

Two, Four, Six

by

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1	EXT. LOS ANGELES - MORNING	1	*
	We see the gleaming skyline of civic center. The only SOUND is water drops periodically hitting water. We see concrete and concertina wire, graffiti and murals accompanied by explosive, sudden SOUND of traffic, machines and people. Back to the sound of only drops. We see old buildings torn down, replaced by sterile condos. Another explosive wash of VOICES. Our view comes to rest on an old apartment building wedged between modern structures.		* * * * * * *
2	INT. MATEO AND CRISTINA'S APARTMENT - HALL	2	*
	A cramped, one bedroom apartment adorned with religious icons. We find MATEO, Hispanic, 15, slight, quick to defend, slow to smile. He sits on the floor outside the bathroom, listening to those water drops.		* * * *
	MATEO (Spanish) Mama, you have to get out. Now. And go to work. Please. You can't be late again.		* * * * *
3	INT. MATEO AND CRISTINA'S APARTMENT - BATHROOM	3	*
	We see the tub spout from which the water drops we've been hearing are falling. We cut to the surface of the water as a drop falls and makes perfect waves. But tilting up, we see that this drop was a tear from CRISTINA: 34, Latina, Mateo's mother. She holds herself lost in a distant place.		* * * * *
	MATEO (off screen, Spanish) The bus comes in 15 minutes. (English) Mom, please, we got to go.		* * * * *
	Cristina finally stirs.		*
	CRISTINA Yes.		* *
4	INT. MATEO AND CRISTINA'S APARTMENT - HALL	4	*
	Mateo, now standing, takes a \$20 from his wallet and puts it in Cristina's, closes her purse and exits.		* *

5 INT. MATEO AND CRISTINA'S APARTMENT - LIVING ROOM / MATEO'S 5 *
BEDROOM *

Mateo kneels at an improvised alter (crucifix, lighted candle, Mary and Christ images, and a tattered photo of a man who is probably his father). He crosses himself, blows out the candle, then takes a cigar box out from under a dark silk shawl. He sits on the sofa-bed that takes up most of the living room and opens the box. Inside: several hundred dollars in cash and four ounces of cocaine. *

6 INT. MATEO AND CRISTINA'S APARTMENT - BATHROOM 6 *

Cristina, stands at the mirror in snug-fitting blouse carefully adjusting the amount of cleavage revealed. Her eye makeup is gaudy, and she rehearses seductive. *

7 INT. MATEO AND CRISTINA'S APARTMENT - LIVING ROOM / MATEO'S 7 *
BEDROOM *

Mateo counts the money with a look of disappointment, and pockets two ounces of pot. In a ledger, he ticks off dollar amounts next to a list of various cars for sale. Mateo reacts to the SOUND of Rick crashing through the front door. A guitar case with "Lover Boy" in sequence appears in the hall, the Rick: handsome, 29, tight leather pants and blue eyes. Mateo quickly tries to hide the box. Too late. *

RICK

Hey, shit bag, what you got there?

Rick goes for the box. Mateo clings to one end. It's a tug of war that Mateo wins. Rick laughs as he grabs Mateo by the hair. They circle the floor. Cristina appears. Her expression brightens at the sight of Rick.

CRISTINA

You're home! *

Rick looks to her. Mateo throws a wild punch. Rick doubles over in pain, then straightens and reactively backhands Cristina. She turns away; blood seeps through the closed fingers cupping her nose. She exits. We hear the bathroom door close.

RICK

(to Mateo)

Look what you made me do!

8 INT. MATEO AND CRISTINA'S APARTMENT - HALL 8

Rick enters, stands outside the bathroom door pleading.

RICK
I'm sorry baby. I know I said I'd
never hit you again.

*

9 INT. MATEO AND CRISTINA'S APARTMENT - KITCHEN 9

Mateo quickly hides the box. Rick enters, lit cigarette
dangling from his lips. From behind, he puts Mateo in an arm
lock, pushes him forward onto the table and whispers close,

RICK
You are such a pussy.

Rick leans against Mateo, touching the cigarette ember to the
back of the boy's neck. Through the pain,

MATEO
You said you were leaving for good.

*

RICK
I did, but then, I missed you guys.

*

MATEO
Right.

*

RICK
We made awesome music. You should
have heard it. Then this guy fucked
me. Now, I need \$60,000 to get my
masters out of the vault.

*

*

*

MATEO
So all you need is money, then
you'll leave for good?

