

THE CORPORATION

'Pilot'

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TEASER

EXT. STREET - DAWN

A WOMAN, 20's, HISPANIC, tomboyish but still sexy. As for now we'll call her TOMBOY. She walks with an unflappable confidence. Carrying two paper coffee cups as she beelines towards a parked POLICE CRUISER.

CLOSE ON the Woman's eyes. Which are noticeably two different colors. One is a dark BROWNISH hue and the other light GREEN(heterochromia).

INT. POLICE CRUISER - STREET - CONTINUOUS

Two POLICEMEN, an OLD, WEARY VET behind the wheel. Patient and quiet. His YOUNG PARTNER in the passenger seat. Eager, willing and immersed in his smartphone.

Tomboy curtly KNOCKS on the passenger window, startling the younger Officer. The passenger window descends --

TOMBOY

Geezus Christ, where did you get this
maricón from?

The old veteran casually shrugs his shoulders. The Young Cop extends his hand --

YOUNG COP

(awkwardly smiles)

I'm OFFICER RODGER DESANTIS.

Tomboy doesn't acknowledge his existence and reaches across him to hands the cup to the veteran cop.

TOMBOY

Which one is it?

VETERAN COP

The Bodega in the middle. Open twenty-
four hours and only closes on Mondays,
between one to four a.m.

TOMBOY

Did you bring it?

He nods a yes. Tomboy moves towards the back of the cruiser. The veteran Cop removes the cups lid and takes out two rolled stacks of CASH. He hands one to the rookie, then POPS the trunk open. Tomboy reaches in and pulls out a baseball bat, which is littered in evidence tape along the barrel.

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INT. POLICE CRUISER - STREET - CONTINUOUS

DESANTIS

What's does a *maricón* mean?

The veteran cop slightly smiles.

DESANTIS (CONT'D)

(mumbles)

Bitch.

EXPAND OUT to see that there's another more police cruiser parked on the other end of the block.

EXT. BODEGA - MOMENTS LATER

Tomboy walks towards VICTOR PONCE DE LEON, 20's who is nonchalantly perched against the Bodega, smoking a cigar.

She tosses him the bat, then pulls a .45 caliber PISTOL from her waistband; checks the gun's magazine.

TOMBOY

Let's get this over with.

VICTOR

You got something better to do?

TOMBOY

Nope.

INT. KIM'S BODEGA - MOMENTS LATER

DOOR CHIMES:

Victor walks in.

YONG-SUN KIM, KOREAN, (40's) shielded by one-inch thick bullet-resistant glass sits behind the counter. He's reading some Korean literature. The sound of SHATTERING GLASS freezes him.

Now startled, Kim begins scouring the security monitors. He spots the bat-wielding Victor SMASHING beverage coolers. He enlarges the frame.

SECURITY MONITOR: SMASH! There goes another cooler.

Victor walks by the counter, waving at Kim. This distracts him from hearing the door CHIME and seeing Tomboy slip into the store. Kim rapidly begins TAPPING the under counter panic button.

(CONTINUED)

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CONTINUED:

Victor is BASHING the beverages inside the coolers. An impatient Kim can no longer be a bystander to this destruction. He emerges from behind the steel reinforced door, shotgun in hand.

INT. KIM'S BODEGA - FLOOR - CONTINUOUS

TIGHTLY ON Kim as the COCKING of a gun's hammer draws back. Tomboy rests her .45 against the back of his head.

TOMBOY

Move and your dead.

Kim raises his hands. Victor takes his shotgun, unloads the shells and pockets them. Tomboy, then WHACKS Kim in the back of his head. He falls to his knees.

KIM

(agony)

What do you want, money? Take it! The safe is in the office, bottom desk drawer. Combination ten, twenty-six, thirteen.

VICTOR

Let's take him in the back.

*

EXT. STREET - CONTINUOUS

A few people have gathered near the police cruisers blocking the street entrances.

DISPATCHER (O.S.)

Units, please respond. Fourteen-O-seven, Granada Boulevard. Fourteen-O-seven, Granada Boulevard. Kim's bodega. Panic alarm activated.

DESANTIS

(into walkie)

This is car one-seventeen. We're already at the location. It was a False alarm.

DISPATCHER

Ten-four.

INT. KIM'S BODEGA - STOCK ROOM/LOADING DOCK - DAY

Pallets of boxes: Stamped in Korean lettering and wrapped in plastic wrap stacked five feet high. Victor pulls a folding knife. He slices through the plastic wrap and cuts open one of the boxes, pulling out a package of heroin.

(CONTINUED)

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CONTINUED:

Kim AGGRESSIVELY RANTS in KOREAN. Victor and Tomboy share a look. Victor JAMS the barrel of the bat into Kim's abdomen. He falls to floor in AGONY.

VICTOR

We told you not to bring drugs in this neighborhood.

KIM

(gasping for air)
I just run a convenience store.

TOMBOY

What about the whores in coconut groove?

KIM

No whores. Massage only.

They pensively stare at Kim. After a quick beat, a surprised Kim lowers his head.

KIM (CONT'D)

Ten percent. That's all.

TOMBOY

What?

Victor squats down to Kim's level.

VICTOR

That ship has sailed and that's not really our thing. Our organization respects women.

Tomboy shoots Victor a look of uncertainty.

VICTOR (CONT'D)

Mostly.

TOMBOY

(to kim)
Get up.

Kim struggles to his feet.

KIM

Just do what you came here to do and leave.

VICTOR

We're not gonna kill you, but... you know.

(CONTINUED)

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CONTINUED:

KIM

What about my store?

Victor quietly shakes his head a no.

KIM (CONT'D)

Can I make the choice?

VICTOR

Can you make what choice?

KIM

Which bones you break?

Victor differs to Tomboy.

TOMBOY

Who said anything about bones?

Tomboy angles her gun underneath Kim's jawbone and PULLS THE TRIGGER. Kim collapses to the floor, holding his face. MURMURING IN AGONY. Bleeding from a bullet sized whole in his face.

A disgusted Victor gives her a puzzling glare.

TOMBOY (CONT'D)

(slight grin)

What?

Kim shoots up and wraps his hands around Tomboy's neck, strangling her. Victor runs over and CRACKS Kim across his back, knocking him to the floor. He starts kicking him in his torso. Tomboy catches her breath then joins in on the beating.

Victor grabs a bottle of lighter-fluid -- JUMP CUTS of him pouring it on multiple pallet boxes.

EXT. STREET - SAME

A gas utility vehicle pulls up to barricading police cruisers. The DRIVER, 20's BLACK, nods to the weary veteran officer. Who pulls forward and allows him to pass.

INT. KIM'S BODEGA - STOCK ROOM/LOADING DOCK - MOMENTS LATER

Kim is surrounded by empty lighter-fluid bottles and his hands are now bounded by duck tape. Victor phone RINGS --

VICTOR

(clicks on)

Hello...? Park in the back, at the dock.

(hangs up)

He's here.

(CONTINUED)

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CONTINUED:

TOMBOY

Thank god. The fumes are starting to make
my eyes water.

(to kim)

Get up.

She helps Kim to his feet. WE HEAR faint coughing.

TOMBOY (CONT'D)

You hear that?

Victor keenly listens as the coughing intensifies.

VICTOR

Where is it coming from?

Tomboy places her gun against Kim's temple.

TOMBOY

Who else is here?

Kim shakes his head a no. Victor locates the source of the
coughing and pushes the pallet to the side, revealing a shallow
hole in the floor.

Little Boy Blues Seed Of Love swells. Off --

VICTOR

Oh Shit

SMASH TO BLACK

TITLES AND CREDITS

OPEN ON footage of FULGENCIO BATISTA, FIDEL CASTRO then, RAUL
CASTRO.

SHOTS OF the statues of Cuban legends: HATUEY, JOSE MARTÍ and
CARLOS MANUEL DE CÉSPEDES.

FOOTAGE of Santería ceremonies throughout the ages.

VARIOUS CLIPS of DANCES that originated in Cuban.

FOOTAGE of PRESIDENT KENNEDY speech following the Bay of Pigs.

Fidel Castro meeting with NIKITA KHRUSHCHEV in Russia.

FOOTAGE of the Mariel boatlift mass emigration.

Clips of DESI ARNAZ and AL PACINO portrayal of Cuban gangster
TONY MONTANA.

(CONTINUED)

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CONTINUED:

1980's CLIPS: Parties, cocaine use and news clips depicting the death and destruction from the DRUG WARS.

Current SHOTS throughout various MIAMI landmarks and neighborhoods, ending in Miami's LITTLE HAVANA district.

FADE IN:

ACT ONE

CAPTION: 15 YEARS LATER

EXT. BEACH - DAY

Waves CRASHING against the sand. The sun barely peeks over the Atlantic. CLOSE UP ON an older and wiser Victor, 30's. He's followed by IGNACIO "IGGY" BAEZ, 25. Victor rancorously glares at ERIN LAVISTA, 41, as she stretches for a jog.

