

WEEDWACKER'S

by

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FADE IN:

EXT. CALIFORNIA, MEXICO BORDER - DAY

A late 80s PONTIAC TRANS AM, pulls slowly up to the border check entering Mexico.
Passing through, California now sits behind them.

SUPER - 1987

INT. RITCHIE'S TRANS AM - DAY

Eighties hair band music blares from the open windows as a YOUNG COUPLE rock out while driving down the highway. Their INFANT SON smiles and seemingly bobs his head as he sits in the back, strapped into his car seat.

The young man is RITCHIE early 20s the girl, SHERI in her late teens. They both sport big, overdone eighties hairdo's.
Sheri looks over to Ritchie, grabs the side of his face and kisses him on the cheek.

RITCHIE

Mmm... what was that for babe?

SHERI

For being the bravest man I know.

RITCHIE

(raises eyebrows)

I think stupid might be a bit more suitable at the moment.

SHERI

Ritchie, my daddy don't give two shits about you or your music career...

She turns and looks at the baby.

SHERI (OS)

...but your bravery to run off with me and junior...

She then turns and looks back to Ritchie.

SHERI

... and taking time off from the band to take us on this lil vacation and all... it means the world to me.

Ritchie looks to Sheri and smiles and then looks over his shoulder to the baby.

RITCHIE

How bout you boy?
You believe in your old man as much as your momma?

The baby smiles at Ritchie as a happy Sheri looks on.

SHERI

Oh yes he does, doesn't my handsome little rockstar?

Sheri turns to look forward as fear comes across her face. Ritchie sees her and turns to look forward as well. She then yells out in a panic!

SHERI

Ritchie!

A large COW is standing in the midst of the highway. Ritchie turns to see it at the last second and swerves.

RITCHIE

Oh shit!

Running out of room, he jams on his brakes and steers to the right.

ON THE HIGHWAY

The car veers away from the bovine and onto the small shoulder along the side of the road. It then runs up a berm and is vaulted SLOWLY through the air, landing hard on the ground, then into a few rolls towards a small river running along the roadside.

While in roll, the trunk pops open, spewing LUGGAGE and a GUITAR into the river, then comes to rest upside down in...

THE RIVER

where it is slowly submerges, as air escapes pockets inside.

Back on the highway,

THE COW

continues on and walks to the other side unfazed.

EXT. NACHOS BACKYARD - DAY

A HISPANIC MAN works on cutting weeds away from a finely manicured hillside along the banks of the river.

He is NACHO, late 40s, by the looks of his back yard, he is a hardworking man.

His wife CONSUELO, late 40s, but muy Bonita, trims a tree in the b.g.

As Nacho works along the bank he whistles to himself. Pleased at his tune, Consuelo smiles and looks down the slope toward her husband then affixes an intrigued look. She sees

THE LUGGAGE

float down the stream, followed by some loose clothes.

CONSUELO
Marido, mirada detrás
de usted.

Nacho turns to his wife with a queer look, then turns to the water. Seeing the debris, he steps into the

RIVER

where he gathers the items. While doing so several CANS of AQUANET float by. He picks one up and looks at it puzzled.

NACHO
¿Qué el infierno?

Seconds later the GUITAR floats up to his legs. He looks down at it; tosses the hairspray to the banks. He picks up the guitar as water pours from the sound hole.

CONSUELO
(urgency)
Nacho!

Nacho confused, looks up and sees her pointing up stream. As he looks up the river he sees what appears to be a CAR SEAT lodged upright and against the weeds of the banks.

He quickly sloshes his way to the matter.
Upon arriving he spins the seat around in the water.

THE BABY

is playing with a GUITAR PICK.
Unfazed by the events that took place the infant looks up,
smiles and coos at him while offering him the pick.

NACHO
Blessed Mother Mary!

Consuelo enters the river and comes to her husband's side.
Looking down she sees the infant.

CONSUELO
Oh my God Nacho!
This is a sign from God!
It's the second coming of Moses!

Nacho and Consuelo look at one another then to the sky.
They retrieve him from the water and move toward land.

DISOLVE TO:

EXT. MEXICO - DAY

SUPER - TEN YEARS LATER

MONTAGE

-- An early morning sun rises over a shabby Mexican town.
-- Busy streets and vendors hustle about.
-- Children play soccer in a nearby alleyway.

EXT. NEIGHBORHOOD - DAY

A rolling view of shabby homes with poor paint.
Each house has dirt in the front yard with no trees.
One yard has a large MOUND of DIRT in it with a TOMBSTONE.

The yard next to it has a dozen FIGHTING COCKS in it.
In the next yard a man squirts lighter fluid on a BLAZING
pile of trash.

The next yard is a poster child for Home and Garden.
A MALE FIGURE manicures the hedges to perfection.
Continuing by... then abruptly stopping and backing up for a
closer look which reveals the male figure to be

NACHO

who pauses in his work efforts and cocks his head as if he hears something in the distance.
A faint out of tune guitar and offbeat drums are heard OS.

NACHOS BACKYARD - SAME

A MULE is penned in a nice corral in the yards corner.

The culprits of the poor music are two YOUNG BOYS sitting amidst a rake, a pile of leaves and an empty trash can.

The one playing the guitar is a blonde haired, blue eyed Caucasian child named AURELIO, ten years old.

Sitting with him is his friend PACO, a Hispanic boy around the same age.

A shadow comes over them from behind.
Both boys stop playing and look over their shoulders.
Nacho stands above them with a disappointed look.
Aurelio looks over at the leaves and drops his head.

Nacho snatches the guitar from his hands.

NACHO

Nino, I have told you many times
to finish your chores and yet you
continue to ignore my asking?
(turns to Paco)
Paco, is time you go home.

The two boys give each other a sad smile as Paco leaves.
Aurelio stands and grabs the rake to finish his chores.

NACHO

It is muy important to me that my
yard is the most glorious of all
Casa's throughout Mexico...
(sets hand on his
shoulder)
...yet you do not take me seriously?

AURELIO

It's just that I never get to
play...

NACHO

Why? Why don't you understand how
important hard work is mejo?
You're like talking to the ass end
of that mule over there.

The mule stands and eats hay from a trough as FLIES buzz around its ass. A sudden FART causes the beast to kick up its heels at the flies.

AURELIO

But Papa!

NACHO

You see... all I get from you is gas!

Nacho throws his hands up in the air in disgust. Aurelio stands silent with his head down.

NACHO

This pains me very much to do this, but I have to teach you a very hard lesson here.

(shakes guitar at him)

You are wasting your time with this foolishness guitar playing.

PACO

sadly watches on from behind a crack in the fence.

NACHO

A real man makes money for his familia the hard way, he works for a living and puts food on the table from the sweat of his brow!

Nacho walks over to a large tree with the guitar.

NACHO

You will be a great landscaper like me one day and you will go to America to fulfill my dreams of you becoming the best in those United States.

A fearful look comes across Aurelio's face. Nacho begins to SLAM the guitar against the tree's base.

AURELIO

(screams)

No!

NACHO

(while smashing)

There is great opportunity there!

Nacho continues smashing.

NACHO

You'll be very successful, and as
for this nonsense...

(stomps remains)

...there will be - no - more!

(looks to Aurelio)

No more!

Paco looks to the ground in sorrow for his friend as he sees
him crying through the fence.

Consuelo comes out of the house and stands on the porch.

CONSUELO

Papa... you're too tough on him.

NACHO

No! I haven't been hard enough!
This boy will have a hard life
growing up if he continues on with
the habits he's developed.

Consuelo walks out and comforts a crying Aurelio.

Nacho then looks down to Aurelio sternly.

NACHO

Now rake up these leaves pronto!

Nacho, turns and looks to Consuelo who wears a somber look.

NACHO

Don't baby him! He needs to learn!

Consuelo stands up and walks back into the house as Nacho
walks towards the side of the house and to the front yard.
While picking up the leaves Aurelio pauses for a moment and
begins to pick up the remnants of his shattered guitar.
Paco cautiously walks up behind him.

AURELIO

He's right Paco, I am a fool and I
will never play music like the
MTV.

Aurelio puts his face in his hands and shakes his head.

PACO

Don't give up Aurelio.
One good thing did happen through
all this.

AURELIO
(sniffles)
What's that?

Paco holds up his drum.

PACO
He didn't break my drum.

This draws a smile from Aurelio.

Slowly pulling back from above, the boys start to finish up with the leaves as Nacho works in the front yard. The MAN burning trash has now set himself aflame while a WOMAN tries to extinguish him by beating him with a blanket in one hand and squirting him with a hose in the other.

INT. FERNANDO'S GARAGE - DAY

SUPER - FIVE YEARS LATER

A MARIACHI BAND plays their music as a teen aged AURELIO with blonde shoulder length hair stands to the side of them and holds an ELECTRIC GUITAR eagerly waiting to jump in. An older PACO sits next to Aurelio with a lavish DRUM SET.

Aurelio's guitar is a glittery purple color, while Paco's drum set has reflectors and Brahma bull stickers on it.

Just as they feel a break in the music they lay down scorching guitar RIFFS and murderous drums ROLLS.

The band stops and waits for them to finish for a moment. Their playing is extraordinary, but harsh for the band. Finished with their segment, the band picks up again.

Aurelio and Paco turn and smile at one another then to the band. A reluctant nod of approval from the band as they gleam. Once they turn away, the band all role their eyes.

Moments later they finish playing. Aurelio disarms his guitar, Paco rises from his stool. They both walk up to an older trumpet player, FERNANDO.

AURELIO
Thank you so much for recording us
today Fernando.

FERNANDO
Your father still does not know
that your playing the guitar?

AURELIO

Oh no... he would kill me.

Aurelio does a crucifix, then kisses a cross necklace.

FERNANDO

Ah... yes, kill.
That would not be good.

AURELIO

Fernando, is it okay to leave my
guitar here again?

FERNANDO

Si, is no problem ever my son.

Fernando walks both boys out to the garage door.

FERNANDO

Aurelio, if you believe in
anything you do... you must never
stop in your quest for it.

Aurelio tunes in to his wisdom while they walk.

FERNANDO

No matter how bad things get for
you, there is always a way around
the problem. Sometimes it just
takes longer to find the answer.

They stop at the garage door as Paco continues to an alley.

FERNANDO

Also remember to respect your
father and do as he says as long
as you live under his roof.

AURELIO

I feel my father wants me to do
things in life that I don't want
to do.

FERNANDO

Your father is a great man, a hard
worker, everyone knows this.

AURELIO

He is hard to please sometimes.

PACO

(over shoulder)
Sometimes?

AURELIO
(looks to Paco)
Well... most of the time then.

FERNANDO
Perhaps, but you've much to learn
from him about his own craft and
how to be a man.

PACO
Come on Aurelio, we have to get
to work or your padre is going
to be mad.

Aurelio turns and runs out into the

ALLEY WAY

but turns and walks backward, looking to Fernando.

AURELIO
Gracias Fernando!

FERNANDO
(waves)
Via con dios muchachos.

EXT. LARGE ESTATE HOUSE - FRONT YARD - DAY

A beautiful Mexican casa sits atop a hill.
Impeccable landscaping complete with TREES, SHRUBS and
FOUNTAINS accent the home magnificently.
Nacho stands beside his work truck and looks at his WATCH.
It reads nine fifty eight.
He looks up and sees Aurelio and Paco in the f.g. jogging
towards him. As they arrive they are out of breathe.

NACHO
Right on time.
Let's get to work now.

Nacho walks off toward the house with his gardening tools.
The boys huffing and puffing walk to the back of the truck
and start pulling down a mower, rakes and a weed-eater.

MONTAGE - NACHO TEACHING THE BOYS HIS CRAFT

-- Aurelio runs a mower with no pattern across the lawn.
Nacho stops him and shows him to run it parallel.

-- Paco is butchering hedges with automatic clippers.
He loses power and looks at the clippers.
Nacho has pulled the plug on him and shakes his head.

-- Nacho shows them how to use a weed-eater.

-- Paco sits atop a riding mower.
Nacho stands next to him as he starts it.
Paco takes off out of control and runs over several water hoses, SHREDDING them out the exhaust of the mower as Nacho turns and buries his face in his hands.

-- The boy's sword fight with weed-eaters as Nacho passes by in the b.g. unaware and continues walking behind a wall. He then abruptly appears and looks toward them and sees them buzzing weeds at the bottom of some trees.

END OF MONTAGE

The boys pack up the truck with Nacho.

NACHO

You boys are coming along fine.
You'll both be great landscapers.

Aurelio loads more tools into the truck.

AURELIO

Papa, Fernando says that...

Paco nudges him then shushes him to keep quiet.

NACHO

(edgy)
Fernando says what?

AURELIO

Well... he says...

Nacho looks beyond the boys and sees a small mound of DIRT being formed on the lawn.

He steps between them and walks abruptly towards it.

PACO

(to Aurelio)
I told you to shut up.

Nacho arrives and looks down over a fresh hole.
A small gopher pokes his head up and sniffs around.
Nachos eyes bulge with ANGER.

AURELIO (OS)

Here papa!

Aurelio runs up behind Nacho and extends his hand out as he holds a gopher TRAP.
Nacho SMACKS it from his hands.

NACHO

No! Not like that!

Nacho storms away OS mumbling and cursing inaudibly.
The boys peer down the hole in curiosity, but seconds later Nacho approaches while mumbling under his breath while dragging a garden hose.

Nacho shoves the boys aside and crams the hose into the hole.

SERIES OF SHOTS

- A) Nacho floods the hole with water.
- B) The rodent emerges and he beats it with the hose.
- C) He then holds his trophy high with satisfaction.

BACK TO SCENE

Aurelio and Paco stand with mouths agape.

NACHO

You see boys, if you don't take
pride in your work... then nobody
else will.

Nacho tosses the dead rodent to the ground then walks to the truck as the boys look at each other then the gopher.

NACHO (OS)

Lets get some lunch.

INT. AURELIO'S BEDROOM - NIGHT

SUPER - FIVE YEARS LATERER

Paco, now a young adult, stands next to an open window holding a duffel bag.

PACO

Come on! He's going to hear us.

An older Aurelio quietly goes through a drawer of clothes.

AURELIO

I just need a few more.

PACO

Julio said to be there before
midnight or they'll leave without
us.