RICK
\$60,000 in my pocket, I'll be out
of here so fast, you'll think a
fuckin' hurricane come through.
Now, your mama's got some money,
and she's a Christian woman.

MATEO
You know we're saving that to buy
the car.

*

RICK
 Yeah, well, there's important
 things, then there's living in
 another foster home. And Mama
 knowing her little Mateo's a
 fuckin' drug dealer. You want that?

*

Mateo's wilts.

RICK
 (cont.)
 Then shut the fuck up.

*

The SOUND of the bathroom door opening. Cristina appears.
 Rick scuttles over, drops to his knees and embraces her
 around the waist. His eyes fill with tears.

RICK
 Oh, baby. I'm so sorry. You know, I
 need you.

*

She touches his hair fondly. Mateo exits.

10 EXT. MATEO AND CRISTINA'S APARTMENT - STREET

10

*

Mateo struggles to bottle his rage. Cristina and Rick appear
 in the background. As they approach his car,

*

RICK
 I said I was fuckin' sorry! Now I'm
 going to drive you to the fuckin'
 bus stop.

CRISTINA
 We can walk. Can't we Mateo? We like
 to walk.

*

*

RICK
 No. I'm tired of being the bad guy.
 Get in the fuckin' car.

Rick and Christine get into his car. Mateo gets in the back.
 Rick accelerates away, the car weaving wildly.

11 INT. MOVING BUS

11

*

Mateo and Cristina sit next each other. Cristina fingers a
 rosary. Cristina looks across the aisle at WOMAN talking too
 loudly into her cell phone and a DRUNK sleeping sitting up.

*

CRISTINA

One day, we'll have our own car.

Mateo goes through Cristina's purse and wallet.

MATEO

Where's the \$20 I put in here this morning? Did you already give him..(continues to talk over her)

*
*
*

CRISTINA

"Magic Mateo". You remember I called you that when,...

MATEO

...when I was a little baby. I know.

CRISTINA

God made you a fearless warrior with the power to be rich and famous. And to care for his mama.

MATEO

Did you give it to him?

CRISTINA

You got to do good in school. Get good grades. Go to college. Make a lot of money.

MATEO

You keep giving it away.

*

CRISTINA

Get a nice house for your wife and kids. Maybe a room in the back for me.

MATEO

Every time, why do you let him come back?

Mateo puts another \$20 in her wallet and the wallet back in her bag.

CRISTINA

I told you every time, these are things you won't understand until you're older. (Spanish) When you are a man you can give me lectures.

*
*

MATEO

He's no good.

CRISTINA

Mateo, there was only one man who was perfect. He died for our sins. We are all sinners. Don't you see Rick needs me?

MATEO

He *needs* money. He's gonna take the money we're saving for the car.

CRISTINA

Stop. You know I can't stand it when you get like this.

As this exchange heats up, a drop of blood forms at Cristina's nostril. She wipes her nose, sees the blood on her finger. Mateo works to stop the bleeding, clean her face. He then notices,

MATEO

Where's your uniform? Why aren't you wearing your uniform?

CRISTINA

I got fired yesterday.

MATEO

What did you do *this* time?

Mateo then notices that passengers are staring at them.

WOMAN ON CELL PHONE

(for all to hear)

I said I don't know. She just bleedin'! That's all.

Cristina closes her eyes.

CRISTINA

(Spanish?)

"Hail Mary, full of grace, the Lord is with thee. Blessed art thou among women. Blessed is the fruit of thy womb, Jesus." Mateo, pray with me. "Holy Mary, mother of God, pray for us sinners, now and at the hour of our death, amen."

*

Mateo can't. He is alone.

12 EXT. BUS STOP 1 12 *

Mateo watches his mother at the window as the bus pulls away.
Vulnerable, chastened, she mouths the words "I love you." *

13 EXT. HIGH SCHOOL - LATER THAT DAY 13

End of school; kids pour out onto the streets. Mateo is
joined by Oscar, 11, worshipful, expressive. They walk and
talk. *

OSCAR
Hey, Mateo! *

14 EXT. CEASAR CHAVEZ BLVD 14 *

As they pass small storefronts, crowded with shoppers,

OSCAR
Will you be my advisor for the
Science Fair project. *

MATEO
I got no time for you. I got things
to deal with. *

OSCAR
Can I help you? *

MATEO
Yeah, find me \$60,000. *

OSCAR
Is your mom crazy again? *

MATEO
(taking offense)
What? *

OSCAR
That's what you said that time I
saw you. You were living with that
other family and you said it was
because she was in a hospital, and
you needed money. *

MATEO
Look, I need \$60,000 to make
someone go away, that's all. *

OSCAR

OK.