We stay on Victor as he moves closer towards Erin. His eyes soften to a more melancholic gaze.

VICTOR

You ready?

Erin intentionally overlooks Iggy.

ERIN

Not him. Just you.

VICTOR

(to iggy)

Sit this one out.

A disappointed Iggy plops down on a bench.

NEZZY (O.S.)

Tío!

INEZ "NEZZY" LAVISTA, Erin's precocious daughter, 8, runs to Victor. Her NANNY not far behind. Victor picks up Inez and swings her around.

VICTOR

(in spanish)

How are you sweetie?

NEZZY

(in spanish)

I'm good and you?

(CONTINUED)

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CONTINUED:

VICTOR
(in spanish)
I'm wonderful, now that I see you.

NEZZY
(in spanish)
I bet you tell that to all the girls.

Victor and Erin laugh.

VICTOR
Your espanol is improving?

ERIN
Honey, Tío and I are going on a quick
run. We'll be back soon.

NEZZY
Okay.

Nezzy runs back to her nanny.

VICTOR
(waving)
Bye Nezzy!

NEZZY
Bye.

Erin starts a slight jog. Victor follows.

VICTOR
Where's JAVY?

Erin points up, at a high-rise hotel.

ERIN
Thirteenth floor. Balcony.

EXT. HOTEL - ROOM BALCONY - CONTINUOUS

JAVIER "Javy" PUJOLS, 60. A tall and imposing man. (Think of an older, burly, secret service agent). He's peering down at Victor and Erin through a scope. At his feet, is a HIGH POWERED RIFFLE.

On the adjacent balcony, a YOUNG BOY, 10, enters and stares at Javy. Javy impassively stares back, until the boy concedes and goes back inside his room.

EXT. BEACH - JOGGING TRAIL - CONTINUOUS

WHILE JOGGING --

(CONTINUED)

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CONTINUED:

VICTOR

So, what's your problem with Iggy?

ERIN

(sarcastically)

Hey Erin, how are you? How was your vacation...? Oh, and why are you here? You had another week left on said vacation?

Erin's acrimonious mood slightly annoys Victor and he begins to pull in-front of her. She refuses to give an inch and ups her speed to match his.

VICTOR

Three days.

ERIN

What?

VICTOR

Your vacation. You only had three days left. Not a week.

They each get faster and faster, each trying to outdo the other. What started out as a light jog is now an interval run. A step just below a full sprint.

Victor begins to lose some aggression and slows to a stop.

VICTOR (CONT'D)

(feigning catching breath)

Give me a minute.

Slightly grinning, Erin walk back towards Victor.

ERIN

Tired already?

VICTOR

You never answered my question.

ERIN

Your future son-in-law is what I had to talk to you about?

VICTOR

Okay, talk.

ERIN

He's the reason why my vacation came to an abrupt end. Inez was more disappointed than I was by-the-way.

(CONTINUED)

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CONTINUED:

VICTOR

Get to the point already.

ERIN

One of the firm managing partners called me while I was in Madrid.

(Victor eye-rolls)

His brother-in-law is an assistant U.S attorney and it's now believed that the supposed defunct, La corporación is not only still active but has covertly maintain control in south Florida.

Victor remains inscrutable.

EXT. BEACH - WALKING TRAIL - SAME

While on the phone, Iggy is trailing Victor and Erin from a safe distance.

IGGY

(on phone)

What are you talking about? Your gonna be fine... You have no reason to be nervous. She's family, right?

EXT. BEACH - WALKING TRAIL - CONTINUOUS

VICTOR

What does this have do to with Ignacio?

ERIN

The reason why they think our Abuelo's criminal enterprise is still in play, is because he told them.

VICTOR

What? He wouldn't.

ERIN

He was busted selling weapons up in Tampa. ATF. He was looking down the barrel at twenty-five years and now they have significant intel to start an investigation on all of us.

(sighs)

Just as the elections is around the corner.

Victor gets in close to Erin. Nose to nose. Intimidating.

(CONTINUED)

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CONTINUED:

VICTOR

I don't give a damn about your campaign
or your desire to be next John F Kennedy.
This is my family.

ERIN

(unflinching)

Get out of my face.

Victor backs away.

VICTOR

Don't forget that this is your family
too.

ERIN

I haven't forgotten anything little
brother.

An intense stare-down ensues. Again, Victor yields to Erin. Iggy watches from a distance but isn't close enough to hear what's being said or read lips.

VICTOR

Who's your source?

ERIN

John Ross.

VICTOR

What does he know?

ERIN

The same as everyone else. Our
Grandfather emigrated from Cuba, couldn't
find a job so he dabbled in organized
crime to feed his family. As far as he
knows, that part of our family died with
the last male Acosta.

VICTOR

I'm the last male Acosta.

ERIN

You know what I mean. Ignacio, how bad
could he hurt us?

VICTOR

He knows enough to do some damage.

ERIN

Enough for indictments?

Victor nods a yes.

(CONTINUED)

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CONTINUED:

ERIN (CONT'D)

(uptight)

Shit.

(beat)

I need to get to the office. We'll
continue this later.

VICTOR

Sure.

ERIN

Oh, can Inez stay at the house tonight? I
might be working late.

VICTOR

Of course.

A sluggish Victor watches Erin jog back.

EXT. PONCE DE LEON ESTATE - DAY

Italian Renaissance style mansion with an unattached guest house
20 yards from the main house. With a swimming pool and chicken
coop centered around a few acres.

INT. PONCE DE LEON HOME - GUEST HOUSE - DAY

Tomboy, the woman from the bodega, cleans an assortment of GUNS
and KNIVES. Her cell BUZZES as a scantily clad female companion,
ROBYN cooks breakfast.

TOMBOY (ON PHONE)

(deep cuban accent)

Victoriano! How can I be of service?

INTERCUT:

VICTOR

Are you busy today?

TOMBOY

A little, yeah.

VICTOR

I want you with me on an errand today?

TOMBOY

So what was the point of you asking me if
I was busy?

VICTOR

I was trying to be courteous.

(CONTINUED)

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CONTINUED:

From behind, ROBYN, 40's, comes into view. She sensually kisses Tomboy on her neck and shoulders. Tomboy lets out a sensual MOAN. Oddly this doesn't bother Victor on the other end.

ROBYN
(whispers in ear)
I'm not through with you yet.

VICTOR
Val?

Tomboy will be now known as Val.

VAL
(distracted)
Why can't your wife do it?

VICTOR
It's not that type of errand.

VAL
Well ask your sister?

VICTOR
I'm asking my sister.

VAL
You know what I mean. Fine, I'll do it.

VICTOR
You forget that see's your sister too?
Plus, I've met my Erin quota for today.
Be ready in an hour.

Val hangs up.

ROBYN
Who was that?

VAL
Shhhh... Quiet.

Val slowly kisses Robyn.

Robyn opens her mouth for another question when Val presses her index finger against Robyn's lips. Things are getting FUCKING HOT. Robyn climbs up on the counter in front of Val, who gently kisses her neck. She descends down to her navel. Robyn let's out a MOAN.

INT. PONCE DE LEON HOME - KITCHEN - DAY.

LENA PONCE DE LEON, 35, sips coffee from an over-sized mug as she watches the local morning news.

(CONTINUED)

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CONTINUED:

CLOSE ON TV, volume high --

METEORIOLOGIST

If you're heading down to South Beach today, you may want to get there early to be on the safe side...

Lena throws back some pills from a prescription bottle and washes them down with coffee. CLOSE ON pill bottle: OXYCODONE 10MG.

JO (O.S.)

Mom!?

Lena quickly conceals the bottle into her robe pocket. Enters JOSEFINA "JO" PONCE DE LEON, 15, daughter and resident goodie two-shoes. An overachiever with her IPAD never too far away.

JO (CONT'D)

Morning.

LENA

(pouring more coffee)
Morning mi hija.

JO

What's for breakfast?

LENA

Whatever you're cooking.

Jo let's out an exaggerated SIGH. A sweaty Victor enters.

VICTOR

Good morning ladies.

ELENA

Hey honey.

JOSEFINA

Morning papa.

Lena smooches Victor.

LENA

How was your run with Erin?

Lena gets a glass from the cabinet as Victor grabs a carton of orange juice from the fridge. They meet on the kitchen's island.

VICTOR

(eyeballing Jo)
Trust me. You don't wanna know.

She takes and pours the orange juice for him.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

LENA

But I'm sure your gonna tell me anyway.

They lock eyes in a lustful stare for a quick beat.

VICTOR

(to jo)

Why aren't you in school?

JO

It's an administration day.

VICTOR

What's an administration day?

(smirks)

JO

(shaking head)

Every time.

Victor CHUCKLES and playfully tosses his sweaty towel between Jo and her IPAD.

