An association fee, if you will...

MUNECO(cont'd)  
and I'll turn a blind eye to  
whatever it is you're doing,  
Winnie. Let's say... First payment  
today.

Edwin watches Flaco lay a protective hand on top of the shoe  
box.

MUNECO  
What do you say, Winnie? I'll  
invest it for you... Not like that  
snake. Miss a payment, your  
precious will have to cover your  
debt. What do you think, Flaco?

FLACO  
Sounds reasonable to me, boss.

Muneco motions to Flaco. Flaco rolls the magazine, places it  
in his back pocket. Picks the shoebox off the couch, carries  
it with him.

MUNECO  
It's going to be nice working  
together, Winnie.

Muneco puts a hand on Edwin's shoulder, gives it a squeeze.

Muneco and Flaco leave.

After a moment, Edwin's rage boils over, throws his travel  
bag against the wall. Visibly upset. Goes immediately to The  
Box. The splintered corner. Runs a hand along it, caressing  
it.

A KNOCK on the door startles Edwin.

Edwin goes to the door, nervously peers out the peephole.

EDWIN'S POV

The Elder and the Elderly Man stand just outside.

Edwin pulls back, considers what to do next. Another KNOCK at  
the door.

Edwin reluctantly opens the front door.

The Elder enters without being invited. The Elderly Man limps in close behind. They move towards The Box, past Edwin.

EDWIN

Please. No.

ELDER

We have our orders, Mr. Martinez.

EDWIN

Please. I'll do whatever I need to.  
Just give me one more chance.

The Elderly Men hesitate for a moment then the Elderly Man picks the splintered edge off the ground, places it on top of The Box.

Both bend, lift The Box to take it.

Edwin blocks their escape.

EDWIN

Tell me. What I need to do to fix  
this. I'll do anything. I'm begging  
you. Give me one more chance.

The Deliverymen stop, set the box down.

ELDER

It requires complete and unwavering  
dedication to the cause.

The Elder takes a handkerchief from his back pocket, wipes his hands.

ELDER

It needs to see your loyalty. The  
choice is yours to make, Mr.  
Martinez.

EDWIN

I'll take care of it.

A silent beat before the Elder finally smiles.

ELDER

We would expect no less from you,  
Mr. Martinez. It has high hopes for  
you.

Both men move to leave.

ELDER

Take care of it like it takes care  
of you, Mr. Martinez. If not, we'll  
be back.

The Elder politely tips his hat.

The Deliverymen leave.

ELDER

Good day, Mr. Martinez.

INT. EDWIN'S APARTMENT. LIVING AREA. NIGHT

Edwin sits on the couch. Stares blankly at The Box as if  
expecting it to do something.

A MUFFLED SCRATCHING NOISE coming from The Box gets his  
attention. Like an animal is trapped inside, trying to get  
out.

Edwin sits silently, trying to find where the noise came  
from. He goes to The Box to inspect. Puts an ear to it,  
listens for a moment. Nothing.

He goes around The Box. Peers through a crack trying to get a  
peek inside. Can't make out anything.

Some unseen force emanating from The Box. Edwin feels it.  
Closes his eyes to take it in, whatever it is.

INT. ADDICTION MEETING

Same group of men sitting in the same circle.

A BUSINESSMAN has the floor. A haze of smoke fills the ceiling. The Businessman smokes nervously. His mouth moves though we don't hear what he says.

The low WHINE of Edwin's head.

While he smiles, beneath the surface one can see The Businessman is struggling, miserable.

Edwin sits across from the Businessman. Ignores the low WHINE inside his head. Stares at the Businessman, focusing on the movements of the Businessman's mouth.

CLOSE ON

The Businessman's mouth moving. We get a good look at his rotting, decaying teeth. His tongue flickers like a snake's. Licks his lips. It's what Edwin sees.

BACK TO SCENE

The others in the group are attentive to the Businessman's story. Almost to a fault.

The Group Leader notices Edwin.

A break in the Businessman's story.

The WHINE stops suddenly.

GROUP LEADER

What's your thoughts, Ed?

Everyone's eyes on Edwin. Waiting to hear what he has to say.

Edwin goes around the room, looks each person in the eyes before...

EDWIN

We are all so afraid. Afraid of what we may become. What will happen to us. We are willing to look to anything to save us.

Edwin scans the room. Everyone in the group focused on Edwin.

