



THE BUS COMES ONCE

THE FIRST SCRIPT – CINEMA CARTEL

DO NOT SHARE

FILM OPENS ON A MEDIUM TO WIDE SHOT OF A GIRL STANDING IN THE MIDDLE OF TWO LANE LONELY LOOKING STRETCH OF HIGHWAY SOMEWHERE IN THE MEXICAN DESERT. SHE'S DRESSED IN BLACK BECAUSE SHE IS A SPECIAL AGENT FOR THE UNITED STATES GOVT. SHE'S DRESSED MUCH LIKE EMILY BLUNT IN SICARRIO.

THERE IS A TRUCK ON FIRE IN THE DITCH FLIPPED ON ITS SIDE. THERE IS ALSO A FEDERALE'S DODGE CHARGER, FLIPPED ONTO ITS ROOF, TIRES STILL SPINNING, TOTALLED. THERE ARE TWO DEAD INDIVIDUALS, MEN, LAYING IN CLOSE PROXIMITY TO THE TRUCK. THEY WERE SHOT.

THE GIRL, ASHLEY, LOOKS A BIT WORSE FOR WEAR, DIRT ON HER FACE, AND A TOURNAQUET ON HER LEG, WITH A BLOK STAINS ON THE WHITE FABRIC. SHE FAVORS THAT LEG AND STANDS MOSTLY ON THE OTHER. IN HER HANDS A HAND GUN WITH A SILENCER ON IT. SHE'S STANDING THERE AS IF SHE'S WAITING ON SOMEONE OR SOMETHING. SHE'S ALSO TALKING, TO HERSELF IT SEEMS LIKE, BECAUSE THE CONVERSATION IS VERY CASUAL, ALMOST AS IF SHE WAS TALKING TO A GIRLFRIEND ABOUT A GUY SHE MET ON FRIDAY NIGHT, VERY NON CHALONT.

ASHLEY: Just tell me when he gets back, like say something but start with 'HOLIE KAMOLIE, and Ill know youre talking to him. But try and keep a check on the White van.

WE CUT TO THE INSIDE OF A FAIRLY HIGH TECH LOOKING DRONE COMMAND CENTER. ANOTHER GIRL, THE DRONE OPERATOR, WITH A MIC ON HER, IS LOOKING AT A SCREEN. WE SEE THE SCREEN AND ITS AN AERIAL SHOT OF ASHLEY.

WE GO TO THE AERIAL SHOT AND SEE CLEARLY WHAT IS THE WRECKAGE OF SOME SITUATION GONE BAD, SMOKE BILLOWING, AND ASHLEY JUST STANDING IN THE ROAD.

DRONE GIRL: Holie kamolie? Really? Hey, did you total the Feds car?

ASHLEY: (LOOKING OVER AT THE FLIPPED OVER CHARGER) No I did not total the federales car. The bad guys totalled the feds car when they blew my tires out with their fancy automatic weapon.

DRONE GIRL: Ya have fun explaining that that one.

THE DRONE GIRL HAS NOW SWITCHED SCREENS AND IS WATCHING A WHITE VAN SPEEDING ALONG A DESERT HIGHWAY AS WELL. SHE ABRUPTLY SWITCHES BACK TO ASHLEY STANDING IN THE ROAD.

DRONE GIRL: Holie kamolie, shit, here he comes. White van still going north on your road.

THE BOSS AND COMMANDER OF THIS SPECIAL FORCES UNIT COMES INTO THE TRAILER, HE COMES IN DRESSED KIND OF CASUAL, BECAUSE THIS IS HIS DAY OFF. HE LOOKS VERY ATHLETIC LIKE HE MIGHT PLAYED LINEBACKER IN COLLEGE, SHORT HAIR, NOT A MODEL BY ANY MEANS, BUT LOOKS LIKE THE HANDSOME DAD OF YOUR BEST FRIEND IN HIGHSCHOOL. HE'S GOT A PHONE TO HIS EAR. HE'S CALLING SOMEONE WHO IS NOT ANSWERING. HE HANGS UP.

COMMANDER: OK, WHAT THE FRUCK IS SHE DOING?

DRONE GIRL: SHE'S STANDING IN THE MIDDLE OF THE ROAD SOMEWHERE OUT IN THE DESERT.

COMMANDER: GEEZ, NO SHIT. I MEANT WHAT IS SHE DOING PERIOD. WHY IS SHE THERE AT ALL. AND IS THAT THE FEDS CAR THEY LENT US? SHE TOTALLED IT?