JO (CONT'D)

Ee-ew.

LENA

I think they all get together and discuss how to be better teachers...? I don't have a problem with it as long as it helps our girls learn. Especially the other one.

JO

I'm sure your approval means everything to them.

LENA

Smart-ass.

VICTOR

Speaking of... Where's your sister?

JO

She's probably still asleep.

VICTOR

Go get her.

JO

Just text her.

LENA

Let her sleep.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

VICTOR

It's almost ten.

JO

She stayed up all night on her phone. I think a guy that she likes is into someone else or something, I don't know.

LENA

You should know. That's your sister.

JO

Just because we shared a womb together, doesn't mean we tell each other everything.

LENA

Your father and his twin tell each other everything. And I mean everything.

JO

Yeah, but they're weird.

LENA

True. They even have a internal twin GPS thing.

JO

What?

LENA

It's like a weird super-power.

JO

Stop being ridiculous.

LENA

Show her.

VICTOR

(sighs)

In about ten seconds, Val's gonna walk through that door.

(nods towards the sliding door)

Open the fridge and get... I would guess something sweet.

JO

Whatever.

Seconds later -- Val enters, beelines towards the fridge, opens and takes out a bottle of chocolate syrup. Jo stares in awe.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

VAL
(as she's leaving)
Morning!

Victor leaves. Lena and Jo's eyes follow her.

JO
How have I never seen this before?

Off Lena's I told you so expression...

INT. PONCE DE LEON HOME - BEDROOM CORRIDOR - CONTINUOUS

Victor KNOCKS at the door.

VICTOR
SOFIA... Soph.

Waits a beat before entering --

INT. PONCE DE LEON HOME - SOFIA'S ROOM - CONTINUOUS

A fucking sty. Clothes, shoes, old food, etc...

He inches his way towards her bed, using his foot to shovel a clear path through the filth. We see a figure under the comforter covered from head to toe.

VICTOR
Soph...? SOFIA...? Come on, get up.

He peels back the comforter...

EXT. PONCE DE LEON ESTATE - LATER

SOFIA PONCE DE LEON, 15, tosses her red bottomed stilettos and purse over, then skillfully climbs a wrought iron fence.

EXT. PONCE DE LEON ESTATE - GUEST HOUSE - MOMENTS LATER

Sofia creeps through the courtyard to --

EXT. PONCE DE LEON ESTATE - GUEST HOUSE - FRONT DOOR - DAY

Sofia softly KNOCKS.

SOFIA
(loudly whispers)
Tía?... Tía? (Auntie)

There's no answer.

SOFIA (CONT'D)
Shit.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

Sofia peeks over to the main house and sees Victor and Lena grilling Jo in the kitchen. She quickly retreats out of view, behind the chicken coup. One CHICKEN in particular, CLUCKS directly at Sofia.

SOFIA (CONT'D)

Shut up GERI.

Sofia begins to furiously thumb a text. After a beat, she glances back into the kitchen. But now she only sees Jo, frantically waving her away.

She turns to flee but is blocked by a waiting Lena and a now dressed Victor, who are staring lasers at her.

SOFIA (CONT'D)

Shit.

END OF ACT ONE

THE CORPORATION - "PILOT"

ACT TWO

LENA
(calmly)
Where were you?

She desperately searches for a believable lie. There isn't one.
She's screwed.

LENA (CONT'D)
I'll ask again;
(pacing)
Where were you, and do not lie.

SOFIA
I went to a party with MARISSA and
crashed at her place.

VICTOR
Wrong. Try again.

LENA
We talked to Marissa's mother. She snuck
out too but she never came home.

SOFIA
What do you mean?

LENA
Marissa was raped and murdered last
night... she's dead.

SOFIA
WHAT!

LENA
No, but just as easily could have
happened.

SOFIA
Oh my GOD. You're insane!

Sofia storms off.

LENA
Get back here!

Victor curiously stares at Lena.

LENA (CONT'D)
What!?

VICTOR
What's wrong with you?

(CONTINUED)

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CONTINUED:

Lena briskly walks away. Leaving behind a befuddled Victor.

VICTOR (CONT'D)

I'm surrounded by crazy women.

INT. PONCE DE LEON HOME - KITCHEN - CONTINUOUS

Sofia's pouring a glass of orange juice. A fired up Lena enters.

SOFIA

You know that was really low, even for you.

LENA

I don't care.

SOFIA

So you don't care if my friend dies!?

Victor enters.

LENA

I didn't mean it like that.

VICTOR

We're getting off track here. Where were you last night?

SOFIA

I...

VICTOR

... And I want the truth. No lies.

SOFIA

(sighs)

Marissa and I went to this house party thrown by one of the guys at school.

VICTOR

Were you drinking?

SOFIA

NO!

CUTAWAY TO:

EXT. HOUSE PARTY - POOLSIDE - NIGHT (FLASHBACK)

CAPTION: LAST NIGHT

A few dozen drunk and over-sexed teens dance, smoke weed, vape and hookah. In the center of it all, is Sofia wildly dancing and DRINKING!

THE CORPORATION - "PILOT"

INT. PONCE DE LEON HOME - KITCHEN - BACK TO THE PRESENT

SOFIA

I don't know what happened. I must of been tired from studying and softball practice. That I just crashed on the couch.

LENA

Who's couch?

SOFIA

MATT, this kid from school.

VICTOR

Wait a minute.

LENA

What?

They shoot her a WHAT THE FUCK look.

VICTOR

Where did he sleep?

SOFIA

He slept in his room I guess.

LENA

Your first walk of shame.

A high pitched and fast paced argument ensues between SOFIA and Lena. Victor watches the back and forth like tennis umpire.

LENA (CONT'D)

You are out of control and you've totally lost our trust...!

SOFIA

Trust? If I had your trust I wouldn't have needed to sneak out in the first place! I work so hard everyday and never get to blow off steam...!

LENA

Your insufferable right now!

SOFIA

If I would have asked there's no way you would have let me go!

LENA

You're damn right I wouldn't have. You sneak out of here like a thief in the night to drink, look like a whore and have sex and God knows what else.

(CONTINUED)

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CONTINUED:

SOFIA

Sex! Who said anything about sex! And
this is your dress!

Lena is at a brief lost for words and Victor's pacing.

LENA

That's not the point. You snuck out of
this house SOFIA, and stayed out all
night with a boy! You're fifteen years
old!

An anxious Victor awaits for an opening to jump in the very
heated exchange between his imperious wife and daughter. Lena
and Sofia start ad-libbing unusually fast in Spanish. Victor can
no longer remain passive. He slaps his hand down on the counter-
top --

VICTOR

HEY!

They both heed. An awkward silence. Victor pensively stares at
SOFIA, they lock eyes.

VICTOR (CONT'D)

You're wrong.

SOFIA

Yeah, but...

VICTOR

(hand gestures stop)
...SOFIA, you're wrong.

SOFIA breaks eye contact and submits.

VICTOR (CONT'D)

Now, Who is this Matt kid?

SOFIA

He's a kid from school. His parents are
out of town and he threw a small get
together.

VICTOR

You like this boy?

Sofia's embarrassed.

SOFIA

... I mean, he's okay. I'm not in love
with him or anything.

(CONTINUED)

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CONTINUED:

VICTOR

Okay. Your gonna be punish.

LENA

That's for damn sure.

VICTOR

Have Matt here for dinner tonight.

SOFIA

What? He's not gonna come here for dinner.

VICTOR

If I were you, I'd make sure he's here. Cause you don't wanna' know what happens if he's not.

SOFIA

Fine. He'll be here. Are we done?

VICTOR

Yeah, go upstairs and change.

SOFIA

Better yet, don't. Go sit outside until I'm ready for you to be inside the house.

Sofia leaves.

LENA

She getting her hymen checked.

EXT. PONCE DE LEON ESTATE - POOL SIDE - CONTINUOUS

Val leaves the guest house. Notices Sofia sitting on a patio chaise by the pool.

VAL

Well look at you.

SOFIA

According to my mom, I look like a whore.

VAL

But isn't that her dress?

Val sits.

SOFIA

Wait, were you home all this time?

VAL

Yeah, why?

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

SOFIA

Did you hear me knocking at your door?

VAL

I heard you. I was occupied.
(bites into an apple)

Victor enters.

VICTOR

(to val)
We have to go.

Sofia see's the hurt in her fathers eyes.

VICTOR (CONT'D)

We'll talk later.

Victor and Val leave. Her father's disappointment in her, devastates Sofia.

LENA (O.S.)

SOFIA!

Sofia get's up and enters the house

EXT. LAVISTA, ROSS AND BAY - PARKING LOT

An over-sized SUV pulls into one of the managing partners spaces. From the passenger side emerges a very diva-like Erin, donning dark designer shades, Birkin bag and a quasi-conservative skirt-suit and heels.

