

BAGELS & SALSA

SCREENPLAY

by

Lara Reznik



<https://www.amazon.com/Bagels-Salsa-Lara-Reznik-ebook/dp/B077YXX>
<https://www.youtube.com/watch?v=EC7s-P4uExA>

Based loosely on the author's own experience as a New York Jewish woman married to a Hispanic man from a ranching family in rural New Mexico.

LOGLINE: A Jewish sociologist from Manhattan, takes a romantic gamble and follows her fiancée, a handsome, Latino doctor to rural New Mexico where their love is tested by his surly mama, gorgeous ex-girlfriend, and cultural differences.

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BAGELS & SALSA

FADE IN:

EXT. NEW YORK CITY - DAY

Typical street scene. Big buildings, sounds of traffic, a hot dog vendor cart, corner newsstand. TWO MEN in business suits sip Starbucks coffee, chat as they hurry to work. An OLD WOMAN walks her dog.

INT. LARGE AUDITORIUM

A banner on the stage reads: NEW YORK CITY COUNCIL ON TEENAGE PREGNANCY.

The audience fills with WOMEN (AGES 20-50) dressed in varied attire. Included is a sprinkling of MEN.

EDUARDO QUINTANA, a handsome Latino doctor (late 30s), walks with an air of confidence, takes a seat in the back of the room.

A panel of SPEAKERS seat themselves on each side of a free-standing whiteboard on wheels. LAILA LEVIN, an attractive woman (30ish) dressed to-the-nines in a tailored suit and heels, nervously rifles through papers in a manila folder on her lap.

The MODERATOR, an earthy woman (mid-40s), stands at the podium, taps the microphone as the lights go down.

MODERATOR

Despite recent declines in teen pregnancies, three in ten girls in the United States still get pregnant by age nineteen. Please welcome, our first speaker, Dr. Laila Levin, who is working on a book entitled, *Teens Speak Up*.

Laila, (unused to high heels) wobbles onto center stage to the sound of polite APPLAUSE.

LAILA

The National Council on Teen Pregnancies has given me a grant to write a book that documents what teens have to say about being parents. Hopefully, by reading firsthand accounts from their peers--

Suddenly, BANG, BANG, the sound of gunshots crack the air. Laila SCREAMS, backs into the whiteboard, and topples off the stage SHRIEKING.

She lands upside down in a chair, staring big-eyed at her bleeding shoulder.

Members of the terrified audience CRY OUT, duck down.

TWO POLICEMEN quickly grab a couple of TEENAGERS as they attempt to scramble from the room.

LAILA

Oh, my God, I've been shot!

MODERATOR

Is there a doctor in the audience?

Eduardo sprints to the front of the auditorium and lifts an immobile Laila right side up.

POLICEMAN ONE rushes to the stage and whispers something to the moderator.

MODERATOR

It's okay, everybody, it was a prank. I've just been informed those loud sounds were firecrackers. Please, be seated.

Eduardo pulls out a pocketknife, rips off the sleeve of Laila's blouse, and cuts her bra strap so he can apply pressure directly to the wound.

LAILA

Hey, what are you doing?

EDUARDO

Trust me. I'm a doctor.

LAILA

You don't look like a doctor.

He dabs at the wound with a handkerchief.

EDUARDO
Actually, I'm a cowboy.

LAILA
A cowboy?

EDUARDO
That was a joke, honey, only half-true.

LAILA
Don't honey, me.
(beat)
Did you get the bullets out?

EDUARDO
Didn't you hear the moderator? It was just firecrackers. But you did a fine job of falling off the stage. Eight or ten stitches and you'll be good as new.

LAILA
I never wear high heels. Should have worn my Birkenstocks.

EDUARDO
(smiles)
Worst case of stage fright I've ever seen.

INT. NEW YORK CITY EMERGENCY ROOM - AFTERNOON

Eduardo stands with Laila's chart in the curtained off cubicle.

EDUARDO
I put in stitches that dissolve by themselves. You should be okay, that is if you avoid public speaking for a few months.

LAILA
You've got quite a sense of humor. What were you doing at my presentation anyway?

EDUARDO

I come from a rural town out west, better known as the "teenage pregnancy capital of North America." I'm setting up a practice there and looking for solutions.

LAILA

You're leaving New York?

EDUARDO

Don't worry, there are plenty of cowboys left.

LAILA

You know, smart boy, you ruined my bra.

EDUARDO

I'm adding it to my collection. Hottest little honey I ever roped, grounded, and released in under a minute. Where I come from, that's something to be proud of.

LAILA

Where do you come from? Rednecks R Us?

EDUARDO

Oh, no. That's the *gringo* side of town. We live a little further out.

She smiles as he fits her chart on the end of her bed. They stare at each other.

EDUARDO

How about dinner to compensate for your ruined clothing?

LAILA

(beat)
Saturday would work.

INT. UPSCALE RESTAURANT - NIGHT

Eduardo dressed in a Western-style sports jacket, bolo tie, cowboy boots, rushes to the candlelit table where Laila is already seated with a bottle of wine and two goblets.

EDUARDO

Sorry, I'm late. A last-minute patient--

LAILA

No problem. I took the liberty of ordering us wine.

EDUARDO

Good. I like a woman who can take charge. How's the shoulder?

LAILA

It still hurts. I never had stitches before. I'm usually very careful.

EDUARDO

Is that so?

Laila jiggles a foot in his direction.

LAILA

I'm wearing my Birkenstocks tonight. You don't have to worry.

A snooty-looking MAITRE D' appears with a silk tie which he hands to Eduardo, and then looks wearily at Laila's sandal-clad foot.

MAÎTRE D'

(to Eduardo)

You must wear this in here, sir.

Eduardo holds up the Navajo bolo tie he's wearing around his neck.

EDUARDO

Where I come from, this is a tie.

MAITRE D'

I'm sorry. We normally don't make exceptions.

LAILA

(loudly)

You will now though, right?

Eduardo smiles, other DINERS start to stare, whisper.

MAÎTRE D'

(to Eduardo)

Of course. Enjoy your dinner.

LAILA
 Don't feel bad, he didn't like my
 Birkenstocks either.

They both laugh.

INT. RESTAURANT - LATER

Eduardo and Laila sit across from each other chatting,
 sipping wine.

LAILA
 When I got my doctorate in
 Sociology, my parents thought I
 was insane. Not much money in the
 field. But if I can keep a few
 teenagers from messing up their
 lives...well, it makes it
 worthwhile.

CLOSEUP: Eduardo caresses her hand. Signs of electricity
 are evident.

Laila feigns a COUGH, moves her hand away.

EDUARDO
 I grew up in a small ranching town
 in New Mexico. Making lots of
 money has never been at the top of
 my list either.

Laila admires him in spite of herself.

LAILA
 Most men I know think money's
 everything. That, and--

EDUARDO
 And what?

LAILA
 To be frank, sex. That's all most
 men care about.

EDUARDO
 Nothing wrong with sex or money.
 It's how you prioritize things.

LAILA
 I noticed you reversed the order.

A WAITER appears with a pad in hand.

WAITER
Can I take your order, Madam?

LAILA
I'll have the *Alaska Salmon a La Rainer*, *Babaci Potato Pierogi*, and *Swedish Veggie Medley*.

WAITER
And you, sir?

EDUARDO
I'd like a steak, medium rare.

WAITER
The *Steak Au Poivre*, or the *Peposo Impruneta*. Did you read the menu?

EDUARDO
I glanced at it.

The waiter opens Eduardo's menu for him.

WAITER
Just point at something, sir.

LAILA
We can go somewhere else.

EDUARDO
No, no.

He points at an entree on the menu.

CLOSEUP: Rocky Mountain Oysters.

WAITER
Do you know what those are, sir?

EDUARDO
Yep.

WAITER
(to Laila)
I seriously doubt it.

EDUARDO
(shouts)
CALF BALLS!

Other diners laugh and gawk from other tables.

WAITER
Yes, a real delicacy.

EDUARDO

I grew up in a ranching family. I guess that makes us connoisseurs.

The waiter huffs off. Diners are still smiling.

LAILA

You know, You're very different from anyone I've ever met.

EDUARDO

Is that good or bad?

LAILA

It's good. But you're leaving. So, it doesn't really matter.

SERIES OF SHOTS:

A) In Central Park. Eduardo sits on a blanket with a picnic basket. Laila arrives with her jack Russell terrier, BROOKLYN, and her cat, ZORRO, on leashes.

EDUARDO

I've never seen a cat on a leash before.

LAILA

Señor Zorro thinks he's a dog.

B) At the Statute of Liberty. Laila snaps a picture of Eduardo on the steps.

C) Holding hands as they window-shop together. Laila picks up a sombrero from a street vendor, places it on Eduardo's head.

INT. HALLWAY - LAILA'S APARTMENT - DAY

LAILA

SO, I guess you'll be heading out soon.

EDUARDO

Six weeks, two days,
(he checks his watch)
eight hours, twenty-five minutes.

She looks at him sharply.

Eduardo places his hands on either side of her face, strokes her hair away from her cheek.

He leans down, kisses her gently on the lips.

Laila starts to lose herself, then pushes him away.

LAILA
What's the point?

EDUARDO
I-I haven't felt like this in a
very long time

LAILA
Like what?

EDUARDO
I don't want ... to leave you.

This time she places a passionate kiss on his lips. Once again, they lock in an embrace.

EDUARDO
(whispering)
If you want to stop, tell me now.

LAILA
No, I-I want...

Eduardo slides his hands down her torso.

Laila places her hands around his neck.

Eduardo lifts her leg, presses it against his hip, kissing her neck and shoulders.

They bang against the door to her apartment.

MRS. SCHNEIDER, an old woman in hair curlers and a tattered robe, peeks out of the next apartment. She smiles at the lovers, shakes her head, ambles back inside.

INT. SMALL LOFT APARTMENT - AFTERNOON

Eduardo and Laila lie in bed together under the covers. They have the flushed appearance of two people who have just finished a remarkable round of love making.

Laila's dog and cat nuzzle in their pet bed below.

EDUARDO
I have to say, that was intense.

LAILA
Yes, pretty amazing!

Eduardo snuggles up to her. They lie there blissfully, savoring the moment.

EDUARDO
You know what would make this day perfect?

LAILA
Room service with caviar and champagne?

EDUARDO
Dinner at Mama's. She makes the best green chile stew.

LAILA
Sounds spicy.

EDUARDO
Spicy but delicious. Like you.

He kisses her neck. She starts to get turned on, then pushes him away.

LAILA
I shouldn't have let this happen.

EDUARDO
But we did.

LAILA
You're leaving in six weeks.

EDUARDO
Why don't you come with me?

LAILA
Leave my work and this rent controlled apartment.

EDUARDO
Is that so crazy?

Laila thinks a minute then climbs on top of Eduardo.

LAILA
This is crazy!

INT. LAILA'S APARTMENT BUILDING LOBBY - DAY.

Laila opens her mailbox, pulls out a few envelopes.

Mrs. Schneider limps up behind her.

MRS. SCHNEIDER
Got yourself a cute boyfriend,
Laila.

LAILA
Thanks, Mrs. Schneider. Do you
need anything at the store today?

MRS. SCHNEIDER
I hate to be a bother. You bought
me all those groceries last week
and I made you return the coffee
'cause it wasn't the right
Folgers--

LAILA
It's never a bother.

MRS. SCHNEIDER
Well, maybe just some milk. Two
percent, no one percent. Make it
skim. Just a pint. And some
lettuce, the leafy green, unless
the iceberg is on sale.

Laila smiles patiently.

INT. LAILA'S APARTMENT - DAY

Laila, dressed in sweats, works out to Les Mills "Body Attack" on her TV. Her dog, Brooklyn, stands on her hind legs attempting to follow Laila's every move. Zorro, the cat, peers at them from a bookshelf. The phone RINGS.

LAILA
Please be Eduardo.

Laila continues her Body Attack movements as she jaunts to her cell phone in the kitchen. Brooklyn follows her with Zorro strolling three paces behind.

KITCHEN

Still kicking to the music, Laila grabs her iPhone.

LAILA
Hey Rachel.
(MORE)

LAILA (CONT'D)

(beat)

No, I'm not busy.

RACHEL (V.O.)

Have you made up your mind?

Laila stirs some sauce that's splattering all over the stove. She tosses Brooklyn a biscuit, pours milk for Zorro.

INT. RACHEL'S SUBURBAN KITCHEN

RACHEL, (mid-30s) dressed in sweats, washes the floor with a mop as she talks on the phone.

Her children, MAYA (5) and Will (14) are snacking on cookies and milk at the table.

INTERCUT AS NEEDED - LAILA AND RACHEL

RACHEL

A gorgeous doctor asks you to go out west. What's to think about?

LAILA

But, how do you know he's the one?

RACHEL

Sometimes you have to just say, what the fuck.

LAILA

I'm so gun-shy after Doug.

RACHEL

I don't think you ever really know. Sometimes, even now, I--

She walks to the other side of the kitchen out of earshot of the children.

RACHEL

Lately, Bob's been getting home later and later. With pretty lame excuses, I might add.

CUT TO:

Brooklyn drops the biscuit when she sees the cat lapping up the milk. She nudges Zorro from the bowl, slurps it up. Zorro HISSES at her.

The intercom BUZZES. Laila jogs to the...

LIVING ROOM

She carries her cell, begins kicking to the Body Attack video still streaming on her TV.

Brooklyn BARKS at the HISSING Zorro.

LAILA
(to the dog)
Stop that right now!

RACHEL
He says he has to work--

LAILA
Listen, Sista. Don't jump to any conclusions.

RACHEL
(whispers)
We were so young when we got married. If I hadn't gotten pregnant--

Will playfully chases Maya around the kitchen table. A glass of milk spills.

Rachel shakes a menacing finger at the kids who race from the room.

LAILA
You did love him...Oh, hold on, the other line.

Eduardo's name pops up on the cell screen. Laila switches to his call.

LAILA
Hi, Eduardo. No, nothing special. Can you hold a sec?

She switches the call back to Rachel.

The door buzzer sounds once again.

LAILA
I'll have to call you back, Rache.

RACHEL
Don't forget. I live vicariously through you, babe.

Laila presses the intercom button, then switches the call back to Eduardo.

LAILA
Eduardo, I'll be right with you.

INT. LAILA'S APARTMENT BUILDING - LOBBY

Her mother, (mid-60s), an eccentric Jewish woman with ink-black hair embellished by a white streak down the middle, a half-dozen studs in her ears, and long pointy red fingernails. Her arms are full of shopping bags. Impatiently, she bangs the buzzer numerous times.

ESTELLE
(into intercom)
Laila, honey. I had an audition close by. Hope this isn't a bad time.

Laila stops kicking, flops down in an overstuffed chair.

CUT TO:

INT. HOSPITAL - NURSES STATION

Eduardo, in his white doctor's jacket on his cell phone with Laila. Two DOCTORS slide by in scrubs and paper shoes.

A NURSE sits at the desk talking to patients standing in line.

INTERCUT AS NEEDED - EDUARDO AND LAILA

Brooklyn jumps on Laila's lap, licks her ear. Zorro follows, nudging out Brooklyn.

LAILA
Come on guys, get off of me.

EDUARDO
What guys?

LAILA
Can I call you back?

