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Episode #102

"Escorpión/Dzec"

Written by

Kurt Sutter

Story #: Episode 102
Production #: 1WBD02

Green Pages
4/24/18

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10351 Santa Monica Blvd. Suite 300
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REVISION HISTORY

EP. 102

PRODUCTION DRAFT (WHITE) 4/2/18

FULL BLUE 4/6/18

FULL PINK 4/10/18

YELLOW PAGES 4/12/18

Pgs. 7, 10, 45-46

GREEN PAGES 4/24/18

Pgs. 35-38

Kelly Trolinger
05/23/2018 12:06:52 PDT



CAST LIST

#102

Yellow Pages – 4/12/18

CAST

EZ REYES.....JD Pardo
ANGEL REYES.....Clayton Cardenas
FELIPE REYES.....Edward James Olmos
EMILY THOMAS.....Sarah Bolger
BISHOP LOSA.....Michael Irby
ADELITA.....Carla Baratta
RIZ ARIZA.....Antonio Jaramillo
TAZA ROMERO.....Raoul Max Trujillo
COCO CRUZ.....Richard Cabral
MIGUEL GALINDO.....Danny Pino
GILLY LOPEZ.....Vincent Vargas
MARCUS ALVAREZ.....Emilio Rivera
HANK LOZA.....Frankie Delgado

CHUCKIE.....Michael Ornstein
DITA GALINDO.....Ada Maris
NESTOR OCETEVA.....Gino Vento
DEVANTE CANO.....Tony Plana
LOUIE.....Noel G.
MOUSE GIRL.....Melany Ochoa
NURSE GRACIE.....Nomi Ruiz
PACO.....Joe Ordaz
HOOKER.....Ada Luz Pla
BIG BENNY.....Sal Velez Jr.
LITTLE BENNY.....Ryan Mora
REBEL (PABLO).....Salvador Chacon
BOY.....Santiago Veizaga
CARTEL SOLDIER.....Cesar De Leon
WOMAN (DARLA).....Laura Patalano
YOUNG GIRL (V.O.).....TBD



SET LIST

#102

Yellow Pages – 4/12/18

INTERIORS

MAYAN CLUBHOUSE
-Bar Room

REYES CARNICERÍA
-Shop
-Back Door

ROMERO BROTHERS SCRAP YARD
-Front Office

REYES HOME
-Kitchen

APARTMENT
-Living Room
-Kitchen

FLORES PEQUENAS, LTD.
-Main Warehouse
-Utility Gallows

GALINDO ESTATE
-Kitchen
-Study
-Living Room

GALINDO'S ROLLS

LOWRIDER

MUSCLE CAR

REFUGIO KARMA
-Kennels
-Rehab Kennels

CARTEL TUNNEL

STOCKTON STATE PRISON
-Visiting Room

EXTERIORS

REYES CARNICERÍA
-Back Lot

ABANDONED DIESEL PUMP

COUNTY ROAD

COUNTY ROADS – SANTO PADRE

DESERT
-Desert Roads

DWP UTILITY STATION
-Ravine

FLORES PEQUENAS, LTD.

GALINDO ESTATE
-Patio

MERCHANT SQUARE – SANTA MADRE

BARBER SHOP/APARTMENT

REFUGIO KARMA
-Back Lot
-Front Lot

STREET – CITY LIMITS

STREET – SANTO PADRE

RESIDENTIAL ALLEY – SANTA MADRE

ROMERO BROTHERS SCRAP YARD
-Main Yard

LOCAL BAR

MAYANS MC
"Escorpión/Dzec"
#102
PROLOGUE

IN BLACKNESS

We hear the amplified sound of SLITHERING across sand as we --
SMASH UP ON:

1 EXT. DESERT - NIGHT 1

CLOSE UP on a SCORPION gliding across dirty sand.

We TRACK with the arachnid as it climbs over a HANDGUN and wades through a splatter of BLOOD and several TEETH.

As we hear quiet SOBBING, we WIDEN OUT and continue our TRACKING to reveal --

Galindo's nanny, MARIA, on her knees rocking, crying, PRAYING. A MASKED L.O. REBEL standing over her. Gun at his side.

We continue to TRACK, revealing the cartel DRIVER lying on his stomach. Hands behind his head. A MASKED REBEL points a gun at him, keeping him contained.

We hear a woman PLEADING as we end our TRACK, landing on EMILY. She is on her knees, clutching her infant son, CRISTÓBAL. The baby has a SILVER PACIFIER in his mouth. MOUSE GIRL and the older MASKED REBEL flank Emily. We will come to know them as MINI and PABLO.

EMILY

Please... He's just a baby...

MOUSE GIRL

Give him to me.

MOUSE GIRL

Dámelo.

EMILY

No... I beg you, please...

EMILY

No... Te lo ruego, por favor...

The Older Rebel RIPS THE CHILD from Emily's grasp --

EMILY

No... my son...

EMILY

No... mi hijo...

The Rebel hands the baby to the Mouse, then as Emily lunges for her child, he forces the mother back to her knees. Emily's panic morphs to rage --

EMILY

Fuck you!

(CONTINUED)

1 CONTINUED:

1

The Rebel points his gun at Emily's head. She holds his gaze. Just in case he didn't understand --

EMILY
Fuck you. Coward.

EMILY
Vete a la chingada. Cobarde!

With eerie calm, the Masked Man confirms who they are --

REBEL
Kill the devil. Resurrect
Mexico.

REBEL
Mata al diablo. Resucita
México.

The Rebel puts a finger on the trigger. Emily doesn't flinch. Then, he moves the barrel off her, swings it towards the ground and FIRES, shooting the Driver in the HEAD.

The Mouse Girl doesn't flinch, but the gunshot cracks Emily's bravado. She VOMITS.

Then, as the rebels walk away, Emily climbs to her feet, staggers after them.

On a DESERT ROAD, she watches the rebels and her child get into the old STATION WAGON. The silver G-WAGON forced onto the soft shoulder behind it.

As the station wagon peels away, Emily catches a glimpse of the LICENSE PLATE in moonlight. Then, as the red tail lights evaporate into desert mist, she collapses into HELPLESS SOBS.

We PAN OFF of her pain to find the SCORPION. No time for mourning, it's on the move, scorpion shit to do, as we --

SMASH TO:

OPENING CREDIT SEQUENCE

ACT ONE

SMASH UP ON:

2 EXT. STREET - SANTO PADRE - DAY 1 2

Industrial part of town. Small businesses and shitty houses. EZ and ANGEL slow cruise the block. Heads swivel, searching.

A3 EXT. LOCAL BAR - DAY A3

COCO and TAZA exit a down and thirsty drinking hole. EZ and Angel ride up as they reach their Harleys.

ANGEL

Any sign of Dogwood?

TAZA

Not a gangster in sight.

(beat)

Nothing at the puta palace?

EZ

It was dark.

COCO

I think Louie's old lady still lives above the Barber Shop.

Angel nods as Coco and Taza fire up their bikes.

3 EXT. BARBER SHOP/APARTMENT - DAY 3

EZ, Angel, Coco, Taza roll up to a small two-story structure. Barber shop below, apartment above. They dismount.

TAZA

(to EZ)

We got the shop.

EZ and Taza head into the barber shop as Angel and Coco climb the stairs to the apartment.

Coco KNOCKS on the front door. No answer, but they HEAR MOVEMENT inside. Angel KNOCKS louder, then --

ANGEL

Hello? We're looking for Louie.

ANGEL

Hola? Estamos buscando a Louie.

Coco tries the door. It's UNLOCKED. He looks at Angel. Angel nods. Coco enters, Angel follows --

4 CONTINUED:

4

TAZA

Why'd you shoot at us?

BOY

My pops said you guys were gonna kill him.

TAZA

Why would he think that?

The Boy shrugs. The MC shares a collective WTF, then --

EZ

We don't want to hurt your pops. Or you. Just wanna talk to him. Know where he is?

The Boy shakes his head. Then, Coco takes the pellet gun, schools the kid --

COCO

Don't use this thing, you hear me? It'll get you killed.

Coco tosses the gun into the half-filled sink. The splash seals its fate. Coco continues --

COCO

You gonna point a gun at someone, make sure it's real. And loaded.

