

ÁNGEL DE LA MUERTE

Written by

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FADE IN:

EXT. MOTEL - MORNING

The sun rises on the front of a motel. It sits a few blocks from other buildings.

Chipping paint and lost shingles can be seen on it. It's a motel in decline.

A black SUV is parked across the street.

A man, TOM GLADDING, in his late 60s steps out of a room. His hair is greying and his face is worn. He puts on his jacket then sips his coffee.

From his balcony, he can see all the rooms. They surround a parking lot.

His cell phone rings.

TOM

Hello?

PAUL (O.C.)

Hello, Tom? Glad I could reach you.  
My name is Paul, I have a proposition that may interest you.

TOM

Not interested, damn call centers.

He hangs up and begins walking.

EXT. MATEO'S ROOM - MORNING

He stops by his first door. Gently, he knocks. He waits for a second, until a hispanic man steps forward.

MATEO, a tired face with some wrinkles, smiles at Tom.

MATEO

(In Spanish)  
Good morning, Tom.

TOM

(In Spanish)  
Good morning, Mateo.  
(In english)  
I just came by to remind you your rent is due tomorrow.

MATEO  
(In Spanish)  
I have not forgotten.

TOM  
You took a while last time to get  
it to me. Just wanted to follow up.

MATEO  
(In Spanish)  
I understand. Of course. Thanks  
you.

TOM  
Thank you.

Tom shakes his hand.

Mateo goes back inside. Tom takes a sip and walks to the  
right.

EXT. ISABELA'S ROOM - DAY

He goes up to another door and knocks.

A hispanic woman answers. ISABELA, mid 30s, calls out from  
behind the door.

ISABELA (O.C.)  
(In Spanish)  
Be right there.

She opens the door. She stands with a waitress's uniform on.

TOM  
Here about your sink.

She lets him in.

INT. ISABELA'S BATHROOM - DAY

Tom walks in and checks the sink's pipes. It's dripping. He  
turns a knob and water shoots out.

He hits it. The pipes in the wall rattle. The shower head  
bursts off and damages the wall.

EXT. ISABELA'S ROOM - DAY

Tom walks out and turns back to Isabela.

TOM

Again, I'm sorry about that. I'll have it fixed as soon as I can.

ISABELA

Yes, yes. Thank you.

She smiles and closes the door. Tom walks away.

EXT. MARÍA'S ROOM - DAY

Tom comes up and walks. The cry of a baby can be heard. MARIA answers. She is young and exhausted. She yells to a child off screen.

MARIA

Quiet down! Hello, Tom.

TOM

Ceiling still leaking?

INT. MARIA'S ROOM - DAY

Tom inspects the leaking ceiling. Two boys run around nearby. A girl plays with a baby in the corner.

MARIA

Any chance it can be fixed soon?

TOM

Money has been tight but hopefully.

He notices the window. There is a crack.

MARIA

I didn't want to say anything.

TOM

I'll need to patch this up before it gets cold.

The boys push each other teasingly. One gets knocked into the wall, almost hitting Tom. The leak drips worse.

MARIA

Boys! Apologize!

BOYS

We're sorry.

Tom looks at them sternly.

TOM  
You have a hard push there. Watch  
out!

He shakes both the boys shoulders. They are startled. Tom  
laughs and ruffles their hair.

TOM  
Just be careful. And keep an eye on  
your sister.

Tom notices a black SUV driving into the parking lot.

EXT. MOTEL PARKING LOT - DAY

A blonde man, PAUL, in his late 40s gets out. He's fit and  
dressed in a suit. He takes off his sunglasses.

PAUL  
Mr. Gladding, I hope I'm not  
interrupting.

TOM  
It's no problem. Can I help you?

Paul looks around. Several residents are outside, watching.  
Some are rushing back inside.

PAUL  
The name is Paul. Don't remember my  
voice from earlier? Guess I'm not  
as charming as I thought.

TOM  
The was you? Figured it was some  
overseas man named "Johnny" or  
"Robert".

PAUL  
Is there a place we can talk in  
private?

INT. TOM'S OFFICE - DAY

Tom sits at his desk with Paul across from him. Paul sits  
attentive.