Aurelio stuffs the last of his things into a bag.

AURELIO

There, that's all.

PACO

Did you get our demo tape?

Aurelio, proudly holds up a cassette tape.

PACO

Do you think your mother will
be sad?

AURELIO

Very much so.

PACO

Mine too.

AURELIO

It's my father who I'm worried
about.

Aurelio looks at a photo of Nacho and himself.

AURELIO

But we have to do this.
It is our destiny.

Paco nods his head and then starts to slip out the window.
Aurelio then hands him his guitar to hold.
A CREAKING door sounds OS as they both pause and look in
fear at the BEDROOM DOOR opening slowly.

A brief tense moment, then Consuelo enters the room.
They both exhale in relief.

AURELIO

Madre.

Consuelo steps up to Aurelio and holds his hands.

CONSUELO

I always knew this day would come.
You have brought joy into our
hearts since the day you arrived.

Aurelio hugs and kisses her.

AURELIO

Thank you for understanding why.
(looks to floor)
Will father understand though?

CONSUELO

(over shoulder)
He'll come around.

PACO (OS)

Aurelio... they're waiting.

CONSUELO

Ahora va el mijo.
(kisses him again)
I want to give you this.

She pulls a necklace off herself.
The GUITAR PICK he had as a baby is attached to it.

CONSUELO

Make us proud son.

She places it around his neck as he again hugs her goodbye.
The boys both exit out the window.
Aurelio turns around and starts to close it but his mother
stops him and leaves it partially open.
They exchange understanding smiles.

IN THE LIVING ROOM

a MALE FIGURE watches through a window as Aurelio and Paco
run across the road and under a street light, then disappear
into the dark shadows of the night.

CONSUELO (OS)

He'll be great.

The figure turns around, it's Nacho.
Consuelo stands in front of him and hugs him.

CONSUELO

You've taught him well... more than
any man could have and you should
be proud of this moment.

The moonlight lights Nacho's face through the drapes.
He appears a little uneasy with his son's decision but then
appears to nod his head in acceptance.

EXT. WAREHOUSE - NIGHT

A dozen or so MEXICAN FAMILIES stand next to a BOX VAN.
JULIO a man in his forties addresses the group.

JULIO

When we get to the spot, the back
door will be raised. At that
point, you exit the van...
(looks at group)
...where you will be directed to a
spot in the fence line that is
cut.

Aurelio and Paco run up from behind in the dark.
Julio turns to them and draws a gun, then lowers it.

JULIO

You guys are late.

PACO

I'm sorry, we ran into some...

JULIO

Sorry is not going to work when
they catch you my friend... if your
lucky perhaps someone will fill
you in on everything you've
missed.

Disappointed, Julio shakes his head then looks to the group.

JULIO

The US border patrol is now using
some of the most advanced systems
to catch border jumpers... there are
many new traps they have set.
(looks to horizon)
Be alert and don't fall into
these.

The group looks at one another and mutters in concern.

JULIO (OS)
Okay, everyone load up.

The people crowd up into the back of the van.
Julio thumbs through the cash he's collected.
Paco and Aurelio hand him their cash.
He SNATCHES it from their hands.
They begin to file into line when he grabs Paco's arm.

JULIO
Wait...

Julio counts their cash.

FERNANDO
Your fifty short.

PACO
But you said...

JULIO
I know what I said, and now I'm
saying your fifty short.

Paco looks at Aurelio and starts to walk away.

AURELIO (OS)
This should be enough.

More cash is slapped into Julio's hand.
Paco stops and turns to see the transaction.

PACO
That money was what we were going
to eat and live on Aurelio.

AURELIO
We'll figure something else out
when we get there... this money
isn't doing us any good here if we
stay.

He puts his hand on Paco's shoulder with an assuring smile.

AURELIO
It will be alright.
Let's go.

Julio steps aside as they both jump in.
The roll up door then SLAMS shut.

EXT. MEXICO - BORDER FENCE - LATER - NIGHT

The roll up door is FLUNG open as everyone piles out.
 An MALE ACCOMPLICE with a gun directs people to the fence.
 One by one they sneak through the hole.
 Paco goes through and turns to grab Aurelio's guitar.
 They both run start running with everyone else.

AURELIO

I don't see any border patrol.

AURELIO

No, but they're here somewhere.

Just as he says this the whole area LIGHTS UP.
 Several BOOTHS are set up along the hilly terrain.
 VENDORS wear mock Mexican attire with fake mustaches.

Several male BORDER CROSSER enjoy a FREE BEER stand.
 A few WOMEN are lured over to FREE CARNE ASADA TACOS.
 CHILDREN grab FREE RAIDERS hats and shirts at another.
 Sexy music bumps as a STRIPPER gives out FREE LAP DANCES.

Then in a flash, the vendors all strip off their attire
 revealing their true identity of being the BORDER PATROL.
 They apprehend those that took the bait and start ushering
 them into groups of other detained border jumpers.

Paco and Aurelio choose a different path and evade capture.

BACK AT THE FENCE

Julio stands and curses in Spanish as he watches.
 He turns and kicks the dirt in frustration as the accomplice
 stands next to him and watches the capture.

JULIO

Shit! They're really getting good!

ACCOMPLICE

Si jefe, muy.

The two turn and jump into the van and speed away down the
 dirt road into the night.

AMERICAN SIDE - SAME

Running cautiously, Aurelio and Paco slip into the night.

EXT. LOS ANGELES CITY - DAY

A sunny day hangs over the city skyline.

SUPER - TWO WEEKS LATERERER

EXT. PARK - DAY

Aurelio and Paco sit under a tree in a park.
Aurelio thumbs through a paper while Paco eats ice cream.

PACO

That guy over there...

Paco points to a GIRLIE BOY standing against the side of a liquor store as Aurelio takes notice.

PACO

He said he knows how we can
make money real fast.

Aurelio scoffs at his remark and sets down the paper.

AURELIO

Yeah right, I've been watching him
all day... he gets inside a car then
they bring him right back.

Picks up his guitar and tunes it.

AURELIO

If he's so good - then why does
everybody keep bringing him back?

PACO

Yeah, good point... he probably
sucks at whatever he does.

They both look to each other and laugh.
Then girlie boy across the street then makes eyes at them.
They both see this, then they both peer over their shoulder
to see if he was leering at somebody else, but no.

They both nervously look away from him and each other.
Standing up, they casually start to exit the park at first,
then speed it up a bit quicker.

EXT. SIDEWALK - LATER - DAY

The two boys walk along a sidewalk in front of side by side housing while Aurelio takes notice to the shrubbery.

AURELIO

They need more water.

PACO
I... could use more water.

Paco wipes off his forehead, it's pretty hot out.

PACO
What are we going to do?
Pinche Gordo wants cash like
yesterday from us!

AURELIO
We've been to every record
company in the city.

SERIES OF SHOTS

- A) A MALE record company executive LAUGHS at their tape.
- B) A FEMALE record company executive HOWLS at their tape.
- C) Two MALE execs sit silent with uninterested looks.

AURELIO
(whispers to Paco)
What do they mean, "they'll call
us"?

PACO
(whispers back)
Stupid... they'll call us when they
are ready to start recording.

AURELIO
How are they going to do that?
We don't have a phone.

Both of them scratch their heads then look to the execs.

BACK TO SCENE

PACO
Maybe we should just go home.

Aurelio reaches out and smacks the back of Paco's head.

AURELIO
We are home!
This is it! I'm not going back!

Aurelio walks ahead of Paco who walks behind him then jogs
to catch up while rubbing his head.

INT. APARTMENT - LATER - DAY

A dozen PEOPLE sit in a hot, cramped apartment.
The door opens as Aurelio and Paco enter.

ARCHIE, 40s, could hit the tread mill, comes from behind and GRABS them.

ARCHIE

You two better have some cash
for me by tomorrow night or I'll
throw you out on your asses.

They both cringe up from Archie's grip.

AURELIO

No problema, mañana noche.

ARCHIE

English! I look like I speak
Mexican to you?

Archie looks Aurelio over a bit.

ARCHIE

What happened with you boy?
Was it your spic pappy sticking it
to your white mama? Or the other
way round?

Releasing his grip, he gives them a reassuring shove and
then walks away down some steps.

AURELIO

We've got to get some money for
him because I ain't going back to
Mexico.

PACO

Are you loco?
Why did you tell him that? We
don't even have a job?

AURELIO

Relax.

Aurelio smiles and holds up his newspaper.

INSERT - NEWS PAPER AD

"HOWE'S HOME IMPROVEMENT CENTER"

BACK TO SCENE

AURELIO

Papa would talk about this place.

(hands paper to

Paco)

He always said one can find plenty
of work there.

PACO

Wow! Your right, I saw them on the
TV one time.

A baby CRIES OS in the b.g.

PACO

Air conditioning, nice people and
probably a lot of nice women.

AURELIO

We will go there first thing in
the morning and start working.

A GOAT walks across the kitchen floor with a CLANGING BELL
around its neck. It stops and POOPS on both of them as the
pellets bounce off their SHOES.

The animal then bleats for a moment then continues on.
They both SIGH and look at each other.

AURELIO

It has to get better than this?

DISOLVE TO:

EXT. HOWE'S IMPROVEMENT CENTER - DAY

An AMERICAN FLAG flies high atop a flag pole in front of a
store called HOWE'S IMPROVEMENT CENTER.

Aurelio and Paco stand in front of the building.

AURELIO

Okay, this is it.

Just let me do all the talking.

PACO

I hope I get one of those jobs
behind the desk.

You know, where I go..

(mimics English)

You, take that over there... and
you, get me some coffee.

Finished mimicking, he smiles and looks to the store.

AURELIO

Well, I don't care where ever they
put us... we just need a job.

INT. HOWE'S HARDWARE - DAY

Aurelio and Paco sit at a desk in front of the HR MANAGER.

HR MANAGER

A green card...
(leaning in)
...you need one of those to work.

Aurelio motions to the HR manager that he needs a moment.

HR MANAGER

Take your time.

Aurelio leans in quietly to Paco.

AURELIO

What does he mean green card?
Hmm?

Paco raises his eyebrows and takes a deep breath then a
sorry look back to Aurelio.

EXT. HOWE'S PARKING LOT - MOMENTS LATER - DAY

Aurelio comes stomping out of the building as Paco walks
quickly trying to keep up.

PACO

I'm sorry... I didn't know what
Julio was talking about when he
said green cards!

Aurelio stops, and then paces back and forth.

AURELIO

I ask you... "do you have everything
in place for us?"... you say "yes",
then I ask you... "is there any
papers we will need when we get
there?"... you say "no Aurelio".

Paco paces along with Aurelio.

PACO

I didn't think it mattered what color it was! I thought we could make our own when we got here, you know... save us some money!

AURELIO

Ugh!
What are we going to do now.

PACO

I don't...

NACHO

(interrupts)

How are we going to pay for our...

Aurelio pauses for a beat as he looks far off into the f.g. and sees something that catches his eye. He slowly starts walking that way as Paco follows behind.

PACO (OS)

He said twenty more for the green card and I was like... green card? We don't need no stickin green card.

Getting closer he observes a CASH TRANSACTION from a well dressed MAN inside a truck to a Hispanic MAN dressed in work clothes.

PACO

(rambling)

...then he was like Governator this and Governator that.

Aurelio holds up his hand to silence Paco as he approaches the man that received the cash. They watch the man turn and hand cash to FOUR other MEN standing nearby.

Aurelio observes another CASH transaction, then another. He then turns and sees several WORK TRUCKS loaded with landscaping equipment, concrete, bricks and other things.

Looking around, he notices several groups of WORKERS standing around in separate bunches under trees.

He then sees another ELDERLY WHITE MAN pull up in front of a young HISPANIC MALE in his early 20s. The Hispanic male is RODRIGO, a cocky and arrogant sport with a legion of four MEN behind him.

ELDERLY MAN

Good morning Rodrigo.

Rodrigo steps up and leans on the man's window.

RODRIGO

Good morning Senor Crump.

ELDERLY MAN

Got ditches need digging up at my
weekend house on the bluff.
You boys game today?

RODRIGO

Always ready for you jefe.

Aurelio watches on in curiosity.

ELDERLY MAN

Okay... name your price.
But be fair now.

RODRIGO

For you...
(leans in)
...six hundred

A old man gives Rodrigo a square look then does a quick
glance around the lot at what is left for other pickings.

ELDERLY MAN

(reluctant)
Six it is then.
Load up and follow me.

Aurelio watches on with Paco.
Rodrigo turns and speaks MOS to his crew.

AURELIO

Did you see that Paco?

PACO (OS)

Are they going to work?

AURELIO

It appears so.

PACO

With no green... card.

AURELIO

With no green card.

Rodrigo jumps into his VAN, a customized SPARKLING RED 4x4 hauling a matching TRAILER; his crew then pile in also. They drive by Aurelio and Paco.

Rodrigo shoots Aurelio a look as if he is wondering what was up with his skin color.

AURELIO

We need to find an old man.

Paco looks to his left and sees another OLD MAN. He walks slowly with a CANE as Paco runs up to him.

PACO

Excuse me senor... can we work for you?

STARTLED, the old man WAILS on Paco with his cane. Paco in pain, returns to Aurelio's side.

AURELIO

Maybe you let me do the talking.

PACO

You always do the talking.

A HISPANIC MAN in a CREW CAB TRUCK pulls up behind them.

HISPANIC MAN

You and you're crew looking for work?

They both turn around at the same time. Paco looks at THREE homely looking WORKERS that remain.

PACO

Well, they're really not wit...

Aurelio nudges Paco in the ribs as Paco GROANS.

AURELIO

(grits teeth,
grovels)

You're talking again.

PACO

Yeah, yeah the talking.
I know! I know!
You do the talking!

The man starts to pull away but Aurelio steps forward.

AURELIO

Wait...

The man stops to hear him out.

AURELIO

What would you like done today?

HISPANIC MAN

Well I can't seem to find Rodrigo...

(looks around)

...someone told me he was the man
to see about lawn care.

Aurelio's eyes light up as he steps forward placing his arm
on the man's window sill.

Paco stands in the b.g still smarting from the rib shot, but
also perks up to the man's request.

AURELIO

I'm sorry did you say lawn care?

HISPANIC MAN

Yeah, I got six apartment
complexes that all need cutting
once a week.

