SPANGLISH

by

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SHOOTING DRAFT

FADE IN:

1 INT. BEDROOM - MEDIUM CLOSE - MALE FORM - LATE AFTERNOON

A shape fills the lower portion of the screen. It is a man's back.... a perfect back... good dark color, slim, muscular. LATIN MUSIC PLAYS... a song.... if you understood the words you would hear love confronted and considered in a very specific way...We are in a Mexico City suburb. The day is hot; small beads of sweat are seen on the man's back, the first indication that we are in slow motion..Perfect red fingernails come into view...and now a woman's hand goes beautifully to work...part sensual back scratch, part massage. The hand cups bits of the man's back, a strong thumb probes his spine, a long finger teases the very top of his ass in a cute finger-pirouette and then continues down -- and, as the hand rises once more to the top of his back for another trip down his upper body...
MAIN TITLES BEGIN: Full titles, minute after minute of titles with some key dissolves helping us to represent some 30 minutes of time passage as the hand continues to scratch and rub, the man making sounds of pleasure. The hand is getting tired. Flirtatious no more, this is getting to be work...The unseen woman shakes the hand vigorously, the man says a single sound urging her to continue, the exhausted hand complies, then stops, then the unseen woman changes hands as TITLES CONTINUE.....The new hand, wearing a wedding ring, goes to work then it too stops to rest..the man says something in Spanish...important for us because it will establish that there will be no subtitles and yet we understand perfectly that he is asking her to continue. She replies in Spanish lightheartedly, with a small and pretty laugh, that her hands are tired. We understand. The man tells her to continue. She continues, the rub now desultory and resentful. She stops for another rest. The man wants more and grabs forcibly at her hand -- his own hand coming into view
for the first time. She says, in Spanish, with no particular anger, "you said you would never push me around again. If you do, I will somehow break your arm so you can rub your own back as high as you want." (NOTE: All Spanish dialogue will be worked hard to provide something extra for the Spanish speaking..working in tidbits or extra exposition, jokes etc.) For now, the man's tone changes, placating her to continue. Even as she resumes the massage they begin to have a domestic argument in Spanish. This is no longer a massage we envy. This back rub, going as it does from sex and hope to discord and alienation, will be our only full direct knowledge of their marriage.

2 INT./EXT. BEDROOM / DUSTY ROAD - OTHER ANGLE

Showing us the room and beyond, through the window, a school bus stopping at the corner on a dusty road. We now see the full figure of the woman's back as she looks up with excitement and stops rubbing with the word,

"Cristina." When the man protests her stopping she indicates they should both run and meet their daughter. He waves her off. Stunned by his disinterest, she runs from the room.....

2.  

3 EXT. DUSTY ROAD - THE BUS

As CRISTINA, six years old and adorable, waits patiently to step down. She sees her mother and grins and waves excitedly, digging into her little pack to pull out an English book which she displays with pride. Now she steps down from the bus and, as she walks TOWARD CAMERA, narration begins. The voice is of a girl eleven years older than the child we see.

NARRATOR

To Princeton University's Director of Admissions: In considering me for a scholarship you have asked for, and have every reason to expect, an essay from me about myself. And, as a clever high
school graduate, I of course realize the subtext of this essay about who I am and why I want to enter Princeton, is actually to make clear to you why you should have me. I have gotten tips, from friends who have preceded me to college, that being a Latina, with my grades, list of activities and relative poverty, I am as good as in if I simply do the dance and work in a word like "bipolarization" every so often. And while I love dances -- this dance of self is one I am afraid to master.

(young girl looks off and lights up) I prefer to write about my mother.

4 INT. / EXT. HOUSE - SCHOOL GIRL'S POV - MOM

A drop-dead gorgeous Latin woman in her early 20's. As mother and daughter move inside, a car pulls up with an ominous man getting out. He nods in another direction calling our attention to a police car parked off the street. The woman does not notice - instead shepherding the child to her father. The woman makes a big fuss over the text books the child has..this is one supportive mom..again she is disbelieving that her husband shows no interest, especially when the child seems briefly hurt. The woman's husband looks from the window and sees the ominous man coming. The woman now does everything humanly possible to distract the child so she does not see what is transpiring.

NARRATOR

For my mother, that afternoon eleven years ago was a watershed not because of my father's

(MORE)

NARRATOR (cont'd) imprisonment but because it was my first day at school....
This room is directly across from the husband's room. The woman looks up to see her husband open the suitcase to show the man a huge store of Mont Blanc pens and high-end watches. The man gives her husband some money...all the time the woman is chattering to distract the girl. Looking off --the woman grows wide-eyed as she sees her husband count some money. The undercover cop begins shouting orders. The woman raises her voice to cover the argument in the next room which puzzles her daughter.

NARRATOR

There was never any pretense that the gorgeous, vital, clever, temperamental animal that was my mother ever for a heartbeat considered having any life of her own. She ignored all her needs and was alive only for me. It was terrific.

(a long beat)
At the time.

ON MOM.

As she watches her daughter chew a cookie. Her daughter begins to tell about her day, her young mother taking on a glow we have not yet seen. And all the while she eyes the action in the next room. Her husband makes a break for the window. The other man points a gun at the ceiling preparing to fire a warning shot. The woman moves ever so quickly to a shelf of her favorite dishes, all the while talking to her daughter, making much over the kid's new school books. It is an impressive charade.

FULL SHOT - TAKING IN BOTH ROOMS.

And just as the cop shoots at the ceiling, in perfect timing, she upsets the dishes, the resulting noise covering the shot... The woman asks her daughter what she learned today...the daughter says she was taught a little English. Mother is impressed as she watches the cop move her husband toward the front door where other police await. Her daughter starts to follow her gaze and she distracts her...brandishing the Spanish/English book and asking her to say something.

STANDING PROUDLY, SMOOTHING HER SKIRT.
As she clears her throat and says directly into camera.

GIRL

Hi.
The girl and woman are enormously excited over this word even though, outside, her life's mate is being loaded into the back of a police car. (Note: Mexican police DO NOT duck the perpetrator's head WHEN LOADING THEM IN THE BACK SEAT..they just allow the concussion.) It seems the mother will save her child the trauma of her father being carted off; but the police turn on their siren and the girl turns to see her father as the car pulls away. The child is stricken. A tear starts to form in her eye. Her mother acts quickly. We are about to see powerful emotion reversed by sheer force of will..the mother leans down, gives three quick kisses - power pecks - to the girl's cheeks and then an admonition in Spanish.

MOTHER

Una lágrima...sola una sola...Haz la mejor possible.

NARRATOR

"One tear..only one...so make it a good one." This was my mother's instruction to me.

ON CHILD.

Baffled by the edict..

ON MOTHER.

Holding up one finger. That's it..one tear..she means it.
ON CHILD...

As she complies..one great tear forming and falling..Her mother's thumb wipes it away..But now her eyes well with more tears..her mother gestures she must have strength and resolve..and so she does..a toss of her pretty little head...the eyes clear.

7  INT. MOTHER'S BEDROOM - NIGHT

As the mother, lying in bed with her daughter loses her own fight with tears..managing with difficulty to keep her convulsive sobs silent since her daughter and she are intertwined like pretzels.

DISSOLVE TO:

8  INT. GIRL'S ROOM - DAY

The girl works on her lesson plan..She is a study in beauty. Her mother's daughter. Across the small hallway her mother greets and deals with friends and family in a:

5.

SERIES OF SHOTS

As the girl works..her dress changing as the days change while different visitors listen hard to her mother across the hall.

NARRATOR

My mother dealt with our considerable problems of survival by talking..Always she discovered her own best thoughts by sifting
through her own words.
The mother stops talking in mid-sentence, realizing she has just solved something and makes a note.

10 INT. MOTHER'S BEDROOM - THE TWO OF THEM IN BED - NIGHT

NARRATOR

Each night my mother promised me a wonderful life. Each night I looked for a new expressive way to tell my mother how much I loved her.
The child is ardent...clutching at her heart...kissing her mother... Holding her mother's face, talking directly into her eyes. The mother, enormously pleased, is nonetheless thrown by the extremes of it.

NARRATOR (CONT'D)

I just played and did my lessons and every time I looked up my mother was in the process of saving us.

11 INT. / EXT. MONTAGE - VARIOUS SHOTS

Her mother selling keepsakes..counting money..Friends and relatives bringing food, clothing - toys.

NARRATOR

Desperation in her hands was our weapon.

ON MOTHER..

We see her totally intimidating a priest.

NARRATOR (CONT'D)

With this weapon she had her marriage annulled - usually impossible for the poor - and somehow convinced an associate of my father's to transport two Mexicans North in style.
The mother and daughter seating themselves. The mother is enormously nervous with the prospect of flight. She sits, the daughter ignores an empty seat and goes on her lap, mother hugging daughter, daughter hugging the hug.

**AMERICAN PILOT**

(to girl)
How you doing?

**GIRL**

(accented English)
Hi. How are you? I am fine..
(she checks her book of English synonyms)
..happy, merry, joyful, glad, contented, frisky.

As they taxi.

**AMERICAN PILOT**

(to mother)
Are you her mother, sister..what?
The mother says, "solo español"---"only Spanish." The daughter starts to chatter excitedly about the imminent flight. Her mother quiets her firmly in order to pray for their safety.. As the plane continues to taxi...We HEAR the mother's prayer in Spanish. She then nudges her daughter..who, with this gentlest of prods, repeats the same prayer.

**NARRATOR**

My mother's prayer for us, which she made me repeat exactly, represented a stunning look into
our future. "Please God, let only
the bad things change."

14    INT. SMALL PLANE - CLOSE ON THE TWO FEMALES..    14

Use this image if ever you want to strike a coin depicting
the moment of no return. The child aglow with happy
anticipation..the adult brave and enormously anxious.

OTHER ANGLE.

The pilot taken with the mother's looks.

AMERICAN PILOT

How can I reach you? Address?
Telephone? Por favor. Por favor.

He glances over..this is not lechery, it is art
appreciation..an errant but decent man awed by the creature
he is drawn to..

NARRATOR

My mother had redefined her own
passions. Blaming herself for the
father she gave me, she would never
again be lured by a man's rough
edges..She had decided that
goodness would be her catnip.

ON MOTHER..

As she feels him looking at her and turns. With some
affection and regret, she shakes her head, "no."

THE PILOT.

As he mouths the word "ouch."

15    EXT. FIELD - NIGHT...    15
Plane landing on a dirt and grass strip...

16  **EXT. FIELD - LATER - NIGHT - ON MOTHER AND DAUGHTER...**

Standing on the tarmac..Latin flavored music suddenly gives way to a Texas country harmonica riff..The child tries to comfort her apprehensive mother with the one wondrous fact she finds so thrilling.

**GIRL**

(exulting)
Texas...
The mother hurries her along in the direction of distant lights.

**GIRL (CONT'D)**

(more emphatically)
Texas.

17  **EXT. ELEVATED HIGH SHOT...HIGHWAY**

The two of them waiting, small figures.

**GIRL**

Mamá, Texas..
She raises her fingers like pistols. Shoots, blows in them and reholsters them.

18  **EXT. HIGHWAY - DUSK**

Bus traveling the highway. The child looks out sadly.

8.

**GIRL**

Adios, Texas.
19 EXT. NORTH VALLEY STREET - EARLY EVENING

As they disembark...the mother studying a slip of paper...fearing she has made the mistake of a lifetime. The child fascinated by all.

NARRATOR

At the time, I was oblivious to my mother's anguish. She loved and lived to talk. Now, as if by a witch's spell, words were no longer her bridge but her barrier. In a very real sense she feared she had left herself behind.

ON THE TWO FEMALES.

The mother sees something. Joy returns.

HER POV.

A street full of stores with SIGNS IN SPANISH...She begins walking the street asking passers-by for directions in Spanish and is answered...her step lightens...she beams with relief. So far so very, very good.

20 EXT. APT. COMPLEX - DAY - FIVE MONTHS LATER..

An iron gate in front...small courtyard ringed by a second floor horseshoe of apartments.

NARRATOR

We moved into a place managed by my mother's aunt. My mother worked two jobs in two local stores paying a total of 450 dollars a week...

21 INT. APT. - DAY

As the mother enters.

NARRATOR

..just ever so barely enough.

22 INT. APT. - KITCHEN - CLOSER SHOT..
Cristina taking a newspaper from her book bag and seriously pondering - then circling grocery coupons.

**ANGLE ON KITCHEN AREA.**

Cristina taking a snack from the refrigerator..smiling at the note her mother left...lighting a burner and melting cheese on a tortilla.

**NARRATOR (CONT'D)**

But we were fine. We had it down.  
If only I could have stayed six.

The CAMERA MOVES QUICKLY from the child to:

23  **EXT. APT. COMPLEX - ELEVATED SHOT - SIX YEARS LATER.**

The courtyard is lit with colored lights and candles..a wedding reception is in progress -

**EXTREME CLOSE UP - THE BRIDE.**

Gorgeous round and full cheeks stretched into a deep, explosive smile.  
BACK TO SCENE... music plays and we focus on Cristina, now nearing 12 years of age..dancing with her mother and some other smaller children.. The mother eyes the muscular back of a Great Looking Man...who turns, and quickly oozes quality sex appeal. She is turned on..They talk in Spanish...him saying something hushed like, "I have been afraid to talk to you. I need oxygen when I look at you." She indicates the six children she is dancing with and offers to include him in some ring around the rosey dance...He indicates the magic of just the two of them...She quickly leads her little flock away..

**OTHER ANGLE..**

A reed-thin FOURTEEN YEAR OLD BOY is staring at them...at first the mother thinks this is adorable...the child eyeing
her as if he were a man..she indicates he should join the rest of the children for a dance..

MOVING WITH THE BOY..

As he steps forward and it becomes clear it is Cristina he is interested in... Before the mom can do anything about it, he asks Cristina to dance and she readily accepts.

ON CRISTINA..

Satellite virginities falling with alarming speed..the first time held by a male, the first time held close, the first sexy (albeit touchingly awkward) gaze from half-closed male eyes which utterly confuses Cristina. He begins to grind his hips into his dancing partner.

ON HER MOTHER.

Not confused. It is exactly as if she sees her daughter about to be run down by a car..only this time the thing to do is scare the car.

She runs toward the boy -- he sees the force of nature coming his way and makes a break but she gets him and actually lifts him and throws him to the sidelines. Then pats him on the head maternally and goes back to Cristina.

CRISTINA.

Somewhat proud of her mom as the boy leaves the scene.

NARRATOR

That quickly it was clear she could no longer work two jobs and leave me to my own at night. The following morning she did something about it. A boy I never saw again had changed our lives.
The mother and her aunt, MONICA, take their seats..the bus is filled with domestics..the mother, nervous, looks over to see and greet... THE BRIDE from last night's wedding.

25 INT. BUS - DAY - 90 MINUTES LATER.

BRIDE

(to mom)
Este es Stone Canyon.

MUSIC CHANGE..as they disembark and start walking, joining the busload of domestics into the canyon and up the hill....they walk past a perfect country club fairway. Grand trees from either side meet each other high over the road.

ON OUR GAL..AS THEY WALK

She sees the stuff...the dream that makes you migrate. She is not awed..she is jazzed. To her aunt she does the Latin version of OH.....MY...GOD!!!!!!!!...At regular intervals in the background, one black SUV after another has a mother taking kids home from school.

Monica presses the security intercom. The gate swings open.

In the foreground an expanse of turned up dirt...and huge rolls of sod ready to be laid down. A catering truck stands in the driveway.

They enter..lots of glass French doors STAND OPEN to lawn, pool and pool house. They look off.
THEIR POV.

DEBORAH NORWICH CLASKY, a cool beauty in her mid 30's, sits dominating this three generation portrait of the Good Life. She is wearing a straw hat and killer Hawaiian shirt. She is a perfect dresser; meaning her clothes seem to say she doesn't care, while every article is a true and gifted find. She is drinking from a tumbler which is also of the "don't hold your breath while you try to find something as terrific" variety. She is flanked by her mother, EVELYN, 60, who is drinking from a stemmed glass with two olives and her 14 year old overweight daughter, BERNICE...who is reading, her grandmother idly holding her hand. In the immediate area more rolls of sod wait to be laid.

THE TWO LATINAS.

As they stand inside the kitchen not sure what to do next. Then Deborah gestures that they should join her at the pool...as they start out...

THEIR EXIT.

Boink...three stooges retro...those French doors were not open after all. Monica hits first. The women at the pool react. Deborah and Bernice running. Evelyn momentarily attempts to join the rush...she half rises and then thinks better of it...too late in the day for sudden movements.

KITCHEN DOORWAY.

BERNICE

Gee whiz in heaven...How are you? Please?

DEBORAH

(a bit hyper)
Don't worry...I'm not mad...I was looking for decoration to put on the glass so people would stop walking into it and instead of taking what they had in stock, which was awful, I special ordered. I'll design something myself which I should have done in the fi...
Our heroine, seeing the blood flow from her aunt's nose, gestures that Monica needs help not conversation.

**DEBORAH (CONT'D)**

..and what difference does that make when your nose is bleeding. Shut up, Deborah.

**BERNICE**

Now you got it, Mom.

Deborah grabs at paper towels, gets an ice pack from the freezer and then grabs some cash from a bowl in the kitchen...She has, moment to moment, the enormous desire to feel loved that only the seriously hard to love can experience.

**DEBORAH**

Here, take these.
(second thought)
Was that strange to give you money..I just felt badly that..

**MONICA**

It's okay.
She pockets the cash.

30 **EXT. HOUSE - BACKYARD - DAY** 30

Moments later. As the group arrives at the outdoor table. Evelyn makes half-hearted incomplete gestures of shaking hands, nodding, indicating a seat...each simple act a test which she fails -- every gesture a bit too late and then some..simply too much for her to manage with the drinks under her belt. In the background workers roll out sod, the yard becoming more beautiful even as we look.
MONICA

She is my niece. She and her daughter live in the apartment I manage. Yolanda, who worked for you, lived there before she went back home. That's how I heard about the job.

DEBORAH

So who am I interviewing?

MONICA

Her.

DEBORAH

(forcefully)
You're gorgeous.
On our gal..as she, not understanding the word, smiles and nods.

MONICA

(translating sotto)
Vistosos.
Our gal thrown. Not knowing how now to react.

EVELYN

She doesn't mean it as a compliment. It's more of an accusation.

DEBORAH

This is my daughter Bernice and this is my mother, Evelyn Norwich..
BERNICE

(rising)
Excuse me...Glad you're okay.
(then to other Latina)
Good luck.
Our gal smiles back in appreciation.

DEBORAH

No, stay..this involves you.

BERNICE

I wouldn't want some kid around for my interview. You understand, Mom.

EVELYN

(to Bernice)
Strength of character..empathy..big heart..taste for futility - God I love you.
She eyes with disapproval her mother's empty glass.

