# **Chasing Dreams**

by

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EXT. BELIZE CITY - NIGHT

SUPER - "BELIZE CITY, CENTRAL AMERICA - 12 MONTHS AGO"

NOTE: THE DIALOGUE IN THIS SCENE IS SPOKEN IN SPANISH AND IS SUBTITLED IN ENGLISH.

JAVIER speeds along deserted city streets. He looks in the rear-view and sees the front of a van way too close to his Pontiac. He wipes sweat from his brow and punches the accelerator.

> JAVIER I told you not to take it. We'll be lucky if we live to see tomorrow.

CARMEN, a Latin woman in her 40's, crouches in the back seat of the car. She hugs a satchel.

CARMEN

People need to know about this. This cannot continue.

Carmen rocks in the seat and crosses herself in true Catholic fashion as she cradles the bag. She is pinned to the door as the car makes a screeching left turn and bounces on the curb.

Javier glances in the rear-view again - the van is still too close. He grips the wheel tighter. He punches the accelerator yet again, trying to put some space between him and the van.

EXT. BELIZE CITY - STREET - NIGHT

Deserted street. Shadows play across storefronts.

On the sidewalk, two drunks stagger arm-in-arm.

'Closed' SIGNS hang in store windows.

MUSIC is heard through one of the doors as we approach.

We get closer and the door opens, spilling light onto the street.

A man holds the door as a PATRON, a small man in his forties, walks outside.

MAN

Good night. Come back soon.

The patron waves as the door closes. He walks a short distance and stops under the glow of a streetlight to look at a receipt.

The SCREECH of car tires catches his attention as Javier steers the black Pontiac around the corner. The car bounces across the curb, sending a trash can careening.

The patron mumbles and waves his fist as the car passes. Suddenly a pickup truck zooms from a side street and blocks it.

The car SQUEALS to a stop just a few feet from the pickup. Back-up lights come on.

The car doesn't get a chance to move before the ASTRO VAN that was chasing it SKIDS to the back, blocking it.

SAM ORTEGA, thirties, large and menacing, gets out of the truck.

He points a .45 automatic at the car. He shoots.

The car's driver side door opens and Javier uses the door as a shield. He returns fire.

SAM We only want the bag. Throw it to me and you live.

Javier fires at the truck again putting out one of the headlights.

BAM. Sam shoots at the car.

The car's windshield shatters.

The patron flattens himself against a storefront.

He moves into the shadows, trying to make himself small.

A BALD MAN dressed in a suit gets out of the van. He approaches the Pontiac from the rear, a pistol in his hand. He points and fires at Javier.

Javier groans as he crumples to the street.

The bald shooter points the gun at the car and fires again.

The car's back window shatters.

Carmen jumps from the car and races toward the patron.

Sam points the pistol in her direction.

SAM (CONT'D) Carmen, give us the bag.

Three shots flash SPARKS as they RICOCHET off of the building next to the patron.

Carmen shoves the bag at the patron.

## CARMEN Take this. Please.

The patron grabs the messenger bag that she shoves at him. The receipt he was studying falls to the sidewalk.

Carmen quickly stumbles down the street holding her shoulder. She enters a nearby alley.

The bald shooter reloads his pistol as he runs after the woman, disappearing down the alley after her.

Sam climbs through the Pontiac.

BAM. A shot echoes from the alley.

The patron hugs the messenger bag and makes a quick exit, running toward the nearest corner away from the thugs.

Sam gets out of the car and sees the patron running. He yells before shooting.

The bullet WHIZZES by the patron's head as he reaches the corner, turns and disappears behind a building.

EXT. ALLEY - NIGHT - CONTINUOUS

Carmen lies motionless next to a building in the glow of a street light. The bald shooter frantically searches her body. He scrambles about in the general area finding nothing.

BALD SHOOTER It's not here.

Sam starts to follow the patron, then stops.

SAM Shit! Not in the car. Did she drop it?

Sam moves to the sidewalk, searching the ground.

A SIREN catches the shooters' attention, signaling the approaching police.

The bald shooter hurries toward the van.

BALD SHOOTER No time. Let's go.

SAM

Wait!

Sam quickly scans the area where he saw the patron. He does not find the bag.

He reaches to the sidewalk and picks up the receipt that the stranger lost. He glances at it, then jams the receipt into his pocket.

He quickly moves to the van and jumps inside, slamming the door as it PEELS OUT.

END OF SUBTITLES

EXT. SMALL TOWN - DAY

SUPER - "UNITED STATES - TODAY"

EXT. BOWMAN JARVIS MENTAL HEALTH FACILITY - DAY

A sign at the end of a driveway reads: "The Bowman Jarvis Center - Established 1969"

The Bowman Jarvis Mental Health Center: Three buildings that look like small, single story apartment houses. The Bowman Jarvis Center resembles a small retirement community. The buildings are old but well kept. The grounds are mowed, new paint covers the buildings, the hedges are trimmed and there are sparse flowers in the beds next to walkways.

An old CHEVY NOVA turns into the driveway and makes its way to a parking spot in front of the first building.

The front doors open and BOB CRAWFORD gets out of the drivers side.

Robert "Bob" Crawford is in his early thirties. Bob is in good shape and not bad looking. He is clean cut and trim. He wears newly pressed jeans and polo shirt. He looks like the epitome of the boy next door.

RAY JOHNSON, late twenties, three days growth and uncombed hair, steps from the passenger side of the car. Wrinkled shirt and slacks seem to hang from him. He wears tennis shoes without socks.

Bob and Ray clip identification badges to their shirts and walk toward the entrance of the first building.

Bob greets three or four people sitting at picnic tables on a covered patio. Haphazardly dressed, they stare blankly into space as Bob passes.

They walk toward a man in brightly colored pajama pants, white T-shirt, striped suspenders and cowboy boots.

I'm gonna get that okra today.

Okay, Ben.

Ray pops two tic-tacs into his mouth and chews.

RAY (CONT'D) (to self) Another day at the loony bin.

He turns to Bob.

RAY (CONT'D) I hate this job.

INT. BOWMAN JARVIS MENTAL HEALTH FACILITY - HALL - DAY

Several people wonder the sterile hall. A woman carries a doll. She mumbles to the doll as Bob and Ray pass.

BOB

Good morning, Elizabeth.

Bob and Ray walk down a hallway and step over TED LAWRENCE who lies on the floor.

Ted Lawrence is a resident at the center, a small man in his forties dressed in sweats.

Ted drools and stares blankly at a yellow spiral notebook.

Bob helps Ted to his feet.

Ted points to a page in his notebook as he stands.

An insert shows the word "BELIZE" - hand written on the page.

BOB (CONT'D) Very nice, Ted. Why don't we go see if we can clean that breakfast off of your shirt.

Ray and Bob part ways as Ray walks down another hall.

RAY See you later, Bob.

Bob raises his hand to wave at Ray as he helps Ted into a small room.

INT. BOWMAN JARVIS FACILITY - TED'S ROOM - CONTINUOUS

The walls are covered with posters and photos of jungle scenery. Photos on a small dresser show various third-world villages surrounded by jungle. Bob helps Ted change his shirt.

As Bob turns to leave Ted takes a photo from his dresser and hands it to him.

INSERT THE PHOTO -

Several people are posing in front of a small building surrounded by jungle.

BACK TO SCENE

Bob tries to give the picture back, but Ted will not take it. Bob shrugs and slides it into his pants pocket.

INT. BOB'S CAR - DAY

Bob sits in his car and waits. He draws in a notebook.

Ray reaches through the open window to open the car door and sits in the passenger seat.

RAY

What are you doing?

BOB Finishing this cartoon.

Bob's cell phone DINGS. He reads the screen and grimaces.

He presses a speed dial on the phone and listens.

No answer. He hits the steering wheel and closes the phone.

RAY What's wrong, dude?

Bob presses a button and listens to the phone again. He closes it and stares out of the windshield. He hits the steering wheel again.

RAY (CONT'D)

What?

BOB It's Brenda. She broke up with me by text.

He glares at his phone.

BOB (CONT'D) What kind of bitch breaks up with a text message?

He turns the key and the car grinds to a start.

RAY Is that all? Hell, I thought your team lost a game or something.

Ray shakes a tic-tac from a container and chews it.

RAY (CONT'D) Dude, chicks do that shit all the time. The old text breakup is standard for me. Women are no good, so just suck it up and deal with it.

Bob shoots a dagger gaze at Ray as he directs the car onto the street and punches the gas.

BOB Do me a favor and shut the hell up, Ray.

RAY What was her excuse. Women always make some kind of stupid ass excuse for breaking up. They come up with the stupidest shit.

BOB Women? You're the one who stopped buying toilet paper to get a girl to move out. What was your excuse for that?

RAY Hey, she was homesteading. Women use toilet paper like water. I figured she would leave if there wasn't ever any toilet paper.

BOB Good plan, Ray.

Ray watches Bob and a grin appears. He drums on the dash.

RAY

Great.

BOB What the hell is so great about it, Ray? What could possibly be so good about it?

RAY We need to stop at O'Kane's on the way home. BOB

No thanks. I really don't feel too much like going out. Why are you so fucking happy?

RAY The rule is that when women leave you need to do some drinking. That's what I usually do.

Ray resumes drumming on the dash.

BOB Stop beating on the car.

RAY

This is great. You are not tied down. You are un-shackeled now my friend. You are free to enjoy yourself.

EXT. WOODEN STOREFRONT - DAY

Bob and Ray approach a plain wooden door. A sign reads: "O'KANE'S PUB".

INT. O'KANE'S BAR - DAY

Fifteen tables and a large bar area sit inside the dimly lit pub. Video games, dart boards and pool tables line the back wall.

Bob and Ray sit at a table in the corner of the room with a pitcher of beer between them.

Modern MUSIC plays from a juke box.

BOB I just can't believe that she would do that.

RAY

Yeah, yeah. I hear you. The thing is-you'll never figure it out. Stop trying to figure out women. Just go with the flow. She was kind of a bitch anyway.

Ray gulps his beer.

RAY (CONT'D) I gave up on love, Bob. Love is a load of shit, and women are evil.

Bob stares at his glass.

# RAY (CONT'D)

Bob, you have a dead-end job, your car is a piece of shit and your credit sucks. Why would she want you? Hell, I wouldn't want you.

Bob slams his glass on the table and glares at Ray.

BOB

You can stop cheering me up.

RAY

Things don't always happen the way you want, buddy. You gotta just make the best of it. You think this girl is the one? For every one that leaves there are dozens more. That's why I just play 'em and leave 'em.

BOB

I just don't believe that.

RAY

Love is bullshit, Bob. Writers just want people to believe in it. It can't really exist in the real world. Just forget it, and forget her.

BOB

You're wrong. Love is the most wonderful feeling in the world.

RAY

Sure. Until it ends - and it will end - then it's the worst feeling in the world. It's just something that people who sell Valentines day shit want you to think.

Ray looks around to make sure no one is within earshot. He takes a folded sheet of paper out of his pocket, leans toward Bob and grabs his arm for emphasis.

RAY(CONT'D) Think of it this way; your life can't get worse.

BOB

I just thought my life would be different. I'm trying to make the best out of it, but I just don't know anymore... I know what you mean. I did too. But I found a way out. Look at this.

BOB

A way out of what?

Ray slides the paper across the table to Bob.

RAY

Just look.

Bob takes the page and unfolds it.

INSERT THE PAGE, which reads:

"How to start a new life, disappear and Live for free without ever getting caught."

BACK IN THE BAR

Bob glares at Ray.

BOB Are you on crack? What the hell is this?

RAY It is our golden parachute. Our

treasure, just waiting for us to grab it.

Bob folds the paper and slides it back across the table to Ray.

BOB You have lost it, my friend. You are fucking crazy.

Ray takes the page. He takes another drink.

RAY Keep your voice down.

BOB

Why Ray? So people won't think that you're on drugs?

They sit and sip their drinks in silence for several minutes until...

RAY It's like I am in a long corridor with a thousand doors. I have been (MORE)

## RAY (cont'd)

searching for my door, and every one that I try is somewhere I don't belong. I never felt like I fit in anywhere.

Bob stares blankly at him.

RAY(CONT'D) Now I'm at the great Bowman Jarvis Center, and I don't fit there either.

He takes another gulp.

## RAY(CONT'D)

I need to try something else. I need to think outside the box and find a place I can fit in. This just may be the chance I've been looking for.

BOB

This is crazy. I'm not going to do this.

RAY

My life is shit, Bob. I have nothing. And yours isn't better. Your retirement plan is the lottery. At least this way I'll have something.

BOB

This is illegal, Ray. I can't do this.

Ray stares at his glass.

RAY My father told me I was lazy.

BOB

What?

#### RAY

My father told me that I would never amount to anything, Bob. It's something he told me growing up. He said I didn't have any initiative.

BOB

I never knew that.

RAY

That's why I need to do this. I need to get another start on life, and try to make it turn out differently. I can get a new start this way.

BOB I just don't know.

INT. RAY'S APARTMENT - NIGHT

Ray sits on an old sofa that doesn't match any other furniture in the room. There are clothes scattered, and papers spread on a table next to a computer. He uses the remote to channel surf.

A KNOCK on the door brings him to his feet. He moves to open the door and is face to face with Bob. Bob holds a battered suitcase and a guitar.

> RAY It did get worse, huh?

Bob quietly enters the small messy, sparsely furnished apartment and sits on the sofa. He winces at a half-eaten piece of pizza on the coffee table.

Ray closes the door and walks to the living room.

RAY

Come in.

BOB

Thanks.

Ray moves a pile of clothes from a chair to the floor and sits. He Picks up an opened bag of cheetos from the floor, smells it and munches.

> RAY She threw you out? Just like that?

> BOB Yeah. I guess that stupid bitch is evicting me.

RAY What are you going to do now?

BOB

I don't know. Find another place to stay for awhile, I guess.

Ray goes to the kitchen, retrieves two beers from the refrigerator. He returns to the sofa, hands Bob a beer and

slides next to him.

BOB (CONT'D) It just keeps getting worse, Ray.

RAY Perfect. This was meant to happen, Bob. This is a sign my friend.

Bob takes a drink and stares at the bottle.

BOB Yea, a bad sign. Let me see that paper again.

Ray takes the pages from his pocket and hands them to Bob. Bob blankly looks at one of the pages.