INT. LAVISTA, ROSS AND BAY - ERIN'S OFFICE - CONTINUOUS

A FIGURE watches through the blinds.

INT. LAVISTA, ROSS AND BAY - OFFICES AREA - DAY

The BUSTLING of ASSISTANTS, CLERKS and ASSOCIATES resonate throughout the working environment.

INT. LAVISTA, ROSS AND BAY - ELEVATOR LOBBY - DAY

RACHEL KAVANAUGH, 20's, WHITE, red hair, anxiously awaits in front of the elevators. She checks her hair in the mirror. The elevator door opens. Off steps Erin, followed closely by Javy.

RACHEL

Good morning Mrs. Lavista?

ERIN

Mrs. Lavista. Relax Rachel. Erin is fine.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

RACHEL
Can I get you anything?

ERIN
Yes. Coffee, Black.
(beat)
Rachel?

RACHEL
Yeah

ERIN
Have you spoken with your father today?

RACHEL
No. Should I have?

ERIN
No. Just asking.

Rachel stares down the mute Javy, then playfully SNARLS at him. He cracks a grin. Erin enters her office.

INT. LAVISTA, ROSS AND BAY - ERIN'S OFFICE - CONTINUOUS

An oversized space with modern paintings and photography on the wall. Fixtures are meticulously placed on a long rectangular glass desk.

Awaiting in the dark is the stately SONNY ROSS, WHITE, 40, Erin's closest friend and the firms lead IN-HOUSE INVESTIGATOR.

ERIN
Is there a reason why your sitting in the dark?
(clicks light switch)

SONNY
I was trying to be dramatic... Question, Why are you here?

ERIN
(sits)
Because my name is on the building.

SONNY
Technically it's your soon to be ex-husbands name that's neither here nor there. You're supposed to be in Spain for another four days.

ERIN
If you must know. I came back early to vet possible campaign managers.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

SONNY

Oh, so you're running?

ERIN

I'm looking into it.

SONNY

Well if that's the case, welcome back.
You know how I feel about it.

ERIN

I'm glad you approve.

SONNY

Of course. As long as I get to be chief
of staff.

ERIN

I don't think county commissioners have a
chiefs of staff.

SONNY

No, they don't. But governors do.

ERIN

Governor...? Oh. I'll try not to impede
your ever inflating ambition.

SONNY

It's part of my charm.

Sonny lingers as Erin puts on her reading glasses and begins to work. Sonny sits there, staring at nothing and twirling his pen. She tries not to indulge him, then after a long awkward beat --

ERIN

What?

SONNY

Question, Why is your niece working here?

ERIN

Rachel?

SONNY

Yes. Your brothers red-headed step child.

ERIN

Don't. Rachel is a very talented young
woman who would be an invaluable asset to
this firm... And it's just till LINDA
gets back from her vacation but who
knows. If she does a good job...

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

SONNY

... No.

ERIN

If she does a good job. I may consider her after LINDA retires.

Sonny stares daggers at Erin.

INT. LAVISTA, ROSS AND BAY - RECEPTION AREA - CONTINUOUS

Rachel eavesdrops through the door.

INT. LAVISTA, ROSS AND BAY - ERIN'S OFFICE - CONTINUOUS

ERIN

She's family.

SONNY

I guess nepotism covers drug addicts as well.

ERIN

She had some problems in high school but she's past that now. We've all moved on. You should to.

A KNOCK at the door.

Rachel enters with Erin's coffee, coldly past Sonny.

ERIN (CONT'D)

Thank you.

RACHEL

Can I get you anything else?

ERIN

No, I'm fine for now.

SONNY

I could use a --

-- Rachel leaves. Erin laughs uncontrollably at a stone faced Sonny.

EXT. REMOTE LOCATION - DAY

The TWINS, Victor and Val arrive in a vacant dirt-lot to meet an awaiting ROGER DESANTIS, now 40's. He's overly casually dressed. Un-tucked polo shirt, cargo shorts and sandals.

DESANTIS

Victor. Val.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

VAL

Nice get-up.

VICTOR

The bureau standards seem to have dropped lately.

DESANTIS

I had some vacation days I needed to use. Remodeling my boat.

VICTOR

There's word that FBI has a new visitor? A Cuban American visitor.

DESANTIS

Someone from La Corporacion? I haven't heard anything.

VICTOR

But like I said, I've been on vacation.

VAL

Your vacation just ended.

VICTOR

We need you to get back to work. Today.

DESANTIS

I'm not due back till Monday.

Victor inscrutably stares back at DeSantis.

DESANTIS (CONT'D)

Yeah, okay. I'll let you know what I find out.

The twins abruptly start walking back towards the SUV. Leaving behind a defeated DeSantis.

INT. VAL'S SUV - CONTINUOUS

Victor cellphone BUZZES. He glances at the screen -- Sofia's calling. He answers.

VICTOR

Yeah?

SOFIA

Dad, I...

VICTOR

(curt)

... Is everything okay?

THE CORPORATION - "PILOT"

INT. PONCE DE LEON HOME - BACKYARD - POOL AREA - INTERCUT

Sofia and Jo sunbath by the pool.

SOFIA

Yeah... everything's fine.

VICTOR

Look, I'm in the middle of something.
I'll talk to you later.
(clicks off)

JO

What did he say?

SOFIA

(dazed)
Nothing.

JO

Ass-hole. Screw him. Like he never made a
mistake before.

Sophia texts --

INT. MATT'S HOUSE - LIVING ROOM - DAY

MATT, 17, asleep on the couch. The TV is BLARING in the
background. The BUZZING of his phone awakens him. Grabs it.

PHONE - CAPTION: Sofia - "parents r freakin out! They want 2
meet u ASAP! Can you come by later? PLZ!"

MATT

Shit.

His hands run down his face. Ponders a beat, then simply replies
-- CAPTION: Yeah.

EXT. MATT'S HOUSE - DRIVEWAY - DAY

A sedan pulls to stop. ETHAN BALTHAZAR, 40,s, rolled up sleeves
and slacks exits the vehicle. He walks to --

EXT. MATT'S HOUSE - FRONT DOOR - INTERCUT

He aggressively KNOCKS. After a short beat, Matt comes to the
door.

MATT

Who is it?

BALTHAZAR

Open the door Matthew.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

MATT

(realizes)

Oh shit... I mean shoot. Uncle Ethan, I didn't know you were in town.

INT. MATT'S HOUSE - DOORWAY - CONTINUOUS

Balthazar looks around at the aftermath from the party.

BALTHAZAR

What happened here and why aren't you in school?

Matt attempts to tidy up.

MATT

Had a few friends over. Nothing much and it's a teachers only day or something.

BALTHAZAR

Where's your MOM?

MATT

Her and ADAM are in the Virgin Islands. So how long are you staying?

BALTHAZAR

I don't know yet?

MATT

You've been transferred back to Miami?

Balthazar can't take his eyes off of the mess. It's quietly bothering him.

BALTHAZAR

Yeah. For now at least.

MATT

That's cool.

BALTHAZAR

Hey Matt?

MATT

Yeah?

BALTHAZAR

Pack a bag. You are staying with me at the hotel.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

MATT

Huh? But...

(knows better)

Okay, yeah sure. I'll go pack.

Matt shoots up the stairs. A disgusted Balthazar eyeballs an empty beer can.

END OF ACT TWO

THE CORPORATION - "PILOT"

ACT THREE

EXT. COMMERCIAL STREET - LENA'S CAR - DAY

Lena's driving, SINGING along to 'N SYNC's "IT'S GONNA BE ME". She's immersed herself in the tune --

INT. STREET - LENA'S CAR - DAY

LENA

(singing)

"There comes a day
When I'll be the one you'll see,
It's gonna-gonna-gonna-gonna-gonna...
It's gonna be me" --

-- Lena sharply jerks her head back to the tune, briefly taking her eyes off the road. The traffic light ahead flashes from green to yellow.

The vehicle ahead abruptly HALTS to a stop. Lena JAMS on the brake. Her tires SCREECH as she SLAMS into the back of the halting BMW in front.

LENA (CONT'D)

Shit.

LENA POV:

WHITE BMW. WOMAN, MID 50's, corporate type -- flings her door open and examines the damage. Lena exits her car. The BMW has minor bumper damage while the front end of Lena's SUV has slightly more damage.

WOMAN

(incensed)

What the hell is the matter with you?
That was a red light.

LENA

No, the light just turned yellow and you slammed on your brakes.

WOMAN

Excuse me!

LENA

Ma'am, let's calm down and exchange insurance information.

The Woman curiously stares at Lena.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

WOMAN

What's wrong with your eyes? Are you on drugs?

LENA

What are you, a doctor or something? No, I'm fine.

WOMAN

I'm going to call the police.

The Woman; who we're now gonna call MAJOR BITCH marches back to her car and retrieves her phone. Lena goes to get her purse when she notices her own glassy eyes in the rearview mirror. Realizing that she doesn't want the police involved. She grabs her purse and meets up with Major Bitch.

