

CLIQUE 13

A screenplay
by Louis Cepeda

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EXT. GUATEMALA - DAY

A small village on the edge of a jungle. The houses are made of weather-beaten wood with rusty tin roofs. A dirt road runs between the scattered homes and the dense woods. The words, DIOS MIO, SOUTHWEST OF LA MAQUINA, GUATEMALA are SUPERIMPOSED on the screen.

An older, well-kept black Cadillac moves slowly down the dirt road.

INT. BLACK CADILLAC - DAY

HUMBERTO TORO sits in the back seat behind a chauffeur looking from side to side. Humberto is fiftyish, almost bald and has a full-mustache. He is dressed in a white suit and smokes a cigarette with a holder.

HUMBERTO
(in Spanish)
Stop!

Humberto's attention is taken up by ANGELINA, a pretty girl of 12 or 13 with long black hair. Angelina hangs clothes in her backyard and looks away quickly when she sees Humberto staring at her. Humberto smiles to himself.

EXT. HOUSE - DAY

Humberto knocks on the front door. A thin, middle-aged man with tough, leathery skin answers the door somewhat puzzled.

HUMBERTO
(in Spanish)
Hello, mister, my name is Humberto
Toro.

The thin man nods politely and Humberto surveys the room with his eyes. A pregnant woman in her late twenties sits at a table shucking peas. A naked baby boy plays with a rattle on a dirt floor. The room is sparsely furnished with older, self-made items and religious artifacts hanging on the walls.

Humberto smiles again.

EXT. SOUTHERN ARIZONA - NIGHT

A state police SUV moves along a highway. The words, NORTH OF THE ARIZONA-MEXICAN BORDER are SUPERIMPOSED on the screen.

INT. STATE POLICE SUV - NIGHT

ABE CORTEZ, a medium-built man of 42 in uniform, sits behind the wheel. Abe taps on the steering wheel to Frank Sinatra's rendition of "South of the Border".

Up further Abe sees a pick-up truck off the road with its hood up. He pulls up behind the vehicle and gets out holding a flashlight.

Abe walks over to LARA MORALES at the front of the pick-up. Lara is a heavy-set woman in her late twenties with a round, friendly face. She wears too much make-up and tight jeans with red high heel shoes.

ABE

Trouble?

LARA

I think it overheated.

Abe points the flashlight toward the radiator and sees it steaming. A jug sits by the car battery.

ABE

That water?

LARA

Yes, I'm waiting for the radiator to cool.

Abe moves to the driver's side of the truck. He points the light inside and sees a red purse sitting on the passenger seat. He flashes around and notices some candy wrappers and a six-pack of beer on the floor. A Seven Eleven coffee cup sits on the dashboard.

EXT. SOUTHERN ARIZONA - SAME TIME

JORGE NAVARRO hides behind a boulder not far from the highway with a pistol in his hand. Jorge is a big man of 35

with a muscular upper frame dressed in a tight body shirt. He wears his hair long, tied at the back, and has a deep scar on the left side of his strong-boned, menacing face. He watches Abe move to the front of the truck again.

EXT. SOUTHERN ARIZONA - SAME TIME

Abe looks closer at the radiator.

ABE

Probably have a leak. There's a gas station about a mile down the road. Have them check it out.

LARA

Thanks.

Abe starts back to the SUV but notices something at the rear of the pick-up. He puts a light on it and sees a metal chain hanging from a hook on the bumper. Part of the chain is touching the ground.

ABE

You better put this chain back in the truck before you take off. It looks like it's dragging.

LARA

I'll do that.

Abe returns to the SUV and takes off, Lara waving as he leaves.

EXT. FARMHOUSE - NIGHT

A station wagon pulls up to a farmhouse. The words, CASA GRANDE, ARIZONA are SUPERIMPOSED on the screen.

Humberto gets out and goes to the front door. He knocks and an older Spanish WOMAN opens the door.

HUMBERTO

(in Spanish)

I got the merchandise.

WOMAN
(in Spanish)
Bring her in.

Humberto returns to the car and opens the passenger door.

HUMBERTO
(in Spanish)
Let's go.

Angelina exits the car with some trepidation and looks around. Humberto points to the house.

HUMBERTO
(in Spanish)
Let's go, let's go!

Humberto takes out a small suitcase from the backseat and follows Angelina into the house.

INT. STATE POLICE SUV - NIGHT

Abe drives on the highway when he spots a small brush fire in the desert. He pulls off the road and heads for the fire. He stops and notices that the fire is going out and a body lies beside it.

Abe gets out and walks to the body with the flashlight. He points the light on the face of a girl in her late teens. She is dead, her throat cut from ear to ear.

EXT. ARIZONA DESERT - NIGHT

The area where the body was found is now lit up by portable lights. Several members of a crime scene unit canvass the surrounding grounds for evidence. DON SIMMONS, a tall man of 50 wearing a cowboy hat, walks from the body to Abe, who stands by the SUV smoking a cigarette.

DON
Looks like she started the fire
before she died, probably hoping
somebody might see it.

ABE
Any idea who she is?

DON

There was no I.D. on her. Whoever
killed her apparently didn't want
us to know who she was.

(hands Abe a card)

But here's something.

ABE

(looks at card)

A Colorado driver's license.

DON

I found it in one of her pockets.

But it's not hers.

TIM (OFF-CAMERA)

Hey, guys, come over here.

Abe and Don walk over to TIM COMBS, a younger member of the
unit. Tim points to tire marks and a long, irregular line
on the ground.

TIM

What do you think?

Don kneels, observes the line thoughtfully.

DON

It's hard to tell. A chain dragging
maybe?

Abe turns around and looks back at the highway with a
curious expression.

EXT. SOUTHERN ARIZONA - NIGHT

Abe stops at the site where he saw Lara. He gets out and
begins to inspect the area with the flashlight. He studies
the chain-like marks on the ground and follows them to the
wet spot where the radiator was leaking.

Abe squats down and picks up an empty matchbook. He brings
the matchbook to the light.

INSERT MATCHBOOK:

The information on the red matchbook reads, "Carlito's Burritos Restaurant" with an address and telephone number, followed by the tag line, "Denver's Best Mexican Cuisine."

INT. CLASSROOM - NIGHT

JOHN RICHARDS stands at the front of the room addressing a half-full class of students. John is a small man of 60 with a grayish mustache and beard. The words, DENVER, COLORADO are SUPERIMPOSED on the screen.

Among the students in the room are OSSIE GONZALEZ and WINSTON LEDBETTER, who sit next to each other. Ossie is a handsome, dark-haired man of 25 with a runner's tight, lean body.

Winston is Ossie's age, medium height, heavier. He wears unfashionable glasses, dresses badly, and tends to be almost soft in appearance.

JOHN

The thing you have to understand is that dialogue shouldn't be what you, the author, thinks is real, but what is unique to that character you're creating. What she or he says must not only drive forward the plot, but reveal a genuineness about that person the audience can believe. Remember, that while we're dealing here with a visual medium, it is often that special piece of dialogue in a film that moves the viewer and makes the character memorable to us. Who can forget who said, "What we have here is a failure to communicate", for instance?

EXT. SCHOOL PARKING LOT - NIGHT

Ossie and Winston walk along a line of parked cars.

WINSTON

You have time for coffee?

OSSIE

No, I promised Venus we'd go out

and get something to eat. Why?

WINSTON

I think I got a backer for the film.

OSSIE

Yeah?

WINSTON

I pitched him the idea and he really liked it. Said he'll get back to me next week.

OSSIE

Did you finish the script yet?

WINSTON

I'm almost there.

OSSIE

Does he know that?

WINSTON

I told him it only needed another revision. He was cool with that.

INT. PICK-UP TRUCK - NIGHT

Jorge and Lara in the vehicle, Jorge drives. Lara looks out at the passing landscape with a sense of helplessness and fear.

JORGE

That cop suspected something.

LARA

I don't think so.

JORGE

Then why did he look inside the truck?

LARA

(glances at Jorge)

I don't know. Maybe that's just part of his job.

Jorge shakes his head unconvinced.

Jorge
No, that cop suspected something.

Lara chews on a nail nervously.

INT. WINSTON'S APARTMENT - NIGHT

A loft with a small kitchen. The sofa bed is open and unmade. The rest of the room has an unkempt, dirty look about it.

Winston sits at a table eating yogurt and listening to a tape recorder.

ON THE TAPE

WOMAN: I'm just beginning to feel funny about it, Chad.

MAN: Don't do it, Terri.

WOMAN: Well, it was going to end... you know, sooner or later. I mean, we both have kids to think about.

MAN: I'm willing to give it all up for you.

WOMAN: I guess I'm not... I don't know if I could put my family through that, Chad. It's just not fair to them.

MAN: So why did you let it start in the first place?

WOMAN: I don't know, I was attracted to you. I thought this is what I wanted.

MAN: So what're you saying? You're not attracted to me anymore?

WOMAN: No, not in the same way... Where're you going?

MAN: To the rest room.

Winston turns off the recorder, stares at it pensively.

INT. OSSIE'S APARTMENT - NIGHT

Bedroom. Ossie and VENUS RIOS are naked in bed. Venus is a beautiful woman in her early twenties with a slender, shapely body. She has a playful, carefree demeanor about her. She sits on top of Ossie and leans forward close to his face with a sad, pleading expression.

VENUS

Please don't put it in.

OSSIE

I really want to, Miss Parker.

VENUS

But I'm your teacher, I shouldn't.

OSSIE

Please, I can't wait.

VENUS

Okay, just a little.

Venus moans when Ossie enters her.

VENUS

Oh, it's so big, I'm afraid of its size.

OSSIE

I'll be careful.

Ossie turns Venus on her back, strokes her hair.

OSSIE

Will I get an A for this?

VENUS

(excited)

Do it right and you won't even have to take the final.

Ossie enters her deeply and Venus releases a pleasurable groan.

INT. OSSIE'S APARTMENT - NIGHT

Ossie and Venus lay together in bed after they made love. Venus has her head on his chest and massages his deflated penis.

VENUS

God, I'm so pathetic.

OSSIE

Why's that?

VENUS

Here I can be fucking some rich producer to get a great part. Instead, I give myself to an unemployed director.

OSSIE

I may not be unemployed much longer. Winston thinks he can get some money for his script.

VENUS

Winston's an asshole.

OSSIE

He's a pretty good writer.

Venus turns to Ossie and kisses his chin.

VENUS

I don't care if he's the next John Grisham, he's still an asshole. Spends half of his life in the restaurant taking up one of my tables.

OSSIE

He likes writing there.

VENUS

Yeah, well, it wouldn't hurt him to leave a tip once in a while.

OSSIE

He knows you, Venus. Probably thinks you wouldn't accept the money anyway.

VENUS

Like I said, he's an asshole. There better be a good part for me in this movie he's writing.

OSSIE

You can count on it.

Venus smiles mischievously and reaches down to Ossie's penis again.

VENUS

Can I count on seconds?

OSSIE

Who do you want to play this time?

VENUS

I'll be the naughty cheerleader who just got caught by the school janitor smoking pot. I have to do what you tell me or you'll turn me into the principal.

Ossie kisses Venus affectionately.

OSSIE

You're watching way too much porn, Venus.

Venus nibbles on his chest, and then his stomach.

VENUS

(in a submissive voice)

Oh, Mr. Hunky Janitor, I didn't know it was marijuana I was smoking. . .

INT. POLICE CAR - DAY

Detectives JOSE COLON and PHIL BRANCH sit in a car across the street from Denver's Union Station, a grandiose three-story train station in the middle of the city.

Jose is a slender, caramel-colored Hispanic of 42 with strong Indian features and a somewhat flattened nose. Phil is a tall, muscular black man of 34, who likes to wear designer sunglasses and dresses in the latest fashions.

Jose and Phil watch a stout man in a flashy outfit standing in front of the train station. He talks aggressively to a teenage girl waiting at a bus stop, who is trying to ignore him.

PHIL

You ever feel like you're jerking

off while some guys are getting the real thing all the time, Jose?

JOSE
Sometimes. Why?

Phil points to the stout man.

PHIL
Sweetwater there, I busted his sorry ass five years ago for stealing hubcaps. Look at him now. He's got big wheels, thousand dollar suits, and all the pussy he can handle.

JOSE
(jocosely)
Maybe he's not happy.

Phil grins. Suddenly Jose notices MANNY, a sturdy-looking, older teenager in a hooded jacket, approach the man and the girl on a bicycle.