> BOB (CONT'D) I don't know what to do anymore. I got locked out of my apartment because I couldn't pay the rent. I Couldn't pay rent because I had to have my car worked on.

He takes another long drink and toys with the bottle label.

RAY Just look that over. You won't regret it.

BOB I had to call you from a phone booth tonight because my cell was cut off because the bill wasn't paid.

Bob slinks back in the sofa and reads.

RAY It's going to get better, I promise. I have been researching this for a while - Well, about a week, and I think it'll work.

Ray moves to a printer on the kitchen table. He picks up more pages and hands them to Bob.

Bob scans the pages that Ray hands him.

BOB You've finally snapped. There's no way I can do this. Why not. You're practically invisible anyway.

Bob reads a page.

He stands and drops the pages onto the sofa.

BOB

I don't know. This seems illegal to me.

RAY

Do you have a better idea? You think you can work at the center for the rest of your life?

BOB

I'm not going to jail for some stupid ass illegal plan like this, Ray.

RAY

Come on. What's the problem? This is foolproof. There are lots of guys living in remote parts of the world that have done this.

Ray picks up another piece of paper from the table.

BOB

There are lots of guys living in prison that have done this. Are you fucking loony?

RAY

These people don't have any way to even know. That's the beauty of it. We'll use guys from the center. Some of those nut cases don't even have conservators. No one will know the difference. We just use their names.

He slaps Bob on the back.

They sip beer in silence until. . .

RAY (CONT'D) We were taught wrong, Bob. Life is a game and it does matter if you win or lose. I plan to start winning. I need to win for a change. BOB

I don't know. This seems pretty extreme.

RAY

I need to move into the winner's circle for once in my life, and this is the way to do it. It's perfect.

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BOB
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Sounds like trouble to me. This is illegal, Ray. You need to stop dreaming and accept who you are. Be happy with your job and work like everybody else.

Ray peels the label off of the beer bottle.

RAY

Stop dreaming? STOP DREAMING? Bob, without dreams life isn't worth living anyway. And I've been working all my life and I still don't have shit.

Ray leans toward Bob.

# RAY (CONT'D)

And what about you? Who are you, Bob? You didn't plan on being homeless, did you? What other chance do you have?

BOB

Thanks for reminding me.

RAY

Just think about it. I'm going to start a new life. You can go with me, or you can keep cleaning food off of people at the center.

Bob focuses on the page that he holds.

#### RAY(CONT'D)

I decided that I am going to do this. You do what you want. I'm giving you a chance to go with me.

BOB

This does sound interesting. You don't think anyone would know?

RAY

I guarantee it. It couldn't be easier. There's no way they could know.

Bob stares at the page, rubs his forehead.

BOB

Alright.

He looks at Ray.

# BOB (CONT'D)

Lets do it.

Ray raises his bottle in a toast. Bob reluctantly raises his beer to tap bottles.

RAY You won't regret it. It's time to stop dreaming and start some action.

INT. APARTMENT - NIGHT

Bob and Ray sit at the computer. They surf for information.

INT. APARTMENT - NIGHT

They read documents.

INT. APARTMENT - NIGHT

Bob and Ray complete applications on-line.

INT. APARTMENT - DAY

They study and laminate I.D. Cards.

INT. APARTMENT - NIGHT

The guys stuff and seal envelopes.

EXT. STREET - DAY

Ray puts envelopes in a mailbox.

INT. RAY'S APARTMENT - DAY

SUPER - "TWO MONTHS LATER"

Bob opens a manila envelope and removes a passport. He opens the front cover.

BOB EXAMINES THE PASSPORT: photo of Bob with the name: LARRY MARTIN showing on the facing page.

BOB So now I'm Larry Martin.

Ray opens a similar envelope. Looks inside the passport.

RAY And I'm Ted Lawrence. Mr. Lawrence to you.

Ray looks up and the two share a 'high-five'.

BOB

I hope this works. What now?

RAY I don't know. Why don't we go somewhere nice. I thought we might celebrate by taking an all expenses paid vacation for a few days.

BOB

Bahamas-Hawaii-Tahiti?

Bob takes a photo out of his pocket and looks at it.

BOB (CONT'D) This looks nice. Why not Belize?

Ray thinks for a beat.

RAY

Okay. Why not. It's free anyway.

EXT. BELIZE - BEACH - DAY

Sand beach stretches for miles. Palm fronds rustle in a gentle breeze.

SUPER - "BELIZE, CENTRAL AMERICA"

People sunning. Several people are splashing in the surf. Children and adults swim. Several wind surfers can be seen off the beach.

Ray and Bob lie side-by-side on beach towels. Ray sits up.

RAY So, what do you think?

BOB This is great! This is heaven. (to himself) If we don't get caught.

Ray waves to catch the attention of a dark skinned man selling fruit and buys a coconut with a straw stuck in it.

The fruit guy walks to another part of the beach and approaches Sam Ortega (one of the thugs from the opening scene).

Sam Ortega, white suited, stands out of Bob and Ray's view. He removes his fedora and wipes sweat from his brow.

The fruit guy points in the direction of Ray and Bob.

SAM You sure that is him?

FRUIT GUY Si. I see him just now.

SAM You'd better be right.

Sam hands the fruit guy several bills and the guy quickly counts the money and leaves.

Sam opens a cell phone and presses a speed dial.

SAM (CONT'D) It's me. He's here, just like you thought. (a beat) Yes, I'm sure. What do you want me to do?

EXT. BELIZE CITY - PRINCESS HOTEL - DAY

The high-rise hotel stands out like a sore thumb among the one and two story buildings that surround it. The hotel is well cared for, new paint and manicured lawns make the place contrast with a lot of the city.

INT. PRINCESS HOTEL - BOB'S + RAY'S HOTEL ROOM - SAME

Bob and Ray are getting dressed.

Bob sits on the bed and leafs through a spiral notebook. He turns on the television to channel surf and catches part of a news broadcast while Ray occupies the shower.

ON THE TV:

Oil rigs sit off-shore. A reporter is superimposed in the foreground.

REPORTER (ON TV) ....It also sparked outrage because after exporting oil for four years, the country's economy has not had that highly anticipated boost while (MORE)

REPORTER (ON TV) (cont'd) the company, Belize Natural Energy is said to be raking in revenues in the range of six hundred million dollars in profits from our natural resource. According to deputy leader of the opposition party, Mark Espat, the people of Belize are being robbed of millions of dollars generated by the oil industry that should benefit the citizens. When he joined William and me on "Open Your Eyes" this morning, he explained that we are getting nowhere near our fair share of funds from oil profits.

BACK TO SCENE

Ray hears the report from the doorway as he exits the shower.

RAY

That's some wild shit. I didn't even realize there was that much oil here.

Bob changes the channel through two or three soap operas. Turns the television off.

> RAY (CONT'D) Get ready, Bob. We need to check this town out.

INT. BOB'S + RAY'S HOTEL ROOM - MOMENTS LATER

The guys are clean, combed, dressed and ready to hit the town.

BOB Now remember the rule, no getting drunk and blabbing about our discovery.

RAY Okay already. Don't worry.

He strikes a pose.

RAY (CONT'D) What do you think about this shirt with these pants?

Bob and Ray are at the door to leave when the phone rings. Ray walks to the nightstand and answers. Hello.

VOICE ON PHONE (O.S.)

I believe you have something of mine.

## RAY

#### Wrong number.

Ray hangs up and joins Bob in the hall. Bob raises his eyebrows; questioning.

## RAY (CONT'D)

Wrong number.

INT. PRINCESS HOTEL - LOBBY - CONTINUOUS

Sam stands next to the stairwell at a water fountain. |He wets a napkin and wipes something from his suit as Bob and Ray exit the stairs next to him. Ray greets him with a nod and grin.

Sam tries to fake a grin, but it looks more like a scowl.

EXT. RIVERSIDE TAVERN - DAY

A sign at the front of a building reads: "Riverside Tavern."

The nondescript building betrays the elegance of the restaurant. A large covered patio overlooks a creek in the back and several table cloth covered tables make the place look rather fancy.

INT. RIVERSIDE TAVERN - SAME

Ray and Bob sit at a table in a sparsely occupied area in the back of the restaurant. Several couples sit at tables around a large bar. There are ten or eleven people at the bar enjoying food and drinks. Modern SOFT ROCK music plays.

Ray studies a menu.

RAY How about steak? This is the life, huh?

BOB

I just can't get rid of the feeling that we shouldn't have... you know.

RAY Relax. You're just paranoid. Why are you such a pessimist? Do you want to ruin this wonderful experience? Bob notices Sam enter and freezes.

AT THE BAR

Sam sits at a place where he can casually keep an eye on Ray and Bob.

AT THE TABLE

Bob pulls his collar up to hide from the imagined danger.

BOB Don't look, but there is a guy behind you that keeps looking this way. It's the guy from the hotel.

Ray discretely looks over his shoulder.

RAY

So.

BOB

Don't look!

The food arrives and Bob tries to hide his face.

RAY Would you stop acting like a two-year old!

BOB I saw him on the beach, too. He gives me the creeps. He may be on to us.

Ray glances at Sam, nods and smiles when Sam meets his gaze.

RAY Let me think for a minute.

He sips from his wine glass.

RAY (CONT'D) You know, he really doesn't look like a cop, or F.B.I. I think I might know who he's working for.

BOB (leaning toward Ray) Who do you think it is?

Ray steals another glance in Sam's direction.

(lowered voice) I think he could be part of Goldfinger's group. Or maybe he works for Doctor Evil.

BOB

Ass-hole!

RAY

Relax. There isn't anything going on. No worries. Stop imagining things.

BOB (through clenched teeth) Something is wrong. I can feel it.

RAY

That's just your conscience. Relax and enjoy what we have here.

Ray glances again at Sam and notices something else....

AT THE BAR

A drop-dead gorgeous Latin woman sits and sips a drink. LUPE is model gorgeous. She is olive skinned with long brown hair. Her dress is split up the side.

Lupe smiles over her shoulder as she catches Ray's glance.

AT THE TABLE - LATER

Bob keeps an eye on Sam as he and Ray sip their drinks. Ray keeps an eye on Lupe who returns his glances with a sly smile.

> BOB Okay, what now?

RAY Just don't panic. It's all under control.

BOB

Listen, Ray ... Ted. I have a strange feeling about this. I'm not sure we should have done this.

Ray smiles at Lupe, preoccupied. He leans closer to Bob.

RAY (Watching Lupe) Yeah. Good idea. Just stay calm. BOB

I'm leaving. I am finished with this whole scheme.

Ray focuses on Lupe.

RAY Good thinking. I decided to stay here for a while. I like the scenery in this place.

Bob grabs Ray's forearm.

BOB

Listen. I'm going home. I can't do this anymore. I haven't been able to sleep since we did this.

RAY Go to the room. Don't do anything rash until I get there and we talk. Will you do that?

BOB You don't get it, do you? I'm done. I am leaving. Go and do whatever you want, but I'm going home.

Ray takes a gulp of wine and smiles at Lupe.

RAY Okay. You go ahead.

Bob starts to stand. Ray grabs his arm.

RAY (CONT'D) Bob, don't do anything yet. Wait till I get there and we'll talk.

Ray looks back toward Lupe.

Bob shakes his head and stands. He tries to be nonchalant, watching Sam as he makes his way to the door and leaves.

Lupe slides off of the bar stool and sashays to Ray's table.

Sam gulps the rest of his drink and leaves.

LUPE Mind if I sit?

She speaks with a Spanish accent that causes Ray to grin.

RAY Not at all.

Lupe sits across from him.

LUPE Why are you smiling?

RAY I don't know.

LUPE My name is Guadalupe. Call me Lupe.

RAY Nice to meet you. I'm Ted. Ted Lawrence.

The two shake hands. Ray looks into her eyes. She returns the gaze.

LUPE You and your friend have a fight?

RAY

No. He felt like going back to the room. Can I buy you a drink?

LUPE Thanks. (she motions to the waitress) Mohito. (to Ray) What do you guys think of our country?

RAY Very nice. We are trying to find our way around a little.

LUPE Vacation? You are American, right?

RAY Yes. I guess it's hard to hide. Is it that noticeable?

Lupe raises her eyebrows.

Ray smiles.

RAY (CONT'D) Of course it is.

They are approached by a woman with a camera. They pose, arms around each other, as the woman snaps a photo. The camera spits the picture and Ray hands her a bill. INT. RIVERSIDE TAVERN - BAR - LATER

A waitress walks toward Ray's table with two drinks.

Ray is noticeably more relaxed. Lupe sits next to him, his arm drapped around her neck.

RAY ...so the guy says "forget about me, what about the penguin?"

They both laugh. Lupe slides an arm around him, leaning close.

LUPE I really feel comfortable with you. I don't usually like many Americans, but you are different.

RAY

Me too. I don't understand why I feel so good with you. It's almost like I have known you for a long time.

They kiss.

LUPE Most American men that I meet seem so ar-o.... How you say....

RAY

Arrogant?

LUPE Yes. They do not understand us.

Ray nods in agreement.

#### LUPE (CONT'D)

In your country people wish for big houses and sports cars. In my country, most people just wish for steady work. Some just want food.

RAY

I understand. It is sad.

LUPE

You Americans think you are better. You think we are not as good as you because of the way we live.

Lupe takes another drink and looks into Ray's eyes.

LUPE (CONT'D) Would you like to come to my place? I have beer there.

RAY

Of course I would.

## LUPE

You pay. I need to pee.

Ray watches as she walks toward the rest room.

INT. TAVERN - RESTROOM - CONTINUOUS

Lupe walks into the empty bathroom. She moves to one of the sinks, takes a cell phone from her purse and dials.

EXT. ALLEY - BACK OF RIVERSIDE TAVERN - NIGHT

The back door of the tavern spills light into the alley as Ray and Lupe exit. Ray's arm circles her waist as they head into the alley.

> RAY Are you sure it's closer going out the back like this?

Lupe kisses him on the cheek.

LUPE

Trust me.

They walk arm-in-arm until they get to the corner.

They turn the corner and LUCIAN GRAY steps from the shadows.

Lucian "Lucky" Gray is a small time hood that is wiser than his early thirties would suggest. Dark hair, T-shirt, jeans and tennis shoes. A bandanna covers the lower half of his face. He thinks of himself as a modern Robin Hood.

