

# "The Recluse 2"

CHAPTER 1  
VERSION 4  
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1     **EXT. FRONT CABIN - DUNK**

*It's been a little over a year since Dante ran away from La Rotunda.*

In a small Mexican village lost in the middle of nowhere, a man cuts wood in the tranquility of a cold afternoon. Beyond, a warm cabin, a jeep parked on the side and more trees.

After several cut logs we reveal that the man is DANTE. It looks different to hide its identity (with grown beard and hair).

When he finishes his homework, he throws the axe into a log and enters the cabin with the logs.

2     **INT. CABIN / LIVING - DUNK**

In continuity. Dante enters the cabin with the logs and throws them into the fire of the house already lit. Sitting at the table is FRIDA, who, we understand, is Dante 's couple and helps PABLITO, Dante 's son with school chores. The boy snorts bored.

FRIDA

If you know... Come on... Don't be lazy.

PABLITO

Pa! What is the San Andreas fault?

Dante thinks, looking for a simple way to explain it.

DANTE

Well, they taught me that a long time ago, in geography class, the fault is... the San Francisco earthquake...

Frida intervenes.

FRIDA

(funny reproof)

No, it's not worth asking for help! How alive you are.

Dante smiles as he takes off his coat.

DANTE

Cheating again?

PABLITO

I just don't remember. They won't let me use the phone to search!

DANTE

No, no internet.

Frida and Dante exchange glances. Pablito flirts his eyes. Dante stirs her hair.

DANTE (COUNT'D)

You also have the best teacher, so don't complain.

Frida smiles at him sweetly. Dante kisses her and looks at her in love.

### 3 INT. Cabin / Bedroom - NIGHT

It's a cold night out. Inside, the heat of the home tarnished the windows. Dante and Frida are making love, in bed, barely covered by a sheet. They do it tenderly. Dante looks her in the eye, caresses her. Frida kisses him old scars he has on his body. They come to orgasm together.

### 4 EXT. Cabin / Surroundings - Night

In the vicinity of the estate where the cottage is located, the outer perimeter, several tens of meters away, bodies moving in the shadows. In the moonlight, we discovered that these are uniformed agents are Interpol, armed, an assault group. One of them, the Chief, gives the orders, and signs to separate. Three go to the house, as advanced. The Chief mobilizes with the remaining agent, but more lagging behind.

### 5 INT. Cabin / Bedroom - NIGHT

Frida and Dante lying, face to face, smiling, talking in whispers.

FRIDA

I'm sure Pablo fell asleep, didn't he?

DANTE

He fell surrendered. The teacher is very severe with him and exhausts him.

Frida relaxes and laughs.

FRIDA  
(jokes)  
I leave you exhausted, too, it  
seems.

DANTE  
(fun)  
Oh, yeah? I can teach you some things  
too, ma'am teacher...

It tickles him, they both laugh, funny.

## 6 EXT. FRONT CABETA

The three advance men approach the sector surrounding the cabin, they approach stealthily.

The chief and his escort watch the action, from afar, they settle on one side.

*DETAIL: the feet of the one accompanying the boss stumble on a purposefully tensioned nylon thread . It's almost imperceptible, and he doesn't notice it. But the thread stretches. It's an alarm system.*

## 7 INT. Cabin / Bedroom - NIGHT

Dante observes Frida, admired.

DANTE  
You're so beautiful...

They kiss again . Suddenly, Dante takes her away from himself. He doesn't smile anymore , something warns him. He looks at the side of the bed.

*DETAIL: On the wall a silent alarm device , with a small red LED light , flickering.*

Dante tells Frida, with a gesture, to be quiet. She doesn't understand, but she obeys. Dante looks under the mattress and pulls out an automatic gun. Frida is approaching Dante.

FRIDA  
(whispers)  
Pablito...

Dante nods, and comes out of the room. Frida follows him.

**8 EXT. CABIN - CONT.**

The agents are already at the entrance, crouching. One of them without making noise, manipulates the lock and the door opens.

**9 INT. CABIN - CONT.**

Dante's eyes , crouching behind a sofa, in the dark. In the gloom, the front door of the house, begins to open.

**10 INT. Cabin / Living room - NIGHT**

The three Interpol agents have already entered, pointing their rifles and laser sights everywhere , looking through their night vision lenses .

Dante, wielding his gun, takes action and surprises one of the agents, hits him, disarms him and causes him to fall. Kick the assault rifle away from the range of the fallen agent, and immediately face another agent coming on him.

He dodges his shot, and they both get into a melee fight .

In the middle of the fight, Frida appears from inside with Pablito in his arms. Pablito is in his pajamas, just awake and scared. Frida is also extremely nervous.

Dante fights the agent, holding the rifle so he can't use it. They struggle. Frida is caught by the third agent who also appears from inside. Frida screams:

FRIDA

Dante!

Dante takes down the agent and throws at the third agent who targets Frida from the inside, at the same time directing him Frida to come out a door on the side.

DANTE

Get out!

Frida gets out, leaving Dante behind in the middle of a fight.

**11 EXT. FRONT CABETA**

In continuity. Frida runs with Pablito towards the parked jeep .

The squad leader and his escort set in motion to try and stop her. The deputy points his rifle, while the chief pulls out his gun, and yells at him.

CIVIL AGENT  
(shouts in English)  
Stop!

Frida doesn't stop and keeps running, carrying Pablito. The agent is about to pull the trigger when Dante suddenly shows up and attacks him in the back. They fight and the agent ends up shooting into the sky. Frida and Pablito arrive at the jeep and Frida turns it on.

The boss hits Dante on the head, he responds, and the two roll to the ground wrestling. The agent seeks to get his gun back, while Dante looks for something to defend himself. On the side is the axe we saw him use, during the afternoon, to cut firewood.

The officer points the gun at him. Dante neutralizes him, deflecting the shot. Then, by means of an agile movement he manages to get on top of the agent and grab the axe. It is a crucial moment, the agent's face reveals fear, as he is lost. His gaze and Dante's are intersecting. But Dante, instead of finishing off, hits him with the handle of the axe on his forehead.

The agent is fainted, and Dante runs away. The other agents recover, and they go after him. Dante comes to the jeep and jumps in.

DANTE  
Come on, come on, go!

Frida starts and leaves at full speed. Agents get in their vehicles and follow them.

## 12 I/E. LAND ROUT/JEEP - NIGHT

Frida drives the jeep at full speed along a dirt road that later leads to the main route. Pablito is crouching in the gap in front of the passenger seat. Dante, in the back seat, he's shooting his rifle at the Interpol cars chasing them. Until he runs out of bullets. He realizes he's lost.

DANTE  
(screams)  
Brakes! Stop it, Frida! That's it!

FRIDA  
I can get to the route!

DANTE  
They're going to kill us!

FRIDA  
Trust me! We're almost there!

Dante goes over to the passenger seat and yells at Pablito.

DANTE  
Stay crouched! (  
to Frida)  
I won 't forgive myself if  
something happens to them !  
Frida!

Frida steps the accelerator thoroughly. Go sideways through the rearview mirror that the cars that are chasing them are falling behind. It's about to join the main route. Dante looks at her and stop arguing with her. He grabs his hand, cheering him up. He thinks he's going to make it. And all of a sudden...

DANTE (COUNT'D)  
Careful!

When they are about to reach the route, a military truck comes out of the trees and closes their way. Frida has to stick the brakes to avoid colliding. The jeep zigzags dangerously, she almost loses control, but manages to stabilize it. It breaks a few inches from crashing into the truck.

Pablito cries. Dante and Frida are terrified. Relieved to survive the crash, but they know they 're lost. Military men get out of the truck and point them with long guns. Interpol cars catch them up and the agents get off to arrest them. Dante and Frida look defeated. They've been captured.

### OPENING CREDITS

## 13 INT. Presidential BUNKER - NIGHT

A video graph says: *A year later* . It is the night of proclamation of candidacy for re-election. US President Robert Baker is running for a second term.

In the bunker, decoration, catering and everything is first class. Baker, watch it again. ROBERT BAKER (52) celebrates the proclamation with his family and team of collaborators. He's on his way to re-election.

Baker waits for the applause to finish and give a fiery campaign speech on stage. *The characters speak in English.*

BAKER  
Thank you! Thank you all for  
being here tonight, supporting  
me!

Baker 's audience looks at him with admiration, conviction, hope. He's a charismatic leader and he's got them hypnotized.

BAKER (COUNT'D)  
Four years ago, I stood in this  
very place and spoke to them with  
the same conviction. You were a  
lot less than now...

Baker takes a strategic break, and the audience laughs. He's smiling.

BAKER (COUNT'D)  
I don't blame them. They thought  
he was crazy, or at best he was  
naive, for believing that a  
different America was possible.  
But four years later, more and more  
of us know that a different America IS  
possible!