ANGEL

That's good advice for a seven-year-old, man...

COCO

(with pride)

Hey. I had to shoot my crazy Uncle Gomez when I was six.

EZ

(almost to himself)

It's all starting to make sense...

The MC laughs as they exit the house. Off the little Boy sitting at the table.

5 INT. REYES HOME - KITCHEN - DAY

5

On FELIPE, sitting at a table. Simple home, modest kitchen. In work clothes, he sips coffee, picks at a concha, lost in thought. Then --

(CONTINUED)

5 CONTINUED:

5

FELIPE

He doesn't really tell me much. Doesn't want to worry me. Probably for the best. Not sure I can help him.

(beat)

You'd know what to say...

FELIPE

No me dice mucho. No me quiere preocupar. Igual es mejor así... No estoy seguro que lo pueda ayudar.

(beat)

Tu sabrías qué decir.

As Felipe stands, we WIDEN to reveal that he is ALONE with three empty chairs. This is a morning ritual for him.

He puts his cup and plate in the sink and wipes his hands. As he heads for the doorway, Felipe kisses his fingertips and taps the top of a colorful, handmade CERAMIC JAR --

FELIPE

Stay close, my love.

FELIPE

Quédate cerca, amor.

Felipe exits.

6 INT. GALINDO ESTATE - KITCHEN - SANTO PADRE, USA - DAY

6

Opulent home, tasteful decor. Emily sits alone at an expansive table. In lounge wear and a robe, she sips tea. Exhausted, lost in thought.

DITA GALINDO, 60's, Miguel's mother, beautiful and elegant, enters. She wraps a cashmere throw around Emily's shoulders, then sits.

EMILY

Gracias, Mama.

DITA

Is that warm enough?

EMILY

Yes.

(beat)

How's Maria?

DITA

Resting. Like you should be.

MIGUEL GALINDO enters. Flanked by DEVANTE CANO, 60's, his *consejero* and NESTOR OCETEVA, 30's, his Head of Security. Devante is in a conservative, well-tailored suit. Nestor, clearly street, wears a high-end, designer suit. No tie.

Miguel goes to his wife --

MIGUEL

I thought you were going to get some sleep, *amor*.

(CONTINUED)

6 CONTINUED:

6

EMILY

I can't sleep... is there anything?

MIGUEL

Not yet.

DEVANTE

We have your information on the car and plate. That will be very helpful.

Miguel takes Emily by the hand --

MIGUEL

Let's get some air.

7 OMITTED MERGED INTO SCENE 42

7

8 OMITTED MOVED TO SCENE A13

8

9 EXT. COUNTY ROADS - SANTO PADRE - DAY

9

The American canal territory. Desert, industrial, desolate. EZ, Angel, Coco and Taza ride.

They turn off the main road and roll up on --

10 EXT. REFUGIO KARMA - BACK LOT - CONTINUOUS

10

BISHOP, RIZ, HANK and GILLY are hopping off their bikes when they spot the others pulling up. EZ, Angel, Coco and Taza join their brothers. Intel download --

BISHOP

Dogwood know anything?

TAZA

Couldn't find them. Weren't on the street, at the bar...

ANGEL

Apparently Louie thinks we're trying to kill him.

(off Bishop's WTF)

Got no idea...

HANK

Who told you that?

(CONTINUED)

COCO
Louie's kid. After he nearly took my
fucking eye out.

ANGEL
Are you seriously still talking about
that...

Their update is interrupted by NURSE GRACIE, 30's, Latina,
transgendered. She greets Bishop with a kiss on the cheek --

GRACIE GRACIE
Gentlemen... Caballeros...

BISHOP BISHOP
Precious... Preciosa...

Gracie spots EZ, intrigued --

GRACIE
Oh, my... Where have they been hiding
you?

EZ
Stockton State Prison.

GRACIE
My alma mater...

They chat on the move --

GRACIE
What brings you to wonderland?

BISHOP
There may be a new player trying to
move in. From over the fence.

GRACIE
Heroin?

Bishop nods as they enter a side door into --

11 INT. REFUGIO KARMA - KENNELS - CONTINUOUS

11

The MC follows Gracie as she walks past kennels with STRAYS.
The BARKING forces the conversation into higher decibels.
Several MUTT EMPLOYEES tend to the mutts.

GRACIE
I haven't heard anything...

RIZ
Any spike in your patient intake?
Might be from a stronger push?

(CONTINUED)

11 CONTINUED:

11

GRACIE

Not really...

They walk through another door --

12 INT. REFUGIO KARMA - REHAB KENNELS - CONTINUOUS

12

The kennels have been converted into cramped MEDICAL CUBICLES. Cots are filled with JUNKIES in various stages of detox. Some puke, some twist in pain. It's a down and dirty rehab. Two MED EMPLOYEES tend to the addicts.

GRACIE

This is about average.

The MC takes in the scene, it's intense --

EZ

Holy shit.

GILLY

(sotto)
God bless...

(sotto)

Santo Dios...

GILLY

BISHOP

Alright. Let us know if you hear anything.

GRACIE

Of course.

Bishop nods to Riz, who pulls out an ENVELOPE. Hands it to Gracie. She smiles as she looks at the CASH inside --

RIZ

Hope this helps.

Gracie takes in the MC, heartfelt --

GRACIE

Gracias.

BISHOP

Our pleasure, sweetheart.

As they turn to leave, COCO spots a SLEEPING JUNKIE --

COCO

Hey, Gracie, he's Dogwood ain't he?

GRACIE

Yeah, Tito. Why?

Coco shares a look with Bishop.

(CONTINUED)

BISHOP
When does Tito get cut loose?

GRACIE
Soon...

COCO
How soon?

Off Gracie's curious smile --

A13 EXT. GALINDO ESTATE - PATIO - DAY

A13

Tasteful furniture, beautiful gardens and a FLAGPOLE. The AMERICAN FLAG waves high. Emily and Miguel chat in private.

EMILY
What do we do, Miguel?

MIGUEL
I'm not going to let anything happen to our son. We'll get him back.

EMILY
How? You can't go to the police. Not here on the US side.

MIGUEL
Los Olvidados have no network here. They'll have to cross back to Mexico. Nestor has already reached out to our people. *Policia, Federales...*

EMILY
And if they didn't go south?

MIGUEL
I'll put the MC on it. Get our mayor to help.

Emily takes that in, then squelches her sadness to deliver --

EMILY
This fight with the rebels... it's part of your *other world*. And I know the rules. Don't ask questions... But now that world has crashed into my world. That wasn't supposed to happen.

MIGUEL
I know...

(CONTINUED)

EMILY

So now I ask questions. And I need to know the truth, Miguel. Everything that happens.

Devante and Dita watch from inside as Miguel tries to soothe Emily. They can't hear the words, but can sense the feelings.

MIGUEL

I will. I promise. You'll know everything.
(deeply sincere)
I am so sorry, *corazón*.

As Miguel wraps Emily in his arms, Devante looks at Dita --

DEVANTE

How are you holding up, Dita?

DEVANTE

Cómo sigues, Dita?

DITA

It doesn't matter how I am...

DITA

No importa como sigo yo...

They both watch Miguel as he kisses Emily goodbye. Then --

DEVANTE

They didn't prepare him for this at Cornell.

DEVANTE

No lo prepararon para esto en Cornell.

DITA

He'll find his way...
(wishing this wasn't true)
He's got more of his father in him than he wants to admit.

DITA

Ya encontrará su camino...
(wishing this wasn't true)
Salió a su padre aunque le cueste aceptarlo.

DEVANTE

Yes. But he may still need your help.

DEVANTE

Sí. Pero igual todavía necesita tu ayuda.

Before Dita can respond to that, Miguel joins them --

MIGUEL

I won't be long.

MIGUEL

No tardo.

Miguel kisses his mom and exits with muscle and counsel.

Emily and Dita share a look through the glass. Two women, two worlds, one feeling. Sadness.

B13 INT. REFUGIO KARMA - KENNELS - DAY

B13

The MC hears the ROAR of a LOWRIDER from outside. Gracie checks a window --

(CONTINUED)

GRACIE

That's them.

BISHOP

Thank you.

GRACIE

Be gentle... he's not very bright.

