



"Pilot"

Written by

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Directed by

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M I X

"Pilot"

Production Draft (Green)
3/27/15

CAST LIST

RAY CASTILLO.....	Joaquim de Almeida
STELLA KNOX.....	Sharon Lawrence
REMY CASTILLO.....	Britne Oldford
CORRECTIONS OFFICER COLBY.....	Kathryn Kirkpatrick
MATEO KNOX CASTILLO.....	Walter Perez
FINN MCDONNELL.....	Blake Lee
LOLA KNOX CASTILLO.....	Camille Guaty
YESHI.....	Yobdee
PETE.....	Serge Houde
GUS.....	Dee Jay Jackson
TONY.....	Graeme Duffy
VIC.....	Lee Majdoub
HOWARD.....	James Morrison
JAMES.....	Sam Page
BRUDOG.....	Richard Harmon
ISABEL.....	Paola Botero

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SET LIST

Interior Sets

Church Basement - Night
Dive Bar / Pool Joint - Day
Institutional Waiting Room - Day
Mateo's Car - Day
Mateo's House - Day
Mateo's House - Bedroom - Night
Mateo's House - Remy's Room - Day/Night
Mateo's House - Living Room - Night
MIX - Bathroom - Night
MIX - Dining Room - Day/Night
MIX - Kitchen - Day/Night
MIX - Kitchen - Chef's Table Area - Night
MIX - Kitchen - Stove Area - Night
MIX - Open Kitchen Counter - Night
MIX/MIX Plus Pantry - Day
MIX Plus - Day/Night

Exterior Sets

Congress Avenue Bridge - Night
MIX - Day
MIX - Dining Room - Night
MIX Courtyard - Day/Night
MIX - Parking Lot - Night
South Congress Food Truck Lot - Day
Street - Day
Texas Women's Prison - Day
Town Lake - Hike and Bike Trail - Day

**** NOTE: SCENE A29 has been added and will now take place
INT. MIX - OPEN KITCHEN COUNTER - NIGHT ****

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SCRIPT REVISION LIST

<u>DATE</u>	<u>COLOR</u>	<u>PAGES</u>
3/11/15	White	FULL WHITE
3/13/15	Blue	15, 27A, 33, 33A, 38A, 40, 44, 44A, 45, 54, 54A, 56, 56A, 57
3/13/15	Pink	33, 33A, 33B, 38A, 40
3/15/15	Yellow	3, 11, 18, 18A, 19, 19A, 30, 33A, 33B (OMITTED), 43, 43A, 44, 44A, 45, 45A, 54, 55, 56
3/27/15	Green	30, 30A

M I X

"PILOT"

ACT ONE

FADE IN:

1 INT. MIX - KITCHEN - NIGHT (N1) 1

Backed by smokin' TEXAS BLUES, we enter a world under siege -- ORDER TICKETS stream from a printer... FLAMES leap from saute pans... COOKS stir STEAMING POTS. We're at peak dinner hour in the inviting, open restaurant kitchen of MIX. At the center of the chaos is larger-than-life chef and world-class charmer **RAY CASTILLO** (late 50s, Hispanic), an intuitive genius with food, wearing a MIX CHEF'S COAT. His face lined with thirty years of late nights and hard work. The kind of bad boy your mother warned you about.

MOVE through the kitchen and the chaos realigns into ballet -- the grace of Ray FLIPPING MUSHROOMS in a saute pan... the HIGH ARC of kosher salt tossed into boiling water... the elegance of a TOWEL wiping the RIM of TWO PLATES OF CHARRED BEEF WITH STRIPLOIN. FOLLOW RAY as carrying the plates into --

A2 INT. MIX - DINING ROOM - CONTINUOUS A2

Modern, warm, intimate. A forty-seat room that spills onto a thirty-seat courtyard. PACKED with happy CUSTOMERS, and Ray is their charismatic host working the room -- he sets the plates down at a table, encourages the DINERS to enjoy... NODS GREETINGS to REGULARS... HUGS departing PATRONS... LAUGHS as he DOWNS A SHOT with GUESTS at the bar... graciously poses for a SELFIE, the FLASH taking us to...

B2 INT. MIX - KITCHEN - NIGHT - LATER (N1) B2

A BURST OF FLAME from a saute pan handled by Ray, back in the bedlam. He is approached by **STELLA KNOX**, (late 40s, white), wearing a MIX PLUS APRON. Her beauty makes people assume she must be vacuous. They would be wrong.

STELLA

One hour. Then I have to get back
to my own restaurant.

RAY

I knew you'd come.

Stella smiles. A teasing familiarity exists with these two.

STELLA

You asked for my help.

(CONTINUED)

B2 CONTINUED:

B2

RAY

It was a test. You could've turned
me down, but you didn't -- you missed
me.

Stella LAUGHS. Ray nuzzles her neck as he removes DUCK from
a pan, slices into the BREAST.

STELLA

You'd have to leave me alone for me
to miss you. Three course or five?

(CONTINUED)

B2 CONTINUED: (2)

B2

RAY

Three course. First. Apple beet.

Stella begins MIXING BEETS, plating them with BURRATA and APPLE "CIGARS." Ray plates the DUCK, adds GRIT SQUARES, PEA PODS. Two chefs acting as one, anticipating each other's needs. Seductive synchronicity, oblivious to the activity swirling around them.

RAY (CONT'D)

Face it -- you're in love with me, Stella.

STELLA

Have you planned Mateo's tasting menu? The dinner's tomorrow.

RAY

Don't change the subject. It's okay to want to be with me -- I'm a catch.

STELLA

Yes. And I'm throwing you back.

Ray LAUGHS. Stella moves her hips to the music as she works. You can almost see cartoon hearts floating over Ray's head.

RAY

You're killing me, *chica*.

And suddenly, Ray takes Stella in his arms and they start dancing. It's sexy and energetic and fun. The chemistry between them palpable as they dance --

RAY (CONT'D)

Marry me. Third time's bound to be the charm.

So THAT'S why they're so familiar. Stella, always the practical one, playfully pushes him away.

STELLA

We do better divorced, Ray.

RAY

Our son's getting married -- hasn't that made you think about us? How good we were as a couple?

(CONTINUED)

B2 CONTINUED: (3)

B2

It's clear that's EXACTLY what Stella has been thinking.

RAY (CONT'D)

We could be good again. I've changed.
You've seen it... we never should
have divorced the first time.

STELLA

You never should have knocked up our
sous-chef and told her we'd raise
the baby.

Ouch -- there's that. But Ray won't be denied.

RAY

Remy grew up to be an amazing cook --
we taught her that. Her coming back
will be good for Mix.

STELLA

That's not for a couple years. And
it's been so peaceful without her --

RAY

She's coming home tomorrow.

Stella stops what she's doing, floored. The printer spits
out an ORDER TICKET. Ray grabs it, calls back to the kitchen --

RAY (CONT'D)

Two striploin!

KITCHEN STAFF

Yes, Chef!

STELLA

Tomorrow? How do you
know... That's not possible --

Ray silences Stella with a knee-buckling kiss.

RAY

My luck is changing. I can feel it.
My family will be whole again... we
can tell the kids we are back together --

STELLA

I'm not completely sure we are back
together yet. Let's not rush this --

RAY

Okay, I can wait. But good news
should be shared. You and me --
whatever we are -- Remy... it's all
good news.

Ray kisses her again. Doesn't notice the worry on Stella's
face as he dives back into work. PRELAP a WOMAN'S VOICE --

(CONTINUED)

B2 CONTINUED: (4)

B2

WOMAN'S VOICE (O.S.)
Remy Castillo.

2 INT. INSTITUTIONAL WAITING ROOM - DAY (D2)

2

TIGHT ON **REMY CASTILLO**, (late 20s, biracial [African-American/Hispanic]), as she looks up. She's spiky. Smart-ass. Tough exterior hiding the insecurity born from countless bad choices. Skin chalky against her ORANGE JUMPSUIT as she stands... Wait -- orange jumpsuit? That's right -- Remy's an inmate at the Texas State Prison. She crosses to the discharge desk where CORRECTIONS OFFICER COLBY (40s) hands her CIVILIAN CLOTHES and a CLIPBOARD.

C.O. COLBY
Sign here to indicate you've received
the belongings that were on your
person when you entered this facility.

As Remy checks her belongings, signs the clipboard --

C.O. COLBY (CONT'D)
I hope you learned your lesson,
Castillo.

REMY
Yes, ma'am. Don't be the one holding
coke when the cops come through the
door.

Remy hands back the clipboard and heads off.