The audience roars and bursts in applause.

CUTTING AND CUTTING:

#### 14 INT. US MILITARY PRISON - NIGHT

Dante is in a military prison (awaiting trial for the involuntary murder of Judge Morris). It has the look of season 1: short hair, no beard. Dinner alone, at a long table where other prisoners eat in company, more integrated into the prison community. Not Dante. He's self-absorbed and isolated from the rest.

In the background, on a TV, guards and prisoners watch President Robert Baker's fiery speech.

BAKER  
This is not a campaign speech. My  
only campaign is my management,  
which speaks for me and for the  
men and women who helped bring  
this great nation back to the  
place that was deserves.

( MORE)



BAKER (COUNT'D)

When I assumed, America was mired  
in despair and disenchantment. In  
the lack of work and crime...

Dante looks at the screen but without much interest.

COURT TO BUNKER: Baker follows his speech:

BAKER (COUNT'D)

But I trusted my people, just as  
my people trusted me. Together, we  
made America one of the Americans  
again!

People clap, whistle, party.

On the side of the stage, the First Lady (SUSAN) and Baker's children look at him with admiration. A few steps back, almost in the gloom of the back room, is REGINA KING - head of intelligence and chief advisor to Baker. The camera first focuses on Susan and her expression of happiness. But then he puts her out of focus and focuses on Regina, who observes Baker with a serious, restrained worry.

BAKER (COUNT'D)

My dream is to live in a country  
where all American children can  
grow up with the same opportunities  
as my children. A country where all  
American mothers can send their  
children to school without fear of  
being killed for two dollars...

Those present deny, whistle flunking.

BAKER (COUNT'D)

I promise to continue working for  
that dream! I repeat this is not a  
campaign speech . This is a  
speech of thanks and, above all, a  
speech to reaffirm the same thing I  
said to you here four years ago...  
For the Americans, EVERYTHING!

Everyone present applauds him warmly. Balloons fall on the crowd and celebratory music begins to play. For a moment everything turns into a chaos of photographic flashes, people who congratulate each other, etc. But in the midst of that chaos, Baker comes to Susan and her children. He greets them excited. He gives him a tender kiss on the lips, measured, and the whole family poses for a triumphant photo. They are seen as an exemplary family, the living image of success.

After the photo, Regina takes advantage of and subtly approaches Baker. He shakes hands that greet him, always smiling.  
Regina speaks to her ear, quietly so that no one can hear them  
.

REGINA

Mr. President, we need to talk.

Baker nods, while he continues to greet those present and take pictures with his family.

## 15 INT. PRESIDENTIAL BUNKER/ PRIVATE

Baker comes in following Regina. It loosens the knot of the tie and throws the bones of the neck. He still carries the energy of his enthusiastic speech. He's intrigued, but not worried. He keeps smiling. In contrast, Regina is very serious. While he talks to her, she makes a quick review of the room to make sure they're alone.

BAKER

It's never good news if you call me "president"...

Regina closes the doors and locks the lock. Baker's starting to worry. His smile is blurred.

BAKER (COUNT'D)

How bad is it?

Regina tells you a chair. Baker takes a seat and looks at her carefully .

BAKER (COUNT'D)

I don't understand, what is it about?

Regina takes out of her wallet a small device, like a tablet. And a flash drive.

REGINA

Three days ago, they left this on my doorstep.

INSERT: On the door of her house, in the morning , Regina in sportswear and air pods (comes from running) stops and before entering, check the mail locker. There's a couple of cards, and a flash drive, on the loose. He examines it, he has written "Baker."

TURN TO THE PRESENT: Baker intrigued by Regina, who is showing him the same pen drive.

BAKER  
What does it contain?

REGINA  
I'd rather you see it.

Regina connects the flash drive to the tablet.

CUTTING AND CUTTING:

# 16 INT. BASEMENT HACTORS - DAY

At the top of the screen, we see the video that Regina shows you.

The place is unrecognizable, could be any space. In it you see JULIA (16), a young girl who looks at the camera, tearful and frightened in the middle of a confession.

JULIA  
My name is Julia. I'm 16 years  
old. A few months ago, I...  
( it costs you)  
I was forced to have sex  
with...

She looks out of camera and someone encourages her to talk.

JULIA (COUNT'D)  
... the President of the United  
States, Robert Baker.

IN THE PRIVATE ROOM: Baker acknowledges receipt and turns pale, although he still shows no greater reaction. He's got his eyes fixed on the screen. Regina has her eyes fixed on Baker.

ON THE VIDEO: Julia wipes her tears and continues:

JULIA (COUNT'D)  
I was so afraid because... I've  
never been with a man before ,  
but... I couldn't refuse...  
(breaks into tears)  
And now I'm expecting a baby...

Julia embraces her nascent belly about 3 or 4 months pregnant, tears run down her cheeks.

IN THE PRIVATE ROOM: Robert unbuckles the collar of his shirt. Suddenly he's a little bit short of air. Keep looking.

ON THE VIDEO: A hooded man enters the picture looking at the

You acknowledge and agree that you are having access to certain valuable and reserved information by Underground Productions S.A. (the "Confidential Information"). This is why you must: (i) not disclose Confidential Information to any third party without the prior written consent of Underground Productions S.A and (ii) limit the dissemination of Confidential Information within its own organization to those who need in good faith to know such Confidential Information, which will be subject to the same confidentiality obligations.

camera. This is URBANO, Julia's captor.

URBAN

( with distorted voice )

Robert Baker, has thirty days to free Chilingo Ramos. If it does not, we will spread this video to all media in the world, along with the DNA of the fruit that this beautiful girl carries on her belly.

(insists, threatening)

Thirty days, President. Tic tac.

MELTS TO BLACK.

# 17 INT. PRESIDENTIAL BUNKER/ PRIVATE

Regina pulls the flash drive off the device. Baker is shocked by what he just saw.

BAKER

What is this nonsense? Please! That girl... It's the first time I've ever seen her in my life... To what extent are my enemies able to reach in order to harm me?

Regina 's not answering. Just look at him. Baker curses, gets up and goes straight to a piece of furniture, serves a whiskey, very nervous. He's no longer the convincing and hopeful man we saw a few minutes ago.

REGINA

Robert, no one 's seen this material yet. If you tell me that man isn't you, I know what I have to do. But if it isn't, I need to know.

Baker supports the empty glass strongly. He grabs his head, desperate. Regina gives her her own glass. Baker drinks another little. His eyes are glassy, he's about to break.

BAKER

(without conviction)

I'm a family man . You know I'd be incapable of...

REGINA

(patronizing) I

know your family.

(MORE)

REGINA (CONT'D)

And I know you 've been unfaithful  
sometimes , because I was in charge  
of covering your back. But that  
was when you were governor,  
before...

Regina alludes to the magnitude of the act and the  
presidential figure . Baker nods. He starts to give in. He  
shows himself vulnerable.

BAKER

It's different now.

REGINA

Of course, it's different.

BAKER

(curses)

I didn't know... She... And a  
pregnancy?

Baker chokes on words.

REGINA

She's a teenager. And you're the  
president of the United States. I  
don't understand.

BAKER

At first I thought I had it under  
control, but it's like an  
addiction...

(his voice is broken)

For God's sake, I'm gonna lose  
Susan! To my children... The  
re-election...

REGINA

Forget about re-election: you can go  
to jail for this.

Baker opens his eyes big, terrified.

BAKER

Get me out of this one. I'm begging you.

Regina puts her hand on her shoulder, giving her  
encouragement. For the first time, take a seat next to him.

REGINA

There are not many options. As  
president, you have the power to  
release Chillingo. But...

BAKER

All my management was based on my  
fight against the Ramos Cartel ...  
I can't give you that.

REGINA

(nods)

And we don't know if they'd keep  
their word.

Baker cares even more.

BAKER

So?

REGINA

We have to rescue the girl.  
Without it there is no threat. The  
video could be refuted as  
"Fakenews." But the girl is  
something else .

Baker assimilates and nods. Regina looks very serious.

REGINA (CONT'D)

How did you meet her?

BAKER

It was just one more time . I  
didn't even know his name until  
now. Jeffrey brought her...

REGINA

(reproving unbeliever)

Jeffrey Morales? I thought you  
stopped seeing him when you got to  
Washington.

BAKER

I've only seen him a couple of  
times, occasionally , and then...

REGINA

Is there anyone else involved?

BAKER

No, no. I can contact you, I have  
your contact on an old phone.

REGINA

Don't even think about it. If you  
keep getting involved, this is going  
to end up knowing. I have to handle  
it, off the record.

Baker nods, desperate.

BAKER

It's all right. You have the green light to do whatever it takes. But save me from this one. I beg you for our friendship.

Regina gets in motion. Baker disheveled, exhausted, aged, stands up and does not let her go. He's holding his hands.

