

THE EXCHANGE
by

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"THE EXCHANGE"

FADE IN:

INT. BEDROOM - NIGHT

SHANE MARCELO. All American, mid twenties, rugged, day old beard growth, semi muscular build, is laying in his bed tossing and turning violently. We see different items in his room that share his personality; a poster of a Harley Davidson motorcycle is next to a poster of a bodybuilder striking a pose. The VCR is playing a Bruce Lee film, "Enter the Dragon."

...the room is small and musty with puke brown paneling and tattered brown shag carpet, it is a place he does not care for, but must have for shelter.

...Shane is yelling frantically for ELENA, his mother, it is a recurrent nightmare he has had since he was six years old; lately though, they occur more often and become increasingly violent. It is always the same though, his mother calling out to him and he never reaching her on time, yet, somehow he seems to get closer each time to knowing the truth.

EXT. NIGHT - WOODED HILLTOP

Shane is dreaming again, he is in a densely wooded hilltop that leads to a ravine, he is searching for his mother who is screaming out to him for help, he must find her.

ELENA O.S.

Shane...Please help me, help me!

Shane enters a clearing running towards the voice knowing every second counts.

SHANE

Mom, where are you?

She is yelling out to him, unable to answer, each time her voice is louder and more urgent.

ELENA

Shane...Shane!

Shane approaches the end of the ravine where he sees an image of his mother precariously dangling from a cliff, she is struggling, hanging on by two hands and then only one.

SHANE

Mom, I'm coming, hang on, I'll save you.

He gets closer and closer and he almost sees her face but he is focused on grabbing her hand, he almost reaches her, to touch her, he grabs for her hand only to hear her scream as she falls away from him in the darkness, he watches as her struggling figure crashes on a group of boulders below and lies limp in the cold misty darkness. Shane awakens abruptly and jumps from his bed shaking in a cold sweat, he heads for his shower and sets the water on the hottest setting. He disrobes and steps in. The water streams down the back of his neck as he tries to forget the dream that torments him day and night.

INT. EARLY MORNING - KITCHEN

Shane walks into the kitchen to see a scene that has burned itself into his mind so many times before, that is, his FATHER, a mid fifties construction worker, good looking, tanned, heavy but muscular from years of on-again off-again hard labor, a chain smoker. He is reading the paper and smoking, sitting at a circular yellow dinette set.

Shane enters the room and puts his motorcycle helmet and bookbag on the table.

SHANE

Morning, Dad.

His father belches loudly, he ignores the lack of manners.

SHANE

You know, I had a bad dream about mom again last night, and do you mind not smoking, I don't want to go to school smelling like a damn ash tray.

FATHER O.S.

If you don't like it then...

He mouths the words with him, he has heard it so many times before.

FATHER O.S. (CONT.)

...you can get your lazy ass out of my house! When I was your age I was working three jobs to support you and your mother, all you do is go to that half-time minority college and spend your time in the gym, pumping yourself.

He makes a motion with his wrist.

SHANE

Really dad, and who has supported you for the last two years?

Father throws down his newspaper.

FATHER

Oh yeah, how could I forget that great job at the Cuban diner serving that Cuban lard shit! I can tell all my construction buddies, hey guys, your son is a doctor, well my son flips greaseburgers at the Oye' Express, I'm so proud!

SHANE

You can't tell anyone anything dad, remember, you haven't worked for over three years.

Father is infuriated at this statement and leaps to his feet.

FATHER

God damn you, if you were any type of son you'd get a real job so I wouldn't have to work. But maybe you like them damn Cubans, its' a God Damn shame, a good ol' American boy taking orders from some damn refugees!

Shane walks to the table to pick up his helmet and bookbag.

SHANE

Is that right, dad? Does the name Elena Garcia mean anything to you? What happened that you would leave my mother behind, to die in Cuba?

Father jolts from the table and smashes him across the mouth. Shane is taken aback by the blow, used to it, but not expecting this one, it stings deep, he struggles to his feet. He stares at the floor as blood spills from the corner of his mouth.

FATHER

Don't you ever say that again, you understand! If you were any kind of man you'd be proud to be an American and forget about all that crap!

He methodically picks up his helmet and bookbag and heads for the door wiping the blood from his mouth on his sleeve. Standing in the doorway, he turns to his father.

SHANE

Don't you preach to me about loyalty, I'd give my life for this Country and I'll never forget the past, never. I won't stop until I find out the truth about her!

FATHER

Promises, promises, that's right carry your ass on out of here, you'll never amount to anything.

Father sits back down at the table and picks up the paper. Shane walks outside and slams his helmet repeatedly against the wall not wanting to take the abuse anymore.

EXT. HIGHWAY - DAY

Shane is headed to college on his chrome on black Harley Davidson motorcycle, it is his pride and joy. An older model he painstakingly restored himself, it is all he has in the world. He is zooming in and out of traffic, handling himself like a pro. A police officer in a cruiser notices his recklessness and gives chase, this excites him even more. He speeds up and does a sliding U-turn and passes the police car heading in the opposite direction, he pulls a wheely and pulls into the college campus, safe for now, but still reeling from the days events.

INT. COLLEGE CLASSROOM - DAY

This is an atypical college classroom in that it takes place in Miami, therefore, the majority of students are Hispanic. There are about twenty students in class. Shane walks into class late and the only seat left is in front of ZORIDA GONZALEZ, towards the front of the room. Most of the girls look at him and smile but she scoffs as he takes the seat in front of her. Zorida is a feisty, attractive Latin woman in her mid twenties, she has dark tanned skin and striking, jet black long hair. Shane tries to get to his chair unnoticed as PROFESSOR GALLEN is speaking.

SHANE

Is anyone sitting here?

ZORIDA

Class started five minute ago.

SHANE

And...

ZORIDA

I don't see anyone sitting there,
do you, I think its' safe to assume
its' vacant.

He coldly stares her in the eyes, takes his seat and mouths a
word.

SHANE V.O.
(whispers)

Bitch.

She expects this from him, there is a strange sense of
attraction between them.

ZORIDA O.S.

Excuse me?

SHANE
Oh, nothing, nothing.

She turns to her friend, MARIA, agitated by his arrogance.

ZORIDA

He is such an asshole and he thinks
he is so damn good.

Maria is amused by this and recognizes her friends attraction
for him.

MARIA

Well your right about one thing...

She looks directly at his butt.

MARIA (CONT.)

Esta Bueno!

She is entertained by her friends comment and smiles at her
thinking about what she has said. The Professor speaks up.
PROFESSOR GALLEN, is a bespectacled man in his late fifties,
always wears a bow tie and has had the same briefcase for over
twenty years.

PROFESSOR GALLEN

Class, if I may have your attention, "Miami Community College," in association with the "Cuban American Educational Society," is offering the first ever student exchange between Cuba and the United States. The reason our college has been chosen to participate in this unique program is two-fold. First, due to our large Latin enrollment along with our continuing support of issues concerning the Latin community. Second, obviously because of our close relationship with the Society. In fact, our own Zorida Gonzalez will be participating.

Class is clapping for her, Shane claps half-heartedly.

PROFESSOR GALLEN

That will be all for today, if you require any further information, please see Miss Gonzalez. Shane, please see me after class.

Class goes woooo! Zorida looks at Maria, smiles, and walks up to Shane.

ZORIDA

Maybe you should try to get to class on time motorcycle boy.

He is caught up by her beauty and forthrightness, he can't help but watch her walk out imagining what it would be like to be with her.

SHANE

You wanted to see me, Professor?

The professor does not look up from his notes.

PROFESSOR GALLEN

Yes, you were late, again.

SHANE

Yessir, I apologize for that, it won't happen again.

The professor looks up from his notes.

PROFESSOR GALLEN

In the three years that I have known you, I suspect that is entirely untrue. In any case, my purpose in speaking with you is that I would like for you to seriously consider the "Exchange Program" I referred to earlier.

Shane laughs pessimistically.

SHANE

I don't think so sir, besides, Zorida and I don't get along very well and the idea of being trapped on an island with her isn't my idea of fun.

The professor gathers his notes and papers into his briefcase.

PROFESSOR GALLEN

Since I have been your professor these last few years, what one thought has been in the forefront of your mind?

SHANE

Finding out the truth about my mother.

PROFESSOR GALLEN

Exactly. Off the record, this is the vehicle by which you may be able to accomplish that goal. I have lobbied hard to get you that chance and the faculty, with the exception of Mrs. Hackett...

They both snicker.

PROFESSOR GALLEN (CONT.)

...we feel that you are the best candidate. Your mother was Cuban, you have a 3.7 G.P.A., you speak fluent Spanish and your major is Governmental Relations, you are a good aspirant.

SHANE

Well since you put it that way, Professor. No, seriously, you have been a great help to me and I respect your opinion, I will consider your advice carefully. As you know my mother died when I was young and I am determined to find out the truth about her.

The professor stands to his feet and puts his hand on Shane's shoulder.

PROFESSOR GALLEN

There is a meeting tomorrow night in the school theater at 7:30 p.m. to be given by the Educational Society, I don't suppose it would do any good to ask you to be there on time.

They look at each other for an instant and laugh, knowing he'll be late.

SHANE

Yes, sir.

As Shane is walking out of the classroom there are three guys picking on the class nerd, he hesitates for a moment but it is not within him to help, he struggles with his feelings of inadequacy. The physical strength and skill are within him but he has been battered down by years of abuse by his father, he walks out.

EXT. SCHOOL PARKING LOT - DAY

Shane is walking toward the motorcycle parking area when his friend, VAN, twenty something, hip-hop, lanky, approaches.

VAN

Yo, yo Shane, what up?

He extends his closed fist to him.

SHANE

What's up with you man?

He hits his closed fist on top of Van's extended hand.

VAN

Oh, you know, same old, same old, lookin for some sweet young thing to help me out with my studies.

He smiles slyly and spots a group of Latin ladies.

VAN

Hola', ladies, Como Estas?

Shane laughs at his friends brazenness, the ladies smile.

VAN

What happened to your lip, bro?

SHANE

I had it out with the old man this morning.

VAN

Man, why don't you just pop that old bastard.

He makes an uppercut motion with his arm.

SHANE

Besides Aunt Rosie, we're all each others got.

Van puts his arm around him jovially.

VAN

Yo, you got me, what else do you need? We workin' out today or what...last one there is a pussy!

They strap on their helmets and jump on their motorcycles. They rev their motorcycles loudly and wheely out of the parking lot causing quite a commotion.

EXT. HIGHWAY - DAY

Shane and Van race through the streets recklessly having no regard for themselves or safety. They cut off a semi-tractor trailer filled with watermelons causing a chain reaction accident spreading melons all over the road. Upon seeing this Van raises his hand in the air victoriously, pulling into the parking lot thinking he has won. Shane jumps the median and pulls in first.

SHANE

Sorry, bud, you know what this makes you.

VAN

Oh yeah, well you know what they say, you are what you eat!

Shane shakes his head laughing. Van holds the door open for him and bends over graciously to allow him in first.

SHANE

Why thank you kind sir.

VAN

Always a pleasure.

INT. CUBAN CAFE - DUSK

This is a typical Miami Cuban cafe where half of the restaurant is indoors and the other half is open to the outside. It is decorated with a lot of color and flamboyancy. Shane enters and sits down at the bar to eat, he is served by his AUNT ROSIE, a heavy Latin woman, early fifties, with a thick Cuban accent.

AUNT ROSIE

Hola', Shane my boy, Como Estas?

SHANE

Bien, Tia Rosie, y tu'?

He kisses her on the cheek.

AUNT ROSIE

Muy Bien, now how about my famous Bistec de Palomilla con tostones, frijoles negros, tu' favorito, no?

SHANE

How did you know?

She looks at him and cackles.

AUNT ROSIE

My boy, I've been feeding this to you since you were seven years old, how you think you get so big?

SHANE

Aunt Rosie, if you had a chance to find out what happened to my mother, would you?

AUNT ROSIE

You been thinking about her, no?

He grabs her hand for support.

SHANE

All I have is a few pictures and the stories you have told me, you know my father, he wants to take it all away.

She shakes her head disapprovingly.

AUNT ROSIE

Sometimes the pain is too much, he tries to hide.

SHANE

He takes it out on me.

He looks her in the eyes optimistically.

SHANE (CONT.)

I have a chance to find out the truth. The school is having an exchange program with Cuba.

Frightened, she grabs both his hands.

AUNT ROSIE

No, no, no you cannot do this, I can't lose you like I did tu' mama.

SHANE

Its' o.k., its' o.k. It is all legal and with the Cuban Government's permission. I haven't committed yet, there is a meeting tomorrow night, I will get some more information. Don't worry.

He pushes her off, gently.

SHANE (CONT.)

Now, please, can I eat?

She puts her hands to her mouth in shock.

AUNT ROSIE

Ay Dios, Ay Dios Mio, I forgot, you wait here.

She walks off mumbling to herself, he is scanning the room when he sees Zorida walk in with Maria and Maria's parents. He is mesmerized by her beauty. She is wearing a yellow, print, short, "Laura Ashley" dress. Aunt Rosie delivers his food singing a Latin song and catches him staring at her. He devours the meal.

SHANE

That was delicioso, Now I must get to work before I get fired.

AUNT ROSIE

That's right, you get to work.

She hands him an apron, he starts to walk off and hesitates, he goes up to her and puts his arms around her.

SHANE

Thanks for all you've done for me,
I won't forget it.

She kisses him on the cheek.

AUNT ROSIE

To me, you are like my own son.

He starts to wait tables and as he is walking by Zorida's table she calls out to him not recognizing him.

ZORIDA

Excuse me, we're ready to order.

He looks her in the eyes and smiles, then bends over like a servant.

SHANE

Yes ma'am, how may I serve you?

ZORIDA

What are you doing here?

SHANE

You look beautiful.

ZORIDA

Gracias, I mean, thank you...

She is taken aback, he has caught her off guard.

ZORIDA (CONT.)

I'll have the Ropa Vieja con
Frijoles Negros y Arroz Blanco.

SHANE

And for you?

He motions to Maria's elderly parents.

ZORIDA

Oh, they only speak Spanish, I'll
order for them.

SHANE

Que les puedo traer?

Zorida laughs at his arrogance.

HUSBAND

Nosotros quicieramos compartir una
orden de Arroz con Pollo, por
favor.

SHANE

Gracias, Senor.

He smiles at Zorida and struts away. As they are waiting for their food, MARTIKA, Shane's on again, off again older girlfriend, a tall, buxom, Spanish woman, wearing black high heels and red short shorts and a yellow halter top walks in. Upon seeing him, she walks up to him and kisses him passionately. He glances over to Zorida, happy she is watching the scene.

MARIA

Apparently he likes Latin lovers.

ZORIDA

Apparently...

He brings the plates of food on a tray and sets it down before them serving Zorida last.

ZORIDA

I didn't know you knew Spanish?

SHANE

There's a lot you don't know about
me, or care...What time is the
meeting tomorrow night?

ZORIDA

What meeting?

SHANE

The exchange thing...

ZORIDA

Why, are you going to picket?

He looks down, embarrassed.

ZORIDA

I'm sorry, it's at 7:30, why?

SHANE

Are you going?

ZORIDA

Of course, I'm the secretary of the Society.

SHANE

So that is where you get your Cuban American Princess attitude from.

ZORIDA

You don't know me or how important this is to me!

SHANE

I want to go because...

There is a disturbance at the bar involving two Hispanic men, regulars. He and Zorida watch in horror as the argument escalates and one of the men smashes a beer bottle across Aunt Rosie's face. Shane runs over to help only to be hit across the face by a beer bottle knocking him to the ground. The cooks come out from the back and throw the two men out. Zorida rushes to Aunt Rosie's side next to Shane, she is not hurt seriously, but is bleeding. He holds her head up tending to her wound.