PAUL  
I see you have a number of  
residents here.

TOM  
Yup, I like to keep it pretty full.

PAUL  
They all seem to be from out of town.

TOM  
This is a motel.

PAUL  
Way out of town...Tom, let me ask you something. What do you need most in life?

TOM  
A day off.

Paul laughs.

PAUL  
I noticed your motel has seen better days. Taxes in this area don't come cheap. Nor do contractors. And I'm sure bills have been tight.

TOM  
Would you like to make comment on my weight next?

Paul sits up.

PAUL  
I'm just stating facts. There are ways I could help. Tax cuts and cheaper deals and what not. A check can hold a pretty big number.

TOM  
And in return...

PAUL  
Just a simple list of your residents.

TOM  
Can't do that.

PAUL  
Tom...

TOM  
I can't do it.

Paul and Tom stare at each other.

PAUL

Sure you can. In the case of criminals being in your motel, you have a duty to release the information for your own safety. And that of the community.

TOM

Criminals? These are all families and old people.

PAUL

Don't be fooled. They've broken the law. They're criminals.

TOM

On what evidence? This is outrageous. Get out!

Paul gets up.

PAUL

I've seen your files. You need some help with this place or else they all go homeless. We either get some now or all later.

He starts walking and turns.

PAUL

Think hard about this deal. It'll help you live another day.

Paul leaves his card and walks out. Tom stands stunned. He grabs the card and throws it in the garbage.

He grabs a glass, fills it with whiskey and sits. He spots a envelope on his desk. It reads "OVERDUE" in red on it.

Another sits, saying "Late". He tosses it down. With strain, he gets up and looks out the window.

EXT. MATEO'S ROOM - THE NEXT MORNING

Tom walks up to the door. He knocks. Mateo answers.

MATEO

(In Spanish)  
Good morning, Tom.

TOM  
Morning. I came by to collect the  
rent.

Mateo looks at him, eyes filled with anxiety.

MATEO  
(In Spanish)  
One moment.

He goes inside and grabs an envelope. Tom takes it with a  
polite smile and counts it.

TOM  
This is short. Again.

MATEO  
(In Spanish)  
I'll get the rest soon, I promise.

TOM  
When?

MATEO  
(In Spanish)  
That's all I have right now. You  
have my word, I'll get the rest.

Tom looks at the cash and nods his head. He walks away.

As we walks, he shakes his head in disappointment.

EXT. ISABELA'S ROOM - DAY

Tom knocks on the door. Isabela calls out in Spanish. She  
opens the door.

ISABELA  
(in Spanish)  
Hello, Tom.

TOM  
Hi. Let me see what I can do about  
that shower.

INT. ISABELA'S BATHROOM - DAY

Tom begins to work on the shower head from before. He  
attaches the head and tightens.

Isabela enters as Tom turns on the shower. Works perfectly.

Isabela smiles and claps.

ISABELA

Thank god!

Tom smirks, gleaming with pride. Suddenly, the pipes shake.

The shower begins to spurt out black water and the drain clogs. Tom's face drops and he turns off the water.

TOM

I'll need to redo all the pipes in here...it'll take a while.

ISABELA

Oh. Well...okay. How soon?

TOM

I don't know.

They look on, defeated.

EXT. MARIA'S ROOM - DAY

Maria opens the door. Tom stands there, exhausted.

INT. MARIA'S ROOM - DAY

Tom begins to work on the window. Maria is holding the baby as the boys play.

MARIA

Are you sure I can't get you something? Water? Soda?

TOM

I'm fine.

Tom struggles to fix the window. The ceiling leaks more. One of the boys throws a ball at the other. He cries out. They start to fight.

Their fighting moves toward the wall. One boy slams the other in the wall. It startles Tom, causing him to make a bigger hole.

The leak begins to build, ceiling pieces breaking and falling, due to the push.

Suddenly, the section of roof comes down. With it, lots of water.

TOM

Shit!

MARIA

Go to your room! I told you a million times to cut it out! I'll deal with you later.

BOYS

We're sorry, we didn't mean to, etc.

The boys run off, Tom runs out the door.

INT. MAINTAINCE ROOM - DAY

Tom rushes in and turns off the water valve to the room.