BAKER (COUNT'D)

And thank you.

Regina nods, with a bitter smile. Let go of his hand and leave.

# 18 INT. JEFFREY HOUSE - DAY

A couple of agents break in the door down. They're wielding their weapons. Behind them, enter Regina. They're moving through the house. They pass through living room, dining room, on the table there is a dish served, half eaten, where a fly flutters . Food wrappers , the typical scene of someone who has eaten alone, bought food.

There are no signs of violence, but on the floor, there is a broken glass , and a fallen fork and napkin. Something interrupted dinner .

They advance, cross the house and reach the bedroom. On the bed, JEFFREY MORALES (50) is lying. He's pale, big dark circles, eyes closed, looks dead. Jeffrey 's bed and clothes are stained with vomit.

Regina keeps the gun, takes his pulse, and tries to revive him.

REGINA

Jeffrey! Jeffrey! Do you hear me?  
Hey! Jeffrey!  
(to officers)  
Call for an  
ambulance.

One of the agents comes out asking for help with the handy. Jeffrey's not responding. Regina takes a little bottle of perfume out of her backpack , uncovers it and puts it close to Jeffrey 's nose.

Jeffrey opens his eyes; his gaze is lost. Regina looks at the other agent accompanying her and gives her an indication.



REGINA (CONT'D)  
(to the other  
agent) Water.

The agent comes out and blinds the door. Regina talks to Jeffrey as she examines his eyes.

REGINA (CONT'D)  
Jeffrey, listen to me...

Jeffrey is leaving. Regina slaps him to revive him. Jeffrey open his eyes. It points with difficulty towards the remains of food.

JEFFREY  
They poisoned me, the bastards.

REGINA  
Help is on its way.

Jeffrey looks at Julia, he seems to recognize her.

REGINA (CONT'D)  
I need you to tell me what you know about the girl kidnapped by the Ramos cartel . I know you introduced her to Baker. Julia.

JEFFREY  
(weakly)  
Sweet Julia...

Jeffrey 's eyes are white. She shakes him.

REGINA  
Stay with me.

JEFFREY  
I offered one of my girls, but the bastard wanted a virgin.

Regina is shocked to hear that.

REGINA  
And what happened?

JEFFREY  
She got her pregnant. I was going to take her to an abortion, but I had a misunderstanding with some people, and I had to turn her in.

REGINA  
What people? Cartel people?  
Where did you take her?

Jeffrey smiles weakly.

JEFFREY

The drugs thing went wrong... a misunderstanding...

Regina is urgent, wants to get information from him before he dies.

REGINA

Were they threatening you ? Did you give them Julia?

Jeffrey nod. He has a moment of lucidity before the end.

JEFFREY

I thought they 'd leave me alone with this . A virgin pregnant with the most important man in the world. It's almost biblical, isn't it? I gave them a chance to turn a president.

Jeffrey shudders in pain, gives him an arcade, sweats copiously. Regina holds it , puts a hand on her forehead . Jeffrey 's eyes close, delirious, murmuring a lullaby-like tune . Regina is desperate.

REGINA

Where do they have her?

Jeffrey's not answering. Regina shakes him.

REGINA (CONT'D)

Jeffrey!

Regina looks at the door, on the other side are her agents.

REGINA (CONT'D)

Where is that ambulance?

Regina takes Jeffrey's vitals . He's dead.

REGINA (CONT'D)

Shit.

Regina laments. He takes a step back and looks in the mirror, standing next to the dead man. It remains an instant overcome, but immediately recomposes and acts. Look around, thinking. See Jeffrey's sack on the chair. And about the furniture, personal objects. The cell phone.

MELTS TO:

**19 INT. CYBERCRIME OFFICE - DAY**

It's the next day. Regina is clean, in other clothes.

Regina meets with SIDNEY (young, modern, shaved on the side, with tattoos), a hacker of her utmost confidence. There are no people around, but they still take care not to raise their voices.

*The characters speak in English.*

REGINA

What did you find out?

SIDNEY

(jokes)

The owner of this cell phone had a lot of friends.

Sidney shows Jeffrey's cell phone , unarmed. An encryption program is run on a computer, and a telephone communication tree is deployed.

REGINA

I'm only interested in last week's calls .

SIDNEY

That's what I assumed. There's an avalanche of messages.

Sidney unfolds some and Regina reads.

SIDNEY (CONT'D)

They were extorting him. They look like cartel people.

Sidney works on the screen and the tree shrinks visibly. There's only one list of communications left.

REGINA

Are those the numbers? Where do they come from?

Sidney keeps typing.

SIDNEY

That's what's interesting. There are some in the city, but these coordinates indicate that the messages are coming from...

On the screen displays the map of North America, some points in Washington, a couple loose. And a big spot on the U.S.-Mexico border, in Baja California.

REGINA

What is that?

Sidney plays some more keys. On the screen, the map displays a pop-up, type Google maps, with a box: "The Limbo".

REGINA (CONT'D)

Limbo.

SIDNEY

Prison on the border?

Sidney type and the box is enlarged, with information about El Limbo, you can see images, news videos related to its recent inauguration. "Maximum Security Prison."

Regina and Sidney looking at the pictures.

SIDNEY (CONT'D)

(read, ironic)

... known as "Robert Baker's Guantánamo," is the prison for undocumented criminals that his administration imposed on the Mexican government...

Regina takes a glimpse at him.

REGINA

No comment.

Sidney spreads Jeffrey 's phone in a plastic bag .

SIDNEY

There is something else.

Sidney displays a schematic map of the prison.

SIDNEY (CONT'D)

The Mexican government ordered long ago that communications in the prison be restricted to the main area. A special system prevents signs from outside the perimeter where prisoners are housed.

REGINA

And how do they communicate with the outside? If the operation is directed from the inside, they have to have a way of communicating.

SIDNEY

It's a mystery. Or there are authorities involved. Or...

Sidney indicates with a gesture his bewilderment. Regina looks at her , she's thinking.

REGINA

There's only one way to find out.

He tells Sidney to continue his investigation and goes to his office.

## 20 INT. REGINA OFFICE - MORNING

Regina is looking into her laptop. On the desk, cups of coffee and pills to stay awake indicate that he has worked all night, tirelessly, on Baker's case.

Suddenly LINDA MORRIS ( *Judge Morris's daughter , is a little older than in season 1*) enters .

BEAUTIFUL

Permission, Regina... You wanted to see me?

Regina frowns, surprised.

REGINA

Yeah, close the door.

Linda thinks Regina's attitude is strange . Obey.

BEAUTIFUL

Let me thank you back for joining your team and-

REGINA

(interrupts)  
Sit down, please.

Linda sits down. Your concern is on the rise.

BEAUTIFUL

Excuse me. I'm very nervous. Did I do something wrong?

REGINA

(denies)

For nothing. I'm very happy with  
your performance. This is  
something more delicate.

Regina serves a coffee and serves Linda in some dirty glasses.  
Regina realizes and laughs without grace.

REGINA (CONT'D)

I asked you to come because I know  
you were kidnapped in a Mexican  
prison.

Linda is shocked to hear that. Try to keep your composure.

BEAUTIFUL

S-Yes... In La Rotunda...

REGINA

(nods)

We have a matter to solve, and  
it's something similar. It's  
confidential. A woman close to the  
president has been kidnapped and I  
need to rescue her.

BEAUTIFUL

(surprised)

Is he in a prison?

REGINA

No, no. But his captors have some  
kind of connection with El Limbo  
prison .

Linda shudders.

BEAUTIFUL

The Ramos Cartel.

REGINA

I know it's a hard thing for you,  
but I think you can help me.

BEAUTIFUL

I'm fine. At least that's what my  
therapist says. That was...

Linda is buried in memory for a moment . Regina takes her out  
of her trance.

REGINA

How did you get away from those people?

Linda talks about remembering and reliving in her mind what she lived through.

BEAUTIFUL

I didn't run away. Let's just say I had a God apart. Lazaro Mendoza... a bodyguard who worked for my father... He infiltrated LaRotunda to save me. Unofficially.

Regina wants to know more.

REGINA

And this man, is he still alive?

BEAUTIFUL

Yes, of course. After what happened, he was hiding for a while.

Regina is staring at her. Linda explains:

CUTTING AND CUTTING:

## 21 INT. US MILITARY PRISON / CELLAND HALWAYS- DAY

As Linda briefly tells Regina details about Dante, we see him in action:

LINDA (V.O.)

Lazaro was a marine. He's being held in a military prison for the involuntary murder of my father.

Dante is in a gray, aseptic cell with no windows. Although he has a bed, he is sitting in a corner, on the floor, his gaze lost. Suddenly, the peephole (a window of a few centimeters in the door, also gray, opens.

GUARD

Up!