SHANE

(to Zorida)

This is all my fault.

She puts her hand on his shoulder.

ZORIDA

No, no. How can you say that?

SHANE

My whole life I've never fought back.

She recognizes his internal struggle, for a time they drop their facades.

ZORIDA

I know the kind of person you are.

She presses a cloth to the bleeding laceration on his face. They examine each other carefully, purposely, passionately. Their moment is interrupted by Aunt Rosie's moans. They help her to her feet.

AUNT ROSIE

When I catch those two boys I'm gonna marinate their balls in hot grease!

Shane and Zorida look at each other and share a laugh, for a second, forgetting their loneliness.

SHANE

Thank you for your help.

He grabs her hand.

ZORIDA

See you tomorrow night.

She walks away and he watches her leave.

AUNT ROSIE

She is pretty, just like your mama.

EXT. LIFEGUARD STAND - BEACH - NIGHT

Two shadowy naked figures are intertwined on the deck of a white lifeguard stand on the beach furiously humping like wild dogs in heat. Martika is on top of Shane yelling in Spanish. Rolling over, he is now in the superior position, she screams louder to match his howls as they both climax and relax, temporarily quenching their primal needs. He is appeased for the moment, gazing into the clear starry lit Miami sky.

SHANE

God, that was good, Zorida...

He tries to catch himself.

SHANE (CONT.)

(Softly)

...Shit.

MARTIKA

Oh Shit is right you bastard, who is the bitch?

She gets up and grabs a broken tree branch laying on the ground. He tries to get his clothes but she swings the stick at him when he reaches for them.

SHANE

Now, Martika, take it easy honey, remember what happened last time.

MARTIKA

To hell with the police, this time I'm gonna beat your ass twice as hard.

SHANE

There's no need for violence.

She comes at him, he turns to run only to be struck in the ass by a seasoned baseball style swing. He runs down the embankment to his motorcycle. An old Cuban couple is walking down the path as he searches through his duffle bag for some gym clothes.

SHANE

Excuse me folks, domestic dispute.

Old lady stops, stares and smiles.

OLD LADY

That's o.k., its' o.k., me no see
any good thing in long time.

The old man is trying to pull her along by her arm, she pulls away.

OLD MAN

Vamonos, vieja.

OLD LADY

How come you no look like that?

Shane laughs and sees Martika running down the hill yelling, he throws on some old gym shorts and hops on his motorcycle and rides off. As he is leaving the park he sees a big illuminated clock that reads 7:48 p.m.

SHANE V.O.

Damn it, damn it, damn it, I'm
going to be late again.

He revs his motorcycle and speeds off.

INT. SCHOOL THEATER - NIGHT

This is a half circle theatrical type stage with a podium at front. There are about one hundred fifty seats and approximately one hundred people in attendance. The sign posted at the podium reads "Cuban American Educational Society." There are two flags hanging overhead, one is the flag of the United States and the other is the Cuban flag. Everyone is dressed formally, Shane enters wearing gym shorts, "Reef" sandals and a tank top. Everyone looks at him and Zorida turns to see him and shakes her head. The SPEAKER is in the middle of a speech, ceremonies have started.

SPEAKER

...And at this time I would like to
introduce the Secretary of the
Society, Miss Zorida Gonzalez.

She is escorted to the platform by JOSE, her boyfriend, dressed in suit. Audience is clapping as she unfolds her speech.

ZORIDA

Thank you and thank you for being here tonight. We are very excited about this first ever "exchange program."

She puts away her prepared speech.

ZORIDA (CONT.)

It is our sincere desire that this will be the beginning of a lasting relationship between the United States and Cuba. A relationship built on freedom!

Audience claps passionately and yells "Viva Cuba!"

SHANE V.O.

I doubt it.

ZORIDA (CONT.)

I must admit, my reasons for being involved with this are personal...When I was three years old I was snatched from my parents arms and escaped here with my grandparents. I have not seen my parents since that time, I came to find out the reason for our escape; my parents were to be imprisoned as collaborators for having spoken out against Castro's government. I found out recently they're alive, yet, very sick, and this is a tremendous opportunity for me to see them, thank you, from my heart, I miss them so...I'm sorry...

She starts to sob uncontrollably and runs out the side door. Shane goes out the back door to meet her.

SHANE

Look Zorida, I'm sorry, I didn't know. Why didn't you...

ZORIDA

You only care about yourself, you only care about what's in it for you.

SHANE

I have to protect myself!

ZORIDA

From me?

SHANE

From everyone.

She turns away and he comes up behind her and puts his arms around her.

SHANE

I understand your pain.

ZORIDA

How could you?

She turns to look at him.

SHANE

My mother died when I was six, do you know what it does to a six year old boy to lose his mother?

ZORIDA

Yes, its' like there's a part of you that is torn out...What happened?

He stares of into space, circumspectly, as if he is looking for her.

SHANE

That's the worst part...I don't know. All I know is she died in Cuba.

ZORIDA

Cuba? Then go with me, we'll find out together...

SHANE

I...

Jose walks up worried and hugs Zorida.

JOSE

Are you alright?

ZORIDA

Yes, honey, I'm fine. I would like you to meet Shane, Shane this is my boyfriend, Jose.

Jose extends his hand, Shane accepts.

JOSE
Nice to meet you.

SHANE
Likewise.

ZORIDA
(to Jose)
We must go.

She looks at Shane.

ZORIDA
Remember what I told you.

SHANE
I will...and it was nice to meet
you Julio.

JOSE
That's Jose.

SHANE V.O.
Julio, Jose what the hell's the
difference.

EXT. HOME DRIVEWAY - NIGHT

Shane is "walking" his motorcycle up the driveway to his house slowly and purposely so as not to make a sound, he is deeply troubled.

INT. KITCHEN - NIGHT

In the corner we see a hulking shadow lurking motionless in the dark. The only thing we can make out for sure is the smoldering burnt orange glow of a cigarette. Shane enters through the rear door, he stops and smells the smoke as it burns his eyes, just at that instant a yellow vinyl dinette chair crashes across his back and sends him reeling to the floor.

FATHER
So the prodigal son finally comes
home.

He moans to speak.

SHANE
I won't fight you, you bastard.

FATHER

You worthless piece of shit, you
owe me, I gotta eat too!

SHANE

I don't owe you anything...

Father kicks him in the stomach.

SHANE (CONT.)

...I've been a good son to you.

FATHER

You ain't been shit, give me some
money then get your ass out and
never come back.

He rips the money from Shane's pockets.

FATHER

Get out!

SHANE

Dad, I love you, we're all each
others got, I'm sorry. I'm sorry.

FATHER

I don't want you to love me, I want
you out.

He picks Shane up by the scruff of the shirt and takes him to
the door.

SHANE

Dad, please don't do this, I have
nowhere else to go.

He pushes him out of the door.

FATHER

I don't want to ever see you again.

Father turns away, his face swelling with tears, Shane picks
up his helmet and gym bag and takes off on his motorcycle.

INT. APARTMENT HALLWAY - NIGHT

A visibly beaten Shane shows up at Van's apartment and knocks
on the door.

VAN O.S.

Yo, hold on a minute.

He opens the door and is taken aback by Shane's appearance. He helps him inside.

INT. APARTMENT - NIGHT

VAN

Hey, man, did your old man do this to you again?

He looks at his friend and smiles wryly.

VAN

That's it man, we're calling the police, better yet, let's go kick his ass, I'm sick of this bullshit!

SHANE

No, no. He's my father man, besides its' taken care of.

VAN

How so?

SHANE

You remember that exchange program I told you about?

VAN

Yeah, so?

SHANE

Well, I'm going.

VAN

Look man, this sounds serious and running from your problems ain't gonna make them go away.

SHANE

I hear you but I got nothing left here, my dad kicked me out, besides this is a chance for me to find out what happened to my mother, I have to find out the truth.

VAN

Listen bro, I don't think this is...

SHANE

Man, your my best friend, I didn't come here for a lecture, I just need a place to stay for a while...

VAN

Yo, yo word, you got it man, crash here and chill.

SHANE

You know, all I wanted was his love and acceptance.

YOUNG LADY

Honey, come back to bed...

He flashes Shane a sly smile and holds his tight fist out for him to hit.

SHANE

Get back in there you animal.

VAN

You know it, if you need anything its' yours.

SHANE

Thanks, brother.

INT. CONFERENCE ROOM - DAY

This is a school conference room where a five member panel is seated, one of which is Professor Gallen. Zorida is sitting across from them.

PROFESSOR GALLEN

Now, Miss Gonzalez, the panel has chosen Shane Marcelo to accompany you on your journey to Cuba. Together the two of you will be taking classes at the local university, as well as, teaching courses in Government and English. Do you foresee any problems?

ZORIDA

The only problem I see professor is whether or not Shane will participate. I spoke with him briefly and although he seemed interested, he was not certain he would attend.

PROFESSOR GALLEN

I have also spoken with Mr. Marcelo, however...

He picks up his notes to peruse them.

PROFESSOR GALLEN (CONT.)

...In the event he decides not to, the panel has chosen an alternate, Mr. Jose Herrera, I believe you know him?

ZORIDA

Yes sir, we will be married when I return from the exchange.

PROFESSOR GALLEN

Very well, I will speak with Shane in the interim. Our last meeting is scheduled for next Tuesday.

The panel gets up to leave.

PROFESSOR GALLEN

Miss Gonzalez, may I speak with you a moment?

ZORIDA

Of course, professor.

PROFESSOR GALLEN

Zorida, the panel has some concerns about you and the exchange.

ZORIDA

What do you mean?

PROFESSOR GALLEN

Frankly, the panel is concerned that your romantic involvement with Jose would not be proper representation of the program, it would not be appropriate to send a "couple" so to speak.

ZORIDA

I can assure you...

PROFESSOR GALLEN

The panel feels strongly about this matter, they have decided that if Shane does not attend, they will send Jose and an alternate!

ZORIDA

I understand, you do realize how important this trip is to me?

PROFESSOR GALLEN

Yes, that is why I chose to inform
you of the panels discussion.

ZORIDA

Thank you for your consideration,
I'll see you Tuesday.

PROFESSOR GALLEN

Very well.

INT. SCHOOL GYM - DUSK

This is a college gym with a boxing type rink in the middle of it. Shane is practicing Kick Boxing with someone. There are two semi-muscular guys practicing outside the rink on the mat, waiting to enter. Zorida enters from the side door, she walks up and stands behind the two guys.

GUY ONE

I can kick this boy's ass!

GUY TWO

Yeah, he thinks he's so good, kick
his ass for both of us.

Zorida sighs.

GUY ONE

Hey Honey, maybe after this you'd
like to go a few rounds with me!

ZORIDA

Sorry, I don't think so.

Guy One grabs her by the wrist and gets in her face.

GUY ONE

What's the matter, are you too good
for us you little Cuban bitch!

SHANE

Excuse me..., dick boys, try me on,
but you two might like that, maybe,
you boys want to try to kiss me!

Guy Two steps into the rink and starts to beat on Shane, then Shane starts to prevail. It is almost as if he enjoys it, Guy One releases Zorida and steps in to help his friend, they both start beating the hell out of Shane. Zorida grabs a staff and smashes Guy Two in the face when he leans over to taunt her. Shane then beats the hell out of Guy One with Zorida giving the finishing blow.

ZORIDA

(claps)

A stunning performance, you're lucky I was here to help!

SHANE

Help? I just saved your ass!
Anyways, what brings you here?

ZORIDA

I wanted to talk to you about the exchange.

SHANE

You did, how nice, lets' go outside.

They walk to the door and exit the gym.

EXT. OUTSIDE GYM - NIGHT

ZORIDA

I really think your the right person to go, it will be a good learning experience. The final meeting is Tuesday at 7:30 p.m.

Shane claps.

SHANE

And I thought I was a good bullshitter. Honey, I know if I don't go on this trip your out of it, so please spare me your song and dance routine. Save it for Julio!

ZORIDA

You arrogant bastard! Who the hell do you think you are! You know how much this trip means to me but that's typical of you, if it doesn't benefit Shane Marcelo then forget it. I don't give a damn if you go or not!

He grabs her, looks into her eyes, he starts to kiss her, then backs off and she slaps him across the face and runs off crying.

INT. LOCKER ROOM - DAY

Zorida and Maria are in a gym locker room getting ready for an aerobics workout.

ZORIDA

He is a selfish, arrogant, bastard.
I don't know how I'm going to be
able to put up with him for twelve
weeks, if he decides to go.

MARIA

He'll go, if I didn't know you any
better I'd say you like him.

ZORIDA

How can you say that?

Maria puts her hands on her shoulders to look into her eyes.

MARIA

Oh come on, I'm your best friend,
don't tell me you've never thought
about...

ZORIDA

What?

MARIA (CONT.)

...You know...getting naked with
him!

ZORIDA

Maria de Conchita Espinosa.

MARIA

I know I have.

ZORIDA

(teasing)

You are such a whore!

INT. MEETING ROOM - NIGHT

This is a small classroom with an oval desk, it is Tuesday
night and Zorida and the Professor are seated. It is 7:45 p.m.
and the meeting was scheduled for 7:30 p.m. They are waiting
for Shane to show up.

PROFESSOR GALLEN

Unfortunately Miss Gonzalez it
appears as if Mr. Marcelo will not
be joining the "Exchange."

ZORIDA

I guess not, I...

Shane enters the room carrying his motorcycle helmet.

SHANE

Sorry I'm late, I got tied up.

ZORIDA

(whispers)

Probably by that slut girlfriend of yours.

SHANE

Excuse me?

ZORIDA

I said, I'm glad you could make it.

PROFESSOR GALLEN

Shall we? This program will last approximately twelve weeks. During this time, the two of you will be taking courses in Government and teaching and possibly tutoring. You are expected to conduct yourselves in a manner that would not bring any disrespect to your Country, Shane, I'm referring to you. You will stay at the University dorms, your airfare, meals, etc... is being taken care of jointly by the University and the Society. Are there any questions?

They both shake their heads "no."

PROFESSOR GALLEN (CONT.)

Now, I don't need to tell you how important you will be in establishing good relations between the United States and Cuba. Here are your tickets and some relevant information, you leave next Monday, good luck to both of you.

They all get up to go. Shane walks up to Zorida.

SHANE

I guess I'll see you Monday. Is there anything you'd like to give me until then?

He extends his cheek. Zorida turns to walk out.

ZORIDA

Ask that whore you date.

She stops and looks into his eyes then walks out.

INT. PLANE - AFTERNOON

This is the inside of an airplane. Zorida is in her seat impatiently looking at her watch, everyone else is on board. Shane arrives just as they are getting ready to close the door. He takes his seat next to Zorida.

ZORIDA

Can't you ever be on time?

SHANE

I'm fine, thank you, and you?

As the plane starts to taxi down the runway, Zorida grabs his hand, she is fearful of flying.

ZORIDA

I'm sorry, I'm afraid of flying.

SHANE

I don't mind.

ZORIDA

What I wanted to tell you the other day was that I really am glad you are going with me. I'm really scared about the whole situation and I would appreciate it if you stay by me?

SHANE

This is a change from the nineties woman who needs no one.

Zorida snatches her hand from him and glares out the window.

ZORIDA

You see what I mean, if anyone tries to be nice to you, you ruin it!

He reflects for a moment.

SHANE

I want you to know I wouldn't be going on this trip if it wasn't for you.

ZORIDA

Thank you, that's probably the nicest thing you've ever said to me, I...

The flight attendant brings them two trays of food and sets them before each of them.

SHANE

Yes! My favorite time of the day,
there is nothing better than this.
What were you saying?

ZORIDA

Oh nothing, it wasn't important.

She stares out the window.

SHANE

So, have you and Julio set a date,
yet?