DEBORAH

MOTHER!

(then to Bernice)
Stop. It's just a conversation - not an interview. Please sit.
(to visitors)
Don't you want to get out of the sun?
She indicates a shaded seat. Deborah is protected by hat, umbrella, sun glasses while her guest sits bareheaded enjoying the rays and indicates she is fine. Underneath Deborah's surface is a Russian roulette of deeply felt emotions..at this moment she is earnest and vulnerable.

DEBORAH (TO OUR GAL) (CONT'D)

You guys want some lemonade?
(they demur)
Let's just talk. I have two children. My husband works nights..he's a chef and has his own place.
MONICA

Do you work?

DEBORAH

I helped run a commercial design company until ten months ago when

14.

DEBORAH (CONT'D)

it was downsized to zip. Okay. I have two children. I like the house to be like me in that I'm very loose and meticulous at the same time. It's all about first names and closeness here but I care about the place, you know. It's what they used to call homemaker..

The two visitors exchange a wide-eyed look. Which Deborah sees and understands.

DEBORAH (CONT'D)

(to Monica)
I'm not leaving time for you to translate.

Monica says, in Spanish, "this woman is very strange. The only thing I understand is she has two kids." Deborah leans into Monica. Face to face, tender but unblinking.

DEBORAH (CONT'D)

Too bad for you that it just never occurred to you to check on how much Spanish I know.

MONICA

(a solid beat of
humiliation then)
I'm sorry what I say about you...don't hold it against her.

BERNICE

Mom!!

DEBORAH

I don't speak any Spanish. But I'm not an idiot - I talk for an hour and you say two words. What did you say?

Monica squirms - unusual for her.

DEBORAH (CONT'D)


As Monica paraphrases what has happened, her translation is DIALED DOWN for the:

NARRATOR

(as Deborah continues talking)
I will major in linguistics and make sociology my sub-concentration. Because it has been my experience that the barriers of

(MORE)

NARRATOR (cont'd)
language are more than we dare admit. That, as much as we translate, finally we will never understand each other. My mother's name, for example, beautiful in Spanish, becomes leaden and awful when pronounced by a non-Latin.

DEBORAH (IN THE CLEAR)
What's your name? Llamo? One of my five Spanish words.

OUR GAL

Flor Moreno.
She pronounces Flor in the Latin way...lots of RRRR's with a curling of the tongue sound at the end.

DEBORAH

Flor.
She pronounces it flat like the "floor" we walk on...throughout the following each of the women sticks to their pronunciation as indicated by the extra "r's.

FLOR

(correcting)
Florrerrr.

DEBORAH

Flor.

FLOR

(correcting)
Florrerrr.

DEBORAH

Flor.

FLOR

(correcting)
Florrerrr.

DEBORAH

Flor.

FLOR

(trying)
Florrerrrr.

DEBORAH

Flor..what I walk on?
MONICA AND EVELYN

Florrrrr.

FLOR

Florrrrr.

BERNICE

It means flower, right?

MONICA

Yes. Flower. Florrrrr.

EVELYN

Florrrrr.

DEBORAH (CONT'D)

What did she say?

CLOSE ON FLOR...
She feels the tension but, so far in her life, her own irrepressible personality has served her - so she moves forward with surprising and quiet confidence and assurance. She tells her aunt to repeat her words so that now, for the first time, she is, through Monica, talking directly to Deborah.

**MONICA**

(translate)  
She says...If you curl your tongue and let it be loose you will have it...that it's hard for Americans...She says it's great that you try so hard. Many people wouldn't bother.

**DEBORAH**

(an emotional pronunciation/her greatest accolade)  
She gets me....  
She smiles at Flor, who returns the smile.

**DEBORAH (CONT'D)**

You want some lemonade? Take some lemonade.  
She pours some for Flor and Monica. Then she closes her eyes and pauses in utter dedication to a final effort:

**DEBORAH (CONT'D)**

Florrrrr.  
It is perfect...Flor grins at Deborah's victory...claps her hands together.

**FLOR**
(a Spanish word)
Sublime.
Deborah feels relief..free for a moment from the dark corridors of self-criticism..She is lighter, prettier, innocent..Wholly and completely attractive.

DEBORAH

Whew, dense but stubborn, right? Thanks.
(an important declaration)
What you just did with me is just what kids need..patience and encouragement. Alright, money...

BERNICE

Goodbye, really..
(to Flor)
Look forward to seeing you.
As she leaves.

DEBORAH

(absently to Bernie)
Love you...
(then with not a monoseCONDS break)
... the job is six days a week, seven to seven..the kids and all housekeeping, how much a week would you like?

Monica translates..Flor, embarrassed a bit by the directness, ducks the question..saying in Spanish -- "whatever you say."

DEBORAH (CONT'D)

No.. This is an important question..if you ask for too little it means you don't value

18.
yourself...too much and you're taking advantage.
(after Monica translates)
So?
Flor is dumbstruck by the challenge of this pop quiz but not without some native wit and style to maneuver around it.

FLOR
(exremely heavy accent)
One thousand dollars.
Deborah falls for it until Flor laughs...others join...Deborah now a big smile, snort of a laugh, putting her hand to her face and shaking her head.

OTHER ANGLE..
As Monica uses Deborah's reaction time to, in mid-laugh, flash four fingers to Flor..

ON EVELYN.
Catching the gesture and secretly indicating to Monica they should go for six.

MONICA
(firmly)
Six hundred dollars.
Flor shoots her a look of fear...a tense beat.

DEBORAH
Welcome to the family..
Deborah kisses her...sort of on the mouth. In the midst of Flor's delight she is thrown by Deborah's kiss...it is the first of many borders to be violated.

31  EXT. CLASKY HOUSE - DAY.
As Flor and Monica exit and can finally show their full joy.

DISSOLVE TO:

32  EXT. STONE CANYON - EVENING.
JOHN CLASKY driving a smallish SUV. He is an upbeat,
talented, successful man with an ego as balanced as a high-end watch; who loves his wife, kids and job. In other words, watch out, John.

33 EXT. CLASKY HOUSE - EVENING.

As John pulls into the driveway next to a catering truck and exits his SUV carrying a large wrapped tray.

34 INT. CLASKY HOUSE - EVENING.

As John moves quickly through the downstairs, he puts the tray on a counter where food servers are working.

JOHN

I brought some dessert.

As he moves on, we see in the background the workers unwrap and react to a fantastic concoction. A caterer (who we may notice looks at him like royalty) falls in beside him and whispers to him.

CATERER

She came down to check on the party and realized the gardeners hadn't finished rolling the sod.

35 INT. / EXT. CLASKY HOUSE - BACKYARD - NIGHT

JOHN'S POV - DEBORAH AND TWO FEMALE CATERERS.

Deborah is wearing a party dress. They are rolling out the last huge cylinder of sod, completing the now beautifully manicured backyard. It is hard manual labor involving physical strength. The female caterers are complaining that it's too heavy but Deborah is undeterred.

DEBORAH
(to catering women)  
We can do it. Come on.  
She falls over the roll..getting filthy..but it gives and they gain momentum...one of the catering women falling down, one losing pace.. Deborah, however, gains the upper hand. Yet, even while succeeding, she remonstrates herself.  

DEBORAH (CONT'D)  
(great exertion)  
Why... do... I... care.. so.. much.. about.... CRAP?  
And now she wins.. the cylinder of grass rolls all the way out and she jumps on the seam in victory. She is dirty, spent and triumphant..the components for a solid sexual experience..and, in truth, as the exhausted caterers half-heartedly applaud the bizarre victory, she has gotten off. She looks with mother's pride at the lawn. Then sees John.  

DEBORAH (CONT'D)  
Can you believe they left without finishing?  
As she looks at her handiwork - John looks at her..A grin..half laugh.. He loves the dame.  

DEBORAH (BREATHLESS) (CONT'D)  
Looks great, huh?.... You're not looking.  

JOHN  
I was getting a kick looking at you look at it.  
Not the answer she wanted..  

DEBORAH
I better get dressed again in case anybody's just a half hour late. She hits a switch at the door and the backyard area is now fully illuminated -- set up for a dinner party for 20 or so....all details thought about and done to a "T". This is the outdoor lighting nobody nails..the twinkling of a half acre..the path to the pool like a runway to heaven. As she looks at it all she has a wistful moment.

DEBORAH (CONT'D)

(a replenishing sigh)
Okay..We're okay here.
(then)
Why can't everything be like sod? There's no wait, no dung, nothing you have to do right and yet it's perfect. It covers up all your dirt and makes things immediately pretty..then, the miracle, if you just give it time, it roots and you can't tell it from the real thing.
(a look to her husband)
No reaction. Nothing to say.

JOHN

Huh? Oh sure..I, uh..Well, no, I don't have anything particular to say.

DEBORAH

Oh, John why don't you just take out a knife and kill me all together.
Somewhat crushed, she prepares to exit.

JOHN

How'd you get there..Hey, wait a minute..Deb..stop..come on.
(she turns)
I'd like to figure this one out. What would have been the great thing for me to say after you said the sod sentence?..Really.
DEBORAH

That's actually a good question.

JOHN

There you go. I surprise sometimes.

DEBORAH

I would have liked, if after I compared the sod to life, if you had said, "Exactly!"

She turns to leave.

JOHN

Yeah. But to say that and mean it I'd have to think the same way you do.

DEBORAH

(some sense of mischief)
It's worth a try...I had something else to tell you...it'll come to me..

36 INT. OLIVE GARDEN TYPE RESTAURANT - NIGHT

Standing in a nicely decorated middle class restaurant, Cristina, totally bilingual, speaks to the American hostess with a pronounced and charming accent as her mother, standing beside her, bounces with energy and joy.

CRISTINA

Could we have a table for two, please?

Flor says something to her in Spanish...the daughter waves it off and when the mother persists, she translates.

CRISTINA (CONT'D)
We're celebrating.

HOSTESS

Smoking or non-smoking?
Before her daughter can translate.

FLOR

Dancing!
The hostess laughs..They are seated at the two ends of a banquette and each automatically picks up her place setting and "scootches" closely together. Cristina picks up a menu and points to the prices.

CRISTINA

Wow, expensive..

Flor scoffs -- says she's making six hundred dollars a week..then looks at the prices and does a take. The hostess returns --- Cristina points to the menu.

CRISTINA (CONT'D)

This is just for the starter?
Flor, encouraging her daughter's spirit of adventure, places her hand over the prices in the menu.

HOSTESS

Uh-huh..And those men would like to buy you a drink.
The daughter translates...the hostess points out the early 30's, well dressed, quite nice looking businessmen. Flor addresses the men who are several tables away. Cristina moves uncomfortably but responds to her mother's nudge to translate.

CRISTINA
(to men)
This is very embarrassing but—
"what's wrong with you? I'm with
my daughter for God's sake!"
Then hostess, Flor and finally Cristina laugh. Cristina
relishes getting back to ordering from the menu...in a moment
that is a bit noteworthy..

CRISTINA (CONT'D)

And I would like to begin with the
Jumbo Shrimp.

37  EXT. STONE CANYON – DAY – 6:30 A.M.

Flor smiling..enjoying the canyon..as she walks the mile plus
from the bus stop to work..one of a straggly line of
domestics. Deborah jogs into view.

DEBORAH

Hi, Flor..See you up there.
Deborah runs past..She is clearly upset..She is also more
than a stay-in-shape jogger. She is an athletic woman fueled
by an ever flickering pilot light of anxiety. This makes her
seriously quick. She is highly aware of passing
everybody..She needs to pass everybody..Her voice trails
behind her as she announces to all as she approaches.."left,
please," "left," "left."

38  INT. CLASKY HOUSE – UPSTAIRS – DAY

John enters his son's room..GEORGIE, age 9.

JOHN

Okay...think SERIOUSLY about
getting up. You don't have to get
up yet but are you thinking
seriously about it?
GEORGIE

Yes.

JOHN

Okay.

39 INT. CLASKY HOUSE - KITCHEN - DAY.

Bernice is making French Toast, doing something novel with the filling and the last cooking process. Some great idea which will have us making a mental note to try it at home.

40 INT. CLASKY HOUSE - UPSTAIRS DAY - DAY

John opens Georgie's door again.

GEORGIE

Now?

JOHN

Yes..actual up..
Georgie gets up..

GEORGIE

Morning, Dad.

JOHN

Yeah, good morning.

GEORGIE

You as mad at me as Mom 'cause of what happened?
John pauses..aware his answer will have repercussions but integrity wins.

JOHN

No, Georgie, I'm not.

GEORGIE

Are you mad at me?

JOHN
Uh...okay, no..

INT. CLASKY HOUSE - KITCHEN DOORWAY - DAY

As Flor enters from outside.

BERNICE

Morning, good to see you.

FLOR

Morning. Good too.
She notices the French Toast.

BERNICE

Try some.
She demurs. Bernice holds out one slice on a spatula, indicating Flor should just tear a piece off which she does...One taste and she marvels -- her mouth dropping open at this kid's ability to make something mundane special..Bernice laughs.

BERNICE (CONT'D)

Thanks.
Her mother enters on her way upstairs. She is thoughtful, tense and sweaty - her run having failed to exorcise her current demon. She greets Flor and then shakes her head, making a vain attempt to communicate her troubled mood to Flor in some sort of sisterhood based on life being a fucker.

DEBORAH

Tough day.
Bernice prepares a plate for her mom while, in the b.g., a GOLDEN RETRIEVER named CHUM approaches Flor from behind with a ball in its mouth. Flor is checking out the kitchen...
what's in each drawer, etc.....Deborah is impressed by the self-starter display and indicates same to Bernice.

BERNICE

I had an idea for a breakthrough in French toast so I made breakfast. I don't want to be teased about it.. No sarcasm. No tough love. Just try it and if by any chance you have a positive reaction...

DEBORAH

Right..mean ol' me. I can't play right now. I have to do something about your brother.

BERNICE

I had an idea for a recipe. When has that happened? I got up early to do this. At least taste it, for God's sakes!

She does..

DEBORAH

Oh, it's good...oh God, it's rich -- Oh God, it's good.

25.

DEBORAH

(sudden alarm)

By the way, you could do without this.

The approval rug pulled out from under her, Bernice looks at her mother. But Deborah is unaware of having hurt her daughter because her attention has been diverted so that Deborah AND THE CAMERA LOSE FOCUS ON BERNICE as the teenager,
diistraught, moves from the room.

DEBORAH (TO FLOR) (CONT'D)

NO..NO! FLOR!....Never do fetch.
Chum is nudging Flor with the ball and Flor was about to accommodate him by taking it before Deborah's warning shout stopped her in mid-sentence.

DEBORAH (CONT'D)

I mean it, NEVER!
ON Flor's stunned reaction to the outburst.

DEBORAH (CONT'D)

I'm not mad. I'm thinking of you.
This is me being nice..
Then using her hands to demonstrate.

DEBORAH (CONT'D)

Just no taking ball from dog.
(broadly)
Trust me on that one.
CLOSE UP ON Chum going nuts with Deborah's hand passing in front of his face ignoring how urgently he offers the ball.

DEBORAH (CONT'D)

You and me. We are fine. Just a tip.
(she gives her waist a little squeeze)
Girlfriends.
(Flo is totally confused)
Could you make some coffee? Cafe?

FLOR

Yes.
Deborah directs her to the most complicated cappuccino machine Italian overpriced artists ever devised.

42 INT. CLASKY HOUSE - UPSTAIRS - MASTER BATHROOM - DAY

Deb in the shower...you have never seen so many shampoos, conditioners and bath balms...never seen so huge a sponge..such fluffy towels.
Skylight over the shower allows a beam of God's warmth. There is a fireplace in the bathroom. The only significance of this being that these people have a fireplace in their bathroom. The woman who made it all happen is putting in a contact lens...She is upset. We see that she has one blue eye and one brown.

JOHN

This isn't an argument, honey.

DEBORAH

Yes. Yes it is. So stop being so maniacally calm.

JOHN

(emphatically)

No..it's not. Because I understand your side.

DEBORAH

I can't be wrong about that too.

This is a fight. We're having a fight. Yo, I feel anger.

Deborah turns from the sink revealing one brown eye and one blue. She blinks, realizes one lens is not in and turns back to the sink.

DEBORAH (CONT'D)

Can I have a moment?

John exits into the..
DEBORAH

Okay..Let's get someplace here.

44 INT. CLASKY HOUSE - KITCHEN - DAY

As Flor works methodically - orienting herself..she is able to hear their totally foreign words and though their volume registers on her a bit - basically she remains blithe. Loading a dishwasher, memorizing where everything is..

45 INT. CLASKY HOUSE - MASTER BEDROOM - DAY

BACK TO SCENE:

DEBORAH

You, mister, are crazy making..I can't take this calm thing you've

DEBORAH

started doing. It's like this is your way of letting me know there's something deeply wrong with me because I'm not calm.

JOHN

(calmly)
Let's not go all over the place..Can't we...

DEBORAH

(shouted burst)
If you're going to talk to me please have the decency to raise
your voice.

JOHN

(a beat then sudden
urgency and change of
tone)
Let's make a break for it.

DEBORAH

What are you talking about?
He signals her with his eyes and head and then takes a large
but tentative step away from the spot where he was
standing...then additional faster steps. He gestures with
enormous energy for her to follow him to his new spot in the
room. She eyes him suspiciously.

JOHN

Just for a second.
She walks to him...he puts an arm around her shoulder. And
gestures back to where they were standing. He talks in an
almost hushed, conspiratorial voice.

JOHN (CONT'D)

We don't have to be those people.
Nobody's watching. They've been
masquerading as us for a while
here..I'll distract them - you make
a break for it and I'll meet you
outside.

DEBORAH

You're ridiculing me because I care
about this.

JOHN

(firmly)
No. I'm not. I mean this..let's get
away from those two in case they're
as miserable as they look..
JOHN

(urying..like a Southern coach)
Come on, baby.
He is looking at her with wit and conviction..trying to squirt lighter fluid at the flame of their love. Deborah looks up at him..intimacy of a different sort.

DEBORAH

Let me ask you a question..let me change the subject..Forget for a moment that you won't support me with Georgie..

JOHN

(reasonably)
Well, I don't think...
She makes a noise of frustration to stop him..It works. John is rendered still and intimidated by her conduct but he is "man" enough for his jaw to set...to pause for a beat as he looks her straight in the eye..And walks back to the spot they occupied previously.

JOHN (CONT'D)

Go ahead.

DEBORAH

Here's the question. It's been on my mind more and more. Do you do that calm thing for the purpose of infuriating me?

JOHN

(genuinely puzzled)
What? Why would ...
(on her exasperated look)
Why would anyone do something to someone they love for the purpose of messing them up?
DEBORAH

(unconvinced/distant)
Okay.
He hates that look of isolation on her face..He needs to make her feel better.