Bishop gives her a smile as the club exits --

13 EXT. REFUGIO KARMA - FRONT LOT - DAY 13

Front of the shelter, no Harleys in sight. LOWRIDER, halfway through a rebuild -- new wheels, primer -- rolls up. LOUIE, 30, Latino, hard and wiry, exits with two DOGWOOD CREW BANGERS.

As the MC exits the front, Louie and his guys freeze. Then --

LOUIE

Go.

Louie panics, jumps back behind the wheel. Bangers follow --

COCO

Hey!

The lowrider PEELS OUT.

HANK

What's that about?

Bishop shakes his head --

BISHOP

Stupid fucking gangsters.

ANGEL

We got it.

SMASH TO:

14 EXT. DESERT ROADS - CHASE SEQUENCE - DAY 14

Mayans roar after the lowrider. Angel and Coco out front. EZ and Gilly close behind.

15 INT. LOWRIDER - INTERCUT 15

Louie checks his mirrors. Sees the encroaching Harleys.

The lowrider bangs a sharp turn, trying to lose the MC. It's a fast fucking car.

(CONTINUED)

15 CONTINUED:

15

As the MC slowly stays on Dogwood, they speed past desolate shack homes, burned out cars, meth trailers, etc. This is a destination with no return ticket.

EZ clocks his surroundings. Mental pictures. It's not a conscious process. He catches a glimpse of an ABANDONED VEHICLE in a ditch. Was that the rebels' station wagon?

16 EXT. DWP UTILITY STATION - CONTINUOUS

16

The lowrider speeds down a quiet road. Suddenly it dead-ends at a fenced off UTILITY HUB. A DEEP RAVINE in the distance.

17 INT. LOWRIDER - INTERCUT

17

Louie sees the end of the road --

LOUIE

Shit...

He steps on the gas, pulls off the road and SPEEDS for the open desert. The ravine between the Dogwood Crew and escape.

The MC stops at the dead-end. They watch the lowrider --

EZ

That ain't gonna end well.

COCO

He's got a 396 in there... it might make it.

ANGEL

Pack says he don't.

COCO

I'll take it.

GILLY

Fool...

The lowrider now has trouble getting traction in the sand. It reaches the ravine and LAUNCHES ACROSS.

18 INT. LOWRIDER - INTERCUT

18

The takeoff seems promising. But Louie realizes very quickly that EZ was right --

LOUIE

Fuck me...

(CONTINUED)

18 CONTINUED:

18

The vehicle TWISTS in the air, then SLAMS into the side of the ravine, landing UPSIDE DOWN. EZ, Angel, Coco and Gilly react.

Coco hands Angel his pack of smokes as they dismount.

The rest of the MC rides up.

19 EXT. DWP UTILITY STATION - RAVINE - DAY

19

MC stands at the edge of the ravine as Louie and the others climb out of the flipped car. Scratched up, but whole.

ANGEL

Dude, how was your visit to the upside down?

LOUIE

Fucking terrifying.

EZ and Gilly help pull the Bangers out of the ravine.

BISHOP

Why'd you run, Louie? Got something to hide?

Louie turns to Coco, respectful contrition --

LOUIE

I didn't know she was your baby sister, Coco. She came in with one of our other girls. Said she was twenty-one.

Coco and Bishop share a covert WTF?

LOUIE

Had her do a few scenes.

RIZ

Your porn site?

LOUIE

Yeah. After I uploaded the shit, she comes to me, pissed off 'cause I paid her friend a higher rate. Anal pays more, everyone knows that. That's when she showed me her ID. Saw the name... and that she was only sixteen. Said she was gonna tell you, have the club cut my balls off. By then, the clips were everywhere. Sorry, man... I fucked up.

Bishop and Coco share a look. All, but EZ, are onto the game --

(CONTINUED)

COCO
My baby sister... that's raw, man.

HANK
You should put a bullet in his head.

TAZA
Hold on...

Bishop and Taza pull Coco aside, quick, private chat. Then --

BISHOP
Look... Dogwood Crew has always been a friend. We let you deal, take our cut. We don't wanna fuck with that.

LOUIE (O.S.)
Neither do we.

BISHOP
Where we at, twelve percent?
(off Louie's nod)
Until Coco's pain subsides, our cut doubles.

LOUIE
Fuck, Bish. That's like...

TAZA
(off his math strain)
Twenty four percent.

COCO
My pain ain't worth that?

LOUIE
No... I mean... yeah...

Before Louie buries himself, Hank stays on task --

HANK
Anyone new been trying to unload product?

LOUIE
Another source? No... Why?

BISHOP
Might be an independent trying to step up. Need you to dig around a bit. The Dunes, El Centro...

LOUIE
Okay.

Riz's cell RINGS, he takes the CALL as the Mayans walk away.

(CONTINUED)

Clear of Dogwood, the MC can't help but LAUGH.

EZ

What?

COCO

I got two sisters, man. Both older than me. Beards thicker than Gilly.

EZ

So, who was the girl --

COCO

Got no idea.

BISHOP

Sometimes the Mayan gods deliver gifts to their faithful warriors.

GILLY

Aah *Bukkake*... the god of money shots.

Riz ends his call and the MC levity --

RIZ

That was Alvarez. Galindo wants to meet. The old diesel pump. Doesn't sound good.

As the club mounts up, we see Coco is lost in thought. The exchange with Louie tweaked something. Harleys ROAR to life.

20 EXT. COUNTY ROAD - DAY

20

The MC rides. Powerful, steady cruise. At a bend in the road, ALVAREZ and an OAKLAND MAYAN idle.

El Padrino and second fold into the pack. Tribe roars on.

21 EXT. ABANDONED DIESEL PUMP - DAY

21

Desolate stretch of road. The MC pulls into the old petrol station, a CARTEL SUV and a ROLLS waiting.

As the MC dismounts, Galindo exits his Rolls with Devante and Nestor. Nestor, jacket off, has dual shoulder harnesses and significant handguns.

EZ hangs back, flanked by Angel, Coco and Gilly --

EZ

Who's the entourage?

(CONTINUED)

ANGEL

Old guy was Jose Galindo's *consejero*.
He's helping the Ivy Leaguer stay on
Daddy's path.

GILLY

Devante is a serious fucking dude.
Like a cross between Dick Cheney and
Yoda.

EZ

And the mercenary in cornrows?

COCO

He's a mercenary... in cornrows.

ANGEL

Nestor Oceteva. Grew up on this side.
Some kinda family connection.

COCO

He was Army, Special Forces. Lore is
he has something like... 350 confirmed
kills. Stepped away from the scope to
be Galindo's Head of Security.

Alvarez greets Galindo, Devante and Nestor. Respectful,
familiar embraces.

DEVANTE

Thank you for coming on such
short notice, Marcus.

DEVANTE

Gracias por venir tan pronto,
Marcus.

ALVAREZ

Of course. It sounded
urgent.

ALVAREZ

Claro. Sonaba urgente.

MIGUEL

Unfortunately, it is.

MIGUEL

Desafortunadamente, lo es.

Galindo squelches any vulnerability. Stays calm and in control
as the rest of the MC gather near.

MIGUEL

Last night, Los Olvidados crossed over
the border and attacked my family.
They killed one of my men... and
kidnapped my son.

Angel, Coco, Gilly share looks. But all EZ can think of is --

EZ

Emily?

Galindo shoots a look at EZ, pushes down any emotions --

(CONTINUED)

MIGUEL

Unharmred. She got a look at the car.
(beat)

It's not likely they stayed on the US side, but if they did, I need you to track them down.

(off Bishop's look)

I'm asking this as a personal favor. Please. I need your help.

Devante and Nestor share a look, college boy went off script. A little vulnerable. Bishop shares a nod with Taza, then --

BISHOP

Sorry about your son. We'll help.

Galindo gives him a thankful nod, then waves over Nestor. He reads off a piece of paper --

NESTOR

We're looking for an old Ford station wagon. Probably mid-eighties. Dirty yellow. Partial plates... Baja. Letter Q, last two numbers were 47.

EZ hears the intel --

FLASHES BACK TO:

22 EXT. DESERT ROADS - CHASE SEQUENCE - DAY

22

EZ spots the REBEL WAGON in a ditch, Baja plate: FEQ 2-147.