ZORIDA

His name is Jose, our parents have
been friends for a long time, we
are to be married this Summer.

SHANE

Do you love him?

ZORIDA

He is a good man, you'd be lucky to
be half the man he is. He is
handsome, well educated and he
loves me. He will be a good
provider.

SHANE

He sounds like a good investment,
do you love him?

ZORIDA

This has been set by our families
for years, love does not matter.
I'll learn to love him.

SHANE

Love is all that matters.

INT. DORM - NIGHT

They arrive at their dorm, the woman and men do not room together but are housed on the same floor. The dorm is very modest and not up to U.S. standards. Shane and Zorida are introduced to JULIO, Shane's roommate. Zorida will have a room to herself. Julio appears to be kind of a nerd, mid twenties, Cuban, intelligent.

SHANE

Hola', Como Estas? Yo mellamo
Shane Marcelo.

JULIO

Julio, nice to meet you.

SHANE

You speak English!

JULIO

Yes, and who is the young lady with
you?

ZORIDA

Zorida Gonzalez, pleased to meet
you.

JULIO

Julito Chavez de la Torre II.

SHANE

(to Zorida)

Finally, someone named Julio, looks
like we are going to get along just
fine.

ZORIDA

Nice to meet you Julio, maybe you
can teach him some manners.

SHANE

Not likely.

ZORIDA

See you tomorrow in class, sweet
dreams.

She blows him a kiss.

SHANE

Good night.

He watches her walk down the hall in her tight fitting jeans
and shakes his head.

INT. DORM ROOM - NIGHT

He walks into the dorm room with Julio and starts unpacking
his luggage. He pulls out a poster of a famous bodybuilder,
Tom Platz, and hangs it on a wall.

SHANE

This is what its' all about!

He points to the poster.

JULIO

I've heard about you Americans,
Sorry I prefer women.

SHANE

No, no, no mi amigo. You workout,
get big muscles, then you get the
girls, comprende?

JULIO

Now I get it.

SHANE

Stick with me my Cuban friend, we
will go places.

INT. CLASSROOM - MORNING

This is a unique classroom, again, not up to American standards, kind of run down. Shane walks in late as class has started, he is dressed to kill in a custom tailored black suit. The students in the class, especially the girls, are staring at him. He is totally overdressed for the occasion but he likes the attention. There is a seat left behind Zorida, she saved it for him. He walks up to her and kisses her on the cheek and takes his seat. The teacher, ALINA, is lecturing in the background.

GIRL ONE

Do you know him?

ZORIDA

Unfortunately.

GIRL TWO

Como se llama?

ZORIDA

"Shane Marcelo," the one and only.

ALINA

As I was saying class, we will be
having two University exchange
students from the United States,
specifically, Miami, Florida;
Mr. Shane Marcelo and Ms. Zorida
Gonzalez. Welcome.

SHANE

Zorida...Zorida!

ZORIDA

What, what is it?

SHANE

She speaks English.

ZORIDA

Really? I'll bet she speaks Spanish too!

ALINA

Senor Marcelo, is there something you wish to say to the class?

SHANE

Si, Senora. I would like to say it is an honor to be with you and your students.

ALINA

Thank you, please see me after class.

ZORIDA

No matter where you go, you always get into trouble, don't you?

SHANE

You gotta love me.

ALINA

For those of you who do not know me, my name is Alina De Moya and I am the Government teacher. I encourage you to speak openly, and participate in class discussion.

The professor lectures softly in the background as we scan the class. Class concludes and Shane walks up to the Professor as Zorida collects her books.

SHANE

Professor?

ALINA

Please, call me Alina.

SHANE

Thank you, Alina. You wanted to see me?

ALINA

Yes, Mr. Marcelo I...

SHANE

Shane.

ALINA

Yes, Shane. I wanted to personally welcome you to my class and please, let me know if there is anything I can do for you.

SHANE

Actually, yes, there is.

He puts his arm around her and looks at Zorida.

ALINA

Can we meet tonight for dinner? I'm looking forward to helping you and Zorida explore information concerning your families.

SHANE

How did you know about that?

ALINA

I've been briefed on the "Exchange" and assigned by the Embassy to assist the two of you while you are here.

SHANE

I see, it is an assignment. Well I'll see you tonight, Professor!

ALINA

Shane. It's not like that.

SHANE

Isn't it?

Shane grabs his bookbag, walks out of the room and slams the door.

ZORIDA

Well I see you have met Shane!

ALINA

Yes, he is a very unique person.

ZORIDA

More like arrogant, self-centered, thinks he is the only guy on earth...

ALINA

I recognize the traits, after all
he is a man isn't he?

ZORIDA

Yes, he is.

ALINA

Will you join us for dinner this
evening?

ZORIDA

That would be nice...and don't
worry he'll be there.

They both laugh and leave the room.

INT. DORM ROOM - NIGHT

Shane opens the door to his room and catches Julio searching
through his dresser. Julio is startled to see him.

JULIO

Oh, Shane, I was...looking for some
soap, I hope you don't mind?

Shane walks over and grabs a bar of soap off the top of his
dresser. He also grabs a Janet Jackson C.D. and puts it in his
disk player.

SHANE

No problem.

JULIO

What is that?

He points to the C.D.

SHANE

That, is Janet Jackson. She is a
very popular singer back home.
Lucky for you, I have mastered her
dance technique, which I will
demonstrate for you now.

He starts dancing like a soldier, just like Janet Jackson does
in her video, then he starts going crazy.

SHANE

Well, what do you think?

JULIO

I think they have put me in a room
with a crazy man.

SHANE

You have no idea!

JULIO

If someone saw me doing that I
would be imprisoned as a
sympathizer.

Shane laughs and picks up Julio's watch.

SHANE

Shit, I'm late again.

JULIO

Late for what?

SHANE

Dinner, at the a..."Las Regas." Do
you know where it is?

JULIO

Yes, its' on San Pedro and
Villabella.

SHANE

Why don't you join us.

JULIO

Whose going?

SHANE

Zorida, me, Professor Alina De Moya
and you, lets' go.

JULIO

That sounds nice. I have
transportation.

SHANE

Great, lets' boogie, you drive.

EXT. OUTSIDE RESTAURANT - NIGHT

Shane and Julio arrive outside the restaurant riding double on
an old moped. Cars are scarce in Cuba. Only government
employees are afforded automobiles.

INT. RESTAURANT - NIGHT

Shane and Julio enter the restaurant. This is a Cuban
restaurant with red booths and some "Merengue" music playing
in the background. Zorida, Alina and Alina's husband, BILL,
are seated and eating.

ZORIDA

Late again? I see you are already teaching Julio bad habits.

SHANE

Well I never, I am offended, how about you Julio?

JULIO

Yes, me too!

Shane sits next to Zorida and puts his arm around her, she pushes him off. Julio sits next to Shane. Alina and Bill sit across from them.

SHANE

Alina, this is my roommate, Julio. Julio this is my Government professor.

JULIO

Very nice to meet you.

ALINA

My pleasure, do you attend the University?

JULIO

Yes, I do.

ALINA

Really, I don't recall seeing you there, what program of study are you in?

JULIO

International Relations...I just started going full-time.

ALINA

I see, Well I would like you all to meet my husband, William. These are our two exchange students; Shane and Zorida and Shane's roommate, Julio.

BILL

Please, call me Bill and it is my pleasure. I have looked forward to meeting the two of you ever since this "Exchange" idea first crossed my desk at the Embassy.

SHANE

The embassy?

BILL

Yes, I work in Guantanamo as a liaison between the United States and Cuba.

ZORIDA

So how did the two of you meet?

BILL

Well while I was stationed here I figured I would teach a few classes at the local University, there I met Alina, a woman who was so passionate about her studies that I figured we should be married.

He kisses her on the cheek, he is infatuated with her.

ALINA

I believe there is more to it than that, Bill.

BILL

She is such a stickler for details. Listen, I would like to get together with the two of you tomorrow at the Embassy to go over a few things, if possible?

SHANE

That will be fine, for now, it is time for some fun, Julio, where can we go dancing?

JULIO

The "Club Mambo." Three miles on the right side.

Shane grabs Zorida's hand.

SHANE

Shall we?

INT. CLUB - NIGHT

Shane walks in with his arms around Zorida and Julio, laughing. Bill and Alina walk in hand and hand, hesitantly, as if to question whether they should be there or not.

SHANE

Julio, would you please dance with this young lady, while I, your humble servant, get us something to drink.

JULIO

I would love to.

Julio extends his arm to her in a gentlemanly fashion. Zorida looks at Shane as if to say, "Don't leave me." He winks at her.

SHANE

Don't worry, I'll find us a table and be right back.

Alina and Bill join Julio and Zorida on the dance floor. Hesitant at first, they start to enjoy themselves. Shane orders drinks at the bar and then goes to a small table and sits down. Zorida and Julio walk up to the table laughing and sit down. Four guys with military haircuts in their early twenties stare at Zorida and then give Shane a look of utter disgust.

SHANE

It appears as if my best man is making off with my best girl.

ZORIDA

I'm not anyone's girl!

SHANE

Really? Jose will not be happy to hear that...May I have the pleasure of dancing with you?

ZORIDA

You can be so nice when you want to be.

Shane extends his hand to her and they walk on the dance floor next to Bill and Alina. A fast paced Latin song is playing and Shane starts to dance like Janet Jackson, everyone is looking at him with strange curiosity. After the song is over, he receives applause. A slow song begins to play and he pulls Zorida close, she has tears in her eyes.

SHANE

What's the matter?

ZORIDA

I don't know what's right anymore?

SHANE

For now, it's right.

Zorida smiles and puts her head on his shoulder, she looks at Alina and catches her gaze, she smiles a knowing smile of young love and passion. Shane and Zorida return to the table.

JULIO

You two look good.

ZORIDA

It's not like that, we're just good friends.

The four military looking guys approach the table.

CLUB GUY ONE

Oye' Gringo, Porque estas bailando con ella? Vete de aqui!

CLUB GUY TWO

Si, vete, y deja esta muchacha con nosotros.

Shane looks at Zorida and Julio with a smart ass look and winks.

SHANE

Senores, perdoname. Yo no quiero tener ningun problema. Kiss my lily, white American ass. Toma un trago.

Club Guy One slaps the drink from his hand and Club Guy Two punches him in the mouth knocking him from his seat. Julio leaps from his seat and attacks the two other guys who are standing by. He has military training and is taking care of himself, handedly. Club Guy One and Club Guy Two are beating on Shane, Zorida is yelling at them to stop. Bill and Alina do not want to get involved. Shane is on the ground.

SHANE

Is that all you two faggots got, I'm almost in my zone man. I'm your boy, lets' do it!

When Club Guy Two tries to kick Shane in the stomach, he grabs his leg and punches him squarely in the balls. We see an obvious expression of pain but don't hear a sound as this poor bastard falls to the ground. Shane stands up with blood coming from the side of his mouth, Club Guy One hits him in the mouth and he doesn't move, Shane smiles at him.

SHANE

No pain, years of abuse.

He launches a barrage of punches and beats the living hell out of this guy. Zorida grabs Shane's hand and they all run out of the door and jump into Bill's big, black agency car.

INT. CAR - NIGHT

Zorida takes a handkerchief from Bill and holds it to Shane's bleeding mouth. Bill is driving, Alina and Julio are in the front seat with him. Shane and Zorida are in the back.

BILL

I'm sorry I couldn't help you guys back there but it wouldn't look good.

SHANE

That's o.k., I had backup from Bruce Lee. I recognize your training as military.

JULIO

You must be mistaken, I trained myself.

Shane looks at Zorida and shakes his head.

ZORIDA

Why must you always start trouble?

SHANE

Trouble follows me wherever I go.

ZORIDA

I know. You're used to the pain.

She moves closer to hold the handkerchief to his mouth.

SHANE

(softly)

I had a good time tonight, you do care, don't you.

He pulls her close and lightly kisses her cheek, she does not kiss back.

ALINA

We're here, Julio take him up to the dorm.

JULIO

Yes, Alina...Professor, I'll take care of him.

SHANE

Goodnight all.

ZORIDA

Keep ice on that big mouth of his.

JULIO

Si', Senora.

INT. CLASSROOM - DAY

Shane is standing at the front of the class teaching, dressed in a custom tailored blue, pin stripe suit. The class is made up mostly of girls. Zorida is sitting to the left of Shane as she is an associate teacher, she has a disgusted look on her face. Shane is loving the attention he is getting from the glassy eyed girls.

SHANE

Now class, that is an overview of the Democratic Society. If you have any questions after class, Miss Gonzalez is available. For now, are there any other questions?

Half of the class eagerly raises their hands. Shane gives Zorida a wink and she mouths the word, "pig" to him.

GIRL ONE

Yes, Professor, are you seeing anyone right now?

All the girls in the class laugh because they had the same question. He smiles, somewhat embarrassed.

SHANE

Well, Yes, there is someone, however...

He looks at Zorida, slyly.

GIRL TWO

Are you available for private tutoring?

SHANE

I'm sorry it's a policy of mine never to date my students, conflict of interest, thanks anyway.

Girls in the class moan.

SHANE

O.K. class, that will be all for today, see you next time.

The class empties and he walks up to Zorida. She is not happy.

SHANE

You know, if I didn't know any better, I'd say you are jealous.

ZORIDA

Screw you, you know you don't have to wear a suit to class, where did you get the money for that...

He grabs her hand and pulls her close.

SHANE

I want to thank you for taking care of me.

She puts her hand to his mouth, gently caressing it. They get lost in the moment.

ZORIDA

I don't want you to get the wrong idea...

She pulls away.

ZORIDA (CONT.)

I am marrying Jose after this is over...Bill wants to see us at the Embassy today.

He stares out the window. Her words have stung deeply.

SHANE

Let's go now.

INT. EMBASSY - DAY

They arrive at the Embassy. He holds the door open for her, he is strangely solemn. She looks longingly to him and wants to reach out but he turns away. They walk up to SGT. CASTILLO, late forties, fat Cuban man, bad attitude, big gut, smoking a big Cuban cigar. Upon seeing Shane he blows a big puff of carcinogen smoke into his eyes.

SHANE

Thank you, we have an appointment to see Mr. De Moya.

SGT. CASTILLO
No one here by that name.

He picks up his government run newspaper and begins reading.

SHANE
Sure there is, if you'll just...

Sgt. Castillo throws his newspaper to the ground.

SGT. CASTILLO
Are you calling me a liar, Gringo?

SHANE
(In a "Hick" voice)
Why does everyone call me that? Is it that obvious? Look Sarge, I realize how terribly busy you are but if you would get off your ass and...

Sgt. Castillo jumps up and starts cursing him out in Spanish. Bill walks out of his office and calls them over.

BILL
Hey Guys, Come on in.

INT. BILL'S OFFICE - DAY

SHANE
Bill, what is that dumb ass' problem, I asked for you and he said no one works here by that name?

BILL
Well, it is the nineties you know, Alina chose to keep her maiden name, you should have asked for Bill O' Brien. It was important for me to carry on my family name but Alina is a strong person and I wanted to make her happy.

Bill is very much in love with Alina, on his desk are many pictures of her. He has files all over his desk and is looking through them clumsily. He picks up a picture of Alina and stares at it, yearningly.

SHANE
Uh, Bill, could you tell us why you called us here?

Bill is lost in thought, Zorida softly touches his arm.

ZORIDA

Bill.

BILL

Oh, yes, I'm sorry, it seems as if we get so caught up in our work...Now Zorida, I understand you wanted some information about your parents, I am sorry about your mother, her untimely passing was a surprise.

Zorida looks at Shane and begins to cry, he pulls her close to his shoulder and holds her. Bill is somewhat taken aback and then he realizes that she did not know this.

