

CHASING DREAMS

Written by

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FADE IN:

EXT. BELIZE CITY - NIGHT

We are above a STREET, floating. Shadows play across STOREFRONTS. Streetlights cast dim light in circles onto the sidewalk.

ON THE SIDEWALK, two DRUNKS stagger arm-in-arm. We do not see other signs of life in the area.

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

EXT. BELIZE CITY - STREET - NIGHT

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

We move downward closer to the STREET. We see dark storefronts. 'Closed' SIGNS hang in windows.

MUSIC is heard through one of the doors as we approach. The DOOR opens, throwing light onto the street.

A PATRON, a small man in his forties, walks outside.

MAN (V.O.)
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.

A BLACK PONTIAC catches his attention as it turns a corner with a SCREECH and heads in his direction. As the car passes, a pickup truck zooms from a side street and blocks the Pontiac's path.

The car comes to an abrupt stop. Back-up lights come on.

The car doesn't get a chance to move before an Astro van SCREECHES to the back of the car and blocks it.

SAM ORTEGA gets out of the truck, in front of the car, and points a .45 automatic at the car. He shoots.

Sam Ortega, thirties, looks like he belongs in a boxing ring. Gruff, large and menacing.

The car's driver side door opens and a STOCKY MAN uses the door as a shield as he returns fire.

SAM

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

The stocky man fires at the truck again.

BAM. Sam shoots at the car.

The patron flattens himself against a storefront and moves into the shadows as the car's windshield shatters. He freezes, watching the action unfold.

A BALD MAN dressed in a suit gets out of the van. He approaches the Pontiac from the rear, a .38 special in his hand. He points and fires at the stocky man. The man emits a groan as he crumples to the street.

The bald shooter points the gun at the car and shoots. A bullet smashes into the back window, shattering it.

As the patron watches from the shadows, a passenger jumps from the car and races toward him.

The figure gets near and the patron sees that it is a woman. She hugs a leather messenger bag.

Sam points the pistol in the woman's direction.

SAM

Carmen, give us the bag.

Paralyzed with fear, the patron stands in the darkness against the wall of the building as the woman gets close to him. He winces as three shots flash SPARKS as they RICOCHET off of the building beside him.

WOMAN

Take this. Please.

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

The woman stumbles down the street holding her shoulder. She enters a nearby alley.

The bald shooter reloads his pistol and runs after the woman, disappearing down the alley.

Sam climbs through the car that the woman darted from.

BAM. (O.S.) A shot rings out 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 in the patron's direction.

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

EXT. ALLEY - NIGHT - CONTINUOUS

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

BALD SHOOTER
It's not here.

Sam starts to follow the patron, then stops. He calls to the bald shooter.

SAM
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 does, however, find 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 - LATER

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, the hedges trimmed and there are sparse flowers in the beds next to walkways.

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

The car 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 is not bad looking. He is clean cut and trim.

RAY JOHNSON, late twenties, three days growth and uncombed hair, steps from the passenger side of the car. Wrinkled shirt and slacks. 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.

A man in brightly colored pajama pants, white T-shirt, striped suspenders and cowboy boots waves in response as he puffs a cigarette.

MAN

I'm gonna get that okra today.

RAY

Okay, Ben.

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

RAY

(to self)

Another day at the loony bin.

He turns to Bob.

RAY

I hate this job.

INT. BOWMAN JARVIS MENTAL HEALTH FACILITY - 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: A resident at the center, a small man in his forties dressed in sweats with food on his shirt.

Ted drools and stares blankly at a yellow spiral notebook.

Bob helps Ted to his feet and Ted points to a page in his notebook.

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

BOB
Very nice. 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.

A beat.

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
What?

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

He glares at his phone.

BOB
What kind of bitch breaks up with a
text message?

He starts the car.

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

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

RAY
Dude, chicks do that shit all the time. The old text breakup is standard for me. Suck it up and deal.

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 watches Bob, then grins. His mood brightens. He drums on the dash.

RAY
Great.

BOB
(glaring in Ray's direction)
What the hell is so great 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, anyway.

Ray continues drumming on the dash.

BOB
(Annoyed)
Stop beating on the car.

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 back of the room with a pitcher of beer between them.

Modern MUSIC plays from a juke box.

BOB (SOMBER)
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.

Bob stares at his glass.

RAY
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
Think of it this way; it can't get worse.

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
Look at this. I found a way out.