LENA

Hey, HEY! Hang up the phone.

MAJOR BITCH (ON PHONE)

...Yes, she ran right into me... yes, yes, we're at the corner of...

...Lena appears from behind and grabs the phone off of Major Bitch's ear -- clicks off.

MAJOR BITCH (CONT'D)

What the hell do you think you're doing?
Are you crazy?

Lena presents to her a ROLL OF CASH.

LENA

I would prefer if the police weren't involved.

MAJOR BITCH

Why?

LENA

For reasons which don't concern you.
This is more than enough to cover the damages.

Major Bitch slyly peeks inside Lena's bag, noticing several other rolled stacks of cash.

MAJOR BITCH

Why do you have that much cash on you?

Lena pensively stares at her, disregarding her invasive question.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

LENA

Do we have a deal?

Major Bitch hesitantly takes the money.

LENA (CONT'D)

No cops. We're done here.

Lena hands her phone back to her, then heads back to her car.

MAJOR BITCH

Wait! I'm starting to think there may be damage to the frame.

LENA

What?

MAJOR BITCH

I think another fifteen-hundred should be suffice. Just to be on the safe side.

LENA

Are you serious?

MAJOR BITCH

Very.

Lena gets into Major Bitch's personal space.

LENA

I'll be damned if I let a greedy little cunt like you extort me!

Major Bitch slowly backs away.

MAJOR BITCH

It's obvious that you really don't want the police involved and that's gonna cost you an extra fi... no, make that two thousand. You know, for pain and suffering.

LENA

Lady, you just got twenty-five hundred dollars for a fender bender. You need to get in your car and drive away. Unless you really wanna' know about pain and suffering.

MAJOR BITCH

I think I'll call the police.

LENA

I gave you all I that I have?

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

MAJOR BITCH

I looked in your purse. You have at least ten rolls of cash in there.

Lena boils with anger but remains somewhat composed.

LENA

(pseudo)

Wait here.

Lena pops the trunk of her car and grabs a nine iron club out of her golf bag. Major Bitch leans on her car, insolently smoking a cigarette. A calm yet ferocious Lena climbs onto the hood of the BMW.

MAJOR BITCH

What the hell are you doing?!

Lena strikes the windshield with the nine iron, CRACKING it. She strikes it again, this time it SHATTERS it. She then hops down and SMASHES the headlights and passenger side window.

MAJOR BITCH (CONT'D)

You Psycho! My brother-in-law is one of the top litigator's in the city. I'm going to bury your ass!

Bystanders and looky-loos observe in horror. Lena turns her attention to Major Bitch, who begins to run but is no match for the more fit Lena, who strikes her at the knee, causing her to collapse to the pavement.

MAJOR BITCH (CONT'D)

(crying)

Please, please don't kill me!

Lena brings the club over her head; ready to strike a devastating blow then suddenly stops after seeing the terror in Major Bitch's eyes.

Lena walks over and SMASHES the driver side window and grabs Major Bitch's purse. She rummages through it, finally removing a driver's license.

Major Bitch lies in AGONY.

LENA

Do we still a problem?

MAJOR BITCH

No, no problem, just don't hit me anymore.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

BLARING sirens inch closer. They're seconds away. Lena takes back the cash and quickly retreats to her vehicle.

MOMENTS LATER...

Lena PEELS out and HAULS ass out of there.

INT. LAVISTA, ROSS AND BAY - LOBBY - DAY

Iggy is at the security desk.

SECURITY OFFICER

Stand directly in front of the monitor
Sir.

His picture uploads onto the security monitor. Rachel enters and spots Iggy. The security hands him a clip-on temporary badge.

SECURITY OFFICER (CONT'D)

Make sure you keep this on you at all-
time while you in the building.

Rachel badges through the security checkpoint and joyfully embraces and kisses Iggy.

IGGY

Wow, security is a bit over the top for a
law office?

RACHEL

It's a law firm baby.

IGGY

What's the difference?

They both badge through and enter --

INT. LAVISTA, ROSS AND BAY - LOBBY - ELEVATOR CORRIDOR -
CONTINUOUS

RACHEL

A firm as equity and partners.

IGGY

Oh. Okay.

RACHEL

I just have to see if Erin needs me for
anything and we'll head to lunch. Do you
know where we are going?

IGGY

...I thought we'll eat here?

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

They enter the elevator.

RACHEL
Here? At the cafeteria?

IGGY
Yeah, why not? Security is top of the
line. Why not the food?

RACHEL
(skeptical)
Okay.

IGGY
Hey, speaking of your aunt. Do you think
that I could have a minute with her?

Rachel's mood hardens.

RACHEL
It depends. Is this minute for Erin
Lavista the attorney or La Madrina?

The elevator door opens for awaiting ASSOCIATES.

RACHEL (CONT'D)
(to associates)
Catch the next one.

She press holds the door close button. A shocked Iggy watches as
the door close.

RACHEL (CONT'D)
So, which one is it?

IGGY
...Does it matter?

Rachel turns and glares at Iggy with gravitas.

RACHEL
It does.

Iggy is taken aback.

IGGY
(beat)
No, Uh... It's for my Mama. She's gonna
retire soon. Just want a little advice.

The elevator doors open. Rachel mood shifts back to joyful.

THE CORPORATION - "PILOT"

INT. LAVISTA, ROSS AND BAY - ELEVATOR CORRIDOR - CONTINUOUS

RACHEL

Okay then. I'll see if she's available?

She gives him a quick peck on the lips. Leaves. Iggy phone RINGS. He's annoyed by whose calling and slips to a more secluded area.

IGGY

(clicks on)

Why are you calling me?

EXT. MATT'S HOUSE - INTERCUT

BALTHAZAR

(on phone)

Hello to you too. Are you there?

IGGY

Yeah. You shouldn't be calling me. Especially not here.

BALTHAZAR

We need to meet. Federal building downtown.

IGGY

Funny. I gotta' go.
(clicks off)

His phone RINGS again. Clicks on.

BALTHAZAR

Hang up on me again and your done.

Iggy remains quiet.

BALTHAZAR (CONT'D)

You understand?

Iggy still remains quiet.

BALTHAZAR (CONT'D)

Listen, I wasn't the one who was busted selling guns and spending my prime years in prison.

IGGY

Your outta' your mind if you think I'm walking into the FBI headquarters.

BALTHAZAR

Alright. How far are you from North Bay?

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

IGGY

Half an hour maybe.

BALTHAZAR

Vogel park. Forty-five minutes.
(clicks off)

Matt exits the house with a backpack and overnight bag.

BALHTAZAR

We have to make a stop first.

MATT

Okay... I have plans tonight. Is that okay?

BALHTAZAR

Absolutely.

They enter Balthazar's sedan. Back at the lawfirm, Iggy re-emerges.

RACHEL

There you are. Where did you go?

BALHTAZAR

I had to take a call. Business.

RACHEL

Oh. I have bad news. It's a no go with Erin. She's in a meeting for the next few hours.

IGGY

It's fine. I actually have take a rain check on lunch too.

(points to his phone)

I gonna rush order I need to prepare.

RACHEL

Oh Okay. I'll see you tonight.

Iggy insincerely smiles, leaving a curious Erin behind.

EXT. V & V LUXURY CIGAR BAR - DAY (ESTABLISHING)

Little Havana. A Cuban-American inner city neighborhood. V & V sprawled in cursive lettering above an oversized awning shadowing the front patio.

INT. V & V LUXURY CIGAR BAR - LOUNGING AREA - DAY

Cigar smoke fills the air as AFRO CUBANO JAZZ plays. Littered with only a few regulars, the bar lounge is practically empty.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

The brothers ANTONIO MONTOYA does paperwork. AUGUST "GUS" MONTOYA pours guarapo from behind the bar.

Gus is Victor's brother-in-law, best friend and confidant. We've also seen his younger self as the Driver in the bodega loading dock scene.

Victor enters. Ad lib hellos. He shares a look with Gus. They move out of earshot and sit at a back booth.

GUS

What's up?

VICTOR

Your guy up in Hillsborough county, I need you get in touch with him. Find out if there's been any major ATF bust in the past year. Guns, military stuff.

GUS

The Kid?

VICTOR

Yeah.

GUS

(sighs)

My contact is just a sheriff. I doubt he'll know anything about a federal bust?

VICTOR

This would have been a major haul. They would've requested local backup.

GUS

I'm on it.

Victor blankly stares at his phone.

GUS (CONT'D)

So I spoke with my sister. She told me about Sofy.

VICTOR

Teenagers.

GUS

Yeah... But honestly, we did the same thing.

VICTOR

But it was a different time and as boys we didn't have to worry about certain things.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

GUS
Getting pregnant.

VICTOR
Getting pregnant.

Val walks over to the booth.