BILL

Oh my God, I'm so terribly sorry, I thought our people had informed the Society, I thought you knew.

Bill grabs her hand to convey his sympathy.

ZORIDA

How, when...

BILL

About six months ago, pneumonia.

ZORIDA

And my father...?

BILL

He is still in prison, his health is fair, as a matter of fact, he is in the same prison as Shane's mother.

Shane looks up from Zorida surprised.

SHANE

My mother died when I was six, Bill.

Bill rifles through his files, nervously. Pulls a file and looks at it with a magnifying glass.

BILL

No, this says your mother is in De Leon prison and has been there for some time now...This file was updated about a month ago.

Shane looks at Zorida astounded, he has tears in his eyes.

SHANE

All these years I thought she was dead and she has been rotting away in some God Damn Cuban prison! For what?

BILL

It says here, espionage. It mentions the name of Quinton Marcelo.

He grabs the files from Bill and reads them himself.

SHANE

1964, my father, United States Navy, but he told me she died, Why?

BILL

Maybe he knew you'd never be able to see her again and wanted to make it easier for you.

He is furious at this point. He throws the files on Bill's desk.

SHANE

Well he made a big mistake because I will see her again, and then some!

He starts for the door, Zorida stands to her feet.

BILL

I'm afraid that won't be possible, the Cuban Government will never allow it.

SHANE

Fuck the Cuban Government and anyone else who tries to stop me!

He storms out of the room and slams the door.

ZORIDA

Bill, there must be something you can do, Please let us see our family before they die?

BILL

Zorida, do you know what you are saying, you're talking about something that could have enormous implications...

ZORIDA

I understand.

BILL

The only people allowed anywhere near that facility are governmental personnel.

ZORIDA

You're governmental personnel, aren't you?

BILL

Yes, but...

She walks to the door.

ZORIDA

I have to go, Shane needs me. Please help us, you're all we've got.

Zorida walks out of the door with her head hung low. Bill wants to say "yes," and seems torn between his duty and his heart.

EXT. EMBASSY - DAY

Shane is leaning against a post as Zorida approaches.

ZORIDA

I'm sorry about your mother.

She puts her arms around him.

SHANE

No, no, at least she's alive. I'm so sorry about your mom... I wish I could change everything for you...

He holds her close for a few minutes, she can sense his resolve.

ZORIDA

Maybe through the Society we can contact our family by letter before...

He pushes her back from him and holds her by her arms so he can look her in the eyes.

SHANE

Letter, so we can contact them by letter? They'll be dead by then.

ZORIDA

But the Society can...

SHANE

I could give a damn about the Society or Foreign Relations or the Exchange program. I came here to find out the truth about my mother and now I find out she's alive and you want me to leave her here? Well I won't let her or your father die in some stinking Communist prison. We're getting them out with or without Bill's help!

ZORIDA

My God, do you know what you are saying? I love my family as much as you do but you could start a war with..

SHANE

I'm through discussing this, will you help me or not?

ZORIDA

This isn't some game, we're in a Communist Country, they could kill us!

He starts to walk away.

ZORIDA (CONT.)

So that's it then, you walk away, in spite of my feelings for you!

He stops dead in his tracks.

SHANE

What feelings?

ZORIDA

I don't know what I'm feeling but it involves you.

He walks back to her. He touches her face, softly.

SHANE

Zorida, I don't want to ruin your plans with Jose. We are from two different worlds, my past won't let me love you like you deserve.

She kisses him softly on the lips.

ZORIDA

Please, for me, don't do this.

SHANE

What do you want to do?

ZORIDA

Let's go talk to Alina.

INT. BILL/ALINA'S HOUSE - DUSK

This is the home of Bill and Alina. It is a nice home, especially compared to Cuban standards, it seems out of place. Alina and Zorida are sitting on the couch talking and having a cup of tea. Shane is staring out the window, absorbed in thought.

ALINA

(to Zorida)

Don't worry I'm sure they'll let you see them, it's just a matter of paperwork and going through the legal channels.

ZORIDA

I know, it's just that Shane thought we could try to get them out.

Alina drops her cup of tea and it smashes to the floor shattering into pieces. She stands to her feet and loses control.

ALINA

Are you absolutely crazy? You don't know what you're saying!

SHANE

Calm down Alina, it was just a thought.

ALINA

Well it's stupid, it's a stupid thought from a stupid person. This government is working hard to improve its' image and you want to ruin it all by starting an international incident. Even discussing this with you is against the law. We've worked too hard to lose it all, it's not worth two people.

She puts her hands on them and pushes them to the door.

ALINA (CONT.)

Now leave, and don't speak of this
to anyone. I'll see what I can do.

EXT. BILL/ALINA'S FRONT YARD - NIGHT

Shane and Zorida are looking at each other trying to figure
out what just happened.

ZORIDA

What was that all about?

SHANE

I don't know but I intend to find
out.

ZORIDA

She said our family wasn't worth
it?

SHANE

Our family is all we have...Let's
go back to the dorm, I'll walk you.

EXT. DORM - NIGHT

Shane and Zorida walk up to the dorm. She is searching him for
answers, his mind is reeling.

ZORIDA

You haven't said a word all the way
home, what are you thinking about?

SHANE

Something just isn't right. I don't
understand why we can't see them?

ZORIDA

I think Alina will help us.

SHANE

Yeah, right. In the meantime, I'm
going to see Bill again, maybe he
thinks two people are worth it.

ZORIDA

You're not coming in?

He puts his hand on her and reassuringly kisses her on the
cheek.

SHANE

I need some time alone to think,
I'll be up later.

ZORIDA

Please be careful.

He walks away, reflecting on the days events.

EXT. ALLEYWAY - NIGHT

Shane is walking down an alleyway, there is a small stream of sewer water rolling down the middle of the alley. He seems entranced by this, following it as he struggles between his heart and duty to his Country. Ahead of him crouched behind a building is Sgt. Castillo, again we see the burnt orange amber of a cigar, he is lying in wait with two soldiers from the nightclub. Shane is unaware as he approaches the place where they are waiting to ambush him. Just before he reaches them, he stops and recognizes the smell of smoke. At that moment, they jump him and start to pummel him with their fists.

SGT. CASTILLO

You stupid gringo, we hurt you bad now!

Sgt. Castillo punches him hard in the stomach while the soldiers hold him, he falls to the ground, he tries to get up to fight, they beat him with their fists and call him names. Shane looks up to see a sheathed knife in Sgt. Castillo's belt.

SGT. CASTILLO

You want to see tu' mama, you can see her in hell!

He kicks Shane in the stomach with such force that it causes him to vomit. Shane is writhing on the ground in pain. The soldiers revel in this.

CLUB GUY ONE

You remember me, gringo? After I watch you die, I'm going to take that bitch of yours!

Sgt. Castillo is laughing boisterously. Club Guy One takes out his pistol and pulls the hammer back. At that instance, Shane punches Sgt. Castillo in the testes causing him to lean forward, he then belts him in the mouth and snatches the knife from his sheath. He plunges it into Club Guy One, Club Guy Two takes off after seeing this. Shane stands to his feet, Club Guy One is lifting his pistol to kill him. Shane grabs the knife buried in his stomach and twists it, Club Guy One screams in pain and drops the gun.

CLOSE UP: SHANE'S FACE.

SHANE

Look at me you bastard, my face is
the last thing you'll see before
you burn in Hell!

Shane spits in his face, yanks the knife from his gut and head
butts him so he falls limp to the ground. He then approaches a
moaning Sgt. Castillo and puts the knife to his face.

SGT. CASTILLO

Please, please don't kill me
gringo, I have a family, I only do
what told for my Country.

Shane stabs the knife in the dirt next to his face.

SHANE

I only wanted to see my mother, I
don't give a damn about your
Country.

He walks away, limping slowly.

SHANE (CONT.)

I only wanted to see my mother.

INT. DORM - NIGHT

Zorida is sleeping when Shane knocks on the door. She is
horrified to see him beaten and bloodied. He falls into her
arms, she lays him gently on the floor of her room.

INT. ZORIDA'S DORM ROOM - NIGHT

ZORIDA

Oh my God, what happened?

Crying, she looks for a towel but can't find one, she rips a
piece of cloth from her nightgown and presses it to his
bloodied face. He reaches to touch her face.

SHANE

Its' o.k., its' o.k.

ZORIDA

Damn you, Damn you, you didn't
listen to me!

SHANE

I have a problem with that.

She smiles faintly as he pulls her close.

ZORIDA

You'll do anything to spend the night with me, won't you?

They both laugh, Shane looks her in her eyes, soberly.

SHANE

Zorida, I killed a man tonight.

ZORIDA

What are you talking about?

SHANE

It was Sgt. Castillo and the soldiers from the Club. They jumped me, I...I had no choice...I've never...

She pulls him close to her breast and holds him.

SHANE

I'm scared.

ZORIDA

Shhh, Don't worry, Let me take care of you. We'll get out of here, we'll go home. I'll just call Alina and...

SHANE

No! Don't do that, please, not yet. For now just hold me.

ZORIDA

I've got you, I've got you, its' alright.

She tenderly rocks him back and forth for a few minutes.

SHANE

Will you help me to the bathroom so I can get cleaned up?

INT. BATHROOM - NIGHT

She helps him into the bathroom, he struggles to remove his shirt as she turns on the shower. She removes his shirt and softly caresses his sinewy shoulders and back.

ZORIDA

Lets' get you into the shower.

With her help, he slowly removes his pants and she smiles at the sight of his boxer shorts. She assists him in removing those only to see his tight, smooth buttocks, she smiles sheepishly and helps him into the steamy shower. As the hot water pours over his back, water streams down her nightgown revealing her dark protruding nipples, she is transfixed on his body. He turns to wet his dry mouth with the water and sees her revealed naked beauty. He pulls her into the shower with him, rips her nightgown off...

SHANE

I...

ZORIDA

Shhh...

They make the most passionate love either has ever had. They lay down in her bed for restful post-orgasmic sleep.

INT. ZORIDA'S DORM - MORNING

Shane and Zorida are abruptly awakened by a loud noise. Shane runs to the door and peeks out into the hall. There is a group of military soldiers breaking into his room, they seize Julio and drag him into the hall, he struggles and they butt him in the mouth with their rifle barrels. Alina approaches, Shane closes the door and locks it without her noticing. He runs to Zorida's side.

ZORIDA

(whispers)

What's going on?

SHANE

They got Julio, they'll be in here next.

ZORIDA

Quick, hide in the closet!

There is a loud knock at the door.

ZORIDA

Who is it?

ALINA O.S.

Its' Alina.

ZORIDA

Just a minute while I get dressed.

She opens the door and lets her in.

ZORIDA

Alina, what are you doing here?

ALINA

Have you seen Shane?

ZORIDA

No, not since last night, Why?

ALINA

Please, sit down, this is a most urgent matter.

She and Zorida sit on the edge of the bed.

ALINA

Shane is in serious trouble, he attacked and killed a government soldier last night.

ZORIDA

What are you talking about?

ALINA

Some government soldiers were on routine patrol when they were attacked by Shane and Julio, Shane killed one of them.

ZORIDA

You can't believe that, it's a lie!

ALINA

Of course I don't, that is why I came here. I must know where he is so we can straighten this matter out. Zorida, these soldiers were unarmed.

Zorida gets up walks to the window and pauses for a minute.

ZORIDA

Like I said, I haven't see him.

Alina walks to the bathroom and spies his bloodied clothing.

ALINA

You and your families could be implicated in this murder.

ZORIDA

What do you mean?

ALINA

All I'm saying is that this could cause problems for your father and Shane's mother. It is in everyone's best interest to come forward...

ZORIDA

I'm sorry I can't help you.

ALINA

Very well, please contact me the moment you know something.

Zorida walks her to the door where two soldiers are waiting outside. Alina looks directly at the closet where Shane is hiding.

ALINA

It's for his own good.

Alina exits the room and Shane comes out from hiding and throws his arms around Zorida.

SHANE

Why didn't you tell her?

ZORIDA

I care for you more than you know, besides, that bitch is lying, this government never wants to help anyone.

SHANE

No, I think you were right, let's go talk to her, she's our friend, she'll help us.

ZORIDA

No, you have to trust me. I'll get us help.

SHANE

From who?

ZORIDA

I have relatives here, I'll call them.

SHANE

Meanwhile, I need to pay someone a visit.

ZORIDA

Who?

SHANE

I can't tell you. I would put you
in more danger than I already have.

She hugs him tightly.

ZORIDA

No, don't leave me, we have to stay
together. What if I never see you
again? I wanted to tell you that
last night wasn't just...

SHANE

Last night was the most special
night of my life, trust me, I know
what to do.

INT. BILL'S HOME BEDROOM - DAY

Shane is hidden in a closet as Bill enters his house, Bill walks over to his dresser and nervously pulls a gun from his belt and places it on top of the dresser. He opens his briefcase and all his papers fall to the floor. Shane exits the closet and walks up to Bill. Bill is startled and grabs his pistol and points it at him. There is a minute of tension where we are not sure whether Bill will shoot or not. Shane looks him in the eyes and he lowers the gun.

SHANE

Well, it looks like I'm right after
all.

BILL

About what?

SHANE

You.

BILL

You scared the shit out of me. I've
had government officials and
soldiers crawling my ass all day
looking for you, what are you doing
here?

SHANE

I was set up, those soldiers were
following me, they were going to
kill me.

Bill starts picking up his papers and files.

BILL

I don't even know where to begin,
do you realize the problems you
have caused Alina and me. Do you!!!

SHANE

I guess I was wrong about you.

Shane starts to walk to the door.

BILL

Wait, wait a minute, you haven't
misjudged me, its' just that...I'm
worried I haven't spoken to Alina
all day, people have been
questioning me...

SHANE

I saw Alina earlier, she's fine. Do
you know anything about Julio?

BILL

You saw her earlier, did she speak
with you?

SHANE

Bill, she's fine, trust me, do you
know where Julio is?

BILL

He's in prison for conspiracy
against the government.

SHANE

That's bullshit, he wasn't even
with me when they attacked me.

Bill picks up a file from the floor.

BILL

I did some checking, our friend
Julio has been in prison before.

SHANE

Let me see that.

SHANE

This is the typical Cuban
government petty bullshit, so he
stole something, big deal...Wait a
minute, it says here he was in
DeLeon prison.

BILL

Yeah, so?

SHANE

Isn't that where you said my mother was?

BILL

Yes.

SHANE

So, he knows the place and...

BILL

Absolutely not, no way.

SHANE

Then I'll go get him by myself.

Bill grabs the gun cocks the trigger and points it at him.

BILL

I can't let you do that.

SHANE

So this is it, then. Bill, I don't have anything to live for anyways. Would you want to go home to an abusive father, would you want to live knowing your mother is dying. What I want to know is, how long can you sit by and let injustices go by, you're an American, we gave our lives for this type of freedom!

Shane heads for the door.

SHANE

I'd rather die trying then leave her here!

BILL

It's not that easy, god damn it! You'll never make it, they'll kill you!

EXT. OUTSIDE BILL/ALINA'S HOUSE - DAY

Shane is walking down the road and he feels a hand grab him on the shoulder, it's Bill.

BILL
He's in a local holding cell, about
five miles from here.

Shane puts his arm around him.

SHANE
Lets start there.

EXT. OUTSIDE PRISON - NIGHT

Bill and Shane arrive outside the prison in Bill's embassy car. This is more of a local holding cell, not heavily guarded very unassuming.

BILL
Now stay here, I'm going to try to
get some information and see if
they will release him to me, but it
won't work if you go crazy.

SHANE
Me, go crazy? I'll wait right here
for you.

INT. PRISON - NIGHT

Bill approaches two guards and begins to speak to them, it is inaudible to Shane who is peering through the window outside Julio's cell. Julio is laying on the floor and has been beaten.