DRONE GIRL: YES SIR, I WOULD IMAGINE THAT CAR CANNOT BE FIXED. IT IS TOTALLED.

COMMANDER: DANG IT, WHY CANT SHE JUST DO HER JOB. ITS LIKE SHES LIKE A FREAKIN FOUR YEAR OLD. MY FOUR YEAR OLD, LITTLE TRACY, SHE IS MORE GROWN UP THAN FRUCKIN ASHLEY IS.

ASHLEY: (WE CUT BACK TO HER ON THE ROAD) DOES HE KNOW I CAN HEAR HIM?

WE CUT BACK TO OUR DRONE SHOT LOOKING DOWN AT THE LAY OUT OF OUR SCENE, AND IN THE FAR RIGHT PART OF THE FRAME WE SEE WHAT LOOKS LIKE A SCHOOL BUS COMING TOWARDS ASHLEY.

DRONE: SIR. IT LOOKS LIKE THERES A SCHOOL BUS COMING TOWARDS HER SIR.

CUT TO THE ROAD, ASHLEY LOOKS UP TO SEE WHAT THE DRONE GIRL JUST TOLD HER WAS COMING.

THE BUS GETS CLOSER. WE CUT BACK TO THE COMMAND CENTER. THE COMMANDER SEES THE BUS APPROACHING ON THE SCREEN.

COMMANDER: NO. DO NOT GET ON THAT BUS. I SWEAR TO GOD IF SHE GETS ON THAT BUS. DAMN IT. WHERE'S TONY.

THE COMMANDER NOW TAKES OUT HIS CELL PHONE AND STARTS TO DIAL A NUMBER.

COMMANDER: Has anyone heard from Tony.

DRONE GIRL: No sir.

WE CUT TO ASHLEY ON THE ROAD AGAIN.

ASHLEY: COOL.

SHE SEES THE BUS AND STARTS WAVING THE BUS DOWN. BUT SEEING SHE HAS A SECOND SHE SHE QUICKLY HOBBOLES DOWN TO THE BURNING TRUCK SHE REACHES IN AND PULLS OUT OF A SUITCASE TWO STACKS OF US DOLLAR BILLS. SHE RUNS BACK TO THE ROAD. WE SEE THIS FROM MULTI ANGLES, SHOOTING THROUGH THE FLAMES, FROM THE DRONE, ETC.

WE SEE THE DRONE ANGLE. THE BUS IS SLOWING DOWN.

THE COMMANDER IS LISTENING TO THE CONTINUED RINGING ON HIS PHONE OF WHO HE IS CALLING. ON THE SCREEN BEHIND HIM WE SEE ASHLEY GETTING ON THE BUS.

WE NOW CUT TO ROAD LEVEL AND ASHLEY FROM INSIDE THE BUS GETTING ON. THE DRIVER LOOKS FREAKED RIGHT OUT. BURNING CARS, DEAD GUYS, A GIRL WITH BLOOD STAINED TOURNEQUET, AND A GUN IN HER HAND, AND A STACK OF MONEY IN THE OTHER.

ASHLEY: Hola, sorry, lo siento, muy necisista ver muy oficial negocio con mi trabajo.

A NUN, MAYBE 20 YEARS OLD, VERY PRETTY IS SITTING NEXT TO A PRIEST MAYBE 80 YEARS OLD, THERE'S A YOUNG COUPLE BEHIND THEM, INDIGENOUS LOOKING, ALL STARING AT ASHLEY

NUN: I speak english.

ASHLEY: Oh, ok great. Listen I really need the driver to start driving and just keep driving until i find out where we are going. Ill explain everything, I promise and I promise I know it looks bad but nothing bad is going to happen to any of you. We are going to go help some people who really need us to help them. And I also have this donation to make to your church. Probably 10,000 dollars here.

NUN: (IN SPANISH AS IF SHES TRANSLATING) I think she might be in shock or maybe just a crazy person with a gun. I think we should probably do what she says. Plus shes gonna give us 10,000 dollars (we see the subtitles)

THE PRIEST SEES THE MONEY AS ASHLEY HANDS IT TO THE NUN, AND HE NODS TO THE DRIVER WHO CLOSES THE DOOR AND THEY START DRIVING.