*
*

OSCAR

You could get a street sweeper and
jack that liquor store.

MATEO

You're so stupid. You think a
liquor store got \$60,000 inside?

15 EXT. CEASAR CHAVEZ ALLEY

15

*

The boys stop, look down the alley: 50' away, A TRIO of MEN
standing by an Escalade.

*
*

MATEO

I'll be right back.

OSCAR

Hey, wait! That guy in the nice
threads, I heard he kills people,
gets like \$20,000 to do it. Maybe
he give you a job.

*

MATEO'S POV OF THE HITMAN

*

Powerful, chilling, probably done time. He looks right at
Mateo.

CUT BACK TO:

MATEO

He turns away, and in doing sees a leaflet plastered to the
wall. The crucifix in the center of the poster becomes:

*
*

CUT TO:

16 INT. MOVING BUS - FLASHBACK - DAY

16

The rosary crucifix in Cristina's hand. A drop of blood hits
the back of her hand. Mateo sees this and looks up to her.

*

CUT TO:

17 EXT. BUS STOP 1 - FLASHBACK - MORNING 17

Mateo watches the bus pull away. Cristina, pale and cadaver-like, sits at the window.

CUT BACK TO:

18 REAL TIME - ANGLE ON MATEO 18

Still facing the poster. He turns back to Oscar who's been vamping the whole time.

MATEO

What?

OSCAR

I said, could you kill a guy for \$20,000?

MATEO

What's his name?

Mateo doesn't wait for an answer, just walks toward the guys. *

19 EXT. ALLEY 19 *

Mateo exchanges a look with SONIC. Sonic nervously indicates "T". Mateo turns to "T", large, commanding bodyguard to the Hitman. Mateo hands over two bindles of coke. "T" opens the bindle, turns away, snorts, smiles to himself. His expression goes deadly serious as he turns back to Mateo. *

"T"

It's cut. *

Mateo reaches into the pocket of his hoody. *

MATEO

No, it's not. *

"T" pulls a gun, presses it into Mateo's face, dropping him to his knees. Sonic panics and runs. Hitman reacts angrily toward "T". This gives Mateo a beat to go back into his hoody pocket and pull out a test vile. Hitman and "T" now watch Mateo scoop a small sample from the bindle into the vile, shake it, hand it to Hitman. Hitman and "T" look at the now-blue liquid, as Mateo rises up into shot. *

HITMAN
 (to "T") Pay him. (to Mateo) He's
 having marital problems.

"T" pays out \$800.

HITMAN
 You are one ballsy fuck, mijo. I
 like that.

MATEO
 So, I'll work for you.

HITMAN
 (indicates "T") Talk to him.

MATEO
 I deal with you.

Hitman gets into the Escalade passenger seat,

HITMAN
 (gestures to car) You hungry? I got
 this Gruyere from Trader Joes.

Oscar has arrived. He stands in the glare of "T" and tries to
 stare him down. From off screen, Mateo rescues Oscar by
 pulling him away from "T" and into the car.

20 EXT - BACK YARD, T'S HOUSE - LATER 20 *

Oscar sits alone near a pile of trash staring at a dark,
 screened in porch 30' away. *

21 INT PORCH T'S HOUSE 21 *

Mateo and Hitman sit at a table full of fruit, cheese, wine,
 and other finger foods. Hitman offers to Mateo who declines. *

MATEO
 I want to work for you. *

HITMAN
 You said that. What makes you think
 I need someone to work for me? *

MATEO
 Maybe you just don't know it yet. *

HITMAN
 Right. *

MATEO
And, I got this problem.

HITMAN
Why should I care?

MATEO
I think you're smart, you see
things most people don't.

Hitman mimes "you're jerking me off". Then calls off into the
house,

HITMAN
"T", where the fuck are you. I'm
starving! (back to Mateo) Look,
Mijo I sold my soul years ago. What
do you think you can do for me?

MATEO
I need \$60,000.

This gets his attention.

HITMAN
Me too. My nephew got a clef
palette. Spooky lookin', little
fuck. I go a picture.

MATEO
It's my mom. Her boyfriend beats
her. I'm afraid he's gonna kill
her. Once he's got the sixty
thousand, can cover his debts, he
says he'll leave L.A. for good.

HITMAN
You think so, huh. If he's so bad,
why don't she dump him?