Lucian swings a blackjack and catches Ray from behind.

The world spins into darkness as Ray crumples to the ground.

EXT. ALLEY - CONTINUOUS

Lucian and Lupe stand over Ray's lifeless body - he's out cold. They watch him for signs of life. He resembles a corpse.

LUPE Luc. You hit the guy too hard.

## LUCIAN (kneeling over Ray's body) No I didn't. He's still breathing. Shut up and get out of here.

## LUPE

Hurry up.

Lucian takes Ray's wallet and Lupe makes her way down the alley. He takes what cash is there and a Visa card. He tosses the wallet, looks at the credit card and...

He freezes with fear. His eyes widen as his mouth opens. He does a double-take from the card-to Ray-to the card. He backs up, eyes wide in panic.

#### LUCIAN

Aggghhh. Who are you?

Lucian continues to back-peddle until he trips. He turns and runs to get away from Ray.

Lucian passes...

LUPE

Who instinctively runs after him.

LUPE What? Did he wake up?

Lucian enters a building through a back door and she follows him up a flight of stairs into a shabby apartment, her shoes in her hand.

INT. BOB'S + RAY'S HOTEL ROOM - NIGHT

Bob sits on the sofa, channel surfing and sipping a cola when...

There is a KNOCK, KNOCK, KNOCK (O.S.). Bob stands and moves slowly to the front door.

BOB

Yes?

VOICE (0.S.) Message for you.

Bob looks through the peephole. A small man wearing a hotel employee vest stands in the hall.

INT. PRINCESS HOTEL - HALL - CONTINUOUS

Sam hides in the hall beside the door out of sight. The small employee is holding a pistol behind his back.

INT. PRINCESS HOTEL - BOB'S + RAY'S HOTEL ROOM - SAME

Bob opens the door and Sam pushes his way into the room.

Bob's head is in Sam's armpit in a flash and Sam rushes him through the living area to the sofa.

Bob gives a loud GRUNT as Sam propels him onto the sofa.

The small thug shuts the door and follows them to the sofa. He points the pistol at Bob.

SAM (TO BOB) Where is it?

BOB

Where is what?

Sam backhands him and the small thug searches the room, making a shambles of it.

SAM We want the bag now, Lawrence. Frank says you have it, so stop fucking around.

SMALL THUG

Nothing here.

Sam grows impatient. He grits his teeth and slaps Bob again.

SAM Where is it, shithead?

BOB

I don't know what the hell you're talking about. Besides, I'm not Lawrence. You guys are making a mistake.

Sam grabs Bob by the shirt, yanks him to a standing position and shoves him to the door.

EXT. PRINCESS HOTEL - NIGHT

A dark late model car sits in front of the hotel.

Sam forcibly leads Bob to the waiting car by the arm. He pushes Bob against the door and frisks him. He takes Bob's cell and opens the car door.

SAM

Bob hesitates.

Sam shoves him into the back seat and slides in next to him.

INT. CAR - CONTINUOUS

Get in.

BOB You guys are making a mistake.

SAM

\_

They ride in silence until they reach a secluded air strip.

EXT. SMALL PLANE - CONTINUOUS

Shut up!

Sam forces Ray into a small plane. The plane taxis and lifts smoothly into the air.

INT. SHABBY APARTMENT - NIGHT

Lupe and Lucian are out of breath as they enter the apartment. Lucian makes sure the door is locked. He turns and rests his back against the door.

LUPE What the hell?

LUCIAN That guy is Ted Lawrence. Remember him? I do.

LUPE That is not Ted. I know Ted. (beat) But, he died, didn't he?

Lucian paces nervously.

LUCIAN You're right, that isn't him.

Hands her the Visa card that he took.

LUCIAN Then what the hell is this? It's a bad sign. That's what it is.

Lupe sits on the bed and drops her chin to her hand.

LUPE Just calm down. I'm sure there's an explanation. Lucian continues to pace, nervously rubbing his head.

LUCIAN Explanation. Sure there is. He's looking for us. He's a cop. Or worse.

Lucian sweats, he is fidgeting like he finished thirty cups of coffee.

LUPE

I don't get it. It doesn't make sense.

LUCIAN

Sure it does. This guy was hired to find us, and he's probably using that name just to send us a message... or fuck with us. Do you think it has anything to do with that shit we took from him?

He runs his hands through his hair.

LUPE

I don't know, but I'm gonna find out. He doesn't know that I even know who you are. He doesn't even know who hit him...

LUCIAN

(puzzled) Yeah. So?

LUPE So. I try to find out what the hell he is here for. I didn't get the feeling that he even knows anything.

LUCIAN Then why would he have this card?

LUPE

That's what I need to find out. If he is police he would have already picked us up.

Lupe stands.

#### LUPE (CONT'D)

And we didn't find any kind of badge on him, so I think he is up to something else. I will pay him a visit and find out. EXT. ALLEY - NIGHT

Darkness gives way to a star speckled sky as Ray opens his eyes and begins to focus. He holds his head and slowly gets to his feet. He finds his wallet next to him. He opens the wallet, peers inside and sees that his cash is missing.

RAY

Shit!

He winces and holds the back of his head as he stumbles down the alley.

INT. BOB'S + RAY'S HOTEL ROOM - NIGHT

Ray enters the room. He stops in mid-step, staring at the room.

# RAY

Damn.

He looks around. The room is a mess. Drawers are out of cabinets. Clothing litters the floor. Furniture is overturned.

Ray gets ice and a washcloth and makes an ice pack. He turns a chair upright and sits. He holds the ice pack to the back of his head.

Ray relaxes in the chair and closes his eyes. Then.... KNOCK. KNOCK. KNOCK. At the door.

He grimaces as he stands and slowly moves to the door.

More knocking.

He looks through the peephole and sees Lupe in the hall.

He opens the door and peers outside.

RAY Are you okay?

LUPE Yes. I want to be sure that you are alright.

BOB

Come in.

Lupe enters and Ray sticks his head out the door and looks left and right into the empty hall. Satisfied that she is alone, he closes the door and makes sure it is securely locked. Are you okay? I was worried.

Ray motions to the sofa.

RAY(OFF HER LOOK) Where is a maid when you need one?

LUPE(INDICATING THE ROOM) What happened?

Ray shrugs.

LUPE How is your head?

RAY It only hurts when I laugh.

Lupe wrinkles her brow.

RAY

I'm okay.

LUPE I am sorry. When you got hit, I just ran. I was so afraid.

she looks around the room.

LUPE Where is your friend?

RAY He isn't here. I'm not sure. Did you get a look at the guy that hit me?

LUPE No. Like I say - I ran away. I feel so bad that I did not try to fight.

RAY You did the right thing. I just wish I got a look at him. Her took my money and credit card.

LUPE I wish I saw him, but ---

RAY

What the hell am I going to do without my money and card?

Lupe stands and takes one of those mini bottles of scotch from the fridge and offers it to him.

Drink?

Ray nods. He takes the bottle she hands him.

Lupe gets another, opens it and takes a drink.

LUPE Do you think he knows the man in the bar?

RAY The man? What man?

LUPE The man that was watching you. I saw him.

Lupe takes a long drink, emptying the bottle in one gulp.

RAY That man really was watching us? Have you ever seen him before?

LUPE At the bar? I see before.

She moves to get another drink.

LUPE (CONT'D) Why do you come to our country?

RAY

Vacation. What a great vacation this is turning out to be.

Ray winces as he replaces the ice pack to his head.

RAY (CONT'D) Shit! Now I lost my ID!

LUPE You still have the passport?

RAY

Yes. Thank God it is in the lock box. But the money is gonna be a problem.

LUPE I really need to go now. I just wanted to know you are okay. Report the lost card and I am sure they can fix it for you. She empties another tiny bottle in one gulp and moves to the door.

Ray stands to follow her.

RAY You can't just leave. I need to know what the hell's going on. Who is that guy?

LUPE I must go. I am sorry. I need to go work.

RAY Will I see you again?

LUPE I'm sure you will.

She kisses his cheek and hurries out the door.

EXT. BELIZE - JUNGLE - NIGHT

The lush forest is vast. It gives way to sand beaches on the shore of picture perfect water reflecting city lights. Lights are visible on an island that lies a short distance away.

Closer to the island. An immense house sits on the island next to a sand beach. An air strip is near the back of the house.

EXT. FRANK'S HOUSE - NIGHT

The Spanish style mansion was built on a coast on the island.

Lights shine on the walls revealing the balconies and the detail in the arched windows indicates a stark contrast between the houses on the mainland. The house is protected by high walls.

A guard shack sits at a security gate at the end of a long drive leading toward a circular drive at the front of the house.

INT. FRANK'S HOUSE - NIGHT

Sam pushes Ray through the foyer of the home and into the study.

IN THE STUDY-CONTINUOUS

FRANK JENSEN, an overweight sixty-ish man, sits in an overstuffed chair.

He sips from a wine glass as he stares absently at various expensive tropical fish in a large aquarium.

CLASSICAL MUSIC plays. Frank directs the recorded orchestra, eyes closed.

STAN "STILETTO" GRUMAN stands at the bar at the back of the room. He pours a martini and takes a drink.

Stan Gruman is an intimidating man who looks like he could be a pro football linebacker. He is dressed casually and sports a shoulder holster over his T-shirt.

Bob stands just inside the doorway, watching Frank.

Frank presses a button on a remote control and the music stops.

FRANK (motions to a chair) Have a seat.

Bob sits.

Sam hands a notebook and Bob's wallet and cell to Frank.

FRANK

Have a drink.

BOB

No thanks.

Have a drink.

FRANK

BOB Martini, please.

FRANK So where is my stuff?

BOB

What stuff?

Frank strolls to the fish tank.

FRANK Why do people buy fish?

BOB What? Uh, because they're pretty, I guess. I never understood why people get pets that they can not pet or teach to fetch, or kill.

Frank watches the fish.

Bob looks from Frank to the fish tank. He raises his brow.

FRANK I know. You are wondering why I complain, but still... I have fish.

Ray takes the drink from Stan and takes a large nervous gulp.

BOB

Well, I---

Frank turns to focus on Bob.

FRANK My girlfriend.

BOB

What?

#### FRANK

She loves fish. Go figure. My name is Jensen. Frank Jensen. I'm glad to see that you came back to our country.

BOB Nice to meet you. (to self) I think.

Frank flips through Bob's notebook.

FRANK What is this? It looks like scrambled shit.

BOB There are cartoons in the back.

Frank tosses the notebook on a table then turns toward Bob.

BOB(CONT'D) For a children's book.

FRANK I believe, Mr. Lawrence, that you have something of mine. I want it back. BOB There must be a mistake.

FRANK The only mistake is that you thought you could steal from me.

BOB I didn't take anything. Besides, I'm not who you think I am. I've never been to Belize before.

FRANK Nice try. Just direct me to my property.

BOB I'm trying to tell you. I am not Mr. Lawrence.

Frank nods to Stan.

Stan takes bob's drink, calmly places it on the table next to him and lifts Bob to his feet by the armpits.

bob tries to ask a question, but as soon as his mouth opens he receives a rapid punch in the gut from Stan.

Bob plops back in the chair as his lungs expel air.

Frank opens the wallet.

FRANK Well. I am not going to play with you. I want my property, Mr...

He looks at the licence.

FRANK

... Martin.

Frank stands and throws the wallet at Sam.

FRANK What the fuck is this?

Sam takes the license out of the wallet and studies it.

SAM But there's two of them. I thought this was Ted.

FRANK Well, you were wrong, weren't you? FRANK I have a better idea. Give Mr. Martin his phone.

Sam drops the license and wallet to the floor. He hands the phone to Bob.

FRANK Call your friend and have him bring me what you took.

BOB He doesn't know what the hell you're talking about either. We are not who you think we are.

FRANK

Or I introduce you to my pet. I promise you won't like him.

Bob stands and Sam promptly shoves him back in the chair. Bob nods and punches the speed dial.

INT. BOB'S + RAY'S HOTEL ROOM - NIGHT

Ray paces nervously among the pile of junk when the phone causes him to jump. RING. RING. RING. He grabs the phone, looks at the I.D. and answers.

RAY

Hi buddy. Where are you?

BOB (0.S) Hi. I have a little problem. The gentleman from the club gave me a ride.

RAY What? What gentleman? Where are you?

Ray plops on a chair.

INT. FRANK'S HOUSE - STUDY - NIGHT

Frank grabs the phone from Bob.

FRANK This is Frank. Frank Jensen. You better give me what's mine or your friend dies. INT. BOB'S + RAY'S HOTEL ROOM - SAME

Ray is on his feet in a flash.

INTERCUT - TELEPHONE CONVERSATION

RAY

What? Who the hell is this?

FRANK

This is Frank, you dumb-ass! You know what I want, so you have three hours to get it to me.

RAY What.... Hey, I don't even know where or who you are.

FRANK

I'm tired of playing with you, Mister Lawrence. Get it and call back within three hours and you and your friend live.

If you don't, he dies and I find you and gut you like a fish. Got it?

RAY (ANNOYED) How can I get it to you if I don't know who you are? I don't even know what the hell you want!

FRANK

I'll be in touch.

The phone goes dead.

INT. FRANK'S HOUSE - STUDY - CONTINUOUS

FRANK

Sam. Take the plane to the mainland and make sure that Ted doesn't get lost.

Sam starts for the door.

FRANK (CONT'D)

And Sam...

Sam stops in mid step and turns toward him.

FRANK (CONT'D) ...make sure you get the right person this time.

SAM But that wasn't really my fault.

FRANK (pointing to the door) Go.

SAM

Okay, boss.

FRANK (to Bob) So, Mr. Martin, what do you think of our little country?

BOB

Nice. It is a very...Ah... exciting place.

EXT. RENDEZVOUS RESTAURANT AND WINERY - NIGHT

Ray walks to the front of the restaurant and enters.

INT. RENDEZVOUS RESTAURANT AND WINERY - CONTINUOUS

Ray sits at the bar and shows the photo of him and Lupe to the bartender.

#### RAY

# You know her?

The bartender stares blankly at Ray.

Ray takes a 20 dollar bill from his pocket and hands it to the bartender.

The bartender takes the bill, puts it in his pocket and gestures toward the back of the room.

Ray's point of view: Lupe and a man sit at a table near the back wall.

Ray walks to the other side of the room, sits without being noticed by Lupe and watches from the shadows.

