

5 EXT. INTERSTATE / TRAVEL PLAZA - CONTINUOUS 5

The storm has passed. The tarmac near the exit for the town of SIREN shimmers in the early morning light.

Just beyond it lies an interstate travel plaza. Home to the standard roadside attractions: fast food restaurants, gas station, an auto-mechanic. At its heart: a chain-style motel.

6 INT. MOTEL - ANA'S ROOM - CONTINUOUS 6

Ana's room is set up more like an apartment than a motel. Hotplate on the dresser. Personal touches. Americana meets Mexicana. ANA and CARLOS (both 40's) lie in bed. Lovers, nestled close.

Carlos sleeps through the storm, but Ana is awake. She examines the simple engagement ring on her hand - it feels new and different. She sees the time. Turns off the alarm before it blares. Rolls over.

Sc. 1 Start

ANA
(whispers, in English)
Time to wake up.

CARLOS
(in Spanish)
The alarm didn't go off.

ANA
(In English)
It's five-thirty-five.

CARLOS
(In Spanish)
Who gets up this early?

ANA
(In English)
Farmers, that's who.

CARLOS
Stop.

*Note: The rest of their conversation is in Spanish.

ANA
You need to practice.

CARLOS
Can I wake up first? And I'm not a farmer, I'm a mechanic.

ANA

Until you're legal, you're whatever
anyone'll pay you to be. Come on,
get up. You'll miss your ride.

He finds her concern endearing.

CARLOS

How did I get so lucky?

They look at each other, adoring. She contemplates something.

ANA

I have a surprise for you. I was
saving it for a wedding present,
but --

CARLOS

I hate surprises.

ANA

You can't hate something if you
don't know what it is.

CARLOS

But if I don't like it then I have
to pretend.

ANA

Forget it then.

She gets out of bed.

CARLOS

What is it?

ANA

(flirtatious)

No.

CARLOS

You're really gonna keep it secret?

Ana relents. Pulls a folder from her large purse. A "Learn English" CD tumbles out, borrowed from the library. She gives the folder to Carlos.

He opens it: a real estate listing. A modest two-story on a rural lot. Painted a garish color. A fixer-upper.

ANA

It's just over a mile from town,
but it's a pretty walk.

CARLOS
It's nice. But we can't buy a house.

ANA
I'm signing the papers at lunch.

CARLOS
How?

ANA
What do you mean "how"? I worked. Overtime. Weekends. What else was I going to do, waiting for you? Look.

The address: 15 MAGNOLIA AVE.

ANA (CONT'D)
Lucky 15.
(off his look)
What?

CARLOS
This is something we should've done together.

ANA
Is your problem the house, or that I'm buying it?

CARLOS
Don't be ridiculous.

ANA
I want to get on with our life. This is a home. I'm ready to start a family. I thought you were too.

She takes the folder back.

CARLOS
I like it. I do. I was just...surprised. I told you I'm not good with surprises.

He kisses her shoulder. But Ana's pissed.

ANA
Do you want to do this or not?

Another kiss. He looks up at her.

CARLOS
Yes.

She softens. Kisses him back. He draws her down to him. A HONK from outside interrupts.

Carlos gets up and throws on his clothes.

Ana goes to the window and waves to the farmhand behind the wheel so he knows they've heard.

Carlos gives her a quick kiss on his way out the door.

CARLOS (CONT'D)

Have a good day.

ANA

You too.

Sc. 1 End

He sees the ESL CD on the dresser. Shoots Ana a playful look. Slips it into his cargo pant pocket.

7 EXT. MOTEL - ANA'S ROOM - MOMENTS LATER 7

Ana watches out the window as Carlos gets in the beat up truck. Smiles to herself as it drives away.

8 INT. JESS AND MADDY'S HOUSE - JESS'S ROOM - MORNING 8

Bright sun streams in through flimsy sheers. A phone alarm chimes a cheery tone. Maddy's mom, JESS (late 30's), a brash, god-loving belle with a hard shell and a soft heart, picks up her phone and looks at the time.