3 EXT. BEAUTY SHOTS - AUSTIN, TEXAS - DAY (D2)

3

LANDMARKS of the coolest city in the state. THE UNIVERSITY OF TEXAS. The CAPITOL. HIPSTERS on Congress Avenue. The GREETINGS FROM AUSTIN mural, which takes us to --

4 EXT. MIX - COURTYARD - DAY (D2)

4

MATEO KNOX CASTILLO (late 20s, biracial [Hispanic/white]) -- dependable, trustworthy -- obsessively rearranges tables and chairs. His fiancé, **FINN McDONNELL** (30s, white), a MIX supplier, enters with empty produce crates. Watches Mateo, amused. Plops himself into a chair Mateo wants to move.

FINN
Our reception's not for two days.

MATEO
My parents are so busy with the food,
I'm worried decor will fall through
the cracks. Can you get up please?

(CONTINUED)

4

CONTINUED:

4

FINN

Mateo... look at me.
(as Mateo does)
Who loves you?

Mateo smiles. A familiar ritual between them.

MATEO

You do.

FINN

And who is making it his life's
mission to guarantee everything is
perfect for your wedding day?

MATEO

You are.

FINN

So there's nothing to worry about.

Finn stands, kisses Mateo.

MATEO

I've always loved this space. When
we were kids, Remy and I spent hours
out here planning our weddings --

FINN

Did you imagine gold tablecloths? I
stopped by the florist this morning,
and the arrangements will look
gorgeous against the gold.

MATEO

I thought we'd agreed on white.

FINN

But we talked about how the dining
room would pop with gold, remember?
If you really prefer white, though --

MATEO

No, gold's fine. Whatever you want.

LOLA (O.S.)

Hello, hello! We're here!

Finn looks at Mateo.

FINN

Are you gonna tell her?

(CONTINUED)

4 CONTINUED: (2) 4

MATEO

No. I'm gonna avoid her and go pick up Remy.

As Finn LAUGHS and Mateo exits --

5 INT. MIX - DINING ROOM - DAY - CONTINUOUS 5

LOLA KNOX CASTILLO (30, biracial [Hispanic/white]) enters, CAMERA BAG on her shoulder. Former model turned photographer. Single mother to recently adopted daughter **YESHI** (7, Ethiopian), sweet but shy, who CRUISES THROUGH THE ROOM on SKATE SHOES while eating a banana. Lola sets up school books at the counter facing the open kitchen.

YESHI

Mama, you teach me?

LOLA

No, sweetie. I'm taking pictures of Papi today. The tutor's coming.

YESHI

She bring bananas? All gone.

Lola pulls a bunch from her bag. Yeshi lights up. Lola melts. And from the kitchen --

RAY (O.S.)

Where's my granddaughter? I need a champion napkin folder!

Yeshi takes the bananas, SKATES into --

6 INT. MIX - KITCHEN - CONTINUOUS 6

Ray finishes assembling a plate of APPETIZERS. Yeshi and Lola enter.

RAY

Can I tempt you with some snacks, my lady? I could whip up a grilled cheese --

YESHI

No, thank you.

Ray and Lola exchange a look.

RAY

Well, if you change your mind...

Yeshi crosses to the table, gets to work folding a STACK OF CLEAN NAPKINS as she peels and eats bananas.

(CONTINUED)

6

CONTINUED:

6

Ray crosses out of earshot to Lola, kisses her cheek.

LOLA

She's not gonna turn yellow or grow a peel, right? I know she's only been here a couple months --

RAY

You wouldn't eat anything but orange foods when you were four, and you turned out fine.

Lola unpacks her camera, shoots candid of Ray.

LOLA

I need to shoot some portraits today, too -- Texas Monthly is considering you for a cover story, not just inside.

RAY

As well they should -- I'm the best chef in the state.

LOLA

Save that modesty for the reporter.

Ray smiles, assembles SQUASH TORTELLINI as Lola shoots.

LOLA (CONT'D)

Mom been around this morning? She left me a message last night. I didn't get a chance to call back.

RAY

She'll be over in a bit. I want her in the pictures.

LOLA

Why? She doesn't own Mix anymore.

RAY

Not for the article. I want family photos when Remy gets here.

Lola lowers her camera, stunned. Stella enters behind her.

LOLA

Remy's coming home?

STELLA

That's why I called you.

Stella and Lola share a look of concern.

(CONTINUED)

6

CONTINUED: (2)

6

LOLA

How did five years turn into less
than three?

(CONTINUED)

6

CONTINUED: (3)

6

RAY

It doesn't matter. Be happy. I know you aren't close, but she's your sister.

LOLA

Half-sister. And I don't want her around Yeshi -- my daughter needs stability while she adjusts to her new life. Hurricane Remy blows into town, she's liable to have Yeshi slinging coke by the end of the month.

RAY

I'm asking you to give her a chance. She got clean while she was away --

STELLA

I want to believe that, Ray. Truly. But she's burned us so many times in the past when we've trusted her --

Ray's gaze turns hard.

RAY

This isn't up for debate. Neither of you went to visit her enough in prison. I wasn't happy about that, but I let it slide. Now it's time for all of us to welcome her home.

Ray gets back to work. Off Stella and Lola, chastened --

7

EXT. TEXAS WOMEN'S PRISON - DAY (D2)

7

Mateo paces, waiting. Turns at the sound of a PRISON GATE opening. Sees REMY stepping outside the gate. She can't believe she's finally free. She sees Mateo and smiles.

MATEO

You want to hang out some more, or you ready to go home?

(CONTINUED)

7 CONTINUED:

7

Remy grabs him in an emotional embrace. They're so close in age, they've always felt more like twins than half-siblings.

REMY

I've missed you, Teo.

MATEO

Me, too, Remy.

As they break apart, walk toward the car --

REMY

You look good for two days out from a wedding. How's Finn?

MATEO

In gay heaven. He's redecorated the guest room for you. Twice. We're in the middle of a little renovation --

REMY

I can live somewhere else.

MATEO

Please. I'm marrying an only child with no parents -- his dream is to have a house full of family.

REMY

I'm sorry y'all can't get married in Texas. This state needs to get its head out of its ass about same-sex marriage.

MATEO

We'll still have the commitment ceremony and reception at Mix. And Oklahoma City is a fine place to make things legal.

REMY

You should get double frequent-flier miles for that.

MATEO

A pair of those stick-on wings at least.

As they reach the car --

REMY

How bad is it gonna be at home?

Mateo gives Remy a sympathetic look.

(CONTINUED)

7

CONTINUED: (2)

7

MATEO

You've done your time. Lola and Stella can't ask for anything more.

REMY

We both know that's not true. Lord knows I've given them cause. Raise your hand if you left the burners on and scored while the Mix kitchen caught fire.

MATEO

That's ancient history. Stella's past it -- she's your mother.

REMY

Stepmother.

MATEO

Nobody but you is making that distinction.

Remy shrugs -- maybe. Smiles at Mateo.

REMY

I wouldn't have gotten through this without you. All the visits, care packages... You're a good brother.

MATEO

It helps I'm the only one you have.

Remy smiles. TIME CUT TO --

8

OMITTED

8

9 EXT. MIX - DAY (D2)

9

Remy and Mateo pull up. Remy sits, frozen.

MATEO

Ready?

(CONTINUED)

9 CONTINUED:

9

REMY

Not hardly.

Ray exits Mix. Remy lights up, gets out of the car.

REMY (CONT'D)

Hey, Papi.

RAY

Come here, baby girl. *Mi chiquidita.*

Ray wraps her up in a hug. An emotional moment for both. Stella approaches.

STELLA

Welcome home, Remy. You look good.

Stella hugs Remy, who is a bit off-balance by the compliment.

REMY

You smell good. Like... food.

STELLA

We're cooking some options for Mateo and Finn's reception. Your father closed the restaurant tonight so we can all sample them.

RAY

(to Remy)

If there's anything special you want --

REMY

Cocaine would be nice.

Her nerves clearly getting the better of her. Looks around.

REMY (CONT'D)

That was a joke. Not a good one, clearly.

Lola exits Mix, approaches. Smiles at Remy, awkward.

LOLA

Hey.

REMY

Hey.

They exchange a clumsy arm squeeze/handshake/half-hug -- but they're trying. Remy spies Yeshi watching from the doorway.

REMY (CONT'D)

You must be Yeshi. I'm Remy.

(CONTINUED)

9

CONTINUED: (2)

9

Remy crosses to Yeshi. And Lola can't help herself --

LOLA

Don't hug her -- she doesn't know
you. Handshakes or high fives only.
And don't give her any gifts, I'm
the only one --

REMY

I know, she has to understand that
all good things come from you. I
read up on how older adopted children
get integrated into a family.

(CONTINUED)

9 CONTINUED: (3)

9

LOLA
Why would you do that?

REMY
Prison is boring. And she's my niece.