EDUARDO
I'm with patients most of the afternoon.

LAILA
Okay, come around seven?

EDUARDO
How many guys?

LAILA
You idiot. I have to go.

ESTELLE (O.S)
(through intercom)
Did I hear you call me an idiot?

LAILA
I was talking to someone on the
phone. I'll buzz you up.

INT. LIVING ROOM - MINUTES LATER

The doorbell RINGS. Laila unlatches three deadbolts.

Brooklyn and Zorro rush to the door.

Estelle bursts into the apartment, drops her numerous
packages.

She kisses Laila on the cheek, then wipes off the smudge of
her cherry-red lipstick with her finger.

LAILA
So, Ma, how was your audition?

ESTELLE
Forget it. Dollar General has this
tagline, "Shaving prices to the
bone." They want someone to shave
their head on national TV. Can you
imagine?

LAILA
Sounds like it's right up your
alley. And national TV too.

ESTELLE
I have my standards, Laila.

LAILA
I know, mother. You won't eat dog
food; you don't do vaginal
sprays--

ESTELLE
Or those incontinence pads. That
was very lucrative, but I turned
it down too.

LAILA
Good for you.

ESTELLE

Not to change the subject dear,
but Mrs. Schneider called. She
said she saw you kissing some guy
in the hall.

LAILA

Jesus!

ESTELLE

Who is this guy? Are you *shtuping*
him?

LAILA

Ma, it's none of your business if
I'm *shtuping* him. God, I hate that
expression.

ESTELLE

You are, aren't you? What do you
know about this guy?

LAILA

I know...I-I think...I love him.

ESTELLE

Love? Don't forget what a disaster
your first marriage was with that
lover musician.

LAILA

He was a DJ, not a musician. You
won't let me forget.

ESTELLE

Your father and I paid thousands
of dollars for that reception, and
you broke up before we cut the
wedding cake.

LAILA

If I can use your favorite word, I
caught him *shtuping* one of his
groupies in the coat room.

ESTELLE

Oh my God, darling! Why didn't you
tell me? Come here, let me give
you a hug.

Estelle embraces Laila. Tears run down her cheeks.

Laila pulls away.

ESTELLE

I could kill that guy with my bare hands! To think I kept asking you to reconcile with him.

LAILA

Just forget it, Ma. It's ancient history. Besides you'd ruin your manicure.

Estelle smiles and brushes a tear from her cheek.

ESTELLE

You clearly don't know what love is, darling. Who is this guy, anyway?

LAILA

I met him at my presentation.

ESTELLE

Is he Jewish?

LAILA

Hispanic.

ESTELLE

Cuban, Puerto Rican? A Spaniard like that Julio Iglesias?

LAILA

His name is Eduardo Quintana and he's from New Mexico. He's invited me to move out there with him.

ESTELLE

Have you gone mad? I can't believe what I'm hearing.

LAILA

Believe it. I'm supposed to give him an answer tonight.

ESTELLE

Do they speak English out there? Remember you almost failed Spanish in high school.

LAILA

I'll manage.

ESTELLE

What does this Edduardo do for a living?

LAILA
He's a doctor.

ESTELLE
A doctor! Ooohh!

LAILA
(mimicking)
Ooohh!

ESTELLE
Why don't you invite him to the
Seder next week?

LAILA
Umm. I'll think about it.

INT. AUNT IRENE'S DINING ROOM - DUSK

The table's set for a traditional seder. The men congregate amongst themselves. LAILA'S FATHER SOL, (60ish), UNCLE GEORGE (mid-60S), COUSIN JOEL, (40ish) all wear *yalmukas*.

AUNT IRENE, (60s), Estelle, Rachel, Will, Maya, JOEL'S WIFE MELISSA, and Laila chat by the table.

AUNT IRENE
Let's all be seated.

The doorbell CHIMES. Estelle rushes to the...

ENTRY

Opens the front door.

ESTELLE
You must be Eduardo. I'm Estelle,
Laila's mother.

EDUARDO
Oh, I thought you were her sister.

Estelle gives Eduardo a hug.

ESTELLE
(smiling)
I can see what Laila sees in you.
Welcome.

EDUARDO
 Sorry, I'm a little late. It was
 hard to find one of these today.

Eduardo holds up an extra-large marble rye bread and hands
 it to Estelle.

Estelle looks up at him stunned.

ESTELLE
 (clears her throat)
 Why don't you join the others in
 the dining room? Straight ahead to
 your left.

After Eduardo leaves, she stuffs the bread in the hall
 closet.

INT. DINING ROOM

Laila stands and hugs Eduardo.

LAILA
 Everyone, this is my ah, friend
 Eduardo.

She introduces him to each member of her family. He shakes
 the adults' hands, nods at the kids.

INT. DINING ROOM - A FEW MINUTES LATER.

RACHEL
 (whispers to Laila)
 He's sooo cute!

LAILA
 (whispers)
 Where's Bob?

RACHEL
 (whispers)
 He's left me.

LAILA
 What!

RACHEL
 (still whispering)
 Shhhhh. I haven't told anyone. Mom
 and Pop think he's away on
 business.

LAILA

That SOB I could ring his gold-
chained neck.

Uncle George sits at the head of the table where a pillow
has been placed on a chair.

UNCLE GEORGE

Let's recite the Kiddush.

Everyone picks up their wine glasses. The children have
grape juice in theirs.

FAMILY

*Baruch ata Adoni eloheinu melech
haolam, borei p'ri hagafen.*

Eduardo glances awkwardly around the room as everyone
recites the prayers.

SERIES OF SHOTS:

A) Aunt Irene fills everyone's wine goblets again.

B) Rachel's daughter, Maya slides under the table while her
son, WILL sneaks sips of wine from a large wine glass in
the middle of the table.

UNCLE GEORGE

Will, can you now recite the Four
Questions.

WILL

(a bit loopy from wine)
*Ma nishtanh halailah hazeh, miko
halailos. Shebechol halaiylos anu
occhlin chametz u'matzah. Halailah
hazeh, kulo matzah.*

EDUARDO

(to Estelle)
Should I get the bread now?

AUNT IRENE

What bread?

EDUARDO

The marble rye I brought. I gave
it to Estelle when I arrived.

Estelle looks faint.

RACHEL
 (giggles)
 You brought bread to a *seder*?

LAILA
 (to Eduardo)
 Honey, we don't eat bread on
 Passover. My nephew just read the
 custom in Hebrew. Translated it
 says, "On all other nights we eat
 leavened bread. Tonight, we just
 eat matzah."

She holds up a piece of matzah.

EDUARDO
 Gee, I'm really sorry.

LAILA
 (pats his hand)
 How could you have known?

AUNT IRENE
 Let's sing some songs. How about
Dayenu?

FAMILY
 (singing)
 I lu ho tizi ho tizi a nu...

CUT TO:

KITCHEN - LATER

Eduardo stacks plates by the sink where Joel's wife,
 Melissa is scraping food off dishes.

EDUARDO
 Can I give you a hand?

MELISSA
 (strong Bronx accent)
 How sweet. Joel *neva* does dishes.

She tosses Eduardo a dish towel. Eduardo dries pots and
 pans as she washes them.

MELISSA
 So, *whaddaya* think of Estelle?

EDUARDO
 She seems very nice.

MELISSA

Just nice?

EDUARDO

Perhaps a bit unconventional.

MELISSA

Believe me, she'll never accept you. It drove Joel's mother crazy when I married him. Even after I fucking converted.

EDUARDO

What did you have to do to convert?

MELISSA

Took a bunch of classes from the rabbi. Not too bad, really. But then *I'm* not a guy.

EDUARDO

What do you mean?

She glances at Eduardo's crotch.

MELISSA

How do you feel about circumcision?

Eduardo looks down at his zipper and back to Melissa.

CUT TO:

DINING ROOM

Eduardo imagines Aunt Irene, Uncle George, Rachel, Sol and Estelle staring at his zipper. Their faces grow disproportionately.

EXT. RACHEL'S SUBURBAN HOUSE - NIGHT

Rachel pulls into the driveway in her SUV. Maya is asleep in the back seat.

Will is sitting shotgun eating a piece of matzah. He still has his *yalmulke* on.

RACHEL

That's strange.

WILL

What's strange, Mom?

RACHEL
Stay in the car a minute.

Rachel opens the car door and walks to the front of the house. She pulls a notice off the door.

CLOSEUP NOTICE: FORECLOSURE

INT. LAILA'S APARTMENT - NIGHT

Eduardo and Laila cuddle on the couch.

EDUARDO
Did I pass inspection?

LAILA
One faux pas, but that was easily forgiven. You did fine.

EDUARDO
Then you're coming to New Mexico?

KNOCK, KNOCK at the front door.

LAILA
I wonder who that can be?

Laila looks through the peep hole, opens the door.

Rachel is standing there with Will and Maya. Her eyes are red from crying.

RACHEL
I'm so sorry to barge in on you like this. Mrs. Schneider let us in downstairs.

Will and Maya dash inside, chase Brooklyn off the couch.

LAILA
Hi, kids.

WILL
Hi, Auntie. Is it okay if we play with Brooklyn and Zorro?

LAILA
Sure. Why don't you take them into my bedroom?

Will grabs Brooklyn's ball, throws it toward the bedroom. Brooklyn and the kids head to the bedroom with Zorro following behind.

LAILA
What happened?

RACHEL
When I woke up this morning, I found a foreclosure sign on the house. I've tried calling Bob's cell phone for the last two hours, but he doesn't answer.

LAILA
Oh, that man is too much!

RACHEL
I didn't tell you earlier, but he's emptied out our savings account. I have no idea what he's done with all our money.

She starts to cry. Laila embraces her.

EDUARDO
I'm so sorry, Rachel. I'll leave you two alone.

Laila kisses Eduardo and he exits the apartment.

RACHEL
I have no job skills. I should have gone to college.

LAILA
If I remember correctly, Bob wanted you to be a stay-at-home mom.

RACHEL
I stayed home all right. While he went to NYU, then got a good job, and now a girlfriend.

LAILA
No worries. We'll figure it out.

SUPER: TWO WEEKS LATER

INT. LAILA'S APARTMENT - NIGHT

Toys are scattered everywhere. Laila reads a story to a pajama clad Maya on the couch.

Will is occupied on his iPad.

Laila's cell phone RINGS. She answers it.

LAILA

Hi, Eduardo.

EDUARDO (O.S)

There's only ten days left. I hate to pressure you.

LAILA

I don't know what to say. Rachel and the kids have moved in with me.

EDUARDO (O.S)

That's perfect. She can sublease your apartment.

LAILA

It's more complicated than that. She's working as a nurse's aide trainee on the night shift. I've got to help out with the kids.

EDUARDO

Where's her husband?

LAILA

Don't get me started. That jackass took off with some young woman he met on the internet. Left Rachel with nothing but a stack of bills.

INT. ANTON'S, A SMALL ITALIAN RESTAURANT

Laila and Eduardo are sitting in a red leather booth.

EDUARDO

This place has the best pizza.

LAILA

Won't you miss all the incredible New York food?

EDUARDO

Wait until I introduce you to some real Mexican fare in Española.

LAILA

(clears her throat)

I-I won't be getting on the plane on Friday, but...I will come as soon as Rachel is more settled.

EDUARDO

Right, sure you will.

LAILA

How can you doubt me?

EDUARDO

Why doesn't Rachel move in with your folks?

LAILA

It would be torture for Rachel to live in the same house as Estelle. She's super controlling and--

EDUARDO

(eyes glaze over)

My sister Kiki and her kids live with my folks.

LAILA

Your mother isn't Estelle.

EDUARDO

My mother has her own set of *problemas*. But *familia* is *familia*.

LAILA

Hello. That's why I'm staying to help Rachel out for a while.

EDUARDO

A week, a month, a year?

LAILA

I-I don't know. Grandpa Levin settled in America and worked for two years to save the money for Nana to come over from Russia.

EDUARDO

Bien para él.

LAILA

What does that mean?

EDUARDO

Good for him.

LAILA

I've never seen this side of you,
Eduardo.

EDUARDO

Rachel is an excuse. Admit it. You
really don't want to come with me.

LAILA

I need a little more time. Can't
you understand that?

EDUARDO

Here's what I understand. If
you're not on the plane on Friday,
don't bother to come.

Laila stands up, pulls on her jacket, walks toward the
restaurant's front door then turns back around.

LAILA

It's good to know you're not the
perfect guy after all. You had me
fooled for a while.

INT. LAILA'S KITCHEN - DAY

RACHEL

You'll never guess what Mother's
done.

LAILA

Let's see. She's starring in a
nude horror movie on the top of
the Empire State Building?

CUT TO:

LAILA'S MENTAL IMAGE

EXT. EMPIRE STATE BUILDING ROOF - DAY

Rear view of people in masks dancing naked on the roof as
cameras are rolling. One person pulls off her mask, tosses
it in the air.

CLOSEUP: Estelle's smiling face, neck, and bare shoulders.

BACK TO SCENE: LAILA'S LIVING ROOM

RACHEL

Ha ha! Estelle got me a job on the set of Sesame Street. She went to school with one of the producers.

LAILA

No kidding.

RACHEL

It's just a job as a prop girl, but it's a start. So, there's no excuse for you *not* to go to New Mexico.

EXT. AERIAL VIEW OF NEW YORK CITY SKYLINE - MORNING

INT. AIRPLANE

Eduardo peers out the window at the Empire State Building and the Statue of Liberty.

The aisle and middle seats next to him are vacant. He turns his head as someone taps his shoulder.

LAILA

Dispenseme, Señor. El asiento proximo esta tomado?

SUBTITLE: Excuse me, sir, is the seat next to you taken?

EDUARDO

No pudo creer. Es un milagro.

SUBTITLE: I can't believe it. It's a miracle.

LAILA

Something, something, it's a miracle!

EDUARDO

You've been studying Spanish.

She holds up her phone.

CLOSEUP: Text on screen: BEGINNING CONVERSATIONAL SPANISH.

She jumps on his lap. They exchange hot kisses as...

PASSENGERS raise their eyebrows, smile.

A FLIGHT ATTENDANT approaches.

FLIGHT ATTENDANT
 (clears her throat)
 Excuse me, Miss, you need to take
 your seat.

Laila moves to the seat next to Eduardo. The flight attendant continues down the aisle.

EDUARDO
 I thought Rachel needs you.

LAILA
 Rachel insisted I come. It's a
 long story.

INT. AIRPLANE - LATER

Eduardo is napping. Laila has earphones on.

VOICE ON TAPE
 LESSON ONE: *Ola señor, como estas?*
 Repeat.

LAILA
Ola señor, como estas?

EXT. ALBUQUERQUE, New Mexico - SUNSET

Aerial view of the Sandia Mountains, the mesas, the sprawling desert city with its pastel stucco and adobe homes glowing in a spectacular Albuquerque sunset.

INT. AIRPLANE

Laila and Eduardo hold hands, watch the sunset through the airplane window.

LAILA
 I've never seen a sunset like
 this.

EDUARDO
 Welcome to New Mexico, my dear.

LAILA
 I think I'm going to love it here.

INT. ALBUQUERQUE AIRPORT - DAY

RAMONE QUINTANA (60s) Hispanic man dressed like a typical rancher (cowboy hat, worn Wranglers, cowboy boots) waits outside security.