JOSE
(alertly)
The bike.

Manny lets the bicycle fall to the ground, takes out a gun from his jacket, and shoots the man several times in the chest. The girl runs away screaming.

JOSE
That fucking idiot!

Jose and Phil get out of the car quickly and draw their guns. Manny tries to get back on the bicycle, but sees Jose and Phil coming. He takes off running into the station.

Jose and Phil chase Manny into the building, and then see him moving down the length of a waiting train. Manny jumps onto the railroad tracks and momentarily disappears behind the train.

Jose and Phil follow Manny and see him ahead running through a network of stationary trains and tracks and continue in pursuit. Manny trips and falls over a rail but

gets up and makes it to a high linked fence bordering the railroad yard.

Manny starts to climb the fence with a sense of desperation. He is halfway up when Jose and Phil reach the fence and aim their guns at him.

JOSE

That's enough, Manny. Get your ass down before I put a bullet in it.

Manny stops climbing, suddenly out of breath and exhausted.

BOY

Okay, Jose, don't shoot. I'm coming down.

INT. DENVER POLICE STATION - DAY

A small interrogation room with only a table and two chairs. Jose and Manny sit across from each other, Manny smoking a cigarette and expressing cockiness.

JOSE

You're in a world of trouble, Manny, you realize that? Probably looking at murder one.

MANNY

Listen, the dude was fucking with my little sister. Nobody fucks with my little sister. She's the only family I have.

(smokes, with disdain)

Trying to make her one of his *hos*.
Fuck him!

JOSE

I told you we were going to take care of Sweetwater, didn't I? Our way.

MANNY

Fuck that. The dude kept bringing his grubby-ass around, hitting on her when I wasn't home. Last week I warned the motherfucker to leave her alone or

else. But the dude was either stupid or couldn't hear, because he just laughed at me.

(takes another drag, exhales)
Now he ain't laughing so much, is he?

INT. DENVER POLICE STATION - DAY

A large, well-lit room with open, connecting cubicles. Jose sits at his desk typing and the telephone RINGS.

JOSE
This is detective Colon.
(pleased)
Abe, how are things going?

INT. ARIZONA STATE TROOPERS HEADQUARTERS - SAME TIME

Abe sits at a desk looking at the driver's license found at the murder scene.

ABE
Same old, same old, Jose. Pick them up one week, they show up again a couple of weeks later.

INTERCUT PHONE CONVERSATION: Jose at station/Abe at headquarters.

JOSE
What can I do for you?

ABE
Found a girl murdered in the desert last night. We're looking for a pick-up that might've been involved. The victim had a Colorado driver's license with a Denver address that didn't belong to her. Wonder if you can poke around a little for me up there.

JOSE
What's her name and address?
(writes on a pad)

Amy Campbell, huh. I'll see what
I can do.

EXT. DESERT ROAD - DAY

A small bridge crossing a dry creek. Jorge walks away from the bridge holding a round object in a tightly closed black plastic bag. He gets into the pick-up, drops the bag on the passenger side floor, and takes off.

As he pulls away Jorge looks in the rearview mirror. He sees the headless body of Lara hanging from the side of the bridge.

INT. BURGER KING - DAY

Winston sits at a table drinking coffee and writing in a spiral notebook. He looks up and sees a young woman sweeping the floor. The young woman returns his stare and smiles. Winston lowers his head shyly and continues writing.

EXT. CARLITO'S BURRITOS - DAY

The Mexican restaurant sits on the corner of a commercial street. Ossie and Venus pull up and park, Ossie behind the wheel.

INT. OSSIE'S CAR - DAY

Venus kisses Ossie, touches his face lovingly.

VENUS

Don't forget to take my red dress
to the cleaners. I want to wear
it Sunday for our anniversary.

OSSIE

And what anniversary might that be?

VENUS

Six months since you were overcome by
my beauty and asked me out.

OSSIE

Is that what happened?

VENUS
Isn't that what happened?

Venus kisses Ossie again, this time more sensuously.

OSSIE
You have a great mouth, woman.

VENUS
(winks)
Lucky for you I know how to use it.
Pick me up around seven.

Venus gets out and Ossie watches her enter the restaurant before taking off.

EXT. CASA GRANDE WALMART - DAY

The store is located near the end of a busy avenue. Jorge pulls into a parking lot and parks the pick-up in a deserted area behind the building. He gets out and walks away quickly to a nearby street.

INT. DENVER POLICE STATION - DAY

Jose sits at his desk reading. Phil comes over and hands him a photo from a folder he is carrying.

PHIL
Amy Campbell jumped off a highway
overpass in front of an oncoming semi
about three weeks ago.

JOSE
Jumped?

PHIL
That's what the report says.

INSERT:

A photo of an attractive, shy-looking seventeen year old with short red hair and freckles on her nose and face.

PHIL (OFF-SCREEN)
That's not all.

BACK TO SCENE.

PHIL

She'd been picked up a couple of times
for soliciting. Guess who her pimp
was?

Phil hands Jose another picture.

INSERT:

A photo of Sweetwater standing on a corner pointing a
threatening finger at a cowering Amy.

BACK TO SCENE.

JOSE

Shit, Sweetwater.
(looks at Amy's photo again)
Why would a pretty girl like this
take her life that way, Phil?

PHIL

I don't know. Why don't we try and
find out?

INT. CARLITO'S BURRITOS - DAY

The restaurant is empty. Venus goes from table to table
refilling salt and pepper shakers. Venus watches from the
corner of her eye as Winston sits in a booth at the rear of
the room writing.

EXT. ARIZONA FARMHOUSE - DAY

A taxi pulls up to the house and Jorge gets out. The taxi
takes off and Jorge goes to the front door and knocks. The
Spanish Woman from the night before answers the door.

JORGE

Is she here?

WOMAN

Yes.

Jorge enters the house and finds Angelina sitting on a sofa with her hands folded, looking apprehensive. Jorge gives Angelina the once over with his eyes.

JORGE
(in Spanish)
What's your name?

ANGELINA
(timidly)
Angelina.

JORGE
(to the woman)
Where's Humberto?

WOMAN
He said he had to get back. Wanted you to leave the money here for him.

JORGE
I need a car.

The Woman nods.

INT. CARLITO'S BURRITOS - DAY

The restaurant is busy. Winston gets up and moves to a table by a window. Venus comes over to him with her order pad.

VENUS
What was wrong with the other table?

WINSTON
There's not enough light.

VENUS
You ready to order?

WINSTON
Yeah, let me have a bean burrito and a glass of water.

VENUS
Smothered?

Winston nods. Venus walks away frowning to herself.

INT. CAMPBELL HOUSE - DAY

A traditionally-furnished living room. Jose and Phil sit in chairs talking to MR. & MRS. CAMPBELL, who sit across from them on a sofa. Mr. Campbell is an overweight man in his late thirties. Mrs. Campbell is thinner, homely in appearance.

JOSE

Do you know why Amy would take her life?

MRS. CAMPBELL

No.

MR. CAMPBELL

Our daughter ran away about two years ago, Detective Colon. Got involved with drugs and a pretty rough crowd.

MRS. CAMPBELL

She used to come by every once in a while but we couldn't hold her here. What could we do?

MR. CAMPBELL

I think she got involved with an older man.

PHIL

How do you know that, Mr. Campbell?

MR. CAMPBELL

I saw them once when I was driving into the city. I turned the car around, but by that time, they were gone.

MRS. CAMPBELL

Do you think something else happened to Amy? The police said it was a suicide.

JOSE

It probably was, Mrs. Campbell. But Amy's driver's license was found on

another girl's body. The other girl was murdered.

MRS. CAMPBELL

Oh, my!

PHIL

We're trying to find out why she had Amy's license on her.

Mr. and Mrs. Campbell exchanged a troubled look.

INT. HANK'S HAMBURGERS - DAY

An old-time hamburger joint with a checkered floor and photographs of hot rods on the walls. Jose and Phil sit at a table eating hamburgers and French fries.

PHIL

Who's this guy Abe?

JOSE

An old friend. We went through the academy here together.

(pours ketchup on his fries)
His mother got sick in Phoenix, so he ended up a state trooper down there.

Phil eats, wipes his mouth with a napkin.

PHIL

What would you be doing if you weren't a cop, Jose?

JOSE

I don't know, a chef maybe. I like cooking. How about you?

PHIL

I thought I wanted to be a marine like my dad. When I was a kid I used to watch him put on that uniform thinking to myself, man, that's definitely what I want to do when I grow up.

JOSE
What changed your mind?

PHIL
Two tours in Iraq.

INT. DINER - DAY

Jorge and Angelina sit in a booth near a window eating lunch.

ANGELINA
(in Spanish)
Where are we going?

JORGE
(in Spanish)
To a pretty place with a lot of mountains.

ANGELINA
(in Spanish)
Mr. Toro said I'd be working for a lady in her house.

JORGE
(in Spanish)
Is that right?

ANGELINA
(in Spanish)
Yes, he told my father they will take good care of me. That is true, isn't it?

JORGE
(bored, in Spanish)
If you say so.

ANGELINA
(in Spanish)
Mr. Toro. . .

JORGE
(cuts her off, in Spanish)
Mr. Toro is no longer here, I am.
(leans forward, threateningly)

And my advice to you, little one,
is to do what you are told. The
less questions you ask, the prettier
you're going to stay. Understand?

Angelina nods expressing fear. Jorge looks outside and sees a couple with two pretty teenage girls in tight shorts walking away in the parking lot. He looks at the girls with a lingering, lustful expression.

EXT. ARIZONA DESERT - DAY

The bridge at the dry creek. A crime scene unit is at work gathering evidence. Lara's body is still hanging on the bridge, her shoulders now covered with a sheet.

Abe squats by the creek having a cigarette. He looks up at the body and notices the red shoes on Lara. He puts out the cigarette with a feeling of regret.

INT. STATE POLICE SUV - DAY

Abe on his phone as he drives.

ABE
No, I thought she was alone but
maybe he was hiding.

INT. DENVER POLICE STATION - SAME TIME

Jose sits at his desk talking on the telephone.

JOSE
Any luck finding the truck?

INTERCUT PHONE CONVERSATION: Abe in SUV/Jose at station.

ABE
It was abandoned in Casa Grande. We're
having it checked for fingerprints.

JOSE
Sounds like you guys have a psycho-
path on your hands.

ABE
Don't be surprised if he shows up

your way, Jose.

JOSE
Why's that?

ABE
I found a matchbook from a restaurant in Denver at the spot where the pick-up stopped. Carlito's Burritos, ever hear of it?

JOSE
Yeah, it's an old Mexican restaurant on the west side of town.

ABE
Casa Grande is north of here. That means he's traveling in your direction.

JOSE
(thoughtfully)
Email me a picture of the dead girl, Abe. Maybe somebody up here can I.D her.

INT. JORGE'S CAR - DAY

Jorge and Angelina in the car. Jorge passes a highway sign that indicates Denver is 257 miles away.

INT. DENVER POLICE STATION - DAY

Jose sits studying two photos standing up on his desk: one of Amy Campbell, the other a close-up of the dead girl's face. Phil comes over putting on his jacket.

PHIL
What're you doing tonight?

JOSE
I'm taking Crisanta out to eat, maybe catch a movie.

PHIL
How's that going?

Jose shrugs disappointedly.

JOSE

It's going. I think she blames me
for the divorce.

PHIL

It's only been what six months? I'm
sure she'll come around to seeing your
side of it, too.

JOSE

What about you, what're you doing
tonight?

PHIL

I'm going to work out, and then I'll
probably go over to Pam's for a while.
See you in the morning.

Jose waves and Phil leaves. Jose continues studies the two
photos.

INT. JORGE'S CAR - NIGHT

Jorge and Angelina pull up to a GIRL at a Wendy's drive-up
window.

GIRL

Good evening, welcome to Wendy's. How
can I help you?

JORGE

Two number one combos and a couple of
root beers.

The Young Girl rings up the order.

GIRL

That'll be fifteen fifty-two, sir.

Jorge gives her a twenty dollar bill and notices a state
patrol car in his rearview mirror pulling up behind him.
The Girl returns the change and Jorge continues to watch
the police car as he waits for the order.

Jorge sees the officer in the car pick up his car phone. He
reaches down to the floor, brings up a gun, and sits it on

his lap. Angelina notices the weapon and looks at Jorge terrified. The Girl hands Jorge his order.

GIRL

Thank you.

Jorge pulls away slowly looking in the rearview mirror. Back on a busy avenue he hands Angelina the bag of food and returns the gun to the floor.