JOHN

Deb, since high school we've been able to read each other...take advantage of it..The answer to the question is,"absolutely not." Now take a look and tell me if you believe me.

She looks at him..with a finger motion he directs her gaze to his eyes..
CLOSE on JOHN'S EYES.
Open, smiling, trusting. Trying to get a laugh out of her.

CLOSE ON DEBORAH'S EYES.
Studying, questioning, probing, doubting, exhausted...

DEBORAH

I don't.. believe you. I think you just want me to feel badly about myself..Sorry, honey.

46 INT. CLASKY HOUSE - KITCHEN - DAY

John enters - not seeing Flor - goes to the Sparkletts water container and fills a cup...He is shaken..

JOHN

(to himself)
Great God in heaven save me.
Boy meets girl.
FLOR

Hi.
He turns with a start to see Flor smiling at him. Gorgeous squared. His first word is inadvertent.

JOHN

Whoa...whoa...I didn't know Deborah had found someone... You work here? You're going to help with the house and kids?

FLOR

Solo español.

JOHN

You work here and you don't speak any English at all?
The sound of feet on the stairs...Deborah and Georgie enter.

DEBORAH

All she has to do is dial 9-1-1 and press two for Spanish.
(even before she enters)
Flor...John.
(to John enunciating the name)
This is Flor.

JOHN

(pronouncing it perfectly)
Hi, Flor.
Deborah reacts, grabs some coffee and pushes Georgie along.
JOHN (CONT'D)

(to Deborah)
Look, I'll take Georgie to school.

DEBORAH

No. I'm doing it. show Flor the ropes.
Flor is trying to figure out what's expected of her then Deborah gestures impatiently for her to fall into step and come with her.

47 EXT. CLASKY HOUSE - DRIVEWAY - DAY

The biggest, baddest, BLACKEST SUV..there is some subtle custom work so the vehicle impacts us in ways we cannot quite fathom. Deborah is wiping away a tear as she gets in and shares a woman to woman moment with Flor.

DEBORAH

Fuckin' hombres, huh?
She sniffles. Flor nods uncertainly. A small voice from the back seat..Georgie..

GEORGIE

I just didn't want to sing last night.

DEBORAH'S VOICE

(hurt)
Yeah. Well you said you would..You said you wanted to. I asked you five times. Then when I have the whole party paying attention you refused.
As she puts the car in gear...Georgie sings insanely well. But he's just two lines into an old blues standard:

DEBORAH

It doesn't do any good now, Georgie.
She presses a button on her dash and a glass partition comes up between front and back seat thereby cutting him off in mid-song. Flor is utterly baffled by the notion of putting a divider between parent and child. But Deborah is calling for her to pay attention to the car's navigation screen.. a Spanish voice says, "route guidance system starting."
DEBORAH (CONT'D)

I've programmed it for Spanish.
Look, it will take you anywhere and
then back home. If you figured out
how to make coffee on that thing
it's all downhill.
The MALE SPANISH VOICE talks about imminent left turns. Flor
is thrown by the amount of oddness. All the while Georgie is
singing his little heart out in the back seat. Flor, amused by
the boy, suppresses a smile...maybe the first time in her
life she's had to suppress joy. But Deborah never misses
anything.

DEBORAH (TO FLOR) (CONT'D)

This is stop gap. You, kiddo,
you're going to have to learn
English.

INT. RESTAURANT KITCHEN - LATE AFTERNOON

John cooking...the theory that nobody's sexier than when they
are seen doing what they do best applies here. In the
BACKGROUND John's number two, PETER, the Sous Chef, being
bossy and anal as he organizes his cooking and GWEN, who
spends most nights trying not to show her enormous affection
for John. At the moment, John's work is a strange mixture of
art and cloddishness....the hands blur with expertise...but
he keeps dropping items....each time a Latin kitchen worker,
ALEX, 20, dives on the spillage. At one point they bump.

JOHN

Sorry...

PETER

(sharply to Alex)
Not the best place to stand, fella.

JOHN

(to Alex)
No. It's me. You're the new helper, huh..

ALEX

I didn't mean to...

JOHN

No..no..it's okay. It's me being bugged.

Two people head for John almost simultaneously. PEG, an arty looking woman in her late 50's..wild, scraggly gray hair, enters lugging an ice chest and the maitre d'.

PEG

You are going to be so happy..
The Maitre D' enters.

32.

MAITRE D'

I have something very important to tell you.
John makes a no-brainer of a decision pointing to the woman who promised happiness. She hefts her ice chest up on the counter.

PEG

Perfect cod this is John -- John, perfect cod..Best one I've seen all season and he was swimming twenty minutes ago.
The fish is that special, a sentence that kicks out for a
writer, the right brush stroke for an artist. You get it..

JOHN

Knockout.
(to Alex)
You want to learn something? You want to pack it away?
The kid nods.. he picks up the fish.

JOHN (CONT'D)

Cradle it...Put it in the cooler but not on its side.. In the same position it swims.
(important added thought)
And check the ice pack..make sure it can drain away..if it can't the chlorine can hurt the flesh. Do all that and nobody can put a fish in the fridge better than you...and that's a solid start.. First day and you already did something perfect.

KID

(smiling)
Yes, I understand.

MAITRE D'

Please. Now?

JOHN

Oh, sorry..I forgot.
He whispers in John's ear..

JOHN (CONT'D)

Damn.. "ohhhh damn."

PETER

What, buddy, what?
JOHN

Victor spotted a food critic..

PETER

From?

VICTOR

The New York Times..I'll bet they sent her out just for us.
   (hands John a slip)
Here's what she ordered.

PETER

Look, if you're nervous take a walk..

JOHN

I don't need a walk.

GWEN

I'll walk with you..I know a breathing thing.

JOHN

What do you think I'm worried about... how I'll cook? That's not the problem..
   (looks at slip/then to Alex)
The lady wants fish. Get the fish.
He starts to prepare for cooking.

JOHN (CONT'D)

I worked in a kitchen once in New York that got four stars. It was like a line formed for the chance to become an asshole. People's
accents changed. The heart went out of the place. You understand.

PETER

No.

GWEN

(w/barely understated passion)
I agree with everything you've said. I admire you for your feelings. I hope to adopt them as my own....

ON JOHN.

As he works..Let's be clear here...this is that sequence that either kicks out or doesn't..no food channel..no simple knife stuff..something casually brilliant..meticulous...smart and gifted as he prepares the critic's meal.

34.

He is talking quickly..almost to himself.

JOHN

I don't know what to root for.. the thought of one star makes me nauseous..but with four there's no place to go but, "Oh my God, they took away a star."

(musing)
Three..three and a half. That's what you want..No. Wrong! Three and a half you feel disappointed that you just missed out on four. You know what you want? Three and a quarter..

(a eureka moment)
That would be perfect!!
(getting off on it)
It would mean you're good..but you're not good enough to feel disappointed that you just missed out on excellent..but nothing truly bad happened, you still got your three and a quarter stars. Which encourages you to try and improve..And you still get enough respect so that you can get good people to work with you..Business is good but not crazy. You're right there underneath the radar where you get to mind your own business. That's a solid life.

He tastes a sliver of the food dish he is preparing.

JOHN (CONT'D)

(with professional honesty and some regret)
Aw, man..this is amazing. No three and a quarter here.

49  INT. CLASKY KITCHEN - DAY.

Evelyn, having a glass of white wine and a sandwich, is talking to Bernice in the kitchen also including Flor though she is only catching a word here or there..

EVELYN

Well, I'm in the vitamin section and this little hip hop girl..what's her name..Grammys - adorable -- big voice..subtle phrasing...oh, she's famous..the kids know her...oh - little blue shoes..darn me.

Flor looks concerned over Evelyn's displeasure with herself, a fact picked up by the older woman...It is actually a small
but resonant good-natured, affectionate moment between the lush and the Latina.

EVELYN (CONT'D)

God Bless the language barrier, it keeps you from being bored with me. Spoken to directly like this, Flor is confused..

EVELYN (CONT'D)

Anyway, she said, "aren't you Evelyn Wright?" First of all, that she recognized me from the old covers and then she .... Oh, please her name...it makes the story so much better...She said, (genuinely stirred) "Whenever I think everything is.." (aside) Pardon my French..pardon her French (back to quote) "a mother hmmmmmm...I put on one of your records..

BERNICE


EVELYN

Just such a lovely thing to come from the blue.... Deborah enters, carrying a load of packages. With lightning speed, her eye picks out...the glass her mother is drinking from.

DEBORAH

Oh, Mother...It's not even noon.

EVELYN

(defensively) It's almost two o'clock.

DEBORAH

God, where is this day going...Flor
could you come with me?

**BERNICE**

Grandma, tell Mom what happened.

**EVELYN**

(very deliberately)

No.

Deborah leads the way out...but Flor stops before following her out to give Evelyn a gesture of support and appreciation.

50 INT. BERNIE'S ROOM - LATE AFTERNOON 50

John is in Bernie's room - helping her with her homework. They lay at right angles to each other. He is testing her.

**JOHN**

This is going to work.

**BERNICE**

I don't know anything.

**JOHN**

Free your mind...the president whose policies many consider responsible for the Great Depression...

**BERNICE**

I don't know...

**JOHN**

Name a vacuum cleaner..
BERNICE

Okay. Yes..thanks.

JOHN

And this vacuum whooshed all this money out of everyone's pockets.

BERNICE

Got it. I no longer know nothing.

JOHN

And Hoover was followed in office by..

BERNICE

I'm just drawing blanks. I'm embarrassed. It's my own fault I spent my time on math, which I'm lucky if I don't flunk anyway and..

JOHN

The guy we are looking for is not a ruse..

BERNICE

What's ruse mean?

JOHN

Phony. So this president was not a ruse..He was the real thing.
JOHN

(she looks at him blankly)
Ruse??

BERNICE

(enjoying her father's absurdity)
Rusevelt..If I'd ever heard of the word before - that would lock it in..It's so stupid it might work anyway...

Deborah enters followed by Flor. They are carrying several boxes of clothes...

DEBORAH

Surprise new clothes..
Bernie gasps..As she looks at a sweater..

BERNICE

What'd I do right?

DEBORAH

Warehouse sale..
Bernice tries on the sweater over her T-shirt..and mirth ends..The sweater is tight...Bernice picks up a blouse and then skirt and checks the size.

ON FLOR AND JOHN.

As they are COUPLED BY THE CAMERA ANGLE as each catches on and is dumbfounded.

ON BERNICE..

Whose style, wit and grace should not have to be used to deflect such trauma. But so be it, as, though mightily stung:

BERNICE

Thanks, mom..I'm glad you didn't get here a little earlier or else I wouldn't be able to tell you that your gift is a ruse. Please, excuse me..

She exits to her bathroom.

51   INT. STAIRWELL - EARLY EVENING 51
Flor one step behind John and Deborah who are moving quickly down the stairs...John pissed...Deborah feeling the futility of anyone understanding her point even as she makes it.

DEBORAH

She's right between the two sizes...I thought about it...what am I supposed to do encourage her...what is it? - DENIAL? Or motivate her to get herself in shape.

Flor tries to slide by...Something surreptitious in her behavior...Deborah suddenly turns to Flor.

DEBORAH (CONT'D)

Flor...
She holds out her hand in a "we women understand" gesture.
Flor does not waver...just meets her eyes.

FLOR

Me puedo ir?..go..can go?

DEBORAH

(a bit nonplussed)
Sure. Go.

JOHN

I'll drive you to the bus stop.
And that fast they are gone.

As John gets in his seat...then sees Flor approaching the door and hops out to open her door...apologizing as he goes.
JOHN

Sorry. I'm cracking.
As he moves back to his side of the vehicle.

JOHN (CONT'D)

(a shout)
Shiiiiiiiiit!
Flor hears this from inside and nods in agreement.

53 INT. JOHN'S CAR - EARLY EVENING...

As they drive down the canyon. He is wildly frustrated. Even if Flor were not there, he would be talking to himself anyway, in the manner of bag ladies and all of us.

JOHN (CONT'D)

I am running out of excuses for the lady of the house.
Flor doesn't understand his words...yet fully agrees. But then John takes rein of his emotions.

39.

JOHN (CONT'D)

But you know, you gotta watch out for the times you think you're absolutely right..But, man, Bernice has finals tomorrow. She didn't need this one..And just that look on her face when she got the gifts--
  (now his voice cracks; he grows wet-eyed)
--like for a second she thought all her problems with her mother had been solved...
Flor is flabbergasted..she peeks to see if he is actually crying. At first her heart is touched by John but then there
is distinct disapproval (a real roll of the eyes) that the macho meter can read that low. He looks at her and she faces front quickly.

**NARRATOR**

My mother did not understand her male boss. His heart was good and he was rare in not flirting with her. But they were starkly different. Privacy and dignity were the same word to my mother. Naturally, when she found herself sitting next to a man who cried over his child's hurt she had no idea how to process the event. Meanwhile, he has stopped for traffic near the end of the canyon. Flor takes the opportunity to bolt.

**FLOR**

Gracias.

She opens the door and starts to get out though the car is still rolling a bit...

**JOHN**

What are you doing? Let me take you all the way. Reluctantly she re-enters the car. It rolls another ten feet to her bus stop and she gets out again.

**JOHN (CONT'D)**

How weird was this ride? Sorry.

**FLOR**

No es nada. He doesn't quite know what that means...indicates same in a little helpless gesture..
As Flor is dropped off...the goodbye awkward.

NARRATOR

The job was taxing her. She had no template for confusion let alone frustration.

While waiting for the bus, Flor suddenly turns and runs a few yards...and then back...and waves off the looks from her colleagues - many of whom are overweight...many of them adorable. All puzzled for the moment as they watch Flor unsuccessfully try to shake off her day.

As Flor enters -- kisses her daughter...distraught and distracted. She walks immediately to the refrigerator and takes out a chocolate cake and a bottle of milk...she cuts a huge slice of cake and puts it in front of her startled daughter...in Spanish riding her on being too thin...the daughter gestures at her mother's own slim figure.

NARRATOR

It was so unusual for my mother to ask my help that I realized immediately she was losing her battle to be uninvolved with the Claskys.

Flor asks her daughter how to say something in English.

CRISTINA

Try it on.

Flor asks again in Spanish...trying to find a precise phrase... The nuance important to her.

CRISTINA (CONT'D)

Please try it on?

Flor knows the word "please"...it's not what she wants...what she wants is a way to say, "try it on" in a manner which is not a request...or order, but is, rather, friendly and caring. Her daughter works on the problem.

CRISTINA (CONT'D)

Just try it on?
FLOR

(thickly accented)
Just try it on.

Cristina

(small accent)
Just try it on.

Narrator

Our culture embraces fullness in a woman. You, the women of the admissions committee, as intelligent as you are, have no idea how casual and complete such acceptance is back home, in the land of the size 16 bikini.

56  EXT. BUS STOP - NORTH VALLEY - PRE-DAWN

Flor is the only one waiting. An empty bus stops and she gets on.

57  EXT. STREET - NEAR BUS STOP - HIGH SHOT - FIRST LIGHT

As we see Deborah cross Sunset Blvd., overtake and pass two UCLA men running at a good clip as Flor's bus stops.

Close on Flor.

As she strides purposefully up the street.
NARRATOR

This is one of the cultural differences between us which I wish to explore academically at Princeton. American women, I believe, actually feel the same as Hispanic women about weight.

58 INT. CLASKY HOUSE - EXTREME EARLY MORNING

The house asleep. Flor walks carefully up the steps.

NARRATOR

....a desire for the comfort of fullness.

59 INT. BERNIE'S ROOM - FIRST LIGHT

Bernie asleep on the bed...Kleenex abounds...the solid sleep earned by a few hours of sobbing. She looks touchingly pretty and decidedly round. Flor looks for, finds and carries out the new clothes Deborah had given her daughter.

NARRATOR

And, when that desire is suppressed for style and deprivation allowed to rule...

60 EXT. STREET - STEEP INCLINE

ANGLE ON DEBORAH & KILLER HILL:

Two young athletic men and one woman considerably ahead of her on the steep incline.
DEBORAH

Left..left..

ON RUNNERS.

They turn and look confused at Deborah who is so far behind them she has no need to pass..They turn away. Deborah struggles to turn it on and does so...huffing to just behind them where she utters one more strangled:

DEBORAH (CONT'D)

Left.
And then passes.

NARRATOR

...dieting, exercising American women become afraid of everything associated with being curvaceous, such as wantonness, lustfulness, sex, food, motherhood..all that is good in life.

61 INT. CLASKY MAID'S ROOM - EARLY MORNING.

Flor at work on a sewing machine..opening seams, moving buttons, even steaming where the buttons have been changed..etc.

62 INT. BERNIE'S ROOM - MORNING

Flor is in the room...having put the altered clothes back in place..Bernie's alarm clock rings..She wakes and sees Flor.

BERNICE

Hey..buenas dias, Flor..
Flor holds up the new clothes and indicates that they are beautiful.

BERNICE (CONT'D)

(ruefully)
Yes..Well, taste she has..
Bernie starts her morning routine..her back to us when:

FLOR

(damn good English)
Just try it on.
Bernie, though her back is to us, does a "take" then turns grinning.

BERNICE

Hey!!!! When did you learn to...

FLOR

(cutting her off)
Just try it on..

BERNICE

Too tight..it doesn't fit.
Flor clearly doesn't understand..

FLOR

Just try it on..Hey?!
Flor extends a blouse and skirt.

FLOR (CONT'D)

Just..

BERNICE

Okay. I'll show you..
She steps behind a closet door to try the clothes on,
muttering pessimistically before she does so. CAMERA STAYS ON

FLOR..

BERNICE (O.C.) (CONT'D)

Lovely way to start the day.
World's most trim Mexican learns her first sentence and uses it to
watch me grrrrunt my way into...
And then....silence...Bernie, open mouthed, steps out wearing the clothes which fit like a glove. Flor beams..then laughs at Bernie's reaction as she keeps checking the waist and looks into the mirror.

INTO MIRROR.

To see Bernie in the foreground as Flor looks on..nods approval and leaves.

ON BERNIE..

The fit of the clothes is as mystifying as it is nice..she picks up another shirt..checks the size tag and then studies it a bit.

CLOSE UP SHIRT..

As Bernie's fingers find the barely visible holes where the buttons have previously been.

63 INT. CLASKY HOUSE - KITCHEN - DAY 63

Flor at work..Chum, ball in mouth, comes to her and nudges her.

   FLOR

   (to dog)
   Lo siento. No.
Chum, momentarily depressed, walks away..Bernie enters. She is a bit overwhelmed -- her voice breaking a bit even with one word.

   BERNICE

   Hey..
Flor turns..Bernie moves to embrace her.
As John comes down the stairs...He looks apprehensive...From the den comes the sound of singing...it stops him from going out the front door as he turns to check it out.