BILL V.O.
Yes, he is in my car right now, I'm
taking him in for questioning that
is why I...

There is a big explosion and a large ball of fire lights up the night sky. Bill and the two guards run outside to see what happened.

POV SHANE:

The two guards have their backs to the door where Shane is obscured from view.

SHANE
Hola.

The guards turn and Shane throws a stick at one guard who instinctively catches it while Shane delivers a spinning back kick to the other. He then grabs the stick from the guard holding it and slams it across his head.

BILL

Shane, No!

Bill runs toward Shane and grabs his shirt sleeve. Spontaneously, Shane swings the stick and stops it within inches of Bill's face.

SHANE

My whole life I never stood up for myself, game over!

BILL

You almost ruined everything, this is not a game, if we lose, we die!

SHANE

I accept that. I lost my mother once, I won't lose her again.

BILL

You're insane.

SHANE

She leaves with me or we die together!

He grabs the jail keys from the fallen guard and marches toward the door. He hears the loud clicking of a hammer being cocked back on a gun. He hesitates.

BILL O.S.

I can't let you ruin everything Alina and I have worked for, now get into the car!

Shane starts walking toward the door again.

BILL

Stop! Please stop, I'll shoot.

He hears the shrill of a gunshot and hits the dirt, he turns to see a third Cuban guard who was going to kill him with a knife fall to the ground.

BILL

He was going to kill you, is he...

Shane looks in the dead guard's lifeless face.

SHANE

Yes, he is.

BILL

Get Julio.

INT. PRISON - NIGHT

Shane runs inside the prison and locates Julio's cell. He is lying on the floor, he opens the cell and throws Julio over his shoulders to carry him out. Some other prisoners call out to him and he throws them the keys.

INT. BILL'S CAR - NIGHT

Bill is driving, Shane and Julio are in the backseat of the car speeding away from the scene.

SHANE

That wasn't so bad, where are we going?

BILL

I know a little hideaway.

SHANE

I'm not going anywhere without Zorida!

BILL

They have guards posted at the dorm and we just burned the local jail, it's not safe to go now.

Shane puts his hand on Bill's shoulder.

BILL

You've trusted me so far, we'll get her, but not now.

Julio moans something, Shane sits back to take care of him.

JULIO

Why did you come back?

SHANE

Friends.

Julio grabs his hand.

EXT. CABIN - NIGHT

The trio arrives at the cabin on the beach that is used as Bill and Alina's vacation getaway. It is small but very extravagant. Shane and Bill each grab Julio's arms and carry him inside.

INT. CABIN - NIGHT

Shane surveys the cabin. He sees a big screen T.V., a VCR, a fax machine, and a computer. He shakes his head in disbelief. Julio is laying in bed nursing his wounds.

SHANE

How can you two afford all this!

BILL

What do you mean?

SHANE

This is extravagant even for the United States and you live in a Communist Country, where did you get the money for all this stuff?

BILL

Oh, this isn't mine per se, Alina had all this when we got married.

Shane looks at Julio incredulously.

SHANE

And did you ever question where it came from?

BILL

What are you trying to say?

SHANE

What I'm trying to say is that the only one who knew where I was going to be was you and Alina and then there's this...

He points to the furnishings.

BILL

Now wait a God Damn minute, are you insinuating my wife is a traitor?

SHANE

No, no it's just that someone set me up and I...

BILL

Well don't make accusations off the top of your ass like that, I have risked my life for you and you could at least show some appreciation, I'm leaving...

Bill exits the cabin and slams the door, Shane walks over to Julio.

SHANE

I think I pissed him off.

JULIO

Yes you did.

SHANE

I don't know man, something is wrong here, I mean look around you. The majority of people who live here are starving to death, they only have electricity for two hours a day. For someone to live like this here, the government has to be involved!

Julio laughs it off.

JULIO

I think you're paranoid, she only wants to help.

SHANE

I didn't say it was her, did I? You should have seen her when I told her about my mother, she threw us out of her house!

JULIO

Give her a chance, she knows her way around this place.

SHANE

And so do you.

Shane walks over to him and kneels next to him.

SHANE

I need your help. For most of my life I never was good enough for my father and now I have a chance. I have a chance to see my mother, I want to get her out and I need your help.

JULIO

You don't know everything about me, when I was young I...

SHANE

I don't care about the past!

SHANE (CONT.)

You know the layout of the prison where they are holding her, I want to get her and Zorida's father out and get us off this island!

JULIO

I wish it was that easy, they'll be looking for us day and night.

SHANE

Not there, they won't. You and I can get in and get out.

JULIO

I owe you that much.

SHANE

It's a plan then, let's keep it to ourselves for now.

Shane puts his hand on Julio's shoulder.

JULIO

We could all be killed.

SHANE

For now, get yourself some rest, I gotta go talk to Bill.

Shane leaves the cabin and Julio stares at the phone!

EXT. OUTSIDE CABIN - DAY

Shane sees Bill walking down a path. He catches up to him, they walk through the seclusion of the palm trees and tropical overgrowth.

SHANE

Look Bill, I apologize for what I said back there, I guess I'm a little scared.

BILL

Me too.

SHANE

Alina means a lot to you, doesn't she?

BILL

She's made such a difference in my life. I cannot live without her.

SHANE
I know how you feel.

BILL
You two have gotten close haven't you?

SHANE
No one has ever cared for me like she does, I think I love her.

BILL
That's the way I feel for Alina.

SHANE
I'm sorry I got you two involved in all this, I only wanted...

BILL
No! Your right, there comes a time when you must stand up for the truth. I guess we just got too comfortable and needed a reminder.

Shane extends his hand and Bill accepts.

SHANE
There's not many people who would do what you did for us.

BILL
It's nothing, in a while we'll be laughing and drinking beer at a barbecue back in Miami. Hey, maybe the four of us could be neighbors...Anyways, lets' get back.

INT. CABIN - NIGHT

The three men are sitting around telling stories to try to pass the time.

BILL
...And that is when I decided to learn Spanish and some day work for the Government. I had no idea I would end up here. How about you, Julio?

JULIO
I was born here and lived in the streets. My family was poor, I didn't want to be a burden...

SHANE

So how did you survive?

JULIO (CONT.)

I stole food, I went to prison for stealing, but I had to eat. The government offered me a deal; Join the military, where I learned English, or die.

SHANE

What did you have to give them?

JULIO

I have to work for them.

SHANE

For how long?

Bill and Julio answer in unison.

BILL/JULIO

For life!

BILL

You see it's not like America, here you either work for the government or you don't work at all!

JULIO

Yeah, either you eat or you don't!

BILL

(to Shane)

And what about you?

SHANE

I didn't have a mother, my father...that's another story, the only solace I had was school, I guess it was a way out for me.

Shane gets up and walks to the window.

SHANE (CONT.)

Once I found out she was alive, that changed everything. Either she goes with me or we die here together.

Shane lies down on the bed.

BILL

(to Julio)

His chances aren't even slim,
they're none. Please, try to talk
him out of this.

JULIO

He has nothing to lose, can't you
see that?

BILL

But he's your friend, he will
listen to you.

JULIO

So are you, why aren't you trying
to stop him?

Bill reflects for a moment.

BILL

His mother and Zorida's father have
spent most of their lives in
prison. He asked me, "Why?" I
couldn't give him a reason.

JULIO

I think you answered your own
question.

Julio rolls over and pulls the cover over himself, Bill lays
down and stares at the ceiling.

BILL

I guess I did.

EXT. WOODED RAVINE - NIGHT

Shane is having his recurrent nightmare again where he enters
a wooded ravine and hears someone screaming for him. He runs
to the edge of the cliff only to see a hand struggling to hold
on. This time, the fog clears to reveal a face. He thinks it
will be his mother but it is Zorida. He leaps to grab her hand
only to watch her fall away in the darkness. He screams "No,"
and wakes in a sweat.

INT. CABIN - MORNING

Bill, Shane, and Julio are asleep when someone enters the
room. We see a figure, a person slowly approaches Shane. It is
Zorida, she softly kisses him on the lips, he awakens and
grabs her and pulls her on top of him. Bill and Julio are
still sleeping and are oblivious. Shane and Zorida are softly
whispering.

SHANE

Make love to me.

ZORIDA

Are you crazy? Everyone is here.

SHANE

How did you get here?

ZORIDA

Alina brought me.

SHANE

But how did you know we were here?

They both look at Bill and smile.

SHANE

He's been driving me crazy about her!

ZORIDA

And what about you, did you miss me?

SHANE

Do I know you?

He pulls her close to kiss her. He then gets up and leads her out the back door.

EXT. BEACH - SUNRISE

Shane and Zorida lay a blanket down on the beach and make slow, soft, passionate love to each other as the sun rises. Alina is walking through the Tropical island when she sees them from a distance. She gives a surprised look and then turns away. Shane and Zorida go back to the cabin for breakfast.

INT. CABIN - MORNING

Shane and Zorida slip in the back door as Alina comes in the front. Bill rushes to her side to kiss and hug her. Julio is still asleep and Alina runs to his side.

ALINA

Oh my God, Who did this to you? Are you alright?

Zorida looks at Shane inquisitively.

JULIO

Yes, I'm o.k. thanks to your husband.

ALINA

What are you talking about?

JULIO

If it wasn't for him killing that guard, I may not be alive right now.

She looks at Bill.

ALINA

Is this true?

BILL

I could not stand by any longer.

ALINA

You know what this means don't you! We have to get back or they will suspect us.

BILL

I guess I didn't think about that.

She pats Julio on the shoulder.

ALINA

I guess not. They'll be fine here for now, Lets' get back to work.

They start to walk out the door.

SHANE

Alina.

He walks up to her.

SHANE

I just wanted to thank you.

ALINA

Don't worry, things will work out, it will just take some time.

Bill and Alina leave. Julio gets up and Zorida cooks them breakfast.

SHANE

O.K., Let's get down to business. What did you find out?

Zorida looks at Julio first, hesitant to speak freely. Shane nods his head in approval.

ZORIDA

I spoke to my aunt and she said that some "Balseros" were planning on leaving the island in two days. They said we could go with them.

SHANE

"Balseros?"

JULIO

That is the Spanish name for the Cuban rafters.

SHANE

I'm sorry...That's the best you could do, float us out of here on some inner tubes?

ZORIDA

We could not think of another way off the island, without being caught!

Shane ponders his predicament.

SHANE

You're right.

JULIO

Excuse me for a minute, this is insanity, we could all die.

SHANE

All this time I was thinking of my family, I never asked you two what you wanted to do?

ZORIDA

We must work together.

They look at Julio.

JULIO

I'll help you get them out, then after that we go our separate ways.

Shane puts his hand on Julio's.

SHANE

Thanks.

Shane looks through the drawers and finds some paper and pencils.

SHANE

O.K. Julio, you've been there before so we need a rough sketch of the prison layout. Zorida, you will meet us in a location near the site of the Balseros.

Julio starts to draw a map and Zorida packs a bag of supplies.

EXT. OUTSIDE PRISON - NIGHT

Shane and Julio are outside the prison. They are hiding in some bushes wearing camouflage type clothes. They slowly creep up to outside a cell window and kneel down. Shane takes off his knapsack and removes some tools, he and Julio begin to set up to start to try to remove some of the cell bars. Two military rifles come into view pointed directly at their temples. We hear the hammers being pulled back and Shane and Julio rise to their feet.

INT. PRISON INTERROGATION ROOM - MORNING

Shane and Julio are in an old musty room that smells like death. It is used as an interrogation room. There is a brown wooden table with three chairs on each side. Off to the side is an old broom closet which is stacked with chemicals, including gas, which is used for interrogation purposes. Six guards lead them in and seat them handcuffed at the table. The Lead Cuban Guard, CARLOS, walks up to Shane and smiles. Shane smiles back, Carlos then smashes him across the face, he crumples to the floor and all the guards laugh.

CARLOS

You stupid American. You think you got rights here? You are less than a piece of Shit to us!

He puts a loaded pistol to his head, spins the chamber, removes two bullets and pulls the hammer back.

CARLOS

I could splatter your brains all over this room and feed your carcass to the sharks and no one would ever know.

He pulls the trigger and we hear a resounding "click!" Shane shakes in anxiety.

CARLOS

You know that "bitch" you were
with the other night, we have
her. We will each take turns
with her tonight!

Shane jumps to his feet.

SHANE

I'll kill you, you mother fuc...

He is beaten and tossed around like a rag doll by the other
guards. They start to pummel him, there is a loud knock at the
door. Bill walks in and Shane smiles slightly through his
blood filled mouth. Bill walks over to Carlos and they confer
quietly.

SHANE

Bill, I'm so glad to see...

Bill cracks him across the head and spits on him.

BILL

Tu traicionaste a tu pais. Te
mereces lo que te pase. No
dejare' que me destruyes
la vida!

SHANE

Yo pensaba que eramos amigos?

BILL

Tu pensabas que te escogiera
encima de mi esposa?

SHANE

Maricon!

Guards approach him with a chemical container and grab hold of
his hands. They pour some acid on his hands and he tries to
fight them and is knocked unconscious. They turn to Julio.

INT. DUNGEON - NIGHT

Shane is thrown into a dungeon with about fifteen people. He
awakens to see rats scurrying about him and pictures of
animals on the walls. He moans in pain as he tries to get up
and places pressure on his hands, he cannot see them so he
lifts them to the pale moonlight only to reveal the charred,
chemically burnt, flesh. He goes from prisoner to prisoner
calling out his mothers' name.

SHANE

Elena Garcia? Elena Garcia?

INT. DUNGEON - NIGHT

The prisoners are afraid of talking to him and they cower away from him. The same group of guards who interrogated him before burst into the cell and grab him. Carlos, the Lead Cuban Guard, is beating him and laughing.

INT. DARK CELL ROOM - NIGHT

They throw him into a dark room and beat him mercilessly. They pour more acid on his hands and his screams fill the prison.

INT. DUNGEON - NIGHT

He is thrown back into the general population cell. He is delusional and believes Zorida is there. For a moment, she is holding his head in her hands.

SHANE

Zorida, I'm sorry. I wanted to
get us out of here, I love you
and...

The image vanishes. He starts kicking his feet on the floor of his cell and yelling. Carlos burst in and starts kicking him like a barnyard dog.

CARLOS

Callate, gringo estúpido!

Carlos leaves him writhing on the floor. He feels the warmth of some feeble, old hands caressing his face. He reaches for them.

SHANE

Zorida.

He looks up into the eyes of an old woman, it is his mother, ELENA GARCIA. She is in her latter fifties, once beautiful, face worn from years in prison. He is somewhat taken aback as he does not know who she is.

ELENA

Shhh, Shhh, it is o.k.

SHANE

Why, who are you...

ELENA

I cannot say.

SHANE

Is it...

ELENA

I am the one you seek.

SHANE

No, it's not possible. He said you were dead!

ELENA

You must not blame him, he was only doing what I asked him to do.

SHANE

Why would you do that to me?

ELENA

It was for your protection.

SHANE

What do you mean?

ELENA

When I first met your father he was a Navy serviceman and I was a Cuban maid working for a Captain in the Cuban army. We did not plan to fall in love but love is that way. When I became pregnant with you we decided we would be married and I would go to America with you and your father. When the Cuban government found out I gave birth to the baby of an American Navy officers child, they wanted to take you away from me, it was a disgrace because I worked for the Government.

SHANE

But he could have fought for you and...

ELENA

You are just like him, he wanted to stay and fight but, I would not let him! I told him to take you to America and forget about me. I knew I would never be able to see you again. I thought it was best for...

SHANE

Well it wasn't, it was hell for me. I had to know what happened but he would never tell me!

ELENA

Is he still aliv..?