BACK IN THE COMMAND CENTER THE DRONE GIRL SWITCHES SCREENS AND WATCHES THE WHITE VAN NOW. WE SEE IT TURNING OFF THE HIGHWAY ONTO A DIRT ROAD. THERES A FARM NEXT TO THE TURN OFF.

DRONE GIRL: (WHISPERING) ASHLEY!!!

CUT TO THE BUS INTERIOR. ASHLEY IS TALKING TO THE NUN.

ASHLEY: Well, you are very pretty and Im sure it was a huge decisi3n to become a nun. God knows I'd be like the worst nun ever. Sorry hold on a sec. Yes.

DRONE GIRL: The white van turned right onto a dirt road approximately 12 miles from where you are now. A farm will be to your right just before the turn.

ASHLEY: Thank you. I owe you huge time.

DRONE GIRL: YA YOU DO. SHIT, BRB

THE DRONE COMMANDER WHO WAS OUTSIDE COMES WALKING BACK IN THE DRONE TRAILER. HE STILL HAS THE PHONE TO HIS HEAR WE CAN HEAR THE RINGING.

COMMANDER: I SWEAR ITS LIKE I HAVE A TROUP OF SPECIAL NEEDS FORCES. WE GOTTA PUT THE WORD NEEDS ON THE UNIFORM BECAUSE THEN PEOPLE WOULD UNDERSTAND YOU ALL A LITTLE BETTER.

WE CUT NOW TO THE INSIDE OF A HOTEL ROOM, A VERY GOOD LOOKING GUY, PRETTY BUFF, AND WE CAN SEE THIS BECAUSE HES PRETTY MUCH NAKED, ON HIS STOMACH FAST ASLEEP, JUST A SHEET COVERING HIS BUTT, AND SITTING UP NEXT TO HIM AWAKE, A VERY BEAUTIFUL MEXICAN GIRL WHO HAS HIS PHONE. SHE HAS SHUT OFF THE RINGER SO THAT IT ONLY VIBRATES, WHILE SHE TEXTS AWAY ON FACEBOOK MESSENGER.

TONY, MAYBE 33 SLOWLY WAKES UP HEARING THE BUZZING OF HIS PHONE.

TONY: WHAT THE HECK IS THAT

GIRL: QUE?

TONY: IS THAT MY PHONE

GIRL: SI CLARO. ES SOME ONE CALL YOU MUCHO TIEMPO. CHEF.

TONY: Shit.

THE PHONE BUZZES AGAIN TONY GRABS THE PHONE.

TONY: HELLO CHIEF.

COMMANDER: WHERE THE FRUCK HAVE YOU BEEN. IVE BEEN CALLING YOU FOR TWO HOURS.

TONY: YA I KINDA THOUGHT I HAD A DAY OFF.

COMMANDER: WE GOT A SITUATION I NEED YOU TO COME PICK ME UP RIGHT NOW.

TONY: OK. (He hangs up) Sorry Lupita. I gotta go.

GIRL: QUIEN? QUIEN ES LUPITA.

WE NOW ARE IN A HIGH PERFORMANCE STREET CAR, TWO SEATER, LIKE YOU'D SEE IN FAST AND FURIOUS AND WITH QUICK CUTS LIKE FAST AND FURIOUS WE SEE KEY IN EGNITION, TURNS, SOUND OF ENGINE, GEAR SHIFTS, FOOT ON GAS, TIRES SCREETCH, SWITCHES GEARS, FOOT BACK ON GAS, AND CAR FLYING.

BACK ON THE BUS

ASHLEY: OK COMING UP, THERE ON YOUR RIGHT, AT THE FARM, YOU NEED TO DO A RIGHT TURN THERE.

NUN: (IN SPANISH WE SEE THE SUBTITLES) TURN RIGHT AT THE PEPPER FARM. LOOKS LIKE WE ARE GOING UP TO SANTA MARIA.

ASHLEY: SAY WHAT.

NUN: THATS THE ROAD TO SANTA MARIA. ITS A TOWN UP IN THE MOUNTAINS NOT MUCH GOING ON THERE.

ASHLEY: WHERED YOU LEARN ENGLISH

NUN: I LIVED IN HOUSTON MY WHOLE LIFE, BEFORE I GOT DEPORTED HERE. I GOT CAUGHT SELLING XTC MY LAST YEAR IN HIGHSCHOOL.

