

CHARACTERS IN ORDER

MAYA

GRANDPA

ABUELA

LUIS

KENNY

NURSE

CELIA

PHARMACIST

NELVIS

PACO

PEDRO

CASHIER

POLICE OFFICER

INT. BEDROOM - MORNING

The ceiling fan whirs. Hypnotizing, the circular motion over and over. The popcorn ceiling in resemblance to melting by nature, accentuates the still humid summer Florida air that fills up the house. Faulkner vibes without the depression, just in its southern quality.

A distant sound of a clanging pan. The whirring of the fan doesn't seem so prominent anymore. The sound of TV playing in the distance, birds chirping outside, a lawn mower mowing aloud, etc. diegetically fills the screen.

A bed in the center of the room where MAYA lays in starfish position, staring at the ceiling fan, daydreaming. The door on the right side of the bed is open and you can see into the hallway and bathroom from the bed.

To the left of the bed is a window. Ants crawl in formation underneath the windowsill, trying to find a place of refuge from the inescapable heat that's outside.

She looks for the remote on the bed. Once she realizes it is nowhere in arms reach it springs her into action. Everything about her is sloppy, she's a little girl. Her hair looks crazy, a pillow on the floor, the sheets messed up, she has just woken up. She finds the remote and opens the doors to the big clunky armoire to reveal the big chunky tv inside. Very late 90's early 2000's vibe. Cartoons immediately play on the tv once she turns it on.

She hears some kids playing outside. She goes to the window where the ants crawl to see into her neighbors backyard if anyone is running around outside.

It appears no one is in the neighbors yard.

She hears them again, she bends her neck as much as she can full on peeper tom to look at the street where she sees the neighbors playing. She gets on top of the bed to open the blinds to the window behind the bed. The window faces the backyard. She looks out and sees GRANDPA mowing the lawn

EXT. BACKYARD - MORNING

A quaint and simple backyard. A clothes line runs across the middle of the backyard holding sheets and towels. There are mango and orange trees, flowers and weeds, and a little toolshed that cannot hold all the power tools inside.

Grandpa has big thick glasses with a gold frame, big chunky gold rings and his white thinning hair always slicked back

like a real suavecito Spanish man. He is wearing trousers, his belt and his white wife beater. He hangs his shirt on the clothes line because he is the kind of guy who doesn't mind getting dirty, but does not like being dirty. Although he looks very old , he gives off the aura that he was THE MAN, PAPICHULO back in the day. just from how he tends to that lawn and how he presents himself.

Maya watches him first out of love and aspiration. She then stays staring out the window to try and get his attention and get a laugh. He is not paying attention to her one bit. A bug flies on the window where Maya's face is pressed up against. She punches the window. THUD. Grandpa still has not noticed her and continues mowing the lawn.

INT. BEDROOM - MORNING

Maya has decided to switch her tactics up in order to get Grandpa's attention from the bedroom window. She makes variant crazy faces for long periods of time hoping grandpa will eventually notice. The sheer thought of him finally catching her in the window , while she is in this state has her laughs bursting from the seams of her mouth. But to no avail grandpa has not noticed. She gives up and turns away from the window.

Finally the roars of the lawn mower have been cut and just the natural sounds of the outside can be heard from inside the room. She goes back to the window to restart her antics again, with hopefully the results she anticipates.

EXT. BACKYARD - MORNING

Grandpa stops mowing the lawn and finally it's quiet enough so that he will maybe notice Maya in the window making ridiculous faces for attention watching him. He puts the lawn mower away and starts unraveling the hose. He begins to walk around the backyard with the hose.

INT. BEDROOM - MORNING

Maya watches Grandpa walk around with the hose-- he ain't ever gonna notice that girl in the window. She has given up for good. But wait! Something else now has caught her curiosity and remains glued to the window watching.

EXT. BACKYARD - MORNING

Grandpa is watering the grass, turning the water off and on. He plays with his zipper or crotch area like how some men naturally do not in a weird way but in a habitual way. The hose is no longer in clear view when he does this as it

moves to his side. By the way he is holding the hose, the lack of water pressure and how it is coming out...creates an illusion, if you will, that maybe grandpa is not watering the grass with the hose, if you know what I mean.

INT. BEDROOM - MORNING

Maya is in shock. She feels guilty and embarrassed because she thinks she's watching her grandpa pull out his private parts to pee outside! You see her doubt herself. Maybe it's the hose and not Grandpa? A cross between fascination and disgust, she is now doing everything she can to not be seen or to not make it seem like she's not obviously watching Grandpa. She runs out the bedroom across the hallway into the bathroom, in utter bewilderment.

INT. BATHROOM - MORNING

The bathroom has a rug by the sink, the tub and on the toilet-- a quality unique to old interior design. The shower is one of those rustic old sliding glass doors.

Maya runs inside the bathroom and turns on the sink and splashes some cold water in her face. She looks at herself in the mirror in disbelief. She turns off the sink and darts out of the bathroom.

INT. BEDROOM - MORNING

Maya runs back into the room and belly flops onto the bed to assume her peeping tom position by the window. She must double check if in fact she saw what she thinks she saw. Grandpa is still doing the same thing. SHE can't tell if he's peeing or if he's using the hose to water the grass. She's now in disbelief because this would be an abnormally long time for someone to be peeing

ABUELA (O.S)

Mayitaaaaa!!!!

Completely startled by this yell, Maya believes she has just been caught. She turns to see no one in the doorway. The secret is safe. She runs out of the room.

INT. KITCHEN/ DINING ROOM - MORNING

This is a real grandmother's kitchen. You can tell good cooking happens here by how worn in the pots and pans on the stove are, the grease stains and burns around the stovetop. Grandma has just cooked Big Breakfast up in here. There's pancakes, eggs, bacon, potatoes. You name it.

The kitchen table has a tacky plastic covering on it. The table is set.

Maya sits at the table waiting to be served.

ABUELA is the type of woman you want to run to when you're crying. By first glance she should make you feel her nurture and overprotective love. She's obese and wears a big colorful nightgown that just about reaches her ankles. Her black tight curls are kept in place by her hair net. Her beautifully rounded cheeks hold up the big frames to her glasses. She sets the food on the table and makes herself a cup of coffee.

Maya begins to serve herself HUGE helpings of food. ABUELA waddles over to the table and slowly anchors herself into the seat next to Maya.

They both begin to prepare to delve into their feast. Maya using excess syrup, ketchup, salt, you name it. Abuela uses mucha leche y azúcar, it 's cuban coffee! Cafe con leche! She butters cuban crackers and crumbles it into her coffee. She seriously stirs the cup.

GRANDPA ENTERS FROM OUTSIDE.

He says nothing upon entering and pats Maya on the head like a dog. She reacts in slight disgust because she knows he hasn't washed his hands since he's been outside.

ABUELA

Lava tus manos!

He smacks his lips and gestures to her to bug off. He walks out of the kitchen to the bathroom with an attitude.

MAYA

Oh my god he touched my hair.

ABUELA

Please.

MAYA

Wash ya hands stink!

Grandpa walks back into the kitchen and sits at the table. He takes a look at all the food at the table completely satisfied and with a grin ear to ear as he assembles his plate.

Maya and Grandpa are the only ones with plates of food in front of them. They are digging in. They're eating in

silence because they're devouring the tasty food. Abuela just sits between them with her coffee dissociating, while hypnotically stirring her coffee.

MAYA

You're not gonna eat?

ABUELA

I'm on a diet.

MAYA

It's not healthy to not eat.

ABUELA

If I don't lose weight soon, my next meal could be my very last.

MAYA

You're so dramatic ! That's not true!

ABUELA

You wouldn't know that. Are you a doctor?

MAYA

There's no way he told you that.

ABUELA

Yes he did.

MAYA

Your doctor told you to starve?

ABUELA

He said that I need to go on a diet. If I don't lose weight soon it's going to be very bad.

Grandpa is completely unphased by this conversation. He's scarfing eggs and pancakes in his mouth while he reads the New York Times.

MAYA

Papi, reading anything good?

He purses his bottom lip and raises his eyebrows as if he's reading something really interesting at the moment.

GRANDPA

Oh, yea.

MAYA

What does it say then?

GRANDPA ignores MAYA and flips the page.

MAYA (CONT)

Can papi even read English?

ABUELA

Apparently.

They stare at GRANDPA reading and drinking his coffee.

GRANDPA laughs to himself.

GRANDPA

Gaaarrrfееееel.

MAYA

Can you check movie times?

GRANDPA flips through the pages, seemingly ignoring her.

MAYA

Papi! The movie times!

He hands her the pages of the newspaper with the movie listings.

MAYA

Gras-y-as.

She stuffs pancakes in her mouth while reading the paper, pretending it's an important news article

MAYA CONT

Oh My God! There's an early viewing of Independence Day ! We have to go! Please can we go today?! I gotta call/

ABUELA

/We'll see Mayita. We got a lot of things to do today.

MAYA

What do you mean? What do we have to do?!!!

ABUELA

We gotta take Papi to the doctors,  
I have to go to the supermarket  
and I have to go to the bank.

MAYA

The supermarket?! Are you kidding  
me! We go every day! If you see  
you're running low on something  
why don't you just buy it when  
we're there?

ABUELA

That's what I do.

MAYA

No way! Because if you did that we  
wouldn't go everyday! Why do we go  
every day?

ABUELA

Because I like going.

MAYA

EEchhh The supermarket  
automatically gets me in a bad  
mood.

She stabs a pancake.

ABUELA

Well.. too bad.

MAYA

Don't you hate how it goes from  
extreme cold to extreme...room  
temperature??

ABUELA

I don't.

MAYA

Anyway, that's not even a lot of  
stuff to do.. Papi, will you take  
me to see Independence Day later?  
Will Smith is in it! And there's  
aliens! Pew- Pew

She makes the martian sign with her hand. He attempts to  
do it back, putting his three fingers together leaving the  
pinky to be hanging alone. He clearly does not understand.



MAYA  
E.t (e.t voice)

She extends her pointer fingers across the table towards Grandpa. He extends his pointer finger and connects it with hers.

GRANDPA  
E.T (e.t voice spanish style)

MAYA  
You see Papi wants to go!

ABUELA  
We'll see.

MAYA  
WHYY?!!!

ABUELA  
Ayee chica, because we'll see. If I'm not tired later, then I'll take you.

MAYA  
Papi can drive!

GRANDPA stays reading his newspaper completely minding his own business.

ABUELA  
No, Papi can't drive.

MAYA  
Yes he can!

ABUELA  
No. I don't like how he drives.  
He's not driving. I will drive.

MAYA  
YAYYY!!! OK You said you will  
drive!!! This is the best day!BOO  
-YA !!

MAYA does a little victory dance in anticipation that ABUELA will keep fighting against her on this topic but she has yet to negate her comment. So MAYA keeps on dancing... Perhaps it is a victory after all!

ABUELA

Alright. Are you done? Put your plate in the sink and go get ready so we can take Papi to his appointment.