Remy sticks out her hand. Yeshi shakes it. Lola is thrown by this thoughtful side of Remy. Yeshi grabs Lola's iPhone.

YESHI
Yeshi take picture.

LOLA
Of Remy?

YESHI
Whole family.

Ray gathers his family, beaming. Puts his arm around a nervous Remy. Remy links her other arm with Mateo, grateful for his support. Mateo grabs Lola's hand, bridging the divide between the two sisters he loves, who don't love each other. Lola leans against Stella, needing comfort. Stella looks at Ray, worried. Yeshi SHOTS and we FREEZE-FRAME on the loving, awkward and fraught dynamics of our multicultural family...

TITLE CARD

10 INT. MIX - KITCHEN - DAY (D2)

10

COOKS prep as STELLA enters from the dining room. FOLLOW HER into --

(CONTINUED)

11 INT. MIX/MIX PLUS PANTRY - CONTINUOUS 11

A wide HALLWAY PANTRY labeled MIX on one side and MIX PLUS on the other. Stella grabs NAPKINS and WINE, heads into --

12 INT. MIX PLUS - CONTINUOUS 12

Small, friendly, neighborhood taco joint. University STUDENTS work on laptops. Stella hands the wine to line cook ISABEL (30s, Hispanic).

STELLA

We've got a twenty-first birthday party coming in tonight, so double the pour on the sangria.

Stella crosses into the dining area, stacks NAPKINS on tables... when Lola enters through the front door, clearly guilt-stricken. Yeshi is visible skating out front.

LOLA

I should have kept my mouth shut.

STELLA

Don't put this all on your shoulders.

LOLA

I swear, if I could take it back --

STELLA

It's gonna be fine.

LOLA

But if Remy finds out --

STELLA

She never has to know.

And off that mystery --

13 INT. MIX - KITCHEN - DAY (D2) 13

Ray inspects a delivery of LOBSTERS from Pete.

RAY

These look good. Stick them in the walk-in and bill me.

PETE

Sorry, Ray. I need cash. Your last check bounced. Last couple, actually.

(CONTINUED)

13

CONTINUED:

13

RAY

Pete, I've been upgrading my banking
services. Online stuff, you know?
Should be settled by next week.
I'll catch you then.

(CONTINUED)

13 CONTINUED: (2)

13

PETE

Can't do it. I'm real sorry.
(not unkindly)
You're getting a rep around town for
not paying your bills. Let me know
if you get the cash together.

Pete wheels out the lobsters as Stella crosses back in.

STELLA

Where's Pete going with our lobsters?

RAY

They were too small. We'll figure
out a new dish when I get back.

STELLA

Get back? We need to be cooking.

Ray kisses Stella, spins her around as he heads out the door.

RAY

We are cooking, *chica*. I just need
to hit the farmer's market.

And before Stella can press, Ray is gone.

14 INT. DIVE BAR/POOL JOINT - DAY (D2)

14

Several CHEFS of various ages are gathered for a poker game
TONY (30s) deals as he addresses GUS (40's).

TONY

I'm just sayin', we have the game
here every week. It wouldn't kill
you to bring us some pulled pork.

GUS

You want my barbecue? Stand in line
like everybody else.

Ray enters, his farmer's market story clearly a lie.

TONY

Hey -- didn't expect to see you today.
Isn't Remy coming home?

(CONTINUED)

14 CONTINUED: 14

RAY

(nods)

I'm feeling lucky. Deal me in.

Ray sits. Off him, looking more desperate than lucky --

15 INT. MATEO'S HOUSE - REMY'S ROOM - DAY (D2) 15

Mateo shows Remy into a hotel-worthy room.

MATEO

There are fresh towels in the bathroom. I think Finn put extra blankets in the closet...

(off her silence)

You hate it.

REMY

No... You moved my stuff in.

MATEO

Still a couple boxes for you to go through. But this is your home now.

Remy is overwhelmed with gratitude. Takes a beat, then --

REMY

I never should have gotten high in your office.

An elephant in the room. Mateo doesn't want to go there.

MATEO

We don't have to talk about the past --

REMY

Yeah, we do -- because I never really apologized. I don't know what I was thinking. I mean, clearly I wasn't thinking. Who snorts a line in a pediatrician's bathroom? I'm not sure how you kept that dad who caught me from pressing charges, but I know you lost some patients, and I'm sorry. I swear, it will never happen again.

MATEO

I believe you.

Remy looks incredibly relieved.

MATEO (CONT'D)

I've gotta go check on a tonsillectomy patient. Be back soon.

(CONTINUED)

15 CONTINUED: 15

Mateo exits. Remy unpacks a BOX -- BOOKS, a NAP BLANKET... a LEICA CAMERA. She stares at it -- then remembers.

REMY

Dammit.

16 INT. DIVE BAR/POOL JOINT - AFTERNOON (D2) 16

The mood is no longer affable. The pot is easily worth ten grand. Ray and chef VIC (30s) are the only ones still in. Ray lays down a full house, KINGS over TENS. Smiles.

RAY

Been a pleasure, boys.

VIC

Hold up.

Vic lays down FOUR OF A KIND. Ray is stunned. Watches in disbelief as Vic takes the money, stands.

RAY

Give me a chance to win it back.
One more hand, double or nothing --

VIC

You ain't got the buy-in, old man.

Frustration and anxiety build in Ray as Stella enters, pissed. The chefs SCATTER, leaving Ray and Stella alone.

STELLA

Seriously? You still run off to
this game when there's work to do?
I thought you said you'd changed --

Suddenly Ray snaps. Hurls a GLASS against the wall. Upends the TABLE. Tosses CHAIRS. Stella watches, alarmed.

STELLA (CONT'D)

Ray... what's wrong?

Ray sinks into a chair as all the fight drains out of him.

RAY

I think I'm gonna lose the restaurant.

And off Stella, struggling to process this latest bombshell --

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

17 EXT. STREET - AFTERNOON (D2)

17

Ray heads away from the pool joint. Stella follows.

STELLA

Ray... Ray, stop. Talk to me.

RAY

Next month's payroll was in that pot. I was hoping to get a little bit ahead, but the cards weren't cooperating.

STELLA

How did you get in so much trouble?

RAY

The compressor in the walk-in died and spoiled thousands of dollars in beef... The floods last month... Nobody ate out for weeks. You know the restaurant business -- couple bad nights, you're behind the eight ball.

STELLA

So get a loan. Talk to the bank --

RAY

Already have -- I'm tapped out. I used the credit line to pay some vendors who were threatening to walk.

STELLA

You've got to be kidding.

RAY

It'll be okay. Remy's home now. Having her talent in the kitchen is good mojo. We'll turn things around.

STELLA

You're betting the future of Mix on a junkie just out of prison?

RAY

Don't go there --

STELLA

That's no way to run a business.

(CONTINUED)

17 CONTINUED:

17

RAY

You know Mix is more than just a
business to me. I'm gonna fix this.
I'll start by selling whatever I
can. My house. A kidney.

Stella isn't amused. Suppresses the urge to strangle him.

(CONTINUED)

17 CONTINUED: (2)

17

STELLA

Let me see what I can scrape together.
How much money do you need?

RAY

About a hundred grand.

STELLA

What -- ?!

RAY

I know. I'll figure it out. In the
meantime, can we not spoil Remy's
homecoming or Mateo's wedding? The
kids don't need to know, agreed?

STELLA

Agreed.

Off Ray, trying to hide his concern --

18 INT. MATEO'S HOUSE - LIVING ROOM - AFTERNOON (D2)

18

Mateo and Remy sit together, LAUGHING. Finn enters with
MAIL, GROCERIES and DRY CLEANING, smiles at Remy.

FINN

Welcome home, jailbait.

REMY

That would make a fabulous greeting
card.

Finn hugs Remy -- these two are very close.

FINN

I'm so glad you're back. We couldn't
get married without you. But right
off the bat I have to ask a favor --
Lola is standing up for Mateo at the
commitment ceremony. I was hoping
you'd do the same for me.

REMY

(moved)

I'd love to. Is there anything
special I need to do?

FINN

Pretty much just stay upright.

REMY

That I can handle. But I need a
favor, too -- could I borrow a car?

(CONTINUED)

18 CONTINUED:

18

Finn smiles, tosses her his keys.

FINN

You're my best chick. How can I
refuse?

Remy kisses him on the cheek, exits. Finn notices Mateo
staring at a LETTER.

(CONTINUED)

18 CONTINUED: (2)

18

FINN (CONT'D)

You okay?

MATEO

You were seventeen when your parents died, right?

FINN

Yeah.

MATEO

Then how did you just get a letter from your mother?

Off Finn's shock --

19 INT. MIX PLUS - AFTERNOON (D2)

19

Busy afternoon crowd. Stella sets down a rich pork and hominy STEW at the counter for **HOWARD (50s)**, longtime friend and banker who wishes they were romantically involved.