The man seems to enjoy her company. They talk, laugh and share several drinks.

EXT. RENDEZVOUS RESTAURANT AND WINERY - LATER

Lupe and the stranger leave the restaurant. She is holding him as they walk to the street.

Ray walks out of the club moments later. He follows them, staying out of sight.

The couple walks a few blocks and enters a shabby building.

Ray follows as they walk up a flight of stairs in a dimly lit stairwell. They stop in front of one of the doors in the hallway and laugh as Lupe fumbles with her key.

Lupe finally inserts a key into the lock and opens the door and They disappear into the room.

Ray moves to the door and leans his ear to it. He is startled by approaching FOOTSTEPS and he quickly hides.

Ray watches as Lucian approaches the door that Lupe disappeared into. He uses a key to unlock the door and barges through the door.

INT. SHABBY APARTMENT - NIGHT

The stranger and Lupe are in the bed when Lucian rushes in. They both bolt upright.

> LUCIAN What the fuck! What are you doing?

> LUPE Nothing. We aren't doing anything.

LUCIAN Bullshit! You are in bed with my girlfriend, you son-of-a-bitch.

STRANGER Wait a minute. She -- she asked me up here. I didn't even know --

LUCIAN (agitated) Shut up! Just shut the fuck up!

Lucian produces a pistol from nowhere and points it at the man.

UNKNOWN MAN (nervously) Wait. You don't... I made a mistake... I can go, no harm done.

LUCIAN I said shut the fuck up!

Lupe stands and grabs a robe.

LUPE

Wait, honey. Don't do it with him on the bed. I'll never get the blood out.

The mans face tightens in fear. Sweat breaks on his brow. His hands are up.

## STRANGER

Shit. Wait--.

# LUCIAN How much money you got?

The door bursts open and Ray rushes inside.

Lucian turns toward Ray and the stranger jumps Lucian.

Ray stops on a dime and puts his hands up.

The stranger and Lucian struggle.

The stranger overpowers Lucian and takes the gun.

Ray drops to his knees.

Lupe springs from the bed and grabs the gun.

She forces the barrel against the stranger's stomach.

She delivers a punch to the jaw. Elbow to the nose on the rebound.

She spins, traps the stranger's arm and twists the gun free in one fluid motion.

Stranger crumples to the floor, holding his nose.

Lupe stands over him with the pistol pointed at his head. He holds his nose and grimaces in pain.

LUCIAN You fucking wanker!

LUPE (to the stranger) Get out.

The stranger's face relaxes into an expression of gratitude. He picks up his belongings and sprints out clutching his shirt, shoes and pants.

> RAY (CONT'D) What the hell is this? You two have a little game going here?

Ray sits on the bed.

#### RAY

What are you up to? Rolling the tourists? I'll bet the police would like to know about this. And I thought you liked me.

LUPE

Go to hell.

RAY I'm already there.

LUPE You think you can go to police? Go ahead.

RAY All I know is that my friend is in trouble.

He rubs sweat from his eyes.

RAY There was a man watching us in that bar and you know who the guy is.

You are the only one I know that might have a clue about what's going on.

LUPE I won't tell you shit. Get out.

RAY Okay, I'll find the police and let them know about your game.

LUPE Go ahead. You have no way to prove it.

Ray stands and approaches Lupe and Lucian.

RAY I'm tired of this shit. Come clean or else.

A beat.

LUPE Or else what? What do you think you are going to do? RAY

I want to know what the hell is going on. I want to know why my friend was kidnapped, and I want to know about that man in the bar.

Ray's eyes narrow and his jaw tightens.

Lupe raises her hands in a defensive posture.

LUPE

Okay. He is a bad man. He does some work for a man that lives on the island. A big boss from the energy company.

RAY What the hell does he have to do with me or Larry?

Lupe shrugs.

LUPE How should I know? Maybe something to do with Ted.

RAY

Ted who?

LUPE

Ted Lawrence.

Ray looks like he has been kicked in the gut. He takes a step backward, eyes wide.

RAY (wide eyed) Who are you people?

LUCIAN Just calm down. We can straighten this out.

RAY

Who are you?

LUCIAN

Lucian Gray.

LUPE I know Ted because he was here. Why do you call yourself Ted Lawrence?

Ray steps back again, his back against the door.

What are you talking about? Ted couldn't have been here. You got the wrong Ted, lady.

Lupe and Lucian share a glance. Their expression relaxes.

LUPE You don't know?

RAY

(angry) Of course I don't know. I'm trying to figure this shit out.

LUPE He was fighting.

LUCIAN I punched him a couple of times.

Then he grabbed the gun.

LUPE He fell out the window.

## LUCIAN

It was a mess. I thought he was dead, so we cleaned up in here. Next thing we knew there was an ambulance--

LUPE

The newspaper said he had some kind of head injury. Cops came to all the rooms asking about him. That's all we know.

LUCIAN

We took his wallet and some money and cards, but the police were asking questions so we didn't even use the card. (snaps his fingers)

Oh yeah, I got your card.

RAY

(pointing the gun again) You punk. You're the one that hit me?

Lucian nods and lowers his head.

LUCIAN

Sorry.

I ought to throw you out the window, motherfucker!

Ray paces nervously.

RAY That's it. I'm going to the cops.

I have to get my friend back.

LUPE Funny thing is, the names on the cards are the same. So maybe we aren't the ones that should worry about police.

Ray walks to the bed and sits. He drops his head to his hands.

LUPE Go ahead. Go to police. Maybe you can tell them why you have the same name. Tell them how you are called Ted Lawrence. See if they can check on that for you.

RAY Okay. Let me think about this.

Ray relaxes and wipes sweat from his brow.

RAY

What the hell could he have been doing here? How could he--

LUPE You admit that you are not Ted.

RAY

How could he be here? What the hell would he be doing in this place, even if he could be, you know... normal.

LUPE

I only know he said he was here with some church group. They were helping with fixing a church in the jungle.

RAY

What church?

Ray narrows his gaze and looks suspiciously at Lupe.

RAY (CONT'D) Who are you, really?

LUPE I remember where he said he was, but I know nothing of this place.

RAY I guess you're not much of a church goer, huh.

Lupe shoots a mean look in his direction.

RAY (CONT'D) Why the hell would somebody take Larry?

Lupe goes to a small table, opens a drawer and takes a photo from it.

She and Lucian look at the photo.

INSERT THE PHOTO -

A building, freshly painted. The building is small and we see jungle in the background. A steeple is the only way to tell this is a church. A group of eight people are in the foreground, some standing and some kneeling.

BACK TO SCENE

Lupe points to the photo. Shows it to Ray.

LUPE This is Ted. So who are you?

RAY That's like the picture that my friend has.

Ray sits, confused. He stares at the photo. He turns it over and gazes at a crude hand-drawn map.

> RAY (CONT'D) Except that his didn't have this on the back.

Ray hands the photo to Lupe.

RAY What's this? Can you tell what the hell this is?

She takes the photo.

I see before. It is a map. It could be in the Cayo area, but you can take it to the library and try to match it to maps of Belize. Or it could be a map of some other place, or country.

Ray stands.

RAY

Okay people. Thanks a lot, but I need to get this to that Frank fellow.

Ray slides the photo in his pocket.

LUCIAN Frank? Frank Jensen? Oh shit.

RAY That's what he said.

LUPE Frank Jensen is very bad.

RAY

I don't care.

Ray opens his cell phone.

Lupe jumps and grabs the phone out of his hand.

LUPE Just wait. Let's think about this. The man from the bar works for Frank.

Ray grabs for the phone and she runs to the window. Lupe holds the phone out of the window.

LUPE I'll drop it if you don't at least listen.

Ray reluctantly gives up and sits on the bed.

LUPE Frank thinks that you have something of his. We only have a map, and you do not know this country. I think we ask for a finders fee for getting this... whatever it is. That's crazy. Didn't you hear me? Frank is going to kill my friend. And we don't even know if this is what he wants. Maybe he wants this photo for some reason.

#### LUPE

He doesn't want this map, or the photo. He wants what is hidden. If you give him this map it will just make him angry. You need our help. We can take a cut of whatever you get.

RAY

I'm not risking my friend's life. And I don't even know you people, except for the fact that you robbed me.

LUCIAN Wait Lupita. I don't know. This is frank.

Lupe gets in Lucian's face.

#### LUPE

We can help, and get something. We won't need to do anything except help Ted or Whoever this is get what he needs, and we get a payday.

Lucian nods.

## LUCIAN

If you give him this thing he will kill your friend and you anyway.

#### LUPE

Ask for a fee for returning this... This... Whatever it is. It has been hidden for so long, he may go for it. You share the money with us and we help you get whatever it is. Everybody wins.

Ray sits on the bed. He rests his chin in his hands.

RAY You want me to trust you after what you have done? LUPE You are pretending to be Ted. How can we trust you? How do we know you are not after us?

RAY Fuck you. I'm out of here.

Ray walks to the door and leaves.

EXT. ISLAND - EVENING

A small plane sits on the runway as a car approaches.

Sam gets out of the car and boards the plane. The plane taxis and lifts off gracefully from the island airstrip. It makes its way into the clear sky.

INT. BOB'S + RAY'S HOTEL ROOM - EVENING

Ray sits and stares at the mess in front of him.

He sips from a small bottle and grimaces as he swallows.

A knock (o.s.) at the door disturbs the silence.

Ray moves to the door and looks through the peep hole.

Lucian and Lupe are in the hall.

RAY

Go away.

LUPE Let us in. We need to talk.

RAY I am calling the cops. Go away.

LUPE (O.S.) We can help you. Open the door.

RAY

Kiss my ass.

Ray walks away from the door, turns and walks back. He leans his head on the door.

LUPE (O.S.) We can help you get your friend back.

LUCIAN You need us. You can't get there alone. I'm telling you, it's the best chance you have.

## LUPE

We know this area, and you don't even have a way to get there.

## RAY

That's why I need to get this map to... What's his name?

## LUCIAN

(shakes his head) Okay. Go ahead. It's been nice knowing you. Just leave our names out of it when Frank gets a hold of you.

LUPE

Yes. He will kill you for sure. He is responsible for many accidents here. No one can prove everything he has done, but we know. People die because of him.

RAY

Okay. Suppose that I do find whatever this is. What's to keep him from killing us all?

Lucian and Lupe look at each other and grin.

LUPE

Let us worry about that. We have been playing these kinds of games for a long time.

RAY

No offense, but I really don't trust either one of you any further than I can throw you. Why would you even help me? What would keep you from hitting me on the head again?

LUPE

Seems like you don't have a choice if you and your friend want to live. You cannot go to police. Frank donates a lot of money to police.

LUCIAN (O.S.)

Open the door.

INT. FRANK'S STUDY - LATER

Bob and Frank are enjoying a dinner served on TV trays in the study. A television drones on at the far end of the room. Stan sits in a chair near the door.

BOB So you eat in here when the girlfriend is gone, huh?

FRANK I find it more relaxing. Watch some news..."dancing with the stars". How is your fish?

Bob's cell phone jingles.

Bob nervously glances at Frank.

Frank looks at the caller ID and answers the phone.

FRANK (chewing-into phone) Talk.

RAY (V.O.) Hello. This is Ted.

FRANK (into phone) I know who the hell it is. I knew you would be calling. Where is my package?

RAY (V.O.) Uhhh, we... I mean, I have a proposal for you.

FRANK (into phone) A proposal? How about this for a proposal. I send you pieces of your friend until I get my shit. I start with his feet.

Bob chokes on his fish. He takes a drink.

INT. SHABBY APARTMENT - CONTINUOUS

RAY

(into phone) I can't just grab it right away. It is hidden. But what about a finders fee for it?

# FRANK (V.O.)

Finders fee! Listen to me you little piss ant. You get my package to me, or your friend has a very bad night, and then I come for you. RAY

(into phone)
Right. Here is the thing. It's...
I... it's going to take a while.
And I just-- I thought that it's
been hidden for a long time. So,
what could it hurt for me to get,
say, twelve-percent for getting
--for getting it for you.

INT. FRANK'S STUDY - CONTINUOUS
Bob's hand shakes as he takes a drink.
Frank covers the phone and leans toward Bob.

FRANK You had better hope that he gets my shit to me.

Bob swallows hard.

INT. SHABBY APARTMENT

RAY (into phone) Hello? (to Lucian) I think he hung up. Now we're fucked.

INT. FRANK'S STUDY

Frank stands and paces angrily.

INT. SHABBY APARTMENT

Ray is nervous and tries to hide the fact that he is intimidated. He takes a deep breath.

INTERCUT - TELEPHONE CONVERSATION

RAY

Hello.

## FRANK

Twelve percent of what? Do you even know what you're talking about?

RAY You know. The . . uh, shit . . that is . . Um, hidden.

#### FRANK

You listen to me, ass-hole. You had better not fuck me. You fuck me and you'll never see your friend again, and you'll never get out of this country alive. I have more power here than you can imagine.

The veins in frank's head are inflating as he rants. |He gets louder.

FRANK (CONT'D) Got it, you prick? You get what's mine back to me and then we'll talk.

INT. FRANK'S HOUSE - STUDY

Frank hangs up the cell and drops it into a chair next to him. He takes a drink.

FRANK Your friend doesn't even know what he is trying to bargain for. He doesn't know that what he has is more valuable to me than he can imagine.

Frank gulps his wine.

FRANK (CONT'D) Twelve percent, my ass.

INT. SHABBY APARTMENT - CONTINUOUS

CLICK and DIAL TONE. Ray closes the phone and puts it on the bed next to him.

RAY Well. That went well. I hope you two are right.

LUPE We know what we are doing. (winks at Lucian) Don't we, baby?

Ray shakes his head and strokes his chin. He is visibly worried.

RAY I can't believe I'm even going to do this.

## LUPE

Don't worry. We'll be fine. Now let's get some sleep and I'll get the car tomorrow.

RAY Tomorrow. I thought you had a car. Shit. You don't have a car?

LUPE

Don't worry.

INT. FRANK'S STUDY - CONTINUOUS

Frank speaks into a cell phone.

FRANK

Sam. Change of plans. Keep an eye on him and make sure he gets our package. Then you know what to do.

Frank closes the phone.

FRANK (CONT'D) (to Bob) You had better hope your friend knows what he is doing and brings my package. In the meantime, you are my guest.