EDWIN

We're so saturated with guilt. We believe anything. No one is going to save us. We have a choice to change things. Do something with ourselves. We are responsible for what we've become. Stop sitting around, whining about how our lives used to be. Time we stop complaining about our lives. Time to do something to change it.

Edwin storms out. The rest of the group sit in stunned silence.

The Group Leader stands to go after Edwin. Stops, lets him go.

The WHINE inside Edwin's head begins...

INT. 1960S MUSTANG. NIGHT

The WHINE continues.

Edwin sits alone in the dark. Watches the BIG BOX COFFEE store across the street. His demeanor cold, his face empty.

Muneco and his bodyguard, Flaco exit.

Edwin makes his move. Pulls down a black ski mask over his face, takes a HAMMER and the PISTOL laying in the front seat, and moves across the street, hidden by the shadows.

Before Muneco and Flaco can get in his car, Edwin shoots Flaco in the chest with the pistol.

He falls immediately.

Continues straight for Muneco. Muneco stands there shocked.

Edwin strikes him in the head with the hammer.

Muneco goes down.

Edwin hits him several times making sure. Finally, leaves him in the street to die. Calmly heads back across the street to his car, hidden in the shadows.

EXT. FIELD. DAY

A beautiful, expanse of field covered in flowers.

The Box sits alone within the field of flowers.

We move slowly towards it.

INT. THE BOX

In a fetal position, Edwin floats naked within a fluid filled placenta. The placenta, a free floating thing in space.

A low intensity WHINE in the background.

Edwin awakens. Immediately struggles, fighting against the walls of the placental membrane, unable to breathe. The thing stretches as Edwin pushes against it.

The WHINE intensifies.

Edwin struggles harder, suffocating within the placental fluid.

The WHINE gets louder until it sounds as though it may pierce substance.

Finally, Edwin breaks through the placental walls, immediately releasing the fluid...

EXT. FIELD. DAY

We move closer to The Box, almost on top of it.

The WHINE continues.

It's side is suddenly displaced. Rushing liquid escapes from inside.

A NAKED EDWIN follows the water out. As if The Box has just given birth.

Sudden BLACKNESS and the WHINE cuts off suddenly.

SUPER: MONTHS LATER.

INT. LUXURY APARTMENT. DAY

High ceilings, modern design with large open windows overlooking downtown.

The SIZZLE of something cooking in a pan OS. BOB MARLEY (Riding High) plays in the background. The early morning sun bathes the room.

A large bouquet of fresh flowers sits in a vase on the dining table.

Edwin SINGS along from the kitchen.

Olivia enters in panties and T-shirt. Stands there taking in the sounds and smells.

Edwin enters with a frying pan. Cigarette hanging from his mouth. Empties its contents (eggs and bacon) onto a plate, swings by and kisses his wife on the cheek, then cruises back into the kitchen. His good mood is infectious.

He re-enters just as the chorus hits. Smashes the cigarette into an ashtray on the table.

EDWIN

(sings)

...You've been ridin'...

Pulls his wife's chair, motions for her to sit.

EDWIN

...You've been jivin'...

Smiles, kisses her on the lips. Lays two breakfast plates down.

She allows it, overcome by the excitement.

Edwin goes back into the kitchen to finish his task.

Edwin squeezes fresh orange juice into two champagne glasses. Fills them with champagne. Takes a swig from the bottle.

EDWIN (O.S.)

Mimosa, hun?

Edwin sings in the kitchen.

She sits down at the kitchen table. A SILVER BRIEFCASE sits on the table. Curious, Olivia opens it.

The briefcase is packed with cash again.

OLIVIA

Edwin, tell me again who's paying you all this money?

EDWIN

It is all legal. That's all you need to know.

He kisses her, she allows it though she is more interested in the money.

OLIVIA

I want to know where you're getting this. You've been avoiding this since we got back.

Edwin enters, sets a champagne glass in front of Olivia, sits. He moves the briefcase to the floor.

EDWIN

Let's enjoy our breakfast, champagne.

Edwin takes a bite.

Olivia sits back in her chair. Takes a bit of egg, throws it at Edwin hitting him in the chest.

OLIVIA

You wanna enjoy breakfast? Tell me.

Edwin continues to eat, avoiding Olivia's glare

EDWIN

I'm keeping something safe.  
Something important.

OLIVIA

Tell me.

EDWIN

Something special.

OLIVIA

Bullshit. Tell me.

Edwin takes a drink of champagne.