AURELIO

Lawn care sir... is our especial.

HISPANIC MAN

(adjusts hat)

Well, I don't know.

AURELIO

Name your price senior.

The man squanders for a moment then looks up at Aurelio.

HISPANIC MAN

Okay, six hundred for all of you...
each day I come by.

AURELIO

(extends hand)

Make it five and you got a deal.

Paco looks over at Aurelio and begins to open his mouth.
Aurelio notions with his hand out of sight of the man to
tell Paco to keep his yap shut.

HISPANIC MAN

I'm sorry, did you not hear me correct son?

AURELIO

No, I heard you fine senior.
It is you who did not hear me.
(smiles at him)
Just think of this as a bonus
for trying us out.

The man shakes his head and then shakes hands with Aurelio.

HISPANIC MAN

Well alright then, five it is.
Have your guys jump in and we'll
get to work.

INSIDE HISPANIC MANS TRUCK

He looks forward with a smile as he gets the feeling that he just hired some honest men.
Aurelio appears to speak to his new crew MOS in the b.g.
They then all shake hands and jump into the truck.

DISOLVE TO:

EXT. HOWE'S PARKING LOT - LATER - DAY

The Hispanic man drops Aurelio and his crew off as the sun sets after a long day of work.

HISPANIC MAN

Okay, just let me grab some cash.

Aurelio waits for the man to count his money.
He sees Rodrigo standing alone with the old man.
The old man gives Rodrigo SIX one hundred dollar bills.

Rodrigo looks around and places THREE of them in his shirt.
He then sees Aurelio watching him, then he stutters towards his own crew and hands them the rest.

HISPANIC MAN (OS)

Okay, here you go.

Aurelio pauses as he turns around.
He takes a moment to reflect on what a crook Rodrigo is.

HISPANIC MAN

Five hundred.

AURELIO
(takes money)
Gracias jefe.

Rodrigo then takes notice to Aurelio's TRANSACTION.
One of Rodrigo's crew walks up behind him. He is SANCHO a scruffy, wormy little guy also in his early 20s.

RODRIGO
Who is this gringo?

Sancho steps in front of Rodrigo for a better view.
Rodrigo SLAPS him in the head, knocking his hat off.

SANCHO
Owe! Shit man!

RODRIGO
Did I say to block my view Sancho?
No! I asked if you knew who the gringo was... not to block my view.

SANCHO
I don't know!
(picks up hat)
I never seen him here before.

RODRIGO
Well, find out then.
Seems like we have a new player on my court.

Aurelio and Paco shake hands and say goodnight to their new crew MOS in the f.g. while Rodrigo looks on.
The Hispanic man waves goodbye as he drives off.

They then start walking home as dusk starts to set.
Rodrigo slowly drives past them and stares at them but they don't take notice.

INT. APARTMENT STAIRWELL - LATER - DAY

A fist lightly pounds on a door marked MANAGER.
Archie flings it open while eating a chicken leg; he frowns.

ARCHIE
For your sake...
(swallows food)
...this better be good.

Aurelio hands him two hundred dollars, everything they had.
The fat man SNATCHES it from his hand.
Counting it, he frowns and looks back to both of them.

ARCHIE

Your still one hundred short for
the rest of the month.

AURELIO

I will have more for you manan...
(catches himself)
I mean, I'll have more for you
tomorrow night.

Archie looks both of them over for a beat.
He then rubs his face while in thought.

ARCHIE

Okay... you've come through with
some of the money today.

The boys exhale in relief.

ARCHIE

I'll give you one more day to
come up with the rest of it.

PACO

Thank you, Mr. Archie.
You won't disappoint us.

Archie stands with a confused frown on his face.

ARCHIE

Huh?

Aurelio grabs Paco and walks up the stairs with him.
He turns and sees Archie go inside.

AURELIO

What did I tell you?

PACO

You didn't say I couldn't talk
to Archie?

AURELIO

Just quit!
(raises hands)
Just stop talking before you get
us both into some trouble that we
can't get out of.

Paco opens the door at the top of the steps and they both walk inside

THEIR APARTMENT

where a piglet SQUEALS OS as they both appear to step over it while enroute across a crowded room of people also occupying the apartment. They then enter a...

BEDROOM

as Aurelio closes the door behind them.
Paco flops face down onto a very small bed.
Aurelio sits aside him and grabs his guitar, strums it.

AURELIO

I think that by the end of the month we will have enough money to get out of this place.

PACO

The sooner the better.

A tapping sound is heard OS at the bottom of the door.

AURELIO

We should start looking for a band so we can make jam with them.

The tapping continues OS urging Aurelio to get up while still playing his guitar and open the door. Upon opening it, he looks down and sees a CHICKEN. He disregards it and closes the door hard. A SQUAWK bellows OS as he returns to the bed to sit.

PACO

(rolls over)

How long do you think it will take us to live like rockstar?

Paco, now lying on his back, begins to sing.

PACO

Inside up and out/Living the mocha loco.

Aurelio bobs his head and tries to get a rhythm on guitar. He stops for a moment and SHAKES the guitar. The SOUND of something small ROLLS around inside. He tips it upside down. Goat PELLETS trickle out of the sound hole onto the floor.

Paco sees this and laughs uncontrollably. Aurelio does not think its funny at first but he looks to the floor where Paco's SNARE DRUM sits on the ground. It has PIG SHIT on it; he points it out and laughs aloud.

Paco frowns and groans in disappointment.

PACO

Awe man!

INT. HOWE'S IMPROVEMENT CENTER - DAY

A busy line of cashier's scan and checkout customers. Rodrigo exits a restroom within the facility.

On his way out of the store he notices a FEMALE checker. She is MELANIE, a very pretty Latina in her mid 20s.

Rodrigo stops and grooms himself in the reflection of a window built into a double stacked washer/dryer display.

He enters her line as she looks up to see him while she helps a MALE CUSTOMER.

Rodrigo smiles and winks at her, then grabs a pack of gum. She turns her head with a DISGUSTED look. Her customer takes notice to her face.

MALE CUSTOMER

Did I do something wrong?

She looks up to the customer.

MELANIE

Huh? Oh, I'm sorry... I haven't been feeling well.

MALE CUSTOMER (OS)

Yeah, there's something going around I hear.

She looks beyond him back at Rodrigo for a beat.

MELANIE

Yeah, something pretty nasty.

She slips a receipt into the customer's bag.

MALE CUSTOMER

You take care of yourself now.

MELANIE

Thanks, have a good day.

As the customer leaves, Rodrigo steps up to her register.
He lays down the pack of gum.

MELANIE
Is that gonna do it for you?

RODRIGO
What? No good morning Rodrigo?

MELANIE
Oh... is that your name?
(rings up gum)
I'll try real hard to remember
that in the future.

She rolls her eyes in an un-interested fashion.

RODRIGO
Why you so cold all the time?

MELANIE
We gonna go through this again?

Aurelio and Paco enter the building in the f.g. and observe
some shovels on display.

RODRIGO (OS)
Why don't you let me take you for
a walk by the ocean sometime.

She looks past Rodrigo taking a pleasant notice to AURELIO.

MELANIE
(watching Aurelio)
I get sea sick.

RODRIGO
Maybe a drive in the mountains?

MELANIE
I'm afraid of heights.

Rodrigo turns to see what she is ogling at.
He sees Aurelio then turns back to Melanie.

RODRIGO
Okay, suit yourself then.
It's your loss.

She hands him his gum and receipt without looking away.

MELANIE
Yeah, big loss.

Rodrigo walks away and exits the building but hangs around the front door for a moment.

AURELIO

happens to look up and see MELANIE looking at him. He then looks away but does a double take at her. They share pleasant glances then both shyly look away. Rodrigo watches this from the entry door.

PACO

Who is that?

Paco walks up behind Aurelio as he keeps glancing her way.

AURELIO

I have no idea.
But I think I want to know her.

Melanie throws a flirty smile between two customers.

DISOLVE TO:

MONTAGE - AURELIO AND PACO'S WORK PROGRESS

- Aurelio directs his new crew on a lawn job.
- Ten one hundred dollar bills and slapped in Aurelio's hand as Rodrigo watches on with concern.
- Paco piles food from a buffet onto a plate while Aurelio leans back in a booth feeling stuffed.
- Aurelio and Paco pass each other on riding mowers. They slap a high five to one another. RODRIGO observes inside a VAN across the street.
- Aurelio and Paco moving into their own apartment.
- Aurelio chats with Melanie while she rings him up. Rodrigo again spies from a corner.

END OF MONTAGE

INT. CAR LOT - DAY

Aurelio KICKS the TIRE of a beat up CREW CAB truck with a dual axle as he ponders over it. Paco sees this and walks over to him.

PACO

Why do you kick it?

AURELIO

Padre always said to do this.
It is like thumping the melons to
see if they are ripe?

PACO

Oh.

Paco walks off and goes about looking at cars, KICKING them
in the body while doing so.

SALESMAN

Can I help you boys?

A SALESMAN approaches Aurelio from behind.
Aurelio turns to the salesman and shakes his hand.

AURELIO

Yes, how much for this truck?

SALESMAN

This here unit is about five
grand.

Aurelio looks to the man with a confused look.

SALESMAN

Five thousand... dollars, in other
words.

Paco KICKS the bumper of a Camaro then walks to the back.

AURELIO

Would you take four thousand?

SALESMAN

I can't go any lower than what we
have it listed at.

Paco KICKS the rear bumper of the Camaro which sets off the
ALARM. Embarrassed he nonchalantly eases away from the
BLARING HORN as Aurelio and the salesman turn to see him.

AURELIO

Would you take four thousand two
hundred?

The salesman turns back around.

SALESMAN

Tell you what, you make it forty
five hundred cash... and you can
take her off the lot.

AURELIO
(confused)
Her?

SALESMAN
The truck son, the truck.

Paco walks up and joins them while pointing over his shoulder.

PACO
That one over there isn't good.

Aurelio rolls his eyes and looks back to the salesman.

AURELIO
Okay then. It's a deal.

Pulls out the cash to pay the salesman.

PACO
What did you do?

AURELIO
We just bought a girl truck.

PACO
(confused)
Huh?

AURELIO
I know! I never knew there
were different kinds either!

The salesman takes the cash and hands him the keys.

SALESMAN
She's all yours!

Aurelio takes the keys and the salesman leaves.
The two stand at the back of the truck and wait until he is out of sight.
Once he is gone they quickly both kneel down and look UNDER the truck.

PACO
He's right, no huevos.

AURELIO
It must be girl then.

The salesman walks up from behind and STARTLES them.
They both spring to their feet semi embarrassed.

SALESMAN

Oh, one more thing boys.
This is an as-is purchase.

They both look to one another for explanation.

SALESMAN

As in... no warranty.

He looks at the boys hard to see if they understand.
They both light up, laugh and smile finally.

AURELIO

Oh we get it!
You mean - no worries.

He raises his eyebrows and exhales at their ignorance.

SALESMAN

Yeah - no worries... you got it.

Aurelio and Paco attempt a weak fist bump.

EXT. STREET - LATER - DAY

TRAFFIC speeds by they're truck as it sits just off the
shoulder of the road.

From behind the truck, it is lifted high on one side but not
shown directly how.

Ignorantly, they're LEGS lay dangerously out in the street
as they work...

UNDER THE TRUCK

as they both lay back and stare upward.

PACO

I don't know, it sounded more
like... clic, clic, clic...

AURELIO

No, was more like clak... clak...

Several cars SPEED by and HONK OS.

AURELIO

I heard it coming from up at the
front...

PACO

Then why are we looking at the
back?

FROM THE STREET

the truck is propped up with two very STRESSED two by four
WOOD STUDS as the boys lay under it.

A MAN in a CAR drives by slowly and yells out his window.

MAN IN CAR

Get that shit off the road!

They both arise from the ground and dust themselves off.
Aurelio stands a bit far in the street.
An oncoming HORN blares OS.

A CAR speeding by narrowly misses him as Paco pulls him back
out of the street.

Simultaneously as they turn to look at the car, the fragile
wood planks holding up the truck start to CREAK and SPLINTER
under the weight of the truck.

They finally give, SLAMMING it onto its wheels behind them.
They both turn around oblivious to the collapse.

PACO

You should watch out man.
You almost got died right there.

AURELIO

Wow! Your right, your like my
guard angel.

Walking to the front of the truck, Aurelio pops the hood.
They both observe aimlessly under it.

PACO

I don't see anything clacking.

AURELIO

Well it has to be on first stupid!

PACO

Oh yeah...

AURELIO

Plus you don't see a clacking,
you feel it.

PACO
Maybe it just needs gas?

INT. TRUCK - SAME - DAY

Both lean into the truck as PACO turns the IGNITION on.
The GAUGES move, but the fuel shows EMPTY.
The both look at each other.

AURELIO
Ahh... your smart.
You should be a mechanic.
(scratches head)
I hear they make good bread.

PACO
Cabron... that's a baker.

They pull out of the window and head towards the rear of the truck.

SERIES OF SHOTS

- A) Aurelio and Paco push the truck down the street.
- B) The GAS CAP spins off and is set atop a pump.
- C) A nozzle is shoved into the filler neck.
- D) They pull away and leave the GAS CAP behind.

END SERIES OF SHOTS

INT. TRUCK - MOMENTS LATER - DAY

Paco looks to his left as a LARGE 4x4 passes them.
A set of RUBBER TESTICLES hangs from the trailer hitch.

PACO
Hey look!

Aurelio sees them also.

AURELIO
Wow a boy truck!

Paco with a confused look...

PACO
How do they... you know - do it?

Aurelio looks as if he is going to have an answer then retreats.

AURELIO

I... I don't know.

INT. NEW APARTMENT - DAY

The apartment décor looks like they tried to grab something from each of the last three decades, including LAVA LAMPS, an AMERICAN FLAG and a MEXICAN FLAG.

Aurelio sits on the couch and thumbs through a magazine while Paco appears to be getting dressed for work.

PACO

Have you asked her out yet?

AURELIO

No, she won't go out with me.

PACO

She don't look like the kind of girl that needs a lot of things to please her.

AURELIO

Really?
What should I say to her then?

PACO

I don't know, just go up to her and tell her you want to buy her a torta for lunch or something...

