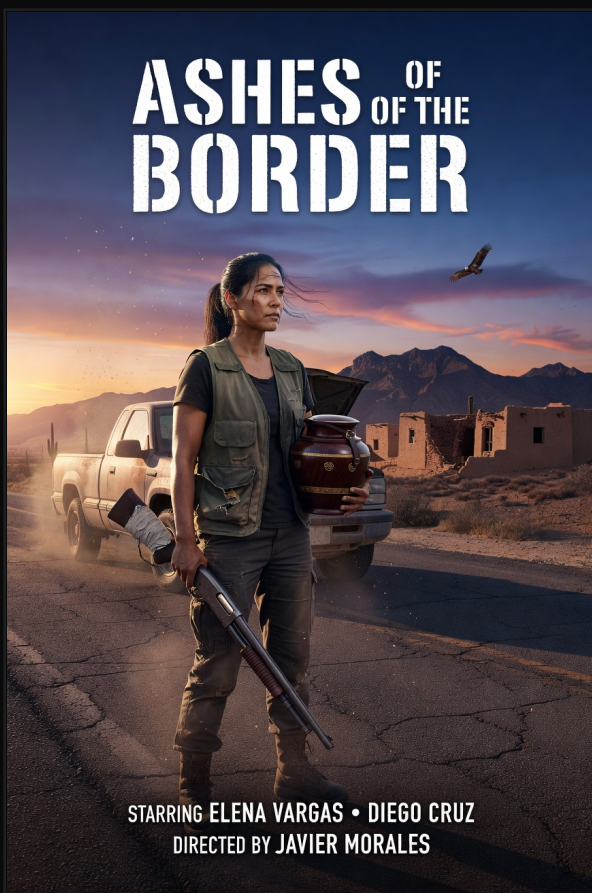


# Ashes of the Border

\$FLARE



*A former cartel courier, now a nurse, drives south with her grandmother's ashes and a shotgun to confront deadly enemies and buried secrets in a remote village.*

ONE SENTENCE

# Logline

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A former cartel courier, now a nurse, drives south with her grandmother's ashes and a shotgun to confront deadly enemies and buried secrets in a remote village.

# Opening Scene

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The engine hums like a distant heartbeat as Elena grips the wheel, the old Ford pickup carving a jagged line through the endless Arizona badlands. Dust devils whirl across the cracked asphalt, kicking up a haze that blurs the horizon into a smoldering gold. The sun hammers down, turning the air inside the cab into a furnace, beads of sweat tracing salty paths down her temples. She wipes her forehead with the back of her hand, eyes fixed on the shimmering road ahead, the radio a low murmur of static-flecked country tunes that fade in and out like ghosts.

In the passenger seat, the urn rests in a faded towel, its cool ceramic surface a stark contrast to the heat. Elena glances at it sideways, the weight of it pulling at her chest, a silent companion on this forsaken pilgrimage. The road bucks and dips, jolting her body, and she shifts gears with practiced ease, the truck's growl echoing off the parched mesas. Sagebrush and cacti blur by, their thorny silhouettes a jagged reminder of the unforgiving land. The scent of hot metal and sun-baked earth fills the cab, mingling with the faint, metallic tang of gun oil from the trunk-hidden, but never far from her thoughts.

Her foot eases off the accelerator as the terrain grows rugged, the blacktop giving way to gravel that crunches under the tires. Memories flicker unbidden: the rattle of bullets in a distant night, the burn of betrayal on her tongue. But she pushes them down, focusing instead on the rhythm of the drive, the way the wind whistles through the cracked window, carrying whispers of sand and secrets. Her hands, callused from years of tending to the dying, tighten on the wheel, veins standing out like old scars.

As the sun begins its slow descent, painting the sky in bloody streaks of orange and purple, the road narrows, funneling toward the border village like a noose. A distant figure appears on the horizon—a lone truck, kicking up dust in its wake. Elena's pulse quickens, a prickle at the base of her skull. She reaches for the dashboard, fingers brushing the urn, and in that moment, the rearview mirror catches a glint of something metallic, far behind her, lurking in the fading light.

She accelerates, the engine roaring in defiance, but the shadow in the mirror grows, unyielding, as if the past has finally caught up.

THE PRINCIPAL CAST

# Characters

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| **Elena** LEAD

| **Javier** ANTAGONIST

| **Mateo** SUPPORTING

WHERE IT LIVES

# Locations

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| **Arizona Desert Road**

| **Forgotten Border Village**

# Style

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## PALETTE

faded denim blues, rusting metal grays, dusty ochre sands, sage green cacti, earthy browns, warm terracotta tones, dark grays, blacks

# Screenplay

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Title: ASHES OF THE BORDER  
Credit: Written by  
Author:  
Draft date: First Draft  
Contact:

FADE IN.

EXT. ARIZONA BADLANDS HIGHWAY - DAY

Harsh midday sun bleaches the cracked asphalt into faded denim blue and rusting metal gray. Dust devils spin across ochre sands, sage green cacti blurring at the edges of the frame. An old Ford pickup cuts a straight line through the badlands, tires humming low.

Inside the cab, ELENA grips the wheel with calloused hands. Late forties, weathered skin, a faded scar on her cheek, short dark hair damp at the temples. She wears faded jeans, a dusty button-up shirt, practical boots. Sweat traces a path down her neck. The urn sits in the passenger seat wrapped in a faded towel, cool ceramic against the furnace heat. A sawed-off shotgun lies hidden beneath the bench seat, its metal tang faint in the air.

Elena shifts gears. The truck growls. Her eyes stay fixed on the shimmering horizon, intense and distant. She wipes her forehead with the back of her hand, veins standing out like old scars. The radio crackles static-flecked country, fading in and out like ghosts.

The road bucks. Gravel crunches as blacktop gives way to dirt. Elena's foot eases off the accelerator. Her gaze flicks sideways to the urn. She exhales slow, the weight of it pulling at her chest.

Memories flicker in the rearview: the rattle of bullets, the burn of betrayal. She pushes them down, hands tightening on the wheel. The truck leans into a curve. Wide desert stretches on both sides, dark grays and warm terracotta bleeding into the sky.

A lone truck appears far behind, kicking dust. Elena's pulse quickens. She reaches across, fingers brushing the urn, then accelerates. The engine roars. The shadow in the mirror grows, unyielding.

She drives on, the badlands swallowing the road ahead.

INT. MODEST TRAILER HOME - TUCSON OUTSKIRTS - DAY

Faded denim curtains filter the harsh afternoon sun into strips of ochre across the cluttered trailer. Worn linoleum floors creak underfoot. A battered Formica table holds stacks of medical gauze, vials of antibiotics, and a dented metal first-aid kit. Dust motes hang in the stale air thick with the smell of antiseptic and sun-baked vinyl.

Elena stands at the table, late forties, weathered face set in concentration. A faded scar pulls at her left cheek. Her short dark hair clings to her temples.

She wears faded jeans, a threadbare work shirt, and scuffed practical boots. Calloused hands move with practiced efficiency, rolling bandages into tight cylinders and snapping the kit shut. The antique urn sits beside her, wrapped in a faded towel, its ceramic surface cool and still.