BACK TO:

23 EXT. ABANDONED DIESEL PUMP - DAY

23

Nestor hands the info to Bishop.

BISHOP

We'll put it on the street. Start looking in the obvious places.

HANK

We can have Peña run it through the system. DMV.

ALVAREZ

If they're on this side of the fence, we'll find out where they are.

MIGUEL

Thank you.

(CONTINUED)

Another CARTEL SUV pulls up as the men exchange handshakes.
EZ, Angel, Coco and Gilly hang back, tweaked by the intel.

ANGEL
We'll catch up.

Bishop gives Angel a nod as he, Alvarez, Taza and Hank head to their Harleys.

ALVAREZ
You handled that the right way.

BISHOP
Like I had a fucking choice.

Bishop shoots Alvarez a tired smile as they mount up.

Galindo and Devante debrief as Nestor connects with the men in the other cartel SUV.

The rest of MC ride off as EZ, Angel, Coco and Gilly spin --

COCO
Did you know about the fucking kid?

ANGEL
No. Adelita doesn't tell me anything... unless we're involved.

GILLY
Guess what, brother? We're involved.

EZ, who has been silent and far away, chimes in --

EZ
That's Emily's kid.

The others are aware of EZ and Emily's past, but only Angel knows about the kid. He gives his brother a compassionate nod. EZ, avoiding feelings, sticks to the facts --

EZ
I saw the car. When we were chasing Dogwood.

COCO
The station wagon?

EZ
Yeah. In a ditch, not far from the dog shelter.

GILLY
C'mon, man... We blew through there at like sixty miles --

(CONTINUED)

EZ
FEQ 2-147. Baja plates.

Angel, Coco and Gilly share a look. Then Angel watches Galindo in the distance. To his brother --

ANGEL
This time, keep that shit to yourself.

EZ
And what about the kid?

ANGEL
I'll reach out to Adelita. Find out what the fuck is going on.

The men share a collective nod. Angel wraps his arm around EZ as they walk back to their bikes. EZ is far away.

As the MC mount their Harleys, Nestor finishes with the cartel guys, then, with PAPERS in hand, walks to the Rolls.

24 INT. GALINDO'S ROLLS - DAY

24

The door still open, Nestor hands Galindo his iPhone --

NESTOR
This was posted forty minutes ago.
It's already gone viral.

Galindo watches an IPHONE VIDEO PLAY --

At DAWN, a FIRE BURNS in the distance. We can't see who is holding the phone, but it's most likely the girl who's speaking. She sounds about nine or ten. She slowly walks through the MORNING MIST towards the fire as she narrates --

YOUNG GIRL (V.O.)
For decades our towns and cities have been the devil's playground. Drug cartels rule us with a bloody fist. Our officials are corrupt. Our economy, in shambles. We have become the joke, south of the border. The wetback fence builders for the clown king.

YOUNG GIRL (V.O.)
Por décadas el diablo ha hecho de las suyas con nuestros pueblos y ciudades. Los carteles nos someten con su puño ensangrentado. Nuestros funcionarios son corruptos. Nuestra economía, en ruinas. Ahora somos la burla al sur de la frontera. Los mojados construyendo cercas para el rey payaso.

In the background, out of our view of the iPhone, we hear a distant VEHICLE, we can make out a slightly warped MUZAK recording of Scorpions', WIND OF CHANGE. It grows a bit louder, then fades, as the vehicle drives away. The whole time, the Girl continues her slow march to the flames --

(CONTINUED)

YOUNG GIRL (V.O.)
They call us rebels,
vigilantes, terrorists...
But we don't want violence or
terror. We want to escape
that life. Our struggle is
to take back what our
grandfathers fought for --
political and economic
emancipation.

YOUNG GIRL (V.O.)
Nos llaman rebeldes,
justicieros, terroristas...
Pero no queremos ni
violencia, ni terror.
Queremos escapar de esa vida.
Nuestra batalla es para
retomar por lo que lucharon
nuestros abuelos --
emancipación política y
económica.

An ARM enters frame in the distance, TOSSING SOMETHING onto
the fire. Sparks fly up. Sudden illumination reveals that
the fire burns in a LOW BARREL, in front of the BORDER WALL.

YOUNG GIRL (V.O.)
Years of oppression has
crushed our spirit. Silenced
our song. Forged the
misbelief that our lives are
meant to be small and
fearful. But that is the lie
their empire is built upon.
Evil's greatest tool is
complacency. So, now is the
time to stand up and be
heard. Join us. A cause
united is courageous and
unstoppable.

YOUNG GIRL (V.O.)
Años de opresión han hundido
nuestro espíritu. Silenciado
nuestro canto. Forjado la
creencia que nuestras vidas
fueron destinadas a ser
pequeñas y temerosas. Pero
esa es la mentira sobre la
cual se rige su imperio. La
herramienta más poderosa del
mal es la indiferencia.
Entonces ahora es el momento
de levantarnos y alzar la
voz. Únete a nosotros. Una
causa unida es valiente e
infrenable.

The iPhone camera is now ABOVE THE FIRE. Another thing is
tossed into the burning barrel. It's a BRICK OF HEROIN. We
see the GALINDO STAMP as the FLAMES engulf it. We realize
there are MANY BRICKS BURNING inside the barrel.

YOUNG GIRL (V.O.)
Our passion has started a
fire that burns hotter than
hell itself. And now the
devil is the one afraid. He
knows that he cannot strike
back without unleashing the
agony of our existence --

YOUNG GIRL (V.O.)
Nuestra pasión ha encendido
un fuego más candente que el
infierno mismo. Y ahora es
el diablo quien tiene miedo.
Sabe que no puede devolver el
golpe sin desatar la agonía
de nuestra existencia --

A BABY CRIES as the iPhone PANS off the fire. We don't see
the child, but it clearly is just out of frame.

YOUNG GIRL (V.O.)
His mind will be gripped by
fear. His heart, void of
joy. And his arms, will hold
no sons.

YOUNG GIRL (V.O.)
Su mente será apabullada por
el miedo. Su corazón,
despojado de alegría. Y sus
brazos, sin hijos.

The PAN ends on the border wall, landing on the LOS OLVIDADOS
TAG. Red paint spells out: *MATA AL DIABLO. RESUCITA MÉXICO.*
BELOW IT, A DOLL WITH A GUN, and the letters, L & O.

YOUNG GIRL (V.O.)
We can no longer be
forgotten.

YOUNG GIRL (V.O.)
Ya no podemos ser olvidados.

The video goes DARK. Galindo, silent, hands Nestor back the
phone. Then, Nestor gives his boss one of the papers he was
carrying. They are FLYERS. A full page of Spanish writing.

NESTOR
The same speech. With the link.

MIGUEL
Where did you find these?

NESTOR
Everywhere.

SMASH TO:

25 EXT. MERCHANT SQUARE - SANTA MADRE, MEXICO - DAY

25

The FLYERS are tacked to telephone poles, benches, etc.
STACKS of them inside NEWSPAPER DISPENSERS.

ADELITA and Pablo enter the bustling market. Looking like an
anonymous young couple. We hear a familiar loop of MUZAK,
WIND OF CHANGE, as the rebels walk past --

A beat up FOOD TRUCK. On the side, faded paint and a logo:
EL FELIZ ESCORPIÓN. Inside, serving CUSTOMERS, BIG BENNY,
40's, Latino, LITTLE BENNY, 11.

Adelita and Pablo continue through the square. Gauging the
response of their message. Some LOCALS read the rebel flyer,
tuck it in their pockets and bags, others just toss it on the
ground.

We watch a flyer FLOAT TO THE GROUND.

FLYERS LITTER the square. They are everywhere.

SMASH TO BLACK.

END OF ACT ONE

ACT TWO

SMASH UP ON:

26 INT. REYES CARNICERÍA - SHOP - DAY

26

A few LOCALS outside playing chess. EZ enters the shop as Felipe wheels in a HEAVY CRATE on a dolly. A COMPRESSOR inside. Sees one of the sections of the meat case is dark.

EZ
I got that, Pop...
EZ
Yo lo agarro, Pa...

EZ helps Felipe work the crate off the dolly.

FELIPE
Compressor blew.
FELIPE
Se tronó el compresor.