John finds Evelyn and Georgie in their night clothes. They are singing an old song...something like "LUSH LIFE" - something preposterous for a nine year-old boy...but you can't knock the quality of the voices...world class. They see him and stop.

**EVELYN**

Every time he has a nightmare, I teach him one of my old songs. That way the nightmares have a purpose.

**GEORGIE**

But I don't have to sing it for anyone.

**JOHN**

Right. You're clear on that..

**GEORGIE**

How many did you sell of this song?

**EVELYN**

(embarrassed in front of John)
He likes to know that stuff.

**JOHN**

(to Georgie)
She was huge.
EVELYN

Seventy-six thousand..which is
great for a jazz album.
They resume harmonizing. As John leaves, the song lyric
making some comment on:

66  EXT. CLASKY HOUSE - DAY

As John, growing tense, walks toward the front gate..Chum
proffers a ball and accepts defeat as he bends down to pick
up the New York Times. John's body chemistry launches a
surprise attack...anxiety and dread...He takes his newspaper
to a wire bench in the front driveway..He finds the
section..opens to the page..and just like that his life
changes forevermore.

67  INT. CLASKY HOUSE - DAY.

John enters..Georgie is going up the stairs..Flor putting out
breakfast food.

EVELYN

You okay?

JOHN

(strangely)
I am okay.
(to Flor)
Deborah around?

FLOR

She run.
John nods and heads upstairs.

67A

67A  INT. CLASKY HOUSE - UPSTAIRS - BERNIE'S ROOM - DAY

He looks in Bernie's room. She is loading her backpack for
school..

JOHN
Hey, honey.

BERNICE

What's wrong?

JOHN

No..nothing...just that..
Georgie enters the scene..

GEORGIE

A kid offered me a trade..Let me show you.

JOHN

Yeah..

He starts to follow him to his room.

BERNICE

Dad!!! He can wait.

JOHN

No..It's okay..

BERNICE

Let him wait..Yours is obviously important.

GEORGIE

You don't even know how important the trade is..

JOHN
Let me just do Georgie.... Here.
He hands her the newspaper...

68  INT. CLASKY HOUSE - GEORGIE'S ROOM  68

We MOVE with John and Georgie to Georgie's room where he goes
to his collectibles..He holds up a card..

GEORGIE

He says he'll give me any three
silvers for him.

JOHN

I don't know...This is the one you
started with..You really want to
give up your first card?
Note: this is an involved discussion on both their
parts..NOTHING in John thinks it is trivial.

GEORGIE

I know..that's why I needed you.

JOHN

..this is your favorite..

GEORGIE

I think he'd go higher.

JOHN

But it's not numbers..it's.....
They are interrupted by a never quite heard before sound of
exultation..

69  INT. KITCHEN - DAY  69

Flor and Evelyn jolted..they exit to follow the sound..
As they enter holding the paper. She has been smacked in the heart by gleeful and prideful emotions...It is disorienting for her to experience the rush of pleasure.

JOHN

For God's sake...why did you...

BERNICE

WHY?!? CRAZY FATHER, WHY?!? Why aren't YOU screaming?...

JOHN

I'm getting there...just the stunned thing has to get dealt with...

BERNICE

(reading from newspaper)
John Clasky, who at 25 made his mark on the New York restaurant scene when JAMMED lived up to and survived its silly name, has re-emerged as a young and confident veteran taking chances with his combinations in so subtle a manner."

GEORGIE

If he gave me six...

JOHN

(catching her excitement)
Wait a minute, your sister's talking.
Evelyn indicates to Flor that the good news is about John...and so she studies him a bit...

BERNICE

"...beginning with the succession of appetizers, each one with its
own stunning and fully realized agenda, is constantly yet casually daring."

(emotional and earnest aside)

Ah, Dad...this is so great...

(to others)

Now here's the thing...

She tears up...Evelyn rubs Bernie's back...looks at Flor and taps her heart...Flor indicates she should leave and does. Bernice continues reading with a lovely sense of mission and moment. John is taken with his daughter's delivery.

BERNICE (CONT'D)

"Eating at this perfect smaller, passionate restaurant inspires one's own abandonment of caution. To wit: John Clasky is the best chef in the United States."

JOHN

(genuinely enthusiastic)
Look how great you read it.

BERNICE

(massive irony)
Perfect, Dad.
Evelyn and Bernice hug him.

EVELYN

John...John...Oh, my God you even look different to me....

JOHN

What are you talking about?
BERNICE

I wonder what mom will do?

71 INT. BEDROOM - LATE AFTERNOON

Deborah is ripping John's clothes off..buttons fly..shreds of cloth..John is laughing - happy.

JOHN

What is this?

DEBORAH

I don't know.
She rips at her own clothes and then exclaims in passion.

DEBORAH (CONT'D)

Oooohhch!

72 EXT. NORTH VALLEY - DAY.

Flor walks to the news stand - as if to buy something -- changes her mind and LEAVES THE FRAME only to RETURN A HALF-BEAT LATER where she reads to the dealer from a note.

FLOR

(heavily accented)
New York Times..

73 INT. FLOR'S APT. - NIGHT...

Cristina, standing, translating the review into Spanish for her mother...as she comes to the last sentence.

CRISTINA
Wow..."John Clasky es el mejor chef en Los Estados Unidos..

FLOR

(easily)
Ah, bravo...

74 INT. CLASKY MASTER BEDROOM - DAY.

The Claskys are engaged in sex. John's brief sounds are exuberant..they shift position so that Deborah is on top bringing Deborah into a close single. Suddenly her smile fades - she hits the skids.

DEBORAH

Oh, damn it --- what am I going to do? Everything seems so surely pointless...

ON JOHN.

This IS WEIRD. And then the small, distinctive sound of Deb's climax...then, in a relatively small voice.

DEBORAH'S VOICE

Okay here...okay there...good, good, good.
She falls off him...an arm across her eyes, lying on her back down the bed from him...

ON JOHN.

Puzzling over what just happened..a few false starts forming his thought...then finally..hesitantly...

JOHN

Hey, Deb?

DEBORAH

(from the vortex of depression)
Yeah?
He scoots to her side.

JOHN
You know, I guess I got used to you getting a little blue after intercourse...But DURING..??

DEBORAH

Something else I do wrong. She grabs something and starts walking toward the bedroom.

JOHN

You've gotta stop walking away.

DEBORAH

(turning)
If I stay, I will say awful things to you that I might not even mean..You pick.

JOHN

See ya. She exits to the bathroom.

INT. JOHN'S CAR - DAY.

Very upset as he drives. Then comes to the red light at the end of the street and sees Flor walking with others. An awkward beat as he waits for the light to change and they acknowledge each other..the light remains red..she confers with another woman.

FLOR

(to woman)
Yo leí la crítica buena. The woman tells Flor how to say it in English.

FLOR (CONT'D)
(parroting woman)  
I read your good review.  
He nods...still the light doesn't change.

**FLOR** (CONT'D)

It's nice.  
The light changes.

**JOHN**

Not so far...How you doing?  
The light has changed - cars are beeping...she is about to let him go off but realizes he will wait for her answer.

**FLOR**

I do fine.  
He nods and drives off.

76 **INT. RESTAURANT - DAY**  

As he enters....the phone is going off the hook...As he passes the maitre d's desk. Their conversation is strangely hushed and very, very quick.

51.

**VICTOR**

Should I stop answering? We're booked for two months solid.

**JOHN**

No, no, no, no, no....I want to keep some walk-in business...I want this to stay neighborhood.

**VICTOR**
Impossible. There would be riots...You should hear the desperation in their voices...Best day of my life.

JOHN

We'll serve a full menu at the bar then.

VICTOR

Then where do I put the people waiting for a table? It won't work.

JOHN

Do this for me.

VICTOR

There's no way.

JOHN

Do this for me or I'll set my hair on fire and start punching myself in the face.

VICTOR

Huh?

JOHN

Yeah...you're right...that was an unusual way for me to make myself understood...But you'll do the bar thing?

VICTOR

Yes, of course, John..

77 INT. RESTAURANT KITCHEN - DAY 77

PETER

I need to talk to you.

JOHN
Ah, man..Okay.
They walk into the cooling room.

78 INT. RESTAURANT - COOLING ROOM - DAY

Again there is a kind of strange rapidity to the conversation sparked by John.

JOHN
What's up? What's wrong?

PETER
I've gotten a fantastic offer for my own place..Everybody wants to back me since the paper came out.

JOHN
What's your reaction?

PETER
Honestly? Because I've had this very unusual reaction.

JOHN
Yeah.

PETER
I've had a hard on almost all day and it won't go away. Like I'm riding on the back seat of a bus with bad shocks and every other passenger is a gorgeous woman with a yellow sports top whose leaning
over. It's like every dream I ever had and some even I didn't have the balls to dream.

JOHN

So you're considering taking it?...

(he looks at him)
Okay, here's the thing. I can't lose you and still keep the hours I'm keeping. I can't do my life unless I can hold onto you.

(sudden thought)
I think I just gave you an incredible bargaining position.

79 INT. CLASKY BEDROOM - NIGHT

As John and Deborah lay next to each other.

DEBORAH

So you gave away twenty percent of the restaurant without talking to me about it.

JOHN

Yeah. If I didn't do it - I'd have been coming home just to sleep.

53.

DEBORAH

(trying to make livid more attractive)
Remember the other day when you asked me the perfect response to something I said?...I'm asking you now..what would you like my response to be to your giving away
twenty percent of the business
without asking me?

JOHN

(with great enthusiasm)
"You're ma man!"

DEBORAH

Okay! So that would be???

JOHN

My dream response from you, yes.

DEBORAH

(measured)
I'm not quite there..Actually, I
just had this flash that the reason
women in the old days used to faint
was to avoid doing acts of violence
against men.

(a beat then)
And I was all worried about
figuring out the timing just to
talk to you about renting a place
for the summer.

JOHN

Well, I think you got your timing.

80      EXT. CLASKY HOUSE - DAY     80

A man is parked at the gate in an open convertible..He is
great looking...We HEAR Deborah's excited voice over the gate
speaker...

DEBORAH

Be right out...

81      EXT. CLASKY DRIVEWAY - DAY..     81

As Deborah calls behind her as she opens the door...

DEBORAH (CONT'D)

Mom, you want to come?..the
realtor's here..Okay, see you
She clicks the gate open and walks to the man...perfect 40 year old great looking surfer sort...Deborah does the very slightest of "takes" at his looks...As she gets in..

DEBORAH (CONT'D)

Hi.

REALTOR

I'm Mike...there's one great rental that just came on...so we're starting at the top..

As they pull away...

82 EXT. CONVERTIBLE - DAY

Deborah's hair whips across her face...it's bothersome.

DEBORAH

I'll never be one of those girls whose hair blows perfectly in a convertible.

REALTOR

Move your seat forward..
Puzzled, she uses the electric lever and the seat budges forward..

REALTOR (CONT'D)

A little more...just...good.
The Realtor uses his switches and raises his window a bit...her window a bit less and monkeys the position of the half windows in back...Deborah turns around checking out the odd tweaking and then faces forward. Her hair blows perfectly and beautifully behind her...
DEBORAH

Oh, you must be trouble.
On his small laugh...

83 EXT. CLASKY RENTED BEACH HOUSE - DAY.

As they move toward the house...seeing the beach beyond.

DEBORAH (CONT'D)

Gorgeous, huh..Pretty, fabulous, beautiful. What word is the same in Spanish?

FLOR

Fabuloso.

DEBORAH

(taking it as a compliment)
Thanks.

84 INT. CLASKY RENTED BEACH HOUSE - DAY.

As Deborah, Flor and Evelyn enter. They carry boxes of stuff.

DEBORAH (CONT'D)

I don't care if it's a rental..this place is getting a fixing.
She leads Flor to a small bedroom.

DEBORAH (CONT'D)

(to Flor with gestures)
This will be yours..
Flor doesn't understand..certainly doesn't want to.

EVELYN

Did you ask her if she could live in?

DEBORAH

Come on...there's no buses from her to here. There's no question. Double come on...

Deborah uses her hand as if weighing something momentous like the law vs. the bible then with heavy sarcasm.

DEBORAH (CONT'D)

The Barrio - Carbon Beach. The Barrio - Carbon Beach. What to do?
(to Flor)
Don't worry. I'm putting nicer stuff in here too.

When Flor gives no indication of anything - just standing, somewhat stupefied. Deborah takes her by the hand and leads her out.

85  EXT. CLASKY - BEACH RENTAL - DAY  85

As they move through a little courtyard area toward the street.

DEBORAH

You must learn English. Why won't she learn English? I'm going to have to learn, "you must learn English," in Spanish.

EVELYN

I think Flor is perfect and we should do all we can to keep her from changing.

DEBORAH

Gee, you took the words right out of my mouthay.
As she leads Flor along the highway side of Carbon Beach - passing houses until she sees a Hispanic man washing someone's car in a driveway. Evelyn is many steps back.

DEBORAH

Oh, good. Do you speak English?

HISPANIC MAN

Yes, I do.

DEBORAH

Would you translate for me? He looks at Flor..my God.

HISPANIC MAN

Sure...forever. He speaks to her in Spanish..a lavish, poetic compliment. Flor, in full control, says, in Spanish.."Would you please just find out what she wants." Evelyn joins them.

DEBORAH

Wait till I say something before you start in.. (he looks at her) I rented a house here for the summer and now she must sleep at the house because of the bus schedule. He translates along with Deborah's speech.

ON FLOR.

Stricken. She turns to Deborah.

FLOR
No. Sorry.

DEBORAH

What? Why?
Flor talks briefly in Spanish.

HISPANIC MAN

She can't because of her daughter.

DEBORAH

You have a daughter? You have a whole daughter you haven't mentioned..How old?

FLOR

Twelve.

DEBORAH

(to Evelyn)
It's a little crazy that I don't know that.
The man translates.

DEBORAH (CONT'D)

(to man)
Don't translate asides.
The man says in Spanish to Flor.."You work for her?"--Flor answers, "just tell her that I can't live here." Deborah doesn't like that the man has initiated more conversation.

DEBORAH (CONT'D)

Hey!
HISPANIC MAN

She can't live here. Her daughter.

DEBORAH

Okay..

(beat then big decision)
Her daughter can also live with us
for the summer..
The man tells Flor..she answers directly to Deborah..

FLOR

(big decision)
No, sorry.

DEBORAH

Why?
The man asks Flor who speaks in Spanish..

HISPANIC MAN

I don't know. She just doesn't want
to.

DEBORAH

Will you please just tell me what
she said.

HISPANIC MAN

She said, "I just don't want to."

EVELYN

If she didn't tell us about her
child she has to have a deep sense
of privacy. We can figure out how
she can still live at home. Hell, I
don't mind driving her at night.
DEBORAH

Let's spare the world you on the roads.
(t to Flor)
Well, what do we do?
The Hispanic man translates the last sentence. Deborah and Flor stare at each other...Deborah's next words are somber and have enough body language to transcend the need for translation...the jig is up.

DEBORAH (CONT'D)

(big decision)
I'm sorry, my friend, this is what I need. It's just for the summer. I don't want to lose you. But ....
Flor indicates there is no need to translate. A beat.

FLOR

(enormous decision)
Yo vivo aquí.

HISPANIC MAN

She'll live here.
The man says something in Spanish to Flor as she starts to walk away and she is thrown enough by the statement to actually stumble as she looks back at him...then, before Deborah can admonish him.

HISPANIC MAN (CONT'D)

I said, "God protect you from that boss."

87 EXT. FLOR'S APT. COMPLEX - DAY

As Cristina, trying to suppress her grin, skips quickly down the stairs moving towards a truck from John's restaurant. Flor follows tight lipped - resolved. They each carry many clothes on wire hangers. A group of girls on the balcony literally cheer Cristina on.

BALCONY GIRLS

(accented)
“MAL----I------BU!”

Cristina grins hugely back at them.

88 INT. MALIBU TUNNEL - DAY

The two women in the truck and then...

89 INT. TRUCK - DAY.

As the truck leaves the tunnel and all is cliffs, sand, and waves..Cristina taking it in, unaware that her mother's eyes never leave her.

59.

She gasps frequently..MAJOR GIANT ORGANIC GASPS OF WONDER AND PLEASURE..This is awe as an active physical exercise. The MOVING SHOT dramatizes the crossroads of the mother-daughter relationship as the TWO SHOT finds Flor becoming first blurred then lost as we focus on Cristina exclaiming over each new sight.

NARRATOR

(over this incidental dialogue)
The first time one sees natural beauty which is owned by others confounds the senses.. I had never imagined the word "money" could be associated with anything but the anxiety of not having enough. I didn't know God had a toy store for the rich.

90 EXT. CLASKY BEACH HOUSE - STREET SIDE - DAY

The truck in the driveway..the women walking through a front door into a court yard.

91 EXT. CLASKY BEACH HOUSE - BEACH SIDE - DAY
Georgie, in a swim suit, talking to CHUM in the manner of people trying to excite dogs.

GEORGIE

Who wants to go swimming?..Yes, who
wants to go swimming?
The dog goes crazy with excitement -- then, droll for a nine
year old, Georgie turns to his grandmother (who is sunning
herself and reading) and addresses her in precisely the same
way. Evelyn has a drink in hand..

GEORGIE (CONT'D)

(to grandmother)
Who wants to go swimming?..Huh..

EVELYN

Not now..But I promise I'll go in
the summer after next.
John enters the scene..

JOHN

You want to go swimming?

GEORGIE

Oh yeah, you're off.

JOHN

What do you think, wet suits?

GEORGIE

Wet suits are for wimps..
JOHN

Yeah, you're right..let me get mine..
Georgie laughs..

GEORGIE

(to Dad)
You're good.

92 INT./EXT. HALLWAY / PATIO - DAY

Behind Flor and Cristina as they move toward the Claskys and their destiny....Flor behind her daughter.

REVERSE - CLOSE ON CRISTINA.

As her eyes pop on seeing the Clasky beach house.

VERY CLOSE ON DEBORAH

As her eyes pop on seeing the stunning twelve year-old enter her home, haloed by the sun. Again, Flor less distinct in the background.
Bernice, just outside the open patio door, is putting on a shirt over her bathing suit as she looks at Cristina and emits a small, prescient moan.

DEBORAH

(to Flor)
Look at this child..Flor, you could make a fortune at surrogate pregnancy....
Flor looks to her daughter for some understanding of what Deborah said..

FLOR

Que?
Cristina is as nonplussed by the remark as her mother.

JOHN

Hi. I'm John..It's good to see you.
(to Flor indicating Cristina)
Great..

DEBORAH
(to Cristina)
Hi. This is my daughter,
Bernice..I'm Deborah..And out there...are Georgie and.

As she turns to gesture toward her mother and son, Evelyn has almost reached them..