Mateo turns away. Hitman sees the burn on Mateo's neck.

HITMAN
He do that?

MATEO
No.

HITMAN
What else he do to you?

MATEO

Nothing, look, all I need is enough money to cover his debts. He said he'd leave for good once he had the money.

HITMAN

You born this stupid? You just gonna come up with \$60,000, give it to the boyfriend, and live happily ever after. What the fuck you smokin'? \$60,000 aint chump change, man. A lot of things you could do with that much money. (turns to house) Hey, "T", where's my fuckin' chicken? (back to Mateo) Lotta things I could do with that much money. Right off, I'd buy me a ... I'd get me some really good pussy. You know, when I was kid, my father gave me some good advice, he said, 'you can't go through life on an empty stomach'. Think about it. You sure I can't get you some cheese or something.

MATEO

They say you get paid \$20,000 to kill someone. Is it true?

HITMAN

Only a fool believes everything he hears. Did you hear that? That was my stomach. What else is he doing to you?

MATEO

With the money I make working for you...

HITMAN

Ok, you're wearing me down. Let's see, what can we have you do? Maybe work the phones or something? You got computer skills? Ah, wait, how'bout...

He digs out a 9mm pistol and indicates Oscar in the distance.

HITMAN

Shoot that motherfucker. Your cut is \$10,000, you blow his fuckin' brains out. Mateo looks at the pistol, looks to Oscar.

CUT TO:

22 INT. ND SPACE - FANTASY - DAY 22

Mateo puts the gun to Oscar's head and pulls the trigger. His little friend collapses in a spray of blood and brain tissue.

CUT BACK TO:

23 REAL TIME - ANGLE ON MATEO AND HITMAN 23

Mateo is ready to toss his cookies. The veneer of withdrawal descends over him.

HITMAN

What do you think about cowards, Mateo? People who pay other people to do their dirty work. What do you think? Are you coward?

Mateo looks at the gun, every detail on the surface of the metal.

HITMAN

Eight hundred for the gun. Take it. It's cold. I'll never need no help, pendejo. My sins... I own them 100 percent.

Mateo takes the gun, pays him. And as he's leaving,

HITMAN

And when it turns out you can't do it, you know my fee.

24 EXT. BACKYARD T'S HOUSE 24

Mateo rejoins Oscar.

OSCAR

Did he give you a job?

MATEO

Of course not.

OSCAR

How you gonna get the money? *

MATEO

You remember what your mom and dad
did the last time you were this
late getting home? *

Oscar turns and is gone. *

25 EXT. BUS STOP 2 - MOMENTS LATER 25 *

Mateo boards a bus.

26 INT. MOVING BUS 26

Walking the aisle, Mateo makes eye contact with THREE
FLIRTATIOUS HISPANIC GIRLS. He sits and notices that on the
seat next to him is a small back pack. He gives it a brief
look over, then tosses it up onto the rack above him. The
Hispanic Women see this. *

27 INT. MOVING BUS - MOMENTS LATER 27

Arriving at his stop, Mateo exits, the girls watch him go. *

28 EXT. BUS STOP 3 28

Mateo stops a few steps from the door when the sound of the
the girls beckoning cause him to turn around. As he does, the
small back pack lands in his arms. He looks at the women who
are pleased that they've returned what they assume he's left
behind. The bus pulls away. *

Mateo turns to a trash can, throws the bag in, then changes
his mind, takes it out. He looks in the bag. He reacts with
shock and amazement, clutches the bag tightly, looks around,
and runs quickly down the street.

29 EXT. CATHOLIC CHURCH 29 *

Mateo scurries through the doors.

30 INT. CATHOLIC CHURCH

30 *

In the cool, dark sanctuary, a PRIEST is collecting missals from benches; near the alter, an ORGANIST and CHOIR rehearse a haunting choral piece.

PRIEST
Afternoon, Mateo.

MATEO
Father,

Mateo continues past him, then slides into a pew. Breathing heavily, heart racing, he waits until the priest has gone into the rectory, then opens the back pack. From the bag he carefully extracts stacks of crisp, hundred dollar bills. He counts the money quickly, then recounts.

MATEO
One thousand, two, six, ten thousand. Twenty, forty, fifty, sixty thousand. Sixty thousand dollars.

CUT TO:

31 FLASHBACK: INT. APARTMENT KITCHEN - RICK

31

Rick has Mateo in an arm-lock.