Dante immediately stands up. The peephole closes again, and the door lock is heard. Dante sits facing the wall, at the bottom of the cell, with his hands behind his back. A guard walks in and puts handcuffs on him.



GUARD (COUNT'D)  
 Play medical checkup.

The guard leads to Dante, they leave the cell and move down the aisle. Suddenly they come to a lattice window, facing the outside. Dante slows down.

LINDA (V.O.)  
 He is a very brave and very  
 upright man . And no matter what  
 the prosecutor says, I know it  
 wasn't his intention to hurt my  
 father.

Dante looks away at the guard, observing that there is no problem approaching the window. The guard nods giving the go-ahead. Dante approaches the window.

LINDA (V.O.)  
 He doesn't deserve to be in prison.

Dante looks outside , clear skies and trees moving in the distance. Close your eyes to feel the sun's rays and the breeze on your face. It's the closest you can get to freedom.

REGINA 'SOFFICE : Regina is writing down everything that  
Linda has finished telling her. He has watery eyes. Regina  
 brings her some tissue. Linda dries up and keeps talking.

BEAUTIFUL  
 Frida, Lazarus's couple , also  
 helped me. She was a civil servant  
 at LaRotunda. But now she's also in  
 prison, in Mexico... accuse her of  
 being his accomplice.  
 ( sad)  
 And the worst... they took  
 away their son, Paul.

Regina keeps taking her notes ,but she doesn't take care of  
 Linda.

REGINA  
 I see you 're very informed  
 about his case.

BEAUTIFUL  
 I owe them my life . Especially  
 Lazarus.

Linda smiles in spite of the sadness. Regina observes her, cavulating.

MELTS TO:

## 22 INT. U.S. MILITARY JILLER/VISIT

Dante is sitting, handcuffed to a table, like in an interrogation room . It's a small room inside the prison to receive visitors alone. The door opens and he looks intrigued who comes to see him. A guard puts Linda through. Dante's face lights up when he sees him.

DANTE  
(surprised and intrigued)  
Linda?

BEAUTIFUL  
I wanted to come before... but I  
still find it hard to be in a  
place like that.

Linda looks at the guard.

CUTE (CONT'D)  
I need a moment alone, please .

The guard checks that the camera in the corner is on and comes out. Linda looks away at the door, and grabs Dante's hands .

CUTE (CONT'D)  
I tried to talk to the D.A. to  
testify on your behalf, but he  
wouldn't admit my testimony.

Dante repairs Linda's badge . He looks at her surprised.

DANTE  
Do you work for the government?

Dante looks at the door. Go back to Linda.

DANTE (COUNT'D)  
What's going on?

BEAUTIFUL  
I want you to meet someone who can  
help you. And you go to her.

Dante gets serious. Linda stands up and looks out at the door ajar. The guard puts Regina in.

Linda smiles at Dante and walks out next to the guard, closing the door. Regina looks at the corner camera . Dante follows his gaze and also looks at the camera. Suddenly the light goes out and stops recording. Only then did she sit in front of him.

REGINA

My name is Regina, and I'm here to make you a proposal to get you out of this place.

Dante looks at her cautious.

DANTE

Speak.

REGINA

I need to infiltrate a man in a prison. And get information on the whereabouts of a woman.

DANTE

What woman?

REGINA

Someone close to the president.

DANTE

President Baker ? Then you mean a lover.

Regina looks serious, she says nothing. Dante doesn't insist.

DANTE (COUNT'D)

Why me? The government has no agents?

REGINA

The mission must be carried out unofficially.

DANTE

That means no one will know , except you. At least everyone here knows who I am.

REGINA

Here you are the man accused of killing a judge. Accidental or not, you're not going out for 20 years. And I don't think you want your son to grow up without a father and your wife locked in a hole in Mexico.

Dante shudders to hear his son mention .

DANTE

Do you know where Pablo and Frida are?

REGINA

Of course. He's in the care of the American State in a foster home. And now I'm giving you a chance to meet him, once you complete the mission.

Dante thinks, quietly. Regina's bidding again.

REGINA (CONT'D)

It is true that this is a dangerous mission . But if you help us, we can grant you your freedom. You and Frida. And your son Pablo.

DANTE

If I survive.

Regina nods, and they look at each other, weighing the situation.

## 23 INT. GARAGE MILITARY PRISON US - NIGHT

Dante finishes dressing in civilian clothes . He folds his prison uniform and leaves it on his bed. Inspire deeply. The door of his cell opens, and a guard comes to look for him. They're both very serious. They don't say anything. Dante follows him and they leave the cell, they practically don't look at each other. The guard takes him through a series of internal corridors, to which prisoners do not have access. He takes it out the backdoor.

## 24 EXT. GARAGE MILITARY PRISON US - CONT.

Dante goes out to an external courtyard away from the main facility of the prison. It's a dark place, unattended right now. The guard opens a fence for him. Dante takes his first steps in freedom. The guard closes behind him and goes back to jail as if nothing had ever happened.

After a few seconds, a van without any badge shows up. A sliding door opens. Inside we see the agents who escorted Regina to Jeffrey's house . Dante comes up. The officers close the sliding door, and the van moves away from the prison.

PASS FROM TIME TO NEXT DAY:

25 INT. REGINA OPERATIONS BASE - DAY

It's a place from where Regina will handle the entire operation, with very few assistants of extreme confidence. One of them is Sidney, the hacker. There's Linda too. On the wall there is a cork panel with punctured photos of the important prisoners and officials of El Limbo. Among the photos are : Adrián Ramos, Tronco, Chillingo and El Sapo.

An assistant brings Dante in. Regina gets it.

REGINA  
Welcome, Lazarus. You know Linda.

Linda smiles at him.

REGINA (CONT'D)  
This is Sidney.

Regina displays a map of "The Limbo" on the table.

REGINA (CONT'D)  
Limbo was built by the American government. So, it's a strong hold of the highest security. But the authorities and the guards are Mexican. We already know what that means.

Dante sees that the agents are smiling at the comment. Dante nods. Linda crosses a look of concern with him.

REGINA (CONT'D)  
You're going to come in with a fake record : your name is Dante Reyes and you 're an experienced criminal.

DANTE  
( missed)  
Dante again?

REGINA  
Why not? They say that name brought you luck in La Rotunda.

Dante raises his eyebrows. Sidney is amused by the explanation. Linda gives Dante a file with her fake record .

REGINA (CONT'D)  
Here's your biography for you to learn. The idea is that you killed several cops.  
(MORE)

REGINA (CONT'D)

That's good among prisoners, it gives them respect.

DANTE

(concerned)

But he falls lousy among the guards... Or are they already warned?

REGINA

(resounding)

No, no. Neither the guards nor the director of the prison will know anything. Once you get in, you're after yours.

DANTE

And how am I supposed to survive?

Linda looks at Regina, worried about Dante.

REGINA

With your training and your cunning, Lazarus. This is, no more, no less, what you did at La Rotunda. In a worse prison, yeah. But you're going to know how to adapt quickly. Let's go on.

Regina points with a laser pointer to a photo of the director of the prison, Candelaria Mondragón, punctured in the cork.

REGINA (CONT'D)

The director: Candelaria Mondragón. Apply hard hand to show that women can be more severe than guys. But we think it's bought by the Ramos Cartel .

(looks at it)

You have to take care of Mondragón.

Dante nods. Regina points with the pointer to the prisoners.

REGINA (CONT'D)

Now illustrious inmates : He is Trunk, an important member of the cartel... He gives protection to Adrian Ramos, Chillingo's son. Chillingo is imprisoned in the United States, isolated from the rest of the world thanks to an American government operation . The Cartel doesn't love us much for that reason.

The agents are smiling. Dante looks at them with a certain contempt.

REGINA (CONT'D)  
Your mission is to get close to Trunk and Adrian. They're the ones who have the key to rescuing our target. But they don't accept new members in their clan. They only have one alliance with another prisoner, El Sapo.

Regina points to the Toad with her laser pointer. Dante looks at him and looks through the dismal faces of the prisoners in the cork. Try to process as much information as you can.

DANTE  
The Toad, Trunk, Adrian Ramos. Okay. What else do I have to know?

Regina crosses a look with Linda. There's something they don't tell you .

REGINA  
Once inside, someone else will contact you . It's going to help you investigate and it's going to be the link between you and us.

Dante cares about the news.

DANTE  
Who is it? Anyone here? Twice the number of infiltrates carries twice the risk of being discovered.

REGINA  
It's all a risk in this operation. But it's the only option there is.

Dante accepts it , and he doesn't reply. Look again at the map and the photos on the cork. For him, the mission has already begun.

## 26 I/E. TRANSFER TRUCK /ROUTE TO "EL LIMBO" - DAY

It's another day. A prison truck is moving along the route. Inside the truck, Dante is taken along with other Latino prisoners to "El Limbo" prison. Dante is quiet, watching



everything, already in his new character. A young prisoner, PEDRO(18), is sitting next to him. Evidently frightened, try to look out the venting peephole outward, anxious.