EVELYN
I'm so glad to meet you. I'm a fan of your mother's.

CRISTINA
I'm Cristina.
As all acknowledge each other Deborah tugs at Bernie's top which is half tucked in.

BERNICE
(kidding around but right on)
No comparisons, please, no comparisons.
Evelyn shoves her granddaughter for the self-deprecation..Flor says something to her daughter in Spanish.

CRISTINA
My mother says it's best if we get out of the way and put our things away.

JOHN
Have you ever been to the beach here?

CRISTINA
I've never been anyplace but Mexico and Texas.....before today.
John goes to a big toy box and opens it up..it is filled with beach paddles, Frisbees and boogie boards.

JOHN

Here's the most important place in the house..grab this stuff whenever you want.

CRISTINA

(delighted)
Thank you..thank you so much.

DEBORAH

Very little accent?

FLOR

(suspiciously)
Que?

CRISTINA

(to Flor)
Sin acento.

Her mom, not crazy about the lack of accent to begin with, nods.

CRISTINA (CONT'D)

(to Deborah)
Thank you..there's an A.P. total fluency class where they work you pretty hard at sounding American.
Flor doesn't want her daughter to have an extended conversation with Deborah of which she doesn't understand a
word.

FLOR

Cristina..

DEBORAH

Right. Settle in..

CRISTINA

Thank you. I am thrilled to be here.

93 INT. MAID'S ROOM - AFTERNOON

Deborah has re-decorated the room with casual brilliance...Flor is tense...distraught...her daughter giddy...excited over the sheets, the tv, the pile of towels...a chaise...She goes to work on her mother to go swimming...wanting her to appreciate the fun element of being here...the spirit of the kid such that Flor relents....

94 EXT. BEACH - EVENING

Flor and Cristina, two sea nymphs, lit by the floodlights from the beach homes.

OTHER ANGLE.

John and Georgie in the waves...body surfing...they get to shore...John sees the two females...dashing in the water in their bathing suits...He remains hidden in a very shallow wave as they run in...then once they are in he starts taking off his wet suit hurriedly...

ON JOHN...

As he suffers the cold -- Georgie enjoying every moment.

95 EXT. CLASKY BEACH RENTAL - DAWN'S EARLY LIGHT

Wave lights still shining...On a dune sits Cristina, looking out.

96 INT. MASTER BEDROOM

As Deborah steps out on the deck and sees Cristina.
DEBORAH

(in a loud whisper)
Hey, Cristina...hey...hey..What are you doing up?
Cristina looks around -- then up..

CRISTINA

Oh, hi..so beautiful..I was just excited.

DEBORAH

I know..Would you believe I had to talk my husband into this?
(no reply/then more pointedly)
Would you believe I had to talk my husband into it?...do you hear me?

CRISTINA

Yes...I just ..
(awash..a shy laugh)
I didn't know what to say?

DEBORAH

(still calling down)
Do you want to come with me? -- I'm going to the flea market.

CRISTINA

I don't know what that...

DEBORAH

It's the Rose Bowl... miles, actual miles, of great things for sale for God's sake...We can have brunch in
CRISTINA

I don't want to wake my mother so early.

DEBORAH

I'll leave her a note...I'll

INT. FLOR'S ROOM - MORNING - TWO HOURS LATER

As Flor wakes..looks around.

FLOR

Cristina?
She goes to Cristina's bed...atop the bed is a note. She picks it up.

INSERT..THE NOTE

Dear Flor,

I decided to steal your daughter for a bit.

LOVE,

DEBORAH

With great energy born of bottled fury, Flor begins to go through her daughter's things...finding her backpack and extracting a Spanish/English dictionary.

INSERT DICTIONARY.

As her finger points to:
"Steal...robar"
And then she flips some pages feverishly..Her finger
indicating:
"daughter .... hija"

98  EXT. PCH - EARLY AFTERNOON.  98

DEBORAH (CONT'D)

Stop thanking me. I love having the company.

CRISTINA

It was an adventure which I'll remember.

DEBORAH

Your English is genius. Do you dream in Spanish or English?

CRISTINA

Just recently I've had a dream in English.

DEBORAH

What was it?

CRISTINA

I am so sorry. I -- uh..I'd ..I uh, can't tell ..This is so uncomfortable.

DEBORAH

You could have just said you didn't remember.

CRISTINA

I, uh, guess so..but I do.

DEBORAH

Look who's sensational.
EXT. CLASKY RENTED BEACH HOUSE - DAY.

Evelyn is sitting on the patio making sangria. Flor enters. She is pissed.

EVELYN

What's wrong?
She shows her the letter. Evelyn reads it and hands it back. She is about to offer something. Flor waves it off and enters the house. John comes in from the beach with his kids. boogie boards... Evelyn hands him the letter.

EVELYN (CONT'D)

She's wild-eyed over this.
John moves after Flor as Bernie reads the letter.

BERNICE

Aw, shit..
(then quickly)
Sorry about the word, Georgie.

GEORGIE

It's okay.

BERNICE

You want to know what happened?

GEORGIE

No thank you.

INT. LIVING ROOM - DAY

John enters.

JOHN

Hey, Flor.
She turns..

JOHN (CONT'D)

I'm sorry..very sorry..
He indicates his watch -- then holds his fingers together.

JOHN (CONT'D)

They should be back soon..
Flor starts to cry. She sits in a chair..He sits not far from her.

JOHN (CONT'D)

Hey, Flor..
Embarrassed, she says, in Spanish, to please leave her alone..she turns from him..He walks to the wet bar and gets a bottle of water...pours some..Her crying soft in the

background...He walks to her, sits near her and offers her the glass of water which she takes.

JOHN (CONT'D)

Deborah made a mistake. I understand how you feel...Do you understand me at all, generally? Is simpático the word?
He pats her on the back..She looks at him..

CLOSE ON FLOR..

Is he coming on?..

HER POV..

His kind eyes.

FULL SHOT..

This is real eye contact..two vaguely humiliated people finding real company for an instant. Without thought, she duplicates his gesture and pats his back.
FLOR

Simpático, yes.
And when he seeks to add another pat, he misses, because she is out of her chair..(This is as intimate as John has been with another woman since he was married..) He calls out to stop her.

JOHN

Un momento, huh?
She stops and turns to him.

JOHN (CONT'D)

I'm really sorry this is happening.
I just want you to know that. I am real sorry.
He taps his heart as an indication of sincerity -- then a flash of worry that he has inadvertently come on to her.

JOHN (CONT'D)

I didn't mean..
He makes a gesture of ardent love..

JOHN (CONT'D)

I meant..
Makes a person to person innocent gesture..She finds herself smiling.

JOHN (CONT'D)

Well, the good thing about being an idiot is that every once in a while you cheer people up..Got to get to work.
CAMERA STAYS WITH FLOR

As he exits...thinks about John's demeanor, smiles again, shakes it off as her mind fills with concern for Cristina.

101  EXT. CLASKY RENTED BEACH HOUSE - SUNSET.

Deborah's SUV loaded at the curb. She and Cristina begin to carry things in... (NOTE: Cristina's hair has been restyled.)

102  INT. CLASKY RENTED BEACH HOUSE - DAY

Evelyn, Bernie and Flor are gathered in the living room. All staring at her.

DEBORAH

What? Something bad happen?

ON CRISTINA...

Enormously anxious on reading her mother's mood.

DEBORAH (CONT'D)

Cristina, tell your mother I just played around with your hair... she can put it back... no hurt feelings.

CRISTINA

Not right now.

Flor puts an arm around her shoulder, leading her off and speaking to her forcefully in Spanish.

DEBORAH

What? --

EVELYN

You can't just take someone else's.....

DEBORAH

Nuh-uh, Mom... don't go there... or I'll go there and you know where "there" is.

Evelyn stops on a dime. She leaves. Deborah crosses to Bernice, who is highly concerned about Flor, and puts an arm around her. A pleasant surprise..
DEBORAH (CONT'D)

Can you believe what Flor is making this into... Shoot me if I ever get that hard to deal with.

Bernice, unseen by Mom, does a long, muted, mock scream.

103 INT. FLOR'S ROOM - EVENING

MUSIC IN: Action, purpose, energy... Flor is dictating in Spanish as Cristina writes it down in English on a pad. Cristina enormously uncomfortable.

INSERT - THE PAD.

The pad, in effect, lends subtitles to Flor's words. Cristina winces with the words she records even while punctuating perfectly.

PAD WRITING

You cannot take my child without my permission... And, if you had asked me I would not have given permission. Is this why you did not ask? Because you knew this. You have no rights over my private life.

ON FLOR...

Reaching a decisive conclusion.

PAD

If you have any disagreement with this, I no longer wish to work here.
ON CRISTINA'S LOOK

This is awful news.

ON FLOR.

For a decisive nod of affirmation. She adjusts her daughter's hair to the way it was, takes the note and exits.

104 INT. CLASKY RENTED BEACH HOUSE - LIVING ROOM - DAY 104

Flor enters in something of a fury and holds the letter out to Deborah, who hates being cornered in this manner. She actually places her hands behind her so as to avoid the note.

DEBORAH

What's this?
Flor shakes the letter at her.

OTHER ANGLE...

Showing Cristina hidden but looking on... like a stage prompter in the wings.

FLOR

For you.

DEBORAH

From?
Flor with enormous emphasis stabs her finger at her own chest.

DEBORAH (CONT'D)

You are not yourself... This was written in anger. You sleep on it and then if you still want me to
have it -- fine..I don't think you will once calm and rational thought returns. Just sleep on it. Deborah exits to a bathroom and closes the door...leaving Flor in the hall with the letter..Cristina reveals herself and explains the situation to her mother. The last word we hear before scene's end is "mañana."

105  INT. CLASKY RENTED BEACH HOUSE - BEDROOM - MORNING

Deborah surreptitiously finishing putting on her running clothes and is making for the door when the alarm clock goes off and John awakens.

JOHN

She didn't even want us to know she had a daughter - then, on the first day, you take the kid without asking. I think that's...

DEBORAH

(starting to lose it)

JOHN

(slow and emphatic)
Dumb.
She looks at him...He has been atypical...Her immediate emotional cocktail is panic, fury and deep, deep hurt. Her words are slow...her voice ragged...

DEBORAH

When is anyone in this damn house or this damn life going to consider my feelings? I just tried to make a lovely kid feel welcome. There's no reason to rake it over...I let it go..and gave Flor the room to let it go. Which I'm sure she has! It's over!! So get on board.
She opens the door and almost runs into Flor who is standing immediately in her way holding the letter.

**FLOR**

I slept.

106 **INT. CLASKY BEACH RENTAL - DEN - DAY**

Deborah stands over Cristina, who is writing in Spanish a note Deborah is dictating. As John passes through the room.

**DEBORAH**

I am deeply and sincerely sorry to have upset you. Especially in light of the deep connection, as women, I believe us to have.

**EVELYN**

(sotto to John)
And to think I was worried about Flor living here with her kid?

107 **EXT. CLASKY BEACH RENTAL - PATIO**

John is talking to all three kids in an effort to lift the overall atmosphere. IN THE BACKGROUND we see Deborah handing Flor her letter...Cristina taking sidelong glances...relieved to see them shake hands (Flor engaging), hug (Flor reluctant).

**JOHN**

So here's the idea...I want to make a serving platter for serving fish using sea glass like this..

He holds out some sea glass.

**JOHN (CONT'D)**

I used to hunt for this stuff every free minute when I apprenticed in Italy. This is bits of broken glass that the ocean sand blasts over the years..great looking, huh? So you
guys go hunting and I'll pay 50 cents for any piece, a dollar for anything as big as this and five dollars for any color that isn't brown, clear or green.

GEORGIE

Do we have to do this?

BERNICE

(to Georgie)

Oh, come on...

Georgie and Bernice start off..

JOHN

Come on, Cristina - go get em.

Her eyes widen and off she runs, intoxicated with being included and having the chance to make money.

108 EXT. BEACH - DAY - VARIOUS SHOTS

The kids combing through pebbles.

Georgie becoming bored and stopping..

Bernie stopping.

109 EXT. BEACH - SAME SCENE - SUNSET

Lots of people on their decks..hot-tubbing, sunning, partying..rich people forming New Yorker cartoons in the background as Cristina continues to doggedly collect her sea glass. At one point, she comes upon a teenage couple making out near a mass of pebbles, and politely asks them to roll over so she can search the area.

110 INT. FLOR'S ROOM - PRE-DAWN

Cristina arising..
111  EXT. BEACH - PRE-DAWN.
    Cristina collecting sea glass.

112  EXT. BEACH - SAME SCENE - NIGHT.
    Illuminated by the surf lights of the beach homes, Cristina plugs away.

    DISSOLVE TO:

113  EXT. CLASKY'S RENTED BEACH HOUSE - LATE AFTERNOON.
    John exits his door and steps to his car...as he is about to get in..

    CRISTINA'S VOICE
    Excuse me.
    He looks up and steps around to where she is...there is a battered wood table along the side of the house.

    JOHN
    Hi..what's doing?
    She overturns a large bucket and a small mountain of sea glass spills on the table.

    JOHN (CONT'D)
    I'm broke.

    CRISTINA
    (feeling horrible)
    No..you don't have to pay..I'm sorry. Don't worry, please.
JOHN

No. I'm kidding..Instead of a platter -- I'll just build a sea glass building and serve fish inside... Great, Cristina..Why don't you count it and..

CRISTINA

I have... Many times..I didn't sleep. I counted.

JOHN

So what's the damage...total?
Her eyes locked on his.

CRISTINA

(dead serious)
It depends on whether you consider these four a color other than green, brown or clear..
She takes them from her pocket.

JOHN

Well, this one is borderline.

CRISTINA

I agree.

JOHN

Oh my God, you found a blue..Nobody finds a blue..You know how a blue happens? I mean, before the ocean blasts it for 30-40 years. Somebody had to throw away an old Milk of Magnesia bottle. You know what Milk of Magnesia is?

CRISTINA

Unfortunately.
He smiles broadly. The kid's a trip. He likes her.

JOHN

So how much for the whole deal?
CRISTINA

(unable to look at him)
Eleven hundred and one dollar.
He reacts..then..

JOHN

Okay. We'll finish dealing with it
when I get home from work.
She gasps..

114 INT. FLOR'S ROOM - ONE A.M.  
Flor asleep -- Cristina awake, alert..footsteps. She hears
John enter. She moves slowly so as not to awaken Flor.

115 INT. HALLWAY - ONE A.M.  
As she enters from the back room and sees that John is
walking into the kitchen. Her eye goes to the hall table on
which there sits a fat envelope with her name on it.

116 INT. CLASKY BEDROOM - ONE A.M.  
John enters the bedroom to find a note from Deb that she will
be late. He is disappointed.

117 INT. FLOR'S ROOM - NIGHT - ON CRISTINA  
Not aware of being observed..opens the envelope and takes out
a thick wad of cash..almost swoons..as she goes about hiding
it..she is jolted by her mother's whispered incredulity...

FLOR

Cristina..
She turns...the wad of money in her hand..
INT. POCKET KITCHEN - LATE NIGHT

The best chef in America has just fixed himself a snack as a salve to his spirits. It's a little like Dagwood Bumstead as a culinary genius. This is a snack we will remember and copy...John is approaching a perfect moment...and this is a guy who appreciates simple pleasures to the fullest...

INT. CLASKY HOUSE - LIVING ROOM

He carries the brilliant snack to the living room and is just about to take his first bite when he hears emotional Spanish voices approaching. He looks up.

ANGLE ON FLOR AND CRISTINA

As they enter. Cristina translating her mother's words.

CRISTINA

My mother wishes me to represent exactly what she says, nothing else.

And so, for the remainder of the scene, Flor will speak in Spanish and Cristina will not only translate but render her mother's emotion, sometimes including body language. It is not only a translation but a reenactment.

CRISTINA AS FLOR

May I talk to you?

JOHN

You mean your mother.... Cristina nods...not comfortable breaking the rule of only speaking for her mother...She faces him, her back to Flor.

JOHN (CONT'D)
(looking at Flor)
Sure you can talk to me..
Cristina begins translating as her mother speaks in Spanish..

CRISTINA AS FLOR

I don't have to sleep first?

JOHN

What's wrong?
Flor waves the money..Cristina waves an empty hand as she speaks for her mother.

CRISTINA AS FLOR

Did you give this money to my daughter?

JOHN

I made this little deal..with all the kids to...

CRISTINA AS FLOR

(interrupting)
Please..
Flor advances on him past her daughter so Cristina now translates from the background.

CRISTINA AS FLOR (CONT'D)

You don't tell or ask the mother when you give a child a fortune for looking on the beach for stones..what is the word for this..

JOHN

Sea glass?
On hearing the translation of "sea glass" an exasperated Flor turns so that her back is to John as Cristina admonishes him.
CRISTINA AS FLOR

No..not a name for the stones..a name for the act..what you did..

ON FLOR..

As she spits out the word to her daughter.

    FLOR

    Engreîdo.

ON JOHN..

As his eyes shift to Cristina fearing the word he will hear.

    JOHN

    Oh, no..engreîdo's going to be rough.

ON CRISTINA..

Reluctantly taking the emotional stance of her mother to deliver the word.

    CRISTINA

    (briefly being herself)
    It's hard to translate.
    She takes half a beat..finds the word and now spits it out.

    CRISTINA AS FLOR

    Smug.
    John gets up and takes a conciliatory step toward Flor so that now Cristina is in the middle looking up at them as she translates for John

    JOHN

    I had no idea it would amount to that kind of money..I thought --- sort of tops fifty dollars.

    CRISTINA AS FLOR
Fifty dollars is a lot of money..

JOHN

Okay. Right.
He has no idea where to take it from here -- the two females
look as he searches for the right thing to say..

JOHN (CONT'D)

(sighing to himself)
Ah, shit..
That fast Cristina translates.. Before Flor can react. John
talks directly to Flor..quiet,compassionate, a bit beaten.

JOHN (CONT'D)

I'm sorry....I get why you are
upset. It might not look it but I
am good at getting things. Doing
something about it is something
else..I was going to talk to you
before I actually gave her the
money..but maybe I should have
checked before I started the whole
thing.

(he smiles/they don't)
I know what it's like when you feel
your kid is being messed with..I
get the message. It won't happen
again. It's late..I'm sure we'd all
like...
Flor lets it out...her daughter hard pressed to keep up.

CRISTINA AS FLOR

To what..sleep? If this was small
enough to be helped by some little
apology, I would be a fool to bring
it up..I need to say more no matter
what the result. I need to be impolite. You leave someone else's child alone. It's simple, no? It is too easy for children to feel contradictions. It encourages questioning their parents. and that makes them less safe. Your wife takes her for rides and changes her hair. You give her money. Here..

Cristina translates with alarm and adds her own question mark.