Eduardo appears with Laila. He hugs Ramone.

EDUARDO
Dad, this is Laila.

Ramone looks surprised, nods his head in greeting.

LAILA
Ola, Señor, como estas?

RAMONE
I'm fine. Welcome to New Mexico.

LAILA
Gracias. Nueva Mexico es muy bueno.

EDUARDO
Laila, my father speaks English.

LAILA
Sorry.

EDUARDO
I'll be right back.

Eduardo darts into a men's room. Laila and Ramon stand awkwardly together.

RAMONE
I want to thank you for making it possible for Eduardo to return home.

LAILA
You're giving me too much credit, Mr. Quintana. Eduardo would have come home without me.

RAMONE
Please call me Ramone. Come home, yes. Stay home, I'm not so sure.

LAILA
I don't understand.

RAMONE
Did Eduardo tell you I had a heart attack the summer he graduated high school?

LAILA

No, he's never mentioned it.

RAMONE

He gave up a full scholarship to keep the ranch going. Then we had a draught and some financial problems.

LAILA

Gee, I'm sorry.

RAMONE

Eduardo didn't get to start college until he was twenty-five.

Eduardo rejoins them at baggage claim where Brooklyn and Zorro arrive in pet carriers with the luggage.

EDUARDO

How's the ranch?

RAMONE

We could use some rain. Cattle prices could be better.

EDUARDO

Same as always, then.

EXT. ALBUQUERQUE NATIONAL AIRPORT PARKING LOT - NIGHT

Eduardo and Laila climb into Ramone's old pickup.

Ramone loads Brooklyn and Zorro's pet carriers in the back of the truck.

LAILA

They can't ride back there!

EDUARDO

On a ranch, animals are treated like animals. They ride in the back. Besides the carriers won't fit in the cab.

Laila's eyes fill with tears.

EDUARDO

Dad, we have a little problem.

EXT. BACK OF PICKUP

Eduardo rides in the truck bed with the animals in their carriers. Laila waves at him through the cab window.

SERIES OF SHOTS:

A) The truck rambles down Central Avenue past the University of New Mexico.

B) The truck cruises through wide open spaces of highway populated with occasional yucca, cactus and tumbleweed.

CLOSEUP SIGN: I-25 NORTH CUT TO:

EXT. ESPAÑOLA, NEW MEXICO - NIGHT

A small New Mexico town. Old buildings, Walmart Superstore, a beauty salon, Chimayó Trading Post, Mexican restaurants, Pizza Hut, Chrysler Dodge dealership, JJ's Automotive Shop, McDonalds.

A few vehicles are parked at the Dairy Queen, another half-dozen at *Los Vaminos* Bar.

LAILA

Where are we?

EDUARDO

This is Española, honey.

LAILA

Is there a Starbucks?

EDUARDO

Not when I left for New York. But Rosa's Cafe makes great coffee.

LAILA

How about a Golds gym?

EDUARDO

No, but there's Lucero Center gym.

LAILA

Do they have Pilates and Yoga?

Eduardo shrugs.

LAILA

I guess we can forget Neiman Marcus.

(beat)

What do people do for entertainment around here?

RAMONE

We got lots of church activities.
Dances and *matanzas*.

LAILA

What's a *matanza*?

RAMONE

It's when we kill a--

EDUARDO

Never mind. It's a party, a kind
of potluck.

RAMONE

And we butcher a--

Eduardo locks eyes with his father.

EDUARDO

Nada mas!

RAMONE

You might want to join Sylvia's
quilting bee. They meet Tuesdays.

LAILA

Tuesday's, great.
(to Eduardo)
Is there cable?

EXT. DIRT ROAD - NIGHT

CLOSEUP ON SIGN: SABINAL

Clouds of dirt follow the truck's tire tracks. Its motor is
the only sound we hear. They stop in front of an exposed
adobe home flanked by a large barn and corral.

SYLVIA QUINTANA (60ish) dressed in a bathrobe, her hair in
pink curlers, rushes from the house with two young
grandchildren, RUDY and MARIA, in pajamas.

CONCHA, an old mutt, BARKS showing teeth.

Laila takes Brooklyn's carrier from Eduardo.

Sylvia hugs Eduardo. Her eyes well with tears.

SYLVIA

Mijito, finalmente estas en casa!

SUBTITLE: My son, you've finally come home!

EDUARDO
For good this time, Mama.

Concha growls at Laila and Brooklyn and Zorro who are still in their carriers.

RAMONE
Stop that Concha!

The dog retreats behind Sylvia.

The children scamper to Eduardo. He puts Maria on his shoulders, high fives Rudy's hand.

Laila smiles shyly at the group.

SYLVIA
(points at Laila)
Quien es esta mujer.

SUBTITLE: Who is that woman?

EDUARDO
Mama, I want you to meet Laila Levin.

Sylvia half-smiles, gives Laila the once over unabashedly.

SYLVIA
Lee-lee Levin. ¿No es Latina?

SUBTITLE: Who is this Lee-lee Levin. Is she Latina?

LAILA
It's Li la. And, just so you know, I'm not a Latina but I'm Jewish.

Sylvia glares at Ramone, then back at Laila.

SYLVIA
You're from Israel?

EDUARDO
No, Mama, Laila's from New York.

SYLVIA
Oh, New York. I hear you eat big salamis there.

LAILA
I'm a vegetarian.

SYLVIA
 Oh, dear, I made green-chile beef
 stew for dinner. Eduardo's
 favorite.

Eduardo takes a deep breath, grabs Laila's hand.

EDUARDO
 Let's go inside. I'll find
 something for Laila to eat.

LAILA
 I need to take the kids for a
 quick walk.

SYLVIA
 (freaked out)
 You have kids?

Laila takes Brooklyn and Zorro out of their carriers.

LAILA
 These are my "kids." In New York,
 we kinda think of our pets as our
 children.

SYLVIA
 In New Mexico, we think *de*
nuestros animales como animales.

LAILA
 Yes, I get it. An animal is an
 animal.

EDUARDO
 I'll put them in the barn with
 some food and water.

INT. QUINTANA ADOBE HOUSE.

The family congregates at a candlelit table. Laila picks at
 a bowl of pasta with beans on top while everyone else eats
 the green chili stew.

Eduardo sits with his niece Maria on his lap.

EDUARDO
 Umm, mm. Everything is perfecto,
 Mama.

LAILA
 Yes, I really love your spaghetti,
 and the beans are outta this
 world.

SYLVIA

Mama always starts the weekend
with a special candlelit dinner.
It's sort of our family's
tradition.

LAILA

My mother does too, but because of
Shabbos, our Sabbath.

SYLVIA

When I was growing up, someone
told me Jews had green horns. Can
you imagine?

RAMONE

(sternly)

I don't think Laila finds that
funny, Sylvia.

SYLVIA

(to Eduardo)

You'll never guess who's back in
Española, *mijo*.

RAMONE

Never mind.

SYLVIA

Violet! She's come home for good.
Virgie says she's done with
Hollywood.

Ramon glares angrily at her.

EDUARDO

Oh, really. That's nice.

SYLVIA

She'll be at the *matanza* we're
having for you on Sunday.

LAILA

Oh, that potluck thing.

SYLVIA

Uncle Rupert is bringing the pig.

LAILA

Pig?

EDUARDO

I think it's time we head down to
the trailer.

LAILA
What trailer?

EDUARDO
We're just staying there until I
get the house built.
(to the family)
Buenas noches, mi familia.

EXT. RANCH - NIGHT

Eduardo and Laila walk hand-and-hand down the road to a run-down mobile home surrounded by a white pick fence.

Brooklyn and Zorro prance behind them.

Laila points at a two-story adobe structure with meshed wire surrounding it.

LAILA
What's that?

EDUARDO
That's a chicken coop. Wait until
you see my plans for it though.

LAILA
Plans?

EDUARDO
The architectural plans I've had
drawn. It's gonna make a great
house.

LAILA
You're kidding, right?

EDUARDO
You'll see.

Laila points to a multicolored hang-glider.

LAILA
Is that yours?

EDUARDO
I was into hang gliding before I
started medical school.

LAILA
There's obviously a lot I don't
know about you.

Eduardo smiles as he opens the gate to the mobile home. The gate falls off the hinges into his hand.

INT. TRAILER

The place has been trashed. Dirty dishes and food fill the sink and counters. Garbage and cockroaches abound.

EDUARDO

Shit!

LAILA

(spooked)

I can't stay here!

EDUARDO

Damn those hippies. I let them crash here for three years and this is how they leave the place for me?

LAILA

I won't stay here!

EDUARDO

Yes, I know, princess. We'll stay at my folks' tonight.

LAILA

Princess?

EDUARDO

That's what you're acting like.

LAILA

Sorry I'm not a "Mexican Earth Mama."

EDUARDO

Nice stereotype.

LAILA

It blows me away that you thought I could ever live here, Eduardo.

EDUARDO

It's only temporary.

LAILA

(tearfully)

It's not just this trailer. Española is nothing but an Exxon and a Dairy Queen. And I don't think your mother likes me.

EDUARDO
You take Mama too seriously.

LAILA
I noticed it was your father, not
you who told her the 'green horn'
thing wasn't so funny.

EDUARDO
Give Mama a chance. She'll come
around.

LAILA
I thinks she's anti-Semitic.

EDUARDO
I don't believe Mama has ever met
a Jew before. Forgive her
ignorance. I'll do what I can to
educate her. Dad was a marine, so
he's more worldly.

He pulls out a handkerchief and wipes her tears.

LAILA
I don't want to go back there
tonight. Can't we get a hotel
somewhere?

EDUARDO
I've got an idea.

EXT. ROOF OF CHICKEN COOP - NIGHT

The stars sizzle in the New Mexican sky. The full moon, a
silver orb suspended in the velvet darkness.

Laila and Eduardo lie under the covers on a mattress on the
roof staring at a full moon in the star-studded sky.

Brooklyn and Zorro cuddle on a big pillow next to them.

LAILA
This really is amazing.

EDUARDO
Stick with me, Baby.

LAILA
Here I am on top of a chicken
coop, in nowhere, New Mexico.
We'll see how I feel if it rains.

EDUARDO
We'll work things out. You'll see.

LAILA
By the way, who's Violet?

EDUARDO
She was my girlfriend in high school. A lifetime ago.

LAILA
And how did that lifetime end?

EDUARDO
She dumped me.

LAILA
Really?

EDUARDO
She wanted to see the world after high school and took a job with American Airlines. I don't blame her for that.

LAILA
And now she's back in Española to pick up where she left off.

EDUARDO
Don't be ridiculous.

He playfully leaps on top of her pinning her down beneath him.

Aerial shot of them making love on the roof with the magnificent sky in the background.

EXT. TRAILER - MORNING

Mops, a big bucket of water, miscellaneous cleaning supplies are piled on the makeshift porch. A battered pickup and restored old Studebaker are parked outside.

LAUGHTER drifts out from the inside of the trailer

A groggy Laila stumbles from the chicken coop to the trailer wrapped in a blanket.

Brooklyn and Zorro follow behind her.

INT. TRAILER

The place is now immaculate, bed made with a patchwork quilt, dishes, counters, floors cleaned up.

ANGIE and KIKI, two attractive Hispanic women (late 20s) stand in the kitchen laughing with Eduardo who is cooking eggs, potatoes and red chile on the stove.

Laila staggers inside, looks around.

EDUARDO

Hey, honey. What do you think now?

LAILA

Who did this?

KIKI

Eduardo did most of it. Me and Angie helped a little.

Laila wraps the blanket tighter, looks confused.

ANGIE

(extends her hand to Laila)
Hi. You must be Laila. Eduardo's been telling us all about you.

KIKI

All good things, of course.

Kiki awkwardly hugs Laila.

Laila loses a grip on the blanket which slips off, exposing a rear shot of her naked body.

Red-faced, she quickly wraps the blanket back around herself.

KIKI

No need to be embarrassed. We're all girls here, well except Eduardo, but I'm sure he's seen you naked already.

EDUARDO

Jesus, Kiki!

He turns to Laila.

EDUARDO

Everyone speaks their mind in my family.

LAILA

Your family?

EDUARDO
 These are my sisters, Kiki and
 Angie.

KIKI
 (smiling)
 I bet you thought I was Violet.

ANGIE
Vaminos, Kiki. Call us if you need
 anything, Laila.
 (to Eduardo)
 I left the Studie keys on the
 counter. I've sure enjoyed driving
 it while you was gone.

The two women say goodbye and leave the trailer.

A moment later, the truck engine ROARS to a start.

EDUARDO
 The place looks better, no?

LAILA
 Yes.

EDUARDO
 My sisters are a trip. You still
 need to see Carla. She's an
 attorney in Santa Fe.

LAILA
 An attorney?

EDUARDO
 The only constant in my family is
 diversity. We run the gamut from
chola to professional.

LAILA
 What's a *chola*?

Eduardo smiles at her naiveté.

EDUARDO
 Google it.

SUPER: THREE DAYS LATER.

EXT. TRAILER - DAWN

A pink ribbon glows in the darkened sky over the Sangre de Cristo mountains. A ROOSTER CROWS.

INT. TRAILER

Laila and Eduardo lie cuddled together in the bed. Brooklyn and Zorro are in their bed on the floor next to them.

The sound of ominous RATTLES fills the trailer.

Brooklyn jumps up, BARKING, grabs a snake around the neck.

Laila awakens, SCREAMING at the top of her lungs.

Eduardo leaps out of bed, grabs a shotgun from the closet and fires. BANG! The snake lies dead.

EDUARDO

Dang!

LAILA

That's all you have to say, 'dang?'

EDUARDO

Laila, calm down. It's not something that happens often.

LAILA

There's no such thing as an acceptable incidence of rattlesnakes.

EDUARDO

Look, I have to go to the office this morning. Do you want to come?

LAILA

I better set up my computer so I can start on the research.

EDUARDO

Honey, I know it's rather primitive here for you. But I promise I'm going to build the most beautiful adobe house. And you'll grow to love the peace and quiet of the country.

LAILA

You're right. Other than snakes, there shouldn't be a whole lot of distractions. Who's gonna fix the hole in the floor?

EDUARDO

I'll take care of it later.

He kisses Laila. They end up back in bed.

LAILA

You're gonna be late.

EDUARDO

Can't be helped. A medical emergency!

EXT. QUINTANA'S BARN - MORNING

Various old cars and pickups are parked around the Quintana's barn, a few hundred feet from their adobe house. Concha BARKS.

A MARIACHI BAND sets up their equipment on a makeshift stage.

Ramone and five other HISPANIC RANCHERS (20s-60s) wearing Stetsons, cowboy boots, western shirts, Wranglers, etc., stand around an enormous round table drinking beer. One of the men is a BUTCHER, dressed in a white jacket splattered with animal juices including blood. He slices meat with a large knife.

A pig head hangs on a pole next to a large vat of pig fat boiling in water. One of the men stirs it.

Two older HISPANIC WOMEN emerge from the house. They hand the men a plate of thick tortillas.

HISPANIC MAN ONE takes a few pieces of pig fat from the vat, places them on a plate.

HISPANIC MAN ONE

Chicharrones are ready.

A few of the men take some *chicharrones* and wrap them in tortillas.