HOWARD

This looks amazing. What is it?

STELLA

Posole. Great hangover cure. It flies out the door the morning after frat parties.

Howard smiles, taken with her.

HOWARD

I've advised a lot of clients how to invest their assets after a divorce. You've been the most successful.

STELLA

Then I shouldn't have any problem getting a loan.

(CONTINUED)

19 CONTINUED:

19

HOWARD

You making some capital improvements?

STELLA

No... Mix is going through a rough patch. I want to lend Ray some money.

Howard stops eating.

HOWARD

Ray isn't my client. You are. What if Mix Plus hits its own rough patch?

STELLA

I'm doing well. You just said so.

HOWARD

Because you've been smart where the business is concerned. Loaning money to an ex isn't smart.

STELLA

Howard... Ray and I are talking about giving things another shot.

Howard is surprised, covers.

HOWARD

I'd still advise you to be careful.
(off her smile)
Financially, I mean. If Mix is in trouble, you need to protect Mix Plus from any possible fallout.

STELLA

That's what I'm doing. Our brands are connected -- it's better for Mix Plus if Mix is on solid footing. So in the interest of being extra careful, could you look into how much money I can borrow?

HOWARD

Of course.

Stella resumes eating. Off Howard, troubled --

20 INT. MATEO'S HOUSE - AFTERNOON (D2)

20

Finn reads the letter, emotional. Mateo tries to process.

MATEO

You told me they were dead. You've told me that for years.

(CONTINUED)

20 CONTINUED:

20

FINN

I know... I'm sorry... I've been dead to them since I came out. The only way I could handle it was deciding they were dead to me, too.

MATEO

I don't understand.

FINN

Of course you don't. Your family probably threw you a party when you came out. I was seventeen. Just gotten accepted to college. My parents were so proud of me... I wanted them to know who it really was they were proud of.

(beat)

My father, he grew up on a dairy farm. When I told him I was gay, he said the good thing about farming is when the animals aren't right, you put them down. Those are the last words he ever said to me.

MATEO

That's horrible, Finn.

Finn nods, pained. Hands Mateo the letter.

FINN

My mother says she looks me up sometimes. Saw the wedding announcement. Doesn't understand my choices, but I'm her only child so she wants me to be happy. That's something, I guess.

(beat)

(CONTINUED)

20 CONTINUED: (2) 20

FINN (CONT'D)

I know I should've told you. Can you forgive me?

Off Mateo, not knowing how to feel --

21 EXT. TOWN LAKE - HIKE AND BIKE TRAIL - DAY (D2) 21

RUNNERS pass Remy, who looks out at the LAKE and CITY SKYLINE. Lola jogs up as she finishes a run, surprised to see Remy.

LOLA

Hey.

REMY

Stella told me you still like to run here.

LOLA

Yeah. Harder to find the time now with Yeshi... What are you doing here?

REMY

I saw your car on the street, figured I'd catch you...

Moment-of-truth time -- Remy hands Lola the LEICA CAMERA.

REMY (CONT'D)

I stole this from your bedroom before I got busted. I was gonna sell it for coke. Honestly, I was so high I barely remember doing it.

Lola takes the camera, remembering.

LOLA

This belonged to a photographer I used to work with. He thought I'd taken it... so he fired me.

(CONTINUED)

21 CONTINUED:

21

REMY

I never meant for that to happen...
I'm sorry --

LOLA

No, I'm sorry... everything got so
screwed up --

REMY

I know. I'm trying to make things
right.

But there is so much Remy doesn't know. Lola hesitates.

LOLA

Yeah. It can be tough living with
the choices you've made.

REMY

Exactly... so I was hoping... maybe
we could start over. If you could
give me another chance...

And for reasons we don't yet understand, Lola puts up a wall.

LOLA

I hope you get your life on track, I
do. But I've spent so many years
cleaning up after you... I'm not
sure I've got another chance in me.

A statement that levels Remy. She leaves. Off Lola, guilty --

22 OMITTED

22

23 INT. MIX - KITCHEN - CHEF'S TABLE AREA - NIGHT (N2)

23

OVERHEAD PAN along the FAMILY TABLE as HANDS reach for AMAZING FOOD. PAN DOWN to our family eating. Lola shows Ray the Mix photos on an iPad. Finn and Mateo are a bit awkward, but nobody notices. Yeshi eats BANANAS while Finn teaches her origami. As Stella passes BRISKET to Remy --

STELLA

Your father's looking forward to having you in the kitchen again.

REMY

Me, too. It's what kept me going in prison.

STELLA

He needs your A-Game.

REMY

I'll do my best.

STELLA

Do better than that.

Remy feels the pressure. Yeshi approaches, hands Remy an ORIGAMI SWAN. She smiles.

REMY

Thank you.

STELLA

Can I get one, too?

YESHI

No more paper.

STELLA

I can fix that.

(CONTINUED)

23 CONTINUED:

23

Stella stands, crosses past Ray, as Finn turns to him.

FINN

This food is amazing, Ray.

RAY

Good. Finn... all I've ever wanted for my children was happiness. When I look at you and Mateo, that's what I see. Thank you for that.

Finn and Mateo exchange a look, their earlier fight still weighing on them. Ray hands Finn a small box.

RAY (CONT'D)

I gave Mateo the pocket watch my father gave me on my wedding day. You're my son now, too. So I would like you to have this.

Finn opens the box -- ANTIQUE CUFFLINKS.

RAY (CONT'D)

They were my grandfather's.

FINN

They're beautiful.

RAY

I'm sorry you've been without a family for so many years. From now on, you're part of us.

Ray hugs Finn, who locks eyes with Mateo --

24 INT. MIX - OFFICE - NIGHT (N2)

24

Stella grabs paper. Sees Ray's COMPUTER displays the business accounts -- straight cash withdrawals that total more than \$200,000. Double what Ray told her. What the hell? As she hits PRINT --

25 INT. MIX - KITCHEN - CHEF'S TABLE AREA - NIGHT (N2)

25

Ray lights BANANAS FLAMBEE; the family APPLAUDS. As Lola serves Yeshi, Ray looks at his family. Right now, life is perfect -- until Stella enters, shoves the PRINT-OUT at him.

STELLA

Why don't these cash withdrawals correspond to vendor payments?

RAY

We can talk about this tomorrow.

(CONTINUED)

25

CONTINUED:

25

STELLA

No, Ray -- now. Did you gamble with
money from the business account?

MATEO

Everything okay?

(CONTINUED)

25 CONTINUED: (2)

25

STELLA

You keep taking out money like this,
Mix will go bankrupt.

LOLA

What's wrong with Mix?

RAY

Nothing. Who needs more wine --

STELLA

What did you do with the cash, Ray?
Tell me the truth. Or I swear to
God, I'm walking out right now.

Ray looks at Stella, his children. No way out.

RAY

Lawyers are expensive... I had to go
through a couple different firms
before I found the right guy --

REMY

The right guy for what?

RAY

To have a lab retest the cocaine you
got busted with. The purity was
off. That changed the actual weight
you were holding, and that shortened
your sentence.

Remy stares at him in disbelief.

REMY

Wait -- you're saying Mix is going
under... because of me?

That's exactly what he's saying. Remy doesn't know how to
process this bombshell. Stumbles away from the table and
heads into --

A26 INT. MIX - KITCHEN - STOVE AREA - NIGHT - CONTINUOUS

A26

Remy tries to get her bearings. Ray, Stella, Lola, Mateo
and Finn follow her in. Ray downs a shot of very expensive
TEQUILA.

STELLA

You lied to me.

RAY

Not... directly.

(CONTINUED)

A26 CONTINUED:

A26

STELLA

No, you left out the part that Mix is in trouble because of Remy.

REMY

I didn't know what he was doing.

STELLA

Dammit, Ray, if I can't trust you, how can I be with you?

Mateo, Remy and Lola all look surprised.

MATEO

You two are back together?

REMY

Did not see that one coming.

FINN

That's so romantic.

LOLA

It's crazy.

REMY

Is that even legal after two divorces?

RAY

I love your mother.

LOLA

Who gives a crap right now? You ran Mix into the ground. For Remy.

REMY

Standing right here, Lola.

RAY

I couldn't let a child of mine rot in prison. I'd have done the same for any of you kids.

Lola can't believe what she's hearing. Turns to Remy.

LOLA

Less than 24 hours home, and you've blown everything up. Congratulations.

Ray chides Lola in Spanish for her treatment of Remy. Lola argues back in Spanish. But it's all background noise for Remy, who is overwhelmed by the news. As she bolts --

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

26 OMITTED

26

27 INT. CHURCH BASEMENT - NIGHT (N2)

27

A Narcotics Anonymous meeting in full swing. Remy enters at the back, shaken. Pours herself some coffee. **JAMES (30s)** a tall, hunky drink of water, sidles up next to her.