Take back the money?????????????
Flor hands John the envelope under her daughter's wrenching gaze. They begin to exit. but Flor turns inadvertently bumping into her daughter. Her voice softens.

CRISTINA AS FLOR (CONT'D)

I did not mean to be angry to you - only emotional.
They turn to leave. John speaks with sudden volume and muscle.

JOHN

What about hypocritical? Cristina turns back. confused. her mother asks her for a translation and she complies. Flor then wearing the same confused expression.

JOHN (CONT'D)

Yeah, you heard me. It's not like you didn't do the same thing...

FLOR

(hard on the translation)
No!

JOHN

Oh, yes. So go lecture yourself...you won't need a translator for that one...I mean what am I lately... A recycling bin?..just anyone dump in your garbage and hope I make something useful out of it...

Flor is confused and getting pissed but he is moving now and pointing a finger at her.

JOHN (CONT'D)

Yes, you did the same thing...you think I didn't know about altering those outfits for Bernie..She tells me her stuff....So, am I missing something? Is there a real difference between that and what you are complaining about?

Cristina waits for a comeback from her mother to translate..but doesn't get one..Instead her mother is a bit mortified and considerably humbled..the pie smack into the face.

FLOR

Sin diferencia. Yo interferì.

CRISTINA AS FLOR

No difference. I interfered.

JOHN

Okay......I'm still not sure I did the right thing keeping it to myself. It felt disloyal to Deborah..but my daughter really needed someone to be kind to her right then..so..so.

CRISTINA AS FLOR

I am very embarrassed. You are very right. Hypocrisy..yes.
JOHN

(something strikes him, he softens, disoriented)
I'll tell you, it's pretty wild to say something and have the other person just concede the point. I'm dazed here.

CRISTINA AS FLOR

I will leave whenever it is good for you and...

JOHN

No..no..come on, man..

CRISTINA AS FLOR

But how can I work for you after we talk like this?

JOHN

You can't quit even if you want to and you know why.

FLOR

No..

JOHN

Yes, you do..
Flor is worried as John looks right at her..Is he coming on?

JOHN (CONT'D)

Because then Cristina will blame herself for costing you the job...and that guilt...I don't know
if you know about guilt..
Cristina doesn't have to check with her mother on this one.

CRISTINA

Culpa, guilt, sí. We know. We are Catholics.

FLOR

(after her daughter's translation)
Culpa, si..Por Dios, Si.

CRISTINA

(on her own)
We know.

FLOR

(big nod)
We know.

John gestures that there is nothing to be done. Flor nods.

JOHN

So, welcome back.
She smiles..gets up..extends her hand..they shake.

FLOR

Good night, Mr. Clasky..

CRISTINA

Good night As they exit..their backs to John, daughter following mother...Flor speaks to her daughter.
FLOR

(an aside)
No te puedo tener haciendo esto por mi. Ahora tengo que aprender inglés.

CRISTINA AS FLOR

(over her shoulder to John as they move)
I can't have you doing this for me.
I must learn English now.

FLOR

No, dije eso por ti - no por John.
That translates to "No, I meant that for you, not John." But Cristina does not translate the line. Nor..

JOHN

You have a wonderful mother.

FLOR

Que?

CRISTINA

Nada.

A Spanish commercial for learning English in a hurry is on television..Flor on the phone ordering it..

NARRATOR

Learning English would cost five hundred and ninety nine dollars down and 15 monthly payments of one hundred and ten dollars...which represents 48 percent interest..Mexicans marketing Mexicans. But not a penny was wasted.
As Flor takes a package from the box.

NARRATOR

My mother showed an extraordinary facility for learning the language.

DISSOLVE TO:

Flor listening to the tapes as she does laundry.

NARRATOR

..as well as a totally committed, obsessive work ethic, which blocked out all else..She was her daughter's mother.
As Flor silently mouths some English while listening to a tape, Chum nudges her with a ball and, without thinking, she takes it from his mouth and tosses it..Realizing, with alarm, a beat too late that she has broken the rule.

DISSOLVE TO:

Flor sitting on the sand...listening to her tapes..continually forced by Chum's obsessive persistence to throw him the ball.

DISSOLVE TO:

As John arrives...He bumps the walls on entering.
As John enters the house, clearly drunk. There is the sound of skittering paws as CHUM approaches.

JOHN

(cheering)
Hey, boy, I can use some up company.
But Chum feverishly digs his snout against a nearby piece of furniture and retrieves a tennis ball and rockets away. John follows, weaving a bit.

As John enters the room to find CHUM proffering the ball to Flor who is watching one of video language tapes. She tosses the ball without a look or a thought..then starts when she sees John standing there. He cheers, seeing her predicament.

When she speaks English, at this point, her words are halting.

JOHN

You gotta do something about Chum..Your arm's going to go.
She waves it off and hurries to get her tape and get out of his way. Chum complicates the task, proffering the ball. Flor wearily throws it.

JOHN (CONT'D)

Don't you sleep anymore?

FLOR

No..You get more if you keep at it.

JOHN

You're doing fantastic.
FLOR

Now I am like a three year-old.
Your wife go out.

JOHN

She say where?

FLOR

No.
(on his reaction)
Sorry.

JOHN

Listen..I just forgot she was going out..don't be a smart ass.
(jolted by his own remark)
Uh-oh..well, you and I communicate mostly in apologies anyway..I'm sorry. I should be whipped. I should be stoned- it's been a while - I meant to say, I think, don't be smart, don't be kind, don't be sensitive, don't be beautiful. I meant to say, "hi, Flor, good night Flor..that show you're watching is going to be a hit."

He staggers out. Flor watches his lonely back for a beat and then urgently gestures Chum to join him. Chum is reluctant, but relenting, runs and accompanies his appreciative master. Flor, now alone, finds herself staring at a framed picture of John in the den. He is younger and smiling. She studies the picture and then blinks when she realizes her own emotion and purposefully goes back to her lessons.
Cristina and Bernice waiting in line at the Mexican fast food place on P.C.H. with the towering signature Mexican male figure on its roof. Deborah is parked curbside in the SUV.

BERNICE

How'd you get your mother to let you go with my mother?

CRISTINA

Well, your mother just said she could use my help on a few errands while you're in class...

Bernice nods. Then unconsciously moans.

CRISTINA (CONT'D)

What?

BERNICE

No. Just that I hate summer school.

CRISTINA

Why do you go then?

BERNICE

(looks at her)
I'm not sure I can explain to you the concept of not doing well in a class..in this case math...and the system kind of insists on the illusion that you've learned math -- so they make you go to summer school..It helps them avoid facing that they have failed in their mission.

CRISTINA

What do you mean they failed?

BERNICE

Joking.

CRISTINA

Oh. I see. Forgive me, I don't have
a real sense of humor.

BERNICE

(looking skyward)
Thank you, God.
(on Cristina's reaction)
Joking...

CRISTINA

The joke is?
(ruefully to self)
That one even she knows is funny.
Cristina gives Bernice an appreciative push from behind.
Deborah, for some reason, feels she deserves credit for their connection.

DEBORAH

Look at you girls.

129 INT. BEACH BEDROOM - DAY

Deb working an outfit..her mother eyeing her..

DEBORAH

Cristina's already read, on her own, everything on Bernice's summer reading list..And she's two grades behind..Imagine if she went to Bernice's school..And they'd kill to give her a scholarship.

EVELYN

Talk to Flor...

DEBORAH

(sarcastic)
Yeah..she's so open to new things.

84.

130 EXT. GORGEOUS PRIVATE SCHOOL - DAY.

Deborah and Cristina standing in a grass bordered parking lot...Deborah, feigning upset, tearing into her bag but her focus is elsewhere as she periodically looks off. She is clearly stalling.
DEBORAH (CONT'D)

Can't find my keys..
Another woman, ARLENE FOLSOM, calls to her..

ARLENE

Deborah...

DEBORAH

(acting surprised)
Hi, Arlene..
(to Cristina)
Come on.
They walk to greet Arlene.

DEBORAH (CONT'D)

Hi. This is Cristina..the girl I'm always raving about..This is Arlene Folsom..the school director.

ARLENE

Hi..

CRISTINA

(Barbara Boxer couldn't do it better)
Hello..a pleasure to meet you, Ms. Folsom. I couldn't believe how beautiful the grounds were as we drove in. I just think the balance of the buildings to open ground is so wonderful and must have been very difficult to achieve.
Deborah smiles with pride at the elegant first impression Cristina is making..all are grinning...the two adults suspiciously so...sharing their delight.

ARLENE

Would you like a little tour?

MOVING CAMERA..

First showing Cristina in foreground and her POV of this Drop Dead Gorgeous Rich Kids School in the background and then we MOVE CLOSER ON CRISTINA. We see lust in her reaction.
NARRATOR

The experience was literally mind boggling. My mind did boggle. My cranial cells stunned. Even if I had enough sense of wonder to imagine such a school existed; my sense of fairness made it unthinkable that any school could offer this much more than my own.

131 INT. BEACH LIVING ROOM - DAY

This is the last day of the summer rental - many packed cartons on the floor. Deborah, Flor and Cristina engaged in a momentous conversation...(NOTE: Throughout the following, and quite beside the point, we see Flor periodically make the motion of throwing the ball. But we do not cut to Chum, rather we just hear his claws skittering after the ball as we maintain focus on the momentous conversation.)

DEBORAH

Nuh-uh, Flor you are not pinning this one on me. I've got to finish packing up.

FLOR

(no longer sure of herself or anything)
I just don't....Out of space this school wants her to go for free?

DEBORAH

We ran into the school head. They want diversity...Cristina knocked her out...I had nothing to do with it. By the way, the scholarship is
It is too far from our home.

DEBORAH

You could move in with us in town.

FLOR

Never, thank you...

DEBORAH

Okay, then don't. By the way, the phrase is "NO, thank you."

132 INT. FLOR'S ROOM - NIGHT

Flor has her earphones on listening to her English tapes...but she is enormously upset as she watches her daughter passionately pray in English...soon taking off the ear phones.

CRISTINA

Please, dear God...Enter my mother's heart and make her understand what this school would mean.

FLOR

Alright. I look.

CRISTINA

Amen.
133  EXT. L.A. PUBLIC SCHOOL - FLOR AT CRISTINA'S SCHOOL - DAY 133

Summer session - L.A. public school..ninety percent Hispanic. Through Flor's POV, the place is seen not as crowded and worn but as vibrant with community.

134  EXT. PRIVATE SCHOOL - FLOR AT BERNICE'S SCHOOL - DAY 134

Highly anxious and out of place, she sees the upper-scale students..five percent Latino...No brochure can do it justice. Overwhelmed by the implications, Flor's eyes tear.

135  INT. FLOR'S ROOM - LATE NIGHT 135

Cristina sleeps. Flor sits on her bed - no thought of sleep.

136  INT. BEACH HOUSE - LATE NIGHT 136

John enters, home from work ... as he passes Flor's door it opens and she steps out. Before she can continue on, she sees Evelyn at the foot of the stairs, carrying a glass of port.

    EVELYN

    Hi, Flor, want some port?

    FLOR

    No, thank you, Evelyn.

    EVELYN

    (going up stairs)
    Thanks for never judging me..Love you. Love everybody. That's what's killing me.. Sleep well.

    EVELYN'S POV.

    She sees Flor approach John. Evelyn looks thoughtful.

137  INT. DEN - LATE NIGHT 137

    John is about to pour himself a stiff drink. Flor startles him.

    FLOR

    May I talk with you?
JOHN

Me?
(she nods)
Deborah will be home soon. I just talked to her.

FLOR

I need real talk..Is it okay?
John does not answer immediately. The brief pause is noted.

FLOR (CONT'D)

No?

JOHN

Sure.

FLOR

Outside? Private?

JOHN

Sure.....
(as they exit to beach with a nervous laugh)
You have me a little worried...
He glances back, hoping to have his fears assuaged, they are not.

138 EXT. BEACH - NIGHT

He sits..she stands, gorgeous..The wind gusts periodically blowing her dress against her body. He tries not to notice.

FLOR

You know about Cristina and your great school?
JOHN

Oh, it's happened. Is it driving you nuts?

FLOR

Yes, nuts. I have no idea what to do. Such an important thing.

JOHN

Yeah.

FLOR

It's a good school?

JOHN

Tops. It's tops.

FLOR

So you like it?

JOHN

No. I hate the damn school. But that's because they keep sending my daughter home anxiety-ridden, mostly over geometry...I mean you "get" Bernice...In a decent world her school should let her know how great she is, right?

FLOR

Very right.
JOHN

So, don't ask me..I'm worried about my own kid there.

FLOR

You don't have to worry about Bernice. Nothing is going to change that heart.

He looks at her..Out of nowhere overwhelmed by someone echoing and affirming his deepest most private thoughts about his daughter..It is odd..being this deeply touched before he knows what hit him..He makes little adjustments until the moment passes..

JOHN

Um.....yeah..thanks...

(then)

It's great to hear someone else say that out loud..Hard to explain.

FLOR

I "get" it.

JOHN

(a beat..then deeply, with core feelings, a lament)

Ah, man..

FLOR

(caring)

It will be okay.

JOHN

No, I was thinking about you..

FLOR

(instantly alarmed)

Your, "Ah, man" was for me? You think I am in trouble with Cristina?

JOHN
It's just tough to be sane.

(MORE)

JOHN (cont'd)
To know you're not just making something out of nothing. That when you think you're at some crossroads - you are.

FLOR

(she takes this in/nods)
....I never know a man who can put himself in my place like you do. How do you become that man?

JOHN

I don't know...You introduce two Jews in the desert and wait five thousand years. Then, bingo, somebody else who can see trouble coming but can't do anything about it.

FLOR

I don't understand.

JOHN

That's okay.

FLOR

I want to.

JOHN
Nothing. I don't know what I'm talking about.
A sustained gust of wind which celebrates her shape in a way which cannot be ignored.

JOHN (CONT'D)

Will you sit down.. Get out of the damn wind.
She sits. It helps.

JOHN (CONT'D)

So you going to send her?

FLOR

I don't know. But it does not feel good. I think if she goes there it will be one of two things..either she will be odd...or she will make herself the same as them.

JOHN

(in wonderment)
That is EXACTLY the way I felt about Bernice going there..Exactly.

(MORE)

JOHN (cont'd)
I wasn't able to think it that clearly...But that's how I felt. So
between odd and the same...you gotta root for odd, don't you?

FLOR

Yes, you gotta.
Camera begins to pull back...early in the move John's words stop the movement.

JOHN

This was a crummy summer.
Flor nods ruefully..then suddenly off a glance at him.

FLOR

Not all crummy.
Suddenly there is a bit of danger..she rises quickly, changing mode.

FLOR (CONT'D)

Thank you, good night. I go sleep.

JOHN

Good night..Hey?
She turns..

JOHN (CONT'D)

You speaking English...It's, uh..

FLOR

What?

JOHN

Nothing. Just.... Nice meeting you.
She gulps and exits...as the CAMERA PULLS BACK..ending the summer at the rented house...as we transition to....

139 EXT. BIG BLUE BUS IN MOTION - MORNING.

Through the unusual center window we see Flor and Cristina.
Flor, at this moment, is assimilating against every fiber in her body. Cristina is excited, certain her life is taking an incandescent turn. Quite a contrast.

140 EXT. STONE CANYON AND SUNSET - MORNING
As the bus stops... Bernice is across the street, along with some other kids and Deborah, who is wearing her running clothes. Flor and Cristina exit the bus...

**BERNICE**

(calling)
You just made it... I was getting worried..

Deborah has a backpack loaded with books which she hands to Cristina..

**DEBORAH**

I picked up your books yesterday..
(by way of explanation to Flor)
This is one of Bernie's old...ancient backpacks.

Cristina taking it...

**CRISTINA**

Oh, thank you..
As she shoulders it and almost falls over..

**CRISTINA (CONT'D)**

(impressed with the heft)
This is a great school.

**DEBORAH**

(to Cristina)
I got you a little first-day-at-a-new-school present... A school bus appears and heads toward them putting a certain deadline pressure on the transaction.

**DEBORAH (CONT'D)**
It's from me and....Bernice.
(to Flor)
Okay? It is a big day.
Flor's uncertain reaction is taken as a yes.

BERNICE

(dry)
What did we get her?
Deborah hands Cristina a locket..then, noting Flor's expression.

DEBORAH

(to Cristina)
It's from ALL of us. Your mother too.

FLOR

(to Cristina)
It's not from me...

Deborah does a good-natured "TAKE" accepting Flor's reaction as if it were an eccentricity..As Cristina and Bernice board the bus, Cristina generally says goodbye to both women, thereby depriving Flor of her own moment of passage with her daughter.

DEBORAH

Have a great year, girls..
(for Flor)
This is so great. It fills your heart, doesn't it?
Deborah turns and sees Flor has already started doggedly up the hill..
Walking up the hill, blinking in disbelief at her own fury..Deborah in the background feeling a bit abandoned..Flor keeps walking toward the camera..

NARRATOR

There is a terrible crisis which comes when your own personality is not equal to the challenge you face. When being who you are no longer works.

Deborah has started to jog. As she approaches Flor, she calls for a clear path well in advance.

DEBORAH

Left...left.
Flor does not alter course though she does start to walk faster...

DEBORAH (CONT'D)

Left...left...
Deborah is close behind now.

DEBORAH (CONT'D)

LEFT!

Suddenly, Flor breaks into a run..She is lithe and quick.

ON DEBORAH...

A blink of confusion...then something resembling innate satisfaction as she quickens her gait and...the Race is on.

ANGLE AS DEBORAH DRAWS ABREAST OF FLOR.

Strangely, she is interpreting this as closeness. She is genuinely warm.
DEBORAH (CONT'D)

(to Flor)
Why am I not surprised you're competitive?
Deborah looks up the street at a delivery truck.

DEBORAH (CONT'D)

Oh, they're delivering my table.
Flor stays on task ..forces her stride. She just needs to win so very much..that's all..to her current surprise, that's everything...

DEBORAH (CONT'D)

You are fast.. Better pace yourself though..
Flor, even more upset and provoked by the words now lets it all out...

ON DEBORAH..

Realizing she may not be a certain winner...she is concerned as she goes after the rabbit.

OTHER ANGLE.

Showing the delivery truck as finish line in the distance...

VARIous SHOTS..

Flor fueled by desperation. Deborah, relentlessly gaining, exhilarated.

THE FINISH..

Decidedly anti-climactic..Deborah draws even -- passes her--arrives at the house with a large margin of victory.

DEBORAH (CONT'D)

(calling back)
I love you for trying.

142 EXT. CLASKY HOUSE - DAY 142

She exits into her home.

ON FLOR..
Bent over, hands on knees, sweaty, gasping for breath. Flor finally straightens up and, there being no other course, continues her walk up the hill, to work.