She pauses, fingers brushing the urn's lid. Her eyes linger on a small framed photo tacked to the wall above the table: a younger version of herself beside an older woman in a hospital gown. Elena's jaw tightens. She turns away, opens a drawer, and pulls out a worn leather satchel. Into it go the supplies, one by one, each item landing with a soft thud.

ELENA

(quiet, to herself)

Enough.

She crosses to a narrow closet, the floorboards groaning. From the top shelf she lifts a canvas bundle. The shape of the sawed-off shotgun presses through the fabric. She sets it on the bed without unwrapping it, then returns to the table. Her hand rests on the urn again, heavier this time.

ELENA

Time to go south, abuela.

She lifts the urn, cradling it against her chest, and moves toward the door. The trailer seems smaller now, the light dimmer. Outside, the distant rumble of an engine echoes across the desert flats. Elena stops at the threshold, glances back once at the empty room, then steps through. The screen door slams shut behind her with a metallic crack.

EXT. VAST ARIZONA DESERT - GAS STATION - DAY

The sun hammers the crumbling gas station, its rusted pumps bleeding orange into the dusty ochre sands. Sage green cacti stand rigid along the cracked concrete apron, their spines sharp against the glare. Elena's Ford pickup rolls to a stop beside the farthest island, tires crunching gravel. The engine ticks as it cools, a low metallic complaint in the heat.

She kills the ignition and sits for a beat, eyes scanning the empty highway behind her. The urn rests wrapped in its faded towel on the passenger seat, cool ceramic catching a sliver of light through the dust-streaked windshield. Elena wipes her brow with the back of her callused hand, the scar on her cheek pale against weathered skin. She steps out, boots thudding on the hot ground, faded jeans stiff with dried sweat and desert grit.

The pump handle feels gritty under her fingers as she inserts the nozzle. Fuel glugs into the tank, the smell of gasoline sharp over baked earth. She keeps her body angled toward the road, shoulders tense beneath the dusty button-up shirt. A lone semi rumbles past on the distant blacktop, but farther back, almost lost in the shimmer, a dark pickup idles on the shoulder. It hasn't moved since she first noticed it two miles out.

Elena replaces the nozzle with deliberate calm, the metal clank loud in the stillness. She glances once more at the horizon. The distant vehicle edges forward a few yards, then stops again, dust settling around its wheels like a held breath. Her pulse stays steady, but her fingers brush the necklace at her throat before she climbs back into the cab.

She turns the key. The engine catches with a growl that echoes off the rusted

metal overhang. The urn shifts slightly on the seat as she eases the truck forward, gravel spitting under the tires. In the rearview mirror the dark pickup remains visible, a smudge against the blinding light, holding its position as if waiting for her to choose the next move.

INT. MODEST TRAILER HOME - TUCSON OUTSKIRTS - NIGHT

A single bulb swings over the cluttered kitchen table, casting harsh shadows across faded denim blue walls and rusting metal grays. Worn furniture crowds the narrow space—stacked nursing supplies in cardboard boxes, an old coffee can filled with loose change, a threadbare couch pushed against the far wall. The air hangs thick with the scent of dust and gun oil.

Elena stands at the table, her weathered face half-lit, the faded scar on her cheek catching the light. She wears faded jeans, a jacket, and practical boots. The antique urn rests beside her, wrapped in a faded towel. She grips the sawed-off shotgun with calloused hands, short dark hair falling across her eyes.

Elena snaps the breech open. She slides two shells from a box on the table, chambers them one by one, the metallic clicks sharp in the quiet. Her fingers work with practiced rhythm, veins standing out like old scars.

She sets the gun down and unfolds a creased map of the border village, its edges torn and stained with ochre dust. The paper crinkles under her touch. She leans in, tracing a winding road with one finger, past crumbling gas stations and sage green cacti marked in pencil. Her eyes narrow, jaw tight.

Elena straightens, palms flat on the table. The trailer creaks as wind presses against the thin walls. She glances at the urn, then back to the map, shoulders squaring beneath the jacket. Her breath steadies, slow and deliberate, the only sound the faint hum of the bulb overhead.

EXT. FLICKERING NEON ROADSIDE DINER - DUSK

The desert wind rattles a rusted sign above the diner. Faded denim-blue twilight mixes with flickering pink neon that buzzes against cracked adobe walls. Elena's pickup idles at the edge of the lot, engine ticking as it cools. She kills the ignition, grabs a canvas bag from the passenger seat, and steps out. Dust clings to her faded jeans and button-up shirt. The urn stays wrapped in the towel on the floorboard.

Inside, weary travelers hunch in shadowed booths under buzzing fluorescent tubes that cast harsh ochre pools on Formica tables. Elena slides into a corner booth near the window, her back to the wall. A waitress in a stained apron drops a plate of enchiladas and black coffee without a word. Elena eats slowly, callused fingers gripping the fork, eyes half-lidded against the glare.

Low murmurs drift from the booth behind her. Words surface between clinks of silverware: cartel scouts moving north of the village, a fresh shipment crossing at dusk, someone named El Flare tightening the noose. Elena's jaw tightens. She spears a bite of food but does not chew. Her free hand rests on the table, veins standing out like old scars. The coffee cools untouched.

A truck rumbles past outside, headlights slicing through the neon haze. Elena's shoulders square. She wipes her mouth with a paper napkin, folds it once, and leaves three crumpled bills beside the plate. The whispers continue, but she is already rising, the weight of the road pulling her toward the door.

EXT. ARIZONA DESERT HIGHWAY - NIGHT

The old Ford pickup roars away from the diner's dying neon, tires spitting gravel onto the blacktop. Dust hangs in the taillights like smoke from a dying fire. Elena grips the wheel tighter, her weathered face lit only by the dashboard glow. Faded denim shirt clings to her shoulders, damp with sweat that refuses to cool in the night air.

She glances at the urn riding shotgun, wrapped in its faded towel. Her calloused fingers drum once against the wheel.

ELENA

We should have stayed longer. Shouldn't have.

Headlights bloom in the rearview mirror, two cold pinpricks cutting through the dark. Elena's eyes flick to the glass. She eases off the accelerator, then presses down again, the engine growling louder. The truck surges forward, sagebrush blurring into dark shapes on either side of the road.

ELENA

(softer)

They could just be passing through. Like us.

The headlights hold steady, neither gaining nor fading. Elena reaches across the seat, palm resting on the urn's cool ceramic. Her thumb traces the rim.

ELENA

What would you do, abuela? Floor it or turn around and end this now?

The road dips into a wash. The truck bottoms out with a metallic thud. Elena winces but keeps her foot steady. In the mirror the lights grow larger, the shape of a second vehicle emerging from the darkness. Her pulse ticks visibly at her throat. She shifts her grip, left hand sliding toward the glove box where the shotgun's stock waits.

ELENA

Not yet. Not until we know.

She accelerates again, the speedometer needle climbing. Wind whistles through the cracked window, carrying the scent of hot asphalt and creosote. The urn shifts slightly with each bump. Elena's jaw tightens. She glances once more at the mirror, then back to the empty highway stretching into the black.

INT. PICKUP CAB - ARIZONA BADLANDS - NIGHT

The old Ford idles on the shoulder, engine ticking as it cools under a thin wash of moonlight. Dust coats the windshield in a dull ochre film. Elena sits rigid behind the wheel, both hands clamped around the urn wrapped in its faded towel. The sawed-off shotgun lies across the passenger floorboard, its metal cold and black against the faded denim of her jeans.

