

MADDY

You said you loved me.

ERIC

I said I love being with you.

It hits like a punch.

ERIC (CONT'D)

Mads, I'm sorry. This is coming out  
all wrong.

Maddy unhooks a faux-ruby heart charm from her Pandora-style  
bracelet. Holds it out to Eric.

ERIC (CONT'D)

I got that for you.

He won't take it back. She throws it into the roadside verge.

ERIC (CONT'D)

Jesus, Maddy! That thing was  
expensive.

She gets into her car. Door slams. Eric shouts at the window.

ERIC (CONT'D)

That's it? You're leaving?

She starts the engine. Won't look at him.

ERIC (CONT'D)

What are you going to do? Maddy?

She drives away.

ON ERIC: Fuck.

He goes over to the verge where she threw the charm and  
starts searching.

We turn back toward the motel. Stop on the door to ROOM 8.

## Sc. 1 Start

27

INT. MOTEL - ROOM 8 - CONTINUOUS

27

LUKE (27), lies in bed, pretending to sleep. His muscular  
body etched with tan lines, naked but covered. He stares  
vacantly at the ceiling.

The shower is on in the bathroom. The water stops. DANIEL  
(30's, Hispanic), more sex appeal than pretty, emerges.

DANIEL  
It'll be okay.

LUKE  
You don't know that.

DANIEL  
You can wait for the right time,  
but there's not really such a  
thing.

LUKE  
I'll do it when I'm ready.

DANIEL  
You want to talk through this  
again, I can stay.

LUKE  
I said I'm not fucking ready!

Daniel is silenced.

DANIEL  
You've gotta know that until you're  
honest, what we're doing, it's not  
real.

LUKE  
I'm gonna do it.

DANIEL  
You've said that before.

Daniel stands and leaves. Shuts the door hard...

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## Sc. 1 End

28 EXT. MOTEL - ROOM 8 - CONTINUOUS

28

And bangs smack into Ana, who now wears a chambermaid's uniform. Daniel doesn't notice the "Do Not Disturb" sign fall from the doorknob to the ground.

DANIEL  
(mumbles)  
Sorry.

ANA  
Daniel?

He sees it's Ana.

ANA (CONT'D)  
Did you stay here last night?

RICK  
He doesn't know his ass from his  
elbow. Doesn't speak a word of  
English either, does he?

DANIEL  
He's a good man.

RICK  
I asked for skilled labor, not  
whatever friends and family you had  
lying around. Inefficient labor  
costs me money.

Carlos can't follow, but knows they're talking about him.

CARLOS  
(to Daniel, in Spanish)  
Tell him I'm a mechanic.

Daniel silences him with a look as Luke's truck approaches on  
the dirt road and stops.

RICK  
We're not done.

**Sc. 2 Start** Rick marches over to Luke. They speak through the window.

RICK (CONT'D)  
What in the hell time do you call  
this?

LUKE  
Morning.

RICK  
Don't be a smart ass, not when  
you're this late. New guy's as much  
use as tits on a bull.

LUKE  
What new guy?

RICK  
There.

Luke squints at Carlos against the bright sun.

RICK (CONT'D)  
You don't have him papered? He's  
been here a few weeks. Whew, you  
smell like a distillery.  
(knowing look)  
She better have been worth it.

Luke ignores this. Gets out of the truck, leaves the engine running. Marches over and gets right up in Carlos's face.

LUKE  
What's your name, buddy?

DANIEL  
Carlos.

LUKE  
I asked him not you. You got a work permit?

DANIEL  
(to Carlos)  
Your permit.

CARLOS  
I no have here.

DANIEL  
Don't worry. He's a good worker.

LUKE  
I don't care if he's the Wizard of fucking Oz. He turns up here again without papers, my first call's to ICE. Understand?

Daniel looks more than taken aback.

LUKE (CONT'D)  
Do you understand?

DANIEL  
Yes.

LUKE  
Make sure he does.

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## Sc. 2 End

Luke marches back to his truck, leaving Carlos shaken.