BOB Then he knows what to do? What does that mean?

FRANK

More wine?

EXT. PRINCESS HOTEL - DAY

Ray stands in front of the hotel next to a large gym bag. He wears hiking boots and safari shorts. He nervously sips a cup of coffee.

A yellow volkswagen beetle, circa late 1970's, stops in front of the hotel next to Ray.

Lupe gets out of the passenger side and opens the trunk.

RAY A Volkswagen? You got a Volkswagen? What the shit?

LUPE Shut up and get in. Ray puts his bag with the others and struggles to close the trunk.

He climbs in the back seat next to a cooler and the car heads down the street.

EXT. SAM'S CAR - DAY

A dark sedan is parked on the side of a street in Belize City, a half block behind the VW.

INT. SAM'S CAR - CONTINUOUS

Sam sits behind the wheel and watches the Volkswagen as it pulls away from the curb in front of him.

He starts the car and pulls into traffic to follow the VW. He opens a cell phone and presses a speed dial button.

INT. VW - SAME

RAY I can't believe you got a volkswagen. You call this a getaway car?

Ray nervously shakes a tic-tac from the container and chews.

RAY (CONT'D) I hope to hell we don't have to speed away from anything.

LUCIAN This is the best thing for the jungle. Go through anything.

These things will even float?

RAY

Great. Maybe we can float our way to Florida. That's what we should be doing, floating the hell to the U.S.

INT. FRANK'S HOUSE - STUDY - CONTINUOUS

Frank sits across from Bob and stares at a chess board, contemplating his next move.

Frank grins like a Cheshire cat as Bob waits for his next move.

Frank's cell rings.

RING. RING. RING. He answers.

FRANK

What?

SAM (O.S.)

We're on.

FRANK Let me know.

CLICK. He hangs up.

FRANK (CONT'D) (to Bob) Your friend is right on schedule. You better hope he doesn't try to fuck me.

Frank's focus returns to the chess board.

FRANK (CONT'D) Where were we?

EXT. BELIZE - DAY SERIES OF SHOTS

volkswagen driving through city streets;

Sam following;

volkswagen in rural area;

volkswagen leaving town;

volkswagen entering jungle via dirt road;

Sam's car keeping a distance as he follows.

END SERIES OF SHOTS

EXT. SMALL CHURCH BUILDING - LATER

The small white wooden building lies at the outskirts of a small village. There is a dirt road passing in front of it, and dark jungle behind. This is the same church that is seen in the photo earlier.

A dust cloud moves toward the building as a car approaches. The dust trails the VW marking its path as it gets near the church.

The VW pulls off the road in front of the building. Car doors open and Ray, Lucian and Lupe get out, their attention focused on the building. They congregate in front of the church, all of them look at the photo that Lupe holds.

> LUCIAN That's it. We found it.

Ray rubs his ass.

RAY It's about time. Couldn't you find a bumpier road?

They walk to the front of the building in awe. Lucian tries the door. The knob turns freely and the door squeaks open. They walk into the building.

EXT. JUNGLE - DAY

The dirt road winds through the jungle, dividing the dark green foliage. Sam's car sits further down the road out of sight.

INT. SAM'S CAR - CONTINUOUS

He watches through binoculars as the trio gets out of the VW and walks into the church.

INT. CHURCH - CONTINUOUS

Ray, Lucian and Lupe enter the church and move through rays of sunlight streaming through the windows.

The room is small. Wooden floor. Rows of pews leading to a pulpit in front of a large cross on the far wall.

All three stand inside the door and look around.

LUPE Luc, let me see that photo again.

Lucian hands her the photo and she studies it in a patch of sunlight that streams through one of the windows.

She holds the picture in front of Lucian.

LUPE (CONT'D) Look at this. (she points to the picture) This is Ted. Look at his hand.

CLOSE ON PHOTO: eight people standing and kneeling in front of the church. Ted is standing at the right side of the group.

CLOSER on Ted's right hand reveals his outstretched index finger pointing to something unseen.

LUCIAN He is pointing at something. They all move to the outside of the church and look for a clue. At the right side of the building they see a small square covered hole in the base of the building.

LUCIAN

A crawl space. (to Ray) Go in and see if you can find something out of place.

RAY

Hell no. You think I'm going somewhere that could be a playground for snakes?

LUPE This whole jungle is full of snakes. Hell you're standing in a fucking playground for snakes right now.

Ray crawls through the hole into the crawl space. He is completely inside except for his feet when...

RAY (O.S.) There's something here. |Holy shit...I mean, wow. I think this is it.

He reverse-crawls out of the hole with a leather messenger bag (this is the bag seen in the opening scene).

Ray opens the bag and they all have a glance inside. The glance is cut short as Lucian gets nervous.

He rushes them to the car.

They all three get into the VW. Lucian speeds away from the area shifting gears as fast the VW will allow.

The VW is kicking up clouds of dust as the car makes it's way back the way it came.

INT. VOLKSWAGEN - DAY

Ray opens his phone but cannot get a signal.

RAY

Shit!

LUPE There is no signal here at the mountains. Lupe grabs his phone. He reaches for it, but she holds it out of his reach.

EXT. JUNGLE ROAD - SAME

A dirt road meanders its way through the jungle. In the distance a cloud of dust gets closer.

Sam sits in the black Taurus. On the seat next to him a collection of cups and soda cans seems to take over the front seat. He is sipping a cola from a can.

Sam watches the dust cloud move toward him.

He drops the soda can out of the window and raises binoculars to peer at the approaching dust.

He sees a close-up of the dust, then moves from the cloud downward to reveal the VW that is heading toward him just ahead of the dust cloud.

Sam lowers the binoculars and gets out of the car.

Wider shows Sam's dark car on the dirt road, the VW heading toward it.

EXT. SAM'S CAR

Sam stands on the far side of his car. He leans over the trunk with his eyes on the road and the approaching dust cloud. He waits.

EXT. VOLKSWAGEN

Lucian sends the car zipping down the dirt road taking corners like he is in a race. Everyone in the VW is jovial. There is a general celebratory mood.

The VW follows the road around a gentle curve and Sam's car is sitting at the side of the road, partially blocking it.

INSIDE THE VOLKSWAGEN

Lucian sees the black Taurus partially blocking the road.

LUCIAN

What the fu--

OUTSIDE THE VOLKSWAGEN

The VW swerves.

INSIDE THE CAR

Lucian jerks the wheel. The VW slides to the side of the road away from the black car. It is sideways in a flash.

#### OUTSIDE

Dust engulfs the cars as the rear of the VW slams into the front of the Ford.

The impact happens so quickly that it throws Sam backward into the brush, just before -

Dust blocks our view of the scene. All is quiet.

As the dust settles we gradually begin to see that Sam's car is disabled-having been knocked to the side of the road.

Tire tracks lead off the road to a path of broken foliage.

TRACKING ALONG THE TIRE TRACKS

We see the Volkswagen a short distance off the road. It sits against a tree. The rear of the car is crumbled and Oil puddles in the dirt under the engine.

INT. VOLKSWAGEN - CONTINUOUS

Lucian's face is bloody. Blood streams from his nose. He holds his nose and winces in pain. The front of his shirt is blood stained.

Lupe is bleeding from her forehead. The windshield in front of her is broken.

Ray escapes being thrown through the front of the car, but he is moving slowly. He leans over the seat to treat Lupe with a cloth that he tears from his shirt.

EXT. VOLKSWAGEN - CONTINUOUS

The Volkswagen's driver's door opens and Lucian falls out of the car. He checks the pistol that he holds and limps toward Sam's car.

Lucian hobbles the short distance to the Ford determined to see this to the end, his adrenaline on overtime.

EXT. SAM'S CAR

Sam stands next to the Ford. He clutches his shoulder and his head is bleeding. He is squinting toward the volkswagon, rubbing blood from his eyes.

Sam manages to see Lucian approach. He raises a hand in greeting and smiles.

Lucian approaches Sam with his pistol drawn, pointed directly at Sam.

Sam is bleeding from the forehead. He wipes blood out of his eyes, and notices the pistol pointed at him. His expression changes as understanding washes over him. He raises his pistol and stands, waiting.

Lucian doesn't falter. He limps, but his nerves are steady - BAM. He fires at Sam.

The bullet hits the front of the car next to Sam. Sam wipes his eyes again quickly. Concentrates....

Sam returns fire. The shot misses and Lucian doesn't flinch. He continues walking, gun raised.

Lucian fires again. Miss.

Sam returns fire, intent on putting an end to this standoff. The shot hits Lucian and he goes down. He grabs his arm.

Sam walks toward the VW, his prize on his mind. Sam approaches Lucian.

SAM

What the hell is wrong with you?

There is another shot... From Lucian's gun -BAM.

The bullet surprises Sam and he jumps to the brush. He lands in a hole, twists his ankle and falls. His head hits a rock and he is out cold.

EXT. JUNGLE ROAD - SAME

Lucian sits beside the road.

Ray approaches and bends over Lucian to take stock of his wounds.

RAY Just grazed, thank God. But bleeding a lot. May need stitches.

Ray helps Lucian up and they move to Sam, both are sure he is dead.

RAY (CONT'D) Now what are we going to do? We killed him. (pacing) I'm not a killer. Shit!

Lupe walks to Sam, bends over his lifeless body and checks him.

## LUCIAN

I never killed anyone. I have done a lot of things, but I have never killed anyone before. We have to hide the body.

LUPE He isn't dead. I don't think he is even shot.

Ray and Lucian join her and they manage to get his hands tied.

LUCIAN What are we going to do with him?

EXT. JUNGLE - MOMENTS LATER

Shadows grow long as they lean Sam against a tree next to the VW.

Ray tears another strip of cloth from his shirt and makes a makeshift bandage for Lucian.

Satisfied with the bandage, Ray walks to the Taurus and checks it. The front tire that took the impact is flat and the axle is bent. He walks back to the VW.

RAY Well that car isn't going anywhere.

LUCIAN This one's shot, too.

Lupe looks at Lucian's bandage.

LUPE Are you medico?

RAY

No. Army.

LUPE It will be dark soon. We need to get away from the road. We can't travel at night.

Ray and Lupe manage to get the Ford off of the road. Sam sits against a tree, his hands tied.

RAY

Maybe someone will come by on the road.

Lupe gets a backpack from the VW and takes a flashlight from it. She takes a zip lock bag of dried chicken, beef and

fruit and tosses it to Lucian.

LUPE Let's get a better look at that bag and see what this is all about.

Lucian reaches into the car and gets the messenger bag. He manages to slip a page from it before he sits next to Lupe.

Lupe produces bottle of bourbon.

RAY Someone should come by. Right? We can get a ride to town?

Lucian swaps the messenger bag for the bottle and Lupe hands Ray the flashlight.

Ray holds the light and watches as she produces some papers from the bag.

> RAY (CONT'D) What the hell is this?

Lupe reads.

A beat.

LUPE Oh... this is a bad person.

RAY You rob people at gunpoint, and you say he is a bad person?

LUPE This guy is worse than I thought. You can give me the bottle?

Lucian passes the bottle. Ray hands him some food.

RAY

What? What is he up to?

Lupe turns another page and concentrates, trying to make sense of what she is reading.

> TITE I'm not sure. It looks like he is in the middle of the oil scandal.

Lupe reads another page. Her face conveys her shock as she stares in disbelief at the page.

LUPE (CONT'D)

It looks like he caused Xavier's death. I need to get this to Ruben. He knows more about this stuff than me.

RAY No we don't. We need to get this to Frank before my friend is dead.

Lupe puts all the pages back in the bag. She stands and checks Sam's bindings.

Ray takes another swig from the bottle and takes the bag.

RAY (TO LUPE) (CONT'D) This is the only thing that can save Larry. We take it to Frank. Larry and I go home. You return to your little... Game, or whatever, and everybody is happy and we go back to normal.

Lupe sits between Lucian and Ray.

Ray passes the bottle to her.

Ray sees tears in her eyes and he realizes that she is not as strong as she tries to appear. She wipes her eyes and takes a deep breath to try to stifle the tears. She takes another slug from the bottle.

> LUPE You do not like us very much. I meet Lucian maybe one year ago after my mother dies. We do not have all the chances that you have in America.

She glares at Ray.

LUPE (CONT'D) You with your gold streets.

She takes a big drink.

LUPE We have to do whatever we can to survive. This is a poor country. It is corrupt here.

RAY

I understand.

## LUPE

No, you do not. You never live like this.

She passes the bottle to Lucian.

#### LUPE

Lucian helped me when no one else would. You are from another life so you cannot understand. You never have to do anything bad just to eat. You Americans think you know everything. You do not know how hard life can be.

RAY

I haven't always done the right things, either. If only you knew.

Ray takes the bottle and chokes on a big drink.

# RAY (CONT'D)

We are only here because of me. I talked Bob into coming with me. I talked him into this whole other identity shit. It is my fault he is in this trouble and I have to make it right. Whatever it takes.

LUPE

My mother. She was killed last year. My father was a foreigner and he was gone when I was two. I do what I must do, and Luc is the same. But we love Belize. This is our country.

LUCIAN Life happens the way it is supposed to. We do what we can.

Lucian swigs from the bottle. Passes it back to her. Ray seems to look at her with new eyes.

LUPE

But this papers. This is proof that this... Frank has taken from our country. He is part of the oil money and is using money that is not his.

She grimaces. Takes a drink.

LUPE (CONT'D)

Bastard.

### RAY

So what is this anyway? I was expecting stocks or a safe deposit key or something.

### LUPE

About two years ago there was some problem with money from the oil that was found in the sea. Money was taken by officials in the government. A lot of money.

RAY

Sure. I saw a TV report about that. It sounds like there isn't proof though.

#### LUPE

There was a reporter fighting for the people to find the truth about missing money, and he was killed.

She lowers her eyes.

# LUPE

People say that he may have some proof of who was involved with taking this money, and it was someone powerful. Money was supposed to go to the people of Belize from the oil, but it is gone.

She takes a long drink and winces as it goes down.

LUPE (CONT'D) My mother know this reporter. She was killed, too. I know it was Frank.

Lupe wipes a tear.

LUPE (CONT'D) I know in my heart that he killed my mother and I will see him dead.

She looks in Ray's eyes and he sees the hurt in her moist eyes.

RAY So if this information proves what happened, and who did it, it should be worth a lot to someone.