INT. PIZZERIA - NIGHT

Jose and CRISANTA COLON sit across from each other with most of a pizza still on the table. Crisanta is a tom-boyish girl of 15 with brown eyes and curly dark hair. She seems preoccupied with her smart phone.

JOSE

Aren't you going to eat anymore?

CRISANTA

(texts)

I'm not hungry.

JOSE

You just had one piece.

CRISANTA

(annoyed)

Dad, I don't want any more.

Jose watches Crisanta type into her phone.

JOSE

Do you have to text when we're talking?

Crisanta stops reluctantly.

JOSE

How's your mother?

CRISANTA

(indifferently)

Okay, I guess.

JOSE

How's school going?

CRISANTA
It's going okay.

Crisanta's phone RINGS and she looks at it.

CRISANTA
I have to take this.

Crisanta gets up and walks away.

CRISANTA
Hi.

Jose looks away expressing frustration.

INT. OSSIE'S APARTMENT - NIGHT

The living room. Ossie and Venus on the sofa cuddled up in each other's arms watching the movie, SEVEN, on a television.

MORGAN FREEMAN (OFF-SCREEN)
Well, I got up one morning and went to work...just like any other day, except it was my first since hearing about the baby. And, I...I felt this fear and anxiety washing over me. I looked around, and I thought, how can we raise a child surrounded by all this? How can a child grow up here?
(pause)

So, that night, I told her I didn't want us to have it, and over the next few weeks, I convinced her it was wrong. I mean...I wore her down, slowly.

GWEN PALTROW (OFF-SCREEN)
I want to have children. It's just...

MORGAN FREEMAN (OFF-SCREEN)
I can tell you now, I know...I'm positive I made the right decision. I'm positive. But, there's never a day that passes that I don't wish I had decided differently.

EXT. BENNY'S HOUSE - NIGHT

An older house on the outskirts of town with a front porch and a white picket fence. The stairway on the side of the house leads to a second floor entrance.

Jorge and Angelina pull up to the stairway side of the house and get out. Jorge points to the stairs and Angelina obediently starts to walk up the steps.

INT. BENNY'S HOUSE - SAME TIME

A second floor hallway with an exit door at the end. LENNY, a husky man of 30, walks out of a room carrying electrical cables as Jorge and Angelina enter from outside.

LENNY

Hey, Jorge.

JORGE

You guys working tonight?

LENNY

Yeah.

Lenny goes downstairs and Jorge opens one of the rooms with a key. He turns the light on and motions for Angelina to enter.

Angelina stops in the middle of the room and looks around somewhat bewildered. The place is furnished with a twin bed, a night stand and a small bureau. The only window in the room is barred. Jorge points to another door.

JORGE

(in Spanish)

That's the bathroom. Get some sleep.

Jorge closes the door and Angelina hears him lock it. She sits on the bed, her face expressing a growing helplessness and dread. She falls on the bed, buries her face in a pillow, and begins to sob.

INT. BENNY'S HOUSE - NIGHT

Basement. The large room has been set up to look like a bedroom. A cameraman adjusts the lens on a camera on a tripod as Lenny moves a light fixture into place. BENNY RICKLES stands in front of two teenage girls, Lori and Gwen, who sit on the edge of a bed in underwear.

Benny is a slender man of 32 with a couple of days growth on his face. There is a self-assured, no-sense quality about him associated with men comfortable with themselves. A muscular, blonde-headed man in a robe sits on the bed behind the girls.

BENNY

(to Lori and Gwen)

Now you two walk into the bedroom and find Lori's naked uncle drunk and asleep. You see that his dick is at full attention and begin to giggle... Gwen, you walk over and start playing with it. You urge Lori to join you, but at first she resists. So you begin to rub it against your face until Lori gives in and joins you. Then you both start sucking away.

(to the cameraman)

You ready, Keith?

(after Keith nods)

How about you, Lenny?

LENNY

Just about.

Jorge enters the room and Benny goes over to him.

BENNY

Jorge, when did you get in?

JORGE

Just now.

BENNY

You gonna watch?

Jorge looks at Lori, who is petite and wears braces on her teeth.

JORGE

No, I'm going to take a shower.
(whispers into Benny's ear)
Send the one with braces up to my
room when you're through with her.

BENNY

Sure thing, man.

INT. DENVER POLICE STATION - DAY

Interrogation room. Jose and Manny sit across from each other, Manny in jail garb.

MANNY

I want you to be a character witness
at my trial.

JOSE

Why would I do that, Manny?

MANNY

Because you've known me since I was
a kid. You hung with my father when
he was alive. You know I ain't no
gang banger.
(taps on the table for emphasis)
The shit with Sweetwater was personal.
He wouldn't leave my little sister
alone.

JOSE

Sweetwater was a scumbag, no doubt, but
you had no right to kill him.

MANNY

Come on, Jose, the kid's only fourteen.
You know how guys like Sweetwater work.
Before you know it she'd be doing
ten or fifteen tricks a night for him.

JOSE

So doing it your way proved what?
Your little sister's alone and you're
doing twenty plus easy.

Manny scratches his chin expressing second thoughts.

MANNY

Yeah, you got a point. I got a cousin
in Wichita that says she'll take
her in.

Jose makes a sour face.

JOSE

Let me think it over.

MANNY

(satisfied)

That's cool.

INT. WINSTON'S APARTMENT - DAY

Winston sits at the table typing on the computer and
listening to the tape recorder next to him.

ON THE TAPE

FIRST WOMAN: Debra was really the most
qualified.

SECOND WOMAN: Saw Debra this morning.
She was really bummed out.

THIRD WOMAN: It's all politics if you
ask me. A lot of bullshit.

FIRST WOMAN: I can't believe Richard
would do that.

SECOND WOMAN: You always stick up for
Richard.

FIRST WOMAN: Not always. I just think
overall he's a pretty
good boss.

VENUS: Okay, ladies, who has the number
five?

FIRST WOMAN: I do.

Winston turns off the recorder.

MONTAGE:

-- A youth center with teenagers sitting on sofas or
playing pool. Jose and Phil stand beside three girls on a
sofa as they pass two photos back and forth. The girls
all shake their heads solemnly.

-- A line forming in front of a homeless shelter. Jose and Phil walk up the line showing the photos. Each person they show the photos to shakes his or her head.

-- A group of teenagers milling around the 16th Street Mall. Jose and Phil show them the photos, again without success.

END OF MONTAGE.

INT. CARLITO'S BURRITOS - DAY

The restaurant is empty. Ossie and Venus sit at a table having cold drinks.

VENUS

Have you ever thought about having kids, Ossie?

OSSIE

Not really, why?

VENUS

I don't know. I guess I want to have kids.

OSSIE

Don't you think we should get our careers off the ground first?

VENUS

What if it takes like ten years?

Ossie leans over and kisses Venus.

OSSIE

Then we'll talk about it in five.

Ossie gets up to leave.

VENUS

Where're you going?

OSSIE

I need to stop over at Winston's place.

INT. BENNY'S HOUSE - DAY

Bathroom. Jorge stands over a toilet in his shorts holding a phone as he urinates.

JORGE

We need to talk. There's a little Mexican restaurant over on Wadsworth Boulevard called Carlito's Burritos. Meet me there tomorrow around two.

Jorge hangs up and flushes the toilet. He goes to the door and looks in at a naked Lori on the bed, her hands tied at the front, her mouth bruised.

JORGE

I'm back!

EXT. WAYWARD OUTREACH - DAY

Store front in a poorer neighborhood with a sign that reads WAYWARD OUTREACH COMMUNITY CENTER.

INT. WAYWARD OUTREACH - DAY

Office. LINDA CARLSON, a distinguish-looking woman of 50 with short, graying hair sits at a desk and looks at the two photos with a somber expression. Jose and Phil stand in front of her waiting.

LINDA

Yes, they were both here last month. I think they stayed for only a couple of nights.

(looks up)

We don't force any of the kids to stay if they don't want to. Most of them use our center as a temporary shelter anyway.

JOSE

You remember anything about them?

LINDA

Amy was a quiet one, didn't say much. Kind of followed Jill around.

PHIL

Jill?

LINDA

Jill Douglas was her name. I remember because my oldest married a Douglas.

Phil writes in his note book.

JOSE

What was Jill like?

LINDA

Wild, mouthy, thought she knew everything.
(returns photos to Jose)
The kind of kid that you knew was headed for trouble. Got into a couple of fights while she was here.

PHIL

Amy's father thinks she was seeing an older man.

LINDA

That's pretty common with these girls. It's gets real cold and hungry out there some nights.

INT. WINSTON'S APARTMENT - DAY

Ossie sits at a table reading something on a computer monitor. Winston paces back and forth behind him nervously. Ossie stops reading and Winston stops walking expectantly.

OSSIE

I don't know there's no story line.

WINSTON

There's not supposed to be one. The idea is to make a film about real people with real problems and feelings. People having real conversations about life in general. I want to capture the fear and restlessness of Americans today. How they see themselves in real terms.

OSSIE

(points to monitor)

All I see here is a bunch of vignettes with people doing a lot of talking. I mean the dialogue sounds authentic enough but don't you think we need a plot?

WINSTON

(paces again)

No, that's the point, Ossie. We're all living aimless, careless lives. Most of us do more talking than doing. We like to think we're important, but our conversations betray us. In reality we're nothing more than a spoiled, self-indulgent species. We're afraid of the tough questions about God and dying and death, so we spend our time shooting the shit about banal things like reality shows that are supposed to make our lives complete.

OSSIE

How the fuck are we suppose to sell that shit?

Winston stops pacing again, hurt by the criticism.

WINSTON

This is an indie. We're supposed to take chances.

INT. CARLITO'S BURRITOS - DAY

Jose and Phil sit at a table having drinks. Venus walks over with two plates of food and serves them.

VENUS

A number three and a number six.
Anything else?

Jose notices her name tag and hands her a photo.

JOSE

You ever see this girl in here,
Venus?

VENUS

Yeah, she comes in every once in a while. She usually comes in with a couple of girlfriends.

Jose takes back the photo and hands her a second.

JOSE

Was she one of the other girls?

VENUS

Jesus, is she dead?
(after Jose nods)
Yes, I think so.

JOSE

Were there ever any men with them?

VENUS

No, not that I can remember.
(gives Jose back the photo)
She's really dead, huh?

JOSE

I'm afraid so.
(hands Venus a business card)
Give me a call the next time you see
any of their girlfriends come in.

VENUS

Sure.

INT. ANGELINA'S ROOM - DAY

Bathroom. Angelina sits on the toilet despondently. She looks up and notices that the bathroom window is partially open with no bars on it.

INT. POLICE STATION - DAY

Jose sits at his desk talking on the phone.

JOSE

Her name was Jill Douglas. We think she's from around here but we're still checking it out.

INT. ARIZONA STATE TROOPERS HEADQUARTERS - SAME TIME

Abe sits at his desk talking on a land phone.

ABE

Any connection to the Campbell girl?

INTERCUT PHONE CONVERSATION: Jose in office/Abe in office.

JOSE

They were friends.

Abe leans forward curiously.

ABE

You ever hear of a Clique 13, Jose?

Jose writes on a pad.

JOSE

No, what is it?

ABE

I don't know. Jill had a small tattoo on her right hip. It just said Clique 13.

JOSE

I'll ask around.

Jose hangs up and stares at a pad on his desk.

INSERT PAD:

The words, CLIQUE 13 with a couple of question marks after them.

INT. TALENT AGENCY - DAY

Office. BUSTER GRAVES, a tall, thin man in his forties, sits behind a desk leaning back with his hands behind his head. Ossie sits in front of him.

BUSTER

Why are you still here, Ossie?

OSSIE
What do you mean?

BUSTER
You obviously have talent, why aren't you out on the west coast trying to break into film or television?

OSSIE
My girl likes it here.

BUSTER
Yeah, well this town is full of unemployed directors. Tell her to grow up.

Buster sits forward, picks up a script, and tosses it to Ossie.

BUSTER
A corporate video. Three days shoot next week in Colorado Springs. Interested?

INT. BENNY'S HOUSE - DAY

Jorge leaves his room and walks down the hallway to Angelina's room. He unlocks the door and enters.

Jorge sees the bathroom locked and knocks. He knocks again this time harder. When he doesn't get an answer, Jorge breaks down the door with a powerful shoulder thrust.

The bathroom is empty and the window is wide open.