RICK
If I had \$60,000 I'd be out of here so fast, you'd think a fuckin' hurricane come through.

CUT BACK TO:

32 REAL TIME - MATEO

32

The SOUND of the priest's footsteps snap him back. Mateo stashes the money back into the bag and opens a missal. He sees on the page a passage from Proverbs: "The faithful shall abound with blessings;" His lips move, but the SOUND of Cristina praying the "Hail Mary" is what we hear.

33 INT. MATEO AND CRISTINA'S APARTMENT - FLASHBACK - DAY

33

Rick pulls Mateo's hair forcing his head down out of shot.

34 EXT. CEASER CHAVEZ ALLEY - FANTASY - DAY 34 *

Oscar, uncomfortable, afraid pleads with Mateo.

OSCAR

Wait. Don't look over there.

CUT BACK TO:

35 INT. CATHOLIC CHURCH 35 *

Mateo now reads the passage out loud,

MATEO

"The faithful shall abound with blessings,"

CUT TO:

36 INT. CATHOLIC CHURCH - FANTASY - DAY 36

Cristina's hands are outstretched and cupped, ready to receive communion. A \$100 bill is placed in her hand. She takes the bill and on the way to her mouth it becomes a communion wafer. She genuflects. *

37 INT. BUS - FANTASY - DAY 37 *

Hitman sits across the aisle from Mateo and Cristina; he leans over to Mateo. *

HITMAN *

Are you a man?

Mateo raises the 9mm. The camera pulls back to reveal Rick sitting in the seat directly in front of Mateo. Cristina looks on adoringly as Mateo pulls the trigger. Rick's head explodes. Mateo reaches over the lifeless body and takes the "money" back pack.

CRISTINA

Now, we can buy a car.

38 INT. MOVING BUS - FLASHBACK - DAY 38

Mateo's POV of passengers smiling with approval.

CUT TO:

39 INT. CATHOLIC CHURCH

39 *

He tears the page from the missal, drops it into the back pack with the money. He slides along the bench to leave and reveals the priest sitting directly behind him.

PRIEST

I think the rest of that proverb goes, "but he who favours riches and forsakes man, shall suffer God's wrath."

*
*
*

Mateo freezes but doesn't look back.

MATEO

Father, is it true we are all sinners? Even when we're born?

PRIEST

Yes. Do you want to make your confession now?

40 EXT. CATHOLIC CHURCH

40 *

Mateo bursts out onto the sidewalk walking quickly. Rick's car appears, pulls over to the curb and stops. Mateo, like a cornered animal stops. The passenger door opens.

RICK

Get in shit bag.

As he gets into the car,

*

MATEO

I got something for you.

*
*

Rick unzips his fly and grabbing a handful of his hair, pulls Mateo's head toward his lap.

*

RICK

I hope so. This time, do it while I drive.

*

FADE OUT:

FADE IN:

41 EXT. CEMETERY STREET - DUSK

41

Sitting in Rick's car, Rick and Mateo stare straight ahead.

RICK

Listen, I got some news today. It
means I'm gonna stay around for
awhile. Your mama told me ...

*
*

Mateo throws opens the door and careens out onto the
sidewalk.

*
*

RICK

O.K., Fuck it. I'll let *her* tell
you. (looking to the floorboard)
Hey!

*
*

Rick reaches down, then holds up the bag with the money in
it, oblivious to its contents. Mateo turns, leans back into
the open passenger window.

*

RICK

What, are you so smart now, you
need two bags to carry your school
shit in? (off Mateo's rxn) Don't
give me that pissed-off look thing.
I know you like it. I hear those
little sounds you make.

*
*
*
*

Camera pulls back to reveal Mateo's right hand poised behind
his back, clutching the gun and shaking violently. In a
distant wide shot we see Mateo leaning into the passenger
window, gun behind his back. A car crosses through foreground
revealing Mateo now walking away from Rick's car.

*
*
*
*

CUT TO BLACK:

FADE IN:

42 INT. MATEO AND CRISTINA'S APARTMENT - LIVING ROOM / MATEO'S ~~Q~~2 *
BEDROOM- THE NEXT MORNING *

Mateo on the sofa bed. As if waking from a nightmare, his
eyes snap open. From the kitchen we hear

CRISTINA

(off camera)
Oh, my god.

Mateo bolts upright.

43

INT. MATEO AND CRISTINA'S APARTMENT - KITCHEN

43

Cristina sits at the table reading the page torn from the church missal. Spread out before her are stacks of hundreds and the open back pack. Mateo enters, feigns surprise. *

CRISTINA
I have no idea.