EDWIN

What does it matter? It provides  
for us. Isn't that what matters?

Olivia throws another piece of egg, hitting Edwin in the chest.

OLIVIA

Bullshit. Tell me what it is.

The harassing getting to Edwin. He peels egg off his shirt.

EDWIN

I don't know what it is.

OLIVIA

It's in the back room, isn't it?  
That's why you keep it locked.

Edwin's silence and avoidant stare is his only answer.

OLIVIA  
I want to see it.

EDWIN  
I can't.

OLIVIA  
Bullshit. I'm going to see it.

Olivia gets up, makes a move to the back room past Edwin.

Edwin grabs her wrist hard, preventing her. His demeanor more serious now, physically threatening.

EDWIN  
I can't let you do that.

Olivia looks down at Edwin holding onto her wrist tight. It turns white from his grip.

Edwin relaxes. Senses Olivia's fear.

OLIVIA  
Fuck you, Edwin.

Olivia goes into the bedroom. Returns moments later dressing.

Edwin stands.

EDWIN  
(easier)  
Listen, if I show you they'll take  
it away from us. All this  
(motions to the contents  
of the house)  
Will be gone.

OLIVIA  
Don't bullshit me. I know what this  
is about, Edwin.

She throws his "90 days sober" coin at him.

Edwin approaches. Tries to calm her.

EDWIN

It has nothing to do with that.

OLIVIA

Bullshit. Show me.

She waits. He can't. Turns from her.

OLIVIA

That's what I thought.

Edwin stays silent. Nothing more to say. Sits to finish his breakfast.

OLIVIA

You act like everything is better,  
the way it was before you starting  
using.

(mocking)

No secrets between us, that right,  
honey?

No answer from Edwin. He takes a bite of eggs. Edwin suddenly becomes enraged.

EDWIN

Who the fuck are you to talk about  
secrets!!?

Olivia's won. She sits back, satisfied.

OLIVIA

That's what I thought. When you  
decide you want to share your life  
with me, share everything with  
me... I'll be back.

Olivia grabs her purse, leaves, slams the door behind her.

Edwin doesn't flinch. Downs his champagne glass. He stares at the spare room.

He suddenly takes his plate and FLINGS it against the wall.  
It shatters into a hundred pieces.

INT. LUXURY APARTMENT. BEDROOM

Edwin enters. Goes to the closet, finds a small, JEWELRY BOX. Sits on the bed opens it. He removes shooting supplies, a small baggie of heroin.

CLOSE ON SPOON

A flame boils a liquid.

A syringe pulls the liquid through a used needle.

BACK TO SCENE

Edwin prepares an arm by wrapping his belt around it. Edwin injects and is immediately high. His eyelids grow heavy. Grins a wide grin.

He closes his eyes for an instance.

EXT. FIELD. DAY

A beautiful, expanse of field covered in flowers.

A WOMAN'S HANDS run over the tops of the flowers. The woman (Olivia) walks slowly through the field.

Edwin lays in the center. Olivia hovers over him. There is an effervescence to her face.

She smiles at him. The most beautiful smile.

OLIVIA

Your angel has come to take you  
away.

She leans in to kiss him.

Edwin closes his eyes. When he opens them, they are

INSIDE THE BOX

Slivers of sunlight find its way between the cracks of The Box.

Edwin suddenly grabs Olivia's throat, choking her.

EXT. FIELD. DAY

Edwin GASPS. His eyes jut open.

DISTANCE SHOT of Edwin standing in the field. Flowers surround him. Several meters away, The Box sits. Edwin faces it, watches it. Olivia gone, no longer part of the dream.

EXT. FIELD. DAY

CLOSE ON EDWIN from behind. The Box sits several meters in front of him.

INT. EDWIN'S APARTMENT. SPARE ROOM

Similar image of Edwin from behind. The Box in front of him.

He sits in a lotus position facing The Box as if meditating to it. Praying to it.

INT. CHURCH

Similar image of Edwin from behind.

Edwin, the look of an unshaven beggar, sits near the front. A few PATRONS come and go as they please.

Edwin stares at the effigy of Jesus. Now in place of The Box.

STRANGER (O.S.)

Difficult doing the right thing, I  
know.

Edwin continues to stare straight ahead. Doesn't bother to look at The Stranger sitting behind him.

EDWIN

Doesn't feel like it. I feel like I'm losing my mind.

STRANGER

Someone has to protect what other people don't understand. You've proven that. It recognizes you for that.