EZ stares blankly at the dark meat case. Felipe clocks his son's distraction, makes sure no one is in earshot. English is safer in this neighborhood --

FELIPE
You handing off a bag for Jimenez?

EZ
No. But I need to see him.
(off his look)
I have to talk to him.

FELIPE
Why?

EZ is reluctant to say why. Carefully proceeds --

EZ
I've got a situation.

FELIPE
Ah... A situation. Hate those.

EZ
I don't know how to handle this one,
Pop. Just make the call. Have him
meet me here tonight.

Felipe flips the sign. Locks the door.

FELIPE
What happened?

EZ
I can't... I don't wanna bring you in
anymore than I already have.

(CONTINUED)

FELIPE

I'm the only one you got, son. If you ring their bell every time you got a problem... Jimenez will own you.

(beat)

You can't need him. He'll fucking twist you up. Make you doubt everything you trust.

EZ takes in that truth. Then --

EZ

I can handle all the bad shit... The drugs, the violence. That skin got thick inside. But Angel...

(beat)

I forgot how much I missed him. How much I love him. It's hard, Pop...

That strikes a deep chord in Felipe --

FELIPE

That love won't change, Ezekiel.

EZ nods. Then, unburdens himself --

EZ

This vigilante group... rebels, they're pushing back on Galindo. Complicating shit for the cartel and the club.

(beat)

Last night they kidnapped Emily's son.

FELIPE

Jesus...

EZ

I don't know what to do. I can't let anything happen to that kid... I have to help her...

The weight of the last few days crashes down on EZ. SOBS crack through unexpectedly. Felipe consoles him for a moment. Then educates. With paternal weight --

FELIPE

You're in this, son. And there's no getting out. Not until the DEA has what it wants.

EZ

I know...

FELIPE

Knowing it won't keep you safe. You gotta feel it. Live it. Earn trust. Or they'll skin you alive.

(more)

(CONTINUED)

FELIPE (cont'd)
(off his nod)
I don't know how to help you with
this. But I do know, any decision you
make now, while you're bleeding from
the cut of an old knife... it'll be
the wrong decision.

Before EZ can respond to that wisdom, a KNOCK. Customer.
Felipe unlocks the door for an ELDERLY LATINA WOMAN with a
blond-haired BABY in STROLLER.

FELIPE
C'mon in, Darla.

FELIPE
Pásale, Darla.

WOMAN
Are you open?

WOMAN
Está abierto?

FELIPE
For you... we're always open.

FELIPE
Para ti... siempre está
abierto.

Felipe heads behind the counter as the Woman enters. EZ
watches the BABY. Still lost in the memory --

FLASHBACK TO:

27 INT. STOCKTON STATE PRISON - VISITING ROOM - DAY

27

EZ, (21) in CDC BLUES, sits across from Emily (19). She
tosses a paper on the table. As she walks away, EZ unfolds
it. Sees an ULTRASOUND IMAGE of a FETUS.

Hears the sound of a BABY COOING --

BACK TO:

28 INT. REYES CARNICERÍA - SHOP - DAY

28

The happy infant stares at EZ.

EZ
I'll come back tonight, Pop.
Help you change out the
compressor.

EZ
Regreso a la noche, Pa. Te
ayudo a cambiar el compresor.

EZ is out the door before his father can respond.

29 INT. GALINDO ESTATE - STUDY - DAY

29

Inside his private home office, Galindo and Devante discuss
strategy. It's a warm room with antiques, personal mementos
and lots of FAMILY PHOTOS. The men are mid-debate --

(CONTINUED)

DEVANTE
I've seen rebellions come and go. This is what they do. They set fires, try to rally the masses...

DEVANTE
He visto rebeliones ir y venir. Es lo que hacen. Prenden incendios, intentan alborotar a la raza...

MIGUEL
I don't give a fuck about the masses. They took my kid.

MIGUEL
Me vale madre la raza. Se llevaron a mi hijo.

DEVANTE
And we must meet that cruelty head on.

DEVANTE
Y tenemos que responder a esa crueldad directamente.

MIGUEL
Meet it with what? They didn't ask for anything. Just made a veiled threat. I'm not going to do anything that puts my son's life in more danger --

MIGUEL
Responder con qué? No pidieron nada. Sólo hicieron una amenaza velada. No voy a hacer nada que ponga la vida de mi hijo en más riesgo --

Devante's pitch is interrupted by a KNOCK. Nestor enters --

NESTOR
We got something.

Nestor takes out his phone, plays the rebels' VIDEO. The section where we hear the recording of WIND OF CHANGE.

NESTOR
Hear that music in the background?
(off Galindo's nod)
Tracked it down. A street vendor. He had to be close enough to see something. He may even be part of it.

MIGUEL
Pick him up.

NESTOR
Already did.

Off Galindo, revenge glinting in his eye --

30 EXT. ROMERO BROTHERS SCRAP YARD - MAIN YARD - DAY 30

Coco, wearing a ROMERO BROS. WORK SHIRT, finishes taking inventory of SCRAP METAL in a BIN, then enters --

31 INT. ROMERO BROTHERS SCRAP YARD - FRONT OFFICE - CONTINUOUS 31

A small, cluttered office. Behind a desk --

(CONTINUED)

31 CONTINUED:

31

CHUCKIE (yes, that Chuckie, to be explained later) pencils numbers into a LEDGER. An old PC in front of him. The BROWSER opened to the simple ROMERO BROTHERS WEBSITE.

COCO

I gotta make a call, Chuckie.

CHUCKIE

Absolutamente.

Chuckie happily exits as Coco sits at the desk. When he's alone, Coco clicks the browser, enters in a URL.

The PUTAS AND PUMAS website pops up. We hear MOTORCYCLES APPROACH as Coco scrolls through the RECENT UPLOADS category.

He stops on a screenshot of a TEENAGE LATINA GIRL, clicks the image. She's beautiful and innocent. He stares at her picture, lost in thought. Before he can click any more links, Chuckie sticks his head in --

CHUCKIE

Angel's out front. Said he needs you.

Coco clicks back to the homepage.

COCO

Thanks.

Coco exits. Chuckie sits down. Alone, he clicks the browser's BACK PAGE. Lands on the GIRL'S IMAGE. Intrigued --

CHUCKIE

Lo acepto.

Chuckie CLICKS the thumbnail --

32 EXT. FLORES PEQUENAS, LTD. - DAY

32

EZ, Angel, Coco and Gilly roll up, see Bishop, Alvarez, Taza, Riz and Hank heading into the warehouse.

33 INT. FLORES PEQUENAS, LTD. - MAIN WAREHOUSE - DAY

33

As the MC walks through the busy dress factory, Angel and Coco connect with Bishop and Alvarez --

ANGEL

You know what this is?

BISHOP

He didn't say.

(CONTINUED)

COCO

Rebels?

ALVAREZ

Hope so. Get this shit behind us.

34 INT. FLORES PEQUENAS, LTD. - UTILITY GALLOWES - DAY

34

A terrified Big Benny, on the church pew, shirtless, hands bound behind his back. Galindo paces in front of him, jacket off, sans raincoat. Nestor hovers near. Two CARTEL SOLDIERS flank the pew, another stirs a POT ON A BURNER near the back wall.

The MC enters as Galindo continues his interrogation --

MIGUEL

How could you see the bonfire and not the people around it?

MIGUEL

Cómo pudiste ver la hoguera y no la gente alrededor?

*

BIG BENNY

There's always people... always fires... I never notice who...

BIG BENNY

Siempre hay gente... siempre hay fuegos... Nunca me doy cuenta quien...

Galindo pulls out one of the rebels's FLYERS. Benny squirms, even more scared, he knows what it is --

MIGUEL

I gather you've you seen this?

MIGUEL

Supongo que has visto esto?

BIG BENNY

I... don't know anything about that...

BIG BENNY

No... no se nada de eso.

MIGUEL

About what, Benny?

MIGUEL

De qué, Benny?

Benny cracks --

BIG BENNY

They were just children... playing...

BIG BENNY

Solo eran niños... jugando...

MIGUEL

Have you seen them before?

MIGUEL

Los has visto antes?

BIG BENNY

No... They were children. Please...

BIG BENNY

No... Eran niños. Por favor...