Shit.

Bleary-eyed, Jess hauls herself out of bed. Just sitting up hurts her head. She has a decent collection of tats, but the point of pride is an ornate cross over one toned bicep.

9 INT. JESS AND MADDY'S HOUSE - BATHROOM - MOMENTS LATER 9

Jess looks at herself critically in the mirror while the tap water warms. Musses her hair to try and cover the regrowth, but it's futile. Fuck. She ties her hair into a bun.

10 INT. JESS AND MADDY'S HOUSE - KITCHEN - MOMENTS LATER 10

Maddy stares vacantly at the toaster. Her hairdo couldn't be more cutting-edge stylish or her clothes more on local trend.

Jess enters the kitchen, dressed on the pretty side of motor-oil chic.

41 INT. FARMHOUSE - OFFICE - LATER

41

Rick sits opposite Tammy who's behind the computer, calculator in hand, crunching numbers.

TAMMY

Why don't you just call Greg?

RICK

I don't want to give him any more of our money. For what we paid last year in repairs...Shoulda just bought a new one.

TAMMY

We can't afford a new one. Call him.

RICK

What does it cost us to have a machine grounded? Now we have two.

TAMMY

What do you want to do? Take out another line of credit?

Rick doesn't want that either.

TAMMY (CONT'D)

Call Greg's. See if they can't fix it. If you don't want to do that then rent one. The important thing is we get that wheat in.

RICK

Renting's not cheap either.

TAMMY

(exasperated)

So what do you want to do?

42 EXT. FARM - FIELD - LATER

42

Rick has his toolbox out, trying again to fix the tractor. He looks frustrated as hell. Wipes his forehead. Notices Carlos still working on the nearby fence.

Sc. 2 Start

RICK

Mr. Mecanico! Yeah, you! Come here.

Rick gestures for Carlos to come over. He crosses the field.

RICK (CONT'D)

Mira. It's kaputt. Look at it.

Carlos examines the engine. Uses a rag to touch a few parts. He finds the fuel line and sees it's cracked.

CARLOS

Mmmmm, I don't know how you say.
Necesito unos partes.

RICK

(with American accent)
Que partes?

CARLOS

(in Spanish)
A fuel line. Clamps, rings, a
disconnecter.

Rick doesn't understand, but Carlos's confidence is clear. He gets on his cell.

RICK

(on phone)
Hey Greg. It's Rick...Yes, again.
But hey, this time I got the labor.
How d'you feel about selling me
just the parts?

43

EXT. FARM - DRIVEWAY - MOMENTS LATER

43

Carlos is at the wheel of one of the black pickups. Through the open window, Rick rummages through the glove compartment. It's packed with empty wrappers, old receipts. A worn paper map. Rick pulls it out and points.

RICK

Nosotros.

He marks it.

RICK (CONT'D)

You go here. Get the partes.

Carlos looks lost. Then recognizes the Travel Plaza.

CARLOS

El Motel.

RICK

Si.

Carlos nods, proud to understand. He drives away. Rick watches him go.

Sc. 2 End

44 EXT/INT. CARLOS'S TRUCK - AGRICULTURAL ROAD - LATER 44

Carlos cruises down the open road. Windows down. Upbeat music on the radio. Freedom in the air.

He exits onto the...

45 EXT. AGRICULTURAL ROAD - MOMENTS LATER 45

Agricultural Road. Another vehicle approaches in the distance.

He drives past...The MOTEL VAN heading in the opposite direction. Ana at the wheel. She sees him too. They both brake. Reverse. Roll down their windows.

CARLOS

What are you doing?

ANA

The deal's all done. Signed. I have to get the deposit cheque from my bank, then it's ours.

CARLOS

This is really happening.

Ana grins at him, excited.

ANA

What are you doing?

CARLOS

Fixing a tractor.

ANA

You've been discovered!

CARLOS

We'll see.

ANA

See you tonight.

Carlos blows her a kiss. They drive their separate ways.