MATEO
Rick?

CRISTINA
He didn't get home yet.

MATEO
(re missal page)
What does it say?

CRISTINA
It's from the Bible.

MATEO
Then it must have come from God.

CRISTINA
Of course. Mateo, we have to say a prayer. It's not every day God gives you \$40,000. I know it's you, your magic. I was going to wait, but now I *have* to tell you, because it's all too much to hold inside: I'm going to have a baby. And Rick is going to stay. You should have seen his eyes when I told him.

From the next room, a KNOCK at the door.

CRISTINA
That's him!

Cristina runs to answer. Mateo goes to the kitchen window. *

MATEO'S POV - STREET AND A PARKING AREA

A cop car and TWO COPS. They have Hitman in cuffs and are walking him toward the house. *

CUT BACK TO:

ANGLE ON MATEO

He turns to find a DETECTIVE 1 standing at the entrance to the kitchen. *

DETECTIVE 1
Step this way please. *

44 INT. MATEO AND CRISTINA'S APARTMENT - LIVING ROOM / MATEO 44 *
BEDROOM *

Mateo enters with Detective 1. Cristina stands with two cops. *
Detective 1 gets both their attention. *

DETECTIVE 1
(to Cristina) *
Ricardo Mesa is your boyfriend, is *
that right? *

MATEO
Why? *

DETECTIVE 1
Because he was found dead this *
morning. Looks like it happened *
last night. *

Cristina collapses to the floor and descends into an abyss of *
hysteria. *

Mateo is shocked by her reaction. He is pulled away by the *
Detective. *

*The sequence becomes slow motion. The sound track is music *
and isolated efx. **

Mateo's attention shifts: Six feet away, his alter is picked *
apart by investigators. From beneath the maroon shawl, the *
9mm gun is revealed and placed in an evidence bag. *

Mateo strains to see into the kitchen where a DETECTIVE 2 and *
DETECTIVE 3 stand over the \$40,000. *

DETECTIVE 2 *
Of course that's the rest of it! *
It's the same series as the \$20,000 *
that got dropped at the church last *
night. What time did Padre say the *
alarm tripped? *

ANGLE BACK ON MATEO *

44A INT CATHOLIC CHURCH NIGHT - FLASHBACK 44A *

Mateo puts \$20,000 at the base of a sculpture of Mary. *

BACK TO REAL TIME *

DETECTIVE 1 *

You want to tell me where the money *

came from? *

MATEO *

It came from God. *

TWO COPS and Hitman enter the room. *

DETECTIVE 1 *

(re Hitman) *

Have you ever seen this man? *

There's evidence linking him to the *

homicide. *

Mateo watches the picture of Christ from his alter going into *

an evidence folder. *

DETECTIVE 1

(Voice Over)

Son, Have you ever seen this man?

Mateo's attention shifts to sudden commotion around Cristina. *

COP WITH CRISTINA *

Ah, Christ, she's hemorrhaging. *

Cristina now limp is rolled to one side revealing blood where *

she was sitting.

COP WITH CRISTINA *

Get an R.A. unit out here now. *

Female, 35, bleeding internally ... *

Mateo turns to Hitman, the only one in the room seemingly *

untouched by events. They lock eyes, as the hand cuffs *

restraining Hitman are removed. Hitman whispers, but it's *

very clear to Mateo: *

HITMAN *

You passed the test Mijo. If you *

ever get out come see me. You got *

the job. *

44B EXT FLASHBACK CEMETARY BRIDGE 44B *

A blood-spattered driver's side window. Rick's head leaning against it. Camera booms up to reveal Mateo lowering the gun. *

BACK TO REAL TIME - CLOSE ON DETECTIVE 1 *

DETECTIVE 1 *

(interrupting) *

Have you ever seen this man? *

Mateo turns to his alter again to see the photo of his FATHER go into an evidence bag. *

Mateo turns back to Detective 1. The actor playing Detective 1 is now the same actor as "Father" in the photograph. *

DETECTIVE 1 / FATHER *

Mateo, will you ever be a man? *

ANGLE ON MATEO

Shaking his head "no" and an expression of yearning. He turns his gaze to the sky and right into lens. He reaches up as the camera pulls away. Two Cops enter frame; each grab a wrist, pull them down behind his back. The sound of the hand cuffs going onto his wrists and Mateo's expression of utter abandonment. *

FADE TO BLACK.

THE END