LUPE Si. It could mean his life. RAY Then we need to get it back to him, or to the police. And now we have one of his cronies.

#### LUPE

You Americans are so stupid. He can pay the police. This is not your country, people here cannot get help from police against men like this. And...

She looks away, lowering her gaze.

LUPE ... my friend doesn't know that I took the car, so police might be looking for me.

RAY

You stole a volkswagen? You took that car?

He stands.

RAY

I don't fucking believe this. I guess everyone in Belize is probably looking for us. Shit!

He drifts in thought, head in hands, and tries to make sense of what he heard. He is too tired to try to sort it out now.

> RAY (CONT'D) We need to get some sleep. We have a rough day tomorrow. I think we need to sleep in the car over there. It will be safer.

Lupe stands and gets the sleeping bag.

Lucian cradles Sam's gun as he leans against the VW. He points at Sam.

LUCIAN I will watch him.

RAY

I am sorry for all of this.

Ray picks up the messenger bag and walks to the Ford. He climbs in the back seat and is soon dozing.

INT. SAM'S CAR - NIGHT

DREAM - RAY IN THE BACK SEAT OF THE CAR

Ray is lying in the back seat of the car. A figure crawls through the open car window to the place where Ray is lying. The form moves over Ray, and we see that it is Lupe. She rests on top of him and they kiss deeply. He grabs her head in a fit of passion and she unzips his pants.

> LUPE I have wanted you since the first time that I saw you.

She moves to kiss his chest.

LUPE (CONT'D) Make love to me.

Another angle and we notice that they are nude from the waist up. She moves to kiss him on the lips and as her lips meet his....

INT. SAM'S CAR - PRE-DAWN (PRESENT)

Ray, alone in the back seat of the car. A hand clamps over his mouth.

He kisses the hand until his eyes dart open. He realizes that the hand belongs to Lupe, who is leaning in the open window.

#### LUPE

We need to go.

Ray grabs his tic-tacs and pops one in his mouth.

Morning sunlight lightly filters through the trees as he gets out of the car and joins Lucian at the VW.

LUCIAN (INDICATING SAM) We need to do something with him. We can't take him with us.

## LUPE

(looks at the Ford) How about the trunk.

They get Sam to his feet and the short distance to the car. They gag him, but it is proving difficult to get him still enough to put him in the trunk.

Lucian threatens with the gun-no good. They manage to pick him up, log style, but he squirms like a worm in hot ashes. They are tiring quickly.

Lucian tries to hit him with the gun and manages to smack Lupe on the shoulder as Sam dodges. RAY We need to tie his feet.

LUCIAN I don't have anything to tie his feet with.

RAY (AGGRAVATED) Well. Find something.

LUCIAN You find something.

RAY Who died and made you boss?

Their argument moves to the front of the car.

LUCIAN Why do you think....

RAY

I know as much about what we need to do as you do...

Lupe shakes her head at the display of testosterone taking place next to the car.

Sam smiles as Lupe unbuckles his belt. She glares at him as she takes the belt from his pants. She manages to wrap the belt around his ankles. She tightens the belt and buckles it. Unable to gain balance, Sam sits on the ground.

She walks back to Lucian. He doesn't notice her as she approaches him from behind.

LUCIAN Since we started this shit you have been trying to tell us what to do. This is not your car, not your papers and not your fucking country. You don't know this jungle so....

Lupe taps Lucian on the shoulder from behind. He spins to face her in a rage.

LUCIAN What the hell do you want.

LUPE Can you help me get him in the trunk.

They look to the back of the car an see Sam squirming on the ground, hands and ankles neatly tied.

The three of them lift him and get him in the trunk. As the trunk slams shut...

LUPE Points toward the road. Ray and Lucian look and see a dust cloud in the distance.

Lupe signals for them to follow and they crouch-run to the VW, but not before Ray reaches into the car to retrieve the messenger bag.

Lupe slings on the backpack and Lucian follows her into the jungle, Ray at the rear.

INT. FRANK'S HOUSE - KITCHEN - DAY

The kitchen is larger than Bob's apartment. The appliances are the best stainless steel that can be bought; real commercial grade stuff.

Frank is sitting at the kitchen bar sipping coffee.

Bob stands at the kitchen stove working on eggs benedict.

Bob seems to be in his element as he works the spices like a professional chef.

BOB What is this all about?

FRANK

I like to have the best money can buy, and the stainless adds to the decor.

BOB

No. I mean the whole --(air quotes) Get my shit or you die-- crap.

FRANK

You guys think you can fool me with that innocent act?

BOB

I am innocent. I don't know what my friend has gotten into, but I haven't taken anything of yours or anyone else's.

## FRANK

Then I guess you were in the wrong place at the right time. Too bad. I didn't get all this by letting morons like you two fuck me over. Surely whatever amount is in there should be worth some kind of finders fee. Why not ten percent?

Frank pounds his fist on the bar. Bob's eyes go wide.

BOB

Or nothing.

Bob places Frank's breakfast in front of him. He secretly takes a small knife from the drawer and manages to slip it into his sock without being noticed. He puts another plate next to Frank's and joins him on the other side of the bar to enjoy the eggs.

> FRANK Not bad. In fact, this is damn good. I hope I don't have to kill you.

Bob chokes on a sip of his coffee.

EXT. BELIZE - JUNGLE

Lupe is making tracks through the jungle like she is possessed. Ray is having a hard time keeping up with her.

# RAY (between gasps) What... about... Lucian?

Lupe doesn't answer, she is focused on getting through the sauna of jungle. Sweat streams down their faces. Their clothes are soaked and sticking to their bodies. Branches are marking up their arms and faces as they trudge on. Ray's legs look like modern art with all of the blood stained scratches.

Ray looks like he is on his last leg when Lupe stops.

# LUPE We take a rest.

Ray falls to the jungle floor, gasping for air.

Lupe smiles and shakes her head at the fact that he is so out of shape.

EXT. JUNGLE - SAME

A Range Rover stops on the dirt road as it comes to the black Ford Taurus. Stan and OMAR SALINAS are in the vehicle.

Omar Salinas is sporting wrap-around sunglasses. Forties, average build, strong silent type. He doesn't look as much

like a thug as Stan, but he has an intensity that makes him every bit as dangerous.

Omar gets out and approaches the Ford. He hears POUNDING coming from the trunk, cocks his pistol to chamber a round and opens it. Sam startles him by jumping out. When the gag comes off:

SAM They're on foot. Can't be far.

They get in the Range Rover and head down the road.

EXT. JUNGLE

Ray, Lucian and Lupe drink from water bottles that Lupe takes from the back pack. Ray gives up the macho act and lies on his back, gasping.

LUPE

Not much. We need to save what we can. There is still long way to go and we need water.

RAY

How much longer?

LUPE Maybe two or three hours.

RAY

(between gasps for breath) Why don't we... Get to the... Road and try... To get... A ride.

LUPE I think it is safer in the jungle.

RAY

Safer? I can't even breathe in this oven. If we get a ride we can be in town in no time. Why do you even think that I can keep going like this?

LUPE I think that the bad people are on the road. This is safer.

RAY (indicating the messenger bag) And if they are there, we can get this back where it belongs. LUPE Don't be stupid. We go now.

LUCIAN You two go ahead. I am only slowing you down.

LUPE I'm not leaving you here.

Ray checks Lucian's bandage.

RAY Still bleeding pretty good. It's so humid here, it is hard to stop it.

LUCIAN I will be fine. I'll double back to the village and find some help.

The sound of VOICES in the distance perks them up.

LUPE Okay. But be safe.

Lupe stands. Ray reluctantly stands, dons the backpack and they trudge on, Lupe in the lead.

Lucian disappears into the jungle as he separates from them.

EXT. JUNGLE ROAD - LATER

The Range Rover sits on the road. Omar stands next to it.

He scans the terrain with determination. He notices movement in the jungle. He stares with military precision and then slowly aims his gun and fires. BAM. BAM.

EXT. JUNGLE - SAME

Ray and Lupe are slowing as they move through the lush green hell.

Suddenly-

A shot buzzes overhead. Then another. They look toward the road, then panic.

Lupe changes direction away from the shot, to take them farther away from the road.

It doesn't take long for Ray to fall to the ground. He is exhausted and drenched with sweat-- gasping for air.

RAY

(gasping) That's it... I'm done... My heart's beating like... A squirrel's.

Lupe moves a few feet more and turns to urge him to stand.

LUPE We need to move. It is not much more.

That's when they hear the voice. Omar is near.

OMAR Stop where you are. I can take you dead or alive. It makes no difference to me.

Lupe starts to move away, thinks better of it and freezes. Ray is still lying on his back on the jungle floor. He holds his hands up and crosses his wrists, striking a give-up pose where he lays.

As Omar approaches Ray slowly gets off the ground and stands, his wrists crossed in front of him. Lupe stands with her hands next to her face, palms facing Omar.

Omar moves closer and Lupe side-steps the gun, trapping it in her armpit as she hits Omar in the nose with her other open palm.

Omar, eyes wide, tries to swing at her. Lupe catches him in the jaw with an elbow before he can connect.

She grabs him by the neck and bends him over to knee him in the face.

She spins and takes him to the ground, his gun still trapped. Ray stands slack jawed as he stares at the scuffle.

Lupe stands with the pistol and points it at Omar's head.

## LUPE On your stomach.

Omar grimaces as he obeys.

SAM (O.S.) Omar. Where are you?

Silence...

Then they hear someone moving through the jungle toward them. Lupe quickly unloads the pistol as she moves toward the river. She throws the pistol into the jungle.

She moves with renewed effort as Ray follows toward the river.

RAY You threw the gun away.

They start down the river bank until...

A shot whizzes overhead. They duck behind a mound where the river bank drops toward the water.

Lupe takes off her pants.

Ray stares at her with wide eyes. He opens his mouth to ask, but changes his mind. He watches as she ties the legs in knots.

> LUPE We can get out of here quicker in the river.

Realization takes hold as he sees her ease into the river, letting the pants fill with air.

He quickly does the same as bullets buzz overhead. He ties the pants, slides into the river and they float downstream.

Lupe relaxes and lets the river take her away from the danger. Ray paddles like a mad man to get away from the thugs.

Sam and Omar reach the river bank and take pot shots as they watch Lupe and Ray move away from them downstream.

Ray and Lupe float around a bend in the river.

RAY Why did you throw the gun away.

LUPE I am not a killer.

RAY

But, damn!

EXT. ANOTHER PART OF JUNGLE - LATER

Lupe sits on the river bank struggling to untie her pants. Ray is crawling out of the water, struggling more not to stare at Lupe in her underwear than getting out of the river.

Lupe can't help but grin at his attention. She finally gets her pants on. They get some jerky from the backpack.

LUPE We need to go this way.

RAY

Are we close?

LUPE I am not sure, but I think we are not far from a town.

RAY You could have given that gun to me.

They pick up the pace and head back into the jungle.

INT. RANGE ROVER

Stan and Omar sit in the Range Rover on a dirt road in the jungle. They are studying a map.

OMAR You're full of shit. The river is not following the road. See.

STAN We can't loose them.

Sam returns to the Range Rover zipping his pants and gets back inside.

SAM There is no way I'm gonna loose those punks.

Stan puts the vehicle in drive and directs it down the road.

EXT. JUNGLE - LATER

Ray reluctantly follows Lupe through the jungle. He wipes sweat from his eyes and struggles to keep up as she moves with renewed vigor.

EXT. VILLAGE - DAY

The jungle gives way to a small village. A breeze stirs dust from the dirt that serves as the main road. Old homes along the road show peeling paint. Several people walk the road carrying packages.

A small dust devil reaches upward as it swirls down the road. Ray and Lupe slowly enter the village. They carefully eye the buildings along their path. A woman carrying a small child glares at them as she passes. RAY

Where are we?

LUPE

I do not know.

RAY These people don't seem too friendly.

Lupe looks at Ray's torn, dirty shirt and scratched legs and face.

LUPE We do not look too nice. I think they are afraid of us. I don't blame them.

They walk to a small building that displays a Coca Cola sign in the front window. Ray follows Lupe into the bodega.

INT. BODEGA - SAME

A SENORA stands inside the store watching Ray brush dust off of his clothes. Lupe picks leaves from her hair as she approaches the door.

Ray and Lupe enter and a man standing at the back leers at them. Ray nods and smiles at the man who looks suspiciously at him.

> LUPE (To the Senora, in spanish) Water please.

The Senora hands them bottled water, and the man at the back of the store leaves.

Ray watches him leave. And looks questionably at Lupe.

RAY Wonder what got into him.

It didn't take long to find out as Sam enters through the back door, gun drawn. Lupe turns to the front door and it opens as Stan enters, smiling.

SAM

Hello again.

Lupe glances to her left.

STAN Don't even think about it. INT. FRANK'S HOUSE - STUDY - EVENING

Lupe, Ray, Stan, Omar and Sam enter the Study. Lupe and Ray are tied. They have been badly mistreated by the jungle. They are dirty, scratched and have greenery in their hair.

Frank sits at the bar with Bob.

Sam makes a beeline to the bar and grabs a bottle.

FRANK Well. I'm glad to see you finally made it. You all look like you were dragged through Mexico. What the hell is that smell?

He grabs a can of furniture polish that is sitting on the back of a shelf and sprays upward.

RAY

We've been in the jungle.

Stan pitches the dirty messenger bag to Frank.

Lupe bites her lip. Tears find their way down her cheeks. She tries to attack Frank, ignoring the fact that her hands are still tied.

LUPE

You pig. I will make sure you suffer for what you did.

Stan and Omar subdue her and force her and Ray to the sofa. Frank peers inside the leather messenger bag.

> FRANK It sure is nice of you to get this for me. (to Lupe) And hello to you. How have you been, my dear? Have you located the person responsible for your mother's accident?

> > LUPE

I know it was you, you bastard.

FRANK Keep looking and you may find the one responsible some day. Let me know if I can help.

She raises her tied hands to flip him off.

He opens the bag and starts looking through the paperwork.

FRANK (CONT'D) (to Stan-indicating Bob) Tie this one, too.

BOB But... Wait a minute.

Stan manhandles Bob to get his hands tied. He plops him on the sofa next to Ray and Lupe.

LUPE You will never get away with this.

FRANK But I already have.

Frank sits and looks at the papers from the messenger bag.