AURELIO

Really? I was thinking more like...
(looks upward)
...if she would like to take a walk with me over by the place that makes the coffee.

PACO

You mean Moonbux?

AURELIO

(goofy smile)
Yeah, I think that's the place.

PACO

Well you should ask her today.

AURELIO

I will then.
 (sets down
 magazine)
 Better hurry, we're gonna be late.

Paco slips on a sock then turns to look for the other.

PACO

Where is my other sock?

EXT. GAS STATION - DAY

Aurelio pulls the truck up along side a pump.
 Both of them get out and walk over to the pump.

AURELIO

She is so... so... ahh!!! what is
 the word the Americans use?

PACO

Beau-ti-ful?

AURELIO

No... no, something about a... fly?

Aurelio removes Paco's SOCK from the filler neck of the gas
 tank and sets it on top of the pump, then begins fueling.

PACO

(scratches head)
 You think she looks like a fly?

AURELIO

Pinche Cabron!

PACO

Perhaps, a bouquet of Cilantro
 would please her?

Aurelio's face lights up in agreement.

AURELIO

Ahh! Yes! That's it!
 Every Senorita loves Cilantro!

Done fueling, Aurelio forgets to retrieve the sock.
 Both of them then enter...

INSIDE THE TRUCK

sit down and buckle up.

AURELIO

What if she laughs in my face
when I bring her my gift?

PACO

You know the skinny girl on our
street back home?

AURELIO

(nods head)

Yeah, her papa didn't like you,
I remember.

PACO

Anyways, I gave her a gift and
told her that I loved her when I
was like, twelve.

Aurelio, starts the truck.

AURELIO

What'd you give her?

PACO

I gave her a pig.

AURELIO

A pig? You gave her a pig?

PACO

Yeah, then like two days later
her dad invited me over for a big
carnita's barbecue.

(nods head)

He took a liking to me it seemed
after that

Aurelio shakes his head and drives off out of the station.

PACO

I think the pig ran away though,
every time I came to visit, I
never saw it running around over
there.

INT. FREEWAY - DAY

They drive their beast of a truck down the highway.
They pass by a BEAT DOWN FORD LTD driven by a FAT WHITE MAN.

INT. AL'S CAR - DAY

The Man is AL, as it says so on the name tag of his shirt. He is in his late 50s, an obese man with an appetite for cigars.

He takes notice to Aurelio's truck as they pass him by.

AL
(grovels)
Greasy, stinkin, sons o' bitches!

A cigar bounces around his mouth as he grovels. He approaches behind them and closes in.

BACK INSIDE AURELIO'S TRUCK

They continue down the road, their MUSIC blares as they sing along with it.

OUTSIDE ON THE HIGHWAY

Al, attempts to pass them as they travel around a cloverleaf on-ramp.

INSIDE AL'S CAR

he pulls just beside them on their driver's side, then accelerates and attempts to make a pass.

AL
Filthy, no good bean...

He pauses as he takes a confused look at Aurelio and his skin color then just as he comes along side them, the weight of the fuel shifts inside the

TRUCKS GAS TANK

and travels outward from the open filler neck and shoots

OUTSIDE

producing a STREAM right through the window of Al's car and into his face, igniting his cigar into FLAMES.

INSIDE AL'S CAR

Al, SHRIEKS in agony as he swerves his car back and forth as he drives aimlessly blind and out of control.

EXT. FREEWAY - SAME - DAY

His car SMASHES into a guardrail and skids along side it, finally coming to a rest.

He comes barreling out of the car and TUMBLES down an embankment on the hillside, rolling right into a murky pool of water that had collected at the basin.

Aurelio's truck continues on down the highway unaware of what has happened behind them as they listen to their music BLARING from within the cab.

INT. TRUCK - LATER - DAY

Arriving at Howe's, Aurelio looks at the GAS GAUGE and sees there is not much gas left in his tank.

AURELIO

Man! We really need to give this piece of shit a tune up?

(looks to Paco)

We already used up all the petro!

PACO

No... its not that.

It's the damn three dollars a gallon that's killing us!

AURELIO

Yeah! That too!

DISOLVE TO:

EXT. HOWE'S PARKING LOT - DAY

Melanie exits the building heading for the parking lot.

AURELIO (OS)

Excuse me, Ms. Melanie?

She stops, turns around and to her surprise sees Aurelio.

MELANIE

Hi! Did you just call me Ms. Melanie?

AURELIO

Oh, I am very sorry if I have defeneded you?

She laughs to herself from his remark.

MELANIE

You mean... offended me.

AURELIO

I'm sorry, my English is not so bueno.

MELANIE

It's alright... I understood what you meant, but nobody has ever referred to me as Ms. Melanie.

AURELIO

Well, it is customary in my house to address the women properly.

An obliging face and nod from Melanie.

MELANIE

Hmm... well what did you need?

As the moment of truth sets upon Aurelio he freezes up.

AURELIO

I... I would like to uh...

Embarrassed, he turns and starts to leave quickly. Melanie blushes and looks to the ground as he walks off. Aurelio, frustrated, mumbles to himself as he walks off.

MELANIE (OS)

Hey wait...

Aurelio stops and slowly turns around.

MELANIE

Would you like to go out with me sometime?

Relief comes across his face as he extends his arms.

AURELIO

Yes! Oh god!
How did you know?

MELANIE

Well, I guess I had a feeling.

AURELIO

That would be most... most...

He stumbles to find the words as she bows her head with a smile while watching his cute struggle.

MELANIE

..Great? Awesome? Excellent?

AURELIO

(sighs)

Yes, all of those.

MELANIE

Okay, I'm not doing anything later. You got something in mind?

His eyes light up.

AURELIO

Oh yes, I want to take you to the place where they make the coffee.

She raises her eyebrows in response to his originality. Then cocks her head and mumbles to herself.

MELANIE

Wow, coffee shop, how original.

AURELIO

What did you say?

MELANIE

Huh? Oh... say about seven thirty?

INT. RODRIGO'S VAN - SAME - DAY

Rodrigo sits back in his seat as just half his face is shadowed while he watches Aurelio and Melanie.

RODRIGO

What does she see with this candy ass?

Sancho appears from the back seat leaning in awkwardly close to Rodrigo's face.

SANCHO

Who's got candy on their ass?

Rodrigo delivers a quick BACK HAND to Sancho's face.

RODRIGO

Is it necessary to stick your tongue into my ear when you talk to me?

RODRIGO
(shakes head)
Pinche mierda!

He then looks back at Melanie walking towards her car.

RODRIGO
Looks like I am going to have to
step up the game.

Sancho again leans forward.

SANCHO
Were going to a game?
Dodgers and Giants?

RODRIGO
I'm not warning you again!

Sancho quickly pulls back away from him.

SANCHO
Man, who woke up on the wrong
side of the wiener this morning.

Rodrigo, not happy with the remark, shakes his head.

RODRIGO
That's it, I've had it.

Rodrigo reaches around and scuffles with Sancho.
Sancho whines like a school girl.

INT. AURELIO'S TRUCK - NIGHT

Melanie looks a bit unsure as she rides shotgun.
The truck SHAKES, BANGS and SPATTERS down the road.
Aurelio looks over to her with an apologetic smile.
She raises her eyebrows wondering what she got into.

AURELIO
We are almost there.

EXT. STREET - SAME - NIGHT

The truck pulls onto a dimly lit street that runs parallel
to a large building then pulls to a curb and parks.
Aurelio exits the truck and runs around to the other side.

Aurelio opens the door for Melanie who appears a little
reluctant to get out as she observes the area.

MELANIE

Where are we?

Aurelio helps her out then grabs a BAG from the truck bed.

AURELIO

Come with me and I'll show you.

She sighs, and then walks with him down a dim sidewalk.

MELANIE

What's in the bag?
Your knife and chloroform?

AURELIO

No knife, and I'm not sure what
the other thing is you speak of.

MELANIE

Hmm... from this dark street and
where we're headed, that's
probably a good thing.

Melanie getting a bit nervous, as there is no cars or
pedestrians passing by.

She abruptly stops walking and holds her hands out.

MELANIE

Okay sport, far enough. You said
you were taking me to the coffee
shop and I really ain't seeing a
whole lot of people walking around
with lattes' or...

She pauses for a moment and takes a whiff of the air.

MELANIE

(pleasantly)

Mmm...

She looks back at Aurelio.

MELANIE

What... is that smell?

AURELIO

Turn around.

As she turns around she sees herself standing in front of a
building with a SMOKE STACK that reads BROTHERS COFFEE.
She looks around a bit more and realizes she is standing
in front of an actual coffee manufacturer.

She breaks into a subtle laugh with a defeated smile. She turns around and finds Aurelio sitting on a hillside that faces the plant as he takes joy in watching her.

MELANIE

Oh... you're good.

She slowly approaches him as he then pulls a thermos and two Styrofoam cups from his bag. She stops in her tracks.

MELANIE

Oh... you're real good.

AURELIO

Gracia's.

Now relaxed she sits down along side him and from her vantage point she can see the top of the city skyline as it peeks above the backside of the building. A crescent moon hangs further behind that.

MELANIE

Wow! I've lived her all my life
and I never knew this was here.
(looks at Aurelio)
All it is, is just a simple
pleasure in life that most people
don't even know exists.
(shakes her head)
You've been here a couple months
and you find it like that... wow.

She takes another moment to inhale the intoxicating aroma. Aurelio pours her a cup of coffee and hands it to her.

MELANIE

When you said you wanted to take
me out for coffee, I had something
else in mind.

AURELIO

I'm sorry, but from what I heard...
people always go to the coffee
shop when on a date.

MELANIE

Shop. Keyword there is shop.

She reaches over and pats him on the back.

MELANIE

I've been on a lot of dates to
coffee shops, but I gotta say...

She looks at Aurelio with sincerity.

MELANIE

...nobody has ever brought me to the whole factory.

AURELIO

You are happy with this date?

MELANIE

Well, you were down two strikes at first, but you hit it out.

AURELIO

I... don't understand.

MELANIE

Yeah, that was a stretch on my part... never mind, we'll cover that topic if I take you to a baseball game sometime.

AURELIO

Promise?

MELANIE

We'll see.

She leans forward and looks at the ground.

MELANIE

So what's your story?

AURELIO

My story?

MELANIE

Sorry, I have to think layman's terms with you... let me try that again.

She leans back and rests on her elbow as he does the same.

MELANIE

Where are you from? Who are your parents? Why are you like the whitest Mexican I have ever seen?

Aurelio laughs and sips from his coffee then sets it down.

AURELIO

Which do you want first?

She notions with a face that says, surprise me.
Aurelio looks down then to the skyline.

AURELIO

I was born here, Los Angeles.
I was told by my parents that my
real parents were dead.

With sincerity Melanie listens.

AURELIO

I don't know, I guess all that
matters is my parents that raised
me are the best I could have ever
had.

MELANIE

Don't you want to know the truth?

AURELIO

My father's a firm believer in
what you don't know... can't hurt
you.

MELANIE

Do you feel the same way?

AURELIO

Sometimes, but then again
sometimes I feel that right now
might not be the time for me learn
something that might slow my
dreams down.

MELANIE

Dreams... what are your dreams?

Aurelio turns to her and beams a big smile.

AURELIO

What are you doing next Friday?

MELANIE

I think I'm wide open?

He struggles to comprehend her phrase.

MELANIE

Sorry... I'm doing nothing.

He stands up and sticks out his hand.
She reaches out and he starts to pull her up.
The grass is slick which causes him to fall on top of her.

An intimate moment as their LIPS hang just inches apart.
They look into each others eyes.
Aurelio glances away out of respect and gets up.

AURELIO

Come on - we'll try it again.

Melanie smiles at the remark and sticks out her hands.
Successfully helping her to her feet they inhale the air a
few more times while walking back to the truck.

DISOLVE TO:

INT. HOWE'S PARKING LOT - DAY

The parking lot is full of cars, workers and contractors.

INTERCUT - AURELIO/RODRIGO ADDRESSING THEIR CREWS

Aurelio stands around his crew and talks with them MOS.
Rodrigo does the same with his.

AURELIO

Okay, now that everyone is here,
a large company called Mercury
Contractors are going to be
building...

RODRIGO

...a new track of homes in the area
which means that they will be
looking for work crews to come in...

AURELIO

...and cut ditches, lay sod and do
what ever landscaping that needs
to be done.

RODRIGO

I'm not really worried about dip
shit over there and his crew
getting those jobs...

AURELIO

But from here on, we have to be on
our best performance, we never
know when they will be watching
us.

END INTERCUT

Aurelio is still in his group as Rodrigo disperses his.

AURELIO

This is it guys. If we get picked
for this...

(looks to sky)

...it could change everything!

A LUNCH WAGON pulls up into the parking lot and sounds a HORN that expels the LA CUCARACHA song.

FROM INSIDE THE LUNCH WAGON

the panel door to the concessions lifts upward as Rodrigo appears waiting.

FROM OUTSIDE THE LUNCH WAGON

as the door lifts a crap load of ROACHES spew from within and scatter onto the pavement to escape.

This does not bother Rodrigo as he picks up a MAPLE BAR that has a ROACH sitting on it.

He FLICKS it off and takes a bite, but as he does so...

ROSA (OS)

You gonna pay for that?

Rodrigo looks to his left as ROSA a short, round women in her 50s, stands with her hands on her hips.

RODRIGO

Now why you gotta go there Rosa?

Several more PATRONS walk up and pick from the truck.

ROSA

You owe me from three weeks back?
Why wouldn't I ask?

RODRIGO

I told you, I had my wallet
stolen.

A MAN reaches for a WRAPPED SANDWICH that a RAT is chewing on. He pulls the rat off, sets it on the ground and then pats it on the head as if it were the coach mascot.

ROSA

Right, your wallet got jacked like
Santa Claus stole my vulva.

She grabs at her crouch, Rodrigo frowns.
Sancho walks up from behind.

SANCHO

Someone stole your vulva too?

Sancho looks to Rodrigo as he looks down at the pavement and rolls his hand as if to say... "lets hear it".
Not to disappoint, Sancho continues...

SANCHO

My cousin Jose, he used to drive
one of those... was one bad ass car,
till somebody stole it.

RODRIGO

You know, did you just reach into
the toilet and pull your brain out
this morning?