EDWIN

Why did you choose me?

STRANGER

We didn't choose you, *it* chose you. The Box. You don't fully understand what you are doing, the responsibility. You don't understand that the weight you are carrying, The Box, is going to change the world. You sense it. Don't you? You feel it when you are alone with it. You know it's true.

EDWIN

Why?

STRANGER

This is bigger than everything you have been raised to believe.

Edwin looks at the effigy of Jesus.

STRANGER

Bigger and more important than any notion you can imagine.

EDWIN

I must know. Tell me.

The Stranger sits back in the pew.

STRANGER

(chuckles)

It is something so great, of such great importance, words cannot attempt to describe it. It's like trying to describe the relativity of time within a black hole to an infant.

The stranger stands, places a comforting hand on Edwin's shoulder.

STRANGER

When we decide to follow our chosen path, is the moment we are free. You must give into it completely. This means burying your old ways of living completely.

(beat)

Take care of it, it takes care of you. Even the seemingly impossible things.

The man leaves. After a moment, Edwin turns to find...

INT. LUXURY APARTMENT. BEDROOM

Edwin GASPS. His eyes jut open.

INT. LUXURY APARTMENT. SPARE ROOM

Edwin unlocks the door. Stumbles in, stands in the doorway watching The Box. Does nothing. Edwin stares for a moment. Then leaves.

Rustling and banging from the next room.

Edwin drags his mattress into the spare bedroom Lays it on the floor next to the Box. Gets his blankets, pillow.

INT. LUXURY APARTMENT. BATHROOM

Edwin flushes his needle and baggie of heroin. Watches them swirl in the water before disappearing.

INT. LUXURY APARTMENT. SPARE ROOM

SERIES OF OVERHEAD SHOTS

1. Edwin lies on the mattress in a cold sweat, writhing in pain. The Box sits in the center of the room, unmoving.

2. Edwin sits against The Box which has seemed to grow in size. It now takes up the entire room leaving only a sliver of room on each side for Edwin to lay down and maneuver. Edwin wraps himself in a blanket as though he is treating the Flu.

3. Edwin lies across the mattress, squirms and writhes in pain. Sweats. The Box back to its original size.

4. Later, Edwin in a different position. Body half off the mattress.

5. Edwin paces within the room. Smokes a cigarette.

6. Edwin sits against one wall. Holds The Box in the palm of his hands. The Box now a hundredth of its original size.

INT. EDWIN'S APARTMENT. SPARE ROOM. DAYS LATER

Edwin sits against the wall. Types on a LAPTOP computer. Looking physically and mentally better with several days' of beard growth. Casually takes a sip of coffee.

Ashes in the nearby ashtray overflowing with cigarette butts. Lying all over the floor.

The Box back to its original size in the center of the room.

Something PRINTS from a nearby wireless printer. Edwin takes it when it finishes, lays it on a stack of at least a thousand pages. Looks like a completed manuscript.

THREE BRIEFCASES sits on the floor next to him. An account of how much time he's been in the room.

His IPHONE RINGS on the floor next to him.

CLOSE ON PHONE

Shows "Puto" with Henry's picture.

Edwin leaves it unanswered. Goes to voicemail.

At the home screen, A red "23" for new, unheard messages shows.

INT. LUXURY APARTMENT. BATHROOM

Edwin showers, shaves. Dresses. He looks like a new man. Someone reborn.

INT. LUXURY APARTMENT. SPARE ROOM

Again, Edwin in the lotus position in front of The Box. SLOW PAN towards Edwin.

We HOLD on this image a moment.

INT. LUXURY APARTMENT. LIVING AREA. NIGHT

Edwin takes the long-dead flowers from the table. Throws them, along with the vase into the trash.

EXT. CASA DE WAFFLE. DAY

Henry and Olivia sit al fresco talking. Arguing, actually. Olivia storms off, leaving Henry. Henry pays quickly. Goes after her.

We follow them down the street, past a blacked out NEW MUSTANG.

INT. NEW MUSTANG. DAY

Edwin watches from behind tinted glass. Henry looks directly at the car as he passes.

Edwin DIALS HENRY on his IPHONE. Edwin watches Henry in the side mirror.

Henry stops in the street, answers his phone. Can't hide the enthusiasm in his face.

EDWIN

(friendly)

Yeah, it's me. I'm fine. We need to talk.

(listens)

At my place. No. I haven't lived there for months.