FRANK Look at this stuff. Someone could get in a lot of trouble if this happened to go public.

Frank takes the messenger bag to the fireplace.

FRANK Too bad this doesn't exist any longer.

Lupe struggles against the ropes as Frank throws each of the papers in the fireplace as he glances at them.

Frank strolls to the coffee table and opens a humidor. He retrieves a cigar, clips the end and picks up a lighter.

FRANK (CONT'D) (To Ray) You see. I couldn't find you for a long time. If it wasn't for that restaurant receipt I wouldn't even know who you are.

He returns to the fireplace.

Ray responds with a puzzled look.

FRANK (CONT'D) I had some trouble with the way you left the country; hospital and all, but I was able to track where you landed.

Frank lights the cigar.

FRANK (CONT'D) But you went off the grid. (he blows smoke toward Ray) No telephone. No credit cards. No car loan. You just disappeared.

RAY You really don't understand what's happening here.

FRANK Oh, I understand perfectly well.

You came back for the evidence, hoping to get your 'finders fee'. trying to make me give you money.

BOB Just let us go and we won't say anything to anyone about this. You got this all wrong anyway.

Frank laughs.

FRANK Too late for that. You know I have too much to loose to just let you go.

Frank bends down in front of the fireplace. He uses the lighter to ignite the paperwork. Soon the papers are in flames.

BOB (to Ray) This is another mess you got me into. First it was the identity thing. Then --

RAY Shut up, Bob... (squeezes his eyes shut) ...Larry.

Frank jerks his head around.

FRANK What was that?

RAY What was what? What? This guy has been a pussy ever since we decided to take this trip.

Frank's brow wrinkles as he tries to comprehend the comment.

#### FRANK

## What was that identity thing?

Frank nods toward Ray and Stan starts to choke him from behind.

Ray makes guttural sounds as Stan's hands tighten.

FRANK I will ask again. What was that about an ID?

Ray tries to talk but can only grunt. Frank nods to Stan again and he releases his grip.

All eyes are on Ray. Ray rubs his throat. His face relaxes as he decides to come clean.

RAY

Okay....

He barely makes a sound, clears his throat and tries again.

RAY Okay. I just wanted to take a vacation. I haven't had one in forever...

FRANK

Get to the point.

RAY

Bob and I don't make much money. My car was towed... we couldn't pay bills. I...

FRANK

(annoyed)
Come on, already! We don't have
all night.

RAY

...I read this information on the internet about taking someone's identity and getting a fresh start. We ended up here.

Frank paces the floor in front of the sofa. Slowly a grin comes over his face.

FRANK Holy shit. You aren't Ted, are you.

Frank starts to laugh.

Stan and Omar follow suit. They all laugh.

(through laughter) You guys sure made a hell of a mistake. You sure fell in a shit storm, didn't you.

Ray is embarrassed. No one notices that Lupe has been working at her ropes.

FRANK Enough of this. Stan, take them on a tour of the island.

Stan displays a shit eating grin.

STAN I would love to.

BOB But it's going to be dark soon. We won't really have time to see much...

Ray and Lupe stare at him in disbelief.

BOB (off their look) ...Oh.

Stan helps them stand. He yanks Bob to his feet.

BOB

Oh God, no. Don't do it. I haven't done everything I want to do yet.

Bob darts toward Ray, but is grabbed forcefully.

BOB (to Ray) If we get out of here alive, I'm going to kill you. One way or the other, youre dead.

UMMMPH. Stan punches Bob in the stomach.

RAY But the evidence is gone. No one will believe us anyway. Why don't you let us go?

FRANK There is no way in hell that I can let you go.

He nods to Omar.

Omar pushes Ray and Bob toward the door. Stan shoves Lupe behind them.

EXT. FRANK'S HOUSE - NIGHT

The exterior lights illuminate the front of the house and the grounds, giving it a surreal appearance among the jungle.

The group exits the house and walks toward a Cadillac Escalade.

Omar picks up a shovel on the way to the Escalade.

BOB What's the shovel for?

LUPE I think it is for the graves.

Omar smiles and nods agreement.

BOB

Oh God!

INT. ESCALADE - MOMENTS LATER

They all get in the escalade and a guard opens the gate as Omar drives through it.

Stan sits in the rear with the prisoners.

OMAR Hey, you can take both of the gringos if I get to spend some time with the girl.

Stan leans over the seat.

STAN

No fucking way. I get the girl.

You know I've been here longer than you. I have seniority.

As the discussion continues Bob manages to get the knife out of his sock. Lupe is watching Stan as she tries to loosen her own ropes. Bob sees what she is doing and the two of them share a glance.

> OMAR I am not the rookie here. Don't forget it. You need to earn your stripes, bucko.

STAN Stripes? What the hell? You think this is the Army or something?

OMAR Shut up. No discussion.

STAN How about we both waste the guys and then share the girl? That is what you call a win-win situation.

EXT. ESCALADE - CONTINUOUS

The escalade comes to a stop in a remote part of the island. Stan gets out of the side door and leads the prisoners out of the escalade as Omar steps outside.

> OMAR Win-win. What the hell does that mean. There is no win-win. There is... (points to himself) ...win. That's all I care about.

> STAN I'm just saying that we can both have some fun. We can share.

Omar looks skyward.

OMAR This sure is a beautiful night.

Omar carries a shovel as he walks a short distance in front to lead them into a tree-lined spot at the edge of a beach.

Omar hands the shovel to Bob.

OMAR (CONT'D) Okay. Now you dig.

Bob's rope is loose and he holds it to make it look like his wrists are still tied.

Bob ignores the shovel and attacks Omar with the knife, his hands free of the ropes now. He swings the knife. Omar dodges. Grabs Bob's knife hand.

Omar catches Bob in the chin with a cross. Bob goes down, falling back on the sand.

In the background Ray grabs the shovel that Bob let fall. Stan raises his gun toward Bob. Lupe hammer-fists his arm.

Stan looses his grip and the gun hits the sand.

Ray Swings the shovel and catches Omar in the back. Omar's legs go soft and he falls to his knees, stunned. Bob catches Omar in the face with a kick.

Omar drops his gun as he lands on his back.

Lupe catches Stan with a roundhouse kick and he falls. She picks up the gun that she knocked loose from his grip.

Bob retrieves Omar's pistol and has him covered, daring him to move.

Lupe is covering Stan with his pistol as Ray struggles to cut his ropes.

EXT. ISLAND - MOMENTS LATER

Omar and Stan are sitting back-to-back. Their hands are tied behind them and they are attached to each other by ropes around their forearms.

> LUPE Now we go get that bastard.

BOB ... no way. We get the hell out of here now.

LUPE We have got to stop him. For the people of Belize.

BOB People of Belize, my ass. We can save ourselves.

Bob and Lupe are face-to-face in the middle of a heated discussion next to Omar and Stan.

Ray is standing near, hands on his hips.

LUPE I go after Frank with your help, or not. He cannot get away with this.

BOB Lady, this guy is bad news. You said so yourself. Our best chance is to get the hell out of here and get the federales or something.

LUPE No. We would never get off of this island. This has to end now.

Lupe moves toward the escalade. Ray starts after her.

RAY Wait. I want to get this prick as much as you do. BOB Let her go. She has a death wish, and I am really needing a hot bath right now. Ray ignores him. RAY (to Lupe) You can't get him alone. I'm with you. BOB We can't do this. We're not mercenaries. Those guys will kill us. Bob leans against a tree. BOB Since we have been here I have been beat on, kidnapped and shot at. I just want to go home. Ray checks one of the pistols. He looks at Bob and grins. RAY We can do this. Don't worry. (winks) Time to stop dreaming and start some action. Lupe gets behind the wheel and starts the escalade. Ray shrugs and moves to the drivers window. INT. ESCALADE - NIGHT Lupe doesn't get a chance to put it in gear before she hears a TAPPING at the window next to her. She sees Ray tapping his gun on the window to get her attention. Lupe presses a button on the door. EXT. ESCALADE - CONTINUOUS Lupe glares at Ray, through tears, as the window slides down. RAY

We can't just go charging in. We need a plan. Lupe slumps in the seat. She shakes her head 'yes' and smiles.

EXT. BELIZE - ISLAND - SAME

Pull back to reveal aerial view of the island. On a remote part of the island a small boat finds a shore. It is followed by another that slides onto the shore next to it.

Eight or nine people hop from the boats armed with sticks, rakes and a machete.

INSIDE THE ESCALADE - MOVING - MOMENTS LATER

Lupe, Ray and Bob sit in the escalade. Lupe drives as Ray and Bob check the weapons.

BOB What do we do now?

LUPE Whatever it is, we need to do it before someone comes looking for these two.

EXT. ISLAND - FRANK'S HOUSE - NIGHT

Two armed guards are posted at the front of the house near the gate. One is big, overweight, smoking a cigarette. The other small and thin.

The guards are casually talking.

The big guard sees movement outside the gate. He sees the shiny front of the Escalade appear out of the darkness as it speeds toward the gate.

BIG GUARD

What the....

The guards instinctively move toward the gate. The big guard yells at the Escalade.

### BIG GUARD

Slow down, guys!

The escalade shows no sign of slowing as it nears the gate. The guards look surprised and finally open fire at the escalade as it reaches the gate. The windshield shatters.

The escalade doesn't slow. The guards separate as the van crashes through the gate and heads straight for the front of the house.

The van hits the front steps and bounces for the door. It hits a concrete planter holding a small tree and changes

course. The guards riddle the van with bullets.

EXT. ISLAND-FRANKS HOUSE-FRONT GATE-NIGHT

Ray grimaces as the van veers to the left of the door.

EXT. ISLAND-FRANKS HOUSE-SAME

The van wedges itself between one of the columns and the front of the house, blocking the door.

The engine continues to RACE as the SQUEALING tires are covering the front of the house with SMOKE.

AT THE FRONT GATE

RAY (to self) Shit! | It works in the movies.

FRONT OF HOUSE

The guards move to the van as Ray uses the clouds of smoke as a cover and runs toward the front steps, his gun raised.

Ray opens fire at the big guard. BAM. BAM. BAM. He misses. He takes cover beside the steps.

Lupe glares at him.

RAY (off her look) I never did this before.

The big guard turns and opens fire.

Lupe opens fire from the left side of the house at the thin guard just as he starts to move toward the steps. She manages to hit him in the leg and he goes down. He rolls down the steps grabbing his shin.

Lupe sprints to the van as the wounded guard gets to the bottom of the steps.

AT THE FRONT GATE

The crowd that landed in the boats seen earlier uses the broken gate as their signal to rush the house. They flood through the gates, led by Lucian. They wave sticks and rakes in defiance as they rush from the shadows.

The big guard is moving toward Ray but stops mid-stride and turns to the angry mob that is headed for him. Ray sees him turn away and fires. BAM. BAM. Both shots miss.

The shots distract the guard as the mob swarms him.

Bob runs from the front gate to one of the downed guards at the front steps and grabs his weapon.

Ray scurries for the front of the house. He gets to one of the windows and breaks the glass to enter. Lupe does likewise at another window.

The townspeople follow Ray and Lupe into the house through the broken windows yelling like banshees.

INT. FRANK'S HOUSE - HALL - CONTINUOUS

The guard in the front has been joined by two others who are engaging the crowd. The sticks are no match for the guns that the guards are pointing, but that doesn't deter the angry mob.

Sam rushes to the hall and points his pistol at the crowd. Between the guards at the front door and Sam at the study door, it appears that the group is badly outnumbered. Suddenly...

One of the angry mob pulls a pistol and fires at Sam-BAM.

SAM

Goddamn!

Sam jumps back into the study as the shot tears a chunk from the wall next to him. The crowd scatters and enters whatever room they can get to.

IN THE STUDY

Sam jumps into the hall, fires a shot, then jumps back into the study.

Ray and Lupe rush the study when Sam disappears inside it.

Ray catches Sam off guard and holds him at gunpoint. Sam raises his hands.

RAY

Don't move, shithead.

Bob kicks at a small guard, but the kick doesn't land before it is grabbed. Bob, his foot being held, hops and tries not to fall.

Suddenly a pistol is pointed at the guard's face.

PULL BACK TO REVEAL:

Lupe holds the gun on him, a stern look on her face. He drops Bob's foot. Lupe hits him with the gun and he goes down.

All hell breaks loose in the house.

IN THE HALL

The guards are inside two doorways leading off the hall. They make a daring effort to stop the frenzied mob by peeking around the door frame, shooting, and returning.

Two of the locals rush the doors. The guards peek through the door in time to catch sticks in the face.

The guards go limp and hit the ground as the mob swarms them.

INT. STUDY - NIGHT

The guards are led into the study by two of the revolutionaries.

Lucian cocks the hammer on his pistol and points it directly at Frank.

FRANK What the hell is wrong with you?

Lucian walks toward Frank, keeping him covered.

LUCIAN I'm through taking your orders. You have done enough damage.

BOB I must have missed something.

LUCIAN Frank paid me to stay close to Lupe.

Lucian looks into Lupe's eyes.

LUCIAN He wanted me to be sure that the documents that her mother took didn't show up.

LUPE You son-of-a-bitch.

She slaps Lucian.

LUCIAN I guess I deserve that. FRANK

But you fell for the bitch, didn't you.

LUCIAN Yes. But I had to at least play along....

Lucian talks to Lupe

LUCIAN ... Or he would have killed you-and me.

FRANK What are you going to do now? You don't have anywhere to go. This town is mine.

## LUCIAN

Not for long.

The group of revolutionaries files into the study and begins ransacking the place. Frank looks like he is having a nervous breakdown as he watches the crowd defile his possessions.

The bar is one of the first places to be cleared as the crowd takes the liquor, then moves to other parts of the house.

RAY This is one hell of a vacation.

Lupe moves to Frank and punches him in the face.

LUPE (TO FRANK) I will kill you---

She points the gun at his head. Ray reaches her and redirects the barrel.

#### FRANK

You think you can do something about this? Oil is power. And I control it. Do you think this will make any difference to these people?

RAY (TO LUPE) This is not the way. If you shoot him you will spend your life in jail. That's where she belongs. Hell, that's where you all belong. I'll make sure you all end up there.

Ray has to hold her to keep Lupe from attacking Frank.

RAY Give me the gun before you do something that you'll regret.

Lupe finally lets Ray take the gun and walks to another part of the study.