JORGE
Fucking little bitch!

INT. CAR - DAY

Jorge drives surveying the area about him, his face full of rage. He notices a bus stop in front of a Denny's restaurant and takes out his phone.

JORGE
That bus stop in front of Denny's, where does it go?

INT. BENNY'S BEDROOM - SAME TIME

Benny's sits up in bed with his phone and a bowl of cereal on his lap. Gwen lies besides him reading a magazine.

BENNY

That's an express stop. I think it goes from there to Wagon Road, the Thornton Park and Ride, and then Denver. Why?

(hears the line go dead, frowns)

Asshole.

INT. BUS - DAY

A worried Angelina sits near the back of an almost empty bus looking out. The bus pulls up to the Thornton Park and Ride station.

INT. JORGE'S CAR - DAY

Jorge on a highway. He sees the Thornton exit sign and follows it. He reaches the Thornton Park and Ride stop just as the bus pulls out.

EXT. BUS - DAY

The bus on a highway approaching Denver's skyline. Jorge's car is not far behind.

INT. BUS - DAY

The bus exits the highway and travels through several Denver streets before entering a tunnel. Angelina watches as the vehicle moves down the tunnel to an underground stop.

The bus empties out with Angelina the last to exit. She stops to look around. On one side Angelina sees a woman enter a rest room. By the time Angelina decides to go to an escalator the area is almost deserted.

Angelina gets on the escalator. Almost immediately Jorge runs up behind her, grabs her arm and puts a knife to her back. Angelina freezes in place with fear.

JORGE
(in Spanish, quietly)
Do as I tell you or I'll kill you
right here.
(presses the knife against her)
Understand?
(after Angelina nods)
Now walk with me.

Jorge puts the knife in his pocket as the two get off the escalator. He puts his arm around Angelina and steers her toward an exit.

EXT. STREET - DAY

Jorge and Angelina walk up to his parked car. He opens the door and pushes her into the passenger seat roughly.

JORGE
(in English)
You're lucky I need you in one
piece, little girl.

Jorge slams the door shut.

INT. DENVER POLICE STATION - DAY

Coffee room. Jose pours himself a cup of coffee. Detective RALPH BYERS, a heavy-set man in his fifties, sits at a table reading a newspaper.

JOSE
Ever hear of a Clique 13, Ralph?

RALPH
(glances up)
No, what is it?

JOSE
Beats me.

RALPH
Sounds like a night club. Club this,
clique that. Sometimes they use Roman
numerals to make it look more hip.
(looks at newspaper again)
How did you hear about it?

JOSE

It was a tattoo on a murdered girl.

RALPH

Then it probably is a club. Kids today like to join shit like that just to be different.

INT. POLICE STATION - DAY

Jose and Phil sit at their desks facing each other. Phil twirls a pen expertly through the fingers of his hand.

PHIL

So one got her throat cut and one threw herself in front of a truck. What do we have?

JOSE

Don't forget the one who lost her head.

PHIL

Even more confusing.

JOSE

I'm guessing the one who lost her head might've witnessed or participated in the killing of Jill.

PHIL

The killer decided she knew too much.
. . . What about Amy?

JOSE

Sounds like she was a follower. Maybe after she left Sweetwater she followed Jill into something she had a hard time dealing with.

PHIL

Drugs?

JOSE

She could've been high when she jumped off that overpass.

PHIL

What about the other two?

The phone on Jose's desk RINGS.

JOSE

That could've been drug-related, too.
Maybe a deal gone bad.

(picks up telephone)

Detective Colon.

(listens)

No, I can pick her up.

Jose hangs up and stands.

JOSE

I have to pick up Crisanta, Sandra's
having car problems.

(puts on his jacket)

It makes some sense if this turns
out to be a bad drug deal. Both
victims were killed near the border.

PHIL

The two killed in Arizona could've
been trafficking drugs from Mexico.

JOSE

There are plenty of gangs working both
sides of the border. They might've
gotten involved with the wrong gang.

PHIL

Clique 13.

JOSE

Let me run it by Abe tomorrow, maybe
he can help fill in the blanks.

Jose leaves. Phil keeps twirling the pen reflectively.

EXT. HIGH SCHOOL - DAY

Crisanta in a cheerleader's outfit stands by a parked
convertible talking to GARY, who sits behind the wheel
smoking a cigarette. Gary is a muscular man in his mid-
thirties with shoulder-length blond hair.

Jose pulls up across the street and watches the unsuspecting couple curiously. He beeps his HORN and Crisanta quickly waves at Gary. She crosses the street and gets into the car.

JOSE

Who's that?

CRISANTA

Just a guy.

JOSE

A little old for you, isn't he?

CRISANTA

Dad, I'm not a little girl anymore.

JOSE

That's not the question. Who is he?

CRISANTA

He just a guy. He's been coming around the school for the last week. I think he likes me.

Jose frowns and pulls out. He exchanges a cool glance with Gary as he passes the parked convertible.

INT. BENNY'S HOUSE - NIGHT

Angelina's room. Jorge sits up on the bed leaning against the headboard and drinking a beer. He stares at Angelina, who stands by the foot of the bed looking scared.

JORGE

(in Spanish)

If you ever run away from me again, I'll cut you up so badly even your parents won't recognize you. Do you understand?

(when Angelina doesn't answer)

I said do you understand?

ANGELINA

(in Spanish)

Yes.

JORGE
(in Spanish)
Now take off your dress.

ANGELINA
(in Spanish)
What?

JORGE
(in Spanish)
Don't make me ask you twice, Angelina.

Angelina removes her dress with a great deal of shame.
Jorge studies the girl in her underwear.

JORGE
(in English)
You better get used to showing yourself
to a man, little girl.

Jorge drinks from his beer.

INT. BATHROOM - NIGHT

Ossie and Venus sit in a bath tub, Ossie shampooing Venus's
hair. He kisses her shoulder and picks up a hose to rinse
her hair.

OSSIE
I got a gig next week, three days in
Colorado Springs. A corporate film.

VENUS
You hate doing corporate films.

OSSIE
They help pay the bills, Venus.

VENUS
I do okay at the restaurant. You don't
have to take crappy jobs if you don't
want to.

OSSIE
I just don't think it's fair that
you're paying most of the bills.

Venus turns to Ossie.

VENUS

I love you, Ossie. You make me happy.

Venus rubs her nose against his playfully.

VENUS

I don't mind taking care of you.
You're always so grateful.

Venus kisses Ossie passionately.

INT. JOSE'S HOUSE - NIGHT

Home office. Jose sits at a desk in the dark looking at family photos on a desktop monitor.

INSERT PHOTOS:

-- A picture of Jose with his arms around a younger Crisanta and his ex-wife Sandra. The three are smiling at the camera.

-- A photo of an elementary-age Crisanta holding a puppy.

-- A picture of a teenage Crisanta dressed in a formal dress.

BACK TO SCENE.

Jose continues to look at the last photo.

INT. DENVER POLICE STATION - DAY

Phil sits at his desk watching a video on his phone.

INSERT VIDEO:

Amy Campbell sits on a sofa in an empty room staring at the camera. She is dressed in skimpy clothes and wears no bra. Her hands are folded on her lap and she seems uncomfortable.

MALE INTERVIEWER (OFF-SCREEN)

So you want to be in show business?

AMY

Yes.

MALE INTERVIEWER (O.S.)
Any experience?

AMY
No.

MALE INTERVIEWER (O.S.)
How about sex? Any experience there?

AMY
Some.

MALE INTERVIEWER (O.S.)
Ever suck a cock?

AMY
(shrugs)
Yes.

MALE INTERVIEWER (O.S.)
What about the ass? Ever take it up
the ass?

AMY
No.

MALE INTERVIEWER (O.S.)
(sarcastically)
Yeah, I bet you haven't.

The Interviewer and ANOTHER MALE laugh OFF-SCREEN.

MALE INTERVIEWER (O.S.)
Okay, let's see what you have, honey?
Take off your clothes.

Amy stands and removes her clothes.

MALE INTERVIEWER (O.S.)
Turn around.

Amy turns revealing her backside.

MALE INTERVIEWER (O.S.)
What do you think?

ANOTHER MALE (O.S.)
Not much of an ass but I can work
with it.

INT. DENVER POLICE STATION - DAY

Phil sits at his desk watching the same porn film. Jose
stands over him.

ANOTHER MALE (O.S.)
Not much of an ass but I can work
with it.

Phil turns off the video.

PHIL
The rest is standard porn.

JOSE
How did you get it?

PHIL
Johnson in vice recognized her. He's
seen her in a few others.

JOSE
What about Jill Douglas?

PHIL
Nothing yet, but if Amy was in porn . . .

JOSE
She was probably following Jill.

PHIL
Exactly. And I think I know somebody
who might help us find out for sure.

JOSE
Who's that?

PHIL
A coin dealer I used to buy from. He's
got a new business.

EXT. STRIP SHOPPING MALL - DAY

An industrial area. Jose and Phil pull into the mall and drive to the last store on the strip.

The car stops in front of the WET TOES EMPORIUM, a store front with tinted windows. The words, ADULT MOVIES, TOYS, BOOKS and VIDEO GAMES, are stenciled on the windows.

INT. WET TOES EMPORIUM - DAY

An empty, somewhat dark and dingy store with two walls displaying movies, books and magazines. Another wall shows a large assortment of sexual toys and devices.

STANLEY, a fat, bald-headed man of 50, stands by a counter reading a newspaper. Stanley looks up when Jose and Phil enter.

STANLEY

(pleasantly)

Well, if it isn't my old buddy, detective Branch.

PHIL

Stanley.

(after shaking hands)

This is my partner, detective Colon.

Jose and Stanley exchange nods.

PHIL

How's business?

STANLEY

Not bad. The customers are different, but not that different. What can I do for you?

Phil hands Stanley a photo.

PHIL

Recognize her?

Stanley looks at the photo for a long moment.

STANLEY
She's looked better.

PHIL
So you know her?

Stanley hands Phil back the photo.

STANLEY
I don't think I have a customer who
doesn't know Jill Will.

PHIL
Jill Will? Is that her screen name?

STANLEY
That's the only name I've ever known
her by. It certainly fits, too.

JOSE
Why's that?

STANLEY
Jill does just about anything in her
movies. S & M, gangbanging, double
penetration, even ass to mouth.
You name it, that little girl pretty
does it in her films.

PHIL
We'd like one of her films.

STANLEY
Which one, I have dozens?

INT. CARLITO'S BURRITOS - DAY

Winston sits writing. He sees Jorge enter and join RANDALL
TANEY at a booth on the other side of the restaurant.

Randall is a tall, lanky man of 38 with a serious, nervous
manner. He wears a conservative suit and tie and sports a
well-trimmed goatee.

INT. CARLITO'S BURRITOS - DAY

Jorge and Randall sit across from each other having beers.

JORGE

I want \$20,000 per from now on.

RANDALL

The deal was twelve.

JORGE

Yeah, well I'm changing the deal. By the time I add in the cost of my scouts on the other side, the crossing over, and travel expenses, I ain't making shit for all the work I do.

RANDALL

I can't do \$20,000.

JORGE

Then fuck you, Randall. I know you're getting a lot more than \$20,000 for these girls.

RANDALL

Jorge, be reasonable.

JORGE

Reasonable? Motherfucker, I just got rid of a problem to protect your precious little club. If Jill Douglas would've gone to the cops with what she knew, you'd be getting it up the ass right now for the rest of your life. And I'm not talking about just one guy, Randall. I've been inside, I know what they'd do with a pussy like you.

RANDALL

I can do maybe \$15,000.

JORGE

\$20,000 or I'll call the cops and disappear.

RANDALL

(vexed)

Let me see what I can do.

JORGE

You do that, Randall. But I want the money by tomorrow before I deliver your new merchandise.

(drinks more beer)

I'll see you here around noon.

INT. HOUSE - DAY

Living room. A doorbell RINGS. JOE HARDY, a well-built man in his thirties, goes to the door. Joe's hair is wet and he wears only a towel around his waist. He opens the door to JILL DOUGLAS, who stands in the doorway dressed in shorts, a halter top and pigtails to make her look younger. She smiles flirtatiously.

JILL

Hi, Mr. Hardy. I came to get paid for babysitting the other night.

JOE

Oh, sure, come in, Jean. Let me get my wallet.

Jill enters and closes the door. Mr. Hardy goes to a table.

JILL

Isn't Mrs. Hardy home?

JOE

No, she took the kids up to visit her mother for the weekend.