ASHLEY: OK THEN. YA I WASNT SO GOOD IN HIGHSCHOOL EITHER. PRETTY MUCH STILL AREN'T, GOOD I MEAN, ALTHOUGH, NOT EVER IN THE XTC BUSINESS. THAT WOULD BE NOT A GOOD LIFE CHOICE..

NUN: YA, THANKS, BUT YOU KNOW WHAT, THATS THE LIFE THAT LED ME TO JESUS, AND IN HIM I DONT HAVE TO CARRY THAT GUILT. ALTHOUGH I DO KINDA MISS SOME OF MY FRIENDS. SOMETIMES ITS HARD TO KNOW I WONT BE DANCING ALL NIGHT, KISSING SARAH MY BEST FRIEND, ALL THAT SINS OF THE FLESH STUFF. ANYWAY, HOW DID YOU GET INTO WHATEVER IT IS YOU DO?

(ASHLEY IS KINDA IN SHOCK A BIT AND TRYING TO BE POLITE THOUGH)

ASHLEY: WELL, NOTHING AS EXCITING AS YOUR STORY, I WAS IN THE MILITARY FOR AWHILE, SERVED IN AFGANISTAN, THEN i GOT PREGNANT, WAY TOO GOOD LOOKING MARINE, AND HAD MY DAUGHTER AND AFTER SHE WAS BORN, I JUST WANTED A LITTLE MORE NORMALCY IN MY LIFE, SO i SIGNED UP FOR A SPECIAL FORCES UNIT THAT GOES AFTER MONEY LAUNDERING SITUATIONS IN FOREIGN COUNTRIES. SHIT I WASNT SUPPOSED TO TELL YOU THAT. NOW I HAVE TO KILL YOU. (ASHLEY LAUGHS LIKE THIS JOKE IS BOTH FUNNY AND ORIGINAL. NO ONE ON THE BUS REACTS, BECAUSE THEY DONT SPEAK ENGLISH, THE NUN IS SUPER NOT IMPRESSED). IM KIDDING FOR REAL.

NUN: SO YOU HAVE A DAUGHTER?

ASHLEY: YA, SHES SIX. HER NAME'S STAR, ITS HER BIRTHDAY TODAY ACTUALLY. I WAS AT HER BIRTHDAY PARTY JUST A FEW HOURS AGO. WOW, LIFE CAN REALLY SWITCH GEARS ON YOU FAST.

WE SEE QUICK FLASHES OF WHAT ASHLEY IS TALKING ABOUT. SHES AT A BIRTHDAY PARTY AT HER DAUGHTERS BEST FRIENDS HOUSE IN THE BARRIO. ASHLEY IS HELPING PUT UP A PINATA. ON THE STREET TWO GIRLS, HER DAUGHTERS FRIENDS, SIX YEARS OLD, ARE FLYING A KITE. ASHLEY LOOKS UP AND SEES THE KITE WAY UP IN THE AIR. HER DAUGHTER IS HELPING HER PUT UP THE PINATA. WE SEE ASHLEY LOOK OUT TO THE STREET AND WE SEE THE WHITE VAN AND WE SEE THE TRUCK THAT WAS ON FIRE, SITTING OUTSIDE, WITH TWO GUYS IN EACH VEHICLE. SHE PUTS THE STRING UP ONTO THE HOOK AND SLOWLY LETS THE PINATA DOWN. IT HANGS PERFECTLY. SHE LOOKS BACK UP AT THE SKY AND THE KITE IS NOW FLYING UNTEATHERED AND FREE AND FAR AND AWAY. SHE LOOKS OUT AT THE STREET AND THE CARS ARE GONE. SO ARE THE TWO GIRLS.

ASHLEY RUNS OUT FROM THE PARTY AFTER THE VAN AND THE TRUCK BUT THEY SLIP AWAY. ASHLEY RUNS AND JUMPS IN THE FEDS CAR SHE BORROWED AND GETS HER SMALL EAR PIECE ON THAT SHE HAS BEEN TALKING INTO THE WHOLE TIME, AND RACES OUT OF THE NEIGHBORHOOD TO FIND THE TWO CARS AND THE TWO STOLEN GIRLS.

WE SEE AHSLEYS LITTLE GIRL WATCHING HER DRIVE AWAY.

WE NOW CUT TO THE DRONE COMMAND CENTER. TONY PULLS UP IN THE CAR AND THE COMMANDER COMES OUT AND GETS IN THE CAR. THE COMMANDER IS ON THE PHONE AGAIN.