VAL
(to victor)
Can you find another ride? I gotta take
off.

VICTOR
Yeah. Where you going?

VAL
I'm meeting Robyn for lunch.

AUGUST
Robyn?

She invades August's personal space, brushing up against him.

VAL
Are you jealous August?

AUGUST
Here we go.

VAL
(sensually)
Is this what you want August?

VAL (CONT'D)
Just say the word and I'll switch teams.

She brushes her hand against his face.

AUGUST
Are you finished?

Val leaves. Flipping the bird as she walks away.

VAL
Yup.

Victor phone BUZZES.

VICTOR
(clicks on)
Hello?

THE CORPORATION - "PILOT"

INT. DESANTIS'S BOAT - SAME (INTERCUT)

DESANTIS (ON PHONE)

I just had a run in with an old friend of ours, Ethan Balthazar. He's back in town on a special assignment.

VICTOR

Let me guess; this is a special assignment that you don't have clearance to?

DESANTIS (ON PHONE)

(beat)

I've been personally shut out by the man himself.

VICTOR

I understand. Keep looking in to it.
(clicks off phone)

Victor contemplates a beat.

VICTOR (CONT'D)

How long?

GUS

End of the day.

VICTOR

All right.
(stands)
I gotta go.

They embrace. Victor walks towards the door.

VICTOR (CONT'D)

Antonio, your driving.

ANTONIO

(under his breath)

Great. Cause I have nothing better to do.

Antonio grabs his keys and follows Victor out the door.

END OF ACT THREE

THE CORPORATION - "PILOT"

ACT FOUR

INT. LAVISTA, ROSS AND BAY - ELEVATOR - DAY

Erin and Javier ride down the elevator. Erin's cell RINGS.
Erin's POV: AVERY displays across the screen. She clicks on --

ERIN

What is it...? You know the partners will
never go for it. You were voted out.
JESUS CHRIST have you been drinking...?
No, I would not allow you to see Nezzy
when you're like this. This stops now!
(clicks off)

INT. LAVISTA, ROSS AND BAY - LOBBY - CONTINUOUS

ERIN

I want you to take Inez to the estate.

Javier nods.

INT. RESTAURANT - BISCAYNE BAY - DAY

Overlooking docked yachts and speedboats. Val is finishing a
Veal Martini. Robyn's seemingly untouched salad sits as she
dreamily gazes at Val.

Val notices her stare.

VAL

What?

Robyn's chin rest in her palm. She smiles but remains silent.
This elevates Val's curiosity.

VAL (CONT'D)

What is it?

Robyn is on cloud nine as if she's just been hit with cupid's
arrow.

ROBYN

Nothing.

VAL

You sure?

Robyn pops a grape tomato into her mouth.

ROBYN

Yes.

A WAITRESS comes and refills their glasses.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

WAITRESS

Is there anything else I can get for you Ladies?

VAL

No, we're fine for now.

Robyn waits till the Waitress leaves.

ROBYN

Okay, I lied. There is something.

Robyn retrieves a small jewelry box from her purse and with her finger, pushes it over to Val.

VAL

What's this?

ROBYN

Open it.

She does. It's a key.

VAL

(tepid)

A key. What's it for?

ROBYN

My condo.

VAL

Oh. Thank you.

ROBYN

That's not all.

Val fears what's coming.

ROBYN (CONT'D)

I don't want this to be a part-time thing. Sleep-overs a couple times of week. It's just...

(beat)

...What I'm trying to say is that I want you to move in with me?

After a long awkward silence --

VAL

(taken aback)

Robyn, you know I think the world of you -
- but I... I can't.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

This is a emotional blow to Robyn. She tries to keep it together but begins to tear up. After a seemingly eternal silence -- Robyn regains her composure.

ROBYN

Why?

VAL

I'm just not ready for that.

ROBYN

It's your brother, isn't it?

VAL

What? What does he have to do with anything?

ROBYN

It's all starting to make sense now.

VAL

Well could you explain it to me? Cause I'm lost.

ROBYN

I get it now. I always knew that twins had some kind of unique bond or whatever but this is messed up beyond my comprehension.

(bolts for the door)

VAL

Robyn?!

ROBYN

(doubles back)

When you're done with this sick "Game of Thrones" shit and ready to grow up, call me. Until then go to hell.

Robyn storms off and out of the restaurant.

VAL

What the hell just happen.

EXT. VOGEL PARK - DAY

A smaller, intimate area. With a children's play area and gazebo overlooking the water.

Iggy pulls to a stop. Walks pass and lock eyes with a bored Matt sitting in Balthazar's car.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

BALTHAZAR

You're late?

IGGY

Who the hell is that?

BALTHAZAR

My nephew. He's good.

IGGY

Why the hell would you bring a kid here?
Like I'm not already at risk?

BALTHAZAR

You have more pressing things to be
concerned with?

INT. BALTHAZAR'S SEDAN - CONTINUOUS

WE see a distorted Iggy and Balthazar having an aggressive conversation in (b.g) as Matt pops in his earbuds. From his phone, he taps on some ROCK MUSIC. He listens for a beat when he glances in the side mirror and spots a THIEF breaking into Iggy's trunk.

MATT

Huh?

Matt is conflicted on what he should do. He ponders a quick beat, then --

MATT (CONT'D)

Shit.

(gets out the car)

HEY... That isn't your car!

Iggy and Balthazar heads turn. Matt quickly but carefully moves towards Iggy's car. The Thief FLINGS up the partially open trunk, then takes off running. Iggy and Balthazar begin chase. After seeing the thief flee, a more confident Matt joins in on the pursuit.

After a short chase. Balthazar slows to a stop. Matt notices, follows suit. Iggy is still sprinting after the Thief.

BALTHAZAR

BAEZ, STOP!

Iggy doesn't heed and keeps after the thief.

BALTHAZAR (CONT'D)

(to matt)

Come on.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

Balthazar and Matt hop in the sedan. PULL OFF.

EXT. NORTH BAY ISLAND - CONTINUOUS

The Thief runs into a utility vehicle blocking the street.

THIEF

Shit!

With Iggy on his trail, he redirects, running in between some motel style apartment buildings. He cuts behind the building -- steps in a shallow puddle and stumbles into a AC unit -- cutting his hand.

He notices, then slips inside a partially open maintenance closet. Iggy draws a gun as he slowly bends a corner. He spots some droplets of blood on the ground. Leading him in the direction of the maintenance closet. As he inching towards the closet, Balthazar and Matt pull up behind him.

BALTHAZAR

Get in now! And put that away. It's the middle of the god-damn day!

Iggy quickly ponders his options. Realizing he doesn't have a choice, gets in the back of the sedan. They drive off.

INT. PONCE DE LEON HOME - PATIO - DAY

A deep in thought Lena sits by the pool. Sofia enters and quietly takes a seat next to her mother.

SOFIA

What happened to the bumper?

Lena pauses and stares at Lena for a quick beat, then --

LENA

(nonchalant)

I don't know. Must've hit something.

Sofia notices something off about her mom.

SOFIA

Are you okay?

LENA

Never been better.

(beat)

I know you think that your father and I are the biggest hypocrites on earth... and you're right.

(MORE)

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

LENA (CONT'D)

Well maybe not the biggest, there's still preachers and politicians. But you should know that everything we do is for this family.

Lena nods towards the Ponce De Leon family crest. A red crowned LION and a Cuban flag on a white base.

LENA (CONT'D)

It's more important than your country, money, friends or yourself. Family comes before all.

SOFIA

What does me sneaking out has to do with family?

LENA

(slightly annoyed)

When you disrespect our rules, you disrespect us. Plain and simple... Now go study something.

As sofia leaves --

LENA (CONT'D)

(raised voiced)

And make sure it's one of the five major subjects.

EXT. RESIDENTIAL HIGH-RISE - NIGHT

A sedan jerks to a stop; illegally parked. The DRIVER takes a swig of booze. He's hammered. Gets out and approaches --

INT. RESIDENTIAL HIGH-RISE - LOBBY - CONTINUOUS

A YOUNG DOORMAN, 20's, suspiciously looks at the driver of the car, It's Erin's ex-husband, AVERY. A disheveled Avery staggers past the front security desk.

DOORMAN

Excuse me Sir, may I help you...? Sir!?

Avery sizes him up.

AVERY

No you may not.

He proceeds to the elevator

DOORMAN

Sir -- Sir! You can't go up there.

THE CORPORATION - "PILOT"

INT. ERIN'S PENTHOUSE - LIVING ROOM - CONTINUOUS

Erin is curled up on the couch, still wearing her work attire(minus the blazer). She's immersed herself in a telenovela and a pint of gelato. Her cell RINGS --

ERIN

This is Erin... what?.. Send him up.

TIME JUMP to Erin. Now in yoga pants and a longed sleeved STANFORD tee, opening the Door to a drunken Avery.