(listens)

I'll text you the address.

(listens)

I miss you too, Henry.

Edwin watches Henry catch up with Olivia. They stop, argue a moment.

Olivia storms off leaving Henry in the road.

INT. MRI SCANNER

The scanner HUMS and CLANGS as it slides Edwin in and out, scanning his head.

INT. DOCTOR'S OFFICE. PATIENT'S ROOM

Edwin sits alone in a chair.

The Doctor enters. Studies results on a clipboard.

DOCTOR

Whatever you're doing, keep doing it. The lesions have all but disappeared.

Edwin smiles.

DOCTOR

Some sort of miracle, is the only way to explain it. You're a lucky man, Mr. Martinez.

INT. LUXURY APARTMENT. LIVING AREA.

A KNOCK on the apartment door. No answer. The front door opens, Henry sticks his head inside.

HENRY

Edwin? Little brother?

Henry steps inside, gets a good look around. For the first time, Henry looks a little disheveled, out of sorts.

Notices a picture of Edwin and Olivia sitting on a shelf. Picks it up, looks it over. He sees the stack of printed papers lying on the kitchen table. Goes to inspect them.

CLOSE ON PAPERS

Shows the title page: STATE OF CHANGE AND MIGRATION OF THE SOUL.

BACK TO SCENE

EDWIN (O.S.)

You can't buy loyalty.

Henry looks up to find Edwin standing in the hallway, coming from the back room. He is wearing a large, black trash bag over his shoulders with a hole cut out for his head and arms.

EDWIN

Though you already knew that.

HENRY

Edwin.

Henry approaches Edwin, takes him in his arms and gives him a bear hug. He feigns being overcome with joy.

Edwin allows it though doesn't hug Henry. Doesn't buy it. Arms remain awkwardly by his sides.

Henry pulls back after an uncomfortable moment. Takes Edwin's face in his hands. Looks directly at Edwin. His face looks genuinely happy to see his brother.

HENRY

Let me look at you.

He does.

Edwin gives a vague, non-verbal response. His face difficult to gauge.

HENRY

I was worried sick. I thought something happened to you!

Henry looks Edwin up and down.

HENRY

What the fuck are you wearing?  
Where are you going? Expecting rain, little brother?

Edwin finally smiles at Henry, easing the tension.

EDWIN

Glad you could come.

HENRY

What the fuck? Why wouldn't I come?  
We're brothers, that's what we do.  
Help each other out. Right?

Henry looks around at Edwin's new digs.

HENRY

Look at you. Looks like you did it big, little brother. I knew you would do it. I always knew you had it in you.

Edwin goes to kitchen, pours a drink from a liquor bottle. Hands it to Henry.

EDWIN

I want to know one thing, Henry.

Henry shoots the drink. Edwin pours a second. Hands it to Henry.

HENRY

Whatever you want to know, Edwin.

EDWIN

Do you love her?

Henry shoots his drink. Hesitates before answering.

HENRY

Who?

He's lying and Edwin knows it. Edwin stares blankly. Waits for Henry's real response. Pours Henry another drink. Henry takes it, shoots it.

HENRY

I know you think Olivia and I were more than friends. There was nothing going on between us, little brother.

Henry pauses to gauge Edwin's reaction.

HENRY

She came to me for advice. She wanted to know how to get you back. She wanted you to straighten up.

HENRY(cont'd)

A brother's woman is off limits.  
Even for me, little brother.

Edwin just stares as if waiting for Henry to say the right thing.

HENRY

You have to believe me, Edwin. I  
would never do anything to hurt our  
relationship.

An awkward silence.

Edwin breaks character. Smiles at Henry. Pours him another drink.

Relieved, Henry's posture relaxes. Henry takes the glass, holds it a moment.

EDWIN

That's what I wanted to hear,  
Henry. Exactly what I wanted to  
know. This answers everything.

Edwin goes to the sofa, sits.

HENRY

Listen, I know what happened with  
the house thing was fucked up. I  
fucked up. I'm sorry, Edwin.

Henry sits across from Edwin on the opposite sofa.

HENRY

That fucking Muneco set us up. The  
payment was counterfeit.

Henry downs the glass.

HENRY

He got his, though, didn't he. Did  
you hear? Some crazy fuck bashed  
his head. Left him for dead in the  
street.

EDWIN

Had it coming, I guess.

HENRY

Goddamned right. That fucking mess put me in some trouble, Edwin. I'm in big trouble.