(looks in his wallet)

Oh, gee, I forgot I don't have any cash.

JILL

Well, I'll take a check.

Joe spreads his hands out to express embarrassment.

JOE

I'm afraid Mrs. Hardy has my check book.

Mr. Hardy walks closer to Jill, touches her face suggestively.

JOE
Maybe there's another way I can pay
you, Jean.

JILL
(innocently)
How?

Mr. Hardy drops the towel and Jill suppresses a giggle by
covering her mouth.

JILL
Oh, Mr. Hardy!

JOSE (OFF-SCREEN)
Turn it off.

The screen goes black.

INT. DENVER POLICE STATION - SAME TIME

Coffee room. Jose and Phil sit looking at a blank
television screen on which they have been watching the porn
film.

PHIL
That one is called, The Neighbor's
Slut. She did three sequels on that
one alone.

JOSE
Was Amy in any of them?

PHIL
Not in the ones I've seen so far.

Jose rubs his neck and exhales deeply.

PHIL
This stuff bothering you, Jose?

JOSE
I'd be lying if I told you it wasn't.
These kids are just a couple of years
older than Crisanta.

Jose gets up, goes to the coffee maker, and begins pouring himself a cup.

JOSE

You have to wonder what makes a kid like that screw up her life so early.

PHIL

My guess is she was looking for attention.

Phil leans back in his seat, cups hands behind his head and stares at the television screen.

PHIL

Some slick fucker comes along and gives her all the attention she wants. Tells her how cute she is and sweet talks into taking her clothes off in front of a camera. Then before she knows it she's screwing an army of guys just to please him.

(glances at Jose)

It's an old story.

JOSE

What's that?

PHIL

It only takes one evil motherfucker to screw up a kid's life.

INT. CARLITO'S BURRITOS - DAY

Ossie walks into an almost empty restaurant and waves at Winston sitting at table writing. He goes into the kitchen area where he finds ORLANDO, a short, thin man, cleaning a grill. Venus stands by a table counting her tips.

OSSIE

Hey, Orlando.

Ossie walks up behind Venus and kisses her neck.

OSSIE

How did you do today?

VENUS

I had a pretty good lunch.

Ossie wanders back to the swing doors at the kitchen's entrance and sees Winston getting up through a diamond-shaped window pane.

OSSIE

I see Winston's here again.

VENUS

For almost four hours already.

Ossie watches as Winston cautiously walks over to the booth Jorge and Randall occupied and reaches under one of the seats for something. Winston returns to his table, puts the item in his back pack, and leaves the restaurant.

OSSIE

(puzzled)

I'll see you later.

Venus turns to see Ossie leaving.

VENUS

Where you're going?

EXT. STREET - DAY

Winston stops at a corner for a light and Ossie runs up to him.

OSSIE

What were you doing back there?

WINSTON

What do you mean?

OSSIE

You know what I mean. I saw you digging under the seat. What were you getting?

WINSTON

(suddenly uneasy)

Nothing, I dropped a pen, that's all, man.

OSSIE
What did you put in your bag?

WINSTON
I told you, nothing.

Ossie gives Winston a long distrustful stare.

OSSIE
You were taping those people at that table, weren't you?

WINSTON
(unconvincingly)
No, man, no.

Ossie looks away disgusted.

OSSIE
Fuck me.
(to Winston)
Don't you know it's wrong to do shit like that? Not to mention that it's probably illegal.

WINSTON
I told you I want the film to be as real as possible. For that to happen I need the dialogue to be right.

OSSIE
Okay, but you can't go around stealing people's conversations, you fucking moron.

WINSTON
Why not, nobody's going to hear them but me?

Ossie shoves Winston.

OSSIE
That's not the point, dickhead. The point is that it's wrong. It's. . .

Ossie stops in midsentence and points a finger at Winston.

OSSIE

I'll tell you what, I don't want any part of this film anymore. Good luck with your fucking sick project.

Ossie leaves. Winston looks after him with shame and concern.

INT. GARY'S CAR - DAY

Gary sits in front of the high school smoking. A determined Jose walks up from behind, opens the front passenger door and gets in. Gary is taken aback by the intrusion.

GARY

Hey, what're you doing, man?

JOSE

You're kind of old to be hanging around a high school, aren't you, buddy?

GARY

What?

JOSE

Here's the deal. I don't want to lose my badge over kicking the shit out of an asshole like you. But if I catch you hanging around here again or talking to my daughter, I'm going to take that chance. Am I making myself clear?

Gary leans back away from Jose, suddenly concerned for his safety.

GARY

Yeah, man, yeah.

Jose glares at Gary a moment longer before getting out and slamming the car door closed.

JOSE

Now get your ass out of here.

Gary flips the cigarette away and starts the car. He takes off quickly, leaving tire marks behind.

INT. WINSTON'S APARTMENT - DAY

Winston paces back and forth uneasily. He stops to look at his backpack on the table as if trying to make a decision.

Winston goes to the backpack and removes the tape recorder. He places the recorder on the table and rewinds the tape. He hesitates before pressing the PLAY button.

INT. OSSIE'S APARTMENT - DAY

Kitchen. Ossie and Venus sit at the dining table, Ossie still agitated.

VENUS

That explains why he was always changing tables.

OSSIE

He's an idiot.

VENUS

Should I tell Orlando?

OSSIE

No, I'd be surprised if the son-of-a-bitch shows up at the restaurant again.

INT. JOSE'S HOUSE - NIGHT

Kitchen. Jose stands at a counter cutting vegetables. The doorbell RINGS and Jose wipes his hands on a towel before opening the door to Phil.

PHIL

His name is Benny Rickles.

JOSE

Benny Rickles?

PHIL

After you left today, I checked the covers on all the DVDs we had on

Jill and Amy. They were all produced by one company, Young and Hard Films. He also runs a web site called Teentwat.com.

JOSE
You got an address?

PHIL
That's why I'm here.

EXT. BENNY'S HOUSE - NIGHT

Jose and Phil at the front door. Phil knocks and GWEN, dressed in tight jeans and a Teentwat.com t-shirt answers the door.

PHIL
Is Benny Rickles in?

Gwen gives Jose and Phil a suspicious glance before looking over her shoulder.

GWEN
Hey, Benny, some guys here to see you.

Benny comes to the door.

BENNY
Who, who is it?

Phil shows him his badge.

PHIL
Like to talk to you, Benny. Can we come in?

Benny frowns, to Gwen.

BENNY
Get lost.

Gwen leaves the room glumly and Benny signals Jose and Phil to enter.

BENNY

What's this about?

Phil shows Benny a photo.

PHIL

Ever see this girl?

Benny gives the photo a quick glance.

BENNY

No, who is she?

PHIL

Her name is Amy Campbell.

BENNY

Don't know her.

PHIL

What about this one?

Phil shows Benny a second photo. Benny gulps uncomfortably and shakes his head. Phil smiles ironically.

PHIL

Now Benny, you know and I know that you know these girls. So you can make this easy on yourself or we can take you down to the station for a couple of hours.

JOSE

Maybe park one of our cars in front of your place for the next couple of weeks.

BENNY

My girls are all over eighteen. They're legal.

PHIL

Not true, Benny. We know Amy Campbell was only seventeen when she worked for you.

Benny rubs his nose nervously.

BENNY

She told me she was eighteen.

PHIL

What about Jill?

BENNY

Jill was kind of a regular. She did a lot of work for us.

JOSE

When did you last see her?

BENNY

Over the weekend.

PHIL

So how did she end up dead in Arizona with her throat cut?

BENNY

I don't know anything about that. I've been shooting day and night for the last week. You can ask anybody on the crew.

Gwen comes to an inside doorway.

GWEN

It's true. I've been here, too.

Jose and Phil exchange a wry look.

INT. CAR - NIGHT

Jose and Phil in the car, Phil behind the wheel.

PHIL

He wasn't involved in Jill's murder but I got the distinct impression he knows something.

JOSE

Jill slept with a lot of guys, right?

PHIL

Yeah?

JOSE

Maybe she had one who she thought was special.

PHIL

A co-star?

JOSE

Or one of Benny's other regulars. Someone she could've felt comfortable taking a trip with.

PHIL

Let's go back tomorrow with a search warrant.

JOSE

On what grounds?

PHIL

Amy was seventeen. That should be grounds enough.

INT. CANCUN JOE TAVERN - NIGHT

The place is crowded and noisy. Dancers move on a dance floor to *mariachi* music. Jorge sits at the bar drinking while the BARTENDER, an older man with a boxer's face, dries glasses in front of him.

BARTENDER

(with Spanish accent)

What kind of business are you in?

JORGE

Transportation.

BARTENDER

Like trucks?

JORGE

(drinks)

Yeah, like that.

BARTENDER

What happened to Lara?

JORGE

Lara?

BARTENDER

You left with her last week when you were here. Her cousin was looking for her.

JORGE

I don't know where she's at. We left here, did our business, and I paid her. I haven't seen her since.

BARTENDER

If you run into her tell her Pepe's been looking for her. To call him.

JORGE

I'll do that.

Jorge glances down the bar and sees a woman in her forties staring at him. The woman smiles invitingly. Jorge turns away with disinterest.

INT. ANGELLINA'S ROOM - NIGHT

Angelina sits on a toilet looking downcast. The bathroom window now has a set of iron bars on it.

INT. OSSIE'S APARTMENT - NIGHT

Kitchen. Ossie sits at the dining table reading a script and taking notes. His phone RINGS and he glances at it before ignoring it. After many more rings he picks up the phone irately.

OSSIE

What do you want, Winston?

INT. WINSTON'S APARTMENT - SAME TIME

Winston looks out his window apprehensively.

WINSTON

I think I messed up, man.

INTERCUT TELEPHONE CONVERSATION: Winston at his apartment/Ossie at his apartment.

OSSIE
(coolly)
Is that right?

WINSTON
No, really, I came across something.
I think some real bad stuff.

OSSIE
So why are you calling me?

WINSTON
Because I don't know what to do. If
I go to the police they might charge
me with something.

OSSIE
I told you already, I want no part
of this.

WINSTON
Ossie, this is some real bad shit.

The phone goes dead and Winston grunts helplessly.

INT. ARIZONA STATE TROOPERS HEADQUARTERS - DAY

Abe sits at his desk alone watching a computer monitor.

INSERT MONITOR:

A surveillance camera shows Lara Morales paying for coffee
and some snacks at a convenience store counter.

BACK TO SCENE.

Abe continues to watch the tape pensively.

INT. JOSE'S CAR - DAY

Jose and Crisanta pull up to the front of the high school,
Jose behind the wheel. Crisanta starts to open the door to
leave.

JOSE

Wait.

Jose hesitates as though he is having trouble formulating his thoughts.

JOSE

Look, I don't expect you to understand why your mom and I broke up. But it wasn't because of you, and it wasn't because of your mom. If anybody's to blame it's me. It was probably my job that got us into this situation. Your mom always said she didn't want to be a cop's widow.

CRISANTA

Why didn't you quit your job?

JOSE

I guess I like what I do, and by the time I figured out that it was part of the problem, it was too late. Your mom had already made up her mind to start a new life.

CRISANTA

So you guys are never going to get back together?

JOSE

I don't know, Crisanta.

(touches Crisanta's face)

The thing is, even if we don't, I want you to know that I still love you very much. That's never going to change, hon.

(beat)

The day before yesterday you said you weren't a little girl any more. And I agree. But to me, you're always going to be my little girl. That just the way it is.

Crisanta slowly breaks into a smile and Jose puts his arm around her and kisses her head.

JOSE

You know what we haven't done for a while?

CRISANTA

What?

JOSE

Gone fishing. Why don't I pick you up Sunday and we'll go up to Boulder Reservoir for the afternoon?

CRISANTA

Okay.

JOSE

You better get going before you're late for class.

CRISANTA

Bye, Dad. I love you.

Crisanta kisses Jose and leaves. Jose watches her until she turns and waves at him.

INT. OSSIE'S APARTMENT - DAY

Ossie is asleep in bed on his stomach. Venus enters in pajamas and climbs on his back. Venus leans over near his ear as Ossie groans sleepily.

VENUS

(sings)

'Have I told you lately that I love you, have I told you lately that I care?'

OSSIE

If you really cared you wouldn't wear me out every night with wild sex.

VENUS

(kisses Ossie's neck)

It's my secret plan to keep you.

OSSIE

Is that fresh coffee I smell?

VENUS

Coffee with a Spanish omelet.