Holding hands, Eduardo and Laila mosey up the road from the trailer. As they approach the barn, Laila points to the men at the table.

LAILA

What's going on over there?

EDUARDO
Let's go inside first. I'd like
you to meet my sister Carla.

LAILA
I want to say hello to your dad.

LAILA'S POV CLOSEUP: Pig's head, flies whizzing about.

LAILA
That's not real, is it?

EDUARDO
No, it's plaster.

LAILA
You're lying, aren't you?

EDUARDO
Yes.

LAILA
Oh my God!

She clasps her hand over her mouth, sprints behind the house.

EXT. BACK OF ADOBE HOUSE

A CHILD sitting on a tricycle, watches Laila throw up.

Laila wipes her mouth with a tissue, freshens her breath with a spray from her purse.

INT. QUINTANA KITCHEN

A group of HISPANIC WOMEN of varying ages prepare food. Some roll tortillas, others prepare platters of beans, chile, salads, desserts, etc.

Eduardo and Laila enter the room. All the women's heads bob up simultaneously.

Eduardo greets each of the women with a hug.

EDUARDO
Everyone, this is Laila. She came
back with me from New York.

The women smile at her, murmur amongst themselves.

VIRGIE, a large Latina (late 50s) with big hair and painted eyebrows glares at Laila like she's merchandise at a garage sale.

VIRGIE

(shouts)

Violet will be here any minute.
She still looks like a movie star.

SYLVIA

I watch her TV show every morning.

A number of the women shake their heads in agreement.

VIRGIE

(to Eduardo)

Violet's a big success in
Hollywood. Did you know she won an
Emmy?

EDUARDO

No, that's terrific.

SYLVIA

And she bought new computers for
Sabinal Elementary School.

CARLA, an attractive Hispanic woman (mid 30s) steps
forward, hugs Laila.

CARLA

I'm Eduardo's sister Carla. So
glad to finally meet you.

LAILA

Likewise. You're an attorney, I
hear.

CARLA

Yes, I am. Let me introduce you to
everyone.

(to Eduardo)

You can leave her with me.

EDUARDO

(winks at Laila)

I'll see you in a bit.

He hightails it out of the kitchen.

QUINTANA'S BARN - LATER THAT AFTERNOON

Mariachi music fills the air. A few COUPLES shuffle around
the makeshift dance floor. Ramone and Sylvia dance with
little Maria between them.

Eduardo and Laila sip bottles of beer and watch the
dancers.

Four rough-looking HOMBRES (30s) complete with headbands, leather vests, and visible tattoos, head towards Eduardo and Laila.

One of the men, TITO, is in a wheelchair. He has two broken arms and a broken leg in casts.

LAILA
(whispers)
Who are they?

EDUARDO
That's the Sandoval side of the family. They live in the mountains north of here.

Tito rolls up in his wheelchair, extends his broken arm to Eduardo.

TITO
Hey, cuz, long time no see.

He grimaces in pain from lifting his arm.

EDUARDO
You okay, man?

TITO
I am now that you're back. It'll come in handy to have a doc in the *familia*.

Tito smiles at Laila

EDUARDO
Laila this is my big cuz. Tito and I go way back. We used to share a lizard collection.

TITO
What ever happened to all them lizards anyway?

In the distance is a YOUNG WOMAN with large breasts bursting out of a halter top.

TITO
Gotta, go, there's my honey. She's teaching me all about genealogy, man. Amazing shit.

Tito wheels the chair in the direction of the woman.

LAILA

What happened to him?

EDUARDO

Oh, he was having an affair with my cousin Nober's wife, Yolanda. When Nober found out, he broke Tito's arm.

LAILA

One arm or two?

EDUARDO

One. He broke the other arm when Rosa there him down a flight of stairs.

LAILA

Why did Yolanda do that if they were having an affair?

EDUARDO

After Nober found out about the affair, he threw Yolanda out of the house. She went to live with Tito, but he didn't want her anymore, so she got mad and broke--

LAILA

I get the picture.

Billy Quintana, (30s) dressed in premium western duds befitting the famous rodeo star he is. He approaches Laila and Eduardo with a BUXOM COWGIRL on each arm.

He slaps them both on their bottoms and they wander off.

LAILA

Who's that?

EDUARDO

My cousin, Billy Quintana. He's third in the world in bull riding.

LAILA

I'm impressed.

BILLY

(to Eduardo)

Hombre, you finally made it back home. And roped you one of them fancy New York chicks.

He gives Laila a prolonged once over.

BILLY

Not bad. A little skinny for my taste but *muy bonita*.

LAILA

Nice to meet you too.

Billy whispers something in Laila's ear.

Her eyes widen and her mouth falls open.

Billy grins and sashays over to the two cowgirls.

EDUARDO

What did he say to you?

LAILA

He asked me to meet him in back of the barn in half an hour.

EDUARDO

(smiling)

Are you going?

Laila playfully smacks him.

ROJO, (20ish) a man with flaming red hair and freckles heads toward them.

LAILA

He doesn't look like part of the family.

EDUARDO

Shhh. Aunt J

's a bit touchy on that topic.

A shiny black Cadillac SUV clamors down the dirt road, jerks to a stop.

VIOLET, a drop-dead gorgeous Hispanic woman with waist-length jet-black hair, steps out of the passenger door.

JACKSON, her *gringo* agent/boyfriend, dressed in a business suit, emerges from the driver's side.

Virgie and the other women dash to the car, hug Violet.

Jackson leans on the Cadillac, lights a cigarette.

Violet drifts down the path with the family entourage in tow. Sunlight sparkles in her hair. Her eyes focus on Eduardo.

Jackson trails a few steps behind her.

CLOSEUP: Eduardo and Violet's eyes lock.

Eduardo clears his throat.

LAILA'S POV: She glances from Eduardo to Violet, and back again.

VIOLET
It's been so long.

EDUARDO
Seventeen, no, eighteen years?

VIOLET
I didn't think you could get more handsome, but you are.

EDUARDO
Ah, I want you to meet someone.
Violet, this is Laila.

VIOLET
Nice to meet you.

LAILA
Eduardo has told me all about you.

VIOLET
Good, I hope we can be friends.

EDUARDO
I guess you're here to stay.

VIOLET
I think so. I've had it with
flying, and my acting career--
(she squints)
Jackson over there is my agent,
and well, not much has happened.

Jackson stands a few feet away picking at his nails. He looks up at Laila, smiles, saunters up to her.

Violet and Eduardo continue talking.

JACKSON
 (to Laila)
 You don't look like you're from
 these parts.

LAILA
 New York.

JACKSON
 I knew it. I'm from LA.

LAILA
 So, you're just visiting?

JACKSON
 A few more days. Beautiful
 country.
 (to Violet)
 Honey, where's all that great food
 you told me about?

Violet ignores him and continues talking to Eduardo.

VIOLET
 I hear you've bought old Doc
 Lopez's practice.

EDUARDO
 Yes, we just got here last week.

VIOLET
 I've been back a month now. It
 feels really goo--

Her words start to slur. She passes out.

Once again, Eduardo leaps to a damsel in distress in time
 to catch her. He takes his shirt off, rolls it up as a
 makeshift pillow for Violet's head.

EDUARDO
 Someone run, get my medical bag
 from the trailer.

A YOUNG MAN runs in the direction of the trailer.

Eduardo lifts Violet and carries her to the house leaving
 Laila and Jackson awkwardly alone together.

JACKSON
 Not the first time she's done
 that, I can tell you.

LAILA
Are you and she--

JACKSON
It's a complicated relationship.

LAILA
Aren't they all?

JACKSON
I've got toot if you wanna party.

Laila frowns at him, then sprints toward the house.

JACKSON
Hey, don't leave me alone out
here.

Jackson chases after her, huffing and puffing.

INT. HALLWAY OF QUINTANA HOUSE - AFTERNOON

Sylvia and Virgie are whispering to each other as Laila enters the house followed by an out-of-breath Jackson.

LAILA
(to Virgie)
En Sylvia's dormitorio.

LAILA
Ah, in Sylvia's bedroom.

Laila heads down the hall.

VIRGIE
(shouts)
You can't go in there!

LAILA
Why not?

SYLVIA
They don't want to be disturbed.

Laila about faces and dashes from the house.

Virgie and Sylvia resume whispering.

JACKSON
(to the women)
Is there anything to eat around
here?

EXT. QUINTANA HOUSE -SUNDOWN

Laila runs down the road to the trailer. A blazing red-orange sun sets over the mountains.

INT. TRAILER - LATER THAT NIGHT

Eduardo opens the door, is greeted by Brooklyn.

Zorro nudges Brooklyn.

EDUARDO

Don't fight over me, guys.

Looking frazzled, Laila ambles into the room dressed in a long T-shirt. She holds a glass of wine in her hand.

LAILA

Admit it. You just love all of us fighting over the big country doctor.

EDUARDO

What?

LAILA

If you expect me to hang around and "fight for my man," you're sorely mistaken.

EDUARDO

Jesus, Laila, she passed out.

LAILA

I'm well aware of that.

EDUARDO

I'm a doctor. What did you want me to do, call 911?

Laila gives him the finger.

EDUARDO

Jesus! What are you so mad about?

LAILA

Did you have to hang out in your parent's bedroom with the door closed? And why are you so late?

EDUARDO

(smiling)

Ah, you're jealous.

LAILA
You're infuriating, you know that?

EDUARDO
First of all, I didn't close the door of the bedroom. You could have come in any time you wanted.

LAILA
That's not what your Mama said.

EDUARDO
Ah, now I get it. I admit Mama and Virgie would like to see Violet and me back together.

LAILA
Big of you to admit that. So, what took you so long to get home?

EDUARDO
I checked Violet into the hospital for some tests.
(beat)
Honey, it's been over with Violet and me for a long, long time.

LAILA
You could have fooled me.

EDUARDO
I care about her as a friend, that's all. I swear on everything that's holy to me.

LAILA
Your Mama?

EDUARDO
Now that may be...just kidding, I swear on Mama and whoever you want me to swear on. Now come here.

LAILA
You know, this is our first real fight.

EDUARDO
How about some makeup sex?

Laila throws a pillow at him.

INT. TRAILER BEDROOM - LATER

Laila and Eduardo lie in bed together. Eduardo points to the dog and cat cuddled in their bed below.

EDUARDO

If they can work things out, I don't see why we can't.

LAILA

You get an A- for the analogy, but I'll never fit in here.

EDUARDO

That's not true.

LAILA

For one thing, your mama hates me.

EDUARDO

You're too sensitive.

LAILA

Oh, for crissakes, Eduardo, are you blind?

EDUARDO

Laila don't make me say something bad about Mama. She'll get used to you once she realizes how much I love you.

LAILA

You said it!

EDUARDO

So, I did. I haven't told anyone that since--

LAILA

Violet?

EDUARDO

It took me a long time to get over her.

LAILA

Your first love and all. I think I understand.

EDUARDO

Hey, let's get started on your research. You can interview a couple of my patients tomorrow. And then, I'll take the afternoon off and we'll visit Santa Fe.

LAILA
That sounds wonderful!

EDUARDO
Wonderful enough for makeup sex?

Laila hugs him. As they start to kiss, there's a SQUEAK, SQUEAK, SQUEAK, then a HISS below them as Brooklyn and Zorro fight over the mouse toy.

EXT. EDUARDO'S OFFICE - DAY

CLOSEUP: A storefront with stenciled letters:

DR. EDUARDO QUINTANA - FAMILY PRACTICE

INT. RECEPTION AREA

Eduardo whispers instructions to a RECEPTIONIST who sits typing on a computer. The woman nods her head, smiles at Laila.

RECEPTIONIST
Welcome, Dr. Levin.

Three pregnant teens (15ish) sit joking with each other.

PEACHES, a petite Hispanic girl with pigtails.

BRENDA, a large Hispanic girl with big hair.

MANDY, a skinny blond *gringa*.

An OLD MAN and OLD WOMAN sit on the other side of the room.

EDUARDO
(to the couple)
Buenos dias, Señor and Señora Lopez.
(to the girls)
Peaches, Brenda and Mandy please go into my office. You'll be speaking with Dr. Levin before I examine you. I expect you to treat her with respect.

INT. EDUARDO'S PRIVATE OFFICE

Laila sits at an antique desk covered with pictures of the Quintana family. She smiles at a photo of herself and Eduardo in Central Park.

The girls chat nervously on three chairs facing her. Eduardo stands in the doorway.

LAILA

Dr. Quintana has offered to handle your cases pro bono if you participate in some research we're conducting together.

PEACHES

Are you a real doctor?

EDUARDO

Dr. Levin has a doctorate in Sociology which is every bit as real as my medical degree. She's-- we are doing research on teen pregnancies.

PEACHES

Okay, shoot.

LAILA

Does anyone mind if we tape these sessions?

The girls glance at each other, shrug.

PEACHES

As long as my vato don't hear it.

LAILA

I'm going to use parts of your stories in my book, *Teens Speak Up*. Your names will be changed, and your identities will remain private.

BRENDA

Cool.

LAILA

Okeedokey, then. The first thing I need to ask you--

PEACHES

Okeedokey!

All three girls stand up and giggle. Laila laughs along.

LAILA

Okay, everyone, enough.

The girls continue to roar uncontrollably.

LAILA

If you want free prenatal visits
you're gonna have to cooperate.

The girls stop giggling, return to their seats.

Brenda BELCHES. Peaches pokes Brenda's swollen stomach.

Mandy takes a cigarette from her purse, sees Laila's disapproving expression, drops it back in the purse.

LAILA

Has anyone here heard of condoms?

BRENDA

Mi vato says he feels nothing with
one of them things on.

Mandy giggles, elbows Peaches.

LAILA

How about the pill or the patch?

PEACHES

I was an A student, never made no
trouble at home. My mama would
have killed me if she found pills.

LAILA

How'd she react when she found out
you were pregnant?

PEACHES

Mama cried a very long time.

BRENDA

Mine smacked me across the face
and called me a fucking *puta*.

LAILA

Did she throw you out of the
house?

BRENDA

Nah. After a couple of days she
started shopping garage sales for
cribs and shit.

LAILA

So, your mamas are going to help
you raise your babies?

PEACHES

Why not? Mama helps my sister,
Virginia raise her niño.

MANDY

Ma's too drunk to give a shit one
way or the other.

EDUARDO

(still in the doorway)
What about the fathers?

BRENDA

Mi hombre don't have a job.

PEACHES

Mine don't want nothing to do with
the baby.

EDUARDO

Are you sure?

PEACHES

He dumped me just like he did to
my sister when she got pregnant.

BRENDA

Shit, I didn't know you and
Virginia had the same dude.

PEACHES

Yep, he's a motherfucker all
right.

LAILA

(gulps)
What about you, Mandy?

Mandy's cheeks redden. Her eyes fill with tears.

LAILA

What's the matter, honey?

PEACHES

She's just embarrassed cause she
don't know who her baby's daddy
is.

Eduardo and Laila's eyes lock briefly in commiseration.

LAILA

Do any of you plan on finishing
high school?

PEACHES

Nah, as soon as I'm old enough, my sister is gonna get me a job serving drinks at El Rio.

BRENDA

(to Peaches)

Can Virginia get me in there too? I hear they make great tips.