ERIN (CONT'D)

Why are you here?

AVERY

I came over to check on my wife and daughter.

Erin reluctantly let's him in.

ERIN

Ex-wife and Inez isn't here. She's sleeping over at the estate.

Avery drops down on the sofa, knocking over Erin's gelato as he violently crosses his legs.

ERIN (CONT'D)

Great. Now that's gonna leave a stain. And you've still haven't answered my question. Why are you here?

AVERY

I had -- I had to see you.
(voice cracking)
I wanted to apologize -- for everything.

ERIN

Avery, we can't keep going over this. You knew from the start that this wasn't forever. We had an arranged marriage. I'd always cared for you. You didn't mistreat me. We had a semi good life together. But deep down you had to know that there was an expiration date.

There's a DEATHLY silence until --

AVERY

(blankly)
You're a cold bitch, you know that?

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

ERIN
(fuck you)
It's time for you to leave.

AVERY
I'm here trying to open up to you --
trying to save our marriage! I know we've
made mistakes but I promise -- if you
give us one more chance?

ERIN
No.

AVERY
What?

ERIN
I said no.

She moves closer to him.

ERIN (CONT'D)
Give me your phone

AVERY
Why?

She searches through his pockets with him pathetically
attempting resistance.

AVERY (CONT'D)
What the hell are you doing?

Erin retrieves his phone --

ERIN
Your ride-share is five minutes away.
(tosses the phone at him)
Get out.

She guides him to his feet and then to the door.

AVERY
You won't keep me from daughter.

ERIN
I will if you keep this up.

Avery gets up close and personal. With his nose pressed against
Erin's.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

AVERY

Who's gonna stop me? You...? Your thug
bodyguard? Or maybe your sociopath
siblings.

ERIN

And you wonder why you lost your job,
your family and respect?

AVERY

At least my mother didn't walk out on me
and my family.

An enraged Erin launches her fist into Avery's gut. He loudly
GROANS as his body folds to the floor and with her foot, kick-
drives him out of her door into the corridor. Javy arrives.

ERIN

Make sure he gets to his ride-share.

She SLAMS the door closed.

INT. ERIN'S PENTHOUSE BUILDING - CORRIDOR - CONTINUOUS

Javy helps him to his feet. Avery then VOMITS against the wall.

INT. PONCE DE LEON HOME - DINNING ROOM - NIGHT

Victor, Lena, Sophy, Jo, Val, Rachel, Matt and Inez sit and have
dinner.

Tonight's meal of choice: a custom cuban-dish. The tense silence
screams. We hear the sound of forks CLINKING against porcelain
plates. Inez plays with her food while the others try to avoid
eye contact. Lena looks around the tense table, then --

LENA

I dinged the car today.

VICTOR

What?

Sophia and Jo share a glance.

VICTOR (CONT'D)

Which car, the Audi? Benz? Tell me it's
not the Tesla?

LENA

It's not the Tesla... But it's the Tesla.

Victor takes a DEEP BREATH -- continues eating.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

At first glance, Lena's confession had done nothing to diffuse the tension. Until Victor glances at SOFIA.

LENA (CONT'D)

Rachel, have you heard from Ignacio?

RACHEL

He said he was on his way.

LENA

How was your first day at --

-- the DOOR BELL RINGS.

VAL

I got it!

SOFIA

I'll get it!

They both sprint towards the corridor with Val getting there first.

LENA

Sofia, come sit down. Why would you want to leave such a handsome young man?

Matt blushes.

VICTOR

So Matthew...

SOFIA

... Mama's not finished asking Rachel about work?

RACHEL

It was work. Now let's move on to your thing.

Rachel gives a sly smile.

MATT

You could call me Matt.

VICTOR

(beat)

So Matthew, are you having sex with my daughter?

SOFIA

Papa!

INEZ

Shit.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

LENA

JO

Hey!

(to Inez)
Watch it.

A terrified Matt is speechless. Rachel's smiling from ear to ear.

SOFIA

Mama!?

LENA

Don't look at me. I wanna' know more than he does.

RACHEL

C'mon Inez. Let's get you a bath.

INEZ

But I wanna find out if Sofia is having sex?

Rachel takes her hand.

RACHEL

Let's go. I'll tell you later.
(smiles)

Rachel and Inez leave.

VICTOR

(to jo)

Go get help your sister with Inez.

Jo defiantly remains seated for a quick beat before she gives in.

JO

(sighs)

Okay.

Jo gives Sofia a pity glance, then she leaves.

LENA

Matthew, my husband asked you a question?

MATT

No. God no!

Sofy cuts her eyes at Matt.

LENA

God no? My Sofy's not pretty enough?

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

Victor cuts his eyes at Lena.

MATT

It's not like that. We're friends and I don't want to ruin that.

VICTOR

But you are sexually active?

Sofia is beyond embarrassed.

LENA

That's enough. As long as his business isn't her business. It's not our concern. Right now at lease.

VICTOR

Sofia, give us a minute.

SOFIA

I'll be upstairs.

She mouths "I'm sorry" to a nervous Matt.

Val returns, followed by Iggy.

VAL

Look who I found.

IGGY

Hey everyone.

VICTOR

Your late.

IGGY

Sorry about that. I got caught up with something.

Iggy pats Victor on the shoulder and cheek kisses Lena before he spots a spooked Matt. Iggy eyes WIDEN and heart drops as if he's seen a ghost.

LENA

This is...

IGGY

... Matt, right?

MATT

Yeah.

LENA

How do you know each other?

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

MATT

We meet earlier.

IGGY

Yeah, he helped me with my car earlier today.

VAL

Whatta' coincidence.

LENA

And you two have never meet before today?

IGGY

No.

Nope.

MATT

Val continues eating.

VICTOR

Would a small world.

LENA

Let me make you a plate.

IGGY

No, I'm not really...

LENA

... I insist.

Lena scuttles off, but doubles back.

LENA (CONT'D)

(to matt)

I have a good feeling about you.

Lena Leaves.

RACHEL (O.S.)

Iggy, is that you!

IGGY

Yeah!

RACHEL (O.S.)

Come upstairs!

Iggy starts to leave, then --

IGGY

Hey Matt, thanks again for the help.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

MATT

No problem.

Victor listens and waits as Iggy goes up the stairs.

VICTOR

So what was the problem with Iggy's car?

MATT

Oh, it was just a tire.

VICTOR

A tire? And he need your help?

MATT

Yeah, I mean. I was just driving by and seen him struggling getting the bolt loose. So I stopped and helped.

Matt sees Victor's confusion.

MATT (CONT'D)

He wasn't struggling, struggling but... I have a top of the line jack, so why not be a good samaritan.

VICTOR

Oof. The guy is marrying my daughter and can't change a tire.

Victor laughs. Matt relaxes some and joins. Lena enters with a plate of food.

LENA

What's so funny?

VICTOR

Oh, nothing. Just making sure Matthew feels at home.

LENA

Where's Iggy?

VICTOR

He's upstairs with Rachel.

LENA

Well is he gonna' eat?

Victor shrugs his shoulders.

VICTOR

You should put it in the oven to keep it warm for him.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

LENA

Good idea.

VICTOR

And honey, could you make me a nightcap?

LENA

Sure. Val, you want anything?

VAL

I'll get something later.

MATT

I'll take one.

Matt attempt at humor falls flat as a un-amused Lena, Victor and Val stare at him.

LENA

How about some more soda.

Lean leaves.

VICTOR

Matt, you a dolphins fan?

MATT

Yeah, sure. I more into the marlins than anything though.

VICTOR

Even better, why don't you go and check out my mancave. Living with all women, I don't get too get another guys prospective.

MATT

Cool!

VICTOR

Down the hall. The last door on the right. Touch anything you want.

MATT

Thank you Mr. Ponce.

Victor nods.

VICTOR

I'll join you in a few minutes.

Victor waits for Matt to leave. He pulls in closer to Val.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

VICTOR (CONT'D)

I need you to do something...?

END OF ACT FOUR

ACT FIVE

EXT. PONCE DE LEON HOME - DRIVEWAY

Val places an small antenna like device on the handle of Iggy's car. She takes out key fob, unlocks the door, then pops the trunk.

At the trunk: Val lifts the removable trunk floor and see's a unused spare tire.

VAL
(sighs)
Dammit kid.

She replaces the trunk board but notices a loose side panel. With her pocket knife, she gently pulls back the panel, revealing a covert listening device.

INT. PONCE DE LEON HOME - MANCAVE - NIGHT

Littered in sports memorabilia, comic book figures, posters and a library of comics and video games. All surrounded by three top of the line reclining barcaloungers.

Matt is admiring an encased signed baseball bat.

VICTOR (O.S.)
Could you recognize who's signature that is?

A startled Matt --

Matt
Jesus, you scared me. No, It's all scribbled.

VICTOR
Soon to be Hall of famer Miguel Cabrera. Game used bat from the two-thousand, three world series.