She quickly stuffs whatever leftover food that remains on her plate and stuffs it all in her mouth in one big oversized bite. She puts her plate in the sink and runs offscreen.

MAYA

(o.s)

I like to move it move it. I like to move it move it !!

EXT. FRONT YARD- MORNING

Maya leaves the home wearing tight jean shorts with a tight tshirt that her little pudgy belly pops out of. She laces up her converse on the front porch step.

Kids play in the dead end street but she minds her business and stays within the confines of the fence that entraps the front yard.

KENNY 14 and LUIS 10, come up to the gate and chill there like the cool nonchalant kids that they are. Waiting for her to eventually come out the gate.

MAYA starts tying her shoes a little bit slower

LUIS

What you can't leave your front yard?

MAYA

Shut up!

LUIS

Come on! I wanna hop my neighbors fence!

She walks over to the boys by the fence.

MAYA

Hi Kenny...

KENNY

Hey Maya, what's up?

MAYA

I read there's an early premiere  
of Independence Day at City Place  
tonight.

KENNY

Yea, my manager made me do a bunch  
of those life-size cutouts. I  
stole one of the alien ones and  
put it in our room.

MAYA

That's cool... my grandma is gonna  
take me later.

LUIS

Who's taking you?

MAYA

My grandma is gonna drive me and  
my Grandpa to go.

LUIS

Can I come?

MAYA

No.

LUIS

Why not?! We both know you're  
gonna get scared. I'll protect  
you!

MAYA

I like aliens!

KENNY

Well if she comes to my job, I'll  
make sure she's okay. If  
anything..

He winks at her. She blushes. Luis is disgusted

LUIS

Whatever. You coming Maya?

ABUELA opens the front door to the house and waddles her  
way down the porch steps onto the driveway towards the car.

She's wearing a nice buttoned up blouse with matching set  
pants with red lipstick and some nice dark earrings to  
compliment her black hair.

The car is old looking but in good condition. Grandpa follows behind her. Grandpa is dressed in all white. They both look really handsome.

KENNY  
Good morning Senora!

ABUELA waves.

LUIS  
Good morning!

ABUELA  
Get off my fence! Come on Mayita!

MAYA  
See ya guys when I get back.

LUIS  
Wait, when are you going to see  
Independence Day?

He calls out to Grandpa

LUIS  
(cont)  
Senor Carlos I can come with you  
to the movies?

ABUELA  
Bye Kenny. Bye Luis

GRANDPA helps ABUELA lower herself into the car as she holds onto him and the car door for support as she falls into the driver's seat.

MAYA  
Ha-ha.

LUIS  
Fuck you !

MAYA  
I'm telling !!

KENNY  
See ya later Maya.

INT. CAR- DAY

Grandma pulls the car in slow motion into the parking lot of a doctors office.

GRANDPA  
PUTA madre maricon

ABUELA  
CALLATE LA BOCA!!!! ;VALE! SAL DE  
CARRO!!!!

Grandpa gets out of the car and slams the door behind him muttering other expletives to himself.

ABUELA  
(cont)  
Coma pinga .

Maya, who is in the back middle seat, unbuckles her seatbelt to switch into the seat behind ABUELA. She is up to no good, she gives a smirk of mischief to ABUELA through the rearview mirror. Any child who has been beaten knows that if you sit in the chair behind the driver, it's harder for them to reach. She has to wait in this hot boring parking lot with ABUELA so she has TIME TO KILL. Time to get annoying!

She snaps in ABUELA'S ear.

She keeps blowing into and releasing air from a whoopie cushion.

She obnoxiously sings in an operatic voice different octaves of beach boy songs which irk the hell out of Abuela.

She sticks her foot randomly on the chair by ABUELA'S face, waiting for her at any moment to turn her head with foot directly in her nose. Everytime ABUELA catches her doing this she motions to try and hit her or grab MAYA'S foot, but she's too slow and MAYA is in an advantageous position.

It feels like they've definitely been waiting in the parking lot a while. Although the AC is on full blast ABUELA is sweating. She wipes her sweat off with a handkerchief.

MAYA is getting bored of being annoying. You can see the misery on her face now, and the restlessness in her movements. She lets out loud moans.

MAYA  
I thought you said this was going  
to be quick. How much longer?!!

ABUELA

I don't know what's taking so long. He's just supposed to be getting medication.

MAYA looks into the mirror to see her deadly old serious face.

Beat.

MAYA

What if he's done and he's in there cheating on you with a nurse?!

ABUELA

Que?!//

MAYA

//And that's why he's taking so long!

ABUELA, taken aback by MAYA's matter-of-fact comment, she turns her body around as much as she is able to, trying to look MAYA in the eye.

MAYA is completely unphased. She does not see that what she said is rude, she genuinely believes that could be a possibility that ABUELA should prepare for.

ABUELA turns back around to face the wheel, signaling with her body language that she's not going to further entertain the conversation.

Beat.

MAYA

(like a desperate housewife)  
SELFISHHHHH!!!!!!!

ABUELA

Que cosas estas diciendo nina. He 's not doing that.

MAYA

How do you know?

ABUELA

I guess I don't know.

MAYA

So what if he is?!

ABUELA

I wouldn't care. But I doubt  
that's happening.

MAYA

What?!!!

ABUELA

He can do whatever he wants.

She makes the "shoo" movement with her hand.

MAYA

Oh my god, why wouldn't you care?  
Isn't he your husbanddd?!!

ABUELA

For a long long time.

MAYA

You wouldn't do anything?!!

ABUELA

También estoy casada con  
Jesucristo. El está siempre  
conmigo, contigo... me entiendes? I  
will ask HIM what to do.

MAYA

When mami found out Tony was  
cheating on her, we drove all the  
way to Pennsylvania to spy on his  
wife and kids.

ABUELA

Your mother has awful taste in  
men... That's not right.

MAYA

It was fun! Well the first time.

ABUELA

You went more than once?!

MAYA

Yea... the first time we got  
Wendy's. I never had it before  
then.

ABUELA

What a coward... Your father also  
a coward.

MAYA

The second time was boring. I kept  
trying to use my flashlight that's  
on the keys but Mami told me not  
to because the neighbors would  
think we were robbers and call the  
police.

ABUELA

La única buena que puedo decir de  
tu padre es que te ayudo a tu  
madre a hacerte. You know, in  
helpin your mom make you.

MAYA

Listen!!

ABUELA

I am listenin...

Beat.

MAYA

Ughh i forgot what i was gonna  
say.

MAYA stops talking, the car is silent, only the sounds of  
the AC exhaust are heard.

ABUELA looks through the mirror reflection to see if MAYA  
is hurt by her previous comment and not really paying  
MAYA'S story too much attention.

ABUELA

Did she break up with him?

MAYA

She told me they're on a break  
right now. I hope they stay like  
that.

ABUELA

Me too.

They sit in silence both looking out the window.

Finally, exiting the office we see GRANDPA walking out with  
a younger nurse by his side.



MAYA

(cont)

Look you see! I told you!

As GRANDPA and the nurse approach the passenger door.  
ABUELA rolls down the window,

NURSE

Buenos Senora

ABUELA

Hola mamita. ¿Cómo están tus  
hijos?

NURSE

Muy bien. Gracias por recordar,  
oh my god. ayeee es tu nieta?

The nurse bends down the biggest, flashiest ,phony put-on smile for MAYA. MAYA doesn't understand what the NURSE and ABUELA are saying because they're speaking Spanish so fast with one another and she barely understands. However, she has picked up enough body language context clues that the nurse has now drawn attention to her, as if shit is sweet.

MAYA mean mugs the nurse

NURSE

woww. She has beautiful eyes. She  
looks just like you! Wow! God  
bless.

ABUELA

Gracias, mamita...Por que hace  
mucho tiempo. Todo está bien?

NURSE

Si, Si. Creo que el Señor Carlito  
se confundió al salir. hay muchas  
salidas diferentes...

GRANDPA smiles from embarrassment. He is trying to get away from the NURSE as fast as possible hoping to avoid further conversation between the women.

He plays cool by laughing her away.

Papi opens the door and as he is going to sit down MAYA places a whoopie cushion on his seat. He doesn't notice and sits down. PFFFFFFFFTTTTTTT.

GRANDPA

Oh shit.

MAYA bursts into laughter. GRANDPA thinks the noise has come out of him. But he has accepted that this is his fate and isn't too embarrassed. MAYA is mostly laughing at the farting sound to begin with.

NURSE

Ok. I got to get back inside. You all stay safe. Ciao

ABUELA

Ciao

NURSE

Bye sweetie ! Bye senior !

GRANDPA rolls up the window and watches the nurse swing her hips as she walks back into the office.

ABUELA slowly starts to pull away and drive through the lot to get onto the road. It's giving driving ms. daisy. EXTREMELY SLOW. Cars are honking behind her to get onto the road.

GRANDPA and ABUELA start yelling at each other a bit, how old people bicker, because she's taking too long to join traffic.

Finally she joins traffic and starts driving to their next location. It's driving Miss Daisy up in here.

MAYA

Abuela can you take me and Papi to the theater at City Place? Kenny's gonna be working.

ABUELA

He workin there? Oh my god...

MAYA

Yea!!!

ABUELA

That's far. Eso es muy lejos. I'm not driving there.

MAYA

It's like fifteen minutes! The most!

ABUELA

I'm not taking you there.

MAYA  
PLEASEEEE???!!!!

ABUELA  
No it's far and that's a bad  
neighborhood.

MAYA  
No it's not. You haven't even ever  
been there.

ABUELA  
Maya I've been here a lot longer  
than you. Yes I have. You just  
come here to visit.

MAYA  
When mami came, Papi and I went  
with her to City Place like ten  
times and we always had fun. Papi  
loved it there. Right, didn't you  
like city place papi?

GRANDPA  
Mmmm Ohh yaaa.

MAYA  
You see!!!

ABUELA chooses to ignore MAYA now.

MAYA  
Please!!! Please Abuela!!!

ABUELA  
Maya you want to go to the movies  
right? To see the movie tonight?

MAYA  
YESSS!!!!

ABUELA  
Ya! enough. No me jodas. You'll go  
to the theater I take you to.

MAYA sits back in her chair, half defeated because she  
doesn't want to jeopardize her chances of not being able to  
go to the movies at all.

Beat.

ABUELA is driving along with traffic then suddenly a POLICE OFFICER halts her car at a busy intersection. The POLICE OFFICER directs traffic and allows the other cars to go through.

The POLICE OFFICER wears sunglasses and has a thin mustache. He's very cute, looks nice in his uniform so he reeks of arrogance. He lets all the other cars pass through.

They wait a while at the front of the intersection

ABUELA

Hijo de puta. ¡Mira ! lo está haciendo a propósito.

GRANDPA

No no es. Tranquila

ABUELA

No sabes nada.....MIRA!!!

The POLICE OFFICER signals for ABUELA to go.

ABUELA rolls down her window . She makes sure to slow down as she passes the police officer and sticks out her fat sausage middle finger out the window of the car, as close as she can to his face.

The POLICE OFFICER stands there watching the car pass by dumbfounded.