Henry hangs his head, embarrassed to say the next line.

HENRY

I need your help, little brother.

EDWIN

Anything. You name it.

Henry is relieved.

HENRY

I need a piece of your action, little brother. I have nothing left.

Edwin stands. Goes behind Henry. Places his hands on his shoulders.

EDWIN

(in Henry's ear)

It will take commitment. Utmost conviction. Are you willing to sacrifice everything?

HENRY

Fuck it. I'll do whatever. I need this, Edwin. Just give me the word.

EDWIN

Fine. What you want is in the back room.

Henry looks up at Edwin.

HENRY

Really?

EDWIN

Sure. You go in. You'll find what  
you are looking for. I promise you.

Henry bounces up. Gives Edwin one more look, to make sure.

Edwin nods giving the go-ahead.

Henry heads towards the back, spare bedroom. Turns around one  
last time at the entrance to the hallway. Then, turns left,  
disappears around the corner.

EDWIN

A once in a lifetime opportunity,  
Henry.

Edwin takes a HAMMER (the same hammer used to kill Muneco)  
off the table.

EDWIN

Something bigger, more important  
than you could imagine. Something  
that will change this world. Save  
all of us.

Edwin follows Henry.

INT. LUXURY APARTMENT. SPARE ROOM

The door opens. Henry stands in the doorway. Confused look on  
his face.

HENRY'S POV shows the room covered in plastic. The Box, the  
floor is covered in clear plastic as if protecting it from  
something.

Henry approaches The Box. Moves around it, inspecting it.

Edwin stands in the doorway, hammer by his side. SILVER  
BRIEFCASE in one hand.

EDWIN

Here.

Edwin sets the hammer on the floor gently. Opens the briefcase, turns it over and shakes out the THOUSANDS OF DOLLARS on the floor.

Henry's eyes get big seeing all that money. Frantically goes to gather it up, like a man desperate.

With Henry's attention on the money, Edwin approaches him from behind.

EDWIN

Change and migration of the soul.

Edwin raises the hammer. At the same time, Henry looks up to see Edwin. Without hesitation, Edwin strikes him in the head. Blood SPLATTERS over the clear plastic, Edwin.

Edwin hits him several times, though we don't see it. A THUD with each swing of the hammer.

As Edwin stands over Henry's body, Henry's cellphone RINGS.

Edwin takes it, looks at the screen showing a text from Olivia.

CLOSE ON PHONE

OLIVIA (TEXT)

Did you tell him.

Edwin texts back.

EDWIN (TEXT)

Yes.

Waits for a response.

OLIVIA (TEXT)

Did you get the money?

Edwin texts.

EDWIN (TEXT)

Yes! Edwin left town in my car.  
Pick me up from his apartment.

Waits.

Olivia sends back an emoticon smiley face.

INT. LUXURY APARTMENT. LIVING AREA.

Edwin sits at the kitchen table, alone. Nicely dressed. Mood lighting, candles, new flowers and nice dinner waiting for a second person.

A KNOCK on the front door.

EDWIN

Come in.

Olivia enters. Immediately, her face is one of surprise seeing Edwin sitting at the dining room table.

OLIVIA

Edwin? Where's Henry?

Edwin stands, politely pulls a chair for her to sit.

EDWIN

He thought you would take the news  
better over a nice dinner. Sit.  
We'll talk.

She does so, reluctantly.

EDWIN

Regretfully, he won't be here.  
Business before everything else,  
right?

Edwin sits. Pours Olivia a glass of wine. Leaves his own empty.

EDWIN

Just the two of us. Alone.

Edwin smiles. Stares at her face lit up in the glow of the candlelight.

EDWIN

You always were undeniably beautiful. Shame, really. You gave up on me, Olivia. Us.

OLIVIA

You gave up on yourself, Edwin.

EDWIN

You are right. I've changed, though. I am a new man. Finally I can say my old ways of living are gone making room for everything... And nothing... All at the same time.

Olivia shakes head. Sips her wine.

OLIVIA

Same old story, Edwin. Gets old hearing the same thing.

EDWIN

Tell me, did you love him?

Olivia hesitates before answering.

OLIVIA

Henry was there when you weren't, Edwin. He took care of me when you couldn't. I needed someone reliable. Someone who would support me. You can't live on love, Edwin. Love doesn't buy you the things you need. Besides, I didn't want to deal with your bullshit.

EDWIN

Did you love him?

Olivia downs her wine.