JAMES

I wouldn't drink that.

Too late -- Remy reflexively spits it out. James smiles.

JAMES (CONT'D)

God grant me the serenity to accept
the things I cannot change...

REMY

I had better coffee in prison.

JAMES

When did you get out?

REMY

Today.

JAMES

So today's a good day.

REMY

Not so much... Figured I'd at least
be able to catch my breath before
disappointing the entire family, but
I guess I'm on the fast track.

JAMES

Then things can only get better,
right?

Remy looks at him -- is he truly this positive or just putting her on? Then he smiles a smile that could charm the planets out of their orbits. Holds out his hand.

JAMES (CONT'D)

I'm James.

(CONTINUED)

27 CONTINUED: 27

REMY

Remy.

They shake hands. He holds hers a beat longer than necessary.

REMY (CONT'D)

You want to go to a wedding reception?

28 INT. MIX PLUS - NIGHT (N2) 28

Stella sits at a table, blindsided. Betrayed once again by Ray. Mateo enters, sits down across from her.

MATEO

Can I get you a drink?

STELLA

There's not enough alcohol in the world for this, my boy.

MATEO

I really don't think Papi meant to hurt you. He just loves Remy --

STELLA

He lied to me. It doesn't matter why. It's hard to put your faith in a man who does that.

This lands hard on Mateo. A beat, then --

MATEO

Yeah. I get that.
(beat, more for himself
than for her)
But you love him. You'll find a way
to trust him again.

STELLA

I don't know, Teo. Every relationship involves compromise -- you just have to decide how much you can stomach. And right now, with your father, the lying... I may have reached my limit.

Off Mateo, fearing he's on the same path with Finn --

A29 INT. MIX - OPEN KITCHEN COUNTER - NIGHT - LATER A29*

After midnight. The restaurant is empty. Ray sits at the counter with a shot of TEQUILA and an open LAPTOP. Scrolls through UNPAID BILLS with PAST DUE NOTICES. Closes the laptop, worried. Downs the shot. Looks at the kitchen, the dining room -- all he might lose. Off Ray, with no good options --

*
*
*
*
*

29 INT. MATEO'S HOUSE - REMY'S ROOM - NIGHT (N2) 29

Remy lies in bed, anxious and unable to sleep. She checks the time -- 1:27 AM... Screw it -- she gets up, gets dressed.

30 INT. MATEO'S HOUSE - BEDROOM - NIGHT (N2) 30

Finn and Mateo lie awake in the dark, a chasm of bed between them. Mateo stares at the ceiling, thinking of his conversation with Stella.

FINN

Are we fighting?

MATEO

I don't know.

Silence. Finn is sad, full of regret.

(CONTINUED)

30 CONTINUED:

30

FINN

I really am sorry I lied.

A beat. Mateo rolls on his side, curls up next to Finn. Finn strokes his hair, frustrated, struggling to get past their disconnect. Mateo stares at the wall, troubled.

31 INT. MIX - KITCHEN - NIGHT (N2)

31

The prep table is covered with a FULL SIDE OF SALMON, EGGS, APPLES, VEGETABLES, CHEESE, OLIVE OIL, BUTTER, CUTTING BOARDS. Remy unwraps her KNIFE ROLL, holds the CHEF'S KNIFE in the palm of her hand -- her talisman, her magic wand. In highly stylized, QUICK CUTS we see her FINELY CHOPPING HERBS FOR FRITTATA; PORTIONING THE SALMON; STRETCHING FLATBREAD DOUGH; SLICING APPLES WAFER-THIN FOR TARTE TATIN; WHISKING EGGS AND CHOPPED HERBS IN A BOWL; PLACING SLICED APPLES INTO A BUBBLING CARAMEL ON THE STOVE; BUTTERING AND FLOURING RAMEKINS; POURING EGGS INTO A HOT SKILLET... dealing with anxiety the only way she knows how -- through cooking.

STELLA (O.S.)

Remy?

Remy looks up, startled, as she removes CHEESE SOUFFLE RAMEKINS from the oven. The prep table is now covered with CRISPY SALMON ON NOODLES; GOAT CHEESE FLATBREAD; TOMATO FRITTATA; TARTE TATIN...

STELLA (CONT'D)

What are you doing?

REMY

I couldn't sleep.

Stella doesn't respond. Remy feels awkward, unmasked. Fills the silence.

REMY (CONT'D)

It was so still at Mateo's house... it's never really quiet in prison, even at night. You hear guards walking through the dorm for count, women crying... I'd lie in my bunk and think about all the things I'd do when I got out. Now I'm home, I'm free... and I'm terrified I'll make the wrong choice. Last time I made my own decisions I screwed up, so I've got zero margin for error...

Remy stops, self-conscious.

REMY (CONT'D)

Anyway... I couldn't sleep.

(CONTINUED)

31 CONTINUED:

31

Stella nods, remembering.

STELLA

Even as a baby you had trouble with
that.

(CONTINUED)

31 CONTINUED: (2)

31

STELLA (CONT'D)
Sometimes the only thing that worked
was putting you in a sling and
cooking.

A revelation to Remy. Stella heads to the espresso machine.

STELLA (CONT'D)
Want some coffee?

REMY
In the middle of the night?

STELLA
Night's over -- it's six a.m.

Remy is surprised by that news.

STELLA (CONT'D)
Go home. Take a shower. Your
father's expecting you ready to work
in a couple hours.

REMY
Yeah. Okay.

Remy exits. Stella picks up a fork, tastes the souffle...
it's good. Off Stella, reassessing Remy --

32 EXT. SOUTH CONGRESS FOOD TRUCK LOT - DAY (D3)

32

An Austin institution. PEOPLE stand in line at various trucks
to order breakfast. Mateo and Lola eat at a picnic table.
Well, Mateo eats. Lola is in shock.

LOLA
His parents aren't dead.

MATEO
Alive, homophobic, and living in
Houston. He's lied to me for years.
What if he's lying about other things?

LOLA
Maybe he's not really gay.

MATEO
This isn't a joke, Lola.

LOLA
No, I know. I'm sorry. But this is
Finn we're talking about. He's not
a pathological liar. He's a good
guy who chose a not-so-great way to
cope with something awful.

(CONTINUED)

32

CONTINUED:

32

MATEO
So you're taking his side.

(CONTINUED)

32 CONTINUED: (2)

32

LOLA

I'm not taking sides. I'm just wondering if maybe your reaction -- at least a tiny part -- is due to wedding jitters. Which is perfectly normal. I had them before my wedding.

MATEO

That's no comfort. You got divorced.

LOLA

Because I married an asshat. Finn would never agree to adoption then bail on the marriage to go "find himself." He's so good with Yeshi...

(beat)

I can't believe my daughter won't grow up in the Mix kitchen like we did. All so Remy didn't have to face the consequences of her actions.

MATEO

You can't blame her for this.

Lola spears food off his plate, LAUGHS.

LOLA

You can't -- I can. Papi has always been blind where she's concerned. He clearly prefers her to me.

MATEO

Stop it. Papi loves you. If anybody is his favorite, it's me.

Lola smiles -- a longstanding joke between them.

LOLA

No, it's the former and possibly future Mrs. Stella Castillo.

This hits a nerve with Mateo; he's not joking anymore.

MATEO

What are they thinking? Just because they want to be together doesn't mean they should be.

(CONTINUED)

32 CONTINUED: (3)

32

LOLA

Yeah, but you and Finn should. Look, he screwed up. Sounds like he knows that. Just talk to each other, you'll be fine. Communication -- that's the key to marriage. Or so I've heard.

Lola smiles... but Mateo doesn't. He's a thousand miles away. She studies him a beat.

LOLA (CONT'D)

Unless there's something else going on -- ?

MATEO

No... you're right. It's all good.

Off Mateo, wanting to believe what he's saying --

(CONTINUED)

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32 CONTINUED: (4) 32
Off Mateo --
33 OMITTED 33
AND AND
34 34
35 INT. MIX - KITCHEN - DAY (D3) 35

A worried Ray pops aspirin as he organizes his "mise en place" -- the spices, oils and condiments a chef needs for a cooking shift. As he cuts MICRO-GREENS from flats, Remy enters.

RAY
Where did you go last night?

REMY
Nowhere. Just drove around --

RAY
Did you get high?

REMY
No, Papi... I went to a meeting.

Ray visibly relaxes, but not Remy.

REMY (CONT'D)
You risked too much for me.

RAY
I wouldn't do anything different.
I'd bet on you every time.

REMY
You could lose the restaurant.