Daniel fumes as Luke drives away.

He turns back to the cattle, now grazing free. The land is split between bright green grass and piercing blue sky. A strong southerly blows.

39 EXT. SCHOOL - DAY

39

It's recess. Kids play, laugh, shout, sweat in the humidity.

MADDY

Done.

Maddy takes Peyton's hand and they walk back across the field towards Maddy's car in silence.

53 EXT/INT. KIM AND BRAD'S HOUSE - ENTRANCE/LIVING ROOM - LATER

Maddy unlocks the door to the house and lets Peyton in. The young girl disappears into the living room.

Maddy pulls Peyton's lunchbox out of her backpack. Moves the child's pink bike helmet to a higher hook so that she can hang it up.

Maddy passes through the living room where Peyton watches TV. CLOSED CAPTIONING IS ON.

54 INT. KIM AND BRAD'S HOUSE - KITCHEN - MOMENTS LATER 54

Maddy empties Peyton's half eaten lunch into the trash.

Washes the empty container in the sink. Adds the breakfast dishes Kim left in her rush to get out the door that morning. Maddy's scrubbing becomes more aggressive as she washes up. Is this going to be her life?

Her phone pings. It's a text from Eric: I NEED TO SEE YOU. Maddy hesitates. Dries her wet hands on her jeans, and replies: CAN'T NOW. I'M BABYSITTING. A beat. Then her cell RINGS. ERIC'S NAME on the screen. She considers the phone...then switches it OFF.

Pulls the ice cream from the freezer.

55 EXT. FARM - DAY 55

The land seems to go on forever. The earth so flat, it looks like there is an edge anyone could fall off.

56 EXT. FARM - YARD - CONTINUOUS 56

Daniel stacks hay bails in the barn. Luke appears in the doorway.

### Sc. 3 Start

LUKE

Next load's coming in twenty.

DANIEL

Why don't you handle that one.

Daniel doesn't look at Luke. Keeps doing his job.

LUKE

You know what? Fine. Hundreds more where you came from.

DANIEL

Don't do that.

LUKE

What?

DANIEL

This, now. And with the new guy. It's not you. But it is offensive.

LUKE

You know what I think's offensive? People sneaking into this country and taking jobs from legitimate tax-paying citizens.

DANIEL

Okay. This is what you wanna talk about?

Daniel climbs down from his perch.

DANIEL (CONT'D)

You've got guys working 14, 16 hour days for minimum wage. You pay in cash.

LUKE

Nobody forces anyone to do anything. They want the hours and they want the money.

DANIEL

But if they say no, there's hundreds more where they came from.

Daniel slings the last of his load into place. Leaves the barn without even a glance Luke's way.

ON LUKE. Dammit!

A pause. Luke follows Daniel outside.

57

EXT. FARM - CONTINUOUS

57

Daniel preps the cattle feeder. Luke watches.

LUKE

I don't know that I can be who you want.

DANIEL

Then there's your answer. That's it.

LUKE

What do you mean?

DANIEL

You want to live a lie forever? I won't.

Daniel goes back into the barn.

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### Sc. 3 End

Luke is left alone in the vast, open field buffeted by the wind. He looks up at the sky. The cloud tower of a distant storm hovers on the horizon.

58 INT. GARAGE - RECEPTION - LATER

58

A dot matrix printer screeches out an invoice. Carlos waits at the front desk with the boxed-up tractor parts. WEATHER IMAGING airs on the wall-mounted TV behind the desk.

JESS

Okay. If I could just get your autograph.

She puts the paperwork in front of him. He looks at it but doesn't move for the pen.

JESS (CONT'D)

You need to sign here.

CARLOS

No, no. Mr. Rick, he pay.

JESS

I'm not asking you to pay, you need to sign to confirm receipt.

Carlos looks at her blankly. Jess gesticulates to get her point across.

JESS (CONT'D)

This list. Says what's in the box. You sign...to say I...give you...parts...in the box. You need to sign.