PEACHES

She does pretty good. But she hates when the *viejos* pinch her butt.

LAILA

You could be a teacher, or doctor, or maybe an engineer if you finish school. That's a lot better than a job where *viejos* pinch your butt.

BRENDA

Or, hey, we could end up a sociologist and live in an old trailer like you.

LAILA

Yes, that's a possibility.

CLOSEUP: The three teens with their varying sized pregnant bellies laughing at Laila.

EXT. SANTA FE, NM - DOWNTOWN PLAZA - DAY

TOURISTS taking pictures with their cell phones, MEN in cowboy hats, CITY DWELLERS, in chic outfits, a few old HIPPIES promenade past upscale galleries and shops in sienna adobe buildings.

Low-riders with mirror-like paint jobs, Mercedes and BMWs are joined by minivans parading down Canyon Road.

Eduardo's Studebaker follows another vintage auto into a parking lot.

SERIES OF SHOTS: EDUARDO AND LAILA

A) A smiling Laila steps out of the car fascinated by the bustling city before her. They walk hand-in-hand through Cathedral Park to the Romanesque St. Francis Cathedral.

LAILA

This place is wonderful!

B) They pass spiffy shops and galleries. Laila points at a Starbucks, smiles, jogs toward it.

C) The two meander down to the New Mexico History Museum where Native American vendors sell their traditional artwork and jewelry on blankets on the sidewalk.

LAILA

Those interviews were so frustrating. The girls never considered that their behavior might be irresponsible. And their mothers enable them.

EDUARDO

Laila, in the Latino culture the *familia* is everything. We take care of our own.

LAILA

How is it caring to throw little girls with infants back on the merry-go-round of poverty?

EDUARDO

Look, I know firsthand about the problems. That's why I'm here.

LAILA

If they'd consider abortion--

EDUARDO

Abortion is not an option for these girls. I'm not sure you understand.

LAILA

I understand more than you think. My sister, Rachel got pregnant her senior year of high school. She agonized over what to do before marrying Bob. That's why *I'm* here.

Laila bends down to look closer at a 10" ceramic Indian woman with babies crawling all over her.

The vendor, an old NAVAJO WOMAN smiles at her.

NAVAJO WOMAN

Pick up if you like. It's called a storyteller.

The woman hands the storyteller to Laila. She points at a signature engraved on the bottom.

NAVAJO WOMAN

My sister make this. She's a very respected artist.

LAILA

Look at the babies, they're so cute.

NAVAJO WOMAN

Storyteller symbolic gift to those who want to have baby.

Laila counts the babies on the Storyteller.

LAILA

(to Eduardo)

Nine is a bit much, ya think?

EDUARDO

I've always wanted a big family.

Laila raises her eyebrows.

EDUARDO

Okay, maybe seven.

LAILA

You're not serious.

EDUARDO

(smiling)

I'd compromise at five.

NAVAJO WOMAN

You want to buy storyteller?

Laila hands it back to her.

LAILA

I don't think so.

Laila and Eduardo continue strolling down the plaza.

EDUARDO

You do want children?

LAILA

Children, yes. A tribe of them, no.

EDUARDO

Mama wanted a whole slew of kids. If it wasn't for my father having a vasectomy, they probably would have had a dozen or so.

LAILA

Wow, isn't that, like anti-Catholic?

EDUARDO

Very unusual, to say the least, for a Hispanic, Catholic man of his generation. But Mama refused to use any birth control. She took the Pope at his word.

LAILA

Your father was more practical.

EDUARDO

Mama had terrible pregnancies. He knew she couldn't take much more.

LAILA

He's a real special guy, isn't he?

EDUARDO

My best friend in the world.

LAILA

My ex-husband hated his father.

EDUARDO

Your ex-husband?

LAILA

Didn't I tell you about Dougie?

EDUARDO

(sarcastic)

No, you never told me about 'Dougie.'

LAILA

Well, you never told me about the lovely Violeeta.

Just then, Carla and her husband RANDO, a well-dressed Hispanic man, appear on the street.

Carla hugs Laila, Rando shakes Eduardo's hand.

CARLA

It's so good to see you again,
Laila. I cleared my schedule so I
could show you the sights.

INT. TRAILER - NIGHT

Eduardo and Laila lie in bed.

LAILA

I had such a great time today. And
I really like Carla and Rando. We
should go to Santa Fe more often.

EDUARDO

Not to change the subject, but I'd
like to talk about Dougie.

LAILA

Okay.

EDUARDO

When we started dating you claimed
you'd been celibate for two years.

LAILA

What do you mean 'claimed?' I was
celibate for two years.

EDUARDO

I just wanted to make sure you
weren't omitting anything else.

Laila sits up in bed.

Brooklyn nudges Zorro to make room for her in their bed.
Zorro HIISES.

LAILA

What's that supposed to mean?

Zorro raises a threatening paw at Brooklyn. Brooklyn BARKS.

EDUARDO

I can't believe you never told me
you were married before.

LAILA

Would it have made a difference?
(to Brooklyn)
Come here, honey.

Brooklyn hops on Laila's lap. Zorro jumps on Eduardo.

EDUARDO

You should have mentioned it.

LAILA

I can hardly count it.

EDUARDO

You were married or not married?

LAILA

Technically, but--

EDUARDO

You omitted it to me.

LAILA

Well, it sure would have been nice if you mentioned you had some hot Latina and her big Mama waiting for you here in the tumbleweeds.

EDUARDO

I don't like the way this conversation is going.

LAILA

And let me tell you another thing, while we're at it. This gal ain't having ten *bambinos* either.

EDUARDO

What's wrong with a big *familia*?

LAILA

Nothing if you like to be barefoot and pregnant.

EDUARDO

I'll let you keep your Birkenstocks.

EDUARDO

For the record, I didn't know Violet was going to be here.

LAILA

Right. I'm sure your mother couldn't wait to tell you.

EDUARDO

Truth be told. She and Virgie wanted to surprise me.

LAILA

Great!

LAILA

So, how could we afford to get the tribe of kids through college?

EDUARDO

If they didn't go to some fancy-schmancy school like Wellesley.

LAILA

Why don't you sleep on the couch?

EDUARDO

You've got it, sweetheart.

He leaps out of bed, grabs his pillow and marches toward the bedroom door. Zorro follows him.

LAILA

By the way, I was only married for one day.

Eduardo turns back to Laila.

EDUARDO

One day? That's hard to believe!

LAILA

I'll tell you the story sometime.

EDUARDO

Good night.

Eduardo walks from the room with Zorro behind him.

Brooklyn jumps on the bed, snuggles up to Laila.

INT. TRAILER - MORNING

Laila rises, staggers out to the living room.

Zorro is perched on the couch, but Eduardo is gone.

A note and some keys have been left on the coffee table.

CLOSEUP NOTE: I caught a ride to my office with Kiki. Left you the Studie keys in case you want to go somewhere.

Eduardo.

LAILA
That's just great.

EXT. TRAILER - LATER THAT MORNING.

Laila opens the door to the Studebaker steps inside.

INT. STUDEBAKER

Laila turns the ignition, floods the engine. Finally, after a few tries, it starts.

She plays her conversational Spanish app on her iPhone as she drives down the road to the Quintana's house.

VOICE ON APP
LESSON FOUR: At the Airport

VOICE ON APP
Where is the bathroom, please?
Donde ejasta el baño, por favor?

EXT. STUDEBAKER - DAY

Laila revs the engine, but the Studie stalls. She tries this a few more times and the car literally jerks down the road toward the Quintana house. The Spanish lesson continues.

Two of Eduardo's COUSINS (20s) dressed in cowboy attire, stand in the distance chuckling at her.

INT. STUDEBAKER

VOICE ON APP
Where can I find a doctor? *¿Donde esta a médico?* REPEAT.

LAILA
¿Donde esta a medico?

VOICE ON APP
I need a surgeon, please. *Tiene necesidad a cirujano, por favor.* REPEAT.

LAILA
Tiene necesidad a cirujano, por favor.

SUBTITLE: I need a surgeon.

The cousins laugh, poke each other as the Studebaker continues to lurch through the dust.

EXT. QUINTANA HOUSE - DAY

Laila jerks the car to a stop in front of the Quintana's home. Violet's Cadillac is parked next to Ramone's truck.

Ramone is loading his pickup with bags of feed from the barn.

INT. STUDEBAKER

Laila sits listening to the Spanish lesson for a few minutes.

VOICE ON APP
LESSON FIVE: Parts of the Body

VOICE ON APP
Head - cabeza. REPEAT.

LAILA
Cabeza

VOICE ON APP
Brain - *Cerebro*, REPEAT

LAILA
Cerebro, Who cares?

She stops the app, opens the car door, steps out of the car looking frazzled.

EXT. QUINTANA HOUSE

RAMONE
Having trouble driving Eduardo's ol' jalopy?

LAILA
I've never driven a shift stick before.

RAMONE
Why didn't Eduardo teach you how?

Laila shrugs.

RAMONE
Go inside and say hello to Sylvia. Then, come get me at the corral and I'll give you a driving lesson.

LAILA

You must have better things to do.

RAMONE

Laila, *mi familia* has been in the ranching business for three hundred years. If there's one thing I've learned, you need new bloodlines to keep a healthy herd.

Laila stands for a minute taking in what Ramone just said.

CUT TO:

INT. QUINTANA KITCHEN

Violet sits at the table with Little Maria on her lap. Sylvia stands at the stove stirring a pot of beans. She looks surprised when Laila enters the room.

LAILA

Hi, Ramone told me to come inside.

SYLVIA

(she looks surprised)
Can I offer you some coffee or tea?

LAILA

Thank you. Tea would be nice.

Laila takes a seat at the table.

VIOLET

Hello, Laila, right?

LAILA

Yes, and you're Violet.

VIOLET

(to Sylvia))
Ella sabe mi nombre.

SUBTITLE: She knows my name.

SYLVIA

(to Violet)
Y ella sabe mi nombre.

SUBTITLE: And, she knows my name.

VIOLET

A genuino cirujana cerebro.

SUBTITLE: A real brain surgeon.

Sylvia tries to hold back a giggle.

LAILA
(mouths words)
Cirujana cerebral.

SYLVIA
(to Laila)
How long are you planning on
staying in Sabinal?

Laila takes a minute to think.

LAILA
To be honest. I'm not really sure.

VIOLET
So, you may decide to go back to
New York?

SYLVIA
Does Eduardo know this?

LAILA
No...I mean--

Violet whispers something to Sylvia as Laila watches on.

Laila stands, shakes her head and rushes out of the house.

EXT. QUINTANA HOUSE

Laila opens the Studebaker door as Violet appears in the distance.

VIOLET
Sylvia doesn't mean anything--

LAILA
Please, I don't need *you*, of all
people, to try and make peace
between Sylvia and me.

VIOLET
You'll never fit in here, Laila.

LAILA
You think Eduardo would be better
off with you?

VIOLET

He loved me once. I did some very stupid things back then. Did he tell you about the baby?

LAILA

You have a baby?

VIOLET

I-I lost our baby. I think Eduardo blamed me somehow. We didn't talk for a very long time. I'd like to make it up to him.

LAILA

I'm sure you would. Look, I've gotta go. Say hello to your boyfriend, what's his name?

VIOLET

Jackson's back in LA. He hated it here.

Laila takes an exaggerated deep breath.

LAILA

(dramatically)

Me, I love it here. Where can you breathe fresh air like this? And the peace and quiet is incredible.

VIOLET

Sure. But aren't you lonely?

LAILA

Lonely, why there's Kiki, Angie, and of course, *you* to be my friends.

VIOLET

Do you really think of *me* as a friend?

LAILA

No, Violet. While I'm not a *cirujana cerebro*, I'm not a birdbrain either.

Laila smiles triumphantly and gets into the Studebaker. The car lurches down the road once again.

CLOSEUP: The same two cousins laugh and poke each other.

INT. QUINTANA HOUSE - KITCHEN

Ramone sits at the table while Sylvia serves him lunch.

RAMONE

You've got to be nicer to Laila.
It's obvious she's the one.

SYLVIA

But Violet is back. Who knows what
will happen?

RAMONE

I see the way he looks at Laila.

SYLVIA

She'll never be a part of us. And
remember the Jews killed--

RAMONE

Then, you're guilty too.

SYLVIA

You promised never to bring up
those old family rumors.

RAMONE

Eduardo has chosen her. You must
accept his decision.

EXT. TRAILER - DAY

Laila steps out of the Studebaker. Brooklyn BARKS, jumps
frantically up and down.

LAILA

What's the matter, girl?

The dog tugs on her designer jeans, directing her to follow
her down the road.

LAILA

Okay.

Laila trails Brooklyn to a mesquite bush behind the
trailer. A stiffened Zorro lies dead underneath.

SERIES OF SHOTS:

A) Laila sits next to Zorro crying unabashedly.

B) Ramone pulls up in his pickup, hops out, assesses what happened, and shakes his head sadly.

RAMONE

I'm sorry, Laila. It looks like a coyote got to him.

SERIES OF SHOTS:

A) Ramone hands Laila a handkerchief from his pocket.

B) He grabs a shovel and a cardboard box from the back of his pickup, digs a hole, places the cardboard box containing Zorro inside the hole. Then he shovels dirt over the box.

C) Laila tearfully places wildflowers and a circle of rocks on the spot. The sun washes yellow over everything.

D) Brooklyn circles the makeshift grave.

RAMONE

My first appaloosa ran out in the road and got hit by a car. Bandit was his name.

LAILA

(tearfully)

That must have been tough. How old were you?

RAMONE

Maybe eight. I cried for days. *Mi padre* said I was carrying on like a *bambino*.

LAILA

He didn't understand how much you loved Bandit, I guess.

RAMONE

He didn't have time for a son grieving a horse. With thirteen kids and a ranch to run he wanted me to get back to my chores.

(beat)

Sixty years later, and I still think of that darn horse.

LAILA

I'll never forget Zorro. He really loved Eduardo.

RAMONE
Most animals and *niños do*.

LAILA
I've noticed that.

RAMONE
I hope you can be happy here.

The sound of a vehicle interrupts their conversation.
A smiling Eduardo steps out of an old Mustang convertible.

EDUARDO
Hey, Dad. Hi, honey. Look what I
bought you, Laila. Rumor has it
you can't drive the Studie, and I
thought--

He offers a dog biscuit to Brooklyn who ignores it. She
lies down on Zorro's burial site, her paws over her head.

EDUARDO
What's going on?

LAILA
Zorro's been killed!

RAMONE
A coyote--

EDUARDO
(tearfully)
Oh my God! Poor Señor Zorro. I'm
so sorry, Laila.

The scene fades with their two silhouettes against the sky
burst of reds and yellows.

INT. TRAILER BEDROOM - MORNING

Eduardo dresses for work.

A haggard looking Laila, staggers to the...

KITCHEN

She makes coffee. Eduardo ambles in, pours himself a cup.

LAILA
I can't believe Zorro is gone.

EDUARDO

He was a great cat. Are you going to be all right today?

LAILA

Just very sad. With everything that's happened, I forgot to tell you I got invited to speak at Santa Fe High School.

EDUARDO

That's fantastic. I'm still working on getting us in at Española.

LAILA

Yeah, they rather bury their heads in the sand than do something about teens getting pregnant.