MAYA keeps watching the POLICE OFFICER after they've passed him. He's still watching their car, not directing traffic.

MAYA

Abuela !!! you can get in trouble!!!

ABUELA

In trouble?

MAYA

You gave the police officer the middle finger!!!

ABUELA

Oh. that's right. You're right. I could. Don't do that to the police... He is bad though, he's the only one that's ok.

MAYA  
How is he bad?

ABUELA  
He's a jerk.

MAYA  
Why's he a police officer then?

ABUELA  
Well I guess he's not a jerk to everyone. Just me.

ABUELA stops the car at the light in front of PUBLIX.  
PUBLIX is a mega walmart. To a little kid, it's as daunting and scary as IKEA.

MAYA sits back up in the chair.

MAYA  
Kenny's working tonight too! We'll be safe!

ABUELA gives a dirty look to MAYA through the rearview mirror as if she's saying I'm gonna hit you now.

MAYA  
Nevermind.

She makes the signal of zipping up her mouth and throwing away the key.

ABUELA pulls into the parking lot of PUBLIX

ABUELA  
We'll see...

She parks the car.

MAYA  
YAY!!!... (beat)  
Do you have to get a lot of things?

ABUELA  
No just a couple things. Won't take a long time.

MAYA  
Ughhh ok.

INT. PUBLIX

ABUELA waddles as she pushes the cart throughout the store. MAYA runs off ahead and GRANDPA wanders off. They all separate but are never too far from one another, always in eye's sight.

Publix is the watering hole for older people, and ABUELA has gone to congregate with all the other older Cuban and Puerto Rican women between the Bakery and the rotisserie chickens. She has no groceries in the cart.

Maya goes to the bakery section. She asks the man behind the counter for a cookie. He gives her a sprinkled one wrapped in a cooking sheet and hands it to her.

Maya walks around the fruit section eating her cookie, the crumbs falling on her shirt. She is peeling off stickers from the fruit and generally just doing annoying little kid things and causing minor inconveniences.

A Publix worker approaches MAYA to reprimand her for disturbing the display and touching all the fruit.

ABUELA notices. MAYA notices that ABUELA notices, and runs to GRANDPA for protection. She starts aimlessly wandering around the supermarket with GRANDPA.

As they wander, GRANDPA picks up a box of coffee cakes. MAYA grabs cans of Chef Boyardee's beefaroni.

They meet up again with ABUELA so they can put the items they've collected in the cart. She is still chatting away with the women. The conversation amongst the women isn't necessarily that important, hence why I did not write it in, but it should still seem like all the women care very much about what is being said to one another.

MAYA

Abuela you still haven't put  
anything in the cart!

Maya has interrupted ABUELA and the OTHER WOMEN with her comment. ABUELA makes a face at MAYA telepathically communicating "you better not embarrass me in front of these people or I'm gonna whoop your ass." She looks at the women and gives such a fake laugh and smile to them, as if she's so sweet and hasn't just threatened MAYA with her energy.

MAYA walks away because she's powerless in the situation and doesn't want to get her ass beat. ABUELA keeps talking to the women.

MAYA begins to have a silent temper tantrum around the sliced meats. She slaps her hands on her thighs. She throws her head back and lets out loud moans. She looks like she's on the brink of tears.

She walks in a circle, like a tiger trapped in a cage, around the corn muffins.

She walks back to ABUELA and the other old ladies gathered by the rotisserie chickens.

MAYA clasps herself to ABUELA's side. She is an eager child who is waiting to pounce at the second to speak and get ABUELA'S attention; as soon as one of the women stops talking.

CELIA

No se nada de la mujer. Ella nunca habla. Solamente mirando desde el patio. El esposo es muy simpatico, muy sociable, da ayuda cuando la gente necesita...

ABUELA

Uh-uh Celia. A mí no me gusta. porque todos los días los carros van y vienen de la casa.. El vende drogas.

The women all start laughing with one another.

MAYA clasps a little bit harder. MAYA's patience is running extremely thin. She's almost tugging down to the floor on ABUELA's arm.

ABUELA

Niña! ;Qué quieres de mi!

She unhands MAYA'S clutches.

ABUELA

(cont)

Here bring me the things on this list so we can leave faster.

Maya takes the list and takes GRANDPA by the hand and starts walking away.

She sees the list it reads on the screen:

MILK  
TUNA  
OLIVES  
RED PEPPER  
COFFEE

MAYA

Are you kidding me?! We came to  
the grocery store for this?! None  
of this is important! There's milk  
in the fridge!!!!

GRANDPA is just going with the flow. He takes absolute no  
account for what she's saying.

She weaves them through the Supermarket finding each item  
one by one, handing it to GRANDPA to hold onto.

Once they have collected the items they go back to ABUELA  
to put the stuff in the cart.

ABUELA is still talking with the ladies.

After MAYA puts the tuna, milk, olives, and coffee in the  
shopping cart she immediately walks away from ABUELA.  
There's no use in trying to get her to leave the  
conversation.

Maya goes back to the Bakery and asks the guy for a cookie.  
He tells her no. She walks away visibly upset and defeated.

ABUELA being the overprotective grandma that she is, is  
constantly taking surveillance of MAYA while continuously  
engaging in gossip with the ladies at PUBLIX.

She goes to GRANDPA who is now standing by ABUELA but not  
close enough that ABUELA would be listening or would be  
distracted from her gossips.

We see on the screen that MAYA asks something of GRANDPA  
but we do not hear it, she is trying to be as discreet as  
possible about what she wants him to do for her. She is  
trying to cause minimal attention to herself in the most  
obvious way-- which automatically makes her seem  
suspicious, that she's up to no good.

He shakes his head in agreement.



He goes up to the counter at the bakery. He gets a cookie from the man behind the counter. Grandpa walks back from the bakery section to where he and MAYA were standing before. He gives MAYA THE COOKIE

The ladies are still talking amongst themselves. Once MAYA takes a bite of the cookie she is visibly happier and less anxious about wanting to leave the grocery store.

ABUELA has seen everything that has gone on and has now decided to be less concerned with the ladies' chismes.

ABUELA

Excuse me.

She walks away from the women towards MAYA. She grabs the cookie from her.

ABUELA

Didn't the man tell you, you can only get one?

MAYA

NOOOOO

ABUELA

Too much sugar before dinner.

ABUELA takes a bite of the sprinkled cookie.

MAYA

Please abuela! I'm gonna eat all of my dinner too! Give it back!

ABUELA

No. That's how you get diabetes and high blood pressure. You wanna be like me?!

MAYA

I'm nine years old!

ABUELA

There are kids with diabetes.

MAYA

The ones who are born with it.

ABUELA

No, there are kids who can get it  
too from eating too much sugar.  
Don't believe me, go ask her!

The PHARMACIST working at her computer looks up to see the  
women huddled together from afar gossiping and  
coincidentally staring at her. The Pharmacist waves.

ABUELA waves back.

The Pharmacist goes back to work on her computer.

MAYA

Ok I will.

MAYA walks to the pharmacist's counter in a speed walk  
hoping to get to the lady before a customer steps in line  
for her assistance.

The Pharmacist steps away from the desk.

When MAYA gets to the counter she waits patiently before  
she uses the bell. DING!

MAYA

Excuse me?

The Pharmacist steps out and meets MAYA at the counter.

PHARMACIST

Can I help you?

MAYA

I have a question...

PHARMACIST

...ok?

MAYA

Can a kid like me get diabetes  
now? even though I wasn't born  
with it?

PHARMACIST

Yes. Well I think what you're  
describing is type 2 diabetes, but  
usually kids who develop diabetes  
in adolescence, like around your  
age, they usually have it for  
life.

MAYA

Gulp. uhhh okay. Thank you, miss.

MAYA sheepishly walks all the way back to ABUELA dragging her feet. She HATES being wrong and she WANTS that cookie. She licks her lips and hangs her head low.

ABUELA  
What she say?

MAYA ignores ABUELA

ABUELA  
Huh?.... I was right?...

MAYA just hangs her head low. She will not confess!

ABUELA  
(cont)  
I told you! Too young to have  
health issues! You don't wanna be  
like me... Vamos !

ABUELA directs her attention away from MAYA and back towards the women. She keeps eating the cookie. The crumbs fall onto her blouse.

She says her goodbyes to the ladies. They kiss each other on the cheek.

**CELIA**  
**Ciao Ana. Ven a mi casa más tarde**  
**para que podamos tomar algo y ver**  
**los números. ciao mayita.**

ABUELA starts walking towards the checkout finishing the last bits of the cookie. MAYA defeatedly walks behind her.

GRANDPA walks up on MAYA from behind and taps her on the shoulder. He gives her another cookie. He motions his finger to his mouth "shhh"

She does it back "shhhh". She takes a bite of the cookie and stuffs the rest into her tight jean shorts. SHE doesn't care that it's getting crumbled to fit in there.

They wait in line for checkout.

On the other side of the checkout is one of the high blood pressure machines you put your arm through.

ABUELA  
Look, you see that over there.

She points towards the machine and all the old people that are hurdled around it.

ABUELA

(cont)

Go put your arm inside that thing.  
And press the green button. It  
will release when it's finished  
but it reads your blood pressure.  
Go check to see if yours is ok.

MAYA

Ok I will. I haven't even ever  
gotten a cavity, why would I have  
high blood pressure?

ABUELA

You never know.

MAYA

I don't even know what high blood  
pressure is.

ABUELA

Too much salt in your blood.  
Cuando la sangre tiene mucha sal.

ABUELA makes the face when you've tasted something bitter  
or too salty

ABUELA

You've tasted your blood before?

MAYA opens her eyes real wide, getting a little concerned  
from the new information she's learning.

**MAYA**

**No!!!!**

She's obviously lying. Every young child has put their  
mouth to a wound before.

ABUELA

Well if you taste your blood and  
it's salty that means you're very  
sick!

MAYA runs to the machine completely disregarding any  
elderly person who may have been waiting to use the  
machine. She puts her arm through the thing and starts the

test. She is the most still while the machine does what it does.

GRANDPA starts wandering out of the store.

MAYA

PAPI!!!!

Grandpa follows her voice and meets her at the machine.

MAYA

Where're you going? Abuela's over there paying.

GRANDPA

Ohhhh.

GRANDPA laughs, with the intention that MAYA will start laughing along too.

She does not laugh along and she is a little skeptical as to why he was so determined to walk out those doors.

The machine finishes taking her blood pressure. It reads **96** . a normal number, but she does not know that.

MAYA

Is 96 bad?

GRANDPA just nods his head. He is neither confirming or denying her question.

ABUELA is now finished paying. She meets MAYA at the machine.

MAYA

Abuela it says **96**. Is that bad? Is **96** normal?

ABUELA

What was the number again?

MAYA

**96!!!**

ABUELA opens her eyes as wide as possible. She makes a deadly serious face.

ABUELA

That's not good.

A beat.

MAYA  
You're lying!!!  
ABUELA  
No, we are gonna have to go to the  
hospital.

MAYA  
Stop!!!