(walks away)

Pay her you wing nut.

Sancho grabs a Gatorade and a donut with a ROACH on it.
He takes a bite of the Roach unknowingly.

SANCHO

(mouthful)

Mmm... crunchy today, how much we
owe you?

She stares at him as if he was an ignorant bastard.

ROSA

Eight fifty.

He reaches into his pocket and pulls out a five.
Hands it too her.

SANCHO

Put the rest on his tab.

He turns and starts to walk away but she grabs his ear.

SANCHO

Aye! Or not.

He then reaches in the other one and pulls out another five
dollar bill.

SANCHO

Yeah, you keep the change.

She shoves him in the head as he walks off.
He looks over his shoulder and frowns at her.

AURELIO

stands by his truck and cleans the windows as Rodrigo approaches him in the f.g.

RODRIGO

I uh... couldn't help but notice
your
little pep talk you were giving to
your crew earlier.

AURELIO

Oh yeah, that.
It would be nice to get that job.

RODRIGO

Yeah, well... don't think that I
ain't onto you gringo... or whatever
you are.

Paco walks up drinking a soda.

PACO

What's up?

Rodrigo looks both of them over as Aurelio seems to be trying to compute what he just said.

RODRIGO

Ain't no way you or your crew is
taking that job.

He stares both of them down as he backs up.
He does not see the PARKING BLOCK behind him.
He TRIPS over it and falls onto his ass.
Springing back to his feet instantly, he flips his hair out
of his face, turns, and walks away.

PACO

What the hell was that all about?

AURELIO

I don't know... but I think he is
gay.

PACO

Gay? Why?

AURELIO

He said he wanted to be onto me.

Paco makes a sick face and then gets an idea.

PACO

He seems like a nice guy, lets
set him up with the guy in the
park.

Aurelio nods his head in agreement.

EXT. URBAN NEIGHBORHOOD - DAY

Beautiful, glorious homes stand side by side along a street
shaded with giant magnolia and honeysuckle trees.

All of the lawns are precision cared for and appear to be in
pristine shape.

Aurelio and his crew finish up laying the last piece of sod
for a new home while two SCOUTS sit in a TRUCK across the
street and watch they're technique.

AURELIO

(dusts off hands)

That should do it.

Paco, getting up from kneeling, spots the scouts.

PACO

Aurelio, look...

Paco, notions with his head as Aurelio looks to the scouts
in their truck. A MERCURY LANDSCAPE logo is on their door.

AURELIO

Well they should be pretty
impressed by what we've
accomplished here.

INT. SCOUTS TRUCK - SAME - DAY

The two scouts sit in the truck and monitor the crew.

SCOUT 1

Well I gotta say, Jack would be
out of his mind not to take these
guys for the McClintock job.

SCOUT 2

(taking notes)

No doubt... I've not seen talent
like this come along in years.

(looks to Aurelio)

Where'd this guy come from again?

SCOUT 1
Don't know, just up and appeared.

SCOUT 2
It's like he's the second coming
of the Landscaper.

A heavenly SUNLIGHT BEAMS onto

AURELIO

as he stands arms extended, meanwhile...

RODRIGO'S VAN

is parked at the end of the block just out of site of
Aurelio and his team.

INSIDE RODRIGO'S VAN

Rodrigo and Sancho sit and conspire a plot on Aurelio.

RODRIGO
I've been working that parking lot
with my father since I was a boy.
(slips on shades)
Ain't no gringo wetback gonna come
on my turf and take my jobs or my
Hyna.

Sancho leans in while not taking his eyes off of Aurelio.

SANCHO
What are you gonna do jefe?

Rodrigo turns and looks at Sancho with a harsh look.

RODRIGO
What ever I feel like!

Sancho looks to Rodrigo for a beat then back to Aurelio.

SANCHO
(butt hurt)
Gosh.

RODRIGO
I've got just the plan though.

Rodrigo nods his head in satisfaction then starts the van.

EXT. NEIGHBORHOOD - SAME - DAY

Rodrigo's does a u-turn and drives away.
Paco attempts to gather some equipment.
Aurelio walks up and stops him.

AURELIO

Wait... just leave those here since
we will be back mañana to finish
up.

INT. SCOUTS TRUCK - SAME - DAY

SCOUT 2

Well, I'm sold...
(closes notebook)
...this guy's the real deal.

SCOUT 1

I'm thinking so too... well make
one more trip by here tomorrow
just to make sure.

EXT. NEIGHBORHOOD - SAME - DAY

The scout's truck starts up and cruises by Aurelio's crew.
They give a friendly wave and nod to them.
Aurelio and Paco nod their heads in recognition.
Paco then pats Aurelio on the back.

PACO

I think they're gonna give us the
job.

AURELIO

(half smile)
Yeah... we'll see.

The boys load up the rest of their equipment on the truck.

DISOLVE TO:

EXT. NEIGHBORHOOD - LATER - NIGHT

Dressed in black, Rodrigo and his COHORTS quietly unleash
several caged GOPHERS out onto the lawn of the house that
Aurelio and his crew were working at earlier.

Rodrigo, watches with an evil grin as the rodents run about
on the lawn and then looks over his shoulder.

RODRIGO

It is time to unleash El Diablo
himself.

With a devious smile, he snaps his fingers.

RODRIGO

Bring forth... El Chupatopo.

Sancho steps forward and SLAMS down a large ALUMINUM BOX
with holes next to Rodrigo.

Heavy GRUNTING and SNORTING blows through the vent holes and
wisps Rodrigo's hair as he kneels beside it.

RODRIGO

Say hola to our lil friend.

Slowly raising the door reveals a set of RED EYES inside.
Massive TEETH and razor sharp CLAWS emerge from the cage.
The cage door SLAMS shut.

INT. APARTMENT - GARAGE - NIGHT

A garage door quickly ROLLS up.
Aurelio's band plays rock music in their native language.

A group of Hispanic KIDS jump and down to the beat.
A small MOSH PIT erupts amongst them.
At its end, friends and groupies all clap and smile.

AURELIO

(removes guitar)

All right lets break for a few.

The band sets down their instruments and takes a few.
Melanie approaches Aurelio.

MELANIE

Wow! I'm impressed!
I don't think I've ever heard
anything like that before.

AURELIO

(blushes)

Really? I don't think it's that
different...

MELANIE

Oh, trust me... you guys rock.

Aurelio smiles, and walks outside with her.

MELANIE

I heard you guys might get picked
for the Mercury job.

AURELIO

(half hearted)

Yeah, it looks that way.

MELANIE

What's the matter... don't you want
the job?

AURELIO

Well yeah, of course I do.

(looks down)

It's just that...

Aurelio turns and looks up the streets.

MELANIE

What? What is it?

AURELIO

I just don't want to do this all
my life like my father wants me
to.

MELANIE

Hey, you can become anything you
want to be here in this country.

Aurelio turns and smiles at her.

AURELIO

Yeah?

MELANIE

Anything.

AURELIO

Perhaps... but I don't want to let
down my crew, I mean what will
they do if I decide to keep
playing music?

MELANIE

Your not gonna stop playing music.

She looks over to Paco and the other band members.

MELANIE

You've got a talent here, and when
your blessed with something like
that...

MELANIE
(shakes head)
...be a disgrace not to put it to
use.

Paco steps up from behind and hands Aurelio and Melanie a beer while also taking notice to Aurelio's long face.

PACO
What troubles you my compadre?

MELANIE
He's afraid that if he decides to
press on with the music that the
rest of the crew will be left
wandering about the streets.

PACO
(scoffs)
Donde usted va, voy.

Aurelio smiles and CLINKS bottles with Paco.

PACO
I don't care what happens with
them if we move on... I mean, I
don't want anything bad to happen
to the crew, but hey - everyman
for himself.

MELANIE
(agreeing nod)
Can't watch out for them forever.

A GROUPIE approaches Paco from behind and nibbles his ear.

PACO
(backing away)
Talk some sense into this guy.

MELANIE
He's right you know.
You have to use this experience as
a stepping stone?

Paco riffs through his drums OS.
The band starts tuning their instruments OS also.

AURELIO
They're calling me.

MELANIE

(looks to band)

They're not all that's calling
you.

Aurelio slips her a SURPRISING KISS as she turns back.
He pulls away retreating to the band; shoots her a look.
Melanie wears an embarrassed yet satisfied look.

PACO

(sounds off with
sticks)

Two... three... four...

The band enters into another song and the dancing begins.

DISOLVE TO:

EXT. NEIGHBORHOOD - DAY

An early sunrise shoots over the houses and beams across
the urban streets.

A JOGGER stumbles as he peers across the street.
A PAPERBOY stops his bike in awe as he stares ahead.
An ELDERLY COUPLE walking, stop and gawk in wonder.

INT. AURELIO'S TRUCK - SAME - DAY

The citizens part way so the truck may come through.

AURELIO

What is going on?

PACO (OS)

Oh no!

As the people move aside, Aurelio and his crew pull up
in front of the house as a look of disbelief comes across
their faces.

AURELIO

How can this be?

Aurelio, looks to...

THE HOUSE

they were working at the day before. The front of the house looks fine, but pulling back reveals DIRT MOUNDS and HOLES expelling all over the lawn.

The yard is a complete wreck.
The crew jumps out of the truck and stare in shock.

PACO
We're ruined!

AURELIO
(to self)
How could this happen father?
I'd done everything right!

INSIDE RODRIGO'S VAN - SAME

Rodrigo chortles off a sinister laugh as he looks while being parked just down the street.
He starts the engine and drives by smiling.
Aurelio stands looking defeated in the f.g.
As he passes by, the SCOUTS watch on parked curbside.

PACO
(sees the scouts)
What are we going to do?

The small crowd disperses as Aurelio looks the lawn over. Looking defeated, he mopes across the yard.
In doing so, a projectile of DIRT shoots up onto his CHEST and MOUTH from a hole, stopping him in his tracks.

Dusting himself off, he SPITS out the dirt, and then his face lights up...

FLASHBACK - SERIES OF SHOTS

A) Nacho floods a gopher hole with a water hose as a young Aurelio watches in the b.g.

B) As the rodent emerges he beats it with the hose.

C) He then holds up his trophy in satisfaction as Aurelio looks on in awe.

BACK TO SCENE

The scouts disappointed, shake their heads, start their truck and begin to leave.
The crew starts to mope off the job site defeated.

AURELIO (OS)
 (shouts)
 No! Not like this!

The crew stops and turns to him.
 Paco shares an understanding glance with Aurelio.
 Aurelio whistles to his crew.

AURELIO
 (looks at crew)
 You... grab all the hoses.
 (looks to others)
 ...and you two, man the faucets.

Across the street and inside the

SCOUTS TRUCK

They both turn they're attention to Aurelio.

SCOUT 2
 Ho... hold on a sec...

The scout driving the truck stops it abruptly.
 They then observe Aurelio direct his crew into an
 ORCHESTRATED combative symphony.
 Intrigued, Scout #1 shifts the truck into park.

INT. RODRIGO'S TRUCK - SAME - DAY

SLOWLY turning to look over his shoulder he sees that
 perhaps the battle is not yet won.

SERIES OF SHOTS

A) The crew shoves hoses into the holes in a synchronized
 fashion.

B) Aurelio signals three crew members in the b.g. to turn on
 the faucets, they do so in unison.

C) Paco hands Aurelio a hose, not running.

D) The UNDERGROUND TUNNELS start flooding as the GOPHERS
 scurry down in their caverns and run for safety.

E) Aurelio waits patiently above ground with hose in hand.
 As the first rodent appears he WHOPS it, a fatal blow.

END SERIES OF SHOTS

Running to the next hole, he awaits another one, it appears and he strikes this one across the back, the rodent does a FLIP in the air and tries to scramble to its feet. WHAP! He delivers another crushing blow. He turns, sees another one, WHOP!

INT. SCOUTS TRUCK - SAME - DAY

The scouts look at one another in amazement as they nod their heads together and then continue to watch the orchestrated assassinations in the f.g.

EXT. FRONT YARD OF HOUSE - SAME - DAY

The ground RUMBLES as MUD and EARTH is forced through a small hole then with dramatic entry, CHUPATOPO emerges.

He is a nasty looking overweight Gopher, the size of a small dog.

He lets out a loud GROWL as Aurelio turns to see him. Chupatopo makes EYE contact with AURELIO, it's a showdown. Chupatopo makes a SLOW move for escape as Aurelio makes his move to stop him. Aurelio delivers a LASHING BLOW, but the agile devil dodges his attempt and quickly moves to his left.

Chupatopo CHUCKLES at Aurelio as he chases him. Aurelio attempts another BLOW but again the gopher is too smart and avoids contact with the hose.

PACO

takes notice that the SCOUTS are watching. Acting quickly he jumps on the RIDING LAWNMOWER in the back of the truck and throws it into high gear and comes FLYING SLOWLY off of the trucks bed landing on the street below.

Aurelio... tiring, delivers a few more shots. Chupatopo TURNS and slows down for him, MOCKING him. Aurelio speeds up and looks past the rodent and SMILES.

Paco pulls up in the f.g. on the mower, raises the blades. Chupatopo speeds up then turns to see the BLADES.

CHUPATOPO

trying to stop, but his speed to fast as he slides toward the CHURNING BLADES and his face turns to HORROR knowing

that his time has come to an end.

SLIDING under the mower, Paco SLAMS down the blade as a CLUMP of hair, blood and gopher guts SHOOT out from the mower and SPLAT against the side of the home.

A CREW MEMBER comes sliding in feet first from OS on the grass up to the side of the house and SPRAYS down the wall removing all evidence.

The entire CREW in victorious fashion does CHEST BUMPS.

INT. SCOUTS TRUCK - SAME - DAY

Impressive grins come over the scouts.

SCOUT 1
I'll be a son-of-a-bitch.

They make a few marks on paper.
Scout #2 pulls out his cell phone and dials it.
Scout #1, still in awe, stares at the crew then turns around, starts the truck and drives past Rodrigo's van.

INT. RODRIGO'S VAN - SAME - DAY

Rodrigo can't believe what he just witnessed as he turns to Sancho and gives him a disappointing glare.

RODRIGO
Chupatopo my ass!
Pinch'e cabron!

He shoves Sancho's head against the passenger window then drives off.