OLIVIA

He was a better fuck.

Edwin doesn't flinch.

OLIVIA

You talk about love. We were never in love. I was with you because you provided for me. Gave me a good life. When that was gone, there was nothing left. You're the only one who couldn't see that.

Edwin stays composed. Olivia pushes.

OLIVIA

You think your own brother loved you? You think what happened at the house was an accident? You weren't supposed to come back. You were supposed to be dead. You fucked everything up like you always do.

Edwin smiles. Stays eerily calm.

EDWIN

You're right. We were finished along time ago. I was a fool to think you loved me. I apologize for that.

Edwin slides his chair, stands.

EDWIN

I hope you find what it is you're looking for. I have.

Olivia doesn't stand.

OLIVIA

Tell me, Edwin, how did you do it? What's in the back room?

Edwin considers.

OLIVIA

I'm a reasonable person, Edwin. It isn't unreasonable to believe that we could be together again... if you shared your secret with me.

EDWIN

It will be the most important thing you ever see. You think you are ready?

OLIVIA

I want to know.

EDWIN

Fine.

Edwin waves her into the back room, giving her permission to see what she's wanted to see.

She stands, hesitates a moment.

Edwin stands there. Stone faced.

Olivia walks. She, too, stops at the hallway entrance. Looks back toward Edwin one last time before turning left down the hallway.

Edwin goes to the front door, locks it. Finds his hammer.

INT. LUXURY APARTMENT. SPARE ROOM

The room littered with bloodied money scattered about, Henry's mutilated body, and The Box in the middle.

Olivia stands at the doorway entrance. Mouth open, aghast at the bloody sight in front of her. Too frightened to scream.

Edwin stands directly behind her.

INT. LUXURY APARTMENT. LIVING AREA

Close on the framed photo of Edwin and Olivia.

Several THUDs in a row, from the back bedroom.

EXT. FIELD. DAY

A beautiful, expanse of field covered in flowers.

A WOMAN'S HANDS run over the tops of the flowers. The woman (Olivia) walks slowly through the field.

Edwin lays in the center. Olivia hovers over him. There is an effervescence to her face.

She smiles at him. The most beautiful smile.

OLIVIA

Your angel has come to take you to  
Heaven.

She leans in to kiss him.

INT. LUXURY APARTMENT. SPARE ROOM

Blood splatters on the plastic and Edwin's face.

Finished, Edwin stands over Olivia's corpse. Breathes heavy.

Suddenly, something on his face tells us he has had a realization of what he has done. His emotion changes from rage to sadness in an instant.

He sits against the wall, slides down it to the floor. CRIES. Inconsolable.

Without warning, he stands, goes to The Box and takes a swing with the hammer.

Goes at a side of The Box attempting to remove it.

Finally gets one of the sides off.

EDWIN'S POV

Shows nothing within The Box. The Box is empty. Edwin stands there trying to sort things out.

The DOORBELL RINGS.

Edwin stops, composes himself. Wipes the tears.

INT. EDWIN'S APARTMENT. LIVING AREA. NIGHT

Edwin enters. Peers through the peep hole in the door.

EDWIN'S POV

Shows the two ELDERLY MEN standing just outside.

Edwin takes several steps back. Stares at the door. The dead bolt turns on its own unlocking the door.

The ELDERLY MEN enter. All business.

ELDER

Mr. Martinez. If you'll excuse us.

EDWIN

Please. You can't take it.

They ignore Edwin, head towards the back room.

INT. LUXURY APARTMENT. SPARE ROOM

The Elderly Men rip the plastic away from The Box. Lift each end. Ignore both bodies laying on the ground.

Edwin stands in the doorway.

EDWIN

Please. I beg you.

They ignore him, continue with their work.

INT. LUXURY APARTMENT. STAIRWELL

The Elderly men carry The Box out. Edwin follows them.

EDWIN

You can't fucking take it from me.  
I was loyal. I did everything for  
it. Hey...

Edwin grabs The Elder by the arm trying to prevent him from moving.

The Elder pulls a TASER. Tases Edwin, knocking him to the ground, unconscious.

INT. LUXURY APARTMENT. LIVING AREA. NIGHT

Edwin rouses. Sits from the floor. The front door wide open.

INT. LUXURY APARTMENT. SPARE ROOM

The room spotless. Everything clean, including The Box.

Edwin stands in the door surveying the clean up. He leaves in a hurry.

OUTSIDE.