ABUELA starts laughing and continues pushing the cart  
towards the exit.

GRANDPA walks in the front of the cart.

ABUELA hits GRANDPA from behind with the front of the cart.

GRANDPA stumbles and gets mad. He throws his hands in the  
air.

MAYA runs to catch up with them. She links her arm around  
ABUELA's arm as they continue to exit the supermarket.

EXT. DRIVEWAY/ FRONT YARD - MIDDAY

The kids who were playing in the street at the beginning  
are still out in the street playing, but with less energy.  
The heat has taken a toll and some of the kids are taking  
refuge under the shade of trees that go along the street.

The car pulls into the driveway and sets into park. The  
front passenger door opens of the car and GRANDPA gets out  
holding the bag of groceries.

LUIS  
Hola Senior Carlos! You think I can  
go with you guys later to the  
movies?

GRANDPA gives an overhead salute to LUIS.

Luis gives one back to him.

LUIS  
My mom said she will give me money  
to get snacks for me and MAYA

GRANDPA gives Luis a thumbs up

GRANDPA waits outside the door to be let in.

MAYA is helping pull ABUELA out of the driving seat because  
she is too fat to get out of the car herself.

Once she is given that push out of the seat, ABUELA waddles herself around the front of the car avoiding seeing the children playing in the street. She waddles to the door with the keys to the house in her hand.

MAYA closes the car doors.

ABUELA unlocks the door.

LUIS  
Is that a yes?!

MAYA  
NO !!!!

LUIS  
Come on! I'll make sure Maya  
doesn't get scared!

ABUELA and GRANDPA enter the house and close the door behind them.

MAYA walks to the gate that surrounds her house to get closer to LUIS.

MAYA  
HA-HA

LUIS  
I was just playin around anyway.  
We already got a bet that you're  
not gonna end up going...

MAYA  
Why wouldn't I go?

LUIS  
Maya, you got the strictest  
grandma in this entire  
neighborhood. There's no way she's  
letting you see Independence Day.  
On early opening night... she didn't  
even let you come with us to go  
see the Nutty Professor, and that  
movie is for like babies.

MAYA  
That was such a long time ago...  
She didn't know! And anyway, she  
didn't let me go because my  
grandma doesn't like you!

LUIS  
Your grandma loves me! You see  
she's looking at us right now!  
HIII SENORA!!!!

Luis starts emphatically waving.

MAYA turns around to see ABUELA'S old face pressed up  
against the window of the home mean mugging LUIS and her.

MAYA  
Oh my god!!!! Stop spying on me!!!

LUIS laughs.

LUIS  
Your grandma can't get enough of  
me. I bet she wants me to be your  
boyfriend or something since I  
can't be hers.

MAYA  
Well I'm going to see that movie  
tonight and you can't come.

LUIS  
Even if you were going, why  
couldn't I come? I'd take you with  
me.

MAYA goes to unlock the gate so she can join the rest of  
the kids in playing in the street.

MAYA  
It's not up to me Luis. It's my  
grandma. She said she would take  
me as long as we didnt bring you...

LUIS  
No she didn't

MAYA  
You can believe whatever you want.  
But that's what she told me.

LUIS  
Yea whatever.

MAYA walks towards a group of younger girls who play jump  
rope at the corner of the street



LUIS runs after her in an attempt to stop her from joining.

LUIS

Kenny told me that my neighbors have this weird shack in their backyard. Wanna sneak over and look?

MAYA

I don't know. I don't really like your neighbors.

LUIS

I know even their house looks creepy. I love it. So let's go see what's in this shack.

MAYA

Kenny didn't tell you?

LUIS

No he didn't get to see! The guy came back as he was gonna look.

MAYA

Kenny's fast, he could've run away if the guy saw him.

LUIS

He said the guy has a big pistola. POW!

MAYA

If Kenny is too scared then why would we go?

LUIS

Because the dude's truck isn't in the driveway. We're in the clear. And anyway, think of what a badass my brother is gonna think you are.

MAYA

Why would I care what Kenny thinks of me?

LUIS

Because you love him!

MAYA

No I don't!

LUIS

Yes you do! Maya and Kenny sittin  
in a tree K-I-S-S-I-N-G !

MAYA

Shut up!

LUIS

And the only way my brother would  
ever even look at a nine year old  
was if he thought she was  
extremely mature.

MAYA

I'm mature!

LUIS

I'm more mature than you!

MAYA

No you're not!

LUIS

Yea I am. You're too scared to hop  
the fence and go into the  
neighbors yard to see what's in  
that shack. That makes me more  
mature.

MAYA

I'm not scared!

LUIS

Then what are you waiting for?!  
Come on!

MAYA turns behind her to look at the house. ABUELA'S old  
face peering out the window.

She's losing her cool here and ABUELA is blowing her cover!  
She screams from the street.

MAYA

Stop watching me!!! You are so  
creepy!!!!

The neighboring kids from the area who are playing on the  
block laugh.

MAYA

(cont)

Ughhhh. let's go.

LUIS and MAYA walk to LUIS' house which is directly across the street from ABUELA's house.

LUIS opens the gate to let MAYA walk in first. He closes the gate behind them.

Kenny comes out the house door in his movie theater uniform. Their mom, Nelvis follows behind with car keys in her hand. She wears a sort of hoochie dress and how her eyebrows are drawn on make her seem like she's not very nice or an approachable lady.

They're on their way out.

NELVIS

Luis I'll be back I'm dropping  
your brother off

Her high heels clack on the driveway.

LUIS

We're gonna go into the neighbor's  
yard.

KENNY

Oh yea?!! You going too?!

MAYA

Yea

LUIS

She was begging me to take her  
with me, so I'm just letting her  
come.

KENNY

Try and not get caught.

LUIS walks ahead towards the fence.

MAYA lags behind, she's starting to get nervous about going with LUIS to hop the fence over to his neighbors backyard.

LUIS circles back behind MAYA once he notices and starts pushing her from behind.

LUIS

She's safe with me.

Luis winks at KENNY

MAYA

Oh brother.

KENNY

See ya later Maya.

LUIS and MAYA walk towards LUIS' backyard while KENNY and Nelvis enter the car. They pull out of the driveway and pull into the street halfway obstructing the view between MAYA and ABUELA.

ABUELA

Maya you can't go there! stay where I can see you! Necesito a vi.

ABUELA is no longer inside the house watching from the window. But completely outside the house standing on the porch.

MAYA

How the hell did she move so fast?

NELVIS

Hola señora!! ¿Cómo está este día?

ABUELA

Hola Nelvis... ya sabes, todos los días hay gente subiendo y bajando por esta cuadra. Este es un lindo vecindario.

NELVIS

Que estas diciendo?

ABUELA

¡¡Todos vienen de tu casa!!

Kenny rolls down his window to LUIS and MAYA and motions for them to continue going.

LUIS

Let's go!

NELVIS

Eres la alcaldesa?

LUIS and MAYA run into LUIS' backyard and hop the fence to get to the neighbors back yard.

EXT. NEIGHBOR BACKYARD- MIDDAY

The yard is completely unkempt. Patches of gross and overgrown weeds, doesn't seem like they've ever mowed their lawn-- let alone watered it.

There are cans of cat food thrown all over in one corner of the yard where a bunch of stray cats have gathered to fight each other for food.

There are beer cans and other broken glass bottles scattered through the yard.

The entire backyard has mudpiles throughout even though it's a sunny day. It's overall dark and shady in this yard and is secluded to ensure privacy from neighbors looking in.

MAYA

This place is a dump.

A metal scrap door leans against the house.

LUIS

I think that's it over there

MAYA

What?

LUIS

The shack.

MAYA

That's the shack?!

LUIS

Come on, let's open it!

MAYA

I thought it was like a real thing. Not like a scrap of metal.

LUIS

That's what they want you to think...

MAYA

You're joking? What is this?

LUIS

Come on! It's supposed to be nonchalant. That's what they want you to think. But it's not.

MAYA

And how do you know it's not?

LUIS

I don't but I'm just having some fun.

MAYA

I guess.

LUIS

But I know there is. It's suspicious.

MAYA

Does it? It's just sitting against the wall. Kinda random...

LUIS

You don't ask the right questions. There's no such thing as random.

MAYA

Luis, do you see where we are? It's a dump... the whole place has garbage.

LUIS

If it were just any piece of garbage why isn't it just thrown on the ground somewhere like everything else? It's the only thing here that seems like it has a place.

MAYA

I guess.

LUIS

It's an adventure. It's fun! If you're scared just go back to your house.

MAYA

I'm not scared. Just go look at the thing already

She pushes him forward so he can guide them closer to the house so they can get a better look at the make-shift "shack."

As they get closer to the house LUIS notices the window shades of the house are open. He drops down and LUIS begins an army crawl on the floor for dramatic purposes.

LUIS

Come on get down so no one sees!

He pulls her arm down and she will crouch down with him.

MAYA

I thought you said no one was home.

LUIS

They're not. but just in case.

MAYA just crouches down low and follows him while he continues his army crawl on his stomach.

They reach the shack. He goes to lift it to reveal what's behind it. Something rustles and cracks. He hesitates.

MAYA

What're-

He wraps his hand around her mouth to silence her in a panic.

They stay in this position for a bit. LUIS is also kinda fucking with MAYA by creating more suspense.

Nothing happens.

She takes his hand off her mouth.

MAYA

Can you not?

LUIS

Sorry I thought I heard something.

They go back to putting their focus on uncovering what's behind the metal scrap.

LUIS tries to lift the door but a rake falls, knocking over a punch of water pots. CLANG CLANG CLANG. An Avalanche of things has just fallen. A bunch of frogs leap out.

It's really giving dark swamp vibes.

MAYA covers her ears and LUIS stays there frozen until it's silent for at least fifteen seconds

They open the shack. A bunch of plants revealed. Weed plants but the kids do not know that's what it is.

LUIS  
That's it?!

MAYA  
Well you were right about them  
hiding something I guess.

LUIS  
Makes no sense...

MAYA  
It's plants... it's probably covered  
so nothing will get into it to  
destroy it. Like dumbasses like  
you

LUIS  
They can't just be plants. There  
has to be like a body or something  
under here.

The sound of a screen door hits the wall. PACO, a big burly man with a lit cigarette in his mouth, comes out of the house into the backyard.

PACO has a scruffy beard and his long greasy hair tied back in a ponytail. He wears big denim jeans and boots and some violent crazy looking graphic tee. An Ecuadorian Hillbilly if you will-- if you've been around you know means CRAZY and SCARY.

PACO  
HEY!...hey!!!//

LUIS  
Oh shit!//

PACO  
GET AWAY FROM THERE!!!!

PACO stomps his way towards LUIS and MAYA , gradually gaining speed.

MAYA a deer caught in headlights looks to LUIS for what to do.



LUIS  
RUN!!!!

LUIS darts as fast as he can through the yard, hopping over the mudpiles and dashing through the glass bottles. MAYA following him a few steps behind him mimics his motions.

LUIS foot falls in a mud pile making him stumble but he keeps running like his life is depending on it.