(beat)

Changing topics, I should have told you about Doug. He was a DJ and had issues with alcohol and--

EDUARDO

And what?

LAILA

Keeping it in his pants. There were always groupies hanging out at his late-night radio show.

EDUARDO

Very stupid if you ask me. Why go out for hamburger when you've got steak at home?

LAILA

Where do you come up with these brilliant expressions?

Eduardo hugs her and then things start getting romantic, but Laila stops him.

LAILA

I need to drive to Santa Fe.

EDUARDO

(kisses her on the cheek)

That's okay, I'll take a raincheck.

SERIES OF SHOTS:

- A) Laila talking to young girls in a high school auditorium.
- B) Laila passing out brochures on birth control at a PTA meeting.
- C) Laila typing on her laptop inside the trailer.
- D) Laila meeting with Peaches in Eduardo's office.

SUPER: TWO MONTHS LATER.

INT. EDUARDO'S OFFICE - MORNING

Peaches and Brenda each sit with their BABIES.

Laila picks up each of the babies, hands them back to their mothers in turn.

LAILA

Did you girls receive the information I sent you about that school in Albuquerque?

BRENDA

Can't do. Mama's sick and I got to take care of her and my baby now.

LAILA

Who's supporting you?

BRENDA

We're living with my Nana.

LAILA

What about you, Peaches?

PEACHES

I'm gonna do it.

Brenda looks surprised at Peaches announcement.

PEACHES

My Uncle Juan lives in Albuquerque, and he said that me and Johnny can stay with him while I go to school.

LAILA

Great!

Peaches looks at her baby adoringly.

PEACHES

I want more for Little Johnny.

LAILA

Terrific.

(beat)

Now, I need to ask you more questions for my research.

The girls shrug. Laila clears her throat.

LAILA

Are you girls having sex with anyone new?

BRENDA

My *dude* started coming around again.

LAILA

Are you using protection?

BRENDA

Dr. Quintana put this thing called an IUD inside me. I don't like it but--

LAILA

It's good for you. How about you, Peaches?

PEACHES

Dr. Quintana gave me the pill last week, but I think it's too late.

LAILA

What?

PEACHES

Marcus came by about a month ago, and, well, one thing led to the next. We wasn't 'sposed to, but--

LAILA

What about the program?

PEACHES

(shrugs)

You don't think they'll let me go if I'm pregnant?

EXT. TRAILER - AFTERNOON

Sylvia knocks at the front door.

Laila opens the door and produces a fake smile.

SYLVIA

Big storm rolling in. Sometimes,
we lose phone service and
electricity.

LAILA

Thanks for warning me. I just made
a fresh pot of coffee. Would you--

SYLVIA

I better get going. Ramone asked
me to invite you to our place to
wait out the storm.

LAILA

He made you come here, didn't he?

SYLVIA

I have nothing against you, Laila.

LAILA

And, I don't have against you
either, Sylvia. I'd hoped we could
be friends.

SYLVIA

Is there a chance you might become
a Catholic? Our priest--

LAILA

Not a chance. Actually, I kinda
hoped Eduardo might convert.

SYLVIA

You want Eduardo to convert to be
a Jew? Are you *loco*?

Suddenly, there's a ROAR of thunder and flashes of
lightening scintillate in the dark sky.

SYLVIA

I better get home before the
downpour. Are you sure you don't
want to come?

LAILA
Thank you. I'm okay here.

INT. TRAILER - LATER THAT NIGHT.

Thunder booms, cracks, and rumbles through the air outside.

Rain beats down on the roof. Laila places pots and pans strategically where the ceiling is leaking.

Laila picks up her cell phone but there's no service.

LAILA
Damn.

CLOSEUP: Old kitchen clock reads: 11:10.

LAILA
Where the hell is he?

She sits at her laptop until there's a loud BOOM of thunder combined with lightening. She shuts down her laptop as the lights in the trailer go out.

Brooklyn leaps in her lap.

EXT. TRAILER - SUNRISE

SERIES OF SHOTS:

A) A red ball of sun rises in the sky. A ROOSTER CROWS.

B) Sylvia throws seed at her chickens.

INT. TRAILER

Laila awakens on the couch where she slept in her clothes.

LAILA
Eduardo?

No answer. She picks up her cell. Still no phone service.

INT. BATHROOM

Laila brushes her teeth, splashes water on her face and ties her hair back in a ponytail.

EXT. HIGHWAY

The Mustang motors down the road along with a few other vehicles.

Laila loses control of the car, and it spins around. She then regains control, and it does a 360 back onto the road.

EXT. EDUARDO'S ESPAÑOLA OFFICE

Laila glances through the windows, the office is dark.

She jumps back in the car, drives down the street to a small building.

CLOSEUP SIGN: ESPAÑOLA GENERAL HOSPITAL

INT. HOSPITAL LOBBY - DAY

The room is empty except for an older HISPANIC WOMAN who sits crocheting at the information desk.

LAILA

Excuse me. I'm looking for Dr. Quintana.

INT. HOSPITAL ROOM

A very haggard-looking Violet lies in the bed sleeping with an IV in her arm.

Eduardo holds her hand.

Violet opens her eyes, smiles at Eduardo.

VIOLET

Thank you for staying with me. I was so frightened last night.

EDUARDO

You certainly gave me a scare. We need to run more tests.

Laila peeks in the room, sees Eduardo and Violet together.

VIOLET

I still love you, Eduardo Quintana. Do you have any feeling left for me?

EDUARDO

I loved you since the third grade but now--

Violet sits up, kisses him.

Eduardo tries to disengage.

Laila bursts inside the room and glares at them.

LAILA
(mimicking Eduardo)
"Why go out for hamburger when you
have steak at home?"

Aghast, Eduardo yanks his hand away from Violet's.

EDUARDO
This isn't what it looks like.

LAILA
It never is.

She storms out of the room. Eduardo chases after her.

INT. HOSPITAL HALLWAY

EDUARDO
Let me explain.

LAILA
It's not necessary.

EDUARDO
I'm not in love with Violet.

LAILA
Don't you get it. I hate it here.
This just gave me an excuse to get
the hell out of Dodge.

EDUARDO
You hate it here?

LAILA
Hello. You've been so busy with
your family and your practice, you
haven't noticed how miserable I
am.

EDUARDO
I-I guess not.

LAILA
You can tell your mama she's won
the battle and the war.

EDUARDO
Why do you bring Mama into
everything?

LAILA
For chrissakes, Eduardo. Will you
ever to cut those apron strings?

EDUARDO
What? You're nuts.

LAILA
I may be nuts, but I'm outta here!

EXT. TRAILER - DAY

Laila carries two suitcases to the car. Brooklyn trails
behind her.

Laila places the dog back inside the yard.

Brooklyn BARKS.

LAILA
I'll come back for you as soon as
I get settled, girl. It shouldn't
take too long.

The barking turns to HOWLS. The dog is very aware she is
getting left behind.

LAILA
(tearfully)
Eduardo will take good care of
you, girl. You'll be okay.

EXT. GAS STATION - DAY

Laila fills the Mustang with gas.

She takes out her cell phone and punches in some numbers.

EXT. SANTA FE RESIDENTIAL NEIGHBORHOOD - AFTERNOON

Yuccas, cactus, and cornflowers fill yards of large
southwestern-style houses.

ALLISON GOLDBERG, (mid-30s) an overweight woman (no makeup,
wearing sweats) opens the door.

The passive-solar Santa Fe adobe home reflects Southwestern
decor. LEO GOLDBERG (late-30s) carries a bottle of wine, a
bottle of grape juice, and three goblets.

ALLISON

Let's drink to happy times and new friends.

The three clink their glasses together.

LAILA

I'm so grateful to both of you for taking me in. I honestly had nowhere else to go.

ALLISON

Leo teaches at the College of Santa Fe. I used to work as a nurse but I'm taking a breather right now.

Leo places his arm around her.

LEO

Allison's preggie.

Leo and Allison smile at each other affectionately.

Leo strolls out to the...

DECK

Fish sizzles on the barbecue. Back in the...

LIVING ROOM

ALLISON

I've had three miscarriages. The doctor thinks it best if stay home right now.

LAILA

Sounds like a good plan.

ALLISON

We tried to adopt, but the waiting list was insane. Leo's almost forty, so we want children now.

LAILA

My boyfriend Eduardo wants--wanted to have kids. I'd like a couple. He'd like a tribe.

ALLISON

It appears you two have some differences.

LAILA
Too many, I'm afraid.

Leo reappears with a platter of salmon.

LEO
Let's eat.

DINING ROOM

LEO
Have you ever thought about moving to Santa Fe? All the things you love about New York, without all the things you hate about New York.

LAILA
It never crossed my mind.

LEO
You're welcome to stay with us for a while.

ALLISON
I sure could use some company.

SERIES OF SHOTS:

- A) Laila and Leo moving her bags from the Mustang.
- B) Allison and Laila sipping herbal tea on the deck.
- C) Laila strolling along the streets of Santa Fe.

INT. EDUARDO'S OFFICE'S RECEPTION AREA - AFTERNOON.

The receptionist is typing on the computer. THREE PATIENTS sit in the room on chairs.

Eduardo accompanies an OLD WOMAN, from his office.

Violet sashays into the office, grins at Eduardo.

VIOLET
(to Eduardo)
It's a beautiful day. I thought I might treat you to some lunch.

EDUARDO
Sorry, Violet. I'm real busy.

VIOLET
Dinner?

EDUARDO
(to Violet)
Why don't you step inside my
office?

INT. EDUARDO'S OFFICE.

The phone rings. He picks up the receiver, listens to the caller.

EDUARDO
I appreciate you letting me know.

He hangs up the phone, looks at Violet.

EDUARDO
I need to ask you a big favor.

VIOLET
Sure.

EDUARDO
Brooklyn--Laila's dog, got out of
the yard. Can you go to the
trailer and put her inside?

He hands Violet the trailer key.

EXT. TRAILER - AFTERNOON

Violet's Cadillac is parked outside.

Laila drives up in the Mustang, glares at the Cadillac. She hesitates, angry, hurt, preferring not to face Violet.

LAILA
Screw this!

Changing her mind, Laila marches to the trailer door, a woman on a mission.

Violet opens the door looking surprised. Brooklyn rushes past her, leaps into Laila's outstretched arms.

LAILA
 (to Brooklyn)
 Oh, baby, I've missed you so much.

VIOLET
 Laila, what a surprise!

LAILA
 Didn't take you long.

VIOLET
 I, ah, do you want to come inside?

LAILA
 (hugs Brooklyn)
 Nope, I've got everything I came
 here for.

She pulls out an envelope.

LAILA
 Please give this to Eduardo.

INT. MUSTANG - Moments later.

Tears stream down Laila's cheeks. Brooklyn licks her.

INT. TRAILER.

Violet opens the envelope and reads the letter.

CLOSEUP LETTER:

LAILA (V.O.)
 Eduardo, I'm truly thankful that I
 came out to this beautiful country
 with you. I'm now settled in Santa
 Fe. I'm building a life there.
 I'll pay you back for the Mustang
 ASAP. I took Brooklyn. If you need
 to get in touch, I have a new
 cell. 505 385-9009. Finally got
 off the Levin family plan.

Violet places the letter in her purse.

EXT. TRAILER - NIGHT

Eduardo drives up, notices Violet's car.

INT. TRAILER

Violet is cooking dinner on the stove.

EDUARDO
What are you doing here?

VIOLET
Cooking your Mama's enchiladas.

Eduardo looks around for the dog.

EDUARDO
Brooklyn, come here girl.
WHISTLES.

EDUARDO
(to Violet)
We need to talk.
(beat)
Where's the dog?

VIOLET
Laila took her.

EDUARDO
Laila was here?

VIOLET
She said she was going back to New
York.

SERIES OF SHOTS:

A) Laila hunting for a parking space at the College of Santa Fe.

B) Laila making a presentation at an Albuquerque high school auditorium.

CLOSE UP SIGN: EDUCATE OUR TEENS BEFORE THEY GET PREGNANT.

EXT. SANTA FE HOSPITAL - DAY

CLOSEUP SIGN: PRESBYTERIAN SANTA FE MEDICAL CENTER.

Large stucco building with adjoining parking lot.

INT. HOSPITAL SURGICAL WAITING ROOM

Sylvia, Angie, Kiki, and Carla sit nervously drinking coffee from Styrofoam cups.

Sylvia's hair is disheveled, her face blotchy from crying.

SYLVIA
He was riding his horse just
yesterday.

Carla puts her arm around her mother.

CARLA
Don't worry. Eduardo says Dr.
Peterson is the best surgeon in
New Mexico.

Violet and Virgie arrive with a huge vase of flowers and a
box of homemade *biscochitos*.

VIOLET
We just heard. *Como esta* Ramone?

CARLA
He's still in surgery.

Eduardo and the SURGEON enter, dressed in scrubs.

EDUARDO
Dad's doing great. Bill, here,
certainly deserves his
extraordinary reputation.

SURGEON
Thank you, Doctor.
(to Sylvia)
Your husband's gonna be good as
new. But he needs to rest for at
least six weeks.

ANGIE
Ain't gonna be easy for my dad.

SYLVIA
Don't you worry, Doctor. I won't
let him out of my sight.

CARLA
Uh-oh. Poor Dad.

Everyone laughs, hugs each other.

Violet hugs Eduardo, then sneaks a kiss.

Eduardo looks uncomfortable, steers her away from the
others.

CUT TO:

EXT. ALLISON AND LEO GOLDBERG'S SANTA FE HOME - DAY

INT. MASTER BEDROOM

Allison is SOBBING.

Laila rushes into the room, helps her from bed.

CLOSEUP: Blood on the sheets.

CUT TO:

EXT. SANTA FE HOSPITAL IN COURTYARD

Eduardo looks solemn. Violet appears nervous.

EDUARDO

You've been lying to me about your fainting spells.

VIOLET

What are you talking about?

EDUARDO

I had your urine and blood tested. They found traces of cocaine, meth and Vicodin.

VIOLET

So, I party occasionally.

Violet pulls out a cigarette, starts to light it, then returns it to her purse.

EDUARDO

The point is you lied to me I asked if you were taking any recreational drugs.

VIOLET

I didn't think it was any big deal.

EDUARDO

Was it no big deal to lie to me years ago about the miscarriage?

VIOLET

I didn't lie--

EDUARDO

Dr. Lopez told me you had an abortion.

VIOLET

Oh, Mr. Righteous, big city
doctor. Tell me you don't believe
in a woman's right to choose!

EDUARDO

That's not the issue, Violet.
(his eyes tear up)
You told me nothing. Don't you
think I had a right to at least
know.

VIOLET

If I had to do it over again, I'd
do it differently.

She tries to comfort him. Eduardo pushes her away.

A red-faced Carla suddenly appears.

CARLA

Dad's not doing well!

Eduardo and Violet follow Carla back inside the hospital.

SURGEON

I'm sorry. The pig valve didn't
take. He died in the recovery
room.

Sylvia, Angie and Kiki are SOBBING. Eduardo hugs his
mother.

EXT. PRESBYTERIAN SANTA FE MEDICAL CENTER - NIGHT

Eduardo and his family look traumatized as they leave
together.

Simultaneously, Laila escorts a hysterical Allison inside
the Emergency Room.