The afternoon foot and vehicle traffic at peak hour.

DOWN THE STREET

Edwin notices The Elder slide the back door down on a MOVING TRUCK. He gets in the driver's side.

Before Edwin can go after it on foot, the truck pulls away.

Edwin quickly scans the street, finds his MUSTANG sitting curbside. He goes to it, gets it and starts it up.

The ENGINE ROARS to life.

The MUSTANG peels away from the curb after the moving van.

INT. NEW MUSTANG. DAY

Edwin does his best to weave in and out of the heavy traffic though he is limited on what he can do. The Only option is to take the sidewalk.

The MOVING VAN several cars ahead. It pulls through a traffic light leaving Edwin at a dead stop behind several cars.

Edwin turns into a parking lot, hops a curb onto a parallel side street. Edwin pushes the pedal down, gets the Mustang going.

Edwin catches up with the moving van. Catches a glimpse of it at each connecting, perpendicular street.

He loses it at the next street.

Edwin turns the Mustang down the street, towards the main road. At the street's end, Edwin stops, tries to visualize the moving truck. It is long gone.

Edwin bangs the steering wheel.

EXT. WAREHOUSE DISTRICT. DAY

Edwin's MUSTANG pulls to the curb in front of the warehouse.

INT. NEW MUSTANG. DAY

Edwin opens the glovebox, pulls the PISTOL, takes it with him.

INT. WAREHOUSE

The front door CREAKS open. Edwin enters.

EDWIN'S POV

Edwin sees the empty expanse of the room. The dustiness, the birds scattering overhead. Everything the same.

A WORKER moves at the far end. Edwin notices.

EDWIN

Hey!

Goes after the guy.

The Worker notices. Escapes through a hidden door.

Edwin runs after him, pauses at the entrance of the door.

INT. DARK TUNNEL

Light from the open, hidden door. Edwin stands just inside trying to allow his eyesight to accommodate.

Edwin pulls his cell. Uses the flashlight app.

LIGHT illuminates a quarter of the tunnel.

At the end of the tunnel, the Worker turns a corner.

EDWIN

Hey!

Edwin goes after him, sprints the entire length of the dark tunnel.

Edwin turns the corner to find the Worker there. The Worker throws his hands in the air. Edwin point the pistol at him.

WORKER

Please.

EDWIN

Where the fuck is it!? Tell me.

WORKER

I don't know.

Edwin pushes the end of the pistol in the man's face.

STRANGER (O.S.)

You've done well, Edwin.

Edwin stops, throws light behind the Worker. The Stranger stands in the darkness of the tunnel.

Edwin turns the gun on The Stranger.

STRANGER

Welcome home, Edwin.

The Stranger slowly approaches.

EDWIN

I need it. Where is it?

Edwin appears as though he's going to cry.

STRANGER

It needs you, Edwin.

The Stranger takes the end of the pistol, lowers it. Edwin allows it.

Edwin CRIES.

The Stranger takes Edwin in his arms. Comforts him.

The Worker scoots out of there, undetected.

STRANGER

There, there. You've done it,  
Edwin. You've been born again.

The Stranger pulls back to look at Edwin in the eyes.

STRANGER

You are part of the family, now.

The Stranger smiles, leads him by the hand, through a secret door at the end of the tunnel.

INT. PROCESSING CENTER

Edwin and The Stranger enter. The place humming like a beehive.

WORKERS driving fork lifts moving to and fro.

The most striking thing, wall to wall shelves with identical BOXES like the one Edwin had. The forklifts moving Boxes off the shelves to waiting trucks.

The Stranger shows off the place. Reveals to Edwin that The Organization is in the process of expanding and they want Edwin to be a part of it.

STRANGER

We are in the middle of an expansion, Edwin. We want you to be a part of it.

Edwin is trying to take it all in. Beginning to realize that he was part of something much bigger.

INT. CHURCH

A MAN sits in the front pew. Worried look on his face. Searches the divinities for something.

EDWIN (O.S.)

Death is a state of nothingness and utter unconsciousness, or, as men say, there is a change and migration of the soul from this world to another. Rough night. Been there.

The MAN turns around, startled to find Edwin, in suit and tie, sitting behind him. The same location as The Stranger before him. Edwin taking his place.

Edwin begins to deliver his sales pitch. A similar pitch that was given to Edwin by The Stranger years before.

BLACK VOID

The Box sits within the dark void. We hold.

THE END.