COMMANDER: DRIVE. Yes. Hola. Comandante. Si its Captain Wilson again. Compromiso, i know its your Sunday night dinner but we have a Little situation. Would you have a few of those guys with the real guns who wear the masks available. The Sicarrio looking guys.

WE SEE THE WHOLE SEQUENCE AGAIN OF FOOT ON GAS, GEARS SHIFT, TIRES SPIN, AND CAR FLIES. INSIDE WE SEE THE COMMANDER LOOKING LIKE HES GONNA LOSE HIS LUNCH AS HE BOUNCES AND SHIFTS AROUND WHILE TONY DRIVES LIKE HE THINKS HES IN FAST AND FURIOUS.

WE NOW SEE THE COMMANDANTE COME OUT OF HIS HOUSE, HES GOT HIS SHIRT ON BUT HES IN HIS BOXERS AND HE LOOKS PISSED OFF, LIKE HE WAS TOTALLY RELAXING AND NOW THIS. HE PUTS HIS GUN ON THE DASH OF THE FEDERALE TRUCK. THERE ARE FEDS INSIDE AND ALSO IN THE BACK WITH MASKS ON, AND FULL ON BATTLE READY STUFF. THEY ALSO SPEED AWAY.

DRONE GIRL; Ok, so you are gonna have a ton of company heading up to what looks likes a town up ahead The white van is parked on a side road but theres a Cantina, Thats where you want to go Be careful. These folks hare totally not good people, and they have guns.

ASHLEY; Ok great thanks. Hey can you do me a favor. Can you send Tony a message. Can he stop and buy a kite for me.

DRONE; Are you serious

ASHLEY: Ya.

We see the bus now pulling into the town.

ASHLEY: Ok you can kinda slow down. Just drive slow.

WE SEE OUT THE WINDOW OF THE BUS THE TOWN THERE ARE IN. IT LOOKS OLD SCHOOL SPANISH COLONIAL. BEAUTIFUL.

WE CUT BACK TO TONY AND THE COMMANDER. TONY TAKES THE TURN TOTALLY FISH TAILING BUT PRO. THE COMMANDER LOOKS GREEN LIKE HES CAR SICK TIMES A THOUSAND.

COMMANDER: OK THATS IT, PULL THE FRUCK OVER

TONY PULLS OVER AT A GROUP OF MEXICAN TIENDITAS, SOME HAVE FRUIT, OTHERS BROOMS AND MOPS, AND ANOTHER HAS PINATAS AND KIDS STUFF. THE COMMANDER GETS OUT AND STARTS TO PUKE. THE FEDS PULL UP BEHIND HIM.

COMMANDER; Im driving with them. Just get up there and help her out. Again.

THE COMMANDER WALKS OVER THE THE FEDS TRUCK THE COMMANDANTE OPENS THE DOOR. THE OTHER FEDS LOOK AT HIM.

COMMANDER: WHAT? QUE PASA. YOU TRY DRIVING WITH THAT LUNATIC.

THE COMMANDER JUMPS IN THE BACK SEAT AND ALL HEADS STILL LOOK AT HIM.

COMANDANTE: Just curious. Was that the car we lent you that I saw on its roof back there.

COMMANDER: Its just been a day man. Can we just drive.

THE FEDS TRUCK STARTS UP. WE SEE TONY COME RUNNING FROM THE KIOSKS TO HIS CAR. HE HAS A KITE IN THIS . HE JUMPS IN THE CAR AND TAKES OFF FAST AND AHEAD OF THE FEDS.

COMMANDER: Was that a kite he had_

WE CUT TO THE TOWN AND OUT THE WINDOW OF THE BUS WE SEE THE WHITE VAN PARKED.

ASHLEY. OK DRIVE A LITTLE FURTHER AND STOP.

THE BUS STOPS

ASHLEY: You guys have been really cool I just want to say.

NUN: (TRANSLATING) She says Ive been really helpful and that you should be nicer to me. (we see the translation)

PRIEST: (FINALLY SPEAKS) i understand english-.

ASHLEY: So, Im going to be about nine minutes. I need you to wait right here because I have some Friends im bringing back. Theres a few more people coming to help out. They will be here in.

DRONE GIRL: 11 minutes

ASHLEY: In 11 minutes exactly. Ok.

NUN: Ok Tomb raider. We will be here.