Laila does a double take when she sees the Quintanas, but
she's too busy comforting her friend to call out to them.

INT. HOSPITAL EMERGENCY ROOM - LATER

Allison lies in a hospital bed while Leo and Laila try to
comfort her. All three have tears in their eyes.

LAILA

Would anyone like coffee or
something to eat?

LEO
Allison would love a Snickers bar.

ALLISON
No, I want my baby!

INT. SANTA FE MEDICAL CENTER - RECEPTION AREA

Laila approaches a CLERK at the information desk.

LAILA
Excuse me. Is there a Quintana
checked in as a patient here?

The clerk checks on the computer.

CLERK
We have three Quintanas admitted.
John, Victoria and Ramone.

LAILA
Ramone.

The clerk clicks open his file, purses her lips.

LAILA
What?

CLERK
He's deceased.

LAILA
Oh, God, no.

EXT. SMALL GRAVEYARD BEHIND AN OLD CHURCH - DAY.

The Quintanas gather around the casket greeting FRIENDS and RELATIVES. Many are crying.

The priest reads prayers.

Laila arrives, stands awkwardly alone. She sees Eduardo surrounded by people, tries to move closer.

As she gets closer, she notices Violet, turns around and retreats back to the Mustang.

SUPER: SIX MONTHS LATER

EXT. ESPAÑOLA HIGH SCHOOL

CLOSEUP SIGN: ESPAÑOLA PTA MEETING TONIGHT

INT. HIGH SCHOOL CAFETERIA

Laila stands at the podium onstage speaking to a group of STUDENTS and FACULTY.

The audience applauds as Laila leaves the stage.

INT. BACKSTAGE AUDITORIUM

A pregnant Peaches taps Laila on the back. Little Johnny is in her arms.

LAILA
Peaches! How are you?

Laila extends her arms and Peaches hands her the baby. At the same time, she accesses Peaches' pregnant condition.

LAILA
He's so big!

PEACHES
Mama's mad at me for messing around with Marcus again. She says I'm gonna have to stay home and take care of the babies myself.

LAILA
Did you expect *her* to do it?

PEACHES
I guess I assumed she would. But if she doesn't, we'll have no money for diapers and shit. I was thinking about...adoption. Can you help me?

INT. ALLISON AND LEO'S SANTA FE HOME - DAY

Laila, Allison, Leo and a very pregnant PEACHES sit on the veranda.

PEACHES
The baby's kicking.

She places Allison's hand on her belly.

LEO
Is it okay for me to--

PEACHES
Go ahead, dude.

LEO gently places his hand on Peaches abdomen.

PEACHES MOANS.

LEO
(panicked)
What did I do?

PEACHES
It's not you, Dude. I got a cramp.

Peaches MOANS again and then
again.

LAILA
Oh my God, she's in labor! Let's
go to Santa Fe hospital.

PEACHES
No, I want Dr. Quintana.

ALLISON
If we move quickly, we can get her
to Española in thirty minutes.

EXT. ESPAÑOLA HOSPITAL EMERGENCY ROOM - DAY

CLOSEUP SIGN: ESPAÑOLA HOSPITAL

VOICE OVER INTERCOM
Dr. Quintana wanted in Maternity.

Eduardo slumps against the reception desk.

The RECEPTIONIST, an older woman (60s) with a thick coat of
foundation makeup and drawn on eyebrows, looks up at him
from her computer.

RECEPTIONIST
You look bone tired.

EDUARDO
I've been here over twelve hours.
I could swear I saw Dr. Fernandez
in the locker room. Why are they
calling me?

The receptionist shrugs.

INT. ESPAÑOLA HOSPITAL BIRTHING ROOM

Leo, Allison, and Laila stand around Peaches who is lying in bed, ready to give birth.

Peaches MOANS as the NURSE enters the room to check on her.

NURSE

Dr. Quintana will be here any minute.

Laila bites her lip.

NURSE

(to Leo)

Are you the father?

LEO

Well, yes, but not in the way you're presuming.

NURSE

I don't presume anything. Just need to know who's staying for the birth.

PEACHES

They're all staying.

Eduardo enters the room, notices a pregnant woman surrounded by a NURSE, a man and two women.

PEACHES

Dr. Quintana, thank God you're here.

EDUARDO

I'm surprised to see you, Peaches.

PEACHES

I've been waitressing a lot and didn't have no time for prenatal visits.

EDUARDO

We could have worked something out.

Peaches shrugs.

LAILA

Well, she's here now. And ready to pop out a new baby.

Recognizing the voice, Eduardo does a double take and realizes Laila is one of the women standing in the room.

EDUARDO

Laila! I thought you were in New York!

LAILA

No, I live in Santa Fe.

Peaches GROANS, starts PANTING.

Eduardo checks out Leo and Allison standing next to the bed.

EDUARDO

Who are you?

LAILA

These are my friends Leo and Allison Goldberg. Peaches has agreed to let them adopt the baby.

ALLISON

We've heard a lot about you, Eduardo...Dr. Quintana.

EDUARDO

Eduardo is fine.

LAILA

I'm so sorry about your father. I was at the funeral.

EDUARDO

I didn't see you there.

LAILA

When I saw Violet with you--

EDUARDO

Violet and I are not together.

LAILA

Right.

EDUARDO

(smiles)

Ah! There's hope. You're still jealous.

LAILA

Don't flatter yourself.

EDUARDO
I've really missed you.

LAILA
Don't go there, Eduardo.

EDUARDO
Why not?

PEACHES
For the love of Jesus, Mary and
Joseph.
(panting)
Hello. Someone's having a *bambino!*

Eduardo checks his watch.

EDUARDO
How close are your contractions.

LAILA
About fifteen minutes apart. I've
been timing them since we left.

EDUARDO
I need to examine Peaches now. Why
don't you all have a seat outside?

The nurse pulls the curtain around the bed to give Peaches
privacy while Eduardo performs a pelvic exam.

PEACHES
Is everything okay?

He opens the curtains so Laila and her friends can hear
what he has to say, but he keeps eye contact with Peaches.

EDUARDO
You're 3.5 centimeters dilated.
That means it could be hours
before the baby comes. Or not.
Sometimes labor moves faster in
these situations. Try and relax
between contractions. You'll need
all the energy you can muster.

PEACHES
(screaming)
Help! I feel like I'm gonna die.

EDUARDO
 Try and breathe with it.
 (to the nurse)
 Get me some ice and a bottle of
 baby oil.

He rubs ice chips on Peaches chapped lips and massages her swollen feet with the oil.

PEACHES
 That feels gr--

Peaches body suddenly stiffens and her face turns pale as a corpse.

ALLISON
 What's happening?

EDUARDO
 (to Laila and the
 Goldbergs.)
 I'm afraid she's passed out.

ALLISON
 Is she going to be okay?

EDUARDO
 To the you the truth. It's quite
 rare.
 (to Peaches)
 Peaches wake up! Can you hear me?
 Peaches!

Peaches remains still and her monitor starts beeping.

LAILA
 Oh my God, is she dying?

Eduardo shakes Peaches' arm.

EDUARDO
 Peaches!

BEEP, BEEP, BEEP.

NURSE
 Blood pressure is 80/40. Heart
 rate 55 beats per minute.

EDUARDO
 Jesus! Prepare for a C-Section.

TWO additional NURSES arrive with operating scissors, Forester sponges, Forceps and other equipment.

Before the equipment is in place, Eduardo slaps Peaches face.

Peaches eyes pop open and she spits at Eduardo.

PEACHES

Fuck you!

He wipes the saliva from his cheek and smiles at Laila and the Goldbergs.

SUPER: TWO HOURS LATER

Under Peaches eyes are dark circles, and her body is contorted and drenched in sweat.

PEACHES

(crying)

My back is killing me! This is so much worse than with my Johnny.

LAILA

Is this normal?

Peaches becomes hysterical.

PEACHES

I want my mama!

LAILA

I'm so sorry, honey, we should have called her.

Eduardo gently moves Peaches on her side and massages the baby oil on her back.

PEACHES

(between sobs)

Thank you, doc. You're the best.

The color returns to her cheeks and her whole body relaxes.

And then, suddenly another contraction and Peaches starts screaming and cussing once again.

A tall DOCTOR appears in the room and smiles at her.

DOCTOR

I'm Doctor Franklin. I'll be giving you your epidural now.

Minutes later, Peaches smiles as the drugs kick in.

ALLISON
(to Laila)
The miracle of drugs.

EDUARDO
You can start pushing now.

Peaches face turns purple-red as she GROANS and pushes with everything she has.

EDUARDO
You're doing *estupendo*, kiddo. The baby's head is crowning. Just a few more and you're done.

Finally, with one last grunt, the baby's head pokes out, followed by the rest of the body.

Eduardo examines the baby still covered in amniotic fluid.

EDUARDO
It's a girl!

He hands the baby to a nurse who disappears from the room.

ALLISON
Where is she taking the baby?

EDUARDO
She's cleaning her up, measuring and weighing her.

The nurse returns with the baby and places her on Peaches stomach.

Peaches gestures to Allison.

PEACHES
(tearfully)
Come here and hold your *bebé*.

Allison's eyes fill with tears as Peaches hands over the perfectly formed infant.

Leo stands next to her with an ear-to-ear grin.

LAILA
(to Eduardo)
What a magical moment.

EDUARDO
(whispers)
We almost lost her and the baby.

LAILA
Seriously? What--

EDUARDO
Step out into the hall.

Laila follows Eduardo out of the birthing room.

EDUARDO
It's called vasovagal syncope.
Very rare during childbirth.
Basically, Peaches passed out
which caused her heart rate and
blood pressure to drop dangerously
low.

LAILA
A double miracle. They're both
okay. I feel so euphoric.

EDUARDO
Peaches and the baby are doing
great, But what about us?

LAILA
Us?

EDUARDO
Can we talk?

INT. HOSPITAL CAFETERIA - NIGHT

A few VISITORS stand on the cafeteria line selecting food.

Eduardo and Laila sit alone at a corner table.

Leo enters the cafeteria, purchases some coffee, then
stroll over to Eduardo and Laila. They are too busy arguing
to notice him.

LAILA
Violet wasn't the only reason I
left. We're too different. And I
could never live in Sabinal again.

EDUARDO
I won't move back to New York.

LAILA
I understand perfectly. Sometimes
love is not enough.

EDUARDO
 Geography is breaking us up?

LEO
 (clears his throat)
 I hate to interfere here but what
 about you guys moving to Santa Fe
 or somewhere in-between?

LAILA
 That's just a part of the problem.
 We'll always be reconciling our
 differences.

EDUARDO
 But the makeup sex will be great!

Laila looks longingly at him.

LAILA
 What about our kids? Will they be
 baptized or Bar Mitzvahed? Do we
 celebrate Christmas or Chanukah?

EDUARDO
 We'll work it out.

LAILA
 And we'll be arguing through
 eternity.

The Beatles song "We Can Work It Out" plays in the
 background as Laila and Eduardo kiss.

Suddenly the music stops, and Laila pulls away.

LAILA
 If you want me back, you must pass
 the test.

EDUARDO
 What test?

EXT. UPSCALE MEXICAN RESTAURANT COURTYARD, SANTA FE NEW
 MEXICO

CLOSEUP: THE SHED

The restaurant is packed. Numerous people are in line
 waiting for a table.

Laila sits at a table drinking a large margarita. She checks her watch noting that Eduardo is thirty-five minutes late.

LAILA (V.O.)

Eduardo and I had never had the luxury of time to get to know each other. We made love on our fourth date and weeks later I'd flown out to nowhere New Mexico to be with him. Between living in a funky trailer, dealing with his surly mama and conniving girlfriend, we never had a chance. If we were going to give our relationship another try, it had to be different this time.

A BABYFACED WAITER sporting a long blonde ponytail and multiple piercings, approaches her.

BABYFACED WAITER

Can I get you anything?

LAILA

If you'd be kind enough to check back soon, my friend should arrive any minute. This margarita is delicious and very potent.

BABYFACED WAITER

Thank you. We have a reputation of serving the ultimate crowd-pleaser.

Minutes later Eduardo rushes up to the table.

EDUARDO

Sorry I'm late. I was--

LAILA

(smiling)
With a patient.

He signals the cute waiter who motors to our table.

EDUARDO

I'll have what she's drinking.

BABYFACED WAITER

One ZozORita coming up.

There's an awkward silence after the waiter speeds off.

LAILA

(nervously)

Maybe this was a bad choice. You can always eat great Mexican food at your mama's.

EDUARDO

I don't usually like to eat Mexican food out, but this place has the best *chile relLENos* anywhere.

LAILA

Then you've eaten here before?

EDUARDO

Whenever I'm in Santa Fe.

Eduardo and Laila kill their drinks. The waiter brings them two more.

BABYFACED WAITER

Are you ready to order?

LAILA

Since you're familiar with the menu, why don't you order for both of us.

EDUARDO

One order of *chile relLENos* and a combo plate please.

The waiter returns shortly with their food and another two margaritas.

EDUARDO

So, tell me about this test I need to take.

LAILA

There's an old custom that Orthodox Jews still practice to this day.

EDUARDO

Okay.

LAILA

When a couple dates, they don't have sex until their wedding night. They can't even hold hands.

EDUARDO
And your point?

LAILA
I think we should practice that custom.

EDUARDO
You don't want to have sex? For how long?

LAILA
I'm not sure. We know that we are compatible in that area, and, well, we need to give it time and see how we get along *without* sex clouding our judgment. We didn't do that before and--

EDUARDO
All right. I'm in.

LAILA
You're willing to accept my terms.

EDUARDO
As much it's going to kill me, you have a point. Our relationship moved along much too quickly. Let's give it a try.

Laila reaches across the table and gives Eduardo a long, lingering overdue kiss. And then she pulls away.

EDUARDO
You're giving me mixed messages here.

LAILA
That was a mistake. We must act like brother and sister.

EDUARDO
If you insist.

Laila attempts to stand but her legs are unsteady, and she nearly falls down.

Eduardo places his arm around her waist.

When the waiter reappears, Eduardo pays the bill.

EDUARDO

I have to admit, I'm a bit sloshed myself. We should probably eat our dinners.

LAILA

I'm feeling kinda nauseated. I'd like to go home.

Eduardo pays the bill, and they leave the restaurant.

EDUARDO

Let's walk around and try to sober up a little.

They stroll around the plaza with Eduardo's arm wrapped firmly around Laila's waist.

Laila looks up at him longingly.

After rounding a corner, they find themselves in front of the La Fonda hotel.

LAILA

Did you plan this?

EDUARDO

Not exactly. What about you?

LAILA

We can call Leo and Allison.

EDUARDO

It's after ten. They have a new baby. Do you want to wake them up?

INT. LA FONDA HOTEL

The lobby is energetic and vibrant with its Saltillo floors and big wood vigas running parallel to one another. GUESTS sit on New Mexican-style couches and chairs.

As they walk toward the reservations desk, Laila stumbles and almost hits the floor, but Eduardo catches her.

EDUARDO

Are you okay?

LAILA

Not really. I need to sit down.

Eduardo helps her over to an overstuffed chair.

EDUARDO

Wait here, while I get our room.

LAILA

Rooms. We need to get *two* rooms.