Bob takes the page and unfolds it.

BOB
A way out of what?

Ray hands the page to Bob.

RAY
Just look.

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 to Ray.

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

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. He uses the remote to channel surf.

A KNOCK (O.S.) 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 just 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 sits next to him.

Bob takes a drink and then stares at the bottle.

BOB
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
I don't know what to do anymore. I
got locked out of my apartment
because I couldn't pay the rent.
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 computer 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.

RAY
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.

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 have conservators. No one will know the difference. We just use their names.

He slaps Bob on the back.

The two sit and sip beer in silence until. . .

RAY
We were taught wrong, Bob. Life is a game and it does matter if you win or lose. I plan to start winning.

BOB
I don't know. This seems pretty extreme.

RAY

I need to move into the winner's circle for a change, and this is the way to do it. It's perfect.

BOB

This sounds like trouble to me. This is illegal, Ray. You need to stop dreaming and accept who you are.

Ray peels the label off of the beer bottle.

RAY

Stop dreaming? STOP DREAMING? Bob, without dreams life isn't worth living anyway.

Ray leans toward Bob.

RAY

And what about you? Who are you, Bob? You didn't plan on being homeless, did you?

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.

BOB

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

RAY

Hell no. It couldn't be easier. There's no way they could know. It's time to stop dreaming and start some action.

Bob stares at the page, rubs his forehead.

BOB

Alright.

He looks at Ray.

BOB
Lets do it.

They raise their bottles in a toast.

INT. RAY'S APARTMENT - DAY - SERIES OF SHOTS

- A) Bob and Ray at the computer reading the terminal.
- B) Bob and Ray at the table scanning documents.
- C) Bob and Ray completing applications on-line.
- D) Bob and Ray laminating I.D. Cards.
- E) Bob and Ray stuffing and sealing envelopes.

INT. RAY'S APARTMENT - DAY

SUPER - "TWO MONTHS LATER"

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

RAY EXAMINES THE PASSPORT: photo of Ray with the name: TED LAWRENCE showing on the facing page.

RAY
So now I'm Ted Lawrence.

Bob opens a similar envelope. Looks inside the passport.

BOB
And I'm Larry Martin. Mr. Martin 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 a vacation for a few days.

BOB
Bahamas-Hawaii-Tahiti?

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

BOB
This looks nice. Why not Belize?

Ray thinks for a beat.

RAY
Okay. Why not. It's free anyway.

EXT. BELIZE - BEACH - DAY

The white sand beach looks like a postcard photo. We move over the beach and the people enjoying the sunshine. The water is so blue it looks painted. Palm fronds rustle in a gentle breeze.

SUPER - "BELIZE, CENTRAL AMERICA"

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

We approach Ray and Bob lying 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.

We track the fruit guy as he walks to another part of the beach and approaches Sam Ortega (one of the men 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 approaches and points in the direction of Ray and Bob.

SAM
You sure that is him?

FRUIT GUY
Si. I see him just now.

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

Sam opens a cell phone and presses a speed dial.

SAM

It's me. He's here, just like you thought.

(listens)

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.

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 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.

(MORE)

REPORTER (ON TV) (CONT'D)

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

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

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.

RAY

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.

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

The nondescript building betrays the elegance of the restaurant. A large covered patio overlooks a creek.

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

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

(looking over his shoulder)

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.

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

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.

RAY (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 in her early thirties sits
and sips a drink. LUPE looks like she could be a model.

She 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.

INT. RIVERSIDE TAVERN - LATER

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 am going
home.

Ray takes a big drink of wine and smiles at Lupe.

RAY
Okay. You go ahead.

A beat.

RAY
Wait. 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.

We see Sam leave in the BG.

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.

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 at him. He smiles.

RAY
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 five.

INT. RIVERSIDE TAVERN - BAR - LATER

Follow as the waitress takes two drinks from the bartender and walks toward the table.

As the waitress approaches the table we notice that Ray is noticeably becoming more relaxed. Lupe sits next to him. We pick up on their conversation.

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-so.... How you say....

RAY
Arrogant?

LUPE
Yes. They do not understand us.

Ray nods in agreement.

LUPE
In your country people wish for big
houses and sports cars.
(MORE)

LUPE (CONT'D)

In my country, most people just wish for steady work. Some just want food.

RAY

I understand. It is sad.

LUPE

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 to the rest room.