PETER

Where are we going? Is there much missing?

REO 1

What's your hurry, prick?

Several prisoners laugh. Not Dante. Peter is intimidated by everyone except Dante. He bends to talk to him.

PETER

What's up?

(presented)

I'm Pedro Tercero Muriega. "Peter" for my grandfather. "Third" because I'm the third child. And "Muriega" is my old lady's name. My old man...

(makes the sound of a bird)

Dante looks at him without understanding. Peter explains himself.

PETER (COUNT'D)

He slipped out of the nest. It's a bird. (repeat the sound)

DANTE

I'm Dante.

PETER

Is this your first time in the grave?

Dante denies, barely. He's not here to sympathize with anyone.

PETER (COUNT'D)

I do. First time. Police station and that, yeah... But jail-jail... never. And I didn't do anything. I just can't stay quiet. Shall I tell you something? I got a crap... In my neighborhood they say, worse than hell, it's El Limbo.

(looks at it)

You're not screwed up?

Dante shut up. Peter insists, he's so nervous he won't stop.

PETER (COUNT'D)

What luck. That Shaolin monk cut is going to save you. You're going to survive. Besides, you're a big guy. (dramatic)

I don't get through tonight ...  
Either they fillet me, or I die of  
syncope. You can keep my sneakers.

Dante looks at him seriously. Peter is quiet, now also intimidated by Dante. Dante looks out the window. We see that the truck goes into El Limbo.

**27 INT. THE LIMBO/ INCOME SECTOR- DAY**

Dante enters with other prisoners. They're passing in line. Pedro stays next to Dante, nervous. Later, TRUJILLO (45), the chief of guards, supervises, while other guards strip the prisoners. A doctor checks them, makes them bend over and cough.

PETER

Are they going to strip us off? Fucking mother.  
Isn't that against our rights?

(look around)

No one's going to say anything?

Later on, Trujillo will shut them up.

TRUJILLO

Silence!

Peter speaks lower, always with reference to Dante.

PETER

I was told that the first night the  
guards choose the weakest ones and...

He gestures to be raped. Dante looks at him and he's still quiet. You notice him dead of fear. Peter does not stop looking at what happens later in line, with prisoners already naked.

PETER (COUNT'D)

You're going to look good  
on my sneakers.

DANTE

Stay quiet and nothing's going to  
happen to you .

They both look forward where one of the prisoner's braids with a guard and another turns him around with a stick. Peter shudders. Prisoners are getting ahead until Dante and Pedro's turn comes . Trujillo and Dante look serious.

TRUJILLO

What are the girls waiting for?  
Let me take their clothes off? Come on!

Dante and Pedro undress stand against the wall and are checked by the guards and the doctor. By his gestures we understand the disgust of the situation. They pass the check-up.

DOCTOR

Come in.

Pedro takes his clothes and dresses. Dante is going to take his pants, but Trujillo is stepping on his hand. He keeps his hand on his feet while he talks to his subordinates.

TRUJILLO

This one seems to like killing  
cops. Let's see if we take the  
habit out of it.

(to Dante)

You're coming with us, Dante Reyes.

Dante looks at him. Two guards appear flanking Trujillo.

## 28 INT. THE LIMBO/ SHOWER- DAY

Dante, naked, is pushed by two guards who support Trujillo. Others watch that no one enters the place. Guards hold Dante while Trujillo hits him in the face and lower abdomen. Dante tries to cover himself as he can.

DANTE

Stop, please!

The guards release him, and Dante falls to the floor. There between the three they kick him until Trujillo brakes everyone's action .

TRUJILLO

Well!

Dante coughs and bleeds on the floor. Trujillo is coming up to him .

TRUJILLO (CONT'D)

We didn't kill you because the  
director asked us to keep the  
dead quota down this month. See  
you next month .

Trujillo spits it out and goes out with his guards. Dante is naked and sore on the floor.

29 INT. THE LIMBO/ PATIO- DAY

Dante goes out into the yard, naked and bruised by blows. He covers his genitals and walks while other inmates look at him intensely. Something staggering, Dante advances between them. Find a rope in clothes and take a prisoner's uniform. He begins to dress, but then he is approached by the owner of that uniform and other prisoners who accompany him. The leader of the group is RODRIGO (25), cousin of Pedro. There is also the RAT PAEZ (25).

RODRIGO

What are you doing? That's mine.

Dante looks at him. Try to reason without conflict.

DANTE

The guards took everything out of me.

RODRIGO

And what about me?

Rodrigo smokes and throws smoke in his face.

DANTE

I'm asking you for a hand, that's all.  
. When I get clothes, I'll give them  
back to you.

RODRIGO

No, you better give it back now.

Rodrigo supports his front against Dante's. Everything indicates that you will have to braid yourself with blows. Peter appears and intervenes.

PETER

Hey, Primo, this one just came in  
with me, it's good.

The plan opens and Dante sees Peter. He recognizes it. Rodrigo doubts.

RODRIGO

Why don't you give her your clothes?

PETER

Come on, didn't you always tell me  
that there's camaraderie between  
tumblers ?

Rodrigo smiles with irony. Look at Dante from top to bottom.

RODRIGO

Camaraderie...  
(to Dante)  
(MORE)

RODRIGO (COUNT'D)

You owe me one. And thank my  
cousin.

Dante nod, parco. Rodrigo goes out with everyone but Pedro.

PETER

You don't have to thank me .

Dante stares at him . Peter gets

intimidated. Spend from time to night:

### 30 INT. THE LIMBO/ SAPO Pavilion- NIGHT

El Sapo (55), morbid obese with an emperor's air, sits on an imposing throne made of pallets, with wheels on the sides. It is massaged by two "subjects" who smear the body with oil. Meanwhile, he kisses one of his pigeons. He has other pigeons in several cages. Near him, MAXIMO (29), a strong fighter, trains box by hitting a bag with power.

TOAD

(to the dove, affectionate)

Hey, baby. Come give me a kiss. How  
beautiful you are.

Toad speaks to his subjects.

TOAD (CONT'D)

I'm thankful. Despite living among  
all these damned unhappy, I can  
enjoy these cherubim, full of  
purity that illuminate my heart.  
Quite a symbol. A symbol of peace,  
isn't it? Freedom...

Nobody answers him , they look at him with great respect and  
fear.

TOAD (CONT'D)

But besides, for me they symbolize  
something else. Loyalty. They're  
free, but they're loyal. They  
always come back to me. And they  
don't lose anything on the way.

Everyone looks at him, with respect.



TOAD (CONT'D)  
Which one of you can say the same  
thing?

No one answers. Maximus is still training. The Toad,  
suddenly, faces one of his assistants, whom he has nearby .  
He grabs him by the ear, and he squeezes his nose. The other  
one doesn't move.

TOAD (CONT'D)  
You? That instead of a nose you  
have a vacuum cleaner. I sent you  
to sell a hundred grams and you  
took fifty.

CAPTIVE  
(scared)  
No, Toad, I swear I don't...

TOAD  
Are you stealing from me?

CAPTIVE  
No!!

TOAD  
Are you contradicting me ? So, I'm  
a liar? Look, I'll get you into  
the ring, against Maximus, today.

Maximum gives the bag with everything. The prisoner is  
terrified.

CAPTIVE  
Please, Toad, I didn't do anything...

The Toad ignores it and rings a little bell.

TOAD  
Max, come on. Break his head.

Maximus goes over the young prisoner to beat him up. The  
prisoner gets scared and retracts. Pray for his life.

CAPTIVE  
Excuse me! I don't drink any more,  
Toad, I swear! Not a little bit,  
never again!

Maximus grabs him by the shirt. The toad rings the bell.

TOAD  
That's it, Maximus.

Maximum slows down. Look at him, wait for the order. The Toad laughs.

TOAD (CONT'D)

What a coward you are. I was just joking.

Toad patches his face, while he laughs, tempted. The rest begin to laugh following the joke, even the threatened prisoner. VERB, right hand of the Toad, enters the pavilion.

VERB

All set, Toad. Whenever you want.

TOAD

Well...

The Toad makes a gesture to his people. His "subjects" pull the throne with ropes and wear it as if he were a king.

#### PARALLEL MOUNTING

### 31 INT. ELLIMBO/ NIGHT

Prisoners are getting ready to see a fight. When he arrives, the Toad greets when he passes as if he were a celebrity. Other prisoners greet him with respect and fear. El Sapo crosses a look of mutual respect with TRUNCO and ADRIAN RAMOS, sitting in the stands. They don't feel afraid of the Toad like the others. They are also surrounded by their entourage of "heavy" thugs.