She stares through the cracked glass at the empty road ahead, the badlands stretching flat and endless, sagebrush reduced to black silhouettes against the dark.

ELENA

Abuela, I can still turn this thing around. Head back to Tucson before the sun comes up. Nobody has to know I came this far.

She shifts in the seat, leather creaking, and pulls the urn tighter against her chest. Dashboard light paints her weathered face in faint amber, highlighting the scar on her cheek.

ELENA

You always said the past stays buried if you don't dig. I got a good job. Steady hands. I could just keep driving north instead.

Wind whistles through the half-open window, carrying the faint metallic smell of cooling engine and dry earth. Elena's thumb traces the rim of the urn, calluses rasping against ceramic.

ELENA

But they took everything from you. From us. And if I don't finish this, it'll keep following me like it followed you.

Her voice drops lower, almost a whisper. She glances at the rearview mirror, empty for now, then back to the urn.

ELENA

Tell me what to do. Tell me I'm not making the same mistake twice.

She releases the urn with one hand and rests it on the shotgun stock, fingers tightening, then loosening. The radio crackles low static. Outside, a lone coyote yips once, distant and sharp.

ELENA

If I keep going, there's no coming back clean. You know that.

Elena leans her forehead against the steering wheel, breath fogging the plastic for a moment. She straightens, eyes fixed on the dark horizon where the road narrows.

ELENA

All right. All right. We keep south. But if this goes wrong, abuela, it's on both of us.

EXT. CRUMBLING GAS STATION - DAWN

The first gray light leaks across the ochre flats, catching on rusted pumps and a sagging tin roof. Dust hangs in the air like smoke. Elena's pickup rolls to a stop beside the lone working pump, tires crunching over broken concrete.

She kills the engine. The silence is sudden and heavy. Elena steps out, boots scraping grit. Her faded denim jacket is stiff with dried sweat, short dark hair matted to her temples. The antique urn sits wrapped in the passenger footwell. She keeps one hand near the sawed-off shotgun under the seat as she lifts the nozzle.

The pump clanks and whirs. Gasoline glugs into the tank. Elena's calloused fingers tighten on the handle. She glances at the horizon, where a thin plume of dust rises, too steady to be wind. Her eyes narrow on the scar along her cheek.

She replaces the nozzle, wipes her palms on her jeans, and stands still. The distant dust cloud holds its shape, neither approaching nor fading. Elena's jaw works once. She checks the rearview mirror again, sees nothing but empty road behind her, then looks south toward the low mesas that mark the border.

Without hurry she returns to the cab, slides behind the wheel, and turns the key. The engine catches with a low growl. She rests her hand on the urn for a moment, then shifts into gear. The truck pulls away from the pumps, tires biting into the gravel, heading into the widening light.

EXT. REMOTE BORDER ROAD - DAY

The old Ford pickup rattles over cracked asphalt, tires kicking up ochre dust that coats the windshield in a gritty film. Harsh sunlight bleaches the faded denim blue of Elena's shirt, sweat darkening the collar. The urn sits wrapped in a towel on the passenger seat, shotgun barrel glinting from the footwell. Elena's calloused hands grip the wheel, scar on her cheek catching the light.

She blinks hard. The horizon wavers. Mateo's voice cuts through the static hum of the engine.

MATEO (V.O.)

You said one last run. Cross the line, drop the load, we're done.

Elena exhales through her teeth. Her foot eases off the accelerator as the road narrows between sagebrush and crumbling mesas.

ELENA (V.O.)

You promised the border was the end. No more nights counting bullets in the dark.

The cab fills with the metallic tang of hot metal. Elena's eyes lose focus on the shimmering distance. In her mind the cab is younger, cleaner, Mateo beside her in a work shirt, cross pendant swinging as he loads crates.

MATEO (V.O.)

Javier's men were supposed to let us through clean. I didn't know they changed the price.

ELENA (V.O.)

You didn't know because you didn't ask. I carried the weight while you prayed.

Mateo laughs once, low and bitter, the sound mixing with the wind whistling through the cracked window.

MATEO (V.O.)

We both carried it. Your hands shook the same as mine when the first tracer rounds went up.

Elena wipes her forehead with the back of her hand. The pickup bucks over a pothole. Dust devils spin across the road ahead.

ELENA (V.O.)

I stopped shaking the night they took the girl from the back of the truck. You looked away.

MATEO (V.O.)

I still see her face every time I close my eyes. The cross didn't help.

The memory tightens. Elena's knuckles whiten on the wheel. The urn rocks gently with the motion of the tires.

MATEO (V.O.)

You left because you couldn't keep lying to yourself. I stayed because lying was the only thing left.

ELENA (V.O.)

Now the lies are coming home. With her ashes.

The road straightens. Elena's gaze sharpens again on the distant shape of a lone vehicle kicking dust on the horizon. Her pulse ticks in her throat. She reaches down, fingers brushing the shotgun stock, and accelerates into the glare.

EXT. VAST ARIZONA DESERT - DAY

The old Ford pickup lurches over cracked ochre earth, tires grinding through sagebrush and loose gravel. Dust hangs in the harsh noon light, turning the horizon into a smear of faded denim blue and rusting metal gray. Elena grips the wheel with calloused hands, her weathered face set, a faded scar pulling at her cheek. Short dark hair clings to her temples under the sun's white glare. The antique urn sits wrapped in a towel on the passenger seat, its ceramic cool against the cab's furnace heat.

She downshifts, the truck's engine growling as the terrain steepens. A sawed-off shotgun rests across her lap, its metal warm from the dashboard sun. She eases the vehicle to a halt beside a stand of thorny cacti, cuts the engine. Silence drops like a stone. Only the wind hisses across the sand.

Elena steps out, boots crunching. She shoulders the urn briefly, then sets it back inside, her eyes scanning the empty expanse. A low shape moves at the edge of vision—a coyote, lean and yellow-eyed, circling the truck's flank with deliberate steps.

She chambers a round. The metallic click echoes sharp against the vast quiet.

ELENA

Not today.

The coyote pauses, ears flat. Elena raises the shotgun, sights along the barrel, but holds fire. She fires once into the air. The blast cracks the stillness, kicking up a puff of dust. The coyote bolts, vanishing into the sage.

She lowers the weapon, breathing steady now. Her free hand brushes the urn through the open window. The wind carries the faint scent of hot metal and gun oil. She climbs back in, restarts the engine, and drives on, the truck carving a straight line through the empty land.

INT. PICKUP CAB - DESERT HIGHWAY - DAY

The Ford idles on the shoulder, engine ticking as heat radiates off the hood in shimmering waves. Dust settles over the windshield like a veil. Faded denim seat covers cling to Elena's back, damp with sweat. She stares at the urn wrapped in its towel, the ceramic catching a sliver of sunlight that slices across the dash.

ELENA

This stretch always felt endless to you.

She kills the ignition. The radio dies mid-static. Elena reaches into the glove box, fingers closing around a small silver locket, its chain broken long ago.

She turns it once in her palm, the metal warm and scratched.

ELENA

(softer)

You said it held your first promise.