BACK ON THE FRONT YARD

and from above, Aurelio and his crew all get back to work, repairing the damage and laughing while also kicking the dead varmints off the lawn.

DISOLVE TO:

EXT. LOUVI'S BACKYARD - DAY

A coming of age party takes place in a back yard full of people; Aurelio and Melanie enter through a back gate.

A Hispanic WOMAN sees them enter the yard and smiles.
She is LOUVI, a hefty, yet very promiscuous woman.

LOUVI
Awe... There she is!
Mi sobrina Hermosa!

She kisses her while looking Aurelio over sexually.

LOUVI
And who is this young man?

Melanie, nervously steps aside so they may meet.

MELANIE
Uh... Auntie Louvi, this is my
friend Aurelio.

Louvi cocks her head with confusion at Melanie.

LOUVI
Aurel... but he's white?

She turns her attention back to him.

LOUVI
Who gave this name to you?

AURELIO
Me Madre?

LOUVI
(rubbing his arm)
It's no matter
(looks to party)
Let's introduce you to the familia.

While ushering him to the meet and greet she places her HAND
on his ASS at the same time.
Aurelio nervously walks with her while looking over his
shoulder to Melanie for help who just shrugs her shoulders.

Melanie catches up with them and SWATS her hand away.
They stop and stand in front of a MAN passed out in a chair.
Numerous cans of TECATE are strewn about him.
A WOMAN walks up behind the passed out man simultaneously.

MELANIE
Aurelio, this is mi Madre.

Aurelio greets her as Melanie looks to the drunk.

MELANIE

And this... this is mi Padre.
 (looks at cans)
 I'm sorry, he's over celebrated.

Her father grunts and shifts in his chair.
 Some kids run about and play in the b.g.

Melanie then turns to an OLD WOMAN who sits in a lawn chair
 next to her father.
 She is holding a docile CHIHUAHUA named PRECIOUS.

MELANIE

This here... is Nana and her baby,
 Precious.

She leans into the dog and lets it grossly kiss her face.

MELANIE

Oh yes she is my lil precious!

Nana smiles at Aurelio. She bares absolutely no teeth.
 Aurelio smiles back awkwardly.
 He reaches out to greet Nana and Precious.
 In doing so Precious, VICIOUSLY SNAPS at him.
 Aurelio quickly pulls back and checks for missing digits.

NANA

(scolds dog)
 Precious!

Melanie gives him a sorry, yet apologetic smile.

MELANIE

Let's get something to drink.

Several children run around uncontrollably and cut across
 their path as they make their way into the house.
 A live MARIACHI BAND fires up in the corner.
 This catches Aurelio's attention as he smiles toward them.
 He follows Melanie inside while looking over his shoulder.

Alone under a tree stands a rather hefty BOY, HUGO.
 His face tells of an ice cream treat he just murdered.
 Staring upward he lusts after a PINATA dangling overhead.
 With imaginary XRAY VISION he sees what beholds inside.

He looks at the trunk of the tree and sees a stick.
 Hugo removes his belt and affixes it as a blindfold.
 Obviously, he ain't waiting for the festivities.

With stick in hand, he decides to take a swing and misses.
 His pants begin to slip off, he stops and fixes them.

MARIA (OS)

It's not time Hugo!

The honorary subject of the party, MARIA, 13, has stopped running around and now stands with several other children around him.

He swings wildly out of control as the kids all duck. The band members look on in CONCERN while playing. Maria, again pleads with him to wait for everyone else.

MARIA

Hugo stop!

Not hearing her plea, she runs off in a pout.

MARIA

Auntie Louvi!

Precious runs up and YAPS at the piñata as he swings again. This time his pants fall to his ankles; filthy underwear.

HUGO

Crap!

He stops to pull them up. Precious, JUMPS and SNAPS at the piñata.

With the next swing he CLOCKS a BOY in the MOUTH. The boy bellows in pain, spits out BLOOD and some TEETH. Hugo swings again and SMACKS a GIRL in the MOUTH this time.

Precious continues to yap, jump and snap at the piñata. The girl EXPELING her Chiclets, runs off crying. Several ADULTS approach and try to get the stick from Hugo. Oblivious, he's having a great time swinging the stick. Precious, remains steadfast on her attack.

INT. LOUVI'S HOUSE - KITCHEN - SAME - DAY

Aurelio and Melanie stand in the kitchen in front of the window and converse while drinking ice tea.

Through the window in the f.g. the adults are getting HACKED outside by Hugo as they fail to stop him.

MELANIE

You think more about what I said the other night?

AURELIO

Yeah, I just never wanted to let my dad down... he wanted me to be so successful in what he taught me.

The adults are still being relentlessly hammered by Hugo. Several of them all hunch over spitting out teeth.

MELANIE

From what I see you're doing a pretty good job at one thing he taught you.

AURELIO

What... cutting grass all day?

He scoffs and looks past her out the window at the mayhem.

BACKYARD - SAME

A crawling MAN finally tackles Hugo to the ground. DNA is all over everyone's shirts. Men, women and children lay under the tree rolling in pain. Bodies and carnage are strewn about everywhere.

KITCHEN - SAME

Aurelio raises his eyebrows and looks back to Melanie.

MELANIE

No... you're doing a great job being the man he taught you to be though.

AURELIO

Yes, there is that.

Aurelio with a proud pose holds up his glass. Melanie grabs a food tray and hands him one also.

BACKYARD - SAME

Everyone slowly comes to their feet. Nana appears to browse about in the dirt. Melanie and Aurelio come back outside carrying food trays. Melanie fixes a puzzled look as she sees the bloody mess.

INT. LOUVI'S HOUSE - LATER - NIGHT

Louvi stands at the front door saying goodbye to the last of her BEAT-UP GUESTS.

Aurelio and Melanie sit behind her in the b.g. on a couch. Louvi closes the door and rests against it in relief.

LOUVI

(crosses heart)

Oh God in heaven above, please
don't let me get sued.

She looks across the room where she sees LIGHT coming from under a door. She approaches it and knocks.

LOUVI

Madre... are you in there?

There is no answer as she knocks again.

LOUVI

Madre!

Nana grunts OS from behind the door.

LOUVI

Nana, are you constipated again?

(looks to Melanie)

I told her to lay off the queso.

Louvi opens the door and sees Nana standing in front of the mirror. STARTLED from Louvi's entrance, she jumps back. She appears to be hiding something behind her back.

LOUVI

Madre... what is it that your hiding
from me now?

Nana affixes a whimsical close mouth grin.

Louvi sticks out her hand.

Nana reluctantly gives her a pack of bubble gum.

She then opens her lips to reveal that she's collected all the teeth and affixed them with the bubble gum.

LOUVI

¡Nombre santo de Maria! Nana!

BACKYARD - SAME

CARLOS

Yes, I'd say the same thing.
 (looks to George)
 I don't know about you George, but
 I am shocked at how this first
 round actually went.

George off Carlos remark looks into the TV camera.

GEORGE

Absolutely beside myself as I...
 just as anyone else thought that
 Sanchez was going earlier than he
 did...

LARRY

...and how about Thompson's
 Landscape snubbing out Garcia for
 their pick of Mendoza instead.

CARLOS

Woo! You ain't kidding!
 With all his experience in
 masonry? Man, who would of
 thought?

An ANNOUNCER steps up to the podium as two well dressed
 FAT WHITE MEN

sit behind a table, conversing and chuckling MOS.
 Several STAFF MEMBERS stand behind them as well.

ANNOUNCER

(taps mic)
 And now for the first pick in the
 2009 Howe's Improvement draft.

The commentators shush each other and listen in eagerly.
 The Announcer opens the envelope.

ANNOUNCER

Mercury Landscaping chooses...

The Announcer removes contents, pauses, then smiles.

ANNOUNCER

...the Aurelio Salvador team!

The staff members all congratulate the two white men.
 A jubilant Aurelio is hugged by his co-workers.

RODRIGO

visibly upset, glares at Aurelio.
Aurelio stands in celebratory fashion as Rodrigo approaches him from behind.

RODRIGO
Congratulations.

Aurelio turns around

RODRIGO
This isn't over.

Aurelio looks confused, turns to his crew for explanation.
They look to each other and shrug shoulders.

AURELIO
What... isn't over?

Rodrigo waves his hands about the lot in explaining fashion.

RODRIGO
This... isn't over...
(shakes finger)
...by a long shot.

Aurelio turns to Paco for explanation.

AURELIO
A long sho...

PACO
(shrugs shoulders)
No compren...

RODRIGO
Shut up!
You know what I'm talking about.

Aurelio and his crew look to each other as they honestly don't have a clue what he's speaking about.

RODRIGO

sternly POINTS his finger at Aurelio, and then EXTENDS his arms in dramatic fashion as his crew steps aside.
He does an about face and walks off the parking lot.

PACO
What the hell was that about?

AURELIO

I think he was talking about the draft.

DISOLVE TO:

EXT. HOWE'S HARDWARE PARKING LOT - LATER - DAY

From above, the crowd starts to dissipate the parking lot. Aurelio and crew still stand in the same location. The TV crews are disassembling the stage. The sun appears to set in the foreground.

EXT. HOWES HARDWARE PARKING LOT - LATER - NIGHT

The sun has set and the parking lot lights flicker on. Aurelio and crew still remain in the same place. The last Howe's employee gets in her car and leaves.

PARKING LOT - LATER

A STREET SWEEPER runs through the parking lot. The boys remain standing in the same place. Their truck is the only vehicle remaining. Paco looks up to Aurelio.

PACO

I think it's over now.

AURELIO

Yeah, me too. Let's go home.

From above, the crew disperses towards the truck.

PACO (OS)

Didn't we have practice tonight?

AURELIO (OS)

Oh yeah... the bands gonna be pissed.

PACO (OS)

You mean, like they're going to wet themselves.

DISLOVE TO:

MONTAGE - THE RISE TO RICHES

- Aurelio and Paco grab a HOUSE FOR RENT sign off a lawn.
- Aurelio and Paco move into the house.
- GROUPIES dance while the band plays in the front room.
- Melanie stands in the b.g. appearing uncomfortable.
- ELDERLY NEIGHBORS peer behind their drapes in dismay.
- A MAN hands Aurelio HUNDREDS in CASH in the parking lot.
- Melanie sulks between Aurelio and Paco on a couch as they play PlayStation on a new Plasma screen.
- Paco pulls up in a pimped 80s MONTE CARLO, complete with RIMS and sparkly green PAINT.

END OF MONTAGE

EXT. NEW HOUSE - DAY

Aurelio pulls up with a modified version of his truck. Glittery purple PAINT job lies atop a now monstrous six door cab with CHROME stake fencing, REFLECTORS, BRAHMA BULL STICKERS and topped off with SPINNER HUBCAPS.

Paco runs out of the house to see the contraption. Aurelio exits the truck and struts around it.

PACO

Whoa! That is ass bad!

AURELIO

Yeah! I knew you would like it.

Melanie steps out of the house and cant believe the monstrosity she sees.

AURELIO

(to Melanie)

Hey baby! How you like me now?

MELANIE

Baby?

Wow, you've uh... really gone all out this time huh?

She walks toward the curb and gets into her car.

AURELIO

Hey where are you going, I thought
we would... you know, like drive
around town tonight.

He glances back over to his truck.

MELANIE

You're serious? In that?

AURELIO

Well... yeah, I mean...

She starts her engine.

MELANIE

I gotta go... I talk to you...
(unsure)
...soon

She abruptly closes her door, nearly clipping Aurelio, and
then drives away.

Paco walks up behind Aurelio and rests his hand on his
shoulder.

PACO

You my friend, have what I
think they call... trouble in
paradise.

AURELIO

Pair of dice?
(shrugs shoulders)
I don't get it? You mean that she
wants to play monopoly or
something?

PACO

I don't... really know what I am
talking about.

Aurelio standing and looking confused appears as if he feels
the friction between Melanie and himself as he watches her
car disappear around the corner.

DISOLVE TO:

EXT. BEVERLY HILLS - MANSION - DAY

A lavish pool is accented with kept landscape.

Aurelio and a CREW MEMBER are sloppily loading equipment into the truck as Aurelio appears to be looking for someone.

AURELIO
 (to crew member)
 Have you seen Paco?

CREW MEMBER
 No jefe.

A door opens slightly at the back of the house. Paco slips out of it as a BRA clings to his hand. A FEMALE ARM tries to pull him back inside.

PACO
 (gives back bra)
 No senorita, I have to go.

A female giggles OS. He closes the door, straightens up and smiles. Aurelio sees this as Paco looks up and sees him observing. Aurelio slightly frowns at him. Paco shrugs his shoulders then walks over to him.

AURELIO
 Paco, you can't keep doing this at every house we work at.

PACO
 I'm sorry, but these housewives, they're so...so desperate and...

AURELIO
 Just get in the truck.

Aurelio storms to the other side of the truck.

PACO
 Well, what am I supposed to do?

Paco, feeling Aurelio's frustration, opens his door and gets

INSIDE THE TRUCK

The rest of the crew sit in the back as the first visual of the upgraded interior shows a small DISCO BALL, blinking CHRISTMAS LIGHTS that border a PLUSH HEADLINER and flip down DVD players.

Aurelio starts the truck as Paco buckles in. In the back, the crew watches a CARTOON DVD.

PACO
(scoffs)
That ain't gonna happen Aurelio.

AURELIO
The first time you get chased out
of some guys casa by a gun, don't
come running to me.

AURELIO
No?

PACO
Guns can't run.

AURELIO
You really are stupid.

Aurelio rubs his hand though his hair and then feels around
as if something is amiss.

AURELIO
Has anyone seen my hat?

Paco slowly turns his head away as it appears he might now
of its whereabouts.

EXT. HIGHWAY - DAY

Aurelio's obnoxious land boat SPUTTERS and POPS as it
struggles down the road.
The stake fencing, struggles to corral the overflowing and
poorly fastened EQUIPMENT.

Continuing along, it appears he spent little cash on the
engine as SMOKE billows out of the tail pipe and engine
compartment.

Moving down the side, it appears the missing gas gap is now
been replaced by Aurelio's HAT he was looking for earlier.

INT. AL'S CAR - SAME - DAY

A burned and bandaged AL appears to be recovering as he
drives what remains of his CHARRED car.

He pulls up behind Aurelio and signals to pass but can't see
around the plum of SMOKE.