Lupe walks into one of the stalls, takes a cell phone from her purse and dials.

EXT. ALLEY - BACK OF RIVERSIDE TAVERN - NIGHT

Ray and Lupe exit through the back door. 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.

Lucian swings a blackjack and catches Ray from behind. The world spins into darkness as Ray crumples to the ground.

ALLEY

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...

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

Agggghh. 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.

INT. PRINCESS HOTEL - 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 to the door.

BOB

Yes?

VOICE (O.S.)

Message for you.

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

IN THE HALL

Sam hides in the hall beside the door out of sight.

IN BOB'S ROOM

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

Bob's head is in Sam's armpit in a flash and we track as 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.

Sam produces a pistol and points it 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 slaps Bob again.

SAM

Where is it, shithead?

BOB

I don't know what the hell you're
talking about. Besides, I'm not
(MORE)

BOB (CONT'D)

Lawrence. You guys are making a mistake.

Sam grabs him 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 and frisks him before they get in.

He takes Bob's cell phone and opens the car door.

SAM

Get in.

BOB

Of course.

INT. CAR - CONTINUOUS

Sam pushes Bob into the back seat. He climbs in behind Bob and the car speeds down the road.

BOB

So, what is this all about?

No answer.

BOB

You guys want to show me around Belize?

No answer. Sam glares at him. Bob leans toward the front seat.

BOB

(to the driver)
Can I drive?

Sam slams him back in the seat.

SAM

Shut up.

BOB

Okay.

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

EXT. SMALL PLANE - CONTINUOUS

Sam forces Bob 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. He's the one that almost got us caught.

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)
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 is looking for us. He is 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

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.

He gets ice and a washcloth and makes an ice pack. He turns a chair upright and sits, holding the ice 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.

RAY

(as he opens the door)

Are you okay?

LUPE

I want to be sure you are alright.

After Lupe enters he 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.

LUPE

Are you okay? I was worried about you.

RAY

(motions to the sofa)

Have a seat.

Lupe steps over debris as she walks to the sofa. She sits and looks puzzled at the room.

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 at him, puzzled.

RAY
(off her look)
I'm okay.

LUPE
I am sorry. When you got hit, I
just ran. I was so afraid.
(looks around the room)
Where is your friend?

RAY
He isn't here.
(rubs the back of his
head)
I'm still sore, but I'm okay. 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 didn't try to
fight for you.

RAY
You did the right thing. I just
wish I knew who it was. He took my
money and credit card.

LUPE
I wish I saw him but---

RAY
It's probably just some two-bit
thug.

He stands and takes a mini bottle of scotch from the fridge
and offers it to her.

RAY

Drink?

Lupe nods. Takes the bottle. He 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.

RAY

How did you know where to find me?

LUPE

My cousin, she work here. She watching tonight when you leave club.

She 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?
(nods)
I see before.

She moves to get another drink.

LUPE

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.

LUPE

I really need to go now. I just wanted to know you are okay.

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.

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 from an island that lies a short distance away.

We move across the water and approach the lights on the island.

We move over the sand beach and glide toward an immense house. It sits near a sand beach next to an airstrip on the island.

EXT. BELIZE - FRANK'S HOUSE

The 6,000 square-foot Spanish style mansion was built on a coast on the island. Lights reveal 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

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

IN THE STUDY

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

He holds a large iguana on his lap and unconsciously strokes it while he stares absently at a large aquarium.

Various expensive tropical fish swim in the aquarium.
CLASSICAL MUSIC plays.

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

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 cell phone to Frank.

BOB
Hey, you got my notebook.

FRANK
Have a drink.

BOB
No thanks.

FRANK
Have a drink.

BOB
Martini, please.

FRANK
Why do people buy fish?

BOB
What? Uh, because they're pretty,
I guess.

FRANK
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.

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

BOB
Well, I---

Frank turns to focus on Bob.

FRANK
My girlfriend.

BOB (PUZZLED)
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
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 Mr. Lawrence.

FRANK
Nice try. Just direct me to my
property.

BOB
I'm trying to tell you. I am not
who you think I am.

Frank nods to Stan.

Stan takes Bob's drink, calmly places it on the table next to him and lifts Bob by the armpits forcing him to stand. He takes Bob's wallet and tosses it to Frank.

Bob tries to ask a question, but as soon as his mouth opens he receives a 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, Mister...
(looks at the license)
...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?

SAM
Alright boss, I'll go get him.