She opens the door. Hot air rushes in, carrying the scent of sage and scorched metal. Boots crunch on gravel as she steps down, the ground radiating upward through her soles. A few paces off the asphalt, she kneels, the earth dry and cracked under her knees. With a pocket knife she digs a shallow hole, ochre dust coating her callused hands. The locket drops in with a faint clink. She covers it slowly, pressing the dirt flat with both palms until the surface looks undisturbed.

ELENA

Rest easy here. I won't leave you behind again.

She remains kneeling, shoulders rising with each breath. The horizon wavers under the sun's hammer. A lone hawk circles high, its shadow flickering across the sand. Elena wipes her brow with the back of her wrist, leaving a streak of dust. She stands, the weight in her chest eased by a fraction, and walks back to the truck. The door groans shut. She restarts the engine, the low growl filling the cab once more. Her hands settle on the wheel, steady now, and the pickup pulls forward, tires crunching gravel before finding asphalt again.

EXT. FLICKERING NEON ROADSIDE DINER - DAY

Dust settles in ochre clouds as Elena's pickup rolls to a stop beside the cracked asphalt lot. The diner's neon sign buzzes and flickers against the harsh noon glare, casting red and blue shadows over rusted metal tables and faded denim-blue awnings. Sagebrush clings to the edges of the lot. Elena steps out, urn tucked under one arm, her faded button-up shirt damp at the collar. She scans the empty booths visible through the windows.

Javier leans against the diner's side wall, leather jacket cracked and dark with old stains, his scarred face half-hidden by the brim of a faded bandana. He watches her approach, cold eyes unblinking.

ELENA

I'm looking for word on the village. South of here. Anyone still breathing?

JAVIER

Breathing's expensive these days. Costs more than that urn you're clutching.

Elena shifts the ceramic under her elbow. The wind carries the tang of hot metal and gun oil from the truck bed. A trucker inside the diner glances out once, then turns away.

ELENA

I need names. Who runs the crossings now. Who decides who crosses back.

JAVIER

Decides? That's a generous word for what happens down there. I own the roads. I own the gates. Your old friends pay me to keep the dust quiet.

Elena steps closer. Shallow focus tightens on the scar along Javier's jaw, the terracotta dust clinging to his boots.

ELENA

You control the village?

JAVIER

Control's a soft word. I decide who eats. Who leaves. Who gets buried with their secrets still warm. Your grandmother's ashes won't change that. Nothing does.

A neon tube pops overhead, spilling a brief flare of light across Javier's piercing stare. Elena's hand tightens on the urn. The distant highway hums like a held breath.

EXT. BORDER VILLAGE OUTSKIRTS - DUSK

The old Ford pickup rolls to a stop on cracked gravel, engine ticking in the cooling air. Dusty ochre sands stretch toward low adobe walls and sagging wire fences. Sage green cacti cast long shadows under a sky bleeding warm terracotta into dark grays. A single bulb flickers above a weathered sign: TIJUANA 12 KM.

Elena sits behind the wheel, hands tight on the cracked leather. Sweat darkens the collar of her faded button-up. The urn rests on the passenger seat, wrapped in the towel, its ceramic edge catching the last light. She kills the engine. Silence drops except for wind scraping sand across the windshield.

She opens the door. Boots hit the ground. She steps out, scanning the road ahead where two black SUVs sit idling near a cluster of rusted barrels. Figures move between them—leather jackets, bandanas, the glint of rifle barrels under the dying sun.

JAVIER steps from the lead SUV. Scarred face half-lit, cold eyes fixed on the pickup. He wears the worn leather jacket, faded bandana tied at his throat. No visible weapon, but his stance says everything.

ELENA freezes, one hand still on the door. Her eyes narrow on the men fanning out behind him.

JAVIER

You took the long way, Elena.

She doesn't answer. Her gaze flicks to the shotgun under the seat, then back to the urn.

JAVIER (CONT'D)

The village is closed. Turn around.

ELENA

Not yet.

Wind lifts dust between them. Javier's men shift, boots crunching gravel. Elena's fingers brush the necklace at her throat, the one with the small cross.

JAVIER

Your grandmother's ashes won't protect you here.

ELENA

They already did.

She reaches inside the cab, palm flat against the urn for a beat. The SUVs' engines rev low. Javier tilts his head, a faint smile cutting the scar on his

cheek.

JAVIER

Then you know what comes next.

Elena shuts the door. The sound echoes off the mesas. She stands in the open, facing him, the desert wind pulling at her jeans. Behind Javier, one of the men racks a shotgun. The metallic click carries clear across the empty stretch of road.

Elena doesn't flinch. Her eyes stay on Javier, the horizon behind him narrowing like a noose.

INT. ABANDONED SHACK - BORDER VILLAGE - NIGHT

Moonlight leaks through gaps in the warped planks, painting faded denim stripes across the dirt floor. Elena crouches behind a rusted metal drum, the urn tucked against her chest in its towel. Her sawed-off shotgun rests across her knees, the metal cold against her callused palms. Wind whistles through the broken window, carrying the crunch of boots on gravel outside.

She wipes sweat from her temple with the back of her hand, eyes fixed on the narrow slit between boards. The village lights flicker in the distance, a cluster of warm terracotta glows half-swallowed by dark grays and black. Her breathing stays shallow, measured, the way it was on runs south of the border.

JAVIER

(nearby, voice carrying)

Spread out. Check every shack. She can't have vanished.

Footsteps circle the structure, slow and deliberate. A flashlight beam slices across the wall above Elena's head, then moves on. She shifts her weight, fingers tightening on the shotgun stock, and glances at the urn as if it might answer.

ELENA

(whisper)

Just a little closer.

Javier's silhouette appears at the edge of the light, leather jacket creaking as he turns. He pauses, scanning the shack's silhouette against the night sky.

JAVIER

You hear that? Check the back.

Elena presses lower, the scent of sage and hot metal still clinging to her shirt. Her free hand brushes the necklace at her throat, then returns to the gun. Outside, more boots approach, the search tightening like a noose.

EXT. REMOTE BORDER ROAD - NIGHT

The old Ford pickup idles on cracked asphalt, its headlights cutting weak cones through the ink-black desert. Sagebrush stands frozen in the beam, sage green turning to ash. Wind hisses low across the sand, carrying the metallic scent of cooling engine and distant creosote.

Elena sits rigid behind the wheel, fingers tight on the shotgun laid across her lap. The urn rests on the passenger seat, wrapped in its faded towel. Dust

settles on the windshield in thin layers.

A second set of headlights flares behind her, then cuts. A battered pickup door creaks open. Mateo steps into the glare, work shirt untucked, cross pendant glinting once. His stubble catches the light like frost.

MATEO

Elena. Kill the lights.

ELENA

Mateo.

She doesn't move. Her thumb rests on the safety.

MATEO

He knows. Javier knows you're on this road.

ELENA

How long?

MATEO

Hours. He left the village at dusk. Two trucks. He wants the urn and whatever you carried out of the cartel.

ELENA

You told him.

MATEO

I tried to buy you time. He didn't buy it.

Headlights reappear on the horizon, two pairs, bouncing hard over the washboard road. The rumble grows, low and predatory. Mateo glances back, shoulders tight.

MATEO

Drive. Don't stop for the village.

ELENA

Get in.

MATEO

I can't.

Javier's voice cracks across the dark, amplified by a truck speaker, cold and flat.

JAVIER (O.S.)

Elena. The ashes stay with us. Step out now.