Galindo nods at Nestor. Then, as the cartel boss walks away, Nestor grabs the pot off the burner. Galindo joins the MC --

(CONTINUED)

ALVAREZ

What is this?

MIGUEL

We heard his food truck in the rebel video. He saw who it was.

Then, with Galindo's back to Benny, Nestor scoops out some of the steaming contents of the pot into a metal cup.

NESTOR

Need to be so careful when you're cooking with grease.

NESTOR

Necesitas tener mucho cuidado cuando cocinas con manteca.

Nestor splashes the hot liquid onto Benny's face and torso. HOT GREASE scorches. The man HOWLS in pain. The MC reacts.

BISHOP

What the fuck, man... There a reason why you got us watching this shit?

The weight of the last 24 hours cracks Galindo's composure --

MIGUEL

A reason? You want a reason... Because this greasy, fucking peasant saw who took my son!

Angel spins, feeling the weight of his secret. EZ MUTTERS something to his brother. Galindo catches a snippet --

MIGUEL

There something you want to say? C'mon... Speak up, Prospect.

The MC turns, takes in the prospect. EZ shares a look with his brother. Fuck this guy --

EZ

I said, maybe if you didn't treat them like greasy, fucking peasants, you'd still have your son.

Galindo seethes, starts to move towards EZ. Alvarez steps in front of him --

ALVAREZ

We'll handle it.

Nestor and a soldier join their boss. Galindo composes himself, then after a moment, nods to Alvarez.

Galindo heads back toward the pew. Growing darker --

MIGUEL

Get the boy.

(CONTINUED)

A cartel soldier opens the HATCH inside the utility cage. WHISTLES. Moments later, another CARTEL SOLDIER leads Little Benny out of the tunnel shaft.

EZ and Angel share a look as the boy sees his suffering Dad --

LITTLE BENNY

Papa...

The soldier MUFFLES Little Benny.

BIG BENNY

*No... Benny... not my boy...
please... Sir... I beg of
you...*

BIG BENNY

*No... Benny... mi hijo no...
Por favor... Señor... Se lo
ruego...*

Nestor nods to one of his men, who strips off the boy's shirt and binds him.

Angel can't hang with it. He pulls out his PHONE, steps away. EZ, Coco and Gilly watch as Angel talks on the phone --

ANGEL

Yeah? When?

ANGLE ON ANGEL that reveals his phone ISN'T EVEN ON.

ANGEL

Okay. Thanks...

As Angel walks back to his brothers, the soldiers drop the boy next to his father on the pew.

BIG BENNY

*Please... The sun was barely
up... I couldn't see
faces... I'd tell you...*

BIG BENNY

*Por favor... El sol apenas
había salido... No pude ver
caras... se lo diría...*

As Nestor goes for the pot --

ANGEL

That was Dogwood. Found the station wagon.

MIGUEL

Where?

ANGEL

Near the canal.

Bishop relieved, into action --

BISHOP

Let us run this down before you do anything else here. Alright? See what it gives us.

(CONTINUED)

Galindo nods. EZ gives Angel a look. *I get it, well played.*

Then as the MC heads out, Galindo tasks Nestor --

MIGUEL

Go with them. Turn over every stone.
Anyone, anything... I want answers.

Nestor waves over his men, on the move as Galindo watches Big Benny console Little Benny.

35 INT. FLORES PEQUENAS, LTD. - MAIN WAREHOUSE - DAY

35

Clear of the cartel, EZ offers his contrition --

EZ

Sorry, Bish... El Padrino... I just...
Fuck. I know I gotta leave history --

BISHOP

Shut up, Prospect...
(with a grin)
Pendejo.

Bishop embraces EZ as they walk.

ALVAREZ

Out of the mouths of babes...

The club condones his diss. EZ and Angel's distress is momentarily dispelled.

36 EXT. DESERT ROADS - DAY

36

Two of the cartel soldiers that left with Nestor are tearing through the REBEL STATION WAGON. Bishop, Alvarez, Taza and Riz watch for a moment, then walk back to their Harleys.

They join EZ, Angel, Coco, Hank and Gilly. The MC powwows.

BISHOP

Send Peña the plates.

RIZ

They were jacked. Tags were from 2010.

BISHOP

Doesn't matter. Anything we can give
Galindo might slow down the carnage.

Suddenly they see several STRAY DOGS BARKING at something across the street. As they get closer they see the mutts are reacting to a SCORPION in the sand. Then --

(CONTINUED)

36 CONTINUED:

36

GILLY

Those dogs... they were all at the shelter.

The ramifications of that land on the MC --

BISHOP

Shit.

37 INT. REFUGIO KARMA - KENNELS - DAY

37

Cages open, dogs anxiously roam. Four cartel soldiers intimidate and hold back EMPLOYEES. Some already BEATEN. Nestor has Nurse Gracie by the throat. Mid-interrogation --

GRACIE

I'm not hiding anyone... you fucking psycho...

The MC pushes through the door, followed by the two cartel soldiers who were checking the station wagon.

They witness Nestor's other hand SQUEEZE Gracie's JUNK --

NESTOR

You're hiding this.

Gracie SPITS in his face. Nestor SLAMS her against the wall. Bishop and Hank jump in, rip Nestor off of Gracie.

Cartel soldiers PULL GUNS. The MC PULL GUNS. It's a Mexican standoff (sorry). Bishop and Nestor lock eyes. Then --

NESTOR

No guns...

NESTOR

Sin armas...

The cartel slide their guns into holsters. Bishop nods to his men. The MC does the same. With that, Nestor throws a PUNCH at Bishop. It's on. Cartel and the MC BRAWL.

EZ jumps in. Hearing his old man's advice ringing in his head, the prospect takes on PACO, one of the biggest soldiers. Along with Bishop, Hank and EZ -- Angel, Coco, Riz and Gilly fight. It's brutal, but respectful. Hombre a hombre.

Alvarez watches the melee as Taza helps Gracie to her feet, leads her safely out the door.

After several exchanges of blows, Bishop and Nestor step back. Both a bit bruised and bloody. Rage replaced by relieved exhaustion. Alvarez joins them. The men watch the brawl --

ALVAREZ

This was overdue.

(CONTINUED)

NESTOR

Yes it was...

Bishop and Nestor share a respectful look, re: the fight --

BISHOP

Give them a few more minutes.

Nestor smiles and nods. Bishop and Alvarez exit. Off the
outlaw therapy --

SMASH TO BLACK.

END OF ACT TWO

Kelly Trollinger
05/23/2018 12:06:52 PDT

ACT THREE

SMASH UP ON:

38 INT. GALINDO ESTATE - STUDY - NIGHT 2

38

Miguel enters the room. Followed by Devante. Emily is waiting. Before Galindo can greet her --

EMILY

I saw the video. Maria's son sent it to her.

Galindo nods to Devante. The advisor backs out of the room as his boss shuts the door.

MIGUEL

I only saw it after we spoke --

EMILY

It was your drugs they were burning. They took Cristóbal as insurance. To stop you from coming after them.

MIGUEL

These are people out of touch with reality. Impulsive, chaotic --

EMILY

I saw their eyes, Miguel. They were calm, driven, organized... One of them was a child. She didn't even flinch when they shot Gabriel in the head.

(beat)

I know how it works. I know what you have to become to manage this.

MIGUEL

I don't become something else --

EMILY

Yes, you do. You have to.

(beat)

But these people are desperate. I feel it in my bones... They'll hurt our son. And feel no remorse. Please... Please don't retaliate. Not until we know more.

MIGUEL

I won't. I promise.

Galindo holds her. A husband and wife united. An abrupt KNOCK and then Devante enters --

(CONTINUED)

DEVANTE
Apologies... We heard from
Nestor.

DEVANTE
Disculpame... Nestor se
reportó.

*
*

MIGUEL
Let me talk to Devante...

Emily looks at Devante, then Miguel. She wants to stay.

MIGUEL
I won't be long.

Emily reluctantly exits. Devante shuts the door. Updates
his boss --

DEVANTE
The station wagon was dumped
on the side of the road.
They must have had another
car waiting. Probably drove
right into Mexico.

DEVANTE
Dejaron la camioneta por la
carretera. Seguro que tenían
otro coche esperandolos.
Parece que siguieron
directamente a México.