Victor carefully removes the bat from it's case and hands it to Matt.

MATT
No. I couldn't. I wouldn't want to mess it up.

VICTOR
It's okay. Get it a try.

Matt gets in a hitting stance and takes some practice swings before placing it back in it's case.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

Val enters.

VAL

Victor.

Val's look says it all.

VICTOR

Let's go in the office. Matt I'll take you home when soon. Let me finish up here.

MATT

Okay... Actual I'm staying at the Riviera with my uncle, until my parents get back.

INT. PONCE DE LEON HOME - RACHEL'S ROOM - NIGHT

Rachel and Iggy are making out on her bed. She tries to unzip his pants. He stops her.

IGGY

What are you doing?

RACHEL

What does it look like I'm doing?

IGGY

We can't do that here your parents are downstairs.

RACHEL

So.

IGGY

You so bad.

RACHEL

But you love me.

She's kissing all over him.

IGGY

I do.

Iggy comes to a realization.

IGGY (CONT'D)

I need to tell you something?

She continues kissing his neck.

IGGY (CONT'D)

Seriously, we need to talk.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

RACHEL
About what?

IGGY
Not hear.

RACHEL
Okay. Let's go back to your place then?

IGGY
No, no my place.

INT. PONCE DE LEON HOME - DINING ROOM - MOMENTS LATER

Lena is drinking a glass of wine, when Iggy and Rachel enter.

LENA
Your leaving?

RACHEL
Yeah, we're gonna head down to south beach.

LENA
Oh, okay. Be safe dear.

They exchanged cheek kisses. Victor enters.

VICTOR
You weren't gonna say goodbye to me?

RACHEL
Of course not papi.

They hug and kiss on the cheek. Iggy hesitantly hugs Victor. Victor halfheartedly accepts.

VICTOR
Hey, which way are you headed?

RACHEL
South beach.

VICTOR
Perfect. Do me a favor and drop Matthew off at the Riviera?

RACHEL
Sure, no problem. Right babe?

IGGY
Yeah, no problem.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

VICTOR

Thank you. He'll meet you at your car.

Victor's face turns cold as he watches them leave.

EXT. RIVIERA HOTEL - NIGHT

Iggy SPEEDS into frame. Matt exits the Vehicle. Iggy PEELS OUT.

EXT. PONCE DE LEON HOME - POOL SIDE - NIGHT

Victor sips on bourbon. Val enters and sits besides him.

VICTOR

You want one.

VAL

Yup.

He pours her a glass.

VAL (CONT'D)

Do you know what your gonna do about the kid?

Victor refills his glass, then takes a gulp.

VICTOR

I'm processing it.

The two drink and stare at the sky.

INT. CAUSEWAY HOTEL - ROOM - LATER THAT NIGHT

Iggy:

Wired, chain smoking and pacing nervously.

An Ashtray is littered with cigarette butts. A toilet FLUSHES. Moments later -- Rachel emerges from the bathroom.

RACHEL

Hey, what is it?

Iggy blankly stares at nothing, then --

IGGY

For the past six months I've been giving information to the FBI

RACHEL

(deeply)

What?

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

Rachel is taken aback and retreats to the other side of the room.

RACHEL (CONT'D)

What about us, our family?

IGGY

We can still have a family. Just us.
That's all that matters. I got busted
selling weapons up in Tampa.

Rachel tries to process this information. She has that thousand yard stare. Iggy's voice becomes MUFFLED as he desperately tries to explain.

Rachel -- tense -- conflicted, locks herself in the bathroom.

IGGY (CONT'D)

Rach...? Rachel...?

He lightly bangs his head against the door. After a long deathly silence -- Rachel emerges from the bathroom, plops down on the bed. Iggy comforts her from behind, sensually caressing her cheek, neck and shoulders. She snaps out of her daze.

IGGY (CONT'D)

To them, you'll always be just a red-headed step child. You not their daughter.

Rachel slides into acceptance.

RACHEL

So what's the plan?

IGGY

Other than killing them.

RACHEL

No!

IGGY

We testify and start a new life. Just me and you.

Rachel passionately kisses Iggy.

RACHEL

Are you sure that's what you want to do?

CLOSE ON Iggy, who finishes the rest of his cigarette.

IGGY

Absolutely.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

She gently caresses his face, the forcefully grabs his head with one hand and with the other, she runs a single-edged RAZOR across his neck., opening his carotid artery. Blood careens down.

He instinctively tries to put pressure on the wound but makes things worst. He turns toward Rachel as his BLOOD gushes out like water from a broken pipe, Spraying Rachel's face and torso.

Iggy grabs at a cold and expressionless Rachel. He GURGLES as he falls to the floor, trying to get to back to his feet but stumbling back down to the floor. Holding his pouring neck with both hands.

His life slowly escapes as he gravely bear-crawls toward the door, dying as Rachel looks on. His death is taking longer than she expected, she reaches into his pocket, retrieving his phone. With his final moments rapidly approaching, he attempts to grab her but can only just graze her arm. Smearing her with more of his blood.

His lips slowly move but without sound until they finally stop. He's dead.

INT. PONCE DE LEON HOME - BEDROOM CORRIDOR - JO'S ROOM - NIGHT

Victor stands outside the door. Raising his hand to knock but hesitates and doesn't. Instead, he turns and walks away.

INT. CAR - NIGHT

A phone RINGS. ANGLE ON this persons torso. PAN UP to reveal --

MAN

Hello?

-- The Thief that tried to break into Iggy's car from earlier.

INT. CAUSEWAY HOTEL - IGGY'S ROOM - SAME

Rachel: still stained with Iggy's blood, CHOPPING various body parts of her dead fiance.

EXT. RIVIERA HOTEL - ROOM - BALCONY - INTERCUT

BALTHAZAR

What the hell happen, David?

THIEF/DAVID

Some Kid spotted me. I had to takeoff.

BALTHAZAR

That was my nephew.

(CONTINUED)

THE CORPORATION - "PILOT"

CONTINUED:

DAVID

Why the hell would you bring your nephew
to informant meeting?

BALTHAZAR

I have my reasons. Did you plant the
device?

DAVID

Yeah?

BALTHAZAR

Good.

DAVID

That sociopath could have killed me.

BALTHAZAR

But he didn't. Just concentrate on
Lavista.

(clicks off)

Episode ending music swells into an episode ending MONTAGE --

INT. ERIN'S PENTHOUSE - NIGHT

Erin opens the door. She smiles, Then embraces DAVID in a
passionate kiss.

INT. PONCE DE LEON HOME - GUEST HOUSE - NIGHT

Val is fixated on her phone, still drinking and is not even
pretending to listen to a venting Jo. Robyn's contact is
highlighted but decides not to call.

INT. PONCE DE LEON HOME - MASTER BATHROOM - NIGHT

An asleep Lena is loudly snoring in a luxurious bubble bath.

INT. PONCE DE LEON HOME - MANCAVE - NIGHT

PUSH TIGHT ON Victor, savoring his cigar. He allows himself a
quick moment of RELIEF -- then finally SADNESS.

INT. CAUSEWAY HOTEL - IGGY'S ROOM - BATHROOM - NIGHT

Rachel exits the shower; wrapping herself in a towel. She wipes
an opening on the steamed mirror. Her own empty eyes staring
back her. She softly grazes her fingers around her wrist.

The music fades out.

THE CORPORATION - "PILOT"

INT. KIM'S BODEGA - STOCK ROOM (FLASHBACK)

In a hollow opening in the ground. Val and Victor look upon a faint and malnourished little ginger girl. Her arms chained to the floor above.

Her wrist bleed from the strain.

VICTOR

Get the key.

JUMP CUT TO:

INT. KIM'S BODEGA - STOCK ROOM - MOMENTS LATER(FLASHBACK)

Victor grabs and cradles the girl. He and Val once again lock eyes but there's no nod this time and it's a longer gaze, beyond words. As if they were speaking telepathically.

VAL

(to kim)

On your knees. Now!

Kim slowly tries to move. Val impatiently grabs him by his testicles,

VAL (CONT'D)

I said get up?

Victor presses OPEN a slow rolling roll-up door.

The music KICKS back in...

Val picks up the cooler smashing baseball bat. Kim tries to speak but he can't. It's just muffled sound. The overhead door begins to slowly ROLL down

EXT. KIM'S BODEGA - LOADING AREA - CONTINUOUS

Victor and Rachel are walking away from the bodega.

In *b.g.*, Val overhead swings down towards Kim. The closing door shields the moment of impact. But we still hear her grunts and the continuous BONE-CRACKING BASHING OF Kim's skull with the baseball bat.

PAN IN to the bottom of the closing door. A glance of Kim's crushed skull: bloody and lifeless. His DEAD STARE looks out at us as the as the overhead door SLAMS SHUT --

-- CUT TO
BLACK.

THE END