NARRATOR

When people exist under one roof, a tiny society forms..the stuff of

(MORE)

NARRATOR (cont'd)

novelas: masters and servants unconsciously dancing in lock step so that, when things go wrong, traumas converge.

143 INT. CLASKY HOME - NIGHT...

As John moves past Evelyn on his way to work. She looks at him a little wild-eyed as they both stand in the doorway. Straining a bit for breath.

JOHN

You feel okay?

EVELYN

No. I've given up drinking.

(he looks at her/she sadly nods affirmation)

I had to do it John..I need every brain cell to watch out for all of us..given the current climate.

Anyway. John, I think you're great and I'm going to act accordingly.

JOHN

(totally confused)

Good deal.
EVELYN

Let's hope.

144  INT. FLOR'S APT. - LATE AFTERNOON

Flor cooking alongside Monica — a table is set for ten. A banner proclaiming BIENVENIDA, MAMÁ.

NARRATOR

My great Aunt Monica had finally managed to get her mother to Los Angeles and my mother was making a party.

145  INT./EXT. DEBORAH'S CAR / CLASKY HOME - DAY

Bernice sitting amidst Cristina and two other golden girls as they arrive at the Clasky home.

NARRATOR

I was with my friends who had helped me understand real optimism. As they pull in the driveway, Cristina and her friends exit the car and squeal loudly at each other with the excitement of having it all. Bernice exits last. She is not squealing.

146  INT. CLASKY HOUSE - NIGHT

As Deb finishes dialing a call...Cristina looking on...her two friends watching a movie in the family room. A clock prominently reads nine p.m.

DEBORAH

(into phone)
Flor? Deb. Look, sorry to call you
so late, but they're still studying and I'm going out but I promised to get her back so if you want me to cut off the school work, fine...whatever you want me to do. Well, okay..you think about it.
   (she holds on to give Flor time)
And hey, if you're tired, or want to play, let her sleep here and I'll get her back there tomorrow. You still want to think about it? Okay..
She hangs up...and exchanges a mischievous look with Cristina.

147 INT. FLOR'S APT. - NIGHT

As Flor hangs up..

NARRATOR

Though it is possible to judge harshly my conduct toward my mother in my first year at school; almost all professional literature excuses my behavior as developmental, since I was entering an age where rebellion and narcissism were to be expected. And I was being mentored. Monica and her newly arrived mother are there along with the bride from an earlier scene and some of the girls who saw Cristina off to Malibu...Women cooking in the kitchen...She tells the girls, in Spanish, that Cristina may not make it. They are disappointed...Flor thinks - then says something to Monica who nods in agreement. Flor exits.

148 EXT./INT. CLASKY FRONT DRIVEWAY..NIGHT

As Evelyn stands there...a little in the shadows..

HER POV...

Deborah somewhat dolled up moving through the interior of the house..
EXT. CLASKY DRIVEWAY - NIGHT...

As Deborah leaves the house in a hurry.

EVELYN

(calling out)
Wait!
Deborah turns, startled.

EVELYN (CONT'D)

I need to talk to you privately, honey.

DEBORAH

"Honey?"-- Can't now, Mom...I'm late...I was looking all over for you...keep an eye on the kids. You know my secret cell number.

EVELYN

Just give me a moment to talk here..

DEBORAH

What is it? Are you buzzed?

EVELYN

No. I gave up drinking weeks ago.
(on Deborah's reaction)
Yes. Nobody noticed -- which shows I probably conducted myself pretty well as a drunk. But duty called and I'm sober so may I say just one thing.

DEBORAH

One thing..go ahead...

EVELYN
Thanks..Deborah, you're going to lose your husband and you'll never find someone as good. There will only be men who you know are cheap and shallow and have no real warmth in their souls. You may have gotten by on those surfaces once but now you've been spoiled by a good man and you can no longer glide on such thin ice. If you do not act quickly you will soon cement an awful fate for yourself. A life, with no hope of repair, which has already begun to turn desperate and dumb. That's it. Drive safely.

She grabs a deep breath and then turns and walks to the house.

---

EVELYN (CONT'D)

(to herself)
If we're out of coffee, it's over for me.

Suddenly a sharp horn is heard..Evelyn jumps..then turns to see her daughter calling to her from the driver's seat of the SUV..

DEBORAH

You've done it again, Mom, made me hate myself..One of the things I can count on..

EVELYN

Honey, lately your low self-esteem is just good common sense.
Deborah considers that last thought for a long beat before she drives off.

DISSOLVE TO:

150  EXT. STONE CANYON - LATE NIGHT...

Flor walking from the beginning of the hill........She looks off to see John's vehicle approaching..She brightens..

ON JOHN..

Who doesn't see her..We can see his car's digital clock reading 11:30.

ON FLOR..

As he drives past her.

151  INT. CLASKY HOME - NIGHT...

As John enters..Evelyn, in an adjoining room, moves to intercept him.

EVELYN (CONT'D)

John, better wait a minute.
But John hears Deb's crying from upstairs..

JOHN

(concerned)
What the hell's wrong?

EVELYN

Nothing. In all futility, can I urge you not to go up there.
But he is already moving quickly up the stairs..As he turns at the top of the stairs WE SEE THE DOOR CLOSE TO BERNICE'S ROOM.
ON EVELYN.

EVELYN (CONT'D)

(to herself)
Denouement.

152 INT. MASTER BEDROOM - NIGHT...

John enters the room on the double...passes Deborah without knowing it...(she is partially obscured by the drape or some such). As he passes...camera HOLDS ON DEBORAH..she is a mess...goopy tear stains..seeing him and his concern brings her grief to a higher ground...a sinner humbled by goodness..a trembling lip of childlike vulnerability...

JOHN

Deb..Deb?..where are you?
He is about to leave the room...she is about to let him but an instinct leads her astray once more.

DEBORAH

Here I am.

JOHN

Baby, what?

DEBORAH

"Baby?" Stay there, John...Sit down..I suddenly get what I have to do...I just have to get the guts.

JOHN

Is it absolutely necessary to make it this...this scary..can you just say it?

DEBORAH

Not so easy.
JOHN
(tender/ready for the big healing)
Yeah..come on..it's me. We can talk.

DEBORAH

Do I ever hope so...I've been seeing another man for the last eleven weeks and it was nothing and I ended it tonight..At first it was just keeping an eye on the real estate market..Then it was...what? Me being insecure and looking for some ridiculous vali...

ON JOHN...

A shock victim..he holds up a hand to stop her..

JOHN

Go -- hold on...hold on...I'm missing what you're saying..You can't just keep talking and expect me to follow it when you start the way you did.......

DEBORAH

Just what did you hear?

JOHN

Well there was the crack in the planet. That was noisy...
She looks at him...a solid beat...
JOHN (CONT'D)

There's an actual noise in my head.....no kidding..
Briefly he does the noise...

DEBORAH

(slowly)
I met him about...
John holds up a hand to stop her...he needs to gather himself to hear this..She waits...and waits...as he waits he grows flushed and stunned with dread. Finally a word..

JOHN

You..
She takes that as a cue to start..

DEBORAH

I met him..
He puts up his hand..

JOHN

If you talk that fast...I'll never hear you..there's a lot going through my mind....Have you said yet whether you slept with him?

DEBORAH

So far I've just been talking about a flirtation because the really important thing for you to know...

JOHN

Have you said yet whether you've had sex with someone else? Because I really am missing most of your words. So help me out here..
DEBORAH

I've been trying to explain that for the first ten weeks there was almost nothing to ...

JOHN

(sincerely checking but wild)
You still haven't said, right?

DEBORAH

Is this your way of...

JOHN

This is my way of...this is my way of asking you whether.
He stops... staggering on the threshold of a diminished future.

JOHN (CONT'D)

Oh man, once I ask it...give me a second.
  (several beats then some conversational good manners for keeping her waiting)
I'm just trying to figure out whether there's any way to avoid knowing...no, damn
  (quickly closing this argument with himself)
There's not...
  (to her)
Okay, you're on..real short answer, huh? Have you had sex with another..

DEBORAH

I know you're very angry?

JOHN
DEBORAH

(softly)
John?
(on his look)
I think if you let me tell you the full everything of this we'd be in a position to deal with it better...because eleven weeks ago when...

JOHN

You don't believe that I miss your words...I get three or four tops...and then just see your mouth moving with nothing coming out and then I spin out and there's this noise...But there's no way to miss a "yes" or "no."

DEBORAH

(blurts)
Yes..

JOHN

(core simple/eight years old)
Really?

DEBORAH

(this gets her)
I made up my mind that I would
answer every question you had. I'll answer anything and everything and more.

JOHN

(perplexed)
What other questions could there be?

DEBORAH

Are you really that much nicer than me?

JOHN

Well, you don't set the bar real high.
He gets up and starts to exit.

DEBORAH

No. Please, please, please... I think if you listen to exactly what happened and then do whatever you need to... we'll... just let me tell you everything...
The doorbell rings... it's quite late... Deborah wondering what's up... she looks out the window.

DEBORAH (CONT'D)

Oh, it's just Flor.

153  EXT. STONE CANYON NIGHT.

As Flor enters the Clasky House...
Flor sees Evelyn in the living room.

**EVELYN**

What are you doing here?

**FLOR**

I want Cristina. I want to talk to Mrs. Clasky. I want to quit.

**EVELYN**

I don't think you can do any of it right this minute..

**FLOR**

Oh, yes..Where's Cristina?

155 **INT. MASTER BEDROOM - NIGHT**

Deborah can barely look at him...

**DEBORAH**

...then, when I was driving back tonight after I ended the whole yuck thing..I was feeling human. I'm done with what's his name..a relief...and now it can be like it never happened and then I thought that the only hope was that I own that it did happen and that I take my medicine here..because if I'm walking around with what I did and you don't know what I did..there is a real limit to how close we can be..you're with me and I'm this person who has this bad secret and we aren't really on the same page ever again..so the reason I took this chance in telling -- is because I want us to be good..I want us to be close. I want to feel like you're not nuts to be in love with me..So what I think is we should talk till we pass out .. Talk till we're so sick of each other that there's nothing left to do but take the first step out of
hell..So please let's not leave this room until you've heard and said everything..please say, okay..
She awaits his answer..He has heard barely a few words..

JOHN

What?

DEBORAH

John..

JOHN

I've got to get out of here..because you keep talking.
(as she starts to follow him)
Stay put!
She does. Just before he exits.

DEBORAH

You've got to say something.

JOHN

You are a terrible wife.

He exits.

Evelyn stands in the doorway with Flor..they are looking at Cristina and her two friends sleeping together.

EVELYN

I don't think you want to wake her when you're this upset and the
other kids are right there and...
Flor makes a noise of frustration and retreats from the room.

157 INT. ENTRANCE HALL - NIGHT

As they arrive at the interior entrance, John comes down the stairs just as Flor opens the front door.

JOHN

Where you going?

FLOR

I'm leaving....I have finally..

JOHN

Me too..I'll drive you.

FLOR

No.

JOHN

Yes..come on...it's past midnight here.

FLOR

If you truly don't know why I say "no" let me at last say the reason. At least that will be a relief. Have you no idea that I....

Before she can there is the sound of scratching toes on the floor and a ball comes into lower frame with a dog's snout..Flor loses her thought and tosses the ball.

OTHER ANGLE.
As Chum, now the only happy creature in the house, fetches it and returns.

JOHN

Look I have to get out of here right now..

FLOR

Go..
John exits to driveway...Flor makes one last toss..these tosses have not made a dent in her anger and frustration.

FLOR (CONT'D)

Goodbye, Chum.

Another toss and Flor follows John out the door.

ON CHUM.

No longer happy. He has lost his only easy mark. He stares at the closed door..the ball drops from his mouth to the floor.

158 EXT. CLASKY DRIVEWAY - NIGHT... 158

John is at the car but Flor heads for the gate.

JOHN

(as decisive as we've seen him)
I'm taking you.

FLOR

(with anger)
Why?!?

JOHN

Because if I don't -- I'll worry about you and I can't handle that right now, okay?

Flor emits a crooning sound.

FLOR

Ahhhhh.
(stunned and worried)
I never made that sound over a man
before..

Flor shudders at her own sappiness as John opens the passenger door for her...very much into his own torture he nonetheless grabs her arm and guides her up and in..she catches and appreciates his automatic gracious manners while he is clearly fucked up...She is impatient with his solicitousness almost slapping his hands away as he makes sure her skirt doesn't get crushed in the door..The frustration roiling in her.

**FLOR (CONT'D)**

Please!?! Mandilón.

**OTHER ANGLE...**

Deborah watching them...

**HER POV.**

Her cuckolded husband closing the door behind her gorgeous, soon-to-be ex-housekeeper.

**CLOSE ON DEBORAH..**

She trembles under the force of imminent justice.

**INT. JOHN'S CAR - LATE NIGHT**

Two pissed-off people..jaws set...breathing labored..As the car starts and Flor looks back, she lets out a guttural and explosive shout...

**FLOR**

(a quick and mighty vent)
Arrchhhhhyyeeeeeeeii!
For John, the first clear thing he has heard in a while..

**JOHN**
Yes! Exactly! Well put! Teach me that word sometime. I can really use it.
She nods..there is almost a moment of relaxation..then the anger fires an immediate need..She leans across the seat to deliver an urgent message to him. The words come out exponentially too forcefully.

**FLOR**

I quit this job!
His spontaneous and forceful reaction surprises her..

**JOHN**

I quit this job!!!!
As he turns onto Sunset.

106.

**FLOR**

That's the bus stop.

**JOHN**

I'll take you home.

**FLOR**

No. Drop me at a bus.

**JOHN**

Oh, shut up and stop telling me what to do.

**FLOR**

Okay...then let's do something besides driving me home where my
daughter isn't.

JOHN

Okay..we'll do something.

FLOR

And I'm supposed to figure out what because I'm a housekeeper and you don't have to think.

JOHN

Oh, don't do the class thing, man..You don't know where I come from.

FLOR

Alright, I know. But I can't be responsible no more for making sure nothing happens. That's another terrible job I quit.

JOHN

What are you talking about? I take responsibility for anything within a block. You have nothing to worry about. That's my job.

FLOR

Excellent. So you're going to figure out what we do, right?

JOHN

Yes. Okay. Big man figure out!

FLOR

Stop there.
She points to a mall..He looks at her and pulls in.
As she leaves the car and goes into a drug store. John, sober faced, looks at Flor making an attractive and zestful beeline toward an Hispanic market. This could be where it hits him that he's on a date...If so..it's too late to duck..

As Flor enters the market..She calls to the young shop girl as Marine medics for morphine.

**FLOR (CONT'D)**

Maquillaje!

CUT TO:

The shop girl directs her to the make-up counter where she starts shopping..lip gloss, blush, eye stuff..She starts applying it at the check out counter.

As she runs back to the car.

As she enters, there is a fury to her which he almost matches.

**FLOR**

This is me when I'm not working..
You have never seen me!

**JOHN**

Well, you look familiar.

**FLOR**

So,

(parodying him)
"man," where we heading?
JOHN

I don't think I can handle public..

FLOR

Yes, no...lots of people right now is..

JOHN

I know.

FLOR

You were going to figure this out!

JOHN

My place!

108.

164   INT. JOHN'S RESTAURANT - NIGHT...

As they enter the main restaurant...

FLOR

I've never seen your place. Very perfect.
He heads for the kitchen.

JOHN

I'm going to cook, Beautiful.
(on a dime correction)
I'm going to cook beautifully.

FLOR

Hey..please..
He turns.

FLOR (CONT'D)

We both were not normal because we are angry and we act like we are angry with each other and we are not..I am not. I am glad to be with you. It feels comfortable to be with you. If I just left the job and never spoke with you it would have been sin. You understand?

JOHN

Ummmmmmm...Yes.

He stands next to her and, for want of a better physical expression, pats her on her back..She eyes him, almost critical about the lame extent of his aggression....He can't quite look at her...He pats her again..

REAR ANGLE..THE PAT ON THE BACK.

The pat is becoming a rub..he cups her back..slides his hand..she responds just a bit..

JOHN (CONT'D)

I think I'm inventing a horrible new way of making out..

FLOR

Not so horrible.....

His hand keeps going..he now hugs her to him even though they both still face front.. like a loving couple on a walk to the market. His hand squeezes her shoulder.

JOHN

My hand is the only sane part of my body..every other part wants to jump off a cliff.
FLOR

(digging this/almost
growing a sense of humor)
If the other hand could cheer up,
you could lift me up and carry me off.

He laughs. He takes his hand from around her. It is a bit awkward.

JOHN

I don't know how to handle that one. I think I already broke my record for smooth.

FLOR

I don't understand.

JOHN

It's me. I'm not making sense. But
I can get you fed.

He goes to the kitchen. She begins to explore a little. She goes to a cabinet and opens it to find a CD player. She digs in her purse and takes out a CD.

165 INT. RESTAURANT KITCHEN - NIGHT

As John starts cooking up a storm...there is some velocity to his cooking...he still seethes. Then reacts as Spanish Music starts to play. He clears his throat as if he must make a speech. Then does so again...some vocal spasm paying tribute to the increasingly intoxicating tension he feels.

166 INT. RESTAURANT - DINING AREA - NIGHT...

Flor is lighting the candle at each of the twenty tables.

167 INT. RESTAURANT KITCHEN - NIGHT...

He is cooking..He is talking to himself.

JOHN

Nothing to be nervous about. You are not on a date...
(calls out)
Hey, Flor?

FLOR'S VOICE (O.S.)

Yes, John.

JOHN

What are you doing?
She enters the room...dancing a bit..

FLOR

Just lighting candles and picking music.
(notices his cooking)
Oooh.
She gets up on one of the counters and sits there, her feet dangling...sings along a bit in Spanish. He is uncomfortable anew. The nervousness mounting.

JOHN

You want a drink?
She considers the question totally..He is busy cooking..not realizing how weighty she considers his question...finally aware she has not answered and looks at her..

JOHN (CONT'D)

Huh?
She regards him levelly..then makes her decision.

FLOR

No.
He gets out a bottle of vodka.

FLOR (CONT'D)
I, uh...don't think you should either.

JOHN

Then excuse me, because if I had the equipment I'd inject the vodka. He starts to pour.

FLOR

Wait!
(he stops)
I think it is so important that we are each clear-headed. He looks at her...a beat...he puts the vodka away. Flor beams...we have not seen her smile like this for quite some time.

FLOR (CONT'D)

It is very good that you did not ask, "why?"

JOHN

(quietly)
Keep things real, right?

FLOR

(impressed)
I wouldn't have put it so well.

111.

168   INT. RESTAURANT KITCHEN - HALF HOUR LATER - NIGHT

They sit at a small table in the kitchen..finishing the greatest late-night meal in the history of Western man.
FLOR

I will remember every
taste..forever.

JOHN

Tell you the truth..I wanted a shot
at cooking for you.
(shy/his heart)
I'm very glad you liked it.