*
*
*
*
*

MIGUEL
Anyone see anything?

MIGUEL
Alguien vio algo?

DEVANTE
No. I'm sorry...

DEVANTE
No. Lo siento...

Devante studies his young boss. Proceeds with compassion --

DEVANTE
I know this is the kind of
thing you are trying to move
us away from. Your father
wanted that. As do I... But
they used a page out of our
playbook, son. None of us
saw that coming. If we don't
reply swiftly, in kind, they
will prey upon that weakness.
We could lose our grip on
the border.

DEVANTE
Se que nos quieres alejar de
este tipo de cosas. Es lo
que tu padre quizo y yo
también. Pero utilizaron
nuestros propios métodos,
mijo. Ninguno de nosotros lo
anticipamos. Si no
respondemos de inmediato y
por igual, se van a
aprovechar al vernos débiles.
Podemos perder el control de
la frontera...

*
*
*
*
*
*
*

MIGUEL
The only thing I can't lose
is my son.

MIGUEL
Lo único que no puedo perder
es mi hijo.

Devante stops pressing. He goes to a bookshelf. Shifts
strategy as he looks at --

PHOTOGRAPHS: JOSE GALINDO AS A BOY, DRESSED IN RAGS, A GUN
OVER HIS SHOULDER. A YOUNGER DITA and JOSE GALINDO WEDDING
PHOTO. A YOUNGER DITA and JOSE GALINDO hold a BABY.

(CONTINUED)

Devante picks up the last photo --

Kelly Trollinger
05/23/2018 12:06:52 PDT

(CONTINUED)

DITA
We didn't know anything for
three days... Then we got a
phone call.
(beat)
It was Eduardo Perez. Your
father's partner. He
betrayed us.

DITA
No supimos nada por tres
días... Luego recibimos una
llamada.
(beat)
Era Eduardo Perez. El socio
de tu padre. Nos traicionó.

Dita looks for Devante to help. He nods for her to go on --

DITA
He took your brother from
under our noses. Made a deal
with the Sonora Cartel. They
tried to use my Cristóbal to
push out your father.

DITA
Se llevó a tu hermano bajo
nuestras narices. Hicieron
un trato con el cartel de
Sonora. Trataron de usar a
mi Cristóbal para sacar a tu
papá. *

Miguel now understands the reason why the story is being
told. With numb resignation --

MIGUEL
And Papa refused to bend...

MIGUEL
Y papá no cedió...

DITA
He was crippled with grief
when he lost Cristóbal...

DITA
Estaba desconsolado cuando
perdió a Cristóbal...

MIGUEL
Pneumonia...

MIGUEL
Neumonía...

DITA
That's what we told everyone.
Three months later I was
pregnant again. Then we had
you. Our lives went on.

DITA
Eso es lo que le dijimos a
todos. Tres meses después ya
estaba embarazada otra vez.
Te tuvimos a ti. Nuestras
vidas continuaron.

MIGUEL
So I'm supposed to just...
sacrifice my Cristóbal...
another son?

MIGUEL
Entonces se supone que...
debo sacrificar a mi
Cristóbal... otro hijo?

Dita chokes up. Now Devante delicately intervenes --

DEVANTE
I know how difficult this must be... But your father, he knew the only chance he had to get his son back was to look his enemy in the eye, draw first blood. In that moment, fear was his best weapon. As it is yours.

DEVANTE
Entiendo lo difícil que debe ser... Pero tu padre sabia que la única manera que su hijo regresara era enfrentarse al enemigo y atacar primero. Ahí fue cuando el supo que su única opción era el terror. Como lo es para ti.

*
*
*
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*

Dita stands, takes her son's hand --

DITA
I'm sorry we lied...

DITA
Te pido perdón por haber mentado...

Miguel, lost in the new facts, says nothing. He just lets go of his mother's hand. Dita sucks up her own emotions, then without looking at Devante, exits.

Devante watches Miguel for a beat, then --

DEVANTE
I'll give you time alone...

DEVANTE
Los dejo un momento...

Before Devante can exit --

MIGUEL
Our problem...

MIGUEL
Nuestro problema...

Devante stops. Then, with cold detachment, his boss relents --

MIGUEL
Do what you need to do.

MIGUEL
Haz lo que tengas que hacer.

DEVANTE
I understand.

DEVANTE
Lo entiendo.

Devante exits with the win, but he's not feeling victorious.

41 INT. GALINDO ESTATE - KITCHEN - NIGHT

41

Dita boils water for tea as Devante enters. She senses him coming behind her.

DEVANTE
Are you all right --

DEVANTE
Estás bien --

DITA
I don't know who I hate more right now. You or myself.

DITA
No se a quién odio más en este momento. A ti o a mi.

Dita walks away from him. Devante takes the hit.

42 INT. GALINDO ESTATE - LIVING ROOM - NIGHT

42

Emily enters the big room from the patio. PLAYPEN and TOYS populate the space. She spots Miguel walking down the hall.

EMILY

Miguel?

He doesn't acknowledge her. Not sure if he's ignoring her or is just checked out. Emily crosses the room to the edge of the hallway. Sees his slow, methodic gait --

EMILY

Sweetheart? Miguel!

Dita enters from the kitchen. Comes up behind Emily.

Miguel turns into a room and SHUTS the door. As Emily begins to follow him --

DITA

Leave him be...

EMILY

What happened? Why is he --

DITA

He's just... exhausted. Let him rest.

Before she can press further, Dita muscles up a distraction --

DITA

Come help me make dinner. We'll all need to eat.

As Dita leads her to the kitchen, Emily spots Devante and Nestor CONSPIRING. Suddenly she feels very white. And alone.

43 EXT. RESIDENTIAL ALLEY - SANTA MADRE - NIGHT

43

Angel and Adelita walk the dark alley. EZ and Coco in front. TWO REBELS a ways behind. Into the covert chat --

ADELITA

(re: meeting in public)

This isn't a good idea.

ANGEL

Neither was taking Galindo's kid without giving us a heads-up.

ADELITA

You know as much as you need to know --

(CONTINUED)

ANGEL
Bullshit. We're the ones that have to
deal with the backlash.

Adelita feels his intensity, his angst --

ADELITA
I understand.

Angel nods, dials down his energy. Then, re: EZ --

ANGEL
My brother... He knows Galindo's
wife. They were together before he
went to prison.

ADELITA
Is that going to be a problem?

ANGEL
No. But I'm giving you the facts.
Putting everything on the table.
That's how this is supposed to work.

Adelita studies EZ as he walks ahead of them --

ADELITA
Is he still in love with her?

Angel, playful --

ANGE
No more than I'm in love with you, *mi
dulce*.

Adelita enjoys his sweet pursuit, but it ain't gonna happen --

ADELITA
Let's not complicate this, Angel.

ANGEL
Yeah... 'Cause things are so simple.
(off her look)
Is the baby okay?

ADELITA
Of course he is.

ANGEL
What happens next?

ADELITA
You secure the buyer for the heroin.

ANGEL
To the kid, Adelita.

(CONTINUED)

ADELITA
For now... he belongs to us.

ANGEL
That's so fucked up.
(beat)
Galindo is unhinged. He's not gonna
rest till he tracks you down. Cuts
off all our heads.

ADELITA
There's nothing to track. We are
smoke. Just a name and a voice.

Before Angel can respond they hear a SCREAM in the distance.
MC and rebels share a look, then quickly slip BETWEEN HOUSES.

44 EXT. MERCHANT SQUARE - CONTINUOUS

44

EZ, Angel, Coco, Adelita lead the way through the square.

A small crowd has gathered in the center. As the MC walks
through the horrified LOCALS, they see --

In front of the taco truck, Big Benny and Little Benny.
They've been set on fire, bodies still SMOLDER. CHARRED NEARLY
BEYOND RECOGNITION. In their mouths, rolled up rebel FLYERS.

EZ
Jesus...

Adelita stares in horror.

ANGEL
I don't think this is the kind of
smoke you were talking about.

Adelita doesn't respond. She and the rebels quickly walk
away. Angel and Coco watch Adelita get lost into the night.

EZ can't take his eyes off the overcooked Bennies. Silent.

SMASH TO BLACK.