AL
 Stupid bastards!
 Ever heard of jiffy lube?

Al rolls down his window to yell at them.

AL
 I think you just burned ten dozen
 holes in the ozone, you ignorant
 sons a bitches!

As he gets a closer look he recognizes Aurelio from before.

AL
 Well what do we have here?
 Karma, that's what.

EXT. HIGHWAY - SAME - DAY

Al attempts to pass on the same cloverleaf ramp as before.
 His cigar bobbles in his mouth as he grovels at them.
 He attempts to pass but they obliviously cut him off.
 A LAWNMOWER in the back of the

TRUCK

has come loose and is rolling about as Al swerves behind and
 tailgates them.
 The mower quickly rolls to the back of the bed and SHOTS
 off into the air and onto the

HOOD OF AL'S CAR

which causes him to brake hard as the mower CRACKS his
 windshield and falls off onto the highway.

INT. AL'S CAR - SAME - DAY

Shocked, Al's cigar drops down between his LEGS.

AL
 You sons o' bitches!

In the f.g., a LADDER appears to fall off the truck and onto

THE HIGHWAY

as Al's car runs over the ladder, mangling it under his car.

INT. AL'S CAR - SAME - DAY

The CIGAR begins to SMOLDER out of his sight as he reaches aimlessly over his gut for it, while in the f.g., a shovel then a rake soon follows the ladder's fate and appear to get swallowed up under Al's car as a MANGLING noise is heard OS.

INT. AURELIO'S TRUCK - SAME - DAY

Oblivious to losing their load, Aurelio and Paco sing and sway to the music playing in the cab. Paco looks into the passenger side MIRROR and sees the SMOKE in their wake.

PACO

(over music)

You know, you should have spent at least some of your dinero on the engine.

AURELIO

Perhaps... but just think how ass bad we look right now!

Aurelio pauses, wondering if what he said came out right. None the less they turn to each other and laugh heartily. They then try a miserable attempt at a FIST BUMP, failing several times and then embarrassingly giving up.

EXT. HIGHWAY SHOULDER - SAME - DAY

Al pulls over and exits his car. His bandaged head is coming undone as he reaches onto the floorboard and retrieves his cigar. Looking up he sees the billowy truck driving away.

AL

I'll get ya! You filthy bastards!
I'll get you sooner or later!

From above, the truck pulls away leaving a hysterical amount of smoke behind it that even the Bat Mobile would be proud of.

EXT. HOWE'S PARKING LOT - DAY

Aurelio and his crew exit their truck. Paco does a double take as he walks by the bed. Aurelio joins him and shakes his head.

AURELIO

See! I told you this was going to happen!

Aurelio kicks the bumper of the truck. His CAP comes loose from the sudden jolt and falls from the filler neck onto the ground, out of his sight.

PACO

I'm sorry, I thought I grabbed everything before we left the job.

AURELIO

Lucky for us we can trust them with our tools. We'll just have to get them tomorrow.

Aurelio walks away and heads towards Howe's front door. He sees his cap on the ground while passing the truck. He picks it up.

AURELIO

Hmm... there you are.

Paco stands and scratches his head; turns to Aurelio.

PACO

I don't remember using the ladder today do you?

AURELIO

No.
(slips on cap)
I'm going inside to talk to Melanie.

Paco shrugs his shoulders and walks over to the crew.

INT. HOWE'S - DAY

Melanie finishes ringing up a customer at her register. Aurelio approaches as the customer leaves.

AURELIO

How come you haven't called me back? I've left you like, four messages.

MELANIE

Look, you're a sweet guy, but these past few weeks you... you...

She leans in towards Aurelio and sniffs at him.

MELANIE
Do I smell gas?

A phone rings OS at her register; she answers it and looks off Aurelio.

MELANIE
This is Mel.

MALE VOICE (VO phone)
Yeah, can you lock your register?
I need you in appliances.

Aurelio can smell the gas too but can't figure out where it is coming from as he checks both his pits while Melanie is on the phone.

MELANIE (OS)
Sure, be right there.

Aurelio stands in wait for her to finish what she started to say as she hangs up the phone.

MELANIE
(looking away)
I don't know how to say this..
well I know how to say what I want
to say, but I don't want to...

Aurelio stands in confusion.

AURELIO
You want to say something to me in
Spanish? I could teach...

MELANIE
I don't think we should see each
other anymore. There, I said it.

Her phone rings OS, she answers it again as Aurelio appears to be beside himself at what she said.

MELANIE
This is Mel...

MALE VOICE (VO phone)
(agitated)
Today Mel!
Customer needs assistance.

MELANIE

Ugh! I'm coming!

She hangs up, locks her register and starts to walk away.

AURELIO

Ms. Melanie, how will we continue to date if we don't see each other?

Paco enters the store and approaches from behind as Melanie turns and walks backwards while looking at Aurelio.

MELANIE

Exactly.

Aurelio stands in shock as he watches her walk away.

PACO

What is up?

AURELIO

I don't know, I think she just shoot me down.

PACO

(gasps)

She pulled a gun on you?

AURELIO

No stupid, forget it.

PACO

I'm confused.

Melanie peers around the corner of an aisle and watches a dejected Aurelio walk out of the store as Paco consoles. Her facial expression tells of feelings still held for him.

INT. RODRIGO'S VAN - DAY

Rodrigo, sits in his van, behind a tree in the Howe's parking lot and sips from a cup of coffee. He watches Aurelio and Paco walk back to their truck and get into it through his front window.

RODRIGO

Soon gringo. Your day is coming very, very soon. Tu pinche vahvo...

SANCHO (OS)
 (blurting)
 I got it!

Rodrigo, STARTLED by Sancho's sneaking up on him from his drivers side, SPILLS his coffee all over himself.

RODRIGO
 Damn it! You stupid bastard!

He springs out the door of the van and onto the

PARKING LOT

then slaps at Sancho.

RODRIGO
 Is it absolutely necessary to
 sneak up on me like that?

He continues a barrage of slaps and light hits.

RODRIGO
 A simple tap on the side of the
 van to let me know your coming...
 hell how about a sneeze? a cough?
 Shit, perhaps even a fart!

SANCHO
 I'm sorry jefe! I'm sorry!

Rodrigo looks at the mess all over himself then at Sancho. He then steps up to Sancho and TEARS his shirt off of him.

INT. AURELIO'S TRUCK - SAME - DAY

Aurelio driving away, looks out his window as sees Rodrigo stripping Sancho of his shirt as Paco also watches on.

PACO
 You know your right. He is gay.

AURELIO
 Is he raping him?

PACO
 I don't think so, because the
 other cabron is not fighting it.

AURELIO
 Hmm... he must be gay then too.

They both nod heads in agreement as they drive off.

SANCHO

skinny and shirtless, stands in the parking lot as Rodrigo uses his shirt to wipe himself off.

RODRIGO

Did you find out?

SANCHO

Yes.

RODRIGO

Are you sure this will work?

SANCHO

Si.

RODRIGO

And there is not a chance for him to come back?

SANCHO

No.

RODRIGO

And you did not pay him the money yet right?

SANCHO

Nada.

Rodrigo stops wiping himself off and looks hard at Sancho.

RODRIGO

Would you make up your damn mind? You either speak Spanish or English!

SANCHO

Oui.

Rodrigo tosses the shirt back into Sancho's face and walks off cursing and mumbling at him in Spanish. Sancho puts his shirt back on. It has a large coffee stain on it.

INT. NEW HOUSE - NIGHT

Aurelio's band plays through a song that Aurelio himself is struggling to keep up with as he appears preoccupied. Paco stops playing and rises from his drum set.

PACO
Stop, stop, stop.

Aurelio snaps out of his daydream and looks at Paco.

AURELIO
What?

The rest of the band give him concerned looks.

PACO
Amigos, take ten.

The band remove their instruments and set them down. Paco walks up to Aurelio as the band walks off.

AURELIO
We almost had it right there.
Why did you stop?

PACO
Hermano, what's going on in your
cabeza?

Aurelio sighs, then removes his guitar.

AURELIO
Am I that bad today?

Paco nods his head as Aurelio hangs his.

AURELIO
She wont see me, call me, or even
talk to me Paco.

Paco notions to some FEMALE GROUPIES hanging around.

PACO (OS)
It's a big ocean out there, and
there is a lot of fish in it.

AURELIO
You think I should go fishing to
forget about her?

PACO
No - well perhaps... maybe.

Paco shakes his head and puts his hand on his shoulder.

AURELIO

I want no other woman.
When I look at her, it's like
watching the movies. I am afraid
to look away because I don't want
to miss her blink.

PACO

That's pretty deep.
You are in love with her.

AURELIO

Oh very much so Paco.
I knew it when I first saw her at
the Howe's.

(off Paco's look)

What to do now? The love of my
life will not have me?

Bewildered, Aurelio sits down on the couch and buries his
face into his hands.

PACO

Do you remember the day we were
with Fernando and he told you that
sometimes you have to keep looking
for the answer to your problems?

AURELIO

Si.

PACO

It might take you ten years to
convince her you are the one.

Aurelio smiles at Paco and accepts his reassurance.

AURELIO

You have always been there for me
Paco... you're a good friend.

(picks up guitar)

Lets finish this.

PACO

Yes. Lets.

DISOLVE TO:

EXT. HOWE'S PARKING LOT - DAY

A large WHITE VAN pulls up into the parking lot and stops right next to Aurelio and his crew.

INT. RODRIGO'S VAN - SAME - DAY

Rodrigo sits quietly with Sancho and watches the white van.

INT. IMMIGRATION VAN - SAME - DAY

TWO INS AGENTS, donning blue windbreakers, pose looking for day labor workers and pull up to speak with Paco.

INS AGENT 1
You guys looking for day work?

Paco steps forward as Aurelio loads the truck and looks over his shoulder.

PACO
More is never enough senior.

The driver looks over at his partner.

INS AGENT 1
I like this guy's attitude.

AURELIO

now has his attention to the conversation but is keeping his distance in uncertainty.

INS AGENT 1
Which one of you is Aurelio?

Paco looks over his shoulder then back at the men.

PACO
That would be him right...

Aurelio has a concerned look on his face.

AURELIO
Paco don't!

Paco turns around.

PACO
It's all cool Aurelio, I can do the talking on this...

At that same moment the back door BURSTS open and several MEN wearing I.N.S. JACKETS emerge from the back.

The driver and his partner also exit the van with WEAPONS drawn.

INS AGENT 1
(flashes badges)
Everybody on the ground! Now!

Aurelio and Paco look to each other in confusion as they both drop to the pavement along with their entire crew.

INS AGENT 1 (OS)
Face down, on the ground!

Several customers walking in and out of the store take notice to the raid.
Melanie appears to be just getting to work as she steps out of her car and watches the bust.

The Driver of the van walks up and places his foot on Aurelio's back and digs into his back pocket, removing his wallet.

Melanie takes notice and jogs over to intervene.

MELANIE
Hey! You can't do this!

Melanie tries to step forward but is blocked by Agents.

INS AGENT 2
Mam! You'll have to step back or
you'll be arrested for interfering
with a federal exercise.

Aurelio looks up at her from the ground with a sad face. She wears a look of sadness and concern herself.

MELANIE
What grounds do you have?

Aurelio and Paco are handcuffed and yanked to their feet. INS Agent 1, spins Aurelio around.

INS AGENT 1
Aurelio Hernandez... seeing that you
or your buddy over here don't have
a green card or proof of
citizenship here in the good ole
U.S...

Paco looks over at Aurelio then hangs his head in shame.

MELANIE

This is wrong! They're just
trying to make an honest living!

The rest of Aurelio's crew is brought back up to their feet,
given back their wallets, and then released.

INS AGENT 2

You three, are free to go.

Aurelio and Paco are escorted into the back of the van.
A tow truck backs up to Aurelio's truck as TWO TOW TRUCK
DRIVERS jump out and begin to confiscate it.

INT. RODRIGO'S VAN - SAME - DAY

Rodrigo opens an ENVELOPE that contains a large amount of
ONE DOLLAR BILLS and hands it to Sancho.

SANCHO

Gracias.

Sancho quickly looks up at Rodrigo who is shaking his head.

SANCHO

Oh... I mean, thank you?

Rodrigo rolls his eyes, and then turns his attention to
watch as Aurelio and Paco are carted off.

RODRIGO

And then there was one.

He nods his head with evil satisfaction then turns and looks
at Sancho who is counting his dollar bills.

RODRIGO

Why is it again that you wanted
one dollar bills?

SANCHO

Because, if you think about it...
like eighty percent of them have
at one time or another been inside
the G string of a stripper.

Rodrigo shakes his head with a disgusted look.

RODRIGO

I don't even want to know who or where you heard that.

(pointing)

Get your sick nalgas out of my van.

SANCHO

Okay! Okay!

Sancho opens the door and begins to exit.

SANCHO

But it's true.

Rodrigo lunges at him.

RODRIGO

Now! Perro enfermo!

Sancho quickly slips out of his reach and closes the door. Rodrigo watches him in the rear view mirror walking away.

He then looks up and sees a distraught Melanie storming across the parking lot towards her work.

RODRIGO

(to self)

What's wrong now Princess?
Your lil gringo Mexican going back to México? I'd say so.

He sits for a moment then pulls out his wallet and removes a dollar bill and looks at it closely.

RODRIGO

(doubtful)

Eighty percent of strippers.
Stupid ass.

He leans back and checks the passenger side rear view mirror again to make sure Sancho is gone.

Feeling secluded he places the dollar bill up to his nose, closes his eyes and takes a large whiff of it.

Sancho, surprisingly, pops up on Rodrigo's door side.

SANCHO

I seen you.

Sancho STARTLES Rodrigo causing him to CONVULSE briefly. Quickly regaining composure, Rodrigo bolts out the door.

EXT. HOWE'S PARKING LOT - SAME - DAY

From above Sancho runs wildly away trying to evade Rodrigo while the I.N.S. finishes up with their sting.

DISOLVE TO:

INT. LOUVI'S HOUSE - KITCHEN - NIGHT

SUPER - THREE WEEKS LATER

Melanie leans over the sink and appears to be doing the dishes while staring blankly out the window.

LOUVI (VO)

Meja?