WE NOW FOLLOW VERY JOHN WICK OR THE FILM SICARRIO STYLE AS ASHLEY, STEALTHFULLY LIMPS WITH HER HURT LEG IN THE LEAD, BUT SHE IS POISED FOR ACTION. SHE PASSES THE VAN AND THROUGH A BROKEN PART OF A WALL WE CAN SEE A CANTINA. WE SEE THE ACTION FROM THE DRONE. WE SEE A GUY HALF ASLEEP IN A CHAIR WITH AN AUTOMATIC WEAPON LEANING ON HIM.

DRONE GIRL: HE SHOULD BE EASY I COUNTED FOUR OTHERS GOING INSIDE AND COMING OUT A COUPLE TIMES SO THERE ARE FOUR GUYS FOR SURE INSIDE

ASHLEY: GOT YOU

SHE WALKS UP THE GUY IN THE CHAIR WHO OPENS HIS EYES, REACHES FOR HIS GUN BUT ASHLEY TAKES HIM OUT ONE QUICK SHOT. SHE NOW WALKS IN THE DOOR OF THE CANTINA. THREE MEN SIT AROUND A TABLE LOOKING STRESSED OUT A BIT. ONE OF THEM IS ON A PHONE. AND HES TRYING TO EXPLAIN WHAT JUST HAPPENED

BAD GUY: Someone was onto us. They were in a feds car.

BUT THATS AS FAR AS HE GETS.

HE LOOKS UP TO SEE ASHLEY WHO QUICKLY WITH THREE QUICK SHOTS KILLS ALL THREE MEN.

WE CUT TO ANOTHER ROOM. WE SEE A VERY BAD LOOKING GUY WITH ONE NORMAL AND ONE WHITE EYE BALL. HE HEARS SOMETHING GOING ON. HE TAKES HIS GUN AND SLOWLY WALKS TO THE EDGE OF A DOOR WAY. SLOWLY SLOWLY HIS HEAD LEANS AROUND TO SEE IF HE SEES SOMETHING. WHAT HE SEES IS ASHLEY WAITING FOR HIM WITH HER GUN AIMED STRAIGHT DOWN THE WALL. ONE SHOT, FAST, CLEAN, THE GUYS DOWN.

SHE WALKS DOWN THE LONG HALL VERY CAREFULLY AND PUSHES A DOOR OPEN. THERE INSIDE THE ROOM ARE SEVEN LITTLE GIRLS FROM SIX TO TEN YEARS OLD. THE TWO GIRLS FROM THE PARTY ARE THERE. THEY ARE CHAINED TO A PIPE. ASHLEY GOES BACK THE DEAD GUY AND GETS HIS KEYS. SHE COMES BACK AND UNLOCKS THE GIRLS.

ASHLEY: Hey kids, Hey Maria, hey Lydia. Como estes. Todo bien.

AS SOON AS THE CHAINS ARE OFF ALL THE GIRLS MOB ASHLEY AND THROW THEIR ARMS AROUND HER.

ASHLEY: Hey kids, oh thank you, ya youre kinda strangling me a bit, but no worries.

WE CUT TO OUTSIDE. AND TONY HAS PULLED UP. THE BUS IS PARKED NEXT TO HIM. HE GETS OUT OF THE CAR AND HAS HIS GUN IN HAND, SEES THE FIRST GUY ASHLEY SHOT BUT HARDLY GETS A STEP. AND OUT COMES ASHLEY AND ALL THE GIRLS AND THEY ALL RUN TO THE BUS.

TONY: Hey whats up Hey kids. Hey Ash Are you kids on a field trip.

ASHLEY: Can i have the keys to your car. Would you mind taking the kids on the bus back to town.

TONY sure, Yes maám

ASHLEY: (GIVES TONY A BIG LONG HUG) Thank you. Thank you. Thank you. For getting here so fast And for the kite.

TONY. Come on sis, you know I got your back always. I mean i was on a kinda dream date with a very wonderful dancer from Sinoloa who..

ASHLEY: I dont wanna know. Ok, come on girls. Lets go.

ASHLEY TAKES THE TWO GIRLS AND THEY GET IN THE FAST CAR AND TAKE THE KITE. THEY SPEED OFF AS THE FEDS PULL UP WITH THE COMMANDER.

COMMANDER: WHERE IS SHE GOING NOW.

TONY: i FORGOT TO ASK. LOOKS LIKE SHE TOOK OUT A WHOLE HUMAN TRAFFICKING RING.