Mateo backs toward his open door, eyes on the approaching dust plumes. Elena chambers a round. The first truck's grill fills the rearview, chrome catching starlight like a blade.

MATEO

He won't let you reach the border.

ELENA

Neither will you if you stay there.

She guns the engine. Tires spit gravel. The urn slides against the door as the Ford lurches forward, headlights swallowing the empty road ahead while the pursuing beams close from behind.

EXT. VAST ARIZONA DESERT - NIGHT

Headlights carve twin blades through the black. Elena's Ford pickup bucks over a dune crest, tires spraying ochre sand that glows pale under the moon. The engine snarls. In the passenger seat, Mateo grips the dash, cross pendant swinging against his work shirt. The urn sits wedged between his boots, wrapped in the same faded towel.

ELENA

They're gaining. Hold the wheel steady.

MATEO

I got it. Don't let off the gas.

Javier's truck crests the same dune behind them, grille glinting like a predator's teeth. Dust plumes rise in its wake, swallowing the moonlight. His headlights strobe across the Ford's rear window. The sawed-off shotgun rattles in Elena's lap.

JAVIER

(yelling across the gap)

You can't outrun what you buried, Elena!

ELENA

(to Mateo)

Lean out the window. Tell him the past stays dead.

MATEO

He's not listening. He never did.

The Ford fishtails on loose gravel. Mateo braces against the door frame. Sand pelts the windshield like dry rain. Elena downshifts, veins standing out on her callused hands. The shotgun barrel knocks against her thigh.

JAVIER

You took my blood. Now I take hers.

ELENA

(to Mateo, sharper)

The urn. Keep it from sliding.

Mateo steadies the ceramic with one hand while the truck lurches sideways. Javier's truck closes the distance, fender nearly kissing the Ford's tailgate. Metal grinds on metal for a half-second. Sparks flare in the dark.

MATEO

He's gonna ram us again.

ELENA

Not if I cut across the wash.

She yanks the wheel hard left. The Ford dives into a shallow arroyo, sagebrush scraping the undercarriage. Javier follows, engine roaring louder. Headlight beams swing wildly across the dunes. The night air smells of scorched rubber and

hot metal.

JAVIER

Stop running or the girl in the urn gets company!

ELENA

(shouting back)

You already killed her once!

The Ford climbs the far bank. Sand sprays from the rear tires and pelts Javier's windshield. For a moment the two trucks run parallel, windows aligned. Javier's scarred face appears in the moonlight, eyes cold, bandana flapping. He raises a pistol.

JAVIER

Last chance.

MATEO

Elena, duck!

Elena slams the accelerator. The Ford surges ahead. Javier's first shot cracks the side mirror. Glass fragments glitter in the headlight wash. Mateo pulls the shotgun onto his knees, hands shaking.

ELENA

Not yet. Save the shells for the village.

Javier's truck drops back half a length, then surges again. Dust devils swirl in the combined beams, turning the desert floor into a churning gray sea. The horizon offers no lights, only endless dunes and the faint glint of distant border fencing. The chase tightens, engines screaming into the dark.

INT. PICKUP CAB - DESERT - NIGHT

Headlights carve a narrow tunnel through the black desert. The old Ford bucks over ruts, tires spitting gravel. A single pair of lights burns in the rearview mirror, closing fast. Dust streaks the cracked windshield like dried blood.

ELENA

They're still on us. Floor it.

MATEO

I can't outrun them on this road. Not with what you're carrying.

Elena glances at the urn wedged between them, wrapped in the same faded towel. Her knuckles whiten on the wheel. Sweat cuts clean lines down her dust-caked face.

ELENA

You mean what she's carrying. My grandmother trusted you. I trusted you. And you sold us both the same night the village burned.

MATEO

I was trying to keep you alive. Javier had names. Yours was next on the list.

ELENA

So you gave him the route. You told him where the drop was.

The truck hits a dip. The urn rattles against the dash. Behind them the pursuing lights flare brighter, engine whine rising.

MATEO

I thought if I handed over the courier they'd leave the rest alone. I didn't know they were going to torch the place.

ELENA

You watched them drag my brother out. You wore that cross the whole time.

MATEO

(quiet)

I still wear it.

ELENA

Take it off. It doesn't protect anyone anymore.

The mirror shows the chase vehicle now fifty yards back. A spotlight clicks on, slicing across the cab. Elena kills the headlights, steering blind by the faint glow of the moon on sage.

MATEO

Pull over. We talk to them. Maybe they just want the ashes.

ELENA

They want everything. And when they get it, they'll bury us next to her.

The truck skids sideways, fishtailing. Metal groans. The urn tips; Elena catches it one-handed, the ceramic cold against her palm. The pursuing engine roars louder, almost on their bumper.

MATEO

Elena, stop. We're done. There's nowhere left to run.

She doesn't answer. Her foot stays heavy on the accelerator. The speedometer needle climbs. Dust boils up in the red taillights, swallowing the world behind them.

EXT. CRUMBLING GAS STATION - DAWN

Dawn light bleeds across the cracked concrete, painting the rusting pumps in faded ochre and gray. The single standing island leans like a drunk, its hoses torn and coiled in the dust. Sagebrush scratches against the warped metal siding of the shuttered station. Elena's pickup idles twenty yards out, the engine ticking as it cools.

Elena stands beside the open driver's door, the sawed-off shotgun low at her side. Mateo lingers two steps behind her, cross pendant catching the weak sun. The urn sits on the passenger seat, wrapped in its faded towel.

Javier steps out from behind the far pump, leather jacket creaking, bandana pulled low. His boots grind gravel with each slow step. Two more men flank him, rifles already shouldered.

ELENA

We keep driving. Nobody needs to bleed here.

JAVIER

You already bled, Elena. Years ago. This is just the wound opening.

Mateo shifts his weight, eyes flicking between the rifles and Elena's shotgun.

MATEO

She came for the truth, not another body.

JAVIER

Truth's in the ground with the rest of them.

Javier nods once. The riflemen fan out. Elena raises the shotgun an inch. A single shot cracks from the left flank. Buckshot rips the weapon from her hands. It skitters across the concrete, landing near Javier's boots.

Elena freezes. Her calloused fingers twitch toward empty air. Sweat traces the scar on her cheek. The urn sits untouched behind the glass, a mute witness. Mateo's breath catches.

JAVIER

Pick it up.

Elena doesn't move. Her shoulders drop, the fight draining into the dust. Javier kicks the shotgun farther away. It spins once and stops against a pump leg.

JAVIER

You drove all this way for ashes. Now you get to watch them scatter.

Mateo steps forward, hands half-raised. Elena's eyes stay on the shotgun, then drift to the horizon where the road narrows into nothing. The first full light hits the station roof, turning every shadow long and black.

INT. HIDDEN CAVE NEAR VILLAGE - DAY

Dust hangs in thin shafts of daylight stabbing through a crack in the rock ceiling. The cave walls glisten with damp, dark gray stone streaked by rusting mineral veins. Elena sits cross-legged on the packed earth, the urn cradled in her lap atop a faded towel. Her dusty button-up shirt clings to her back, the collar darkened by sweat that has already cooled in the chill air. A sawed-off shotgun leans against the wall beside her, its metal barrel catching the weak light.