MAYA is starting to slow down because she's running out of breath and because she's overweight.

LUIS hops the fence with ease over to his backyard. He puts his hands on his knees to try and catch his breath for a few seconds.

He turns to see MAYA is still not over the fence.

LUIS  
COME ON COME ON COME ON !!!!!

MAYA finally gets to the fence. She is using the last bit of her fuel to get herself over; but she is aware of how high the stakes are-- it is life or death. She is climbing over and just as she is about to hop from the top of the fence, her foot slips, ruining the momentum jump that was going to get her over the fence and into LUIS' backyard. The back of MAYA's shorts get caught on the fence and she is hanging from her buttcheeks from the fence, feet hanging just a mere foot away from LUIS' backyard.

LUIS runs over to try and help her down.

She is just flailing her arms around, completely incapacitated-- stuck in this position. SHE is full of embarrassment and fear.

PACO comes up from behind and grabs MAYA by the sides.

MAYA  
RUUUN!!! RUUUN LUIS!!!!

LUIS starts to run away with no hesitation to look back straight into his house.

PACO lifts MAYA all the way up, while she flails her arms and legs around, unhooking her shorts from the fence.

Once she realizes she is no longer hooked from the fence, she uses her legs to push off from the fence to propel her

into LUIS' yard and out of the clutches of PACO. She turns to look PACO in the eye once she makes it on the other side.

LUIS and his dad PEDRO, come out of the house into the backyard.

PEDRO is a real machismo blue collar guy and he is dressed as such. His aura demands respect immediately through his presence. A real guys guy.

PEDRO

Ayeee wassup man. Everything alright?

PACO

Ya ya. It's cool it's cool

Paco takes a drag of his cigarette and flicks it into his yard.

PACO

(cont)

Los niños estaban jugando.

PEDRO meets PACO at the fence and takes out a pack of cigarettes. He packs them in against the fence, he hands one to PEDRO.

PEDRO

Gito!... gito!!

PEDRO shoos the kids away to give the men privacy.

They run into LUIS's frontyard but MAYA stays watching the men converse. They exchange exhales of smoke and laughter. She watches PACO speak to PEDRO while making occasional glances at the kids.

MAYA

Why is your dad talking to him?

PEDRO

I don't know. He's probably intimidating him or something.

MAYA

I don't know, seems like they're friends or something.

LUIS

My dad isn't friends with him! He  
just knows to keep your enemies  
close!

PACO AND PEDRO shake hands. PEDRO starts walking back to  
the house. PACO gives one last stare at LUIS AND MAYA.

MAYA  
He's so creepy.

PEDRO  
¡OYE CHICO! VEN ACÁ!!

MAYA  
You're in trouble...!

LUIS  
Shut up. Answer the phone when I  
call you later. Your grandma  
always hangs up on me when she  
answers. You think I get her  
nervous?!

Luis starts running to his house.

MAYA  
Don't bother !! I'm going to the  
movies later, remember!!?!

LUIS  
Yeah, yeah we'll see about that.

LUIS slams the screen door behind him and enters the house.  
MAYA crosses the street and lets herself into the gate of  
her home and walks to the door. As she is about to let  
herself inside she notices GRANDPA coming from behind the  
house walking towards her with something in his hand.

She bends over and squints her eyes

MAYA  
What is that?

GRANDPA doesn't answer. She waits until he gets closer.

MAYA  
(cont)  
Huh papi? ¿Qué es eso?

He lifts up his hands to show a big ugly snapping turtle  
biting at the air moving its claws around just inches away  
from her face.

MAYA

(cont)

OH MY GOD PUT IT DOWN PUT IT DOWN!  
GET RID OF THAT!

GRANDPA looks at the turtle then chucks it with his hand back into the backyard.

She is appalled.

He shrugs

She opens the door and they both enter the house.

INT. HOME- DINNER TIME

ABUELA is back wearing her nightgown, chanclas and her hair in a hairnet. She is in the kitchen cooking a MEAL. every burner on the stove is being used, and the oven light illuminates trays of food.

GRANDPA walks over to his chair in the living room and watches game shows on the TV. A hot lady in a sparkling dress walks across the stage. He sits down slowly and leisurely into the chair.

The phone rings.

MAYA

I'll get it!

ABUELA puts down the spatula in an effort to get to the phone first but Maya runs over and reaches the landline phone faster. The phone sits on a wall between the living room and kitchen, and has a long extended wire that allows it to reach the kitchen.

MAYA

(on the phone)

Hello?

ABUELA

Who is it?

MAYA

It's mami!

(on the phone)

It was good... Me and Papi are gonna see Independence Day later... Ya me too I'm so excited!...Kenny told me that at the theater he

works at they decorated the whole place but Abuela won't let me go there... I don't know, she said it's far but he works at City Place. Is city Place far?..uh-huh ...ok

She walks into the kitchen with the phone.

MAYA

(cont)

Mami wants to talk to you.

ABUELA wipes her hands on her apron and grabs the phone from MAYA.

MAYA goes into the living room and sits with GRANDPA in his chair watching game shows.

INT. KITCHEN- DINNER TIME

ABUELA is multitasking in the kitchen while talking on the phone. STEAM hits her face. She lowers the burner. She turns on the sink. She goes back to the stove

ABUELA

(on the phone)

Cuando estes aqui la puedes llevar a donde quieras... it is that serious... You know, I could use some help here. It's getting hard for me and Papi... no around the house. En la casa...a veces creo que se está olvidando... ah shut up... I don't think that's funny... You think that's funny?... Cubans don't believe in that we don't put our parents in homes... Ok Juana nevermind... una niNa de diablo. I'm giving the phone back... Ok I love you too... Bye.

MAYAAAAA!!!!!!

MAYA gets up from the chair and walks into the kitchen. ABUELA hands her the phone.

ABUELA

Toma.

MAYA

(on the phone)

Hello?... Ok... She never asks me to do anything... ok...yea...I will...I'm not getting fat!... I don't know, every day Abuela cooks something new, but I'm not fat!...

She looks at herself in the reflection of the window. She sticks out her stomach as much as she can and then sucks it in as much as she can. She definitely gained weight being at ABUELA's

MAYA

(cont on the phone)

Ok... I won't be!... when are you coming again?...Yea I can't wait!... ok i miss you. I love you... Bye...

MAYA hangs up the phone. MAYA goes over to GRANDPA as he continues watching tv, and she starts to play with the hairs on his head. She greases the strands of hair that cover his bald spot into a spikey mohawk. GRANDPA lets it happen, he pays it no mind.

ABUELA begins setting the table for dinner. We got arroz con frijoles negros, Steak, salad, biscuits. The food is to die for. The steam rising from the rice should make your mouth water.

ABUELA

Dinner is ready!

ABUELA opens a bottle of white zinfandel wine and fills up the two wine glasses all the way.

MAYA

YAYYYY!!!! I'M STARVING!!!

MAYA runs to her seat at the dining table.

MAYA

(cont)

Come on papi!

GRANDPA turns off the tv and dramatically gets up from his comfy chair. He walks over to the table full of food

GRANDPA

Wowww!!!!

GRANDPA takes his seat at the table. ABUELA serves food on both of their plates.

MAYA

I want a lot of beans, please.

ABUELA

Ok muneca

MAYA

I love your beans

ABUELA

What did your mom say?

She hands GRANDPA his plate of food first, because she cuts up the steak into small forkable and biteable pieces for MAYA.

MAYA

Nothing really. She's coming in two weeks. I think I'm gonna go on a diet. I don't think I'm gonna eat ice cream after dinner. Ok?

ABUELA

you're a child you don't need to worry about being on a diet.

MAYA

Mami said she's gonna be really mad if i'm fat so...

ABUELA

Oh my god that not alright for her to say, you're gonna develop the mental disability...don't worry about things like that.

MAYA

You didn't let me eat the cookie before!

ABUELA

That's different. You don't want to eat too much sugar before dinner. After dinner, that's ok. You get all the stuff you need from dinner.

MAYA

Well whatever, I'm not gonna go on a crazy diet. Just no ice cream after dinner. And I think we

should go to KFC one last time  
before she comes.

ABUELA hands MAYA the plate of food. MAYA starts digging  
in, scarfing the food down her throat as fast as possible.

ABUELA  
Ok mayita. You like the food?

MAYA  
So good. Que riquisimo

MAYA gives the chef kiss.  
ABUELA slowly lowers herself into her chair between MAYA  
and GRANDPA, using the table as support to lower herself.

ABUELA  
I'm glad to hear that. I'm tired  
from all that cooking

MAYA  
You're not gonna have any?

ABUELA  
Maybe later. I'm really tired. I  
don't think I can take you and  
Papi to the movies today. I'll  
take you tomorrow.

ABUELA grabs GRANDPA'S plate from him and starts cutting up  
his steak into smaller forkable pieces.

MAYA  
No!!!!!! You promised!

ABUELA  
No, I didn't.

MAYA  
Please Abuela! You said you would  
drive today! Please!!!

ABUELA  
I'm tired Mayita. Manana. I  
promise. Now, i Promise.

MAYA  
I DON'T WANNA GO TOMORROW. I  
WANTED TO GO TODAY THAT WAS THE  
POINT.

ABUELA



You're being a brat, if you don't  
wanna go tomorrow then i won't  
take you tomorrow. No problem.

MAYA gets on the verge of tears. She's swallowing them back  
with every bite of food she takes.

GRANDPA

Mira la estas haciendo llorar!

ABUELA

Ay, cállate la boca por favor.

MAYA

Papi can drive me if you're too  
tired, abuela!.... You heard?...  
Can Papi drive?

ABUELA

No he can't

MAYA

It's not like he can't. You just  
treat him like a baby! You treat  
everyone like a baby!

ABUELA hands grandpa back his plate of food.

ABUELA

Maya, I'm tired. I just made this  
dinner for you and Papi. I'll take  
you tomorrow.

MAYA

If it was between dinner and going  
to the movies, I wish I was going  
to the movies.

ABUELA

Really? You're gonna say that to  
me after I spent all this time  
cooking?

MAYA

I'm sorry.

ABUELA

I don't get much help around here.  
And Papi is getting older... we are  
old... Maybe if we lived in a home  
then whenever you wanted me to  
take you somewhere I would be able

to. But then you probably couldn't sleepover. Is that what you want?

MAYA

I said I'm sorry! I'm Sorry! I don't want you to move into a home.

She gets up from the chair and gives ABUELA a big hug. ABUELA tries her hardest to stay stoic.

ABUELA

Well you hurt my feelings... but I forgive you.

She hugs MAYA back. Maya goes back to her chair to finish her dinner.

ABUELA

(cont)

Tomorrow we'll go. Ok?

MAYA

Ok.

They've all just about finished dinner. GRANDPA chugs the rest of his wine down. He goes to pour another glass but ABUELA stops him.

ABUELA

Listo?

She grabs both of their plates and gets up from her chair to start cleaning the dishes. She lets the dishes rinse, she washes a couple. She stops. Something isn't quite right. She turns off the water.