Eduardo stands on the line at the reservation desk. When it's finally his turn, Laila stumbles from the chair to the desk.

The DESK CLERK, a young NATIVE AMERICAN, smiles at them.

NATIVE AMERICAN

How can I help you?

EDUARDO

We'd like two rooms please.

DESK CLERK

I'm sorry, sir. We are completely booked.

He types on the computer.

LAILA

(slurring her words)

Surely you have something.

The clerk continues typing then looks up at Laila.

DESK CLERK

We have a boutique hotel in our hotel called the Terrace at La Fonda. It offers exclusive access to a private concierge floor. But it's pricey--

LAILA

How much?

DESK CLERK

Eight-hundred-fifty dollars.

LAILA

No way.

EDUARDO

We'll take it.

LAILA

That's for two rooms, right?

DESK CLERK

I'm sorry, we only have one suite available.

LAILA

Forget it.

EDUARDO

(smiling)

Nothing but the best for my princess.

He hands the clerk his credit card.

CUT TO:

INT. TERRACE ROOM SUITE

The accommodation has a private entrance and features 100-year-old heart-pine floors, stylish furnishings and original artwork. The kingsize bed has Navajo Chief hand-woven headboards.

Eduardo checks out the private balcony. There's a full moon and the lights of the Cathedral Basilica of St. Francis de Asissi are lit up with a backdrop of the Sangre de Cristo Mountains.

Eduardo finds some extra sheets, a pillow and blanket stashed in the closet. He and makes up the couch to sleep on.

Laila points to a stairway.

LAILA

Where does that take you?

EDUARDO

The desk clerk said there's a private Jacuzzi on the roof.

LAILA

That's probably not a good idea.

EDUARDO

You're right. Why don't you indulge yourself? I'll take a shower.

LAILA

Are you sure?

EDUARDO

I've never been a big Jacuzzi guy.
Enjoy.

He heads into the bathroom and turns on the shower.

As Laila listens to the sound of the water, she strips off her clothes, and heads to the...

BATHROOM

EDUARDO

(narrows his eyes)
What are you doing?

LAILA

I don't know, but I can't stop myself.

He places his hands on her face and looks into her eyes.

EDUARDO.

Are you sure?

CAMERA ANGLE: From outside the shower. The glass enclosure is steamed up blocking full exposure of their naked bodies.

LAILA (V.O.)

I felt like my body was possessed by an alien Laila. I kissed Eduardo as the water dripped down our faces. A powerful lust stirred deep inside me. Nothing made sense in those moments of passion. He knew the map to my most sensitive areas, and sweet spasms went through me as he rediscovered them.

Eduardo and Laila step from the shower and wrap themselves in big fluffy towels. He takes Laila's hand and leads her to the...

BEDROOM

They slip under the covers and continue what they began in the shower.

LAILA (V.O.)

I watched the antique ceiling fan whirl around as our bodies still glistening with droplets of water, come together and the rest of the world vanishes for a while.

LATER:

Eduardo and Laila fall asleep without a word.

INT. HOTEL SUITE MORNING.

LAILA
We shouldn't have let this happen.

EDUARDO
I'm sorry.

LAILA
No reason for you to be sorry. It was completely my fault.

Eduardo slips on his pants and stands shirtless with his muscular chest on display.

EDUARDO
Where do we go from here?

LAILA
I'd still like to try celibacy.

EDUARDO
(smiling)
I'll do my best. However, no promises if you enter a shower naked.

INT. GOLDBERG'S HOUSE - DAY

A playpen and toys are scattered around the living room.

Laila is playing with BABY ALLEGRA on the floor.

Allison and Leo are standing at the front door.

LAILA
Have fun at the matinee.

ALLISON
What are we going to do when you move out? You've spoiled us.

LAILA
It's been three months and Eduardo and I have managed to keep our relationship platonic.

LEO
Mazel tov.

INT. TRAILER - DAY

Eduardo showers and shaves then stands in front of the bathroom mirror in his boxers practicing his proposal.

EDUARDO
Will you marry me Laila?

There's a KNOCK on the door.

Eduardo quickly slips into his Levis and opens the door.

CARLA
Hey, Bro.

Eduardo and Carla hug.

EDUARDO
What brings you to Sabinal?

CARLA
I'm spending the day with Mama.
She's still having a hard time.

EDUARDO
Sometimes I can't believe he's
gone.

CARLA
I think about him every day too.
Such a loss.
(beat)
So, what's happening?

EDUARDO
If you must know, I'm practicing
my proposal to Laila.

CARLA
Yay, finally! Why don't you try a
few lines out on me?

EDUARDO
I guess, "Will you marry me," is
too ordinary.

CARLA
I agree.

EDUARDO

How about, "I love you so very much, can we make it legal?"

CARLA

That sounds contrived.

EDUARDO

You're right. How about, "I love you more than life itself."

CARLA

That doesn't sound like the Eduardo I know.

EDUARDO

Yeah, I heard it in a movie.

CARLA

Just do it spontaneously.

EXT. STUDEBAKER - LATER

The car is on the road to Santa Fe.

INT. STUDEBAKER

CLOSEUP: Small black velvet box containing an engagement ring.

INT. GOLDBERG HOUSE

Eduardo and Laila are sitting on the couch in the sun-filled living room. The baby is sleeping in the playpen.

LAILA

We have to whisper. It took me two hours to get her down. She wouldn't sleep in her crib.

EDUARDO

I'll get right down to business then.

He pulls out the black velvet box and opens it. A pear-shaped ring sparkles inside. Eduardo slips it from the box.

EDUARDO

You want to--

LAILA
(smiling)
Want to what?

EDUARDO
I really want to make love to you.

LAILA
You're offering this ring so we
can have sex?

EDUARDO
That came out all wrong. I'd be
lying if I said I *don't* want to
make love to you. It's been really
hard for me these last few months.

LAILA
For me too.

EDUARDO
But what I'm trying to say is I
want to spend the rest of my life
with you.

Laila sits quietly for a minute.

EDUARDO
Carla said to be spontaneous.

Laila's eyes fill with tears.

LAILA
I have some news to share with
you.

EDUARDO
I'm all ears.

LAILA
Remember the night at La Fonda?

EDUARDO
Of course.

LAILA
I've missed two periods.

She pulls out three pregnancy tests. All show positive
results.

EDUARDO
Why haven't you told me?

LAILA

I didn't want you to feel pressure to marry me because of the baby.

EDUARDO

Silly girl. I knew you were the one from our first night together.

He slips the ring on Laila's finger.

CLOSEUP: Emerald ring sparkles in the New Mexico sunlight streaming through the windows.

EDUARDO

I hope you don't mind it's not a diamond. When I saw this ring, it spoke to me. It matches your green eyes. We can exchange it for a diamond if you want.

LAILA

No, it's perfect. I've always liked emeralds better than diamonds.

EDUARDO

Are you happy about the baby?

LAILA

Are you kidding? Of course. I want babies, just not a tribe of them.

EDUARDO

We'll work it out.

LAILA

I hope so.

Eduardo bends down and kisses Laila.

Once again, the Beatle song "We Can Work it Out" plays in the background.

SUPER: ONE MONTH LATER - SANTA FE, NEW MEXICO

EXT. UNFINISHED LARGE ADOBE HOMESITE - SUMMER AFTERNOON

The homesite boasts a picturesque view of the mountains. An adobe house is in an early state of construction. Lumber and adobes are piled up.

A large tent covers part of the property.

A small adobe house stands behind it.

A parade of vehicles pull up including a catering van displaying THE GOURMET OF Santa Fe.

CUT TO:

INT. TENT

Streamers and bright colored lights adorn the tent.

Six well-groomed CATERERS set up long tables with silver serving dishes, trays of salmon, fruit bowls, a large ice sculpture, flower arrangements.

Four of Eduardo's Aunts arrive with homemade dishes of enchiladas, chile, beans, fresh tortillas, salads, desserts, etc., that they place on the table next to the caterer's.

The caterers and the women stare at each other.

A group of Eduardo's FRIENDS, attractive men (late 30s) dressed in Western suits, set up Eduardo's hang-glider next to a pulpit that has a letter-bound book and two wine goblets.

Eduardo's cousins, Billy, Tito and three other tough looking HOMBRES, drive up in souped-up pickups with raised tires. Another GROUP motor in on Harley Davidsons.

Tito arrives in an old truck with his girlfriend. He hobbles on crutches toward the tent.

Rachel and her two children appear with Leo and Allison who push the BABY in a stroller.

Laila and her parents drive up in the Mustang.

Estelle steps out of the car ridiculously overdressed in a sequined cocktail dress and stilettos. Her streaked hair is about two inches long and stands up straight like a porcupine. As she walks, her heel sinks in the dirt then breaks off on the unpaved driveway.

CLOSEUP: Estelle's horrified face as she inspects the muddy broken heel .

Sol takes off his sports jacket, yanks at the tie.

Laila motions them to the small house behind the homesite.

INT. SMALL HOUSE.

The house has old brick floors and colorful Mexican tile accents. Presents are piled everywhere.

Estelle and Sol sit on the Santa Fe style couch in the living room. Sol fiddles with a camera.

Laila appears from the bedroom dressed in a cream-colored lace camisole and a long silk skirt.

Estelle wipes a tear from Sol's cheek.

Sol snaps a photo of Laila.

LAILA

So, whaddaya think? I mean you have to imagine what it'll be like when the house is built.

SOL

It's gonna be fabulous, honey.

ESTELLE

Are there still bandits and Indians in these parts?

LAILA

Hello, mother. We're in the twenty-first century.

Knock at the front door. Laila opens it. Tito stands there with another rough-looking HOMBRE covered in tattoos.

LAILA

Oh, hi...ah, Tito. Looks like you hurt yourself again.

TITO

(pointing at his crutches)
My girlfriend's sister got mad--

LAILA

Never mind.

TITO

Can we use the baño?

He smiles at the Levins revealing a missing tooth, then stumbles back to the...

BATHROOM

Unzips his pants but does not bother to close the door. Back in the...

LIVING ROOM

Sounds of a stream of urine coming from the bathroom. Laila half-smiles at her parents' astonished faces.

Tito's friend pulls out a large pocketknife, cleans his nails with the blade.

Tito returns to the living room

TITO
Gracias, Laila, my new cuz.

Laila smiles.

TITO
 You'll never fuckin' believe what
 I got you guys for a wedding gift.

Tito smiles slyly, exits the house with his friend.

ESTELLE
 Where's my Xanax?

SOL
 Loosen up, honey-bunny.

EXT. HOMESITE - AFTERNOON

SERIES OF SHOTS:

- A) The two families and a variety of friends gather.
- B) Sol admires Billy's Harley.
- C) Eduardo and the JUDGE walk to the podium shaded by the hang glider.
- D) Eduardo dashes over to the Mariachi band, whispers instructions to the band leader.

AUNT IRENE
 (points at the hang
 glider)
 What's that?

BILLY
 Eduardo jumps off cliffs with it.
 Well, he used to before he became
 a pussy.

AUNT IRENE
 A what?

UNCLE GEORGE

I think they're using the thing as a *chupah*, dear.

BILLY

What's a *chupah*?

UNCLE GEORGE

It's a canopy. In the Jewish religion the marriage ceremony is performed under one.

BILLY

Can I ask you something, dude? How do you Jews make them matzo balls? I love those things.

UNCLE GEORGE

I'll have Irene give you her recipe.

Rachel's daughter Maya is playing with Kiki's daughter, Maria.

RACHEL

Your little girl's adorable. Such big green eyes.

KIKI

She takes after her Daddy. The son-of-a-bitch left me for some little shit from the South Valley when Maria was just a *bebé*.

RACHEL

My son-of-a-bitch left me for some little shit from the internet.

The two women smile at their common history of abandonment.

While the mariachi band plays "*Here Comes the bride*," Rando (the best man), escorts Rachel (matron of honor), down the path to the podium where the judge stands.

Rudy and Maya follow behind as ring bearer and flower girl. Rudy carries two gold wedding bands on a small velvet pillow.

Eduardo follows together with Sylvia.

SYLVIA

(whispers to Eduardo)
I wish your father was here.

Eduardo squeezes her hand.

Moments later, Laila appears standing between Estelle and Sol.

Her parents take their seats in the front row.

Eduardo and Laila walk up to the podium

He gives her a once over and smiles.

JUDGE

Our dearly beloved couple would like to recite their own vows.

EDUARDO

Our love, born of mutual respect and admiration, has developed to this wedding. From this moment on I devote my life to the pursuit of our dreams and the preservation of our strong family unions and traditions.

LAILA

Those of you who know Eduardo know what a truly special person I'm marrying and what a wonderful family I'll be coming a part of. Today, in front of you all, I commit myself to a lifetime as Eduardo's partner, lover and friend.

The crowd applauds.

JUDGE

Is there anyone here, who has reason to believe that this man, and this woman should not be wed. If so, let him speak now, or forever hold his peace.

Tito hobbles up to the podium

TITO

I got something to say.

The crowd starts whispering. Estelle looks like she might faint. Billy hands Sol a rolled-up newspaper which he fans Estelle with.

TITO

It's not that I don't think these two nice *personas* shouldn't be married. I got some important news.

EDUARDO

Can't the news wait, Tito?

TITO

It's my present to you. I got me this honey who taught me how to do family trees on Ancestry.com. She's also teaching me about astrology and Tarot.

He points at his GIRLFRIEND who smiles and holds up a piece of paper.

EDUARDO

Get on with it, man

TITO

We're fuckin' Jewish man! Both the Quintana and Lopez families left Spain during the Inquisition and hid their Jewish heritage when they moved to northern New Mexico.

SYLVIA

(to Eduardo)

There have always been rumors. Your father and I tried to ignore them, as did our ancestors out of fear--

She stumbles on a rock. Falls down.

Laila and Eduardo both rush to help her back up.

EDUARDO

Mama! Are you all right?

SYLVIA

(smiling)

It's okay, *mijo*.

(she turns to Estelle)

Can you teach me how to make matzah balls?

ESTELLE

It would be my pleasure. And you can teach me how to roll tortillas. They're so delicious.

The crowd sighs in relief.

JUDGE
Can we finish the ceremony now?

TITO
Sí, Señor.

JUDGE
By the power vested in me by the
State of New Mexico, I now
pronounce you husband and wife.
(to Eduardo)
You may kiss the bride.

Eduardo kisses Laila. The crowd cheers.

The judge hands him the wine glass and he smashes it.

LEVIN FAMILY
La Chaim!

The Mariachi band plays *Havan Nigila*.

FREEZE FRAME: Aerial view of the two families dancing
together in circle with Eduardo and Laila propped up
chairs.

TEXT ON SCREEN:

The extraordinary saga of settlement by "secret" Jews in
Northern New Mexico has recently been discovered.

In 1586, King Philip II gave don Luis Carvajal, head of a
prominent Spanish family, a huge tract of land that covered New
Mexico, Texas and Arizona. Carvajal was appointed governor of
the territory known as New Spain and peopled it largely with
Jews who pretended to convert to Christianity during the
Inquisition.

Carvajal, eventually was convicted of "Judaizing." He died in
prison and other members of his family were burned at the stake.
In succeeding centuries, the descendants of these families lost,
or concealed, the memory or their origins.

FADE OUT.