She traces the urn's ceramic rim with a callused thumb, the motion slow and deliberate. The silence presses in, broken only by the distant drip of water echoing somewhere deeper in the dark.

ELENA

You knew what they were. All those years.

Her voice stays low, almost swallowed by the stone. She shifts the urn slightly, as if expecting an answer. Nothing comes. She exhales through her nose, the sound sharp in the confined space.

ELENA

I carried the packages. I never asked. And you let me.

A bead of water falls from the ceiling and lands on her wrist. She does not wipe it away. Her eyes stay fixed on the urn, the lines around her mouth deepening.

ELENA

That last run... they said it was medicine. I smelled the powder anyway. You told me to keep driving.

Her fingers tighten on the ceramic. The necklace at her throat shifts with each breath, the simple chain catching a glint before disappearing into shadow again. She leans forward, forehead nearly touching the urn's cool surface.

ELENA

I buried men for them. Buried women too. And you never told me whose ashes these really were.

The cave breathes a faint draft that stirs the dust at her boots. Elena's shoulders hunch as if bracing against a blow that never lands. She sits motionless for a long moment, the only movement the slow rise and fall of her chest.

ELENA

I'm done carrying it for you.

She sets the urn down gently between her knees and stares at it, the weight of the silence settling heavier than before.

EXT. BORDER VILLAGE - DAY

Harsh midday sun bleaches the ochre dust streets into a pale haze. Weathered adobe walls lean against each other like tired men. A single rusted truck sits half-buried in sand beside a sagging cantina whose sign swings on one hinge. Sagebrush scratches the silence.

Elena stands beside her pickup, the urn wrapped in its faded towel pressed against her hip. Her faded denim shirt clings damp at the collar. The sawed-off shotgun rests on the seat behind her, barrel catching a glint of light. She wipes sweat from her scarred cheek with the back of a calloused hand, eyes fixed on the narrow road that leads deeper into the village.

Mateo steps out from the shadow of a crumbling wall. His work shirt is streaked with dust, cross pendant glinting against his chest. He keeps his distance, hands open at his sides.

ELENA

I'm done running the perimeter. I'm walking straight to him.

MATEO

(quiet)

Javier's men are already watching the south road. One wrong step and the whole place lights up.

ELENA

Then I step right. He took everything from her. From me. I'm not circling anymore.

She sets the urn gently on the truck bed. The ceramic clicks against metal. Wind lifts a thin veil of sand between them.

MATEO

You know what he does to people who show their faces. I can't watch that again.

ELENA

Then don't watch. Walk away like the last time.

Mateo looks at the ground, then at the shotgun. His shoulders tighten.

MATEO

I still have the back key to the old storage shed. It opens onto the alley behind his place. No lights. Two minutes inside before they notice.

ELENA

Why help now?

MATEO

Because the last time I stayed quiet, your grandmother paid for it. I carry that cross for a reason.

Elena studies him, shallow focus tightening on the conflict in his stubbled face. She nods once, picks up the shotgun, checks the breach with a dry click.

ELENA

We go at dusk. You lead. I finish it.

Mateo glances toward the empty street, then back to her. The wind picks up, carrying the smell of hot metal and distant cook smoke.

MATEO

Dusk, then. I'll be at the cave mouth with the key.

Elena loads two shells, the sound sharp in the quiet. She closes the truck door. Dust swirls around their boots as they turn toward the low hills.

EXT. FLICKERING NEON ROADSIDE DINER - DAY

The midday sun bleaches the cracked asphalt lot where Elena's Ford pickup sits idling, its hood ticking in the heat. A battered neon sign above the diner entrance buzzes and flickers, its red tubing fighting the glare. Dust coats the windows. Sagebrush scrapes the chain-link fence at the edge of the lot.

Elena stands at the open driver door, one hand resting on the urn wrapped in its faded towel. Sweat darkens the collar of her denim shirt. Mateo leans against the fender, cross pendant catching a glint of light, his work shirt streaked with road grime. Both keep their voices low.

ELENA

You got it straight from the cook?

MATEO

He says Javier's men cleared the checkpoint at dawn. Two trucks. They know we're coming.

Elena wipes her palm on her jeans, eyes fixed on the highway ribboning south. The shotgun lies across the seat behind her, stock wrapped in cloth.

ELENA

How many inside the village?

MATEO

Enough. The cook heard radio chatter about the old clinic. They turned it into a

holding spot. Your grandmother's name came up twice.

Elena's jaw tightens. A rig rumbles past on the two-lane, kicking up ochre dust that drifts across the lot like smoke.

ELENA

We push through the wash at dusk. Less eyes.

MATEO

Elena, the man at the grill also said they left a watcher on the ridge. If we hit that road they'll see the dust ten miles out.

ELENA

Then we walk the last stretch. Leave the truck behind the old station.

Mateo shifts, boots scraping gravel. His hand brushes the cross at his throat.

MATEO

I told you before. This ends with both of us in the ground or one of us walking away alone. You still think the urn buys us anything?

ELENA

It buys me the right to stand in front of him and ask why he burned her name.

A long beat. The neon sign pops once, louder than the wind. Elena closes the truck door, the latch loud in the empty lot.

ELENA

You coming or staying?

Mateo looks toward the highway, then back at her callused grip on the wheel.

MATEO

I'm coming. But when the first shot goes, don't wait for me.

Elena nods once, starts the engine. The pickup's exhaust coughs black against the bleached sky. They pull out, tires crunching over broken glass as the diner shrinks behind them.

EXT. REMOTE BORDER ROAD - DAY

The old Ford pickup rattles over cracked asphalt, tires spitting gravel into the ochre dust. Harsh midday sun bleaches the sky to a faded denim blue, casting long shadows from sagebrush and twisted mesquite along the shoulder. Elena grips the wheel with calloused hands, a faded scar on her cheek catching the light. Mateo sits rigid in the passenger seat, cross pendant glinting against his work shirt, eyes fixed on the horizon where the road narrows toward the village.

The urn rests between them on the faded towel, its ceramic surface warm from the cab's trapped heat. A sawed-off shotgun leans against Elena's thigh, barrel wrapped in an old rag. The engine hums low, a constant vibration through the floorboards. No radio plays. Only the wind whistles through a cracked window, carrying the dry scent of sun-baked earth and rusting metal.

Elena shifts gears without looking at Mateo. Her knuckles whiten. Mateo exhales through his nose, jaw tight beneath the stubble.

MATEO

You sure about this?

ELENA

(quiet)

Been sure since the cave.

The truck hits a pothole. The urn rocks once. Elena steadies it with her free hand. Dust devils spin across the road ahead, blurring the distant outline of crumbling adobe walls. Mateo's fingers trace the edge of the cross pendant, then drop to the glove box where extra shells rattle.

A lone hawk wheels overhead, its shadow sliding over the hood. Elena's gaze flicks to the rearview mirror, checking the empty stretch behind them. Nothing but heat shimmer and tire tracks fading into the sage.

MATEO

They'll be waiting at the old cantina. Javier won't come alone.

ELENA

He never did.

Mateo nods once, slow. He reaches down, checks the chamber of his revolver, then tucks it back under his shirt. The truck crests a low rise. Below, the border village sprawls in terracotta and shadow, a single plume of smoke rising from a cookfire. Elena eases off the accelerator. The engine settles into a deeper growl.