ABUELA

Maya can you wash the rest of the dishes for me? Estoy Muy Cansada...

MAYA stares at her blankly. No one has ever asked this of her before.

ABUELA

(cont)

Please Maya, didn't your mom tell you to help me?

Maya gets up from the table to the sink.

ABUELA

(cont)

Thank you! Goodnight ! besitos,  
besitos!

They kiss each other goodnight.

GRANDPA gets up from the table and goes back to his chair  
in the living room. He turns on the tv.

MAYA notices ABUELA's Purse in the living room.

She goes back to diligently washing the dishes.

MAYA

Goodnight, I love you !

ABUELA

I love you too.

ABUELA exits and goes to her bedroom. MAYA stays washing  
the dishes until she hears the bedroom door close.

She pokes her head out of the kitchen to double check  
ABUELA has retired herself to her quarters, but leaves the  
kitchen sink running to seem more conspicuous.

The coast is clear.

She goes into the living room.

MAYA

Papi, please take me to the  
movies!!!! Please!!!!

He sort of looks at her blankly because there's a language  
barrier.

GRANDPA

I don know

MAYA goes into ABUELA's purse and pulls out the car keys.  
She jangles them in his face

MAYA

Please Papi! Please!!! Come on!!!  
Please!

She is begging! She is giving puppy dog eyes. She is  
pulling out all the stops, to make it difficult for GRANDPA  
to say no.

MAYA

(cont)  
Come on! You can drive us! You'll  
drive us quick. Bing bang boom!

GRANDPA puts his hand to his chin, he really dwells it  
over.

MAYA  
(cont)  
Please! Abuela está durmiendo.

She imitates snoring sounds

MAYA  
(cont)  
Please Papi?!!!! PLeasseeee?!!!!

She collapses into his lap and holds her breath until her  
face turns red.

GRANDPA  
Ok.

MAYA  
Yayyy!!!!

She throws her arms around GRANDPA giving him a big hug.

GRANDPA  
¿Cuándo quieres salir?

MAYA runs back into the kitchen and turns off the sink. She  
runs into the bedroom to grab a sweatshirt. She opens the  
door slowly and as quietly as possible to ABUELA'S bedroom,  
before she leaves to double check she's asleep.

ABUELA snores.

She quietly closes the door. MAYA creeps silently down the  
hallway back into the living room.

MAYA  
Shhh!...Vamos!

CUT TO:

EXT. DRIVEWAY - NIGHT

The sun is setting. The sky is filled with beautiful pinks,  
purples and oranges. The street lamps are starting to  
flicker on.

MAYA quietly closes the house door and GRANDPA walks to the car.

MAYA  
(loud whisper voice)  
PSSSTTTT!!! .... PSSTTTTTTTTTT!...  
PAPIIIII!!!.... I CAN SIT IN THE  
FRONT?

GRANDPA  
HUHHH?!!!!!!

MAYA  
SHHHHHHHH!!!!!!

She points to the house then makes the silence hand signal.

GRANDPA opens the door to the car and sits in the driver's seat.

INT. CAR- NIGHT

MAYA opens the door to the passenger side, she closes the door quietly. She gives it a harder tug to seal it shut. She flinches at the noise it makes. She sits there looking at GRANDPA who sits blankly in the driver's seat. She's expecting him to start the car, but he doesn't. She's trying to make sense of it.

MAYA  
The engine!!! It's gonna be too  
loud

GRANDPA looks at her blankly.

MAYA  
(cont)  
Shit...

GRANDPA  
Shit...

Beat.

GRANDPA  
Tengo una idea... esperate...

CUT TO:

MAYA is standing in the street outside of the car. The car is still in the driveway turned off. She checks the street to make sure no cars or people are passing by.

To the right of their home is CELIA'S house. Her home is bigger but isn't as well maintained as their house. The paint is chipping and there are tiles missing from her roof. CELIA has big shady plants that cover her yard giving her a little more privacy and dog bones align against the metal fence. It's a bohemian jungle.

Celia opens her front door and stands behind the screen door with a lit cigarette in her mouth. She opens the screen door and five small yappy dogs scurry from her home into the yard.

MAYA notices and signals to grandpa to not move yet.

MAYA gets on her tippy toes to get a better look at what CELIA is doing, but she doesn't want to cause attention to herself.

CELIA just stands on her front porch smoking her cigarette watching her dogs play.

MAYA accidentally makes eye contact with Celia. She ducks down hoping Celia hasn't noticed her.

CELIA

MAYA???..... MAYA? Thass you?

Her cover blown-- she is struggling to find a way to be casual and act normal. Mhe pulls some dandelions that grow from the cracks of the pavement and pops back up into view. She gives a big overhead wave to CELIA.

CELIA

¿Qué estás haciendo chica? Va a esta oscura.

MAYA walks over to Celia's house and stands in front of CELIA'S front gate so that CELIA will stop screaming into the street so as to not wake up ABUELA.

CELIA

(cont)

Tu abuela sabe que está afuera?

MAYA crouches down and sticks her hand through the holes of CELIA'S gate so her yuppy furry dogs can lick and smell MAYA'S hand.

MAYA

Yea I'm about to go inside..

CELIA

Ask Abuela at what time ella  
quiere venir o debería ir allí.  
You know what... I'll just go with  
you.

CELIA starts stepping down from the porch.

MAYA

No!!!!...

CELIA stops in her tracks.

MAYA

(cont)

It's okay! We're going to, ugh,  
how do you say... va a la...  
Tienda. I'll tell her to call you  
when we are back.

MAYA puts her hand-phone to her ear.

MAYA

(cont)

Llamaste tarde!

Celia, a little confused, pretends to go along with what  
MAYA is saying. She gives a toothless smile and takes a  
last drag of her cigarette.

CELIA

Ok... llamare después...

CELIA turns back around to go back up the stairs of the  
porch. She opens her screen door.

CELIA

Cookie... jasmine... poocho...xxx,xxx,  
xxx... ven aca!

The dogs scurry back up the porch stairs and into Celia's  
house.

CELIA waves to MAYA. MAYA waits for CELIA to completely be  
inside and close the door of her home before she goes back  
to the front of her yard so she can direct GRANDPA out of  
the driveway

CELIA closes the screen door but stands lingering behind  
the screen.

MAYA waves goodbye.

CELIA closes the door slowly and at the last moment before she closes it completely shut, she sticks her head out one more time. Only the silhouette of her head can be seen through the screen. CELIA shuts the door.

MAYA stands there in front of CELIA's gate watching her from the window.

CELIA walks to her chair, lights another cigarette and turns on her tv. She sits down in her chair. Her yappy furry dogs can be seen jumping on her lap, the couch and the windowsill. The coast is clear.

MAYA runs back over to the front of her house and stands behind the car in the driveway. She motions from behind for the car to start moving towards her.

GRANDPA makes eye contact with MAYA in the rearview mirror and nods his head in understanding of her signal. GRANDPA takes the car out of park and releases the emergency brakes of the car. The car slowly starts to roll down the incline of the driveway.

MAYA keeps backing away into the street far enough so she is now standing on the sidewalk in front of LUIS and KENNY's house.

GRANDPA straightens out the steering wheel of the car so as it rolls down the driveway it will align itself in the direction of traffic. As he does this he almost knocks over the trash cans. MAYA runs over to get his attention and he just barely misses it.

She gets into the front seat. She buckles her seat belt

MAYA

Buckle your seat belt!

GRANDPA buckles his seat belt. He turns the key to the engine. It rumbles on. They drive!!

The car goes down the street, stops at a stop sign then turns right

MAYA

(o.s)

WOOOOO HOOOOO!!!!!!

She rolls down the windows. She starts to scream out the window.



MAYA  
(cont)  
WOOOOOOOOOOOOOOOOO-HOOOOOOOO

GRANDPA makes his turns driving down the empty streets of the neighborhood. He finally gets to the first traffic light leading onto the first busy street outside of their neighborhood.

MAYA  
Do you know how to get there?

GRANDPA opens his eyes real wide in a panic.

MAYA  
(cont)  
Well I know how to get there from the KFC... Papi, can you get to KFC?

GRANDPA  
Oh yaa...

MAYA  
YEA?!

The light turns green and GRANDPA makes a left at the light.

They start cruising along.

They are driving in traffic with all the other cars now. GRANDPA starts gaining speed. He's driving fast. The windows are rolled down in the car and MAYA sticks her head out. She screams at every car that they pass.

MAYA  
FUCKKKK YOUUUUUU!!!!  
AHA  
FUCK YOU!!!!

A motorcycle zooms right past her face. VROOM!

GRANDPA  
;Hey! Hey! Oye! ;Cierralo chica!..  
Por favor...!!!

MAYA adjusts herself so she is sitting right in the passenger chair, putting her seatbelt strap over her front again. She rolls up the window.

GRANDPA keeps one hand on the steering wheel and the other on the window, the ac hitting the hairs on top of his head. He looks really cool driving the car, real nonchalant.

The car drives past the publix.

MAYA  
Publix!

Grandpa slams on the brake, there's a red light. Her head thuds on the back of the seat.

MAYA  
KFC is close by! And we still  
have like forty minutes...!

NELVIS pulls up in the car next to MAYA and GRANDPA. Her windows are rolled down and she's dancing, singing along to some spanish music.

MAYA ducks so that NELVIS won't see her. She looks up at GRANDPA who is not hiding in plain sight of the wheel, and has not noticed NELVIS. MAYA starts to panic

GRANDPA notices MAYA hiding.

MAYA  
DON't LOOK!

He turns his head back to the road. The light turns Green. NELVIS speeds off not ever taking notice of the car next to her.

The cars behind GRANDPA start to honk at him. MAYA sits up. She goes to check if NELVIS' car is still next to them. Cars honk again and start driving around and past their car. She checks the traffic lights.

MAYA  
PAPI!! The light!!

Grandpa presses on the gas pedal and off they go.

THEY DRIVE

MAYA turns on the radio to a local radio station. ONLY YOU (remix) by 112 feat The Notorious B.I.G. & Mase plays.

MAYA starts snapping and grooving along to the music.

MAYA

(sings a long)

Heey! I thought I told you we  
won't stop! I thought I told you  
we won't stop! I thought I told  
you we won't stop! I thought I  
told you we won't stopppp!

The whole song or at least a big chunk of it should play out. They continue driving down the streets of West Palm Beach into the sunset.

Time elapses.

LL Cool J's Loungin ( who do ya luv) plays on the radio.

It's darker now. The remnants of the sunset are barely noticeable as the dark sky starts to devour the light.

MAYA rocks her head and shoulder back and forth to the beat.

They stop at the light. She starts to pay attention to their surroundings again. They're right by the PUBLIX again at the same light they were stopped at before.

MAYA

Papi!!! We're back at Publix.

GRANDPA

Ok.

He attempts to switch lanes with the car so that he could pull into PUBLIX.

MAYA

No!!!!

He stops turning the steering wheel

MAYA

(cont)

We're going the wrong way!!

GRANDPA

No!!!