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
(angry)
Call Mr. Lawrence and have him
bring me what he took.

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

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 is dozing on the sofa among the pile of junk when the phone causes him to bolt upright. RING. RING. RING. He grabs the phone, looks at the I.D. and answers.

RAY
Hi buddy. Where are you?

BOB (V.O.) (NERVOUSLY)
Hi. I have a little problem. The
gentleman from the club gave me a
ride.

RAY
What? What gentleman? Where are
you?

Ray stands.

INT. FRANK'S HOUSE - STUDY - NIGHT Frank takes 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 steps over litter as he paces the room.

INTERCUT - TELEPHONE CONVERSATION

RAY

What? Who the hell is this?

FRANK

This is Frank! I think you know what I want, so you have three hours to get it to me.

RAY

What the f.... 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 it is that 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

And Sam...

Sam stops in mid step and turns toward him.

FRANK
 ...make sure you get the right
 person this time.

SAM
 But that wasn't really my fault.

FRANK
 (pointing to the door)
 Go.

Okay, boss.

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

BOB
 Nice. It is a very...
 (searching)
 ... 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
 points 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 - SAME

The stranger and Lupe are in the bed when Lucian rushes in.

They both bolt upright in bed.

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 just as Ray grabs his gun in a flash.

SLOW MOTION

Ray grabs the gun and forces the barrel against Lucian's
stomach.

Punch to the jaw.

Elbow to the nose on the rebound.

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

BACK TO NORMAL MOTION

Lucian crumples to the floor, holding his nose.

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

LUCIAN

You fucking wanker!

Lupe attacks Ray. She swings a right fist to his face, but
he reacts and grabs her arm with his free hand to subdue her.

LUPE
What the fuck did you do?

The stranger sits on the bed frozen, mouth open. Ray glances at him, keeping the gun on Lucian.

RAY
(to the stranger)
Get out.

The stranger has been staring at the scene seemingly in a trance, but Ray's demand snaps him back to consciousness. His face relaxes into an expression of gratitude. He picks up his belongings and sprints out clutching his shirt, shoes and pants.

RAY
What the hell is this? You two
have a little game going here?

LUPE
Get out of here!

Ray pushes Lupe in Lucian's direction and calmly sits on the bed. He is in a position to cover them both.

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

Lupe kneels to tend to Lucian as he sits up. Lupe blots blood that is running down Lucian's face.

Lucian's vision clears and he sees Ray pointing his gun at him.

LUCIAN
Listen, we just try to get some
extra cash sometimes, but we don't
hurt anybody.

Lupe puts a finger to her lips and ssh's Lucian.

RAY
Who the fuck are you?
(to Lupe)
Is this the boyfriend?

LUPE (TO RAY)
Go to hell.

RAY
I'm already there.

LUPE
Okay. Shoot me. You want to shoot?

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. He cocks the hammer and looks determined as he holds the gun at arms length, aimed at Lupe's head.

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

A beat.

LUPE
What do you want?

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 lowers the gun, returns the hammer and shakes his head.

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. He points the gun again.

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 stands with his back to the door.

RAY

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.

RAY
I ought to shoot you, 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.

LUPE

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 fondles the pistol.

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

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.

Lupe shoots a mean look in his direction.

RAY

Why the hell would somebody take
Larry?

LUPE

I do not know. I know we have
something from Ted. Maybe it will
help.

Lupe stands and moves to a table. She stands on the table
and lifts a panel in the ceiling and reaches in.

LUPE

It's here. When the police started
asking questions we were afraid to
sell it. I hid it here.

As Lupe reaches, Ray snaps the gun in her direction.

RAY

Hold it. Stop right there. You
move real slow. Understand?

Lupe nods affirmative.

LUPE

Okay. Slow.

She slowly withdraws a camera case from the ceiling and hands
it to Ray. He unzips the case and withdraws a camera. He
notices a small corner of paper sticking out of the lining
inside the case. He removes the page and looks at a photo.

Lucian looks surprised as Ray unfolds the picture.

LUCIAN

Where did you find that?

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 stand and kneel in the foreground.

BACK TO SCENE

Lupe points to the photo.

 LUPE
 This is Ted. So who are you?

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

Ray hands the photo to Lupe.

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

She takes the photo and studies the back it. She shows Lucian and they puzzle over the drawing.

 LUCIAN
 Looks like a map.

 RAY
 You're a genius.