SHANE

Yes, stubborn as a damn old goat.

ELENA

I recognize it in you.

SHANE

You know, he never married, he took it out on me. I now see why. He still loves you. Leaving you torments him each day of his life.

ELENA

Not a day has gone by that I have not thought of you and your father. It has kept me alive for so many years.

SHANE

Well I'm here now and you will see him again.

ELENA

What do you mean, is he here with you?

SHANE

No, we're going to see him in Miami. This is my rescue attempt!

They both smile, they look at each other solemnly.

ELENA

You are just like him...You should not have come!

She kisses him on his cheek.

ELENA

I love you...my son.

SHANE

You gave your life for me, I
will do no less.

A black booted foot crashes across her face. Carlos laughs. Shane tries to get to his feet but is jumped by three guards. Carlos drags her out of the cell by her hair. Shane runs to the cell and yells to him.

SHANE

I'll kill you, I'll watch you
burn in Hell! I'll laugh as I
twist the knife in your heart!

A guard comes to the cell and points a gun at him and pulls back the trigger.

SHANE

Do it! You spineless Cuban
prick, Do it, you don't have
what it takes!

Shane grabs his face from between the bars and slams him into the cell. Another guard rushes up and butts him in the face with the butt of a rifle.

INT. PRISON - DAWN

Elena is brought in to the cell beaten, she falls into Shane's arms and he cradles her. They are both crying and they lay still and don't speak a word. They know they need to conserve their strength if they are going to have any chance of getting out!

INT. PRISON - NIGHT

Julio is thrown in the cell and he sneaks over to Shane. Shane just looks at him, his hands are not burned, his mouth is slightly bloodied.

JULIO

I'm so glad you found her, are
you alright?

SHANE

Not as good as you?

JULIO

I guess it's because your a
"Gringo!"

SHANE

Yeah, I guess so.

EXT. OUTSIDE CELL - NIGHT

A shadowy figure is approaching Shane's cell with a mysterious liquid. It is Bill, he is pouring liquid on the bars of the cell. Shane and Julio go over to the window.

BILL

Pssst.

SHANE

I knew it couldn't be true.

BILL

Did you think I'd forget about you?

SHANE

I wasn't sure, until now.

Shane and Julio twist the bars free.

BILL

These bars are older than God...There's a jeep in front, you'll need a diversion. I will meet you at the site near the beach. Good luck.

He starts to walk away.

SHANE

Zorida?

BILL

She's fine, she'll meet you there.

SHANE

Bill...Thanks.

BILL

Thank me when it's over.

SHANE

Your lighter!

Bill throws him his lighter. Julio goes out the window first and Shane helps Elena out the cell window.

EXT. OUTSIDE PRISON - DAWN

The trio makes their way out to the front of the prison until they can see the awaiting jeep.

SHANE

Get her to the jeep, when it's clear I'll meet you.

JULIO

We can't get past the guards.

SHANE

When you hear the explosion, Run!

ELENA

What explosion?

SHANE

Trust me.

He smiles and flicks the lighter. Julio and Elena crouch down in some brush as Shane makes his way back to the prison.

INT. PRISON - NIGHT

He crawls back in the cell window and lies motionless on the floor. Two guards walk in oblivious to the missing bars because their eyes are transfixed on Shane. He does not move. They kick him and yell at him to get up, he does not respond. They each grab an arm and drag him into the interrogation room where three other guards are waiting. They throw him to the table and they don't feel the need to handcuff him. They grab a container of fluid and as they approach him to pour it on him he jumps to his feet and smashes two of them across the face. He grabs the bottle of volatile fluid and splashes it all over them.

SHANE

Burn in Hell, Maricones!

He lights the lighter and throws it on them. It explodes in a ball of chemical flame and he barely makes it out the door. He slams the door behind him and latches it, watching them as they burn.

SHANE

Where are you, you bastard?

As he is peering through the bars on the steel door, Carlos cracks him across the back with his wooden baton.

CARLOS

Looking for me, gringo?

He kicks him and as Shane is down he pulls his knife from its sheath. He is getting ready to plunge it into his back.

(CONT.)

(CONT.)

An explosion from the interrogation room blows the door off its hinges and onto Carlos. A screaming guard who is set ablaze comes running out and Shane kicks him onto Carlos and runs out of the prison.

EXT. OUTSIDE PRISON - EARLY MORNING

As he exits the prison Shane spies a lone motorcycle off to the side. He sees the jeep and dives in the passenger side. Julio is driving and Elena is in the back seat. Carlos emerges from the prison guns blazing, we see charred human flesh dangling from the left side of his face. He screams for the guards.

JULIO

Where do we go?

SHANE

Head for the trees near the ocean.

They take off in the jeep and Carlos jumps in a armored truck. The jeep can handle the terrain better. Carlos and the guards are shooting wildly and bullets are ricocheting everywhere.

JULIO

Shit, these assholes are trying to kill us!

SHANE

Faster Julio faster, Get us the Hell out of here!

They are traveling down a hilly road and bullets are flying everywhere. The distance between the two is closing.

SHANE

Enough of this bullshit! Is this thing four wheel drive?

JULIO

I think so.

SHANE

Hold on mom!

Shane grabs the wheel and jerks it hard to the right sending the vehicle off road. The driver of the armored truck tries to follow but loses control and rolls the vehicle. They get away but after a couple of miles, they see smoke coming from their engine, it has been hit by gunfire. They abandon the jeep and head for the trees near the ocean. Elena cannot keep up and Shane carries her, they arrive at the designated meeting place.

JULIO

That was close.

Shane lays his mom down and pulls his arm back only to reveal a blood covered hand. He is mesmerized by it wondering why he felt no pain, he realizes it is his mothers' blood from a bullet wound in the back. Elena moans audibly now.

SHANE

No, no, not after all this! Mom?

ELENA

I won't be going with you my son.

SHANE

What do you mean?

He rolls her over to reveal her blood soaked shirt.

SHANE

Don't worry mom, We'll get you to a doctor then, then... Julio help me get her...

JULIO

We can't leave.

Shane looks at him solemnly and sternly. He looks back to his mother cradling her head in his arms.

ELENA

I'm dying.

SHANE

No, no, no. Not after all we've been through. You'll make it we'll just wait here for help.

ELENA

Listen to me. Come close.

He lowers his head to be face to face with her.

ELENA (CONT.)

Tell him, I've always loved him and I'll be waiting for him. The girl you told me of, go to her, love her.

SHANE

I will, I will. But I need you, please hang on.

Zorida and Alina come running up expressing fear. Zorida falls to her knees to kiss Shane and beholds his blackened hands. She buries her face in his sinewy shoulder and begins to cry. He lifts her from him and looks at her lovingly and smiles.

SHANE

Zorida, this is my mother.

Elena pulls her close and she has tears in her eyes.

ELENA

He has told me so much of you,
please take care of my son.

Elena gasps quietly her last breath, her eyes roll back into her head, she utters her last words. Shane holds her.

ELENA

I love you, my son...

ZORIDA

I'm so sorry, everything went
wrong, we were supposed to...

SHANE

No!

ZORIDA

No?

He looks at Julio and Alina.

SHANE

Everything went right.

ZORIDA

What do you mean, we...

ALINA

It's better the old bitch died
here, did you think we'd let you
get her off this island. You are
stupid!

SHANE

You God Damn murdering Whore!

He starts to get up and Julio thrusts a gun in his face. Alina approaches and kicks him in the gut. Zorida jumps back horrified.

SHANE

You traitor.

Julio hits him in the side of the face with the butt of the gun, Alina laughs. Zorida screams feeling Shane's pain. Bill comes running up from the side of the wooded area, temporarily halting the action, oblivious to what is going on.

BILL

Hey everyone, you made it, Thank
God. Where's Zorida's father?

Shane looks to him from kneeling over his mother, Bill sees blood trickling from the side of his mouth. He kneels next to his mother and notices she is dead, he looks to Shane.

BILL

I'm so sorry, What happened?

Shane stares at him.

BILL (CONT.)

What's wrong?

SHANE

You really don't know, do you?

BILL

Know what?

ALINA

That Julio and I are lovers!

Alina tongues Julio's mouth wildly.

SHANE

And...that Julio is a traitorous
spy for the Cuban government.

BILL

This can't be true, Alina I love
you, I...

ALINA

Shut up, you're pathetic!

Bill rises and starts to approach her.

BILL

How dare you speak to me that
way.

ALINA

I like strong, powerful men. You
are neither.

BILL

Why you...

Bill thrust himself towards her and she takes Julio's gun and shoots him blowing him back about five feet. Shane takes this opportunity and jumps Julio, knocking him into Alina so that they fall to the ground. Shane yells to Zorida.

SHANE

Run!

ZORIDA

I won't leave you!

SHANE

I'll meet you there, Run!

Zorida takes off through the woods. Alina, Julio and Shane are wrestling on the ground. Shane pops her in the mouth and she bites him on the arm, Julio sucker punches him. Alina grabs the gun and gives it to Julio, he aims it at Shane.

ALINA

I'll get her, take care of him.

JULIO

What do you want me to do?

ALINA

Kill him!

She takes off after Zorida and Julio trains the weapon on Shane.

SHANE

Do it!

JULIO

No, that's the easy way.

He throws the gun to the ground. Shane charges him and gives him a flurry of kidney shots until Julio backs away and gives him a spinning back kick to the face.

JULIO

Your strong, Gringo..but not strong enough.

Julio gives him a barrage of kicks. Shane is laying on the ground bleeding, Julio is the better fighter, he walks over and picks up the gun and aims it at Shane's temple. Shane gazes over into the eyes of his mother, her lifeless stare enrages him. He picks up a stone lying next to him and smashes Julio across the face causing him to drop the gun.

SHANE

It's your fault, you traitor.

Shane beats him repeatedly with the stone to the point of death, he raises his hand for the final blow.

JULIO

Finish it.

SHANE

No, I'm not like you.

He drops the stone and starts to run away through the forest, Julio struggles to his feet and finds the gun, he raises it up to shoot Shane and we hear a shot ring out, Shane turns to see Julio fall and he keeps on running. As he is running he watches as army vehicles and personnel pull up, he backtracks to the prison.

EXT. PRISON - DAY

He glances to see the motorcycle again, smoke is billowing from the rear of the building. Everyone is tending to the fire. No one notices as Shane boldly walks in the front door.

INT. PRISON - DAY

Most of the guards are passing buckets of water to one another. Shane walks to the prison holding area and tries to open the door; it is locked. The prisoners watch as he walks over to the guard sitting at a table. He picks up a chair and crashes it over his head. The prisoners start to cheer.

SHANE

Shhh!

He walks over to the cell and whispers.

SHANE

Enrique Gonzalez?

The crowd of about twenty-five parts to reveal an older man in his late fifties, ENRIQUE GONZALEZ, Zorida's father. He is cautious as he slowly walks to where Shane is. He stops about five feet from the cell bars.

ENRIQUE

Si'?

SHANE

Senor Gonzalez? Hablas Ingles?

ENRIQUE
Yes I speak English.

SHANE
If you want to see your
daughter, Zorida, come with me
now.

He opens the prison cell door and all the prisoners start running out. Enrique walks up to Shane.

ENRIQUE
My daughter, Zorida?

Just as he turns, he feels Carlos drive a knife blade into his shoulder. Shane winces in pain. He tries to fight him, but Carlos twists the knife in the meaty part of his shoulder. Shane yells to Enrique.

SHANE
Enrique, Run, Run!

Enrique takes off running and disappears. Carlos, having the upperhand, taunts Shane.

CARLOS
I told you I'd kill you and that
Bitch of yours and I won't stop
until you are both dead.

SHANE
I'll watch you burn in Hell, you
bastard.

Shane tries to rise to his feet and Carlos pulls a pistol and pulls the trigger back.

CARLOS
Hasta Luego, Maricon!

As he is ready to kill him, Enrique appears and throws acid on the hands of Carlos. He screams in pain. Shane pulls the knife from his shoulder and buries it into Carlos' gut. He then draws close.

SHANE
This is for my mother...

He twists the knife.

SHANE (CONT.)
This is for the Cuban people...

He pulls the knife out and holds him up so he can look into his eyes.

SHANE (CONT.)

And this is for me...

He pulls the lighter from his pocket and lights him afire. The burst of flames knocks Shane to the floor. Enrique extends his hand to help him up. We see the hands of years of chemical burns and abuse. He lifts Shane's hand to look at it.

SHANE

Yes, it is like yours.

ENRIQUE

I've waited for that moment the last twenty years.

SHANE

Where did you get that acid from?

ENRIQUE

There is another interrogation room in the front.

SHANE

Let's go.

EXT. OUTSIDE PRISON - DAY

Enrique throws a rag that is aflame into the front interrogation room. Shane and Enrique jump on the motorcycle, Enrique is holding on with one arm, he has an automatic rifle in the other, Shane is driving. The prison explodes into flames and two armored jeeps with guards are following after them. One jeep gets close and Enrique lets go with a burst of automatic gunfire causing them to pull back. There is an army check point ahead. It is a small wooden hut, that is bermed up on either side, they have placed an armored vehicle in front of the wooden barricades in preparation for the escaping prisoners. Shane sees this and turns around speeding up to split the two jeeps. As they go by, Enrique unleashes some gunfire that kills the driver of one of the jeeps causing it to crash. As they are driving away they observe two platoons of army vehicles heading towards them. Shane skids the motorcycle to stop.

SHANE

I don't see another way out.

ENRIQUE

You must go over the top of the shack.

SHANE

I don't think we will make it.

ENRIQUE

I don't know of any other way out of here. On the other side is a path that leads to the beach. It can only be traveled by foot.

As the nervous adrenalin pumps through their bodies they speed toward the berm. The army soldiers are all smiles as they think they are going to try to break through the barricades. At the last moment they veer to the left and hit the hill about fifty miles per hour. They are hurled over the barricaded hut and land in some sand. They get to their feet, and at that instant a jeep that had tried to follow crashes into the barricade and spills gas all over the place. Shane looks at Enrique, pauses, and hands him the lighter. He rips a piece of cloth from his shirt, lights it and throws it into the spillage causing a massive explosion. They take off running to find the path. Their travel leads them to a small shack hidden in the woods.

INT. WOODEN SHACK - NIGHT

Shane and Enrique break into the shack, find some old blankets and an old bottle of whiskey. They share a drink and settle down for the evening.

SHANE

How did you know of this place?

ENRIQUE

We used it as a storage shed when we built the road to the prison.

SHANE

What did you do?

ENRIQUE

When we were trying to leave the island with Zorida, a group of soldiers approached us, I told the others to go ahead...

SHANE

How many people were with you, what did you do?

ENRIQUE

It was just me.

Shane takes a swig from the bottle and passes it to him.

SHANE

Just you?

Enrique nods his head.

SHANE (CONT.)

How did you survive?

ENRIQUE

This government doesn't do anything unless it's for a reason. I was to be an example. If anyone else tried to leave, their family members would be imprisoned as collaborators.

SHANE

Until when?

ENRIQUE

Until death?

SHANE

How many soldiers did you kill?

ENRIQUE

What do you mean?

SHANE

You've been in prison for almost thirty years?

ENRIQUE

I didn't kill anyone.

SHANE

But you said you attacked them.

ENRIQUE

With my fists.

SHANE

You've spent all those years in prison for that?

He lowers his head to contemplate the question.

ENRIQUE

Yes, I guess so.

SHANE

Not anymore!

ENRIQUE

Tell me about my daughter.

SHANE

She is beautiful...She has a fire for life...She's a lot like you, you would...will be, so proud of her...

He lifts his head up to look at him, man to man.

SHANE (CONT.)

I don't know if we will ever get out of here alive, if we don't I'd like for you to give her a message for me.

ENRIQUE

You love her?