ADRIAN

(to Trunk)

Fat, sucks dick, who the hell does he think he is? I'm disgusted to see it, just.

Trunk is silent.

ADRIAN (CONT'D)

I don't understand why we have to smoke the Roman circus of this obese disgusting. We could be running the prison ourselves.

FRUSTUM

(calmly)

The Toad is an ally.

ADRIAN

Allies are my eggs that go together everywhere.

Adrian does not take his eyes off Sapo, who moves into another sector to watch the fight from a privileged place.

ADRIAN (CONT'D)  
 Seriously. If we hide it, we feed  
 all Latin America.

Trunk looks all around, serious.

FRUSTUM  
 Your old man always says that power  
 is knowing how to delegate. We  
 have more important things than  
 running a prison.

ADRIAN  
 Chilingo also says that when someone  
 does not serve, it is discarded.

FRUSTUM  
 The Toad still serves us . Let him  
 do his show. Enjoy it.

Adrian is silent in respect of Tronco, although he is clearly  
 in disagreement with that decision.

### 32 INT. ELLIMBO/ DIRECTOR- NIGHT

Director MONDRAGON observes by the monitors the preview of  
 the fight in the grandstand sector . He sees the excitement  
 of the prisoners over the imminence of combat. Next to him  
 is Trujillo, who stands firm and drives with great respect.

MONDRAGON  
 You want to tell me what the hell is  
 going on out there?

TRUJILLO  
 It's the fight of the Toad fighter.

MONDRAGON  
 And who the hell authorized it?

TRUJILLO  
 Excuse me, but we haven't been  
 asked for permission for these  
 things in a while .

Mondragón denies obfuscated.

MONDRAGON  
 Do you know what your problem is ,  
 Trujillo? That you're very soft.  
 Imagine that this is a nature  
 reserve and those over there are  
 our animals.

( MORE)

MONDRAGON (CONT'D)

We give them shelter, we feed them, we give them everything they need to survive, but when they bite your hand, we apply the old methods control . You have to subdue this herd of savages, humiliate, punish, and only there they will respect you.

TRUJILLO

Ma'am, if you give the order, we move right now, but it's going to be a bloodbath . The people of the Toad are not going to be banked. And the people of Ramos, much less.

MONDRAGON

How the hell did we get to this? Oh, my God. Let them kill each other.

Trujillo nods. Mondragón looks at the fight to begin.

### 33 INT. THE LIMBO/ FIELDS SECTOR- NIGHT

Verb comes out of the burning and expectant crowd and presents the fighters in the middle of an improvised ring.

VERB

Ladies, ladies and gentlemen, I hope you 've made your bets...

Another prisoner ends up taking from the crowd old and undone bills that are the bets on the fighters.

VERB (CONT'D)

On the one hand we have the champion, a heavyweight, sponsored by the Toad, undefeated in the last twenty-seven fights, he is: Maximum!

Maximus comes out of the crowd that cheers on him. Raise your hands and greet your swollen.

VERB (CONT'D)

And on the other corner, the challenger. Willing to play everything to taste his eggs, to leave behind his crappy pavilion and earn a place to the right of the Toad. With you: La Rata Paez!

The "Rat" Paez, marked, with tattoos, comes out from the opposite side and the podium of the common prison population explodes. The Rat Paez greets while they cheer him. A common prisoner passes by a cartel that says, "only round." And the fight begins.

Max takes a few strokes, but La Rata manages to dodge them. Maximus corrases him and manages to give him a few tubs. The Rat kicks him and makes him fall. From there, Maximus kicks his knee and the Rat falls. Maximus wants to step on it, but the Rat sneaks on the floor until he gets up. They're back in the fight.

Toad observes compenetrated in the fight. Celebrate the blows with bloodthirsty delight.

The Rat hits Maximus but he resists blows well. He lets himself hit. Suddenly, Maximus hits him in the face and the Rat is staggering.

Watching prisoners yell at the Rat to react, but it's late.

Maximus cornered him against a column and hit him until he falls. Then he lifts it from the hairs and takes it to the middle of the makeshift ring . Maximus looks at the Toad waiting for his verdict.

The Toad looks around , drawing inspiration from the popular clamor. Several ask for the life of Rata Paez, among them Rodrigo and his band. But more than half the prison is asking for death . Toad raises his hand and... lowers his thumb.

So, Maximus beats off his opponent. The Rat dies on the spot, in everyone's sight.

IN THE STANDARDS: Pedro and Rodrigo, along with other young men, tremble at the end of the friend. Adrian shows contempt for the figure of the Toad. Trunk looks at everything seriously.

IN THE DISPLAY: The director gets angry at seeing what is happening on the monitors, and comes off , followed by Trujillo.

IN ONE OF THE CORNERS, HIDDEN FROM THE CROWN: Dante ha watched everything. See how they take the toad, laughing and macabre.

### 34 INT. THE LIMBO/ SAPO Pavilion- NIGHT

The Toad is eating some cherries while Verb, Maximus and two of his assistants count the money from the bets. There is a climate of celebration with loud music and beers, until Mondragon enters sheltered by Trujillo. The Toad is

You acknowledge and agree that you are having access to certain valuable and reserved information by Underground Productions S.A. (the "Confidential Information"). This is why you must: (i) not disclose Confidential Information to any third party without the prior written consent of Underground Productions S.A and (ii) limit the dissemination of Confidential Information within its own organization to those who need in good faith to know such Confidential Information, which will be subject to the same confidentiality obligations.

smiling.

TOAD

My dear director Mondragón, you haven't been seen in the village for a while . I thought he 'd forgotten about us.

Trujillo looks badly at the Toad's minions . Mondragón doesn't hide his moody.

MONDRAGON

Tell me, Toad, are you a jerk?

The Toad looks at her somewhat surprised.

TOAD

Uh... How an imbecile? I thought we were fine people with manners.

MONDRAGON

The same thing I thought when I told you I didn't want any more fatal outcomes in my prison.

Toad

( minimizes)

So much trouble for a dead

man? ( to Verb)

Serve the director something , it looks like she came with a dry tongue.

Mondragón looks at him serious. Verb serves him beer. She rejects it.

MONDRAGON

He's the second dead this month. I can't explain any more quarrel deaths, Toad.

TOAD

What a pity, the quota was filled.

Toad treats her with reluctance. He laughs.

TOAD (CONT'D)

The quota was filled with dead people in El Limbo. He's bothered by the dead, he says.

Toad laughs with Maximus and Verb. Go back to her, seriously.



TOAD (CONT'D)

These dead are helping you pay for the house, the car, your granddaughter's school, the Caribbean vacation. Because when there are dead, you pay better.

Mondragón smiles ironic. Look at the money they're counting.

MONDRAGON

This is only going to bring us trouble, Toad. You have to be a little smarter.

Mondragón threatens him between the lines. Toad looks at her seriously.

MONDRAGON (CONT'D)

If you want to continue to be the one who does the "collect", you're going to have to do more. The money is with the living, not with the dead.

Toad feels humiliated before his people. He reacts badly.

TOAD

Are you threatening me, you crappy? Do you know how many directors I took before you got there?

Mondragón doesn't shrink.

MONDRAGON

Oh, yeah? Luckily, I'm a director.

The Toad remains for a moment without knowing what to answer, surprised by the answer. Then he laughs, celebrating the occurrence, and then again takes a threatening stance.

TOAD

Do you want to measure your dick with me? Just measure it. But I'll tell you one thing: the officials pass, and my business is left.

MONDRAGON

Go to the hooker who gave birth to you.

Mondragón gestures to Trujillo and leaves followed by the guard.

TOAD  
Director...

She stops, before she leaves.

TOAD (CONT'D)  
You want me to send one of my  
soldiers tonight to help you fall  
asleep ?

Mondragón gets obfuscated. Trujillo follows her. The Toad  
laughs:

TOAD (CONT'D)  
Now he does not, but he's missing  
a good poronga!

Everyone laughs, complacent. They turn up the music again.

### 35 INT. DEPT. FRIDA- NIGHT

In a furnished apartment, uninhabited. Frida enters, followed  
by Regina. They're accompanied by a couple of agents. Frida  
brings a little suitcase. She looks unimproved. It's  
notorious they just got her out of jail. Regina gives Frida  
the keys to the apartment.

REGINA  
All yours, Frida.

Frida keeps quiet. Regina leaves him a bag of clothes and a  
cell phone.

REGINA (CONT'D)  
You have nothing to worry about.  
You're going to introduce yourself  
to El Limbo tomorrow, and the  
official version is that you were  
on leave after the closing of La  
Rotunda. And it's time for you to  
get back to work. This cell phone  
has my number on it.

Frida looks around and faces Regina with a question.

FRIDA  
Where is Pablito? You told me I could  
see it.

REGINA  
The boy is fine. He's going to meet  
you soon.

FRIDA

When?