RAY
Not with you in the kitchen -- I
tasted what you cooked last night.
We'll open for lunch a couple days a
week, try some new dishes... you and
me, we're gonna save this place.
Nothing is more important. Got it?

Remy nods, slightly daunted by the task ahead. TIME CUT TO --

36 OMITTED

36

37 INT. MIX - KITCHEN - NIGHT (N3)

37

This is not the quiet sanctuary Remy worked in before. This is dinner-shift chaos at warp speed -- hot, loud, unforgiving. Ray watches with concern as Remy puts PEANUTS and FLOWERS on top of SEARED SQUID.

RAY

You forgot the pear and cucumber.

REMY

Dammit.

Ray corrects the dish. Stella enters, pissed.

STELLA

Quit sending the busboys over with messages --

Remy takes the dish from Ray, turns, RUNS SMACK INTO A WAITER. FOOD goes flying. Remy is mortified.

REMY

I'm sorry. I don't know what's wrong with me.

RAY

Take a break. Go get some air.

Embarrassed, Remy heads out. As BUSBOYS clean the mess --

STELLA

I've got my own restaurant to run.

As Stella turns to go --

RAY

I'm in the weeds here, *chica*. And I can't be. Because if I lose this restaurant, I know I lose you, too.

(MORE)

(CONTINUED)

37 CONTINUED:

37

RAY (CONT'D)

There's no way I'm letting that happen again. I know you're busy. I know you're pissed. But please... could you just help me?

Stella looks at him, drawn in by his vulnerability. A beat. Stella takes the knife from his hand, starts angry-chopping some HERBS.

STELLA

Sometimes, Ray, I swear... if I could stab you in your sleep and get away with it --

RAY

Maybe you should give me back the knife --

STELLA

I'd be well within my rights, you know that... it makes me so mad that I love you just a teeny bit more than I hate you.

RAY

So, the stabbing thing... you're past that?

STELLA

Don't push me, Chef-Boy.

Ray smiles and starts chopping with her.

38 EXT. MIX - PARKING LOT - NIGHT (N3)

38

Remy exits the restaurant, rattled. Walks across the parking lot to settle down. Sees stoner BRU-DOG (20s), in a Mix uniform, getting off a MOTORCYCLE and taking off his helmet.

REMY

BruDog... You still work here?

(CONTINUED)

38 CONTINUED:

38

BRUDOG

Nobody washes dishes faster than me.
I heard you were home. You okay?

REMY

Honestly, it's harder than I expected.

BRUDOG

Being out?

REMY

Out. Home. Work. All of it.

BRUDOG

Yeah... Listen, I never thanked you --

REMY

It's okay.

BRUDOG

Naw, man. We were both doing coke.
But I got away. And you never dined
me out. I owe you.

Remy looks at him. He has no idea how much he owes her.

REMY

I gotta get back to work.

As Remy turns to go --

BRUDOG

I'm meeting some friends later, if
you want to party.

REMY

Thanks, I'm good.

BRUDOG

Okay, well, maybe some other night.
But in the meantime...

BruDog pulls a VIAL OF COCAINE from his pocket. Puts it in
Remy's hand.

BRUDOG (CONT'D)

For when it's harder than you
expected.

BruDog heads inside. Off Remy, tempted --

39 INT. MATEO'S HOUSE - MATEO + FINN'S BEDROOM - NIGHT (N3)

39

Mateo works on his laptop. Finn enters with LAUNDRY, starts
straightening up. Puts a COASTER under Mateo's glass.

(CONTINUED)

39 CONTINUED:

39

FINN

We should go on a double date.

MATEO

(engrossed in work)

Hmm?

FINN

With your parents.

Mateo looks up -- this topic clearly makes him anxious.

FINN (CONT'D)

Although at this point, I guess
"dating" isn't the appropriate term...

(CONTINUED)

39 CONTINUED: (2)

39

MATEO

Wasn't Jane supposed to get back to us today with tile samples?

FINN

She came over this afternoon. She'll be back next week with a revised design for a deck and a nursery.

Mateo looks up, thrown. Tries to push down his anxiety.

MATEO

Wait... what?

FINN

The back of the house is already being gutted. And we've talked about making those additions.

MATEO

At some point, not now. We're not ready for a baby --

FINN

Of course we won't get the baby right away. But you always leave the design decisions to me.

Mateo can't ignore the knot in his stomach anymore.

MATEO

No, I don't -- you just make them. I wanted white tablecloths and now we're having gold.

FINN

Sweetie, I'm sorry. I'm sure your parents can track down white tablecloths. And Jane isn't building anything, she's just drawing. I didn't think this was a big deal.

MATEO

Of course not -- this is nothing compared to lying about your parents.

FINN

Wow... okay, I was hoping we'd moved past that. But if we're not done talking about it --

(CONTINUED)

39 CONTINUED: (3)

39

MATEO

That's the problem, we're not talking about any of it.

FINN

Any of what?

MATEO

I don't know what -- I don't know what else you're not telling me.

FINN

Come on, Mateo. I made a mistake. I apologized. Why are you hanging on to this -- ?

MATEO

Because you lied to me. Just like Papi did with Mom --

FINN

We are not your parents --

MATEO

The keys to a successful marriage are compromise and communication. We're not doing either... Maybe I could've helped patch things up with your parents. Maybe I don't want a deck, maybe I want a pool --

FINN

Okay, that's fine --

MATEO

But it's not. Because these are huge decisions, and you're making them without me. I don't know, Finn -- maybe we're just not ready.

This lands hard on Finn, the reality coming into focus.

FINN

For the redesign, or the marriage?

As they stare at each other, equal parts angry and scared --

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

40 EXT. MIX - COURTYARD - AFTERNOON (D4) 40

Decorated for the wedding reception. Yeshi flits through the GUESTS as they drink, laugh, celebrate. Stella moves through them as well, happy mother of the groom, refilling glasses, kissing cheeks... then heads into --

41 INT. MIX - KITCHEN - AFTERNOON (D4) 41

Stella drops the act, reveals her anxiety, which is shared by Lola, Remy and Ray, who is on his cell.

RAY

Mateo, where are you? All the guests are here. Give me a call, *por favor*.

Ray hangs up. Stella turns to Remy.

STELLA

They didn't say anything this morning?

REMY

By the time I got up, they'd already left for Oklahoma.

LOLA

Maybe their plane was delayed --

Mateo enters, trying to keep it together.

MATEO

Sorry I'm late.

REMY

Where's Finn?

MATEO

I need to say something but then I don't want to talk about it anymore -- Finn hasn't been completely honest with me, we've been fighting... so we split up.

The family REACTS.

STELLA

What happened?

MATEO

(what did I just say?)
Mom --

(CONTINUED)

41 CONTINUED:

41

RAY
Are you okay?

MATEO
No.

(CONTINUED)

41 CONTINUED: (2)

41

RAY

No te preocupes. I'll tell everybody
to leave.

MATEO

Don't. I'll handle it.

42 EXT. MIX - COURTYARD - AFTERNOON (D4)

42

Mateo enters a sea of tipsy GUESTS who offer congratulations.

MATEO

Thank you for coming -- change of
plans... there's no wedding today.

The GUESTS go silent. Mateo puts on a brave face.

MATEO (CONT'D)

You think you're ready, but sometimes
things don't work out the way you
hope. Maybe that's for the best --
you learn what you can, then move
on, right?

(off the crowd's looks)

But my family has made some amazing
food. And there's a lot of booze --
let's celebrate that.

Mateo lifts a nearby glass of champagne.

MATEO (CONT'D)

Cheers.

The crowd TOASTS, confused. Remy approaches him.

REMY

What can I do?

MATEO

Tell me you're on my side.

REMY

Of course I am.

MATEO

And whatever I do, you back me up.

REMY

Always. Anything else?

Mateo drains his champagne glass.

MATEO

I'm gonna need a bottle.

(CONTINUED)

42

CONTINUED:

42

Remy hugs him.

43 INT. MIX - DINING ROOM - BAR AREA - NIGHT (N4)

43

Party in full swing. GUESTS console Mateo, who is polite but clearly wants to melt into the floor. He excuses himself, passes a table, where he runs his hand across the gold tablecloth Finn wanted. Sits at the bar as Lola approaches with a CAMERA and CHAMPAGNE, pours for both of them.

MATEO

You can't get drunk with me, you promised you'd take pictures.

Lola raises her CAMERA, shoots at the room without looking.

LOLA

What happened with Finn?

MATEO

You heard me say I didn't want to talk about it, right?