SHANE

I would die for her! Would you tell her she gave me the reason to live that I never had and that I love her.

ENRIQUE

My daughter has chosen well, but you can give her that message yourself...for now we should rest until morning.

SHANE

Thank you.

ENRIQUE

For what?

SHANE

For accepting me for who I am.

ENRIQUE

I should be thanking you for rescuing me?

SHANE

Some rescue attempt.

They both laugh pridefully. Shane stops laughing.

SHANE

It cost my mother her life.

ENRIQUE
Who do you speak of?

SHANE
Elena Garcia.

ENRIQUE
She was a fine lady.

SHANE
You knew her.

ENRIQUE
Yes, we spent days in prison
together talking of our
families, specifically, our
children.

Shane goes to the broken window of the shack and stares into
the starless night sky.

SHANE
And now she lays rotting in some
field because of me.

ENRIQUE
Do not think of it in that way,
it is not your fault. Think of
the love she had for you and
your father.

SHANE
My father?

ENRIQUE
Yes, she often spoke of the love
she had for the two of you,
knowing she would never be able
to see you again. True love, my
friend...

SHANE
Yes, your right, it is.

ENRIQUE
Let us get some rest, until
morning.

They lay down with their blankets and fall asleep.

EXT. OUTSIDE SHACK - MORNING

Soldiers and Military personnel surround the shack, we hear
(CONT.)

(CONT.)

the order to "Fire!" Momentarily, we see the two men sound asleep under the blankets. The shack is riddled with bullets until it catches fire and burns to the ground.

EXT. OUTSIDE FIELD - MORNING

The men are jolted awake by the gunfire, they rise to see the shanty they had been staying in destroyed. Shane walks to Enrique and shakes his hand.

SHANE

I guess that makes us even. I never would have thought to sleep out here, you saved our lives.

ENRIQUE

All it does is give us some time, it's not over yet. When they find out we're not dead, they'll intensify the search, we must be gone by then.

SHANE

All of my plans have turned to shit, where to?

ENRIQUE

We must go to my home, we can get help there.

SHANE

But, Zorida...

Enrique puts a reassuring hand on his shoulder.

ENRIQUE

I know where she would have gone.

EXT. OUTSIDE SMALL VILLAGE - DAY

The two men approach a small Cuban community. Poverty is evident, again we see the large number of bicycles because most of the people cannot afford gas or cars. The men take in the sights, it is strangely quiet as they walk down the alleys to their destination. Enrique is leading the way.

SHANE

What's that smell?

ENRIQUE

Smoke.

Shane follows Enrique as he approaches the burnt out shell of a place he used to call home. Nothing is left but blackened ash, it has been torched to the ground.

SHANE

What the hell?

ENRIQUE

Psychological warfare, they do it to send a message.

SHANE

A message of hate.

Enrique walks into the shell and falls to his knees to cry. Shane walks up to him and puts a hand on his shoulder. Enrique punches him in the stomach and pins him to the ground.

ENRIQUE

This is your fault!

Shane pushes him off.

SHANE

No. No, put the blame where its' due.

ENRIQUE

I will seek revenge on those who did this.

SHANE

No, you will die in vain, your daughter needs you.

Enrique starts to walk away.

SHANE

Please, I need your help, I need to know where to find her...

Enrique stops in his tracks and turns to look at him.

SHANE (CONT.)

Please?

They hear the rumbling of military vehicles and duck behind some houses. After the vehicles move through, they follow a path to a group of older Spanish homes cluttered together.

EXT. OUTSIDE OLD SPANISH HOME - DAY

Enrique motions for Shane to stay behind as he approaches the front door and knocks softly. An elderly, nearly blind, Cuban woman answers the door, TATI. She walks with the aid of a walker and can only see shadows.

TATI
(softly)

Quien es?

ENRIQUE

Es Enrique.

She feebly opens the door, she extends her old, withered hands to feel his facial features, she pulls him close to hug him. Four family members sharing the house come up to greet him. He peeks back out the door and motions for Shane to come in.

INT. INSIDE HOME - DUSK

Shane enters the home and Enrique is seated at the table with relatives gathered around, they are so happy and astonished to see him that they don't really notice Shane who makes his way off to the side. Enrique and his family whisper nervously as if someone is listening. Shane is scanning the room for anything that would give him an indication that Zorida is there, he sees nothing, lowers his head and sinks into the chair on the side of the room. Zorida appears in the doorway opposite where he is sitting. She is bruised and scratched, her lips are parched and split. Everyone stops talking, she stares at Shane, she has tears in her eyes. He looks up because of the silence and sees her standing in the doorway, he is scratched and bruised as well. They probe each other for a moment, he stands and they run into each others arms. She is so focused on him she does not notice the stranger in the room.

SHANE

I thought I'd lost you forever.

With tears in his eyes, he kisses her passionately.

ZORIDA

I never thought I'd see you
again, I thought you were...

She pulls him close and kisses his neck.

SHANE

What happened, how did you get
here?

ZORIDA

Alina was chasing me through the trees and I heard her fall and scream, I kept on running. I got into contact with my relatives. They brought me here, the soldiers burned down my parents house. They told my family you were dead.

Enrique walks up behind her, Shane takes her by the shoulders and turns her around.

SHANE

I'd like you to meet someone...

ENRIQUE

Zorida??

ZORIDA

Dad, is it really you?

ENRIQUE

It is.

She grabs him by the hands and notices they are scarred from years of chemical torture, she takes one of Shane's hands. Shane gives her to her father and they tearfully embrace. Enrique turns to him and grabs his hand to give to Zorida.

ENRIQUE

My daughter is so beautiful,
just like her mother, thank-you.

SHANE

She has the strength of her
father.

They hear the faint roar of military vehicles. They look outside to see a small group of military men roll into town.

ENRIQUE

We must leave this place we are
placing our families in danger.

ZORIDA

I spoke with the Balseros, they
are leaving at dawn. We need to
meet them near the rocks at
Malaga beach.

ENRIQUE

For what?

ZORIDA

We will leave with them, they
have a raft for us.

ENRIQUE

A raft, that's insane.

ZORIDA

Father, we have no choice. The
army will find us eventually.

SHANE

Why can't we go now?

ZORIDA

The seas are too rough, the
weather is supposed to clear at
dawn.

ENRIQUE

Why can't we go to the
representative at the American
Embassy?

SHANE

The liaison at the Embassy is
dead and his wife is the traitor
that Zorida spoke of. We have no
alternatives but to leave by
sea.

There is a loud banging at the front door, the people in the
house usher Shane, Zorida and Enrique into a hiding place
underneath the house.

INT. HIDDEN COMPARTMENT UNDER HOUSE- NIGHT

It is cold, dark, and cramped. The trio is squeezed tightly
in, the cracks in the floor shedding faint light above. They
hear the soldiers rummaging through the house and then
gunfire. Enrique tries to leave but is restrained by Shane and
Zorida. Through the cracks in the floor we see the soldiers
feet stop right above the hiding place, they leave the trio
undiscovered. After some time they exit the concealed hiding
area.

EXT. LIVING ROOM - NIGHT

They exit to find that two family members have been taken away
leaving only Tati, and another elderly woman. Enrique
approaches Tati.

ENRIQUE

Where are the others?

TATI
Se Lo Llevaron.

SHANE
Adonde?

TATI
Interrogacion.

Shane starts to run for the door. This time Enrique stops him.

ENRIQUE
There's no sense in you dying
also.

SHANE
But those people are innocent.
They didn't do anything wrong!

ENRIQUE
In a Communist country you don't
have to...Let's go over the
plan.

They all sit down on the living room floor.

ENRIQUE (CONT.)
(to Zorida)
Who else knows of your plans?

ZORIDA
Just us.

SHANE
How many people are going?

ZORIDA
About ten.

ENRIQUE
What about supplies?

ZORIDA
We will each have a gallon of
fresh water and some canned
food.

SHANE
That will only give us three or
four days on the water.

ENRIQUE
If that...

SHANE

I don't see any other way out,
do you?

He nods his head "no."

ZORIDA

Then it's settled.

ENRIQUE

We must try to get some rest.

She looks at Shane as if to say "it was worth it to find you,"
then she turns to Enrique.

ZORIDA

No matter what happens...it was
worth it to find you.

Enrique grabs her in his arms.

ENRIQUE

You should not have come. I
regret missing you growing up
but freedom made you what you
are today.

ENRIQUE (CONT.)

Let's try to get some sleep.

They grab some blankets and lay them on the floor to lie down.
Enrique lies down, then Zorida. Shane sits next to Zorida with
his back propped against the wall, caressing her hair. She
looks into his eyes and pulls him close to kiss him. She tries
to speak but the words escape her. He whispers softly to her.

SHANE

Shhh, I know, I know. I wish I
could tell you everything is
going to be alright...but...

He lies down next to her and gets as close as he can to her
face so he can peer into her eyes, he strokes her face.

SHANE (CONT.)

For the first time in my life I
have a reason for living. You've
given me something I never had
before; love. For so long I
wondered if I'd ever be able to
love someone like I love you.

Tears fill their eyes thinking of the possibility of eternal
separation.

SHANE (CONT.)

If I should die tomorrow, I
would go to my grave knowing
I've found the most beautiful,
precious thing in life, love. I
love you, Zorida.

ZORIDA

You taught me that true love is
all that matters!

EXT. BEACH - DAWN

Shane, Zorida and Enrique approach the beach with extreme caution. Guardedly, they study the brush for any indication of an ambush. A short time later, some of the Balseros gather near the rocks along the coast. The group is made up of six men, two women, and two children. Anxiously, they drag their rafts from a hidden place on the beach and pack their supplies for the tumultuous journey.

ZORIDA

(to Shane)

Maybe it's best if I approach
them alone.

SHANE

Yeah you're right, go with
Enrique, try to get in the water
quickly...I'll catch up.

She looks at him longingly and gives him a quick "good luck" kiss. She and Enrique move toward the rafters. They reveal the raft they had promised her. It is a makeshift float fashioned out of six big innertubes and some wooden planks, barely enough for three people. After placing their supplies on board, Enrique drags it to the water, gently placing it in the ocean, and hops on. Zorida pauses for a minute and gives Shane a faint smile, she slips into the ocean, swims to the raft and climbs aboard. The rafts are floating haplessly out to sea. One raft has one family; a man, a woman and two children, the other has three men and the other has two men and one woman. In all, there are four rafts. Shane is watching closely, his face disclosing trepidation. As they get about thirty yards offshore, he sighs a sigh of relief. All is strangely calm. A shot rings out, a bullet pierces his shoulder and his blood splatters against the rock he was leaning against. He turns to see Alina holding the smoking gun. Zorida, her damp white clothes revealing some of her enchanting beauty, screams for him.

ZORIDA

SHANE!!!

SHANE

So, the Bitch is back!

Alina presses her foot into his wounded shoulder causing him to wince in pain.

ALINA

That's right...the Bitch is back, and this time I'll take care of you myself.

He looks around for a stick or something to strike her with.

ALINA

Ah, Ah, Ahhh!

She points the gun at him.

ALINA (CONT.)

I see why that little whore likes you, your strong and independent. Maybe I'll have you for myself.

She leans over and thrusts her tongue inside his mouth, while she presses her hand in his wound, she massages his balls. He tries to resist but is strangely turned on.

ALINA (CONT.)

That's right, it wasn't so bad was it, you want to make love to me now?

SHANE

No, not really...

She kicks him in the gut, he glances toward the sea. He looks at her, a question burning his mind.

ALINA

Don't worry, we have patrol boats to take care of your friends. Why, you ask? Money, of course, what else is there? Love, don't be a fool, love revolves around money. And you are worth a lot!

SHANE

You murdering whore...You'll never...

She shoots him in the ankle, shattering his bone.

He tries to get up, she cocks the hammer back and points the gun at his head.

ZORIDA

No!!!

ALINA

Say goodbye, gringo.

A shot reverberates throughout the crisp ocean air. Shane yells in pain, Zorida screams in fear. Shane looks up to see Alina smiling, she falls at his feet. In the background, a bruised and bloodied, Bill, stands holding the gun that just ended the life of the woman he loves. A bullet wound to his shoulder, clothes torn, his left side paralyzed, he limps and falls at her side. She lays motionless on the beach. Her breaths are the slow prolonged breaths of someone who is dying. He rolls her over.

BILL

I am so sorry.

ALINA

So am I.

She takes the gun she is holding and points it to his stomach and pulls the trigger. Shane gets to his feet and runs to his side.

SHANE

Bill.

BILL

Go...there isn't much time...for freedom.

SHANE

Bill, don't die...we can make it...

Bill expires, his hand clutching the one he loved most.

EXT. IN THE WATER - DAY

He runs and plunges into the lukewarm surf, he comes up screaming in pain, the saltwater cleansing his wounds. Upon seeing him, Zorida yells for him with tears in her eyes.

ZORIDA

Don't give up, swim to me!

We see the blood streak the water, his foot haplessly dangling from his leg. He is about ten feet from the boat and extends his hand to Zorida.

SHANE

I can't feel my leg, I won't
make it. Go...go!

He struggles to swim but cannot muster the strength. He slips under the water, he tries to get to the surface but accepts defeat.

ZORIDA

Oh my God, Shane!!!

Zorida leaps from the raft onto him. She dives under to search for him in the dark, chilly sea water, she finds his arm and grabs hold and pulls him to the surface. She swims towards the raft.

ZORIDA

I got you.

She pulls him along the water surface to the edge of the raft, Enrique helps them both aboard. Shane is physically exhausted. He closes his weary eyes to rest.

ZORIDA (CONT.)

Don't you die on me after all
we've been through.

She looks at his leg where his ankle and foot were shattered by the bullet, his foot is dangling by a piece of cleansed flesh. His shoulder has a clean wound straight through, his lips are blue and swollen. He appears to be dead. She picks up his head gently, then grabs his shirt forcibly.

ZORIDA (CONT.)

Damn you...Damn you! You made me
love you, don't die on me!

He sluggishly lifts his good arm to her head and brings her blue, shivering lips to his.

SHANE

I love you too.

She smiles and kisses him. Enrique paddles them away from shore. All is calm and they have sailed some distance so the island is a speck in the horizon. The small cluster of rafters have grouped unintentionally. Shane, Zorida and Enrique are floating alongside the raft with the family; husband, wife and two children. The other two rafts are being navigated by younger men and they are ahead of the others by about a mile or so. Darkness starts to fall.

ZORIDA

What is that noise?

ENRIQUE

It is like a humming noise.

Unbeknownst to them, we see a Cuban gun boat heading for them from the distance.

SHANE

It sounds like a plane or...

He sits up and starts looking around.

SHANE (CONT.)

Alina said something about, boats, Cuban gun boats.

ENRIQUE

We are powerless out here, we have no weapons.

ZORIDA

We are sitting ducks.

INT. NEWSROOM MIAMI - NIGHT

We see a newsroom buzzing with a hot story getting papers ready for the two newscasters; RICK SANCHEZ and JESSICA AGUIRRE. Staffers rush the top story to get it to the desk where the two newscasters are ready to go on the air.

NEWSSTAFFER

Get ready, in three, two, one...

He points his fingers at Rick and Jessica.

RICK

A shocking story from Cuba this evening...

He turns to Jessica.

JESSICA

Two American college students desperately flee from the island...

RICK

Hello everyone, I'm Rick Sanchez...

JESSICA

And I'm Jessica Aguirre...

RICK

This is a story that will shock the nation, a story that we are covering exclusively for South Florida.

JESSICA

Two college exchange students sent to Cuba on the first ever student exchange between the United States and that Country, are today struggling to survive.

RICK

That's right Jessica, two students desperately clinging to life in a raft in the open sea being pursued by the Cuban militia. JOE JAMES has more on the story, Joe.