Venus slaps Ossie's butt.

VENUS

Now get your sorry ass out of bed,
buster. It's my day off and we're
going shopping.

Venus gets up and leaves. Ossie opens his eyes, and then
closes them again contently.

EXT. BENNY'S HOUSE - DAY

Jose, Phil and two uniform cops stand at the front door.
Phil knocks and Benny opens the door. Phil hands
Benny an affidavit.

Benny looks over the document and gives Jose, Phil and the
cops a sour look.

INT. BUSINESS OFFICE - DAY

The room has a number of travel posters on the walls.
Jorge sits in front of RON HERNANDEZ'S desk, a businessman
in his thirties.

RON

Costa Rica is a good bet. A little
expensive but the government is pretty
stable. Panama's another possibility.

JORGE

I think I'd like an island.

RON

In that case, I recommend the Dominican
Republic. You can get a nice piece
of property there with a house on it
very reasonably.

JORGE

I'd like at least two acres near the
ocean.

RON
Are you planning to retire already, Jorge?

JORGE
Fuck no I just don't like cold weather.

INT. DENVER POLICE STATION - DAY

Phil sits at his desk looking through a stack of photographs.

INSERT PHOTOS:

-- Benny and a cameraman on a set. Benny points to something in front.
-- Benny talks to two teenage girls on the shore of a lake. The girls wear only panties.
-- The two girls kissing in an embrace.
-- One of the girls wears a strapped-on black dildo and smiles for the camera.
-- Benny and Lenny stand on either side of the cameramen watching something in front of them. Behind the cameraman stands Jorge looking on.

BACK TO SCENE.

Phil studies the last photo as Jose comes over carrying a box filled with DVDs. Jose places the box on his desk and sits.

JOSE
Anything in those photos?

PHIL
Just a lot of young tits and asses.

PAM DYER, a friendly, attractive black woman of 30, walks over to Jose and Phil.

PAM
So this is what you guys do all day.

JOSE
Hi, Pam.

Phil gets up and kisses Pam.

PHIL

It's all in a day's work, babe.

Pam sees the photos on Phil's desk.

PAM

Yeah, it looks like real hard work
all right.

JOSE

How's your new business going, Pam?

PAM

It's picking up, Jose. A little slow
this week though. Is it all right if
I pull him away for a couple of hours?
He's been promising me lunch for almost
a month now.

JOSE

Sure, enjoy.

Phil picks up his jacket.

PHIL

See you later.

Phil and Pam leave. The phone on Jose's desk RINGS.

JOSE

Detective Colon.

INT. ARIZONA STATE TROOPERS HEADQUARTERS - SAME TIME

Abe at his desk talking on a land phone.

ABE

Her name is Lara Morales. I'm emailing
you a picture of her.

INTERCUT PHONE CONVERSATION: Abe at office/Jose in police
station.

JOSE

How did you find her?

ABE

I noticed a cup from Seven Eleven on the dashboard of the pick-up when I stopped to help her. So I checked all the Seven Elevens along that route. One of the surveillance cameras caught her buying some things on her credit card.

JOSE

Is she from your area?

ABE

Not according to the credit card company. Got a pen?

JOSE

(picks up a pen)

Go ahead.

(writes)

I'll check it out.

ABE

Anything on that Clique 13 thing?

JOSE

Not yet but we know Jill and Amy were acting in porn. Maybe it's a club of some kind. I'll keep in touch.

INT. WINSTON'S APARTMENT - DAY

Winston sits at the table drinking coffee. He looks at an audio tape on top of the recorder with some uncertainty.

INT. WINSTON'S APARTMENT - DAY

Winston comes out of the bathroom drying his hair. He picks up a shirt from a chair and smells it. Winston throws the shirt on the floor and picks up another shirt. He smells the second shirt and returns to the bathroom.

EXT. STREET CORNER - DAY

Winston walks up to a public mail box and drops a manila envelope into it. He looks around alertly before moving on.

EXT. HOUSE - DAY

Jose at the front door of a rundown house. Jose knocks and as he waits he observes the high weeds and uncut grass on the front lawn. GINA, a plump young woman in shorts and high heels, opens the door.

GINA

Yeah?

Jose shows Gina his badge.

JOSE

Does Lara Morales live here?

GINA

(nods)

But she's not here right now. She's down in Arizona with a friend.

JOSE

You know who the friend is?

GINA

No, she called a few days ago and said she met this guy at a bar and he had business down there. So she went with him.

JOSE

Did she say what bar?

GINA

Cancun Joe, why?

INT. CANCUN JOE - DAY

The place is almost empty. Jose stands by the bar talking to the Bartender.

BARTENDER

Yeah, Lara's a regular, but I haven't seen her since she left with that big dude last week.

JOSE

Do you know his name?

BARTENDER

No, he don't talk too much. He hooked up with Lara and they left together. Then last night he showed up alone again.

JOSE

He was here last night?

BARTENDER

Yeah, had a couple of drinks and left. Is Lara okay?

JOSE

She's dead.

BARTENDER

Dead?

JOSE

Murdered.

BARTENDER

Holy shit.

JOSE

If I send a police artist do you remember enough about the guy to give him a good description?

BARTENDER

Sure, I remember him all right.

Jose hands the Bartender a business card.

JOSE

Call me if this guy comes back again.

INT. CARLITO'S BURRITOS - DAY

Winston sits by a window sneaking peeks at Randall, who sits alone in a booth toward the back. Randall asks a waitress something and gets up and heads toward the rest rooms.

Winston gets up and carefully moves over to the booth Randall was sitting in. He looks around before kneeling down to tie his shoes. When he is certain nobody's looking,

Winston takes out the recorder and slips it under one of the seats in the booth.

Winston starts for the rest rooms, passing Randall on his way back to his seat.

INT. CARLITO'S BURRITOS - DAY

Winston eats. A WAITRESS comes over to him with a pitcher of water.

WAITRESS

Would you like a refill?

WINSTON

Sure.

The Waitress refills Winston's glass and walks away. Winston sees Jorge enter and go to Randall's table. He sits without shaking Randall's hand.

INT. CARLITO'S BURRITOS - SAME TIME

Jorge and Randall at their booth across from each other.

RANDALL

Okay, twenty.

WINSTON

(grins)

Now we're talking, Randall.

RANDALL

I've got a new client. He's very specific. He likes them smaller, thin but not real skinny.

JORGE

You just keep coming up with twenty grand, Randall, and I'll get you what you want.

INT. CARLITO'S BURRITOS - DAY

Winston writes and glances across the room to see the Waitress serving Jorge and Randall their order. She

accidentally knocks a knife off the plate and it falls beneath the table.

Jorge leans down to pick up the knife and stops momentarily as if something has grabbed his attention. Jorge gives the Waitress the knife and she walks away.

Jorge then surveys the room with his eyes suspiciously. He sees Winston averting his glance.

INT. CARLITO'S BURRITOS - SAME TIME

Winston quickly packs his backpack, places some money on the table, and hurriedly leaves the restaurant.

INT. CARLITO'S BURRITOS - SAME TIME

Jorge gets up and points at Randall with authority.

JORGE

Don't move your ass from that seat
til I get back.

Jorge follows Winston out of the restaurant.

EXT. STREET - DAY

Winston walks fast down a busy commercial street glancing over his shoulder. He crosses the street and starts to jog. He turns on the next corner and runs even faster before turning another corner.

Winston looks over his shoulder and slows down as he reaches a building at the middle of the block. He takes one last look around before entering the building.

A few seconds later Jorge drives by the building taking note of its address at the front door.

INT. POLICE STATION - DAY

INSERT PHOTO:

A photo of Lara Morales paying at the Seven Eleven.

PHIL (OFF-SCREEN)

I didn't see her in any of Benny's

photos.

BACK TO SCENE.

Jose and Phil at their desks, Phil holding the photo of Lara.

JOSE

I've been thinking about what your ex-coin dealer said about Jill doing almost anything sexually.

PHIL

What about it?

JOSE

What if we're looking at this all wrong? Suppose the reason Jill and Lara went to Arizona wasn't drugs but sex?

PHIL

The guy with them was a pimp?

JOSE

A pimp or a facilitator. He could've taken Jill and Lara down to see some special clients. Maybe a group of high earners who are willing to pay good money to be entertained by two young women.

PHIL

An orgy.

Jose nods and starts looking through the top drawer of his desk.

PHIL

What're you looking for?

JOSE

A business card, I just remembered something.

Jose takes out a card, picks up the phone and dials.

JOSE

Walt, this is Jose Colon... Yeah, I know, it's been a while. How's retirement going?

(listens)

I was wondering if you have time for a drink?

(looks at his watch)

No, Sully's in about an hour is fine. I'm bringing my partner along.

Jose hangs up.

PHIL

Who's that?

JOSE

An ex-FBI agent I worked with about five years ago. Used to run their sex crime unit out here. Let's see what Walt has to say.

INT. JORGE'S CAR - DAY

Jorge drives on an isolated highway near the foothills. Winston lies on the floor behind him with his hands, feet and mouth duct-taped.

INT. BAR RESTAURANT - DAY

Jose, Phil and WALT AZOR sit in a booth having drinks. Walt is a man in his sixties with high cheekbones and a worn out look about him.

JOSE

We're trying to find out if this Clique 13 has anything to do with the three murders.

PHIL

One of the victims had it tattooed on her hip. She was heavily involved in online porn.

JOSE

Ever hear of it, Walt?

WALT

I heard rumors. I was almost out of the agency by that time, so most of the stuff I heard was second hand.

Walt takes a drink.

WALT

It has nothing to do with porn. It's a secret organization. The name of the club comes from the fact that the girls they're trafficking are usually about that age, preferably virgins. Most of them come from Mexico or Central America.

PHIL

What do they do with them?

WALT

In this case the traffickers supposedly sell them to wealthy men, pedophiles with deep pockets. Rich guys with a yearning for their own private sex slaves.

JOSE

You're kidding me.

WALT

I wish I was. The married ones buy them to keep them on the side in an apartment their wives don't know about. Visit with them when they get a chance. The single ones just use the girls until they get tired of them.

PHIL

What happens then?

WALT

In most cases they end up as prostitutes until nobody wants them, not even their own families.

JOSE

They're not afraid these girls are going

to turn them in?

WALT

Think about it. You're twelve or thirteen, can't speak English, and you're in a foreign country. Your father probably sold you to some asshole down there for three or four months of feeding the rest of his family. Now you're being transported north by guys who could probably intimidate you or me.

(drinks again)

No, by the time these girls get to the perverts who bought them, they're so scared and trained to behave, they most likely accept their fate without any resistance. Whatever fight they had in them is probably gone.

INT. CARLITO'S BURRITOS - DAY

Venus enters the empty restaurant and goes into the kitchen where Orlando reads a newspaper.

VENUS

You got my paycheck, Orlando?

ORLANDO

It's on my desk.

Venus enters a tiny office, takes an envelope from a desk, and comes back to the kitchen.

ORLANDO

Some guy was looking for Ossie earlier.

VENUS

Who's that?

ORLANDO

I don't know. Big guy, scar on his face. Looked like a wrestler.

VENUS

What did he want?

ORLANDO

Didn't say. Wasn't about to ask him either.

VENUS

Why's that?

ORLANDO

He didn't look like he was in a friendly mood.

INT. OSSIE'S CAR - DAY

Ossie and Venus in the car, Ossie driving.

VENUS

(concerned)

Why would this guy be looking for you?

OSSIE

I don't know but I got a feeling it has something to do with Winston.

VENUS

You mean somebody caught him?

OSSIE

Or told on him.

VENUS

What does that have to do with you, Ossie?

OSSIE

Let's find out.

INT. BUILDING - DAY

Ossie and Venus in a hallway. Ossie knocks on a door and it opens slightly. Ossie gives Venus a cautious glance before opening the door fully.

OSSIE

(calls out)

Winston.

Ossie and Venus hesitate before stepping inside. The room is in shambles, papers and books and video discs covering various parts of the floor. Venus takes out her phone.

OSSIE
What're you doing?

VENUS
Calling the cops.

INT. WINSTON'S APARTMENT - DAY

Ossie and Venus watch two uniform policemen looking around the room and taking notes.

FIRST POLICEMAN
Looks like somebody was looking for something. Do you know where your friend might be?

OSSIE
No, we just dropped by to visit and found the door opened.

SECOND POLICEMAN
Do you have his phone number?
(after Ossie nods)
Give him a call.