LOLA

I'm ignoring that. Talk to me, Mateo. I know Finn lied about his parents, but I also know you love him --

MATEO

That's not enough. If he can't share the painful parts of his life with me, I can't share mine with him. Which means we can never really trust each other, which is exactly why Mom and Papi are blowing up again --

LOLA

Don't go by them --

MATEO

Face it, Lola -- this family has a crappy track record with marriage. We can try all we want, but it's not in our DNA. I don't want to make the same mistakes our parents did.

(beat)

Finn lied to me. I can't forgive him. So we can't get married.

Off Lola, wishing she could help her brother --

ACROSS THE ROOM -- James approaches Remy.

JAMES

Hey.

Remy stares at him -- Shit.

(CONTINUED)

43 CONTINUED:

43

REMY

James... Hi.

JAMES

You forgot you invited me.

REMY

(yes)

No... but here's the thing.

(MORE)

(CONTINUED)

43 CONTINUED: (2)

43

REMY (CONT'D)

The wedding didn't happen. So it's turned into a weird night.

JAMES

I'm good with weird.

REMY

What I mean is, I'm not really in the mood to make small talk with strangers.

JAMES

Oh... okay.

James just looks at her, silent. A beat.

REMY

What are you doing?

JAMES

We're not talking. Strangers, remember?

REMY

So you're just gonna stare at me?

JAMES

Maybe. Or you can tell me something about yourself.

REMY

I don't think --

JAMES

Shhh. No talking.

And Remy can't help but SMILE.

44 EXT. MIX - COURTYARD - NIGHT (N4)

44

Howard and Stella, mid-conversation.

STELLA

Thirty thousand won't cut it, Howard. Not even close.

HOWARD

That's what your business can afford.
(MORE)

(CONTINUED)

44 CONTINUED:

44

HOWARD (CONT'D)

Why isn't Ray talking to his own
banker -- ?

STELLA

This doesn't help me --

(CONTINUED)

44 CONTINUED: (2)

44

HOWARD

But it's not about helping you, is it? You're taking this risk for someone who was careless with his biggest investment. The same way he's careless with relationships.

STELLA

You're not exactly impartial here.

HOWARD

No, I'm not -- I never would have cheated on you.

Stella is brought up short.

STELLA

That's none of your business --

HOWARD

I never would have asked you to raise my mistress's child. I never would have made you feel anything but completely adored.

(beat)

You deserve a better man than Ray.

There's truth to what Howard says, Stella can't deny that. But she needs to stay focused.

STELLA

Howard... I need more than thirty thousand dollars. How can I get it?

Howard isn't happy to be shut down, but it's clear Stella won't let this go.

HOWARD

If I had more details about Ray's financials -- his debt, his assets -- there might be other options.

STELLA

I don't have all the details --

HOWARD

All the more reason not to put yourself at risk. I can't help you.

Frustrated, Howard leaves. Off Stella, processing --

45 INT. MIX - KITCHEN - NIGHT (N4)

45

Yeshi picks up various items from platters -- grilled corn on the cob, baked yams, cheese. She licks them.

(CONTINUED)

45 CONTINUED:

45

Doesn't like the taste. Puts them back. Remy passes her.

REMY

Can I get you something?

Yeshi doesn't answer. Remy fills a plate for her.

REMY (CONT'D)

Your grandfather smoked the brisket.
Stella's empanadas are amazing...

Frustrated, Yeshi KNOCKS THE PLATE to the floor. Runs off.

REMY (CONT'D)

Yeshi?

Lola is next to Remy in an instant.

LOLA

What did you do to my daughter?

REMY

Nothing... I was just trying to help.

(CONTINUED)

45 CONTINUED: (2)

45

LOLA

Right.

That's it -- Remy is through being a punching bag.

REMY

Hey, how about you just step off?
I'm sorry you're unhappy I'm back,
but this is my home. I'm part of
this family. It's time you stopped
hating me out of habit.

ACROSS THE ROOM -- Stella sees the argument, heads over.
Mateo and Ray follow her.

REMY (CONT'D)

I used to think our crap relationship
was my fault, but that's not true.
You needed me to be the screw-up --

LOLA

Don't blame me for the choices you
made --

REMY

With me as a scapegoat, you could
be the golden child --

LOLA

You were out of control --

REMY

But the truth is, you're cold --

LOLA

You're selfish --

REMY

You're judgmental --

LOLA

No, I just call things as I see them --
you're a drug addict Papi always
made excuses for, no matter how much
it hurt the family. Something had
to change, so I took care of it!

Remy looks confused. Lola realizes she's gone too far.

(CONTINUED)

45 CONTINUED: (3)

45

REMY

What are you talking about?

STELLA

Nothing. You're both upset, let's just leave it alone.

Stella tries to steer Lola away. Ray stops them.

RAY

Tell me what's going on.

LOLA

I can't.

RAY

Of course you can. I'm your father.

Lola hesitates, desperate for forgiveness.

LOLA

It wasn't supposed to go down the way it did.

REMY

What wasn't?

Lola looks at her family. Can't take the guilt anymore.

LOLA

You'd shown up at Mix high. Again. You were a danger to yourself, a danger to the family... I told my boyfriend I'd give anything for some way to force you to clean up your act... He was a cop. Said he could get you arrested, and the court would sentence you to rehab. So I told him where you liked to party... But when his buddies raided the place, you were holding so much coke they couldn't just slap you on the wrist...

Sick realization dawns on Remy.

REMY

You're the reason I went to prison?

LOLA

I'm sorry.

Lola looks away, guilty. As Remy stumbles off, we --

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

46 INT. MIX - BATHROOM - NIGHT (N4) 46

Remy enters, barely holding it together. Slams into a stall. Sits on the toilet, pulls the VIAL OF COKE BruDog gave her from her bag. Stares at it. Hears the BATHROOM DOOR open.

JAMES (O.S.)

Remy?

REMY

Men's room is across the hall.

James enters the stall next to Remy. Stands on the toilet and looks over at her. Waits. Remy looks up at him.

REMY (CONT'D)

My half-sister hates me so much, she got me thrown in prison. Give me one good reason I shouldn't get high.

47 EXT. MIX - KITCHEN - NIGHT (N4) 47

Ray, Stella, Mateo and Lola, heated.

MATEO

What were you thinking, Lola?

LOLA

I was trying to save the family.

RAY

(to Stella)

You knew. All this time --

STELLA

You're in no position to be angry at me for keeping a secret. I was protecting my child --

RAY

Not Remy. You didn't give a damn about Remy --

(to Lola)

Y tu, nina? ... I'm ashamed of you.

(CONTINUED)

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47 CONTINUED: 47
Lola looks like she's been slapped. Ray storms off.
48 INT. MIX - BATHROOM - NIGHT (N4) 48
Remy and James, as before.

JAMES

Last time I got high was on a handful of Vicodin I stole from my mother's medicine cabinet. Then I got in my car, and plowed into a fifteen-year-old boy on the sidewalk. It's a miracle I didn't kill that kid. You got many miracles to spare, Remy?
(silence)
You showed up at a meeting. You don't want to do this.

REMY

Yeah, I do.

JAMES

I know. But don't.

Remy stares and stares... then digs deep, POURS THE COKE into the toilet, throws in the vial, flushes. She steps out of the stall, joins James. A beat.

REMY

I need something to distract me.

Remy stares at James -- suddenly they're kissing, tearing off each other's clothes...

49 INT. MIX - KITCHEN - PANTRY AREA - NIGHT (N4) 49

Ray enters, pours a stiff shot of tequila, downs it... then hears CRYING. He looks around -- Yeshi is under the table.

RAY

Yeshi... What's wrong?

YESHI

I want to eat in Ethiopia.

(CONTINUED)

49

CONTINUED:

49

RAY

You can eat here.

YESHI

Food no good here.

Ray sighs, Lola's actions weighing heavily on him.

RAY

A lot of things "no good" here tonight... But food -- food is too important not to enjoy. It tells a story. Of how we feel. What we miss. Who we are.

YESHI

Don't like that story.

RAY

Because you don't know the language it's being told in.

Ray grabs a saute pan, chopped peppers. Yeshi joins him at the stovetop.

RAY (CONT'D)

I'm gonna teach you to cook. Ethiopian food. Lots of things. Open your palate to more than bananas, you'll like the story.

Ray FLIPS peppers in the pan as if sauteeing.

RAY (CONT'D)

Let's start with something fun... You want to flick your wrist so the pan moves away from you.

(CONTINUED)

49 CONTINUED: (2)

49

Ray hands the pan to Yeshi. Yeshi FLICKS the pan -- peppers go everywhere. She looks at Ray, nervous.

YESHI

You mad?

ACROSS THE ROOM -- Lola approaches the doorway, unnoticed, as Ray adds more peppers to the pan.

RAY

No. Try again.

YESHI

You mad at Mama.

Ray looks at Yeshi, surprised by her insight.

RAY

Yeah.

YESHI

You send her away?