GRANDPA is starting to get agitated.

MAYA

You have to go to KFC!//

GRANDPA  
/ está aqui cono !//

MAYA  
Nooooo KFC!!!! NOT PUBLIX !!!  
KFC!!! DO YOU KNOW HOW TO GET TO  
KFC?!!!

GRANDPA  
CARAJO !!! NO QUIERES IR?!!! PUTA  
MADRE... MIERDA DE KFC...

The light turns green. GRANDPA switches lanes so he can pull into the parking lot of Publix.

He parks in a isolated spot but he leaves the car running

MAYA  
What're you doing?!!!

GRANDPA  
No se donde ir...

MAYA  
KFC!!!!!! KAYY. EFFEEEE, CEEHHH!!!

GRANDPA is getting agitated and flustered, he throws his hands in the air like he's giving up. MAYA is losing her patience because she believes he doesn't understand what she's saying..

GRANDPA  
DONDE ESTA?

MAYA  
You said you knew!!!

GRANDPA hits his hands on the steering wheel. He takes some breaths to himself so he can change his disposition. Grandpa ponders to himself what MAYA is saying to him. He gets calm again. He purses his lips, shrugs his shoulders.

GRANDPA  
Yaaa. yo se... pero... you wan go  
here... you wan go there... you the  
boss.

Grandpa starts driving the car out of the parking lot and makes a turn at the light. He cuts the driver behind him off. They slam on the horn, HONK all the way until they pass him

GRANDPA  
Come pinga!!!

MAYA laughs at him. Her infectious laugh gets him to start laughing too.

GRANDPA starts making all the same turns he's been making this entire time that's been having them drive in a circle. They stop at another red light.

MAYA  
This isn't the right way!...

She checks the clock on the car it reads 7:36

MAYA  
(cont)  
We're running out of time!

He looks to her as if he's asking her what he should do.

MAYA  
(cont)  
Drive straight! Derecho!...  
We gotta be close by.

The light turns green. She points straight ahead.

MAYA  
DERECHO!!!

GRANDPA speeds straight ahead. They drive for a few blocks until MAYA notices a gas station.

MAYA  
Over there! Pull in there!

GRANDPA pulls into the gas station. They park in front of the service store next to a pick up truck and an old green beat down Honda.

MAYA sits in the car surveilling the store before she gets out of the car.

GRANDPA turns off the car, unbuckles his seat belt and opens the door.

MAYA  
WAIITTTT!!!!

GRANDPA closes the door of the car and sits back in his chair.

GRANDPA

Come on man...

MAYA sees PEDRO and PACO in the store together perusing through the aisles. They've picked out beer and snacks to hold on to throughout the store. PEDRO goes to check out his items first. He converses with the cashier, exchanging laughs. PACO starts to look through the newspapers on the newspaper stands that are against the window facing out into the gas station. If PACO looks up, he'll surely see MAYA and GRANDPA.

MAYA sinks in the chair. PACO glances up.

MAYA

Shit, shit shit..

PEDRO calls to PACO, taking his attention away from outside the window. PACO puts the newspaper down and walks to the cash register with his beer and snacks.

The men point at various lottery tickets behind the cashier's counter for the cashier to give them, turning their backs to the entrance door. PACO pulls out a wad of cash wrapped in a rubber band from his back pocket.

MAYA

Come on, let's go.

She unfastens her seatbelt and gets out of the car quickly. GRANDPA follows behind her.

CUT TO:

The store door opens. BING BOOM.

INT. GAS STATION STORE- NIGHT

PEDRO, the CASHIER, and PACO stay conversing at the register. PACO turns around to look at the door. He sees it closing slowly, but he doesn't see anyone there. A little suspicious.

PEDRO

A mi? No me importa si es real o no... Pero un dia hay culo! Paco lo ha visto! Jajaja ! dile cabron!

PACO starts laughing along with the conversation.

PACO

Oye chico. Dame dos. Y Marlboro  
reds.

The cashier starts ringing up all of PACO's items.

PACO

Eso tambien.

He points at all of PEDRO's items on the counter.

PEDRO

Ayeee mane ,thank you.

PACO

No problem.

The cashier starts ringing all the items together. Boop.  
boop. boop.

MAYA leads GRANDPA to the back where the refrigerators and  
slurpees are. She's taking surveillance behind the aisles,  
trying her best to eavesdrop on their conversation--waiting  
for them to leave.

GRANDPA opens one of the fridge doors. The cool air from  
the refrigerator gasps for air.

Startled by the sound and in an effort to stay stealth she  
hides her body completely behind the chips.

PACO turns around and sees GRANDPA's backside, sifting  
through beverages in the refrigerator. He doesn't recognize  
it. Paco hands the cashier the money. He grabs the bags.

PACO

Come on.

He pats PEDRO on the shoulder to get him to start taking  
steps towards the exit.

PEDRO

Alright ciao Benny! Cuidate!

CASHIER

Wait! Tu cambio!!

PACO

Keep it!

PEDRO

Seguro?

PACO

No lo necesito.

PEDRO

Ahhhh...This guy! Él tiene dinero!  
How nice to be a bachelor! No  
KIDs! NO wife! NADie que come la  
dinero jajjajajaja

CASHIER

Benditos!

MAYA watches PEDRO and PACO exit the store. BING BOOM. She looks behind her and GRANDPA is no longer there, He is walking through the aisles taking stock of the different snacks they have.

She walks down the aisle towards the CASHIER, he is placing headphones from his walkman on his head. She pokes her head out to get a glimpse out the window.

The beat up green Honda car pulls out of the parking spot and backs up in reverse in full view from where MAYA is standing in the store. She sees PEDRO driving the car but the car is not familiar to her or one that she's seen in KENNY and LUIS' driveway. She doesn't seem to catch a glimpse of PACO. PEDRO drives out of the gas station.

She waits thirty seconds, waiting for another car to pull out or if PACO will pop up. Nothing... Perhaps the coast is clear!!!!?!!!!

MAYA walks up to the counter. She checks the window one more time. She only sees their car and a pick up truck in the front of the store. Still no sight of PACO though... Perhaps PEDRO was driving PACO's car? She takes inventory of the store. No one else is inside besides her and GRANDPA.

The CASHIER removes their headphones.

CASHIER

Can I help you?...

The CASHIER's voice snaps MAYA out of her paranoia. She is reminded of the CASHIER's existence and the task at hand. She takes a good look at the CASHIER's face. Old enough to drive a car and take themselves to work.

MAYA



Hi... uhh... do you have a map?

CASHIER

Sure... what kind of map? Where are you trying to go? Disneyworld? Georgia? Miami?

The cashier pulls out multiple pamphlets for MAYA to look at.

MAYA

City place.

CASHIER

City place?

MAYA

It's not that far from here. I know how to get there from the KFC, but we couldn't find it... did they move it or something?

CASHIER

No, it's still where it's always been??... um I'm not really sure I have a map of West Palm Beach...? Everyone who comes here is from here there's never really outside people visiting here...

The CASHIER steps behind the counter to the rotating rack of postcards by the window. They spin and spin the rack, skimming through the postcards. He repeats this action with another rotating rack of postcards.

The sound of the slurpee machine turning on.

GRANDPA lifts the lever of the slurpee dispenser. He turns around to see MAYA and the CASHIER looking at him.

CASHIER

Even if he pours a little, he gotta buy the whole cup.

The CASHIER goes back to sifting through the rotating racks of postcards.

GRANDPA grabs a slurpee cup and puts it under the machine to catch the slurpee oozing out the nozzle.

CASHIER

Ahh there we go. I knew there was  
a postcard with a map of this  
place...

He walks back behind the counter

CASHIER

(cont)

... it doesn't have city place on  
it. I guess it's a little  
outdated, but I can draw on it for  
you.

MAYA

Cool. thanks...

She stands awkwardly and waits at the counter watching him  
draw on the postcard.

He occasionally glances up to make painfully awkward eye  
contact. The cashier feels like she's staring at him.

She's incredibly uncomfortable, she just doesn't know what  
to do with herself and is trying to seem as normal and calm  
as possible.

MAYA

(cont)

I'm gonna look around...

CASHIER

... ok

MAYA walks through the aisles of the store. She picks out  
sour gummies and a big bag of nacho cheese doritos. She  
looks to see where GRANDPA is at. She's starting to get  
pressed for time.

GRANDPA tries on different baseball caps from the gas  
station hat display. He is having the time of his life, not  
a care in the world. MAYA approaches him with an attitude.

He shows off the yankee hat like an excited little kid.

MAYA

There's no time to get snacks at  
the movies. I'm gonna get these.  
You getting anything?

GRANDPA holds up his slurpee and a bag of sunflower seeds.

MAYA makes her way back to the register, GRANDPA follows, still wearing the baseball hat on his head .

She puts the stuff on the counter for the CASHIER to ring up.

CASHIER

Alright . I drew a kinda good map..

He looks at everything she puts on the counter.

CASHIER

(cont)

That's it?

MAYA looks around the register. She pulls some packaged powdered donuts, reese's peanut butter cups and a hershey milk n cookies bar from boxes, and puts them on the counter

The cashier takes in all the snacks, it's kinda a lot.

He begins to ring up everything. Boop. boop. boop

CASHIER

What's going on in city place?

MAYA

Early premiere of Independence day at their movie theater.

CASHIER

Will Smith is in that?

MAYA

Yea...

CASHIER

Cool... cool... you're all set.

(beat)

Let me explain this map to you real quick. So when you leave here, you're gonna pull into that street over there where the light is. You're gonna make a right. You're gonna stay on that street all the way until you see KFC. ok..

MAYA

Ahhhh... So that's where KFC is.

CASHIER

Yea. So once you hit kfc you're gonna see a street called Magaw. It kinda goes up into the trees. Follow it. It's gonna take you all the way to the highway. Hop on the highway and get off at the first exit. Okay?! The first exit!

MAYA

Wow! Thank you so much!

MAYA goes to grab the plastic bag of food from him but the CASHIER pulls it away from her.

CASHIER

Hold up... you gotta pay.

MAYA

Sorry I forgot.

CASHIER

Yea...

MAYA

How much is it?

CASHIER

Seventeen.

MAYA

Seventeen dollars?!

CASHIER

Yup.

MAYA

How?!

CASHIER

Well let's see. You got the family size nacho cheese doritos, sour gummy worms, sunflower seeds, soda, donuts, hershey bar, reeses cups, large slurpee and that hat...

MAYA

Ok... ok.

(beat)

Papi, seventeen dollars.

GRANDPA

SEVENTEEN DOLLARS?!!! WOWWW!!!

GRANDPA reaches into his back pocket and takes out a nice leather wallet. He hands the CASHIER a 20. He hands back GRANDPA the change.

MAYA snatches the three dollars from the CASHIER'S hands and grabs the plastic bag of goodies from off the counter. She hands GRANDPA his change.

GRANDPA puts the three dollars in his front shirt pocket and takes a big gulp of the slurpee.

They exit the store. BING BONG.