Ossie takes out his phone and dials. A moment later a phone under the sofa begins to RING. The Second Policeman kneels down and takes the ringing cell phone from underneath the sofa. He turns it off and looks questioningly at the First Policeman.

EXT. BENNY'S HOUSE - NIGHT

Jorge comes in through the second floor entrance. A frustrated Benny looks out of a doorway to see who entered.

BENNY
Oh, it's you.

JORGE
Who did you think it was?

BENNY

The cops were here earlier with a search warrant.

JORGE

(worried)

What about the girl?

BENNY

Relax. Lenny saw the cops pull up and hid her in his van until they left. She's in the room now.

Jorge opens the door and goes in. He finds Angelina sitting on the bed with her hands folded, her face expressing anxiety.

JORGE

(in Spanish)

Are you all right?

ANGELINA

(in Spanish)

Yes. When can I leave here?

JORGE

(in Spanish)

Right now. We'll go to a nice motel and tomorrow you'll meet your new boss.

(taps her chin)

He'll take good care of you.

INT. OSSIE'S APARTMENT - NIGHT

Ossie and Venus in bed under a sheet. Ossie has his arm around her and holds Venus close from behind.

VENUS

You ever feel lonely, Ossie?

OSSIE

Sometimes.

VENUS

I used to feel lonely all the time before I met you. I mean I had all

kinds of friends but I still felt
lonely.

(looks at to him sadly)
I don't know what I'd do if something
happened to you, Ossie.

OSSIE
What makes you think something's going
to happen to me?

VENUS
I think about things like that.

OSSIE
Well, stop thinking that way.
(kisses her nose)
Now go to sleep.

Venus closes her eyes and Ossie tightens his hold on her,
his expression suddenly uneasy.

INT. MOTEL - NIGHT

Jorge and Angelina in a room with two beds. Angelina is
already asleep. Jorge sits at a table with earphones on
listening to a recorder. A shoe box full of audio tapes
sits next to him.

EXT. MOUNTAIN TRAIL - DAY

A MALE JOGGER moves briskly on a dirt path surrounded by
trees and rocks. He passes a round plastic bag right off
the road and stops when curiosity gets the best of him.

The Male Jogger goes back to the bag and opens it. He is
immediately repulsed by what he sees inside.

MALE JOGGER
Oh, my God!

EXT. MOUNTAIN TRAIL - DAY

A number of police vehicles and an ambulance are parked on
the road. Two medical attendants carry a stretcher with a
covered body down a hill. Two uniform policemen follow the
medics.

The Male Jogger and detective JOHN WHALEN wait at the bottom of the hill. Whalen is a broad-shouldered man of 32.

MALE JOGGER

Is that him?

WHALEN

The rest of him, yeah.

INT. POLICE STATION - DAY

Jose and MARK stand in a hallway looking at a drawing.

INSERT DRAWING:

A realistic facial composite of Jorge.

MARK (OFF-SCREEN)

The best I could do, Jose.

BACK TO SCENE.

JOSE

Thanks, Mark.

Mark walks away and Jose returns to his desk studying the drawing. Phil comes over carrying a cup of coffee.

PHIL

Is that our suspect?

JOSE

Yeah.

Phil takes the drawing from Jose and looks at it. Immediately Phil seems taken aback by what he sees.

PHIL

Shit!

Phil puts down the coffee and starts rifling through the stacks of photos on his desk. He finds the one he is looking for and places it next to the drawing for Jose to view.

INSERT:

The photo of Benny, Lenny, and Jorge standing behind the cameraman and Jorge's composite next to it.

EXT. MACDONALD'S RESTAURANT - DAY

Jorge stands on line waiting to be served. He looks around the restaurant as he waits.

EXT. BENNY'S HOUSE - DAY

Jose and Phil knock hard on the door and Benny answers. Jose shoves the photo in his face.

JOSE

The big guy, who is he?

BENNY

(intimidated)

Probably a friend of somebody on the crew.

JOSE

Listen, fuck head, this guy's probably killed three people already and maybe about to kill again. I want to know who he is right now.

Benny gulps with fright.

BENNY

His name is Jorge Navarro.

JOSE

Where can we find him?

BENNY

I don't know. He left last night with a girl. He didn't say where he was going.

JOSE

What girl?

BENNY

Some girl he brought here the other

night.

JOSE
How old was the girl?

BENNY
Young. Real young.

INT. INTERROGATION ROOM - DAY

Benny sits across from Jose looking uncomfortable and anxious.

BENNY
I don't know what Jorge was doing.

JOSE
He was trafficking little girls through your house to sell as sex slaves, Benny, that's what he was doing.

BENNY
(protests)
I didn't know that, I swear. All I did was rent the guy a couple of rooms, and every once in a while he'd bring a young girl with him. But he said the girls were domestic help.

Phil pokes his head into the room.

PHIL
Jose, need to see you.

Jose gets up and follows Phil down a hallway to Venus, who sits on a bench alone.

PHIL
Tell detective Colon why you're here.

VENUS
Detective Whalen wanted to talk to my boyfriend Ossie and me again. We went to his friend Winston's apartment last night and somebody had broken in.

JOSE
(confused)
And Whalen wanted to talk to you again?

Venus motions with her head toward a cubicle at the other end of the room, where Whalen sits at his desk talking to Ossie.

VENUS
Detective Whalen said they found a body this morning. They think it might be Winston's.

JOSE
He wants you to identify the body?

VENUS
I hope not. The body they found was headless.

INT. MOTEL - DAY

Jorge and Angelina sit across from each other on the bed eating breakfast sandwiches.

JORGE
(in Spanish)
You have to do what your new boss tells you, Angelina. You understand?
(after Angelina nods sheepishly)
He will make your life good here. Buy you lots of nice things. Maybe send money to your family.
(eats)
Like I told you before, if you try to run away or are a troublemaker, Humberto will hurt your family. You don't want that to happen, do you?

Angelina shakes her head on the verge of tears.

INT. DENVER POLICE STATION - DAY

Whalen sits at his desk looking up to Jose and Phil.

WHALEN
They both identified the clothes the

victim was wearing. We're pretty sure it's Winston Ledbetter. What does this have to do with you guys?

JOSE

We have a headless woman and a girl whose throat was cut from ear to ear. They both took place in Arizona but we're pretty sure our killer's up here now.

PHIL

Do you mind if we take a look at the apartment?

WHALEN

No, I'm busy enough as it is. Help yourself.

EXT. MOTEL - DAY

Jorge and Angelina leave the motel and get into his car.

INT. JORGE'S CAR - DAY

Jorge turns at a light and enters a highway. Angelina looks outside crying quietly to herself.

INT. OSSIE'S CAR - DAY

Ossie and Venus in the car. Ossie drives, expressing a sense of guilt.

OSSIE

I think I screwed up. I forgot to tell detective Whalen that Winston called me the night before last. He found something in those tapes that scared him.

VENUS

He didn't tell you what?

OSSIE

I wouldn't listen. I told him I wanted no part of it.

VENUS
(scared)
I don't like this, Ossie.

OSSIE
What do you want me to do?

VENUS
Go back and talk to detective Whalen.
Tell him everything you know.

EXT. PARKING LOT - DAY

OVERHEAD SHOT of an almost empty parking lot with mountain ranges in the background. Jorge's car sits in an isolated area.

After a moment a new Cadillac Escalade SUV pulls up alongside the car. Jorge gets out and opens the door for Angelina.

Angelina follows Jorge carrying her suitcase to the Escalade and gets in on the passenger side. The Escalade takes off.

INT. WINSTON'S APARTMENT - DAY

Jose and Phil search the room wearing gloves. Jose bends down and picks up a spiral notebook from under the bed. He glances through it.

PHIL
What's that?

JOSE
Looks like a journal of some kind.

Phil surveys the room with his eyes.

PHIL
This guy Winston was a pig.

JOSE
Listen to this. "Ossie caught me.
He was real pissed, doesn't really
understand what I'm trying to do.
Claims it's illegal but I can't

stop now. I need clarification."

PHIL
What's he talking about?

Jose shakes his head dubiously.

INT. DENVER POLICE STATION - DAY

Ossie sits alone on a bench in a hallway. He looks at his watch with a sour expression.

INT. JORGE'S CAR - DAY

Jorge sits behind the wheel smoking and listening to music. He watches the entrance to Carlito's Burritos restaurant across the street.

Venus exits the restaurant and Jorge starts the van. He slowly follows Venus up the street.

INT. DENVER POLICE STATION - DAY

Jose and Phil enter and see Ossie sitting on the bench.

PHIL
What're you doing here again?

OSSIE
I wanted to talk to detective Whalen but he's out right now.

JOSE
We need to talk, Ossie.

INT. POLICE COFFEE ROOM - DAY

Jose, Phil and Ossie sit at a table.

JOSE
Let me get this straight. He was secretly taping conversations at the restaurant?

OSSIE
He'd put a tape recorder under a seat,

and then waited until the people left before retrieving it.

PHIL

Why?

OSSIE

He was writing a screenplay and he wanted the dialogue to sound realistic.

JOSE

(to Phil)

That must be the illegal stuff he was referring to in the notebook.

PHIL

So why is this guy looking for you?

OSSIE

I have no clue.

JOSE

Maybe he thinks Ossie has what he's looking for.

PHIL

What's that?

JOSE

One of those tapes.

INT. JORGE'S CAR - DAY

Jorge drives on a highway with open, isolated land on either side. At one point he looks over his shoulder to see Venus on the rear floor, hands and feet tied, a tape over her mouth. Venus stares back, her eyes expressing a great deal of fear.

INT. CARLITO'S BURRITOS - DAY

Ossie enters the restaurant and goes into the kitchen. Orlando is cooking.

OSSIE

Where's Venus?

ORLANDO

That's what I want to know. She said she had to run down to the drug store about forty-five minutes ago.

A troubled Ossie leaves. Just as Ossie gets outside his phone RINGS.

OSSIE

Yeah?

Ossie listens, a rising sense of dread crossing his face.

INT. DENVER POLICE STATION - DAY

Jose, Phil and Ossie at Jose's desk. Ossie looks nervous and frightened.

OSSIE

He said he'd call when he was ready. And if I went to the police he'd kill her.

JOSE

Did you try calling Venus?

OSSIE

She's not picking up.

INT. DENVER POLICE STATION - DAY

Captain's office. The CAPTAIN sits at a desk addressing Jose, Phil, Whalen and another DETECTIVE, who stand before him.

CAPTAIN

So he thinks the boyfriend has the tape he's looking for?

JOSE

He wants the tape delivered to the Old Greeley Brewing Company. If he sees any cops in the vicinity, the girl's dead.

CAPTAIN

Anybody know anything about this Old

Greeley Brewing Company?

DETECTIVE

It's been closed for almost a decade now. My father used to work there. It looks like a big, long warehouse.

WHALEN

Any chance of surprising him?

DETECTIVE

No, from the second floor of the building you can see for miles around. There's nothing out there but open plains and tumbleweed.

JOSE

How many entrances are there to the building?

DETECTIVE

Quite a few as I remember. There's the office entrance, the employee entrance, a loading dock, and a staircase on the side that leads to the second floor.

CAPTAIN

What are you getting at, Colon?

JOSE

Maybe there's a way of one of us getting in without being noticed, sir.

INT. DENVER POLICE STATION - DAY

Bathroom. Jose stands in front of a mirror shaving the hairs on his chest. Phil stands next to him.

PHIL

You should let me do this, Jose.

JOSE

Why, because you're younger?

PHIL

No, I didn't mean it that way.

JOSE
I'm not doing this to be a hero,
Phil.

PHIL
(nods seriously)
I know why you're doing it. Just
be careful out there, partner.

EXT. POLICE STATION PARKING LOT - DAY

Phil and Whalen accompanied Ossie to his car. Ossie gets in
and gives the two detectives a sober glance.

EXT. POLICE STATION PARKING LOT - DAY

OVERHEAD SHOT of Ossie pulling out of the lot.

EXT. OSSIE'S CAR - DAY

Ossie traveling on a busy street.

INT. POLICE HELICOPTER - DAY

A pilot and a SHARPSHOOTER are following Ossie from the
air.

SHARPSHOOTER
(into a hand phone)
Captain, we have our target in sight.
He's reaching the highway right now.

INT. OSSIE'S CAR - SAME TIME

Ossie approaches an intersection that leads to the north
lane of a highway.

INT. DENVER POLICE STATION - SAME TIME

Captain's office. The Captain, Phil, Whalen and the
Detective sit watching the telephone.