Ray sees the concern in Yeshi's eyes -- this child is still learning what it means to be part of a family.

RAY

No... I find a way to forgive her.

Yeshi looks relieved. FLICKS the pan again. A few peppers remain inside. She smiles at Ray, proud.

RAY (CONT'D)

You're a natural. We need more peppers. Can you grab some, Lola?

Lola startles. Ray looks up -- he knew she was there all along. Lola smiles, grateful for the olive branch.

50 INT. MIX - DINING ROOM - NIGHT - LATER (N4)

50

All the guests are gone. Lola and Mateo straighten up. Remy enters, a bit disheveled. Pointedly ignores Lola. Helps Mateo stack chairs on tables.

REMY

James said to wish you a happy...
whatever this has been.

Mateo looks at her. Something's different... he smiles, realizing. Nods at her dress --

MATEO

Missed a button there, Remy.

Remy smiles, busted. Off Mateo's teasing look --

REMY

What? I used a condom.

Lola flicks a quick glance at Remy, looks back down. Remy catches it.

REMY (CONT'D)

Hey, you don't get to judge me
anymore, not after what you did.

LOLA

I didn't say anything.
(beat, sincere)
Look... I screwed up. I know it. I
want to make it up to you.

REMY

Okay. Figure out how to give me
back three years of my life.

LOLA

I'm trying here, Remy.

REMY

And when I tried apologizing to you,
you shut me down --

MATEO

Okay, enough! I'm sick to death of
your bitching at each other!

Mateo's uncharacteristic outburst silences his sisters.

(CONTINUED)

50 CONTINUED:

50

MATEO (CONT'D)

You are both so stubborn, you both think you're right all the time --

LOLA

I AM right all the time --

MATEO

Stop it... Lola, what you did to Remy -- she's entitled to be pissed for awhile. A long while. But Remy, nobody forced you to do coke. And for the first time in who knows how long, you're clean -- that might not have happened without getting locked up. So please, quit keeping score, and leave the past in the past. Everybody keeps secrets, everybody makes mistakes. Sooner or later you gotta cut the people in your life some slack --

And suddenly Mateo stops, as what he's saying sinks in -- pot, meet kettle.

MATEO (CONT'D)

(realizing)

I'm such a hypocrite. I've gotta go.

Mateo exits. Remy and Lola are silent a beat. Then --

LOLA

I really didn't think you'd go to prison.

Not peace, exactly, but a momentary truce. Remy nods.

REMY

Is he gonna be okay without Finn?

LOLA

I don't know.

And off their shared concern for their brother --

51 EXT. CONGRESS AVENUE BRIDGE - NIGHT (N4)

51

Finn stares out over Town Lake, heartbroken.

MATEO (O.S.)

Thought I might find you here.

Finn turns to see Mateo -- who seems oddly happy.

FINN

Go away, Mateo.

MATEO

Romantic spot. That's why I brought you here on our first date.

FINN

Feel free to use it with your next boyfriend.

Finn heads away.

MATEO

There's not gonna be a next boyfriend. We're getting married.

Finn stops. Turns to stare at Mateo, speechless.

MATEO (CONT'D)

I am so, so sorry for the way I've behaved. Keeping your parents a secret from me... it was crazy. But I've always known you were crazy --

FINN

This is a really confusing apology.

Mateo smiles.

MATEO

You're crazy, Finn. So am I. And I can be a stubborn, unforgiving pain in the ass... but we're just gonna have to deal with that because I'm completely in love with you. We come from crazy, messy, complicated families that lie and cheat and break each other's hearts. But we can change that -- we don't have to make the same mistakes they made. Let's choose our own kind of crazy. We've got to at least try. Come on, take a chance. Let's have a crazy, messy, incredible life together. Marry me.

(CONTINUED)

51 CONTINUED:

51

Off Finn, no idea how to respond --

52 INT. MIX - KITCHEN - NIGHT (D4)

52

Yeshi mixes up ICING and FOOD COLORING. A perfect WEDDING CAKE sits in the background. Lola and Remy straighten up. Stella throws sidelong glances at Ray as they put away food in awkward silence. Finally, she's had enough.

STELLA

So that's it? You're never speaking to me again?

RAY

What do you want me to say?

STELLA

That we'll figure out a way to save Mix --

RAY

It's my restaurant. I'll take care of it my way.

STELLA

Ray, come on... We need to get past the lies we've told each other --

RAY

I don't know if we can, *chica*. You and me... we were always a long shot, right?

Before Stella can reply, MATEO and FINN enter.

MATEO

Good, you're all still here --

FINN

We're getting married!

Finn and Mateo grin like fools. The family looks surprised.

REMY

But I thought --

MATEO

Yeah, I know. I called it off. What can I say, I'm an idiot.

FINN

MY idiot.

(CONTINUED)

52 CONTINUED:

52

MATEO

We'll fly to Oklahoma tomorrow to make it legal. But the thing that makes a marriage real is standing up in front of the people you love most in the world, and saying this is the person for me. Well... you are those people, and Finn is that person. So let's get this show on the road.

And off the family's excitement --

53 EXT. MIX - COURTYARD - NIGHT (D4)

53

MUSIC comes up over multiple MOS cuts --

STELLA turns the twinkle lights back on... REMY and LOLA light candles... YESHI throws rose petals on the ground... LOLA stands next to MATEO, straightens his tie... REMY stands next to FINN, fixes his hair... STELLA stands next to RAY, who touches the CUFFLINKS on Finn's wrist, the cufflinks Ray gifted him, and smiles, moved... MATEO and FINN stand hand in hand, as Ray performs the commitment ceremony... YESHI hands over the rings... FINN flubs a line and laughs... STELLA and RAY lock eyes, their relationship fraught with both love and distrust... MATEO and FINN kiss... LOLA, REMY, STELLA and RAY applaud, tears welling...

A54 INT. MIX - KITCHEN - NIGHT (D4)

A54

MUSIC CONTINUES as LOLA, YESHI, REMY, FINN, MATEO and RAY gather PLATES, GLASSES, CUTLERY, NAPKINS and move toward the courtyard. Stella grabs a bottle of champagne, starts to follow them... then stops. Looks around at the place she and Ray built. The place they raised their family. And it hits her -- this is their bedrock. And she can't let it go down without a fight.

Stella pulls out her cell, DIALS. A beat, then --

STELLA

Howard, it's Stella... You're right -- I don't know enough about what's happening to Mix. But I can't let Ray run it into the ground. Tell me what to do so I can save it...

And as Stella hangs up and walks toward the courtyard to join her family --

54 EXT. MIX - COURTYARD - NIGHT - LATER (D4)

54

MUSIC CONTINUES as champagne flows and the family feasts on an amazing spread, savoring every bite -- even Yeshi.

(CONTINUED)

54 CONTINUED:

54

Ray nods encouragement as she helps herself to more, then he looks at the grooms as the MUSIC ENDS --

RAY
Mateo... Finn.

Conversation stops. Everyone turns to Ray.

RAY (CONT'D)
No one who knows me would say I'm an expert in relationships.

Stella smiles.

(CONTINUED)

54 CONTINUED: (2)

54

RAY (CONT'D)

I've only ever been good at one thing... cooking. It never ceases to amaze me -- combining things that don't seem like they belong together, letting them sit and stew... until you end up with something greater than the sum of its parts. Something unexpected. Something magic. That's what I wish for you both in your life together -- magic.

Ray holds up his glass.

RAY (CONT'D)

To Mateo and Finn... To family.

And as the family RAISES THEIR GLASSES in toast --

A proud YESHI re-enters from the kitchen, holding... well, what could best be described as a GOOEY CAKE-LIKE DISASTER -- PIECES OF BREAD slathered together with neon icing and topped with chopped peppers... and bananas.

YESHI

I made cake.

Yeshi's confidence falters slightly as everyone stares.

YESHI (CONT'D)

Cake okay?

Remy picks up a fork, crosses to Yeshi, takes a bite. Rolls it around in her mouth as Yeshi waits, anxious. A beat.

REMY

It's perfect.

Yeshi brightens. Puts the cake on the table. The family DIGS IN. MUSIC SWELLS, and Lola crosses the room to her CAMERA, which sits on a TRIPOD. Pushes the timer. She heads back to the table. The FLASH goes off and we --

FREEZE-FRAME -- on FINN, shoving cake into MATEO'S mouth; on YESHI, slicing a huge piece of cake for smiling REMY; on LOLA, seeing her daughter with Remy and feeling a touch on the outside for the first time; on STELLA, looking at Ray, knowing she's about to cross a line; and on RAY, unaware, overjoyed to be surrounded by his family.

His messy, complicated, perfect family.

55 OMITTED - MOVED TO A54

55

FADE OUT:

THE END