REGINA

Soon, Frida.

FRIDA

You can bring him here, if this place is mine. I can keep raising him. He needs to be with his family.

REGINA

You're not understanding. You can't have it here because you're not free yet. Your freedom depends on the success of this mission. If you want to see Pablo, it's best to focus on the tasks you have to do in El Limbo. Okay?

Frida is contained. He has no other left to accept. Nod.

REGINA (CONT'D)

Okay. Rest, tomorrow is an important day .

Regina goes out with the agents. Frida is alone, look at the place, a little overwhelmed.

### 36 INT. THE LIMBO/DANTE CELL- NIGHT

Dante has settled between the outcasts and the newcomers. He lies on his bed, still somewhat sore from the beatings of the guards. Pedro approaches, who got something strong to drink in a plastic bottle cut in half.

PETER

Is there a drink, mate?

Dante agrees. Drink. He sighs. His ribs hurt.

PETER (COUNT'D)

Does it hurt?

DANTE

It can hold it.

PETER

How they gave it to you . But at least you're alive. The Rat Paez ended worse.

Dante nods. Give her the bottle back. Peter lifts her up.

PETER (COUNT'D)  
Cheers, Rat Paez, wherever you are.

Pedro drinks and gives Dante another drink . Dante rejects him .

DANTE  
Thanks for the clothes, today.

PETER  
Of nothing.

Dante is quiet. Peter observes it.

PETER (COUNT'D)  
Talking isn't your thing, is it?

Dante twists a smile. Deny with a parco gesture.

PETER (COUNT'D)  
I do. I talk nonstop . And when I'm nervous, twice as much.

DANTE  
I think you already told me.

They laugh.

DANTE (COUNT'D)  
In these places, silence is the best ally.

Peter assimilates what Dante said to him.

PETER  
I ranch with my cousin. I was lucky to fall where he is. Otherwise, I'd be a stiff.

Dante gets serious again.

DANTE  
Don't get confused, Pedro. Here, everyone is for their own.

Dante looks at the pavilion. Peter stares at him, his air of mysticism is magnetic to him, although he can 't figure it out. The lights go out and the guards start doing the round. Pedro signs a farewell to Dante

and leaves, unseen by the officers. Dante lies down but does not close his eyes .

Spend time to next day:

**37 INT. DEPT. FRIDA- DAY**

It sounds an alarm. Frida turns it off , but she's already up having a coffee. In successive cuts we see her bathing, dressing, combing, putting on hoops and barely making up. On her cell phone, a message: there's a van waiting for her outside. Frida is ready for her new mission.

**38 INT. THE LIMBO/ PATIO- DAY**

It sounds cumbia in a radio in the yard. Dante washes his face in outdoor pools . He looks through the prison environment. Look from afar at Adrian and Trunk, who walk through the courtyard as the owners of the place. Beyond that, Pedro, Rodrigo and other young prisoners play a basketball game . The ball hits the hoop and comes to Dante.

RODRIGO

Hey, pass it!

Dante sees the ball and takes it. Rodrigo is coming up with Pedro.

PETER

We're missing one.

Dante nods. DIRECT CUT TO: Dante plays with the unclassified prisoners, along with Pedro and Rodrigo. We see Dante 'steam basks, party. Suddenly, Adrian breaks into the match with his heavy entourage.

ADRIAN

The game is over, faggots!  
Clear the court!

Dante pays special attention. There are certain gestures of protest, but no one claims. They know they can't stand up to Adrian. Dante has the ball. Adrian faces it .

ADRIAN (CONT'D)

Give me the ball. What are you waiting for?

Dante takes a moment to think. He knows that Adrian is one of his goals, he has to earn his respect.

ADRIAN (CONT'D)

Are you deaf?

DANTE

No. Excuse me.

Dante gives him the ball back. Adrian grabs her and looks at her wrong.

ADRIAN

You're the one who made the guards angry ?

(mocking)

Theydon 't like cops at all.

Dante responds, measured.

DANTE

I want to keep playing.

Adrian looks at him trying to figure it out.

ADRIAN

For now, I have the full team, I don't need any new players.

And he goes with the ball.

Dante returns with Rodrigo and Pedro. But now it turns out that Rodrigo has been offended with him.

RODRIGO

Where are you going? If you want to play with the Cartel, go play with the Cartel.

Peter looks at him and shrugs his shoulders. Dante scored points with Adrián and subtracted with Rodrigo.

### 39 INT. THE LIMBO/ INCOME SECTOR- DAY

Frida just entered Limbo, with her executive suit and briefcase.

Mondragón will receive her, escorted by Trujillo.

MONDRAGON

Frida, I'm sorry I kept you waiting.  
Mondragón Candelaria.

Mondragón extends his hand and Frida narrows it .

FRIDA

Good pleasure.

MONDRAGON

It's just that when I have to take a civil servant on my payroll that I didn't even have the chance to interview, it's not easy for me.

Frida, a little puzzled, adheres to his instructions.

FRIDA

I didn't mean to go through anyone's top . I just asked to go back to work, they told me there was a vacancy here. It was a surprise to me, too.

Mondragón breaks her.

MONDRAGON

The less explanations, the better.

( points to Trujillo)  
Trujillo, my trusted man . Come on, I'll show you the facilities.

Frida greets Trujillo with a gesture and follows them .

MONDRAGON (CONT'D)

Limbo has three blocks. Blocks A, B and C, each with their respective pavilions.

Frida nods. He's looking all around. On the way they cross some prisoners, who watch her intrigued.

MONDRAGON (CONT'D)

In blocks A and B are prisoners who have good behavior. They enjoy some privileges because they help us keep the rest of the population calm.

FRIDA

But they don't drive themselves, I imagine.

MONDRAGON

No, of course. The only one who runs the prison here is me. And guard with the poor unhappy man who dares to defy very authority, don't you, Trujillo?

TROUT

(smiles)

I wouldn't want to be in his shoes.

Mondragón and Trujillo laugh accomplices. Frida observes them quietly, staying a little out of the code they share.

MONDRAGON

Block C is the largest , where most of the pavilions are . The common prison population. The beasts, speaking badly and soon.

Frida listens to her with discomfort. Follow Mondragón and Trujillo through the corridors and see how everything works .

#### 40 INT. ELLIMBO/ SAPO- DAY

Trunk is waiting for someone, impatient. The place is a kind of telephone "switchboard" adapted to the prison universe. From there, prisoners of the Sapo gang operate computers and telephones. They do business with abroad , communicate with victims of extortion kidnappings, etc. There are a couple of prisoners doing these kinds of calls:

PRISONER SWITCHBOARD 1

(on the phone)

If you want to see your son again , this is what you 're going to do. You're going to grab a bag, you're going to put fifteen thousand dollars in, and you're going to take it to the place I tell you...

Adrian arrives disheveled and sweaty, for having played football . Trunk looks at him with reproach.

ADRIAN

I would have been a basketball star.

(kisses hands) I

have golden hands.

Trunk looks at his watch. Just snap your fingers. The prisoner speaking on the phone understands the message and hurries the call:

PRISONER SWITCHBOARD 1

(on the phone)

Stop it, fag, I'll call you later.

The prisoner comes out, with respect. Trunk and Adrian are alone. Adrian took a look at the place, the electronic



equipment.

ADRIAN  
They do that virtual kidnappings  
thing here. And do people think so?

FRUSTUM  
(nods)  
Especially the old ones. By a  
relative of them, they drop  
everything and whatever they have  
at hand.

ADRIAN  
If they deserve to be taken  
away...

Trunk won't answer him. Grab one of the phones and dial a  
number.

CUTTING AND CUTTING:

#### 41 INT. BASEMENT HACTORS - DAY

It's the same room where the message of threat to President  
Baker was recorded . Answer the Urban phone. He stays quiet,  
waiting for them to talk to him.

FRUSTUM  
What's new?

In the Sapo switchboard, Adrian and Tronco hear in speaker.

URBAN AREAS  
We already delivered the message  
and made the first contact.

FRUSTUM  
How is the Kangaroo?

URBAN AREAS  
(look sideways)  
Strong and healthy.

The plan opens and reveals Julia sitting beyond , in front of  
a television on.

FRUSTUM  
Send the sample.

Short trunk . The fax phone rings. Trunk picks up and  
touches some buttons. A fax is starting to show up. Adrian  
looks around, the whole "switchboard", impressed.

ADRIAN  
 " Virtual kidnappings"... At least  
 he had a good idea, that fat  
 filthy guy.

Trunk 's not responding. It's part of his personality. He only talks when there is something, he considers important, or in front of direct questions. He almost does not comment. He pulls out the fax they just received and shows it to him. There you see a picture of Regina, taken incognito, while receiving the flash drive in her mailbox.

Adrian looks at the picture and smiles. Trunk concentrates on photography.