SHARPSHOOTER
(on speaker phone)
Captain, he's on the highway now.

CAPTAIN

Remember, keep your distance. We don't want Navarro to think you guys are following the car.

SHARPSHOOTER

Will do, Captain.

EXT. HIGHWAY - SAME TIME

OVERHEAD SHOT of Ossie's car leaving the highway and moving onto another road. The area around him now is barren, lacking houses and trees.

INT. POLICE HELICOPTER - SAME TIME

In flight.

SHARPSHOOTER

He's about ten miles away, sir. We're going to pull off now.

EXT. POLICE HELICOPTER - SAME TIME

The helicopter turns and continues on.

EXT. OLD GREELEY BREWING COMPANY - DAY

A large, abandoned plant surrounded on all sides by pavement once used for a parking lot. Most of the building's windows are now glassless and the loading dock is covered with garbage.

Ossie pulls up by the loading dock side of the building and stops beside Jorge's car, turning the engine off.

INT. OSSIE'S CAR - DAY

Ossie observes the warehouse until he sees Jorge at a doorway on the second floor. Jorge points to an entrance on the main floor.

Ossie gets out and walks to the entrance. He opens the door and goes in.

INT. OLD GREELEY BREWING COMPANY - DAY

Ossie walks down a hallway with dark, empty offices on either side. At the end of the hallway he sees the main floor of the building; a massive, neglected structure of discarded wooden crates and broken glass throughout the room.

A network of narrow metal walkways crisscross about seventy feet above the ground. The only light comes from a skylight at the center of the roof, giving the entire place a shadowy, eerie existence.

Ossie stops when he spots Jorge standing by a crate holding a rope. Ossie follows the rope with his eyes from Jorge's hands to a nearby pipe. The rope circles the pipe several times and leads upward toward one of the metal walkways. The rope circles another pipe on the walkway twice and holds a large dangling canvas bag.

Ossie moves forward cautiously, gazing at the bag above with increasing alarm. He stops about fifteen feet from Jorge and sees a gun on the crate next to him.

OSSIE
Where's Venus?

JORGE
Where's my tape?

Ossie takes a tape from his pocket and shows it to Jorge. Jorge smirks and motions upward toward the bag.

JORGE
Your girl.

OSSIE
(angrily)
You son-of-a-bitch.

JORGE
Easy, little man. You make me nervous,
I may let go of the rope. And splash,
there goes your girlfriend.

OSSIE
How do I know she's okay?

JORGE
Call her.

OSSIE
(yells)
Venus!

The bag immediately moves and Ossie hears the muffled sounds of Venus trying to talk.

JORGE
I taped her mouth.

EXT. OSSIE'S CAR - SAME TIME

The rear of the car. The trunk opens from inside and Jose slips out. He crouches down behind the vehicle and looks around.

JOSE
(into his chest)
I see the stairway on the side
of the building. The door's open.
I'm going to try that entrance.

Jose moves quickly to the stairway that leads to the second floor door Jorge was standing at.

INT. OLD GREELEY BREWING COMPANY - SAME TIME

JORGE
You just do it my way, little man,
and maybe you'll get your girlfriend
back in one piece.

OSSIE
How do I know I can trust you?

JORGE
Don't I look like the trusting type?

Jorge points to a tape recorder on a crate near Ossie.

JORGE
Now go over there and play that tape
for me.

OSSIE
Not until Venus is safe.

JORGE
(coldly)
If you don't play that tape right now, motherfucker, I'm going to drop your little girlfriend, and then I'm going go over there and tear your head off. You understand me, bitch?

Ossie goes to the tape recorder.

INT. OLD GREELEY BREWING COMPANY - SAME TIME

Jose enters quietly through the door with his gun drawn and moves forward carefully onto the metal walkway.

INT. OLD GREELEY BREWING COMPANY - SAME TIME

Ossie take out the tape from its case.

JORGE
The trouble with punks like you and your buddy is that you don't know when to mind your own fucking business. You should've seen how that little faggot begged for his life.

OSSIE
I had nothing to do with this. Neither did my girlfriend.

JORGE
Then consider yourselves unlucky.

OSSIE
Just don't hurt her, mister. Let her go and I'll stay.

JORGE
You know you're testing my patience, buddy. Now play the fucking tape.

Ossie puts the tape in the recorder.

INT. OLD GREELEY BREWING COMPANY - SAME TIME

Jose squats down and has a clear shot on Jorge. He notices the rope Jorge is holding and follows it with his eyes to the bag dangling in the air.

The last part of the rope attached to the bag is tied around a rail on a walkway some thirty-five feet away. Jose starts to move slowly in that direction.

INT. OLD GREELEY BREWING COMPANY - SAME TIME

JORGE

What're you waiting for?

OSSIE

(cries)

Let her go, please.

JORGE

I said play it!

Ossie hits the play button and the recorder starts to produce HISSING sounds. Ossie exchanges an anxious look with Jorge. Suddenly Jorge erupts.

JORGE

You son-of-a-bitch! It's a fucking blank.

INT. OLD GREELEY BREWING COMPANY - SAME TIME

Jose is only fifteen feet from the rope now. He sees Jorge walking over to the gun still holding the rope. Jose stands up quickly.

SLOW MOTION SEQUENCE:

-- Jorge picks up the gun and aims it at Ossie.

-- Jose fires his pistol twice.

-- Jorge gets hit in the chest and stomach, releasing the pistol and the rope as he falls backwards to the floor.

-- The rope unwinds around the first pole.

-- Jose starts to run toward the rail holding the rope.
-- The end of the rope swings freely in the air.
-- Jose runs.
-- The rope unwinds around another pole.
-- The canvas bag begins to drop.
-- Jose dives onto the walkway floor and reaches out to grab the rope.
-- UPWARD SHOT of the bag falling down. It stops, suddenly and swings wildly just a few feet from the ground.
-- Jose holds onto the rope with both hands now, his face covered with sweat.

END OF SLOW MOTION SEQUENCE.

INT. OLD GREELEY BREWING COMPANY - SAME TIME

Ossie rushes over to the hanging bag and takes it into his arms.

OSSIE

I got her.

Jose releases the rope and Ossie puts the bag gently on the floor. He quickly opens it and finds a terrified Venus with her hands tied at the front and a tape on her mouth. Ossie removes the tape.

JOSE

(looking down)

Is she all right?

Venus nods as tears flow from her eyes.

OSSIE

Yeah, she's all right.

Ossie removes the tape, embraces and kisses Venus.

INT. OLD GREELEY BREWING COMPANY - SAME TIME

Jose rolls over on his back with some discomfort and looks up at the skylight. He closes eyes, perhaps feeling the warmth of sunlight touching his face as we

FADE OUT.

FADE IN TO:

INT. DENVER POLICE STATION - DAY

Jose sits at his desk writing. Phil comes over with Ossie and Venus. Venus has her right arm in a sling.

PHIL

These two wanted to see you.

Venus leans over and kisses Jose on the side of his face.

VENUS

Thanks for saving my life.

JOSE

How's your arm?

VENUS

It's just a sprain. Doc says I should be as good as new in about a week.

JOSE

(refers to Ossie)

You got quite a guy there. Took a lot of courage for him to do what he did.

Venus takes Ossie's arm and smiles at him.

VENUS

That's why I'm going to keep him.

Ossie hands Jose a manila envelope.

OSSIE

A present.

JOSE

What is it?

OSSIE

I just got it in the mail this morning. It's from Winston. I think that's what Navarro wanted.

Jose takes out an audio cassette tape from the envelope.

INT. DENVER POLICE STATION - DAY

The Captain's office. The Captain, Jose and Phil sit listening to a tape recorder on the Captain's desk.

JORGE (ON TAPE)

Reasonable? Motherfucker, I just got rid of a problem to protect your precious little club. If Jill Douglas would've gone to the cops with what she knew, you'd be getting it up the ass right now for the rest of your life. And I'm not talking about just one guy, Randall. I've been inside, I know what they'd do with a pussy like you.

RANDALL (ON TAPE)

I can do maybe \$15,000.

JORGE (ON TAPE)

\$20,000 or I'll call the cops and disappear.

RANDALL (ON TAPE)

Let me see what I can do.

JORGE (ON TAPE)

You do that, Randall. But I want the money by tomorrow before I deliver your new merchandise. . . I'll see you here around noon.

The Captain turns off the recorder.

CAPTAIN

So who's Randall?

PHIL

We don't know. We didn't find anything on Navarro or his belongings that ties him to this guy Randall.

JOSE

He sounds like a middle man for this Clique 13 operation.

CAPTAIN

What about Benny Rickles?

PHIL

He still claims he knew nothing about what Navarro was doing with the girls.

CAPTAIN

So we're pretty much on first base with this guy Randall.

JOSE

Maybe not, sir.

CAPTAIN

Why's that?

JOSE

We still have Navarro's phone.

INT. PRIVATE SCHOOL OFFICE - DAY

Jose and Phil stand by a counter in the main office. An ELDERLY WOMAN comes over to them.

JOSE

We'd like to see Randall Taney.

ELDERLY WOMAN

And you are?

JOSE

Detective Colon, and this is detective Branch.

ELDERLY WOMAN

Can I please see your badges?

(after Jose and Phil show her

their badges)
Can't be too careful these days. I'll
take you to Mr. Taney.

INT. SCHOOL HALLWAY - DAY

The Elderly Woman leads Jose and Phil down a hallway crowded with teenage girls in uniforms moving back and forth. Jose and Phil exchange a wry look.

The three stop at the end of the hallway and the Elderly Woman knocks on a door with the words, "Mr. Taney, Student Counselor."

RANDALL (OFF-SCREEN)
Come in.

The Elderly Woman opens the door.

ELDERLY WOMAN
Mr. Taney, these two detectives would
like to talk to you.

Jose and Phil enter the office. Randall rises from his seat unable to hide his discomfort.

RANDALL
Thank you, Miss Pitts.

The Elderly Woman closes the door and leaves.

RANDALL
What can I help you with?

JOSE
Randall?

RANDALL
Yes?

JOSE
It's just that your voice sounds so
familiar.

RANDALL
(perplexed)
What?

PHIL

We have you on tape with the late Jorge Navarro.

JOSE

Your former partner.

RANDALL

Who's Jorge Navarro? What tape? What's this about?

Randall becomes agitated when Jose and Phil don't respond.

RANDALL

Give one good reason why I shouldn't call my lawyer right now.

JOSE

We'll do better than that, Randall.
We'll give you thirteen.

INT. SKI AREA RESTAURANT - DAY

A restaurant with a view of snow-capped mountains. REX LURIE, a handsome, graying businessman, sits at a round table with three other businessmen. Rex has the attention of the group.

REX

As you know my company owns one hundred acres of prime land adjacent to the new ski lift the county commissioner just approved. As far as I'm concerned that area is now a gold mine. And I want to give everyone at this table a chance to invest in that gold mine.

FIRST BUSINESSMAN

Are you planning to build condos, Rex?

REX

Condos, houses, even a small shopping center. A whole new community, gentleman. All hi-tech with all the conveniences we ourselves have grown accustomed to.

SECOND BUSINESSMAN

(impressed)

Interesting.

REX

I want you guys to think about it. You know I've never let you down before. This could be our ticket to even bigger things.

The three businessmen exchange approving glances. Rex looks at his watch and gets up.

REX

Gentlemen, I hate to cut this short, but I have a dental appointment. Come over to my office tomorrow and I'll show you some of the sketches I've already had done for the project. Give you a better idea of what I'm talking about

EXT. MOUNTAINS - DAY

OVERHEAD VIEW of a Cadillac Escalade SUV moving along an isolated mountain road. The car turns onto a dirt road and stops in front of an elegant cabin. Rex gets out.

INT. CABIN - DAY

Living room. Angelina sits on a sofa watching a group sing in Spanish. Rex enters and walks over to Angelina, running his hand over her face. When Angelina doesn't respond, Rex goes to a bar and begins mixing himself a drink.

REX

You should be watching English television. You'll learn the language faster that way.

There is a KNOCK at the door. A suspicious Rex goes to the door and opens it slightly to Jose, Phil and two state troopers.

JOSE

Rex Lurie?

REX

Yes?

JOSE

We'd like to talk to Angelina.

Rex looks at the four policemen with a stunned expression.

EXT. CABIN - DAY

OVERHEAD SHOT of the cabin as Rex is led out in handcuffs by the troopers to a waiting police car and our ENDING TITLES begin to ROLL.