FLOR

It's something watching you.
He looks up at her...she has not been seen like this for a
very long time, if ever.. lit up by a man.

JOHN

Well, if it's anything at your end
imagine over here...scratch
that..the last thing you want to
hear is somebody going off on your
looks.

FLOR

Don't be crazy. Tell me every
detail.

JOHN

Okay, Flor, yes I will...They
should name a gender after
you..Looking at you doesn't do
it..Staring is the only thing that
makes sense..and trying not to
blink so you don't miss anything.
She squeals with laughter..He laughs a little himself and in
so doing loses his courage..He looks down at his
hands..shyness again belting him a good one..Still looking
down.

JOHN (CONT'D)

Look..forgive me..I'm.....It's just
that you are drop-dead, crazy-
gorgeous..so much so that I am
really considering looking at you
again before we finish up here.
FLOR

Soon, please.
And now he looks at her.

CLOSE ON FLOR.

Utterly open...utterly optimistic...the half second before being swept away.

FLOR (CONT'D)

Right now....immediately..we have to dance or kiss.
He stands. She stands..He kids just a bit, clowning at weighing the two options and then:

HIS POV..

Her face..

JOHN

No contest.
They kiss.

FLOR

You sure you're not Mexican.

JOHN

(smiling/he likes this)
What do you mean?

FLOR

I meant you talk like a Spanish song.
JOHN

You kiss like a Spanish fly..
(on her confusion)
Joking around. I don't know what
I'm talking about...

FLOR

Yes you do.
She breaks and heads for the dining room. John has a moment
to consider.. He does not have his wits about him..a
condition every bit as fearsome as liberating.

169 INT. RESTAURANT - DINING ROOM.

As Flor rummages for another CD, enjoying every minute. She
places the disk in the player and exits.

170 INT. RESTAURANT KITCHEN.

As she returns...

FLOR (CONT'D)

This song...You see what a good
thing to tell you how you talk like
a Mexican song.

She begins to translate the lyrics.

FLOR (CONT'D)

When I kiss you, entire oceans rush
through my veins..
(he is wildly
uncomfortable)
Gardens of flowers blossom in my
body.

He starts to make a comic gesture of awkwardness to get past
the event..she shakes her head at him..driving the words --
pointing emphatically..she will not have her poetry laughed at..

**FLOR (CONT'D)**

And you wander along my fertile soil, picking its ripe fruit..A nightingale undresses on my tongue..And under its wings.

He laughs. She stops cold. Looks down..though just seconds long, this still constitutes the first depression of her life.

**JOHN**

I'm sorry. I don't know what I just took out of you but tell me how to get it back in there..I'm sorry. Flor..I'm sorry.

**CLOSE ON HER..**

The downcast eyes rise to see him..

**FLOR**

Then respect this.

He looks at her...they kiss..It is a kiss without an author. God at the controls. They break. There is a beat then..

**JOHN**

Here's something I never asked anyone..Did nightingales undress on your tongue?

Flor looks at him with enormous warmth. Her arms looped around his neck..aware of the music.

**FLOR**

Did they on yours?

**JOHN**

(a long beat of reflection/then sincere and surprised)

Yeah...
171   EXT. RESTAURANT - SOME TIME LATER

Moving camera...the small house turned restaurant..little flickers of light...

NARRATOR

My mother never told me the details of her visit to the restaurant. But she often referred to it as the greatest conversation of her life.

172   INT. RESTAURANT - VERY LATE NIGHT...

They are lying post coitally in each other's arms on a sofa just inside the dining room..They are covered by a table cloth. They hold hands above the cover...each private but still somehow in contact.

FLOR

Oh, Johnny, why is everything so damn confusing?

JOHN

Culpa.
Flor's pleasure zone is rocked. She smiles at his first Spanish word. She is wrestling with large feelings of pleasure and large ominous thoughts.

FLOR

(a beat)
Is your mind racing?

JOHN

I would say my mind has evaporated...but that there are remnants still standing waiting to fall. It feels pretty good.
FLOR

Like happy?

JOHN

Like happy.

FLOR

You think that will last?

JOHN

It's already gone.

FLOR

I understand what you mean.

JOHN

I don't understand what I mean.

115.

FLOR

That it's getting late. That responsibilities have entered your brain. Don't hide that from me. And really, one large reason we are here is because you respect me as a mother and I respect you as a father..

He is looking at her...she is disconcerted.

JOHN

You're a great and wild mother.

FLOR
You are a beautiful father.
She looks at him..they kiss..tenderness..heat..intimacy.

FLOR (CONT'D)

When Cristina was young, I would say I want to take any man who wants me to the park and I will tell whether I want him from the way he is with Cristina. I wish you had been in the park then.
(a beat)
Any reaction?
John considering and then the answer comes to him.

JOHN

Exactly!..

FLOR

You know, I always think about when you..Oh, there's no point. I talk too much...
   (a bit of emotion)
...because I don't know if we ever talk again.

JOHN

Hey, hey..How do you get there?
Wait.

FLOR

Yes you do. Be honest.

JOHN

I'm being honest.
   (indicates their bodies)
Look at us - I think I call it honesty.
FLOR

What are we going to do -- go home, let our hearts go back in our bodies, see each other a few more times. Make a tragedy out of us.

She kisses him again...starts to cry....looks at him..emits a small cooing sound.

FLOR (CONT'D)

Ahhhhhhhh.

(sudden energy)
There are some mistakes you cannot risk when you have kids...Please, are you ready to go?

JOHN

(urgently)
No. I'm not. No.

(then)
Stay put for a second. Stay here.
Once our feet touch that floor, I'm going to get too many brain cells back. So don't be in such a hurry. That floor, Flor, is going to eat us alive.

(she settles back/he is energized)
So you think it was a mistake up to now.

(she nods "yes")
That's rough.

She nods again..trying to gut things out...but as her foot touches the floor, she must say one last thing to him.

FLOR

The mistake....I love it.

173 INT. CLASKY HOME - MASTER BEDROOM - LATE NIGHT. 173

Deborah's face is bleached from crying...the tear ducts of her now brown eyes are parched dry..Evelyn sits eyeing her as she looks through the window at the pre-dawn emptiness of Stone Canyon. In her current shape she would give pause to a
staff worker at Promises...a shock victim walking through the rubble after the bomb has dropped. Deborah's voice is scratchy when she speaks.

DEBORAH

Tell me again why I can't call him on the cell.

EVELYN

Besides that he turned it off?

DEBORAH

Yes.

EVELYN

Forty messages start to look needy.

DEBORAH

Mother, you're enjoying this.

EVELYN

No...Definitely not in the way you think.

DEBORAH

(staggered)
You are enjoying it?!?

EVELYN

(rising/honest)
I am enjoying actually being of use to my daughter. I am enjoying the
fact that I really know how to advise you and the miracle that you are so deeply disoriented that you are gobbling up everything I say. Deborah nods in agreement -- then looks at her mother in a somewhat new way..as if Evelyn were an actual person instead of an upsetting extension of herself.

DEBORAH

(vulnerable)
There's one thing I'd like to say to you about you and me.

EVELYN

You don't have to.

DEBORAH

I want to.

EVELYN

Okay.

DEBORAH

(quite vulnerable and appealing)
You were an alcoholic and wildly promiscuous woman during my formative years so that I am in this fix because of you. It is your fault. I just needed...
  (gestures heart to heart)
  ..that moment for us.

EVELYN

You have a solid point, dear. But right now the lessons of my life are coming in handy for you.
DEBORAH

There's a car coming....
Evelyn moves to her.

DEBORAH (CONT'D)

It's him...he's got to tell me everything..
Evelyn shakes her head "no."

DEBORAH (CONT'D)

(wild-eyed)
Yes!

EVELYN

Do you know that right now you are your own worst enemy..that you can't trust one thought in your brain?

DEBORAH

Duh.

EVELYN

Then trust me and only allow yourself to say one thing to him..One thing..."I'm so glad you're back."

DEBORAH

Huh?

EVELYN

Yes.

DEBORAH

(babbling)
But I've got to know whether he touched her - where he touched her - how he touched her - if they broke
a sweat --- what they said - who made the first move - how they left it -- if anyone loves anyone or has an intention of making contact in the future - what she wore - how he felt afterwards - whether anyone mentioned me..

(a wail)

..whether they held hands when they left..
The distinct sound of a door opening and closing from downstairs.

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EVELYN

Just those words I said. If you want a prayer of coming out of this.

DEBORAH

I know you're right..But..

EVELYN

But what?

DEBORAH

(a small voice)
I forgot the sentence you said I should say.

EVELYN

"I'm so glad you're back."

DEBORAH

Okay..do I have to wait here?
EVELYN

No..he may not come up here..go to him.

DEBORAH

Why wouldn't he come up here?

EVELYN

Just go.

DEBORAH

Do I need a little makeup?

EVELYN

You need a hose but you don't have the time. It's fine that you look like that. It's genuine..You can use genuine.

DEBORAH

Thank you, mom.
She takes a breath exits...

174   INT. STAIRWELL
She pauses at the top of the stairs..a breath..then unable to help herself runs down them at breakneck speed.

175   INT. DOWNSTAIRS..
John turning a light on when Deborah bursts into the room.

DEBORAH
I'm so glad to see you
(correcting self)
..that you're back.
John looks up at her - not knowing what to say...he is thrown. His demeanor has changed...deeper..serious..

JOHN

It's late, Deborah.
The wrong words start to form..she stops herself..

DEBORAH

Well, I just wanted to say.. what I said..
She is on the stairway..he turns to go in the opposite direction.

DEBORAH (CONT'D)

(way too loud)
Uhhhh..
He turns back to her...she stops herself from straying into untried words but gestures whether he is coming upstairs to bed.

JOHN

(a beat then)
I can't sleep upstairs with you..
Just can't for now.
This rocks her..panicked she grabs at her life preserver.

DEBORAH

I'm just so glad you're back.
Deborah's suddenly classy demeanor provides just the barest of footings for them...He looks at her directly for the first time since she told him.

JOHN

Yeah..okay.
She nods..then goes back up the stairs..

176  INT. MASTER BEDROOM - NIGHT

Evelyn, who has been standing close to the doorway, stands clear to let her enter. As Deborah flies in wildly vulnerable - her breath racing.
DEBORAH

I am literally choking on unsaid words...seriously. If this were a restaurant ten people would have their knuckles in my sternum.

EVELYN

The fact that you didn't just make things worse should fill you with hope...
In her current state, she has to process that one...and does. Her breath slows.

INT. MAID'S ROOM - NIGHT...

The first time we've seen this room since Flor was working the sewing machine...John enters. He is down, longing and finality make for a brutal cocktail..He rubs his head and sits near the sewing machine..He glances over and sees Flor's Spanish/English dictionary..There is a knock on the door.

JOHN

Deb, I'm done tonight. I don't think we can jam anything else in.

BERNICE'S VOICE

It's me, Dad.
He springs from the bed and opens the door.

JOHN

What's up, honey?

BERNICE

Just thought I'd check that you
were back and okay and all.

JOHN

(feigning innocence)
Because?

BERNICE

Mom was crying for six hours straight and Grandma was in with her all that time mostly saying, "he'll be back...he'll be back."
I've got to get back to Georgie.

JOHN

I just hate that you had that kind of a night.

BERNICE

It's good for me to worry about something that really matters instead of the stupid stuff that's usually on my mind...

JOHN

Like?

BERNICE

(a big grin)
Surviving.

JOHN

You're fantastic, Bernie...I love you.
BERNICE

It's a slant...
(pause then)
Hey..I know there's a lot you went through but I knew all along that Grandma was right about you coming back..I mean totally knew it so I wasn't that worried. But still I...
(some emotion out of hiding)
I really appreciate it, Dad.
Thanks....Stop staring at me..what?
You don't know what to say?

JOHN

Right. I don't know what to say.

BERNICE

Just what you taught me..You're welcome.

JOHN

You're welcome.

They kiss.

178 EXT. STONE CANYON - MORNING.

Flor purposefully walking up the hill..

179 INT. CLASKY HOUSE - DAY.

As Flor enters...walks through a few empty rooms..then once in the kitchen she sees the children and Evelyn are swimming in the pool...she opens the glass door Monica bumped into on interview day.

180 EXT. CLASKY POOL - DAY.

Evelyn, Bernice and Georgie are in the pool..Cristina, wearing a bathing suit, is on a chaise reading...

CRISTINA

Hey, mom...Is it okay if we don't leave right away?
The others call greetings..save Evelyn who studies the situation and gets out of the pool..Flor is awkward..no idea
how to handle this...so she goes direct.

FLOR

No...
(as Cristina begins to protest)
No..and we must say "goodbye." I don't work here anymore.
She then talks Spanish to Cristina..admonishing her not to embarrass them..something about Flor being prepared to go nuts all over her daughter if she hurts their dignity...but it is said with total calm.

GEORGIE

Do I have to get out?

FLOR

No, Georgie..Stay. I think you are a wonderful boy..be good..like you are. There are no monsters.

GEORGIE

Thanks..thanks. Okay.
Bernice climbs out of the pool. Meanwhile, a flabbergasted Cristina is staring at her mom who gives quiet two and three word proddings in Spanish.

BERNICE

(severely to Georgie)
I can't believe you didn't get out.

GEORGIE

Flor said.
BERNICE

(to Flor)
I don't want to get you wet.

FLOR

Get me wet.

BERNICE

(rushing to hug her)
Thanks.
Bernice hugs her. Evelyn hugs Cristina.

EVELYN

You...are...a...trip.

FLOR

(to Bernice)
You're a beauty. Amazing girl.

Despite herself, Bernice starts to cry. moans to herself over
the display. Now, in the background, we hear a subliminal
human voice. Incrementally it will grow louder and be
recognizable as Deborah calling Flor from the master bedroom
window. Bit by bit, the others will become aware of this as
Flor ignores it. Bernice goes to embrace Cristina.

BERNICE

My last chance to have some of you
rub off on me.  
(Cristina doesn't understand)
I'm sorry you're so sad but this
could have been so much worse.

CRISTINA
(from her depths)

How?
And now Deborah calling "Flor" is getting hard to ignore but
Flor manages..

EVELYN

(to Cristina)
Why don't you run upstairs and say
goodbye to Deborah?
Flor flashes a look of thanks.

FLOR

I'll be in front.
Upset, Cristina runs off. She kisses Bernice..and walks
toward the house. As she passes under the bedroom..

DEBORAH

Please come see me.
And then a crying Cristina appears on the deck. Flor glances
up and keeps moving underneath the deck where she faintly
hears the beginning of their exchange

DEBORAH'S VOICE

It's okay, honey..we'll see each
other at school..I'm going to keep
an eye on you..I will.
Flor enters the house...

181 INT. KITCHEN - DAY.

She stands waiting..walks to the hallway and cranes her head
to see into rooms, wondering if John is there. Finally, as
she passes the stairwell, she sees Cristina on an upper
landing and says, in Spanish, that Cristina should get her
things and meet her out front. Cristina, agitated, moves off
to comply...then Deborah appears in the same spot.
DEBORAH

Please stick your head in here for a minute.
Flor nods and starts up the stairs...

182 INT. MASTER BEDROOM - DAY

Deborah holds open the door while Flor walks inside...then closes it.

DEBORAH

What's with avoiding me, am I this horrible person?
As Flor just looks at her.

DEBORAH (CONT'D)

I know. It's a ridiculous question but sometimes I'm ridi...

FLOR

No. It's a good question. A fine question. Complicated.
(beat then)
I was just thinking to answer.

DEBORAH

Oh stop. Come on. Weren't we close?

FLOR

(like a shot)
No.

DEBORAH

(truly hurt)
Well, I'm very, very disappointed to hear that. It makes me feel like a fool.

FLOR

(compassion forces a crumb)
We weren't close...but we were connected...in a bad way.

DEBORAH

(strangely soothed)
You know something, I think we're saying the same thing...Look as long as we're doing closure..What did you and my husband, John, do last night?
Flor pauses for less of a beat than we would have imagined.

FLOR

I can only tell you what I did.

DEBORAH

That will be sufficient.

FLOR

(tendrils)
I became sure of what an incredibly lucky woman you are and I must make myself not envy you which is hard. No, it's not hard. It's impossible. Now please..I am exhausted.

DEBORAH

Same here - believe me.
Deborah would hug..but it's only an eighth of a gesture because Flor has turned to exit, calling for her daughter to hurry as she goes.

FLOR
As she exits the house and moves to the gate where she punches in the exit code...

**ANGLE ON GATE**

As it swings open to reveal John...

As she moves alongside him and the gate closes behind her.

**JOHN**

I was hanging out here waiting.
Can't give you guys a lift?
Flor shakes her head "no." She looks away for a beat so the next thing she does is a considered action. She leans forward and kisses him on the lips. John looks at her.

**JOHN (CONT'D)**

This is killer.
(on her confusion)
Incredibly hard.

**FLOR**

Yes, Cari..
The gate opens and a sniffling Cristina is holding an armful of loot.

**JOHN**

(reading Flor)
Let her have it..party favors.

She nods..bites back some emotion and turns from him.
FLOR

Cristina..

CRISTINA

Goodbye, Mr. Clasky..I am very sorry we will not see each other as frequently.
She offers her hand, which John shakes while patting her on the back.

FLOR

Yes.
They turn and begin walking down the street.

SHOT - STONE CANYON

The women walking toward camera, John briefly in the background...As they begin their walk Flor begins talking in Spanish.

NARRATOR

The first minute we were alone, my mother told me that I would no longer go to the private school.

CRISTINA

No. No..You can't. I won't be able to forgive you..It will be the end.
I won't let you.
And then Cristina moves her hysterics to Spanish as she stops walking and her mother takes her hand and pulls her along with enormous dedication. CAMERA BEGINS A PULL BACK.
Cristina dropping presents..picking them up..one of them left by the wayside..People noticing..Cristina's conduct violating tacit zoning laws.

CLOSER SHOT..

So we can see their faces in the struggle.

As they wait...Flor talks sharply to Cristina to control herself.
My mother changed our lives once more. This time because she saw in me, to her great alarm, a character flaw of some size. She has taught me to be a watch dog of my character, to control my ambition. I am not quite there.

One last yelp from Cristina as the bus arrives.

Almost empty - it's Saturday. Mother and daughter sit together by the giant window in the center of the bus. Cristina eyes her mother who is bearing her own heartbreak with stoic dignity. The girl is becoming less inconsolable and more in need of mothering.

*NARRATOR (CONT'D)*

For that reason should you choose to grant me your scholarship my mother, at my request, will be relocating to the New York Metropolitan Area so that she can stay close during my time at Princeton.

Cristina moves closer to Flor, who senses it immediately and wraps her in her arms.. kisses her head.

*NARRATOR (CONT'D)*

I hope my essay has done her justice. I love her with all my heart.