LUPE Why don't we see if there is anything interesting here.

She checks paintings, looking behind them.

LUPE

I'll bet you have a safe somewhere.

She moves around the room until she comes to a spot in the back of the room and checks the paintings there. She eventually looks at the floor and moves a rug with her foot.

LUPE

Here we are.

RAY

Wow. Good job.

Ray waves the gun to motion for Frank to move to the safe, he doesn't resist.

## RAY

Open it.

Frank kneels in front of the safe and opens it. As the door opens, Ray forcibly yanks him away from it and kneels to reach into it. He removes a 9mm pistol from inside the safe.

RAY That's what I thought. (to Frank) Bad boy.

Lupe quickly reaches into the safe and pulls bundles of cash from it.

BOB What's this? A slush fund?

#### FRANK

Let's just say that I have accumulated something since I have been here.

LUPE It's money you stole.

Bob shoves Frank into a chair.

#### FRANK

You think you have it all figured out, don't you? I helped make this fucking country what it is. Without oil this place has nothing.

#### LUPE

(through clenched teeth) And the agreement was that the country gets a percentage of money from the oil that your company controls. What happened to the money that was supposed to go to the people of Belize?

FRANK

The people got their cut of the profits.

LUPE

How could there be more than ten million dollars missing? What about the money to help build schools and fix the roads?

She takes a folder from the safe.

FRANK

You believe that conspiracy shit? You think this is just a big front for stealing money from the whole country? Check the financials. The people got their share of the profits.

LUPE

I saw the papers. You have money going into your bank that is ours.

She opens the folder and looks through some of the pages and reads.

LUPE Diversion of government funds that were to cover some of Universal Health Services debts.... She narrows her gaze as she looks into Frank's eyes.

LUPE ... that is another of your interests, isn't it. You have dealings with that company, too.

FRANK That money was given in the name of my company. Debts had to be paid. (looking at the fireplace) Besides, you can't prove it. It seems that whatever proof you might have had went up in smoke.

Lupe backhands him in rage. She takes Bob's gun and points it at Frank.

Ray moves in and grabs the gun, diverting it.

RAY Don't do this. He isn't worth it.

LUPE My mother told me bad people get justice in heaven. I can not wait that long.

Lupe and Frank share a determined stare for several seconds.

Lupe reluctantly turns away, still angry. She goes to the sofa and picks up a pillow. She rips the case open and empties the stuffing on the floor. She stuffs the money and the folder into the pillow case.

RAY

What now?

LUPE

We get back to the mainland. You can get the flight to Houston tomorrow.

She walks to the patio door and unlocks it.

LUPE I have enough to put him away in the news. The press will have a field day. They should run him out of the country for this. Or worse.

Lupe starts to leave through the door and Lucian stops her.

### LUCIAN

I know you can't understand, but I'm sorry.

He tries to take her hand. She jerks it away.

LUCIAN Can you ever forgive me?

She turns to Ray.

### LUPE Let's get out now.

They walk out the door and Lucian watches as they run to the fence.

OUTSIDE FRANK'S HOUSE - CONTINUOUS

Lupe, Bob and Ray leave the house through the back, climb the fence and walk the short distance to the air strip.

RAY

What now?

BOB It's either this or we try to find a boat.

LUPE (sarcastically) Who can fly.

BOB

I can.

Ray looks puzzled, does a double take, but doesn't question.

EXT. ISLAND AIRSTRIP

The CESSNA taxis down the runway and lifts off, bounces, lifts, bounces again. After bouncing twice it finally stays in the air.

INT. CESSNA INTERCUT:

RAY I thought you said you can fly.

BOB Flight simulator.

RAY Computer. Computer? Shit, Bob. You can kill us. BOB We're okay. See, I got it in the air.

RAY

The landing will probably kill us.

EXT. BELIZE - FOREST CLEARING - LATER

A small clearing surrounded on three sides by brush and forest is revealed in the moonlight. Just to the right a clear area leads to the beach.

SOUND OF SMALL AIRCRAFT (O.S.)

Indicates that the plane is getting close. Three points of light are brighter than the other stars in the sky and are moving close to the beach, Cessna lights. The plane approaches the clearing as it descends for a landing.

INT. CESSNA

BOB I'm not exactly sure about the landing.

RAY Just fucking great. I don't want to die in this third-world country.

Lupe shoots him a perturbed look.

RAY (off her look) No offense.

LUPE (to Bob) How did you do it with the computer?

Bob grimaces.

EXT. BELIZE - FOREST CLEARING

The cessna is erratic as it approaches the ground. It appears to be on an invisible roller coaster as the lights dip and climb. The lights move lower as the plane gets closer to the clearing, following it's up-and-down motion.

The plane finally hits the ground and bounces back to the air. Hit-bounce again.

By the time it bounces for the third time, it finally stays on the ground but is running out of space fast. Trees lining the clearing are fast approaching. Panic shows on Ray's face before he shuts his eyes.

The brakes lock-up. The wheels dig into the dirt and the plane slides sideways to a stop just a few feet from the tree line.

EXT. CESSNA - MOMENTS LATER

The trio piles out of the plane. They congregate beside it, trying to calm their nerves.

BOB See. Told you. No problem.

RAY

Now what?

LUPE We are not far from the city. Northern Lagoon is near.

Lupe grabs the pillow case from the plane and starts walking into the trees.

LUPE

There should be a village near. We can get a ride to town from there.

Lupe leads the way as she moves into the brush.

RAY

I really don't want to be in the jungle again.

BOB Shut up and get a move on.

RAY You weren't involved in the last hike.

EXT. JUNGLE - LATER

The group pushes through the brush, Lupe still in the lead. They are visibly on their last leg. Sweat rolls down their faces, they are scratched from the brush and their clothes are drenched and stuck to them.

They are slowing, showing signs of fatigue.

Ray and Bob fall farther behind as time passes, and Lupe is also running out of steam. They stop to catch their breath and...

## O.S. SOUND OF A VEHICLE

They perk up at the SOUND OF A CAR nearby. They push just a few feet ahead and suddenly break through the brush to find themselves on a road.

Two cars speed away before Lupe finally manages to flag down a pickup truck headed in the right direction. The driver shakes his head 'no' as Lupe speaks to him through the window.

She turns away and takes several bills from the pillowcase and hands the money to the driver. He motions for them to get in the back of the truck.

They pile into the truck bed and it heads down the road.

EXT. PICKUP TRUCK - MOVING - CONTINUOUS

The truck kicks up dust as they move down the moonlit road.

They are exhausted and try to get some rest. No matter how tired they are, the bumpy road makes it difficult to relax, but Bob manages to doze.

RAY (to Lupe) I guess this is it. It's over.

Lupe meets his gaze.

LUPE

I guess so.

RAY I can't believe that we actually did this.

LUPE Those were very bad people. You helped do a good thing. (nostalgic) I just can not believe Lucian would do that to me.

RAY

You never really know someone.

He brushes windblown hair out of her face.

Their eyes meet. Ray gives her a deep kiss, and she leans into him. She rests her head on his chest as he strokes her hair. LUPE I really cared for him. How could I not see.

RAY You'll find another man. A better one. Someone who cares for you the way you are. Someone who would never hurt you.

Lupe looks into Ray's eyes as the truck moves down the dark road toward the lights that loom in the distance. She kisses him.

EXT. BELIZE CITY - STREET - NIGHT

The truck stops at a corner in the city. Ray, Lupe and Bob jump to the street. Lupe hands the driver more bills and the truck leaves them.

They are in front of a small house that needs paint. The yard is shaggy and littered with unknown pieces of wood. They walk to the door and Lupe knocks.

The door opens and RUBEN PRATT-mid thirty's, Beard, and Un-kept hair, glares at them. He relaxes when he sees Lupe.

Ruben looks surprised to see her. He smiles. They hug.

INT. RUBEN'S HOME - CONTINUOUS

After brief introductions they are all welcomed into a messy living room. The room is cluttered with newspapers, pizza boxes and a computer system sits on a homemade two-by-four table.

Ray and Bob sit and sip colas as Lupe and Ruben look through the paperwork that she carries in the pillowcase.

> RUBEN I think this is enough to start a serious investigation.

> LUPE Can this get him for a long time.

> RUBEN Maybe. It may take some research, but this looks like he has his hands in a lot of nasty shit.

RAY Can you get someone to do it?

## (grins) I sure can.

INT. BELIZE AIRPORT - DAY

Lupe, Ray and Bob walk from the ticket counter to a cafe in the terminal. They sit at a table and watch a reporter on a wall mounted television.

ON THE TELEVISION

The reporter speaks to the audience as he reads the Teleprompter.

REPORTER (ON TV) Among controversy, Frank Jensen, the VP of Belize National Energy, announced his resignation today. This was after reports that an angry mob ransacked his house late yesterday. Also, unexpectedly, the Belize National Energy Company announced that they are presenting twelve million dollars to the government of Belize. Mr. Jensen was arrested just after his resignation after reports of the existence of documents implicating him of embezzlement. We will be keeping you updated as...

BACK TO SCENE

The three raise their glasses in a toast.

RAY He got what he deserves.

LUPE I just wish it could be worse for him.

They drink. Ray looks deep into Lupe's eyes. She returns his gaze and her eyes smile at him.

RAY I will miss you. Are you sure that you can't come with me?

LUPE I need to stay here. And the visa takes weeks, or even months to get.

He holds her hand and takes another drink to stifle a tear.

RAY Will you come for a vacation?

LUPE

Yes.

RAY This was the best vacation of my life.

LUPE I never knew I could feel like this about an American.

INT. BELIZE AIRPORT - LATER

Lupe hands Ray a photo as they walk to the gate.

Ray stops behind the line of passengers and looks at the photo in his hand. It is the photo of him and Lupe hugging that was taken in the nightclub.

He smiles and slides the picture into his pocket.

INT. AIRLINER - DAY

Ray and Bob relax in the plane as it reaches cruising altitude. They pour bourbon from mini-bottles into plastic cups of cola.

Ray takes the photo that Lupe handed him from his pocket.

CLOSE ON PHOTO:

Lupe and Ray in the club, his arm around her. They look happy.

He turns the picture over and looks at a hand written phone number.

BACK TO SCENE

BOB

You'll find another girl. Besides, things don't always happen the way you want, but they happen the way they are supposed to.

RAY

I know...

Ray touches the photo; caresses Lupe's face with a finger.

RAY (CONT'D) But I have never felt like this about anyone. BOB What about the "women are evil" thing?

Ray shrugs.

INT. RAY'S APARTMENT - DAY

Ray and Bob enter the apartment and drop their bags in the living room.

Ray tosses a stack of mail on a chair. Bob collapses on the sofa. Ray opens the refrigerator and takes two beers and joins Bob on the sofa.

BOB Sure is nice to be home.

RAY I have to admit that it is. Somehow it seems okay to live like this.

BOB Sure. This ain't so bad.

Ray hands a beer to Bob.

RAY I sure wish Lupe was here though.

BOB Come on Ray. You have a shit job, you don't make any money to speak of. She would just end up leaving you for another guy anyway.

Ray throws a pillow at him.

RAY Shut the hell up.

EXT. BOWMAN JARVIS MENTAL HEALTH FACILITY - DAY

A sign at the end of a driveway reads: "The Bowman Jarvis

Center - Est. 1969"

SUPER: "two weeks later"

Bob's car moves down the driveway toward the parking lot and finds an empty parking space in front of the first building. Bob and Ray get out of the car. They clip identification badges to their shirts as they walk to the entrance of the first building. Bob greets three people sitting at picnic tables on a covered patio. Two are dressed in Pajamas and robes. They wave as Bob passes. A man in a house robe and slippers waves as he puffs a cigarette.

> MAN I raked that garden today. Saw a snake and it bit me right here.

He pulls up one of his pant legs and points to his calf.

RAY You need to be careful in that garden.

He pops two tic-tacs in his mouth and chews. Bob waves as he heads to another building.

Ray smiles.

RAY (CONT'D) Another day in paradise.

BOB That it is. That it is.

INT. RAY'S APARTMENT - DAY

Ray enters his apartment followed by Bob. The door barely closes when there is a knock. Ray opens it and sees his neighbor standing with a brown wrapped package.

IN THE KITCHEN

Bob takes a beer from the refrigerator, opens it and takes a drink. Ray enters carrying the brown package.

RAY UPS left it with the neighbor. It's from Belize.

BOB Yeah. Well open it.

Ray takes a knife from the counter and opens the box. He takes a newspaper from the box and they both check the headline.

INSERT - NEWSPAPER HEADLINE, WHICH READS:

"Vice president of BNE sentenced to six years for embezzlement."

BACK IN THE ROOM

years is better than nothing.

He looks in the box.

BOB (CONT'D) I'm surprised he got that much. What else is here?

# RAY

Letter from Lupe. And this.

He takes a package from the box. They open it together and find...

A STACK OF MONEY. One-hundred-dollar bills are packed in wrapping paper. Ray unfolds the letter.

INSERT THE LETTER, WHICH READS:

"Thanks for your help. Please get back soon. I need help with one of the drug makers that is cheating our people by keeping drug prices high and taking money.

Please help.

Love, Lupe."

### BACK TO SCENE

Bob carries a stack of bills to the sofa. He grins as he sits and admires the money. Ray walks into the bedroom.

LIVING ROOM Bob watches through the open bedroom door as Ray walks to the closet, takes a suitcase and puts it on the bed.

BOB You've got to be kidding me.

Ray begins loading the suitcase with clothes.

BOB (CONT'D) No fucking way. This is bullshit, man.

RAY

I can't help it. I was more alive when I thought I was going to die than I've ever been. I think this may be the door in that corridor that I was looking for. INT. HOUSE-HALLWAY-DAY

An orderly walks to a door and knocks.

ORDERLY Mr. Lawrence. Are you ready for your walk?

The door opens and he is greeted by Ted Lawrence. Ted carries a notebook. He meets the orderly in the hall with a smile.

ORDERLY I think we should go to the market this time. What do you think?

Ted nods and smiles.

EXT. HOUSE - DAY

Ted leads the orderly out of the front door of a four bedroom house. Ted shows the orderly a page in his notebook as they walk toward the sidewalk. They wave at a neighbor.

> TED Belize. I like Belize

ORDERLY Very nice, Ted. I like that.

They walk the sidewalk toward the market.

FADE OUT.

THE END