ELENA

When we stop, you stay with the truck until I signal.

MATEO

And if you don't?

ELENA

Then you finish it.

The road dips into a washboard stretch. The urn bumps against Elena's leg. She doesn't flinch. Ahead, the first rusted fence posts of the village perimeter slide into view, barbed wire glinting like broken glass under the sun.

EXT. BORDER VILLAGE MAIN STREET - DUSK

Dust hangs in the cooling air like smoke from a dying fire. Adobe buildings lean against each other, their walls cracked and streaked with rust-colored stains. Faded denim-blue doors hang crooked on rusted hinges. The last light bleeds orange across the ochre street, turning every shadow long and sharp.

Elena steps into frame from the edge of the village. She carries the antique urn against her hip with one arm, the weight pulling her shoulder low. Her other hand rests inside the open flap of her jacket, fingers brushing the sawed-off shotgun tucked beneath. A thin scar on her cheek catches the dying sun. Sweat darkens the collar of her faded work shirt. Her boots crunch on loose gravel and broken glass.

She walks the center of the street without hurry, eyes scanning the shuttered windows and empty doorways. The urn's ceramic surface gleams dully, catching stray glints of light.

A screen door creaks open on the left. Javier emerges from the shadowed doorway of a crumbling cantina. He wears his worn leather jacket zipped halfway, bandana loose around his neck. His scarred face is half-lit, one cold eye narrowed. He stops on the wooden porch, boots planted wide.

JAVIER

Didn't think you'd make it this far, Elena.

Elena stops twenty paces from him. She shifts the urn higher against her body, knuckles white on its rim. Her voice comes low and steady.

ELENA

You left me no choice.

Javier steps down onto the street. The boards groan under his weight. He keeps his hands visible at his sides, but the tilt of his head shows the bulge under his jacket.

JAVIER

That thing you're holding won't bring her back. Or fix what you ran from.

ELENA

I'm not here to fix anything.

She takes one more step forward. The street between them narrows in the failing light. A gust of wind lifts a swirl of dust that passes between them like a curtain.

JAVIER

Then why come at all?

Elena stops again. Her thumb rests on the safety of the shotgun inside her jacket. The urn presses cold against her ribs.

ELENA

To finish it.

Javier's mouth tightens. He studies her face, the urn, the way her stance has shifted. Behind him, the cantina door swings shut with a soft click. The sky above them deepens to bruised purple.

INT. ABANDONED CHURCH - BORDER VILLAGE - DUSK

Dust hangs in shafts of dying light that slip through cracked stained glass. Faded denim shadows stretch across splintered pews. Elena stands at the altar, the urn clutched against her chest, her sawed-off shotgun resting on the worn stone. Javier steps from the nave, boots grinding grit into the floorboards, his leather jacket creaking in the stillness.

ELENA

You followed the ashes all the way here.

JAVIER

Your grandmother's debts don't die with her. They just change hands.

Elena sets the urn down. Her fingers linger on the cool ceramic before she straightens, eyes locked on his scarred face.

ELENA

She drove for them once. That was thirty years ago. She walked away.

JAVIER

She didn't walk. She ran with their money and their routes. Left bodies in three states. The cartel keeps ledgers, Elena. Your blood owes.

He pulls a faded photograph from his jacket and tosses it onto the pew between them. The image shows a younger woman in the same necklace Elena wears, standing beside a truck loaded with crates under an ochre sky.

ELENA

That truck was empty when it crossed. She told me.

JAVIER

Empty of what you wanted to see. She moved product for my father. When the federales closed in, she sold the names that got my uncle killed. Your pilgrimage ends tonight.

Elena shifts her weight. The shotgun barrel lifts an inch.

ELENA

You think burning her ashes here settles it?

JAVIER

I think watching you beg before I scatter them settles it. The village remembers. They still whisper about the nurse's abuela who fed the border wolves.

Wind rattles loose shingles overhead. A single beam of purple dusk catches the cross pendant at Javier's throat and the sweat tracing Elena's temple.

ELENA

She nursed their wounded too. Patched men you would have left in the desert.

JAVIER

And took payment in silence. That silence bought her this urn and bought you that gun. Now both come due.

He draws a pistol, slow, the metal catching the last light like rusted iron.

JAVIER

Tell me where the ledgers are buried and I let the ashes rest.

ELENA

There are no ledgers. Only what she carried in her head and what she carried in her heart when she left.

Javier steps closer. Their shadows merge on the altar wall.

JAVIER

Then your heart dies with hers.

Elena raises the shotgun. The click of the hammer echoes through the rafters like a distant gunshot swallowed by sage and sand.

EXT. BORDER VILLAGE OUTSKIRTS - NIGHT

Moonlight bleeds across cracked adobe walls and rusted chain-link, casting long shadows over dusty ochre sand. The air hangs thick with cordite and sage. Elena crouches behind the fender of her battered Ford, sawed-off shotgun steady in her calloused hands, the antique urn strapped to her chest like armor. Sweat cuts pale lines through the grime on her weathered face.

JAVIER

You carried that ash all this way just to die holding it?

Elena chambers a round. The click echoes off the low mesquite.

ELENA

You left her in a ditch. I'm putting her where you can't reach.

Javier steps from the dark, leather jacket creaking, cold eyes fixed on the shotgun. His bandana flutters once in the night wind.

JAVIER

That old woman was cartel property. So are you.

Headlights flare behind him. Two trucks fishtail to a stop, doors slamming. Mateo emerges first, cross pendant catching the light, a rifle already raised. Three more figures fan out, weapons up.

MATEO

Elena! Down!

Gunfire rips the night open. Muzzle flashes strobe across the sand. Elena drops flat as Javier's first shot punches through the Ford's grille. She rolls, fires low, the shotgun's roar splitting the dark. Javier staggers, blood blooming black on his sleeve, and ducks behind a crumbling water trough.

MATEO

(to his men)

Flank left! Keep him pinned!

Mateo sprints low, slides in beside Elena. His breath comes ragged, stubble dark against his face.

MATEO

They hit the church at dusk. I couldn't stop them. But I can stop this.

ELENA

You brought backup for me or against me?

MATEO

Both. Now shoot straight.

Javier rises, firing in controlled bursts. One of Mateo's men drops. Mateo answers with three quick rounds that spark off the trough. Elena pumps the shotgun, stands, and advances through the swirling dust. The urn thuds against her ribs with every step.

JAVIER

You think this ends with you walking away?

ELENA

It ends with you in the ground.

She fires. The blast catches Javier in the chest. He reels, gun tumbling into the sand. Mateo's rifle cracks again; Javier's body jerks once more and lies still.

Silence falls, broken only by the ticking of cooling engines and the distant bark of a dog. Mateo lowers his weapon, eyes on the body. Elena stands over Javier, shotgun smoking, the urn pressed tight against her heart. Sand drifts across the dead man's face like a slow burial.

EXT. VAST ARIZONA DESERT - NIGHT

Moonlight carves cold edges across the ochre flats. The old Ford idles with a low rattle, headlights cutting two narrow tunnels through the dark. Dust hangs in the beams like suspended ash. Elena steps out, boots crunching on cracked earth. Her faded denim jacket hangs open, the collar stiff with dried sweat and blood. The antique urn rests against her hip, wrapped in the same faded towel.