He looks on it with anguish. Then, he grabs a nearby wrench and throws it across the room.

INT. TOM'S OFFICE - DAY

Tom storms in and grabs his bottle. He looks for a glass, then gives up. He takes a big sip.

Theres a knock at the door.

TOM

Yes?

A woman in a flannel and jeans enters. ALBA wipes the sweat from her forehead.

ALBA

Excuse me, we just finished with that leak. It's extensive.

She hands Tom the bill.

TOM

This is more than agreed upon.

ALBA

There was more damage than you said! Something needs to be done, quickly.

She walks out. He crumbles the bill and throws it.

He paces and takes longer sips. He looks toward the garbage. He downs more of the bottle.

His hand shakes as he reaches for Paul's card. He picks it up and grabs his phone. His eyes start to water.

Tom sits, looks out the window and dials. He puts the phone to his ear.

EXT. MOTEL - NIGHT

A caravan of cars drive toward the motel.

INT. MARIA'S ROOM - NIGHT

Maria is awakened by the noise and lights of the cars. She looks out the window, seeing them pull into the lot.

She dashes to her kids and gets them to hide.

MARIA

Quiet!

Men's voices can be heard from outside.

INT. MATEO'S ROOM - NIGHT

Mateo sits in his chair, drinking and calmly breathing.

A rosary is held in his hand. He mumbles a prayer. Echos of the voices outside get closer.

INT. TOM'S OFFICE - NIGHT

Tom sits drinking his bottle, eyes shut. His back is turned to the window.

INT. ISABELA'S ROOM - NIGHT

Isabela lays sound asleep. The room is still, a pin drop could be heard.

She lays still. All around her is a dark room. A small creak is heard. Bam! The door flies open.

She jolts up and screams. Figures rush into the room with bright lights.

They pull her out of bed and drag her out the door. Orders and commands are screamed but can be barely understood by her.

INT. MATEO'S ROOM - NIGHT

He remains closed eyed and praying. The door is kicked in. Agents swarm in, guns at the ready and determination in their eyes.

Mateo stays seated. He takes a drink.

AGENT

Get up!

Mateo stays.

AGENT

Get the fuck up!

Mateo doesn't move.

The agents all reach to grab him. As he's being pulled, his arm is bent wrong.

He struggles to adjust it. The agents react to this, by striking him to the ground. He's pulled up and they walk him out.

INT. MARIA'S ROOM - NIGHT

The kids are hiding, with eyes closed and looks of panic. Maria cradles her baby close to her.

They hear foot steps getting closer. Maria shushes the children.

Suddenly, the door is kicked open. Men enter, searching everywhere. One by one they find the kids and pull them out.

AGENT

Jesus, they're just kids.

The boys are first. They kick and scream, fighting back the agents.

MARIA

Boys, please, it'll be okay.

They settle down a bit. Her daughter is found and brought outside. Finally, they start to escort Maria out. One agent reaches for the baby.

MARIA

NO!

She holds the child closer. They all walk out.

EXT. PARKING LOT - NIGHT

There is an overwhelming sound of screaming, crying and yelling.

All the residents who were taken are being loaded into the back of cars and trucks.

The children are escorted to a different vehicle than Maria. She cries out and chases after them. She is quickly grabbed and taken to a car.

She continues to cry out, face pressed against the glass.

Mateo and Isabela are escorted to cars. Mateo goes without resistance. Despair looms in his eyes.

Isabela looks around frantically, calling for help.

The remaining residents, both hispanic and caucasian, have all gathered outside their rooms. They look on with horror.

An agent comes forward to Paul, with Tom following behind.

PAUL

There he is. Here you go.

He hands over an manila envelope.

PAUL

That paper work should get you started. The rest we discussed will be coming shortly. Good work.

He slaps Tom on the shoulder and walks away.

Tom stands there with the car lights shining on him.

All the residents glare at him. They look on as if he were the devil.

The car beams create a shadow behind him. They make the shape of two black angel wings.

FADE OUT.

TITLE CARD:

"ÁNGEL DE LA MUERTE", underneath it, "(Angel of Death)".

FADE OUT.