END OF ACT THREE

ACT FOUR

SMASH UP ON:

45 INT. MAYAN CLUBHOUSE - BAR ROOM - NIGHT

45

Music plays. Bishop, Alvarez, Taza, Riz and Hank mix with FRIENDS, FAMILY, SUCIAS. Not so much a party as an unwinding.

Angel, Coco enter. Gilly, now with them. They've clearly filled him in on the events. The incident distracting them.

BISHOP

Where's the prospect?

ANGEL

Went to help my old man...

(re: festivities)

I can call him back.

BISHOP

Let him have the night. Felipe will work him harder than us anyhow.

HANK

And we don't wanna piss off the butcher.
End up on a fucking meat hook.

The men share a laugh, but Alvarez clocks the disturbance in Angel. Connects with him as he goes behind the bar --

ALVAREZ

Everything alright, *carnal*?

ANGEL

Yes. Just... long day, *jefe*.

Alvarez studies him for a long moment. Angel twists. Then --

ALVAREZ

Yeah. Relax. You've earned it.

Angel gives him a respectful nod.

Coco and Gilly join Angel as Alvarez walks away. Angel hands his men beers. Private chat --

GILLY

Shit... You gotta tell 'em about the burning Bennies...

COCO

No... Not yet.

They take in the party, Angel nods --

(CONTINUED)

45 CONTINUED:

45

ANGEL

We need this.

Angel and Gilly take a pull of beer and head into the party.

Coco hangs back, watches for a moment, then puts down his untouched beer. He covertly slips out the SIDE DOOR.

A46 EXT. GALINDO ESTATE - PATIO - NIGHT

A46

CLASSICAL LATIN MUSIC plays softly from a sound system. The FRENCH DOORS are open. Through the doorway we see --

46 INT. GALINDO ESTATE - LIVING ROOM - INTERCUT

46

Dita is tidying up. Fluffing pillows, straightening magazines, busy work. She picks up a couple of BABY BLOCKS and tosses them in the playpen. Sees a STUFFED BUNNY near the door. As she grabs the plush toy --

MIGUEL (O.S.)

MIGUEL (O.S.)

Leave it.

Déjalo.

Dita startles. Didn't see her son sitting outside in the shadows.

DITA

Miguel...

MIGUEL

MIGUEL

Put it down.

Súeltalo.

Dita nods, drops the plush toy. Stares at Miguel for a moment. No eye contact. Then she heads toward the kitchen. A stride weighed down by a heart filled with maternal guilt.

Galindo sips single malt from a glass and stares at the fallen bunny. His educated mind losing the unconscious battle against his savage, familial instincts.

47 INT. REYES CARNICERÍA - SHOP - NIGHT

47

The old COMPRESSOR and its MECHANICAL GUTS are spread out on a drop cloth. Kutte off, EZ, on his back, works a wrench inside the meat case, tightening copper tubing on the NEW COMPRESSOR. A RADIO PLAYS CLASSIC ROCK as Felipe guides.

FELIPE

Not too tight, you'll split the copper...

EZ

I know...

(CONTINUED)

EZ works. Then, the back door BUZZES.

EZ
Who's that?

FELIPE
You wanted to talk.

EZ sits up --

EZ
Feds? You said it was a bad idea.

Felipe doesn't reply. Heads to the back of the shop. EZ follows. Felipe unlocks and opens the back door -- for Emily. A CARTEL SOLDIER and HEADLIGHTS behind her. EZ is stunned.

FELIPE
C'mon in.

EMILY (to soldier) It's okay.
EMILY (to soldier) Está bien.

The soldier nods. She steps inside. Felipe shuts the door. Emily embraces him. A silent, heartfelt embrace.

FELIPE
I'll pack up your order.

Felipe walks away, squeezes EZ's shoulder. Off EZ's awe --

EMILY
I called your father. He said you'd be coming by.

EZ
Galindo knows you're here?

EMILY
I told his mother I'd pick up a roast.

Emily nods at the front of the shop. Another CARTEL SUV --

EMILY
Of course... I travel with a platoon now.

That snaps EZ back to the current reality --

EZ
Are you okay? Did they hurt you?

EMILY
I think I'm still in shock.

(CONTINUED)

EZ

I'm sorry.

EMILY

That's why I'm here.

EZ slides out a step stool for her. He sits on a couple crates --

EMILY

Thank you. I need your help, EZ.

EZ

Okay...

EMILY

I need to know the truth.
(choking back emotions)
I need someone I can trust.

EZ

The truth about what?

EMILY

My son.
(beat)
I saw the video. From the rebels.
Miguel promised there'd be no
retaliation. But something happened.
Something changed. And now... no one
will even look me in the eye.
(beat)
I'm sorry to put this on you, EZ. I
just don't know who else to ask.
(off his compassion)
If anything happens... will you tell
me? Please...

EZ struggles with this request. Not because he doesn't want to help her, but because the truth will make her sad. Then --

EZ

It already has.
(off her look)
Retaliation. Two innocents burned to
death. Dumped in Merchant Square.

(CONTINUED)

Emily, physically shaken, is on her feet. TEARS crack through. Instinctively, they land in each other's arms. Then, caught off-guard by the intimacy, they separate --

EZ

I'm sorry...

EMILY

No... I... Thank you...

(beat)

Thank you for telling me...

Silence. Then --

EZ

There's so much I want to tell you --

EMILY

I should go... I have to...

EZ

Yeah. Of course...

They navigate another awkward silence, then --

EMILY

It's good to see you.

EZ can only nod. Anything else would open a door that needs to stay shut. Then, as Emily turns to leave. Felipe comes up behind EZ, hands him a package of WRAPPED MEAT, quietly --

FELIPE

The roast.

EZ

Em.

Before she can exit, EZ hands her the package.

EMILY

Oh... Thank you.

She smiles at Felipe. Then, with quiet intensity --

EZ

I'm not going to let anything happen to this baby. Your son.

Emily studies EZ's sincerity. Understands what that means. She can only nod. Anything else would open a door that needs to stay shut. Emily walks away.

(CONTINUED)

47 CONTINUED: (4)

47

Felipe joins his son. EZ puts his arm around his father as they watch the SUV pull out of the BACK LOT. Then, EZ --

FLASHES BACK TO:

48 INT. REYES CARNICERÍA/EXT. CARNICERÍA - BACK LOT - NIGHT 48

YELLOW TAPE quarantines the lot that's active with UNIFORM OFFICERS and POLICE VEHICLES.

EZ (21) jeans, hoodie, has his arm around a stunned Felipe, as they watch a LIFELESS WOMAN, face covered with a sheet, wheeled into the back of an AMBULANCE. As the ambulance door SHUTS.

The sound of a SHUTTING DOOR brings us --

BACK TO:

49 INT. REYES CARNICERÍA - BACK DOOR - NIGHT 49

Felipe shuts and locks the door, then takes in his son.

FELIPE FELIPE
You okay? Estás bien?

EZ
Yeah.

Before any more emotions catch him by surprise --

EZ EZ
Let's finish up. Vamos a terminar.

EZ heads to the front of the shop, Felipe watches him walk away. Wishing his son wasn't such a chip off the old block.

As Felipe follows EZ, we realize that the song playing on the radio is now Scorpions', WIND OF CHANGE.

50 EXT. STREET - CITY LIMITS - NIGHT 50

On the outskirts of the city. Red light district. As WIND OF CHANGE becomes SCORE, we see a black MUSCLE CAR slow cruise a stretch of the road swarming with PROSTITUTES.

51 INT. MUSCLE CAR - INTERCUT 51

Coco drives. Sans Kutte. He listens to the radio. WIND OF CHANGE plays. He scans the hard-looking selection of ladies for hire. Then spots the one he wants --

(CONTINUED)

He rolls up on a LATINA WOMAN, mid-fifties. She's scotch-pretty, crack-lean and not to be fucked with.

COCO

Get in.

The Hooker sees Coco. LAUGHS.

HOOKER

Shit. You must be really desperate...

COCO

Shut the fuck up and get in the car,
Mom. We gotta talk.

Off that lovely familia moment, we --

SMASH TO BLACK.

END OF EPISODE

Kelly Trollingier
05/23/2018 12:06:52 PDT