Melanie's moment is broken by Louvi standing beside her. She snaps out of it and looks at Louvi.

MELANIE

Huh?

Louvi glances down towards the sink then reaches over and shuts off the water.

LOUVI

I think the pictures are clean now.

Melanie looks down at the sink. In her zombie state of mind, she had grabbed several framed PICTURES from the window sill and started washing them.

MELANIE

Oh... oh my god.

LOUVI

It's okay...
(grabs pictures)
Let's just put them back.

Louvi places them back on the window sill. Melanie sighs, grabs a dish towel and walks away.

LOUVI (OS)

I know that look.

Melanie looks over her shoulder.

MELANIE

What look?

She walks into the

LIVING ROOM

and falls into the couch face first.

The impact of her couch-crash, awakens a BANDAGED Precious as she lays on Nana's lap, who is sleeping in a recliner.

Louvi comes to Melanie's side and sits on the couch.

LOUVI

(rubs her back)

Come on, tell auntie how much
your heart is ailing.

Melanie sits up and throws her head back into the sofa.

MELANIE

I don't know what to do Aunti!

LOUVI

What could you have done?
Marry him?

Melanie opens her eyes and turns to Louvi.

MELANIE

I love this guy, but I am not
ready to get married.

LOUVI

If you love someone, you go to the
end of the earth to find them, you
don't stop until you are satisfied
that you've exhausted all your
efforts.

Louvi rises from the couch and walks over to the window to ponder.

LOUVI

I was in love... once.

MELANIE (OS)

Yeah?

LOUVI

Well, I've loved many men...
(counting fingers)
...there was Ricardo in Vegas and
then Ramon in San Jose and oh yes
there was Carlos in La Puente and...

Melanie rolls her eyes and stuffs a pillow over her face.

LOUVI

...oh yes! God how can I forget
Brett in Los Angeles!

MELANIE

as if a light went on in her head, removes the pillow from
her face and turns her attention to her babbling aunt.

LOUVI

But there was one man that I
loved.

MELANIE

(overlapping)
What did you just say?

Louvi turns and looks at Melanie.

LOUVI

Child, do I have to count all of
them off again?

MELANIE

No.
(in thought)
You said Los Angeles.

Louvi shoots her a dumb look.

LOUVI

Hello? It's where we live?

MELANIE

No, I mean... when you said that -
it reminded me of something.
(stands up)
Something important.

LOUVI

What is it honey?

MELANIE

Aurelio was deported for not
having the proper papers to work
and for being illegal.

Louvi motions with her hands to continue on.

MELANIE

They sent a U.S. citizen back to Mexico by mistake!

LOUVI

Que?

MELANIE

Aurelio!
He was born here! In L.A.!

LOUVI

Oh baby! That's great!
What are you going to do?

Melanie paces about the living room as the wheels in her head start to turn.

MELANIE

I... I don't know.
We have to call someone, we have to go downtown...

She stops pacing and looks at Louvi.

MELANIE

...oh my God Louvi!

LOUVI

Yes meja?

MELANIE

He's coming back!

The two meet across the floor in an elated embrace.

INT. DE RATAS NALGAS - DAY

A drunken and grungy Aurelio plays an acoustic guitar in the corner of a shabby bar to one drunken patron, Paco. Paco grabs a tequila bottle and makes a miserable attempt at pouring himself a shot just as Aurelio finishes up a song.

PACO

(raises glass)

Yeah!

That's my compadre right there!

A vacant drum set sits behind Aurelio.

AURELIO

No... no... you, are my compadre.

Aurelio shades his eyes from the sunlight beaming through the front door as he looks down the bar at the one person other than Paco in the bar, the BARTENDER.

AURELIO

Ladies and Cabron's, I am now going to turn over the stage to the most talented drummer in all of México... Mr. Paco...

Aurelio covers the mic and looks over to Paco.

AURELIO

What is your last name again?

PACO

Taco.

AURELIO

Ladies and gentlemen... Mr. Paco
Tac...

(turns to Paco)

Wait a minute... your names not Mr.
Paco Taco.

Paco rolls off his bar stool onto the floor and into a drunken laugh.
Aurelio seeing this thinks it's funny and starts to laugh at him then joins him on the floor.

PACO

You know, we don't need some stinking job in U.S. America. How looking desperate are we?

AURELIO

Nope.
We got each other right?

PACO

Hey... hey... hey, now, now, don't be like getting all senseamental on me here now bandajo.

AURELIO

Don't worry, you're not my typing.

INT. FERNANDO'S CAR - DAY

Melanie rides shotgun while Fernando drives.

MELANIE

I can't tell you how much it means to me that I found you.

FERNANDO

Well, all I have to say is, I knew Aurelio for many years, but since he came back to México, not very many people want to know him or his friend.

They pull up in front of a bar with a picture of a rat with a fat ass.

A sign hangs on the front of it that reads DE RATAS NALGAS.

MELANIE

Nice.

FERNANDO

I warn you... you may not like what you find behind those doors.

MELANIE

Thank you Fernando, but I've come all this way, I can't turn back now.

INT. DE RATAS NALGAS - SAME - DAY

Paco lies on the floor behind his drum set and strikes his kick bass with a drum stick as Aurelio lies atop the bar playing his guitar while singing Metalica.

AURELIO

(singing)

...and nothing else matters!

Paco now double times his kick bass with two sticks.

AURELIO (OS)

Yeah!

The front door opens as the sunlight bursts into the bar. Paco blinded by the light, covers his eyes. He can see two SILHOUETTE FIGURES walking toward him but is unable to make them out as he takes a pull from a bottle.

Aurelio continues to sing as Melanie approaches him.

AURELIO
(continues singing)
Trust I seek/and I'll find in you.
Everyday for a different...

Melanie's shadow crosses over his face as he stops singing to rant at Paco.

AURELIO
Hey man, why you quit drumming?

He sits upright on the bar which brings him face to face with Melanie. He looks her over momentarily.

AURELIO
You look like this girl...

Melanie's face begins to light up.

AURELIO
...I helped under the fence last
week.

She frowns and turns to Fernando.

AURELIO
What happened? Did they catch you?

Paco staggers up toward Fernando and Melanie. Drunk as he is, he is still coherent enough to recognize her.

PACO
Hey... stupid.
(slaps Aurelio)
It's that girl you liked.

Aurelio, composes himself from the slap, then slaps Paco.

AURELIO
What girl?

Aurelio leans forward to get a closer look at Melanie, but in doing so he slips off the bar and crashes to the floor.

The bar tender walks up and tosses a bucket of water straight into Aurelio's face which somewhat brings him to.

INT. FERNANDO'S GARAGE - LATER - DAY

A much more sober Aurelio stands in the garage doorway and looks out into the horizon as Melanie stands next to him with her purse over her shoulder.

AURELIO
How did you find me?

MELANIE
It wasn't easy.

AURELIO
I never thought I would see you
ever again.

MELANIE
I was there the day you got hauled
away. I couldn't stop thinking
about you from that day on.

Melanie steps up to him and kisses him as he holds an ice pack over his head from his hangover.

AURELIO
I never thought you would do that
ever again either.

MELANIE
Never did I.

AURELIO
So you're saying that I can go
back to the U.S.A. when ever I
want?

Melanie reaches into her purse and pulls out an envelope. She hands it too him.

AURELIO
What is this?

MELANIE
It's your birth certificate.

Aurelio pulls the document from the envelope.

INSERT - BIRTH CERTIFICATE

AURELIO (OS)
Ritchie and Sheri Van Hoffen.

BACK TO SCENE

AURELIO

These are my parents.

MELANIE

You're free Aurelio.
Free to come and go as you please.
Free to find out more about them
if you want too.

He looks at her, smiles and then hugs her.
Paco stands in the b.g. and clears his throat.

PACO

What about me?

MELANIE

(breaks embrace)
You my friend, need just one more
piece of identification.

EXT. CALIFORNIA, MEXICO BORDER - DAY

A GREEN CARD is held outward with a PHOTO of Paco.
He proudly displays it to an officer while wearing the same
smile in the photo.
The officers wave them through as MEXICO sits behind them.

INT. MELANIE'S CAR - SAME - DAY

Melanie, wears a satisfied smile as she drives.
Aurelio, rides shotgun and inserts a demo C.D. in the
stereo.
Paco, hangs his head out the back window like a dog.

EXT. HIGHWAY - DAY

Loud HISPANIC METAL plays loud as they head back to L.A.

MONTAGE - THE RISE TO SUCCESS

- Aurelio being welcomed aboard as a Howe's employee.
- The band rehearsing in Louvi's living room as Nana covers her ears and runs out the room; Precious remains and barks at the KICK DRUM.
- Aurelio DEPOSITS his first check inside a bank, then turns and hugs Melanie.
- Melanie and Aurelio SPRING from their stadium seats in cheer while watching a baseball game.

END OF MONTAGE

EXT. LIQUOR STORE - DAY

The GIRLIE BOY from earlier stands against the wall. Rodrigo's van pulls up next to the curb. Girlie boy walks up to the van.

INT. RODRIGO'S VAN - SAME - DAY

Rodrigo rolls down his window.

RODRIGO
You're a girl right?

GIRLIE BOY
(feminine voice)
I'm whatever you want me to be.

RODRIGO
Yeah, but you're a girl right?

Girlie boy nods his head as Aurelio smiles.

GIRLIE BOY
You got something in mind that
you want me to do baby.

Rodrigo wears an eager smile and nods.

RODRIGO
How much for you to...

From above, Girlie Boy receives a cash transaction. Simultaneously several unmarked POLICE CARS surround Rodrigo's van pinning him in from driving off.

He is pulled from the van and thrown to the ground and handcuffed as he lightly resists.

EXT. WHISKY-A-GO-GO - NIGHT

Several PEOPLE line the sidewalks to enter the club.

INT. WHISKY-A-GO-GO - SAME - NIGHT

Aurelio and his band CRANK out their music in front of an energetic, moshing crowd.

The band is now complete with Fernando's band from México.

Nacho and Consuelo stand in the back.

Consuelo seems to be having a good time, but it's a bit loud and uncomfortable for Nacho, who turns to see a PUNK ROCKER with a spiked Mohawk rocking out next to him.

Melanie stands at stage side and rocks out.

A MAN in a suit appears to be very entertained as he listens from the bar.

He makes his way up next to Melanie and leans into her.

MAN IN CLUB

(yelling)

These guys are great!

Melanie turns to look at him.

MELANIE

(yells back)

Thank you!

As she turns back to face the band a questionable look comes over the mans face as he leans into her again.

MAN IN CLUB

Are you... with the band?

MELANIE

(over shoulder)

I'm they're manager.

The man nods his head and reaches into his coat.

He retrieves a business card and hands it too Melanie.

She looks at the card.

INSERT - BUSINESS CARD

RICK RUIZ, MCA RECORDS, VICE PRESIDENT.

BACK TO SCENE

Melanie looks back at the man and is cat tongued as she realizes she stands in front of a major record executive.

MAN IN CLUB

You got a sec to chat?

Aurelio looks to the side of the stage as he sings. He sees Melanie giving him a thumbs up as she stands with the man.

Above the band, a cheap banner reads

WEEDWACKERS.

DISOLVE TO:

EXT. STAPLES CENTER - NIGHT

SUPER - ONE YEAR LATER

CU of the MARQUEE reads

WEEDWACKERS TONIGHT! SOLD OUT!

From above a HUGE CROWD line the sidewalks to enter the arena as its purple glow lights the night sky.

FADE TO BLACK FOR A BEAT

FADE IN:

EXT. NEIGHBORHOOD - DAY

A pleasant, sunny day in the neighborhood as a MAN walks a ST. BERNARD DOG down the sidewalk.

Aurelio's old CREW now has possession of his TRUCK and works in the back yard of a house. The dog gets away from the man and runs over to the front lawn and defecates.

MAN WITH DOG

Boomer! No Boomer!

Embarrassed he turns to see a HISPANIC WOMAN glaring at him next door as she tends to her flowers.

MAN WITH DOG

How you doing?
(looks to sky)
Nice out today...

The dog finishes up and takes off up the sidewalk.
The man turns and sees the dog, takes off after him.

MAN WITH DOG (OS)

Boomer! Come back here.

The woman looks over at the lawn and sees the large GIFT.

HISPANIC WOMAN

Hmm... Lovely.

INT. AL'S CAR - DAY

Al drives his car down the street while puffing away on another cigar.

He pulls up to a light behind a LOW-RIDER and mumbles.

AL

Stupid low ridin piece o'shit.

EXT. INTERSECTION - SAME - DAY

The light cycles from red to green as the low-rider sits.
From behind, the driver appears to be preoccupied.
The light cycles from green to yellow.

INT. AL'S CAR - SAME - DAY

Agitated, Al rolls down his window and HONKS his horn.

AL

Move your ass!

The light cycles to red, they missed they're turn.

AL

(pounds on wheel)
Awe for Cris sakes!
(out window)
Jesus you stupid bastard!
What? They didn't have a
particular color you liked?

He looks to his left and far down the street he spots Aurelio's truck sitting in front of the house.

AL
Oh lady luck's on my side.
Payback time.

He makes a hard left and cruises down the street.

EXT. NEIGHBORHOOD - DAY

The Hispanic woman continues to work on her flower bed as Al pulls up to the curb next to her with his window down.

INT. AL'S CAR - SAME - DAY

AL
Excuse me... have you seen those
wetbacks that own this truck?

HISPANIC WOMAN

appalled and shocked at his comment...

HISPANIC WOMAN
Excuse me?

At that moment one of the WORKERS comes around the front of the house on the riding mower.

Al pulls forward and leans out to give him a piece of his mind.

The worker on the mower inadvertently runs over the fresh steaming pile of DOG SHIT and projectiles it through the air and across the lawn onto and into

AL'S FACE AND MOUTH

just as he removes his cigar and opens his mouth.
The worker goes about his business unaware of what just happened.

The woman stands there with a very satisfied look.
She kisses a CROSS on her necklace and looks to the sky.

HISPANIC WOMAN
Mysterious ways indeed.

Al sits in his car gagging and gasping.

AL
Uh! Oh-my-God!

Scooping the crap from his eyes he FLINGS it to the ground. He looks to the woman as she stands holding a water hose. From above the woman turns the hose on Al and squirts him in the face.

FADE OUT:

The End