She walks twenty paces from the truck and stops. The border fence sags in the distance, wire glinting like old teeth. Behind her, faint engine echoes fade from the village road. She sets the urn down. Her callused hands shake once, then steady.

ELENA

This is far enough.

She twists the lid. The ceramic scrapes. Inside, the ashes shift, pale against the black interior. Wind picks up, carrying the dry scent of sage and rust. Elena lifts the urn high, tilts it. Gray powder spills in a slow stream, catching the moonlight before vanishing into the soil. She keeps pouring, steady, until the last grains fall.

She lowers the urn. Her fingers trace the empty rim. The scar on her cheek pulls tight when she swallows. Somewhere far off, a single coyote call rises and dies. She drops the urn. It lands with a dull thud, rolling once against a clump of sage.

Elena stands motionless. Her breath clouds once in the cooling air. She turns, walks back to the truck. The shotgun lies across the seat, barrel still warm. She slides behind the wheel, leaves the door open. The engine idles. Her eyes stay on the dark line where the ashes disappeared.

ELENA

(quiet)

No more running.

She pulls the door shut. The truck rolls forward, tires whispering over the border soil, headlights fading into the vast dark.

EXT. BORDER VILLAGE - DAWN

The first pale light creeps over the adobe rooftops, washing the dusty ochre streets in faded terracotta and rusting gray. Sagebrush clings to cracked foundations. The air hangs still, heavy with the scent of cooling metal and sun-baked earth. No wind stirs the tattered flags above shuttered windows.

Elena stands in the center of the empty square, her faded denim shirt streaked with dust, the sawed-off shotgun lowered at her side. A fresh cut runs across

her weathered cheek. The antique urn rests against her hip, wrapped in a towel gone stiff with dried sweat. Her calloused fingers tighten once around the stock, then relax.

Javier lies facedown ten feet away, his worn leather jacket torn at the shoulder, bandana twisted beneath his head. Blood darkens the sand beneath his chest. His cold eyes stare at nothing. One boot twitches, then stills.

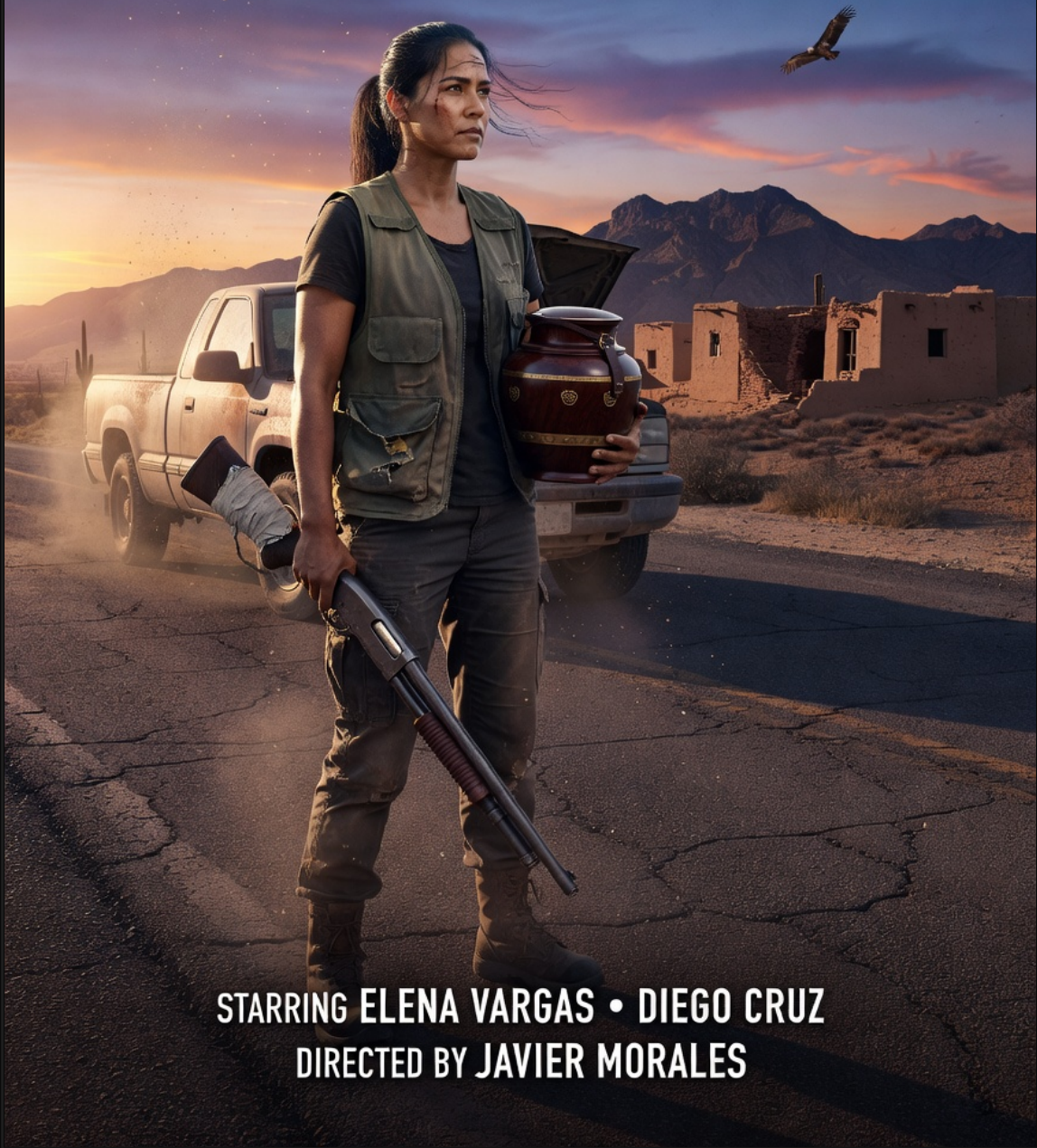
Elena does not move. The rising sun catches the barrel of her gun, throwing a thin black shadow across the ground. Far off, a single dog barks once and falls silent. The village holds its breath.

She shifts her weight, boots scraping gravel. The cross pendant Mateo once wore glints from the dirt near Javier's outstretched hand. Elena looks at it for a long moment, then turns her face toward the horizon. The sky bleeds warm orange into black.

Her shoulders rise and fall once, slow. She wipes the back of her hand across her brow, leaving a faint smear of grit. The urn presses against her ribs like a second heartbeat.

A lone hawk wheels overhead, its cry thin and distant. Elena watches it climb, then lowers her gaze to the quiet street ahead. The shotgun hangs loose. She takes one step forward, then another, leaving Javier behind in the lengthening light. The village remains empty, the dawn unbroken.

# ASHES <sup>OF</sup> OF THE BORDER



STARRING ELENA VARGAS • DIEGO CRUZ  
DIRECTED BY JAVIER MORALES

ASHES OF THE BORDER

\$FLARE

# Characters

3 PRINCIPALS

CHARACTERS

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LEAD



ANTAGONIST

CHARACTERS

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SUPPORTING

# Locations

2 SETTINGS

LOCATIONS

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LOCATIONS

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# Storyboard

6 FRAMES

STORYBOARD

FRAME 1



FRAME 2



STORYBOARD

FRAME 3



FRAME 4



STORYBOARD

FRAME 5



FRAME 6