**42 INT. ELLIMBO/ OFFICE FRIDA- DAY**

Mondragón's tour goes to Frida's office . Trujillo stays at the door, gives them room to talk.

MONDRAGON  
 This is your place. It's not a big deal, but I think you're going to know how to take advantage of it. You give me that impression.

FRIDA  
 Which one?

MONDRAGON  
 That you 're someone who knows how to take advantage of opportunities, right? And you have good contacts.

Frida looks away at Trujillo. He stays away and doesn't get in. Mondragón has almost cornered her against her desk.

MONDRAGON (CONT'D)  
 It's all right. They asked me to receive you, and I'd rather be owed a favor than me. But better, from now on, let's avoid the surprises.

Frida is uncomfortable.

FRIDA  
 Don't worry, that's not going to happen.

MONDRAGON  
 Okay. Those are the admissions this week.

Mondragón points to him several files on his desk and comes out. Frida opens some randomly, until she finds the file of DANTE REYES. Look at her photo with impact. He opens another file, and he shudders. It is the one of MARIANO TAVARES, and next to it, the file of SANTITO. Mondragón reappears and takes her out of his self-esteem.

MONDRAGON (CONT'D)

Eu! You were deaf?

FRIDA

No, sorry.

MONDRAGON

(smiles)

Let's get you to know the zoo.

FRIDA

(babbles)

What time are the new inmates arriving today ?

MONDRAGON

They came in a while ago. But that can wait. Come on.

Frida hesitates. Mondragón looks at her impatiently.

#### 43 INT. THE LIMBO/ INCOME SECTOR- DAY

Mariano Tavares and Santito enter along with other prisoners, who are made naked by the guards. Santito has a slight limp, product of the shots he received at the end of season 1. It moves with some difficulty. Also, when he speaks, he gets stuck a few words and stutters. He expresses himself with difficulty and frustration, and a nervous tic appears in his eyes when he spits out words.

SANCTITY

Back to the war, pa-drino.

Tavares is patient when Santito takes his time to talk. He puts a hand on the back of his head.

TAVARES

I'm already big for wars, millet.  
This time I'm going to take it easy.

SANCTITY

Pa-for calm is the cemetery. Tt-  
we have to get our stuff back.

TAVARES

Step by step, Santito. Step by step.

They reach the guards and begin to undress to be checked. A guard pushes Santito against the wall.

GUARD 1

Against the wall, you piece of crap.

Santito reacts.

SANCTITY

Wh-why don't you go touch t-your mother?

Guard 1 corral the club against the wall to Santito.

GUARD 1

What did you say?

Tavares, who is taking off his clothes, is trying to intervene.

TAVARES

Guys calm down. We don't want trouble.

GUARD 1

You shut up, you old bastard.  
Against the wall, both of you, come on!

Guard 1 and 2 push the Tavares against the wall. Santito and Tavares, naked, are checked by the cops. We see his gestures of disgust. Tavares sighs with frustration.

TAVARES

(to the guard)

As you see us, we were kings in La Rotunda.

(resigned)

What a thing, empires and the bloody custom they have to fall.

Santito holds himself in front of the hands of the guards. He eats them with his eyes, but he holds it.

A PARALLEL ASSEMBLY STARTS AT THE END OF

#### 44 INT. THE LIMBO/ DINING- DAY

Dante lunches alone, watching the movement of the dining room. It focuses specifically on Adrian and Trunk, who have lunch at another table.

From there he sees that Adrian is the one who handles everything like a "good boy ". He makes a joke, and everyone laughs. Suddenly, a prisoner starts fighting with another prisoner and, inadvertently, beats Adrian and dumps some of his food into the tray. Adrian gets up, upset.

ADRIAN

Didn't you see me, moron?

REO DINING ROOM

Excuse me.

Adrian looks at him badly. Throw his food on the floor.

ADRIAN

What "excuse me," suck dick? Now you're going to eat it. Eat!

Adrian forces the other prisoner to eat his food off the floor. The Ree has no other than to do it. He ducks down and starts eating before everyone's eyes. Trunk keeps eating on his plate as if nothing happened. Adrian sets a foot above the Reo, humiliating him, and shouts as if he was celebrating hunting prey . His whole entourage cheers on him. Dante observes from afar.

#### 45 INT. THE LIMBO/ RIDER- DAY

Santito and Mariano advance along the corridor, carried by the guards. Tavares is moving forward with a bad face. Santito looks at him.

SANCTITY

Cam-biá la ca-ra, godfather. At least...we're here for lunchtime.

Tavares desist from answering him. He's watching the whole prison. He doesn't like the halls of El Limbo at all.

#### 46 INT. THE LIMBO/ DINING- DAY

Frida arrives along with Mondragón, both escorted by Trujillo, to the dining room area, where there is some bustle among the prisoners. Adrian finishes making the Reo eat off the floor and lets him go. He calms down when he sees the director enter and sits down, but the weather inside the dining room is hot. Frida looks around the place, shudders when he sees Dante sitting at a table, with his tray. Dante sees her, too , and he can 't believe she has her in front of him. He doesn't understand what's going on, his gesture is bewildered. Frida tries to explain everything with her eyes ,but it's impossible. You'll have time to talk later.

They're both shaking, they find it hard to restrain themselves. They haven't seen each other in a year . Mondragón looks at Frida and the nervous note.

MONDRAGON

Calm down. Don't be afraid.  
They're worse than in La Rotunda,  
but I'm the queen of the jungle.

Mondragón speaks in an energetic tone.

MONDRAGON (CONT'D)

Silence!

Prisoners keep quiet and paying attention to it.

MONDRAGON (CONT'D)

I want to introduce you to a new  
partner who joins my team today.

Point to Frida. Several prisoners look at her from top to bottom with eager glances. He gets crazy and shouted things at him. Dante, awkward. Frida feels harassed but handles the situation professionally .

FRIDA

I am the new Social Reintegration  
Officer, and my mission is to help  
all of you serve your sentence in  
the best way—

Frida is interrupted. Adrian has approached her. Look at the director. Mondragón is awkward, but he doesn't do anything.

ADRIAN

Adrian Ramos, a pleasure to meet you.

Adrian looks at Frida with a smile. Mondragón warns you.

MONDRAGON

Don't go over, Adrian.

Dante watches everything from his table. Frida avoids looking at him. Adrian tries to grab Frida's hand , and she withdraws it without letting her touch it. You hear laughter and whistling. Dante, from his table, must restrain himself in order not to intervene.

Adrian looks at her smiling one more moment. The tension seems to be eternal. But finally, Adrian returns to his table, laughing. Frida releases a little sigh of relief. He crosses his gaze with Dante, telling him that he is fine. There are a few seconds of calm, but then Frida's face changes.

She gets pale. Dante follows the course of his gaze and sees two new prisoners arriving to the dining room next to a guard: Mariano and Santito Tavares.

Everyone turns to see them enter Frida, Mondragón, Trujillo, Adrian, Trunk. But the most shocked is definitely Dante. *Santito knows his identity and his presence is a threat.* Think at full speed what to do. He wants to get up and get out of the place. But it's too late: Santito has seen it.

Santito looks at Dante and is surprised to recognize him. They're both paralyzed, looking at each other.

*INSERT FLASHBACK: In the final chapter of Season 1, Santito confronts Dante when he discovers that he is an undercover cop in La Rotunda.*

Back in the dining room: Santito raises his arm and points to Dante, so that Tavares can see him. Tavares raises eyebrows surprised. Adrian also looks at Dante, intrigued because Santito points him out. Trunk, Frida, Mondragón, and the rest also observe the situation. Dante is on the verge of being exposed, cornered.

#### SANCTITY

He's here. The son of a pu-taishere.

Dante is paralyzed, with Santito pointing at him, and all eyes on him.

Before Santito can say anything compromising, Dante throws himself on him and grabs him, prevents him from talking. Immediately, the prisoners get upset, the screaming begins, and one after the other, they join the fight until it becomes widespread. Director Mondragón grabs Frida and takes her away from the situation. Adrian Ramos laughs, and next to Trunko they put themselves in protection, with a couple of thugs covering them.

Mariano Tavares vocibles against Pastor.

Trujillo, when he saw that the situation broke, exchanged signals with Mondragón, and ordered repression. A group of armed guards appears, they throw tear gas and pepper spray. While the prisoners calm down, as a result of the beating, the guards drag Dante and Santito away

#### 47 INT. ELLIMBO/Hallway Mailboxes— DAY

Trujillo and other guards take Dante and Santito to nearby mailboxes. Dante is adrenaline about the fight, quiet, for now he could "disarm" the danger of being ratted.



Santito instead is upset (with his nervous tic worse than ever) screaming that he will kill him . They're locked in both mailboxes. The echo of the gates rumbles as they close.

**END CHAPTER 1**