WE CUT TO A SERIES OF SHOT OF THEM LOOKING AT ALL THE CARNAGE. THEY SEE THE ROOM THE GIRLS WERE CHAINED IN. LOOKS LIKE ITS NOT THE FIRST TIME KIDS WERE IN CHAINS HERE.

COMMANDER: FRUCK.

TONY AND THE COMMANDANTE AND THE COMMANDER ARE IN DISBELIEF. THEY DONT SAY A WORD.

WE CUT TO OUTSIDE NOW AS THE COMMANDER GETS ON THE BUS WITH TONY AND ALL THE LITTLE GIRLS AND THE NUN AND THE PRIEST THE PRIEST HIDES THE MONEY. THE FEDS AND THE COMMANDANTE ARE STAYING TO DEAL WITH THE MESS.

THE BUS DOOR CLOSES AND STARTS TO DRIVE OFF.

WE NOW CUT TO A DRONE SHOT AGAIN. THIS TIME WE LOOK DOWN ON A VAST DRY LAKE BED AND IN THE CENTER IS THE CAR WITH ASHLEY AND THE GIRLS THEY ARE RACING AROUND IN CIRCLES LEAVING DUST TRAILS BEHIND THEM.

WE NOW CUT TO CAR LEVEL AND WE FLY ALONG NEXT TO THEM.

THE GIRLS LAUGH AWAY AT HOW FUN THIS IS. THE GIRL NEXT TO THE WINDOW HAS A STRING IN HER HAND AND SHE LOOKS UP TO THE SKY. AND WAY WAY UP WE SEE THE KITE.

WE BUT BACK TO THE DRONE SHOT AND THE DRONE IS JUST ABOVE THE KITE. SUPER COOL SHOT, DOWN BELOW WE SEE ASHLEY GIVING THE DRONE THE FINGER.

DRONE GIRL: Nice.

ASHLEY: THANK YOU SANDRA. YOU MY HOME GIRL

DRONE GIRL: OK

ASHLEY: HEY YOU EVER DO XTC AND KISS YOUR BEST FRIEND.

WE CUT BACK TO THE BUS DRIVING DOWN THE HIGHWAY. WE ALSO FROM A DRONE SHOT BUT THIS ONE IS RIGHT ALONG WITH THE BUS. WE CAN HEAR SINGING COMING FROM INSIDE.

ON THE BUS TONY IS NOW LEADING THE KIDS IN A SONG

TONY: THE WHEELS ON THE BUS GO ROUND AND ROUND, ROUND AND ROUND, ROUND AND ROUND.

THE COMMANDER IS KIND OF SINGING ALONG BUT BARELY. THE NUN IS SINGING ALONG AND ACUTALLY HAS A REALLY NICE VOICE. THE KIDS SING ALONG IN BAD ENGLISH. ITS AS IF NOTHING EVEN HAPPENED.

THE WORDS THE END COME ON THE SCREEN, BUT ONLY FOR A SECOND AND THEN THE SCREEN KIND OF GLITCHES AND SHAKES AND ITS LIKE THE FILM JUMPED ITS SPROCKETS, AND WE TRANSITION BACK TO WHERE THE CANTINA IS.

WE ARE NOW ON WHAT LOOKS LIKE A FILM SET BEING BROKE DOWN, GUYS CARRYING LIGHTS, A TRUCK WITH CAMERA EQUIPMENT IS PARKED WITH GUYS WORKING THERE. WE SEE THE BAD GUYS WHO GOT SHOT, SPECIAL EFFECTS MAKEUP STILL ON GETTING COFFEE. SITTING IN DIRECTORS CHAIRS THOUGH OUT IN FRONT ARE TONY, THE NUN, ASHELY, THE DRONE GIRL, AND THE COMMANDER.

THE NUN STARTS TALKING

NUN: HEY, We are just a bunch of actors in a film that is a total fantasy. Nothing never ever like this ever happens. But what does happen is this: In the five minutes you just watched this

approximately 860 children under the age of 14 and as young as three or four were just raped somewhere in the world for money. And this happens every five minutes, all day long, all week long all year long, supporting a 32 billion dollar industry.

We need to make this a zero dollar industry.

So sit back, maybe watch our film again, but this time count to 860 while you do.

Cut to a black screen

The words

We support Katie Fords Freedom for all foundation and her strategy to go rescue kids anywhere and everywhere they are being forced into slavery.

THIS WAS A CINEMA CARTEL EVENT

THE END.