Lucian glares at Ray.

 LUPE
 Okay. It looks like 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 puts the photo inside the camera case and zips it. He shouldered the case.

 LUCIAN
 Frank? Frank Jensen?

 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. 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.

RAY
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

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, rubbing his head.

RAY

You want me to trust you after what
you have done.

LUPE

You are pretending to be Ted.

LUPE

How can we trust you? How do we
know you are not after us?

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 toward the mainland.

INT. SHABBY APARTMENT - SAME

Ray sits on the bed in the run-down room. There is a moment
of silence as he thinks.

Lucian and Lupe are somber as they sit on the old sofa close
by.

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.

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. 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 going to take a while. And I just-- I thought that it's been hidden for a long time.

(MORE)

RAY (INTO PHONE) (CONT'D)
 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

Got it? 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 (TO BOB)

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.

Gulps his wine.

FRANK

Twelve percent, my ass.

INT. SHABBY APARTMENT

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 (SMILING)

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 gonna 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 (TO BOB)

You had better hope your friend knows what he is doing and can find 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.

Ray sees Lupe get out of the passenger side and open 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
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....

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 (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

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 as 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.

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

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.

EXT. CHURCH - CONTINUOUS

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

(noticing that he has the
phone)

There is no signal here at the
Mayan 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 that it is producing.

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 LaMans. 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 crumpled 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 starts limping 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 is clutching his shoulder and his head is bleeding. He is squinting toward the volkswagen, 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

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
What the hell is this?

LUPE (READING)
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.

LUPE
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
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)
This is the only thing that can save Larry. We take it to Frank. Larry and I go home.
(MORE)

RAY (TO LUPE) (CONT'D)
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
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.

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

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

My mother know this reporter. She was killed, too. I know it was Frank.

LUPE

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 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
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
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 she 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 and 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.

BOB

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. RANGE ROVER

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.

Ray takes off his pants.

Lupe stares at him with wide eyes. She opens her mouth to ask, but changes her mind. She watches as he ties the legs in knots.

RAY

We can get out of here quicker in the river.

Realization takes hold as she sees him ease into the river, letting his pants fill with air.

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

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.

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 that 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 lose them.

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

SAM

There is no way I'm gonna lose 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.

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.

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.

(makes a face)

What the hell is that smell?

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

RAY

We've been in the jungle.

Stan pitches the dirty messenger bag to Frank.

Lupe is in a rage. 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 as 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
(to Stan-indicating
Bob)
Tie this one, too.

BOB
But... Wait a minute.

Stan manhandles Bob to get his hands tied. He sits 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 be 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
(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. He is completely in the dark.

FRANK
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

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.

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 as they all laugh.

FRANK (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 (GRINNING)
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
...Oh.

Stan helps them stand.

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

BOB
If we get out of here alive, I'm
going to kill you.

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
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 as Lupe hammer-fists his arm.

Stan loses 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.

BOB (O.S.)
... no way. We get the hell out of here now.

LUPE (O.S.)
We have got to stop him. For the people of Belize.

BOB (O.S.)
People of Belize, my ass. We can save ourselves.

PULL BACK TO:

Reveal Bob and Lupe 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. She presses a
button and 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 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 vehicle does not slow down and 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.

EXT. ISLAND-FRANKS HOUSE-FRONT GATE-SAME

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'm rusty.

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.

We follow Bob as he 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.

BOB
Take that, ass-hole.

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 acts as if 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.

Bob looks at Ray like he doesn't know him.

BOB
What the hell did you do in the army?

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.

FRANK
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?

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 stayson 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.

RAY
 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 they see a shabby man in his thirty's. Bearded. Un-kept hair.

RUBEN PRATT looks surprised to see Lupe. 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?

RUBEN

(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 Lupe and Bob 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.

 RAY
I know...

Ray touches the photo; caresses Lupe's face with a finger.

 RAY
But I have never felt like this
about anyone.

RAY'S APARTMENT - DAY

Ray and Bob enter the apartment and drop their bags in the living room.

Ray takes a stack of mail and tosses it 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

I feel more content these days, too.

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 (SMILING)
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 walks in carrying a 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

BOB
At least he got something. Six
years is better than nothing.

He looks in the box.

BOB
What else is here?

RAY
Letter from Lupe. And this.

He takes a package from the box. They open it together and find...

Stacks of money. Stacks of 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.

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
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.

FADE OUT.

THE END