EXT. DOCK (PORT OF MIAMI) - NIGHT

JOE

Yes, Rick, I'm here with Captain JAMES Q. BRADY, of the U.S. Coast Guard, Captain Brady, what can you tell us about this tense situation?

CAPT. BRADY

We really can't comment, we can say we have received word that two Americans are aboard a raft that is near international waters and were on our way to investigate.

JOE

We've gotten word that one of these college students has been killed, and the Cuban government is attacking them, can you confirm that?

CAPT. BRADY

I can neither confirm or deny that, this is a delicate political situation we are dealing with. My job is to help those who need it, not to speculate as to what happened.

JOE

Are you authorized to take
military action against them, if
necessary?

CAPT. BRADY

No comment.

JOE

As you can see, an uneasy crisis
that we're following, back to
you, Rick.

INT. NEWSROOM - NIGHT

We see the newscasters as they express worrisome looks to each other.

RICK

Thank you, Joe James, part of
our night-team, Jessica.

JESSICA

To recap our Top Story, two
American exchange students
desperately clinging to life in
international waters are being
pursued by Cuban gun boats. We
will keep you updated on this
breaking story, Rick.

RICK

Coming up later in other news,
Dolphins quarterback Dan Marino
speaks about his Superbowl win
and the elusive Superbowl ring
he has strived for since joining
the team...

EXT. INTERNATIONAL WATERS - NIGHT

We see a set of two rafts and because of the night we cannot tell whether it is Shane, Zorida and Enrique and the young Cuban family or the other group of rafters. We are some distance away when we see a searchlight from a boat shine on the rafters, we see only the back of the group. A minute or two goes by, the rafters hands go up in the air to signal surrender, the light is shut off. At once, the screeching blast of boat mounted machine gunfire blasts throughout the sea, flashes of hot fiery embers light up the skyline, one by one the rafters fall into the sea, the gun play goes on for minutes to ensure no survival. Nothing but floating bodies and body parts, and pieces of rafts blown to bits, is left.

EXT. INTERNATIONAL WATERS - NIGHT

About a mile away we see the other two rafts, its' occupants; shadowy figures on their knees not believing what they have witnessed, unable to speak. Zorida is kneeling next to Shane, Enrique moves over behind them and looks over his shoulder at the young Cuban family, his eyes fixed on the two young children, his gaze catches the eyes of the young father, he looks longingly as if to say, "We tried." Enrique puts his arms around his daughter and Shane and whispers...

ENRIQUE

God help us.

The Cuban gun boat flicks on their searchlight, scanning the sea. They see nothing and turn to leave, they move about two to three miles away, as if to leave, then they cut their engines and sit motionless. Everyone breathes a sigh of relief. The raft and sea have taken their toll on the two children, the young three year old girl cries out to her mother. This is the noise the gunboat was waiting for, they jam on their searchlight and spot the rafters, they try to crank their engines but stall initially, the two sets of rafters start paddling madly, the boat cranks their engines and heads straight for them.

ZORIDA

C'mon we can make it.

Shane gets to his knees and starts to help paddle. The boat is closing fast. Every move Shane has to make causes him to yell in pain. The Cuban gun boat circles around them twice to taunt them. The rafters stop paddling as the boat stops to the rear of the rafters. The blinding searchlight shines on them, we see Shane bloodied and exhausted, we see the bleeding hands of Zorida, from paddling, the faces of defeat amongst all the occupants of these two rafts, sitting helpless. They all raise their hands in surrender, except Shane. He is in too much pain. For a moment all is calm, one of the occupants of the Cuban gun boat slowly extends a gaffe to Shane and motions for him to raise his hands, he tries, but cannot, so they use the gaffe to press into his wounds. He yells in pain.

SHANE

Bastards!

The CAPTAIN of the gun boat disembarks onto the raft, still holding the gaffe he puts it in Shane's shoulder and laughs. He eyeballs Zorida and notices her dark nipples showing through her wet shirt, he reaches down and grabs her breast, Shane tries to resist and the Captain takes his eyes from her to him.

SHANE

Don't touch her, you Son of
a....

The Captain presses the gaffe into him.

CAPTAIN

This is where you die, gringo!

Enrique slips a knife to Zorida, when the Captain turns to look at her, she thrusts the knife into his fat gut and he starts swaying back slowly until he falls into the water. The Cuban gun boats lights go out and we hear the readying of machine guns. All hope is lost as this plays out like the massacre that happened only moments ago. Dead silence, from behind the rafters, we see a flood of search and floodlights come on lighting the night up to day, we see the familiar orange stripes of the United States Coast Guard, a huge ship that dwarfs the Cuban gun boat.

CREWMAN O.S.

This is the United States Coast
Guard, you are in violation of
international waters, back off,
or we will be forced to fire
upon you!

The tension grows as all is still and nothing is happening.

CREWMAN O.S.

Este es el Coast Guard de los
Estados Unidos, esta en
violacion de agua internacional,
retirensen, o disparamos!

As the crewman speaks over the megaphone, his shipmates prime the machine guns. The unison sound of the "lock and load" of ten heavy duty machine guns communicates pure intimidation. The Cuban gun boat stands down, puts on its' running lights and lumbers off to the sound of applause from the Coast Guard ship. Crewman help all of the rafters onto the ship.

INT. INSIDE SHIP - NIGHT

Zorida stands by the side of Shane as he is covered with a blanket and taken to the medical quarters. He is given an I.V. and placed on an operating table. Capt. Brady walks up and places his hand on his shoulder.

CAPT. BRADY

We're taking you home, son.

The little girl from the raft approaches Zorida, gingerly she extends her arms up to her, Zorida scoops her up in her arms and pulls her close to hug her and kiss her. The little girl motions to Shane and Zorida carries her to him, they give him a big hug and kiss together. The crew cheers wildly.

INT. HOSPITAL ROOM - MORNING

Sunlight spills through the white vertical blinds and reflects off the shiny, tiled, hospital floor. Shane opens his eyes slowly, the glare bothers him, he tries to move but is in much pain. He glances over the room, a brown chair sits alone in the corner, a single white hospital bathroom off to the side, a t.v. on a small table. He is covered in hospital sheets, wearing one of those infernal hospital gowns that draft your ass. An IV stuck into his arm, he looks down at his amputated foot, now a stump, cleanly dressed. He realizes where he is, but he is alone. No one cares, no father, no aunt, no friend, no Zorida. The drone of the t.v. catches his eyes, it flashes "Special Report," along with a beeping sound. Rick Sanchez, the news anchor appears.

RICK O.S.

We have an update on that shocking story from Cuba we first brought to you yesterday.

Shane sits up in his bed, slowly, painfully.

RICK

We first brought this story to you last night, two college kids on an exchange program to Cuba. A mission of peace in a Communist Country, something goes terribly wrong, and they are fighting for their lives..."Floating for Freedom." Hello everyone, I'm Rick Sanchez and this is a story we've been following exclusively for South Florida...They made it, the Coast Guard rescued the students and today we're being told, one is in stable condition and the other in serious condition at Miami Memorial hospital. Apparently, the Cuban and American communities have rallied together outside the hospital to show their support. Our own Joe James is there...Joe?

EXT. OUTSIDE HOSPITAL - DAY

Joe is in the hospital parking lot with about three hundred people who have gathered to cheer the return of the two college students. They have balloons, banners, an American flag and a Cuban flag. Joe is standing next to a Cuban American, MANUEL ESTEBAN, the President of the Cuban American Educational Society.

JOE

I'm here with Manuel Esteban, the President of the Cuban American Educational Society who sent the students on the exchange. Mr. Esteban, what does this mean for relations between Cuba and the United States?

MANUEL

It is not clear what impact this will have on international relations. One thing is clear though, as you can see by the people here, these two young people have shown us that the Anglo and Cuban community can live together in peace and fight Communism!

JOE

That certainly is true. Rick, we have seen this community unite together to support two of its' own...Back to you...

INT. HOSPITAL ROOM - DAY

Shane struggles to his feet and laboriously approaches the window to his room. He is taken aback by the size of the crowd. He looks for her but does not see her. He looks down to the floor and senses someone behind him, he takes a deep breath of the perfume that emanates the room. He turns to see her, in her yellow, flower dress. Her face is swollen and bruised, she has tears in her eyes. He too, is teary eyed, not knowing if she would stay or go. He struggles to go to her, she rushes to him and they both fall to their knees and kiss each other passionately.

SHANE

I wasn't sure you would...

She sweeps his hair back off his forehead.

ZORIDA

How could you think that?

SHANE

I don't know, I just...

ZORIDA

I love you too.

She helps him to his feet and he guides her to the window.

SHANE

There is something I want to show you.

He opens the blinds all the way, the people on the ground recognize the couple and start cheering loudly.

ZORIDA

I know, they've been here since last night, lets' go see them.

SHANE

O.K.

She gets him a wheel chair and brings it to him.

SHANE

No, no chair, I want to walk.

He motions for his crutches near his bed. She grabs them and helps him to the door.

INT. HOSPITAL CORRIDOR - DAY

As they exit the room, there are two big, Miami police officers keeping guard. They exit the elevator to a crowd of reporters and well-wishers inside the hospital. The police officers escort them outside the building.

EXT. OUTSIDE HOSPITAL - DAY

As the crowd exits the hospital the two are met by cheers. Somehow everyone feels as though they have broken the tension between the groups. They start yelling "Freedom, Freedom," and waving the Cuban and American flags. Due to the size and push of the crowd, the two get separated. Naturally, the groups of Cubans gather around Zorida and the groups of Anglos gather around Shane. An old Cuban man, waving the Cuban flag, drapes it over Zorida, likewise, someone waving the American flag, moves to Shane and cloaks him in the American flag. In the moment, he loses his crutches in the crowd, being consumed by the mass of the crowd, he loses sight of her, hobbling, he yells for her.

SHANE

Zorida!! Zorida!!

She is caught up in the moment but hears his voice and starts to run to him. He is about to fall and cannot see her when she catches him. They stare at each other draped in their respective flags, camera crews jockey for position to capture this momentous point in time, the crowd hushes...

SHANE

I love you.

ZORIDA

I love you too..., gringo.

She pulls him close to kiss him and crowd goes crazy! A photographer from Life Magazine captures this photo of the two young lovers embraced, one with the Cuban flag, and the other with the American flag, draped over each other. The ultimate symbol of unity and freedom. We see the magazine cover photo, with one word at the top; FREEDOM! An old Cuban lady is fighting to get through the crowd, it is Tia Rosie, she rushes up to Shane and puts her arms around him and Zorida, Enrique rushes from his side and puts his arms around all of them. Someone is yelling from the back of the crowd, it is Shane's father.

FATHER

Shane!!

He cannot hear him because of the crowd. They start to walk back to the hospital when a hand grabs Shane's shoulder, he turns to see his father standing before him. Shane prepares to hit him.

FATHER

I wouldn't blame you if you did...I just came to say...

He lowers his head.

FATHER (CONT.)

I'm sorry...

Father, humbly turns to walk away and Shane grabs him.

SHANE

Dad...

Father and son tearfully embrace each other, the past revealed, scars to heal. Shane extends his arm to Tia Rosie, she comes over for a tearful reunion. Shane walks the group over to Zorida and Enrique.

SHANE (CONT.)

Dad, I want you to meet someone
very special, this is Zorida
Gonzalez, the woman I want to
spend the rest of my life with,
and this is her father, Enrique.

She extends her hand to him and he surprises everyone and hugs her.

EXT. FRONT OF HOUSE - DAY

Shane gets out of a car, being driven by Tia Rosie, in front of his house. He pauses for a minute before walking up the drive. Memories hurt. He looks up to see his father pushing his just shined, Harley Davidson motorcycle out to him.

FATHER

I kept it clean for you son, I
hope you like it.

Shane bends down to inspect it and rubs it like a child.

FATHER

I see you've got a hurt leg, do
you think you can still ride?

He walks up to Shane to help him.

SHANE

I can try.

FATHER

I...guess I took it out on
you...I'm sorry son. I....

Father helps him get on the bike.

FATHER (CONT.)

A new start?

Shane nods his head in approval.

SHANE

We all deserve that much.

Van drives up on his bike and revs his engine. Shane goes up to Tia Rosie and gives her a kiss and hops back on his motorcycle.

FATHER

See you later...for dinner?

SHANE

I'll be there.

FATHER

I know I can't make up for the past, but I'd like to start over.

Father extends his hand to him, Shane pulls him close for a hug. Tia Rosie beeps and leaves.

EXT. HIGHWAY - DAY

A week has past. Shane has changed into his black motorcycle riding gear, he is cruising down the street to go to college.

INT. CLASSROOM - DAY

Professor Gallen has just finished his lecture, the class is mostly full, Shane is seated behind Zorida.

PROFESSOR GALLEN

And I would like to welcome back our most famous college students to date...

Everyone is clapping but the three guys in the back of the room. The class nerd is sitting in front of them and he starts clapping and they hit him on the back of the head. Everyone leaves the class except the three guys. One of them named JESUS, who is wearing a big, gold name type bracelet, won't let the nerd leave. Shane is following Zorida out the door when he notices this.

SHANE

You go ahead I'll catch up.

She exits the room. He approaches the group. He sees the bracelet.

SHANE

Jesus, let thy people go.

JESUS

Well if it ain't the cripple.

Shane laughs and begins to leave the room. The three laugh at him. He forcibly, grabs the wrist where the name "Jesus" is spelled out.

SHANE

Thou shalt not take the Lord's name in vain...

He yanks him up from his chair, head butts him and throws him across the room. One of the other guys is getting ready to hit him when the nerd cranks him across the face. The last guy runs out the door. The nerd high fives Shane and as they are walking out the door the nerd sees Jesus kneeled over a chair, he swiftly kicks him in the ass.

INT. CUBAN CAFE - NIGHT

Shane enters Tia Rosie's Cuban cafe, he pauses for a minute to stare at the sight before him. Shane's father is sitting at the bar talking with Tia Rosie and waiting for Shane. Father is clean shaven and has tried to dress up, wearing a tacky Hawaiian shirt. Shane approaches and sits down.

SHANE

Hey Dad.

Shane gives Tia Rosie a kiss.

FATHER

Yeah, I just told Rosie I wanted to try some of them black beans.

They all three start laughing when two men approach the bar. It is the two bar patrons who had assaulted Tia Rosie, they are drunk and loud. The seating order is Shane, Father, and the two Bar Patrons sitting next to Father.

SHANE

Excuse me...I have to take care of some business.

He gets up and walks to the Bar Patron.

SHANE

Oye, Puta.

The man sitting closest to Father grabs a knife from the bar and slips it in his sleeve.

Bar Patron One

Chupa, gringo.

Shane grabs a hold of his hair and slams his face into his plate of food. When the man turns, Shane pops him in the mouth as hard as he can, sending him reeling across the bar. The other man slips the knife into his hand from his sleeve. He starts to get up when Father elbows him across the face and Tia Rosie appears.

TIA ROSIE

Oye, Puta.

When the man turns, his mouth bleeding, she cracks him across the face with a beer bottle. Shane holds his hand out for a high five. He jumps over the bar and gives her a big bear hug. She pulls Father close and kisses him on the cheek.

EXT. HIGHWAY - AFTERNOON

Zorida is driving Shane's motorcycle with Shane on the back. Van is driving his motorcycle with some young Latin female on the back. They wave "bye" to each other and Zorida and Shane drive off the road to a secluded area of the beach to watch the sunset. They get off their bike, and Shane leans against the bike with Zorida standing between his legs.

EXT. THE BEACH - SUNSET

The sun is setting on the water. The lovers embrace as the sun sets on them...

SHANE O.S.

What about Jose?

ZORIDA O.S.

Julio, Jose, What the Hell's the difference?

THE END