INT. CAR- NIGHT

Grandpa and MAYA get back into the car. He puts his slurpee in the cup holder and he checks himself out wearing his new hat in the rearview mirror.

MAYA  
Alright LET'S GOOOO

GRANDPA turns on the car, 7:50 flashes on the dashboard clock.

MAYA  
(cont)  
Come on! We got ten minutes!

A Heavy thud against MAYA's window, springing her into a jolt.

PACO's lit cigarette illuminates his fat face up against the window.

Knock knock knock.

PACO  
Hey. you cut me off back there before!//

MAYA  
/drive. papi!//

PACO  
Oite? You can't be driving like that! Someone can get hurt.//

MAYA  
DRIVEEEEEEEEEEEEE!!!!

GRANDPA quickly skirts out of the parking spot.

PACO backs up so that GRANDPA doesn't run his foot over with his tire.

GRANDPA and MAYA pull out of the gas station. They take a right, driving over the curb. And they're off. Driving again on their way to the movies.

They keep cruising down, hitting every green light, clear roads ahead. The KFC finally creeps closer in sight from a distance. The big Colonel Sanders face brightly shines like the white moon brightening the dark street riddled in potholes. The colorful flags around the building welcome people inside to find comfort in their crispy chicken and fluffy biscuits. KFC is a symbol. They are headed in the right path, they are where they need to be.

MAYA

Look, you see...!!!

They pass by the KFC.

MAYA

(cont)

Turn on this street. This street!... this street!

She is pretty bad at giving direction. Since she does not know how to drive she waits too long to tell GRANDPA where to go, and gives the directions to him as it is supposed to happen. She spastically shakes her hand around in a nondescript direction, to get GRANDPA to move fast.

GRANDPA

DONDE?!!... DONDE?!!//

MAYA

HERE... AQUI! AQUI!

MAYA slaps the window as a way of directing GRANDPA what direction he should drive in since the words cannot come out fast enough.

GRANDPA makes a sharp wide turn. The tires SCREECH on the pavement leaving a black mark. He zooms past the red light straight ahead on their path towards the movie theater.

GRANDPA doesn't notice the POLICE OFFICER parked in his car ahead. MAYA only sees the tinted windows of the car. She flips off the POLICE OFFICER as GRANDPA speeds past his patrol car solely to be a menace and because everything is

working out positively for them so far. "NOTHING CAN TOUCH US!" kinda mentality.

Vroooooom.

The police car flashes and sounds off its sirens and starts following them in their direction.

MAYA

Shit...

She's panicking. She thinks her actions are responsible for the police officer following them and sounding off his sirens. MAYA looks behind the back windshield. There's a car between them and the police car.

GRANDPA keeps driving with no intention of slowing down, just gaining more and more speed.

The car behind GRANDPA and MAYA slows down and moves to the side so the police car can pass it.

GRANDPA recklessly gets on the ramp onto the highway.

The police car follows behind in pursuit but hasn't gained up to them yet.

GRANDPA startts getting agitated as cars honk their horns as he accidentally swerves into their lane from the right lane.

The big green traffic sign reads CITY PLACE next exit.

MAYA sees flashes of red from the reflection of the side mirror. She checks behind them again and sees the cop car gaining on their tail, sirens flashing and blaring.

MAYA

Papi, I think we need to pull over...

GRANDPA

HUH??!!!

The police car is directly behind MAYA and GRANDPA at this point. It is obvious he is signaling them.

GRANDPA keeps driving.

POLICE OFFICER

(CAR SPEAKER HORN)

PULL OVER YOUR VEHICLE!

MAYA  
PULL OVER! PULL OVER!

GRANDPA pulls to the shoulder of the highway right next to the exit pointing towards city place.

He slows his car to a complete halt.

The cop car pulls over. The POLICE OFFICER doesn't get out initially and just keeps the car parked with the sirens flashing.

MAYA checks the time on the clock. It reads 8pm.

She keeps checking the back windshield to see if the POLICE OFFICER has gotten out of the vehicle. nothing.

MAYA  
UGHHHHH CAN HE HURRY UP?! WE HAVE  
SOMEWHERE TO BE!!!

The POLICE OFFICER slowly gets out of the patrol car. He's still wearing sunglasses even though it's dark outside. He keeps the door open to his car so he will be able to hear the chatter on the radio. The POLICE OFFICER struts dramatically and shovenistically to the driver's side of the car where GRANDPA sits. He puts his sunglasses on top of his head.

GRANDPA rolls down his window. He is smiling innocently at the POLICE OFFICER.

Once the POLICE OFFICER gets a look at who's in the car, he stares at them like he's seen a ghost.

GRANDPA looks at the POLICE OFFICER as if he's a complete utter stranger.

GRANDPA  
Hola Senor Policia.

POLICE OFFICER  
Buenas noches. Perdoname Senor.no  
me di cuenta de que eras tú.

The POLICE OFFICER bends down so he can get a good look at MAYA in the front seat.

MAYA recognizes him as the POLICE OFFICER ABUELA had given the "fuck you" to before. She starts fidgeting from her nerves.



The POLICE OFFICER rocks his weight back and forth from his nerves and also to seem less threatening.

POLICE OFFICER

(cont)

Did you know you were speeding?  
Está superando el límite de  
velocidad.

GRANDPA

Ayee no.

POLICE OFFICER

Lo siento pero tengo que chequear  
su licencia y su registro.

GRANDPA checks himself and the cupholders looking for his wallet.

POLICE OFFICER

(cont)

Visiting for the summer?

MAYA waits for GRANDPA to answer for her.

GRANDPA lifts his left buttcheek off the chair to reach into his back pocket to get this wallet. He opens the wallet and looks at it a little confused for a moment. He takes out his credit card and hands it to the POLICE OFFICER.

MAYA

Yea. how'd you know?

POLICE OFFICER

I'm an old friend of your moms.

Beat.

The officer looks down in embarrassment. He attempts to switch the focus of the conversation onto what is in his hands. The POLICE OFFICER, puzzled by what GRANDPA has given him, hands it back to GRANDPA.

POLICE OFFICER

Su I.D. licencia y registro,  
señor. Por favor.

GRANDPA laughs to himself and puts the credit card back in his wallet. He looks at the wallet blankly again, confused as to what he's looking for or as if he can't find it.

MAYA looks over at the wallet and sees GRANDPA'S id, tucked safely in one of the pockets. She reaches over and takes it out of the wallet for him and hands it to the POLICE OFFICER.

MAYA takes the wallet from GRANDPA and empties out all of the pockets looking for something that says registro or registration.

The POLICE OFFICER keeps looking back and forth between GRANDPA and MAYA. She gets increasingly more frantic, her contagious anxiety, because she cannot find what she's looking for.

MAYA

Ummm. sorry officer... I can't seem to find the other thing in my Grandpa's wallet...PAPI WHERE IS THE..? What's it called again?

POLICE

The registration? Usually people keep it in the car or in the glove compartment.

MAYA stuffs everything back haphazardly into GRANDPA'S wallet and throws it back into his lap. She opens the glove compartment, tissues and paper work spill out like a can of worms that should've never been opened!

She frantically sifts through the papers as quickly as she can, but she doesn't even know exactly what it is she is looking for.

MAYA

We're in a rush...

She gives up and hands the whole stash of dirty wrinkled papers to GRANDPA who tries to hand it off to the POLICE OFFICER.

POLICE OFFICER

It's ok, you can just hold onto those. Where yall off to?

The POLICE OFFICER stays looking down, he seems regretful for asking. He waits for a response before looking back up. GRANDPA stares at the POLICE OFFICER blankly.

MAYA

The movies, and the trailers just started!...

POLICE OFFICER  
What movie..?

The POLICE OFFICER who was first nervous and unable to look GRANDPA in the eyes, starts to really take GRANDPA and his expressions in.

MAYA becomes suspicious of the POLICE OFFICER's growing comfortability and his questions.

MAYA  
Independence day...

The POLICE OFFICER examines the ID real closely, checking all of the valid credentials. The POLICE OFFICER looks deep into GRANDPA'S face as if he's trying to find someone he recognizes in him. He stays looking at him, waiting for GRANDPA to say something.

MAYA  
(cont)  
I'm sorry officer for speeding!  
Are you gonna give us a ticket?!

The POLICE OFFICER looks between GRANDPA, MAYA and the driver's licence in his hands. After some consideration he hands GRANDPA the ID back hesitantly.

POLICE OFFICER  
Um if abuelo can just tell me his birthday real quick you can be on your way.

Silence for a moment. GRANDPA takes too long to respond.

MAYA  
MAY 20, 1926

GRANDPA shrugs his shoulders and nods his head in agreement.

The POLICE OFFICER gives a suspicious look to GRANDPA and MAYA. He looks as if he's about to say something important, but he stops himself.

POLICE OFFICER  
Alright, yall be safe. A lot of people out driving on a Friday

night. Don't go too much over the speed limit.

MAYA

Thank you sir!

GRANDPA smiles showing off his big pearly dentures. He rolls up the car and waves to the POLICE OFFICER goodbye.

He drives the car off the shoulder onto the EXIT off the highway.

Maya looks back to see The POLICE OFFICER still standing outside of his patrol car on the shoulder of the highway.

MAYA

All of that for nothing! He didn't even give us a ticket!

GRANDPA breaks short at the red light. They thud their bodies against the seats.

MAYA

What a jerk. He just wanted to waste our time...

Street lamps and the roofs of Big spanish architectural style buildings poke from the top of the big cement walls that hide them. Colorful party lights reflect against the cement wall. An open entrance with a big gate that reads A CITY PLACE, directly across from them. CITY PLACE, the forbidden castle, they've finally made it!

The light turns green and GRANDPA drives straight inside.

They drive past Rows of retail stores and restaurants.

MAYA

We made it!

GRANDPA drives arounds the loop that goes through CITY PLACE until MAYA sees the movie theater.

MAYA

(cont)

There!!

GRANDPA turns into a parking garage next to the theater. He drives extremely slow over speed bumps and passes by empty parking spots.

MAYA is shaking her legs up and down, waiting for the moment to burst out of the car.

MAYA  
Come on already!!!

GRANDPA  
Dejame solo chica! Mierda!

GRANDPA finally chooses an empty parking spot far away from the other cars and from the entrance they need to get to.

INT. PARKING GARAGE - NIGHT

MAYA immediately gets out of the car once he's parked and starts walking towards the garage elevator. She looks behind her GRANDPA is still in the car.

MAYA  
What're you doing?

She runs back to the car and opens the driver's seat for GRANDPA. He's shuffling to grab all the snacks they bought from the store.

MAYA  
(cont)  
Just leave it! They're not gonna let us walk in with all that!

GRANDPA  
Qué estás diciendo. Yo lo compro!

MAYA gets impatient with him so she rips open the bags of the snacks and starts stuffing them in her pockets and GRANDPA'S POCKETS

MAYA  
Look... look... there we go! Come on!

GRANDPA  
NiNA que pasa contigo?! Huh?!

MAYA  
VAMOSS PAPI!!!

She yanks him out of the car by the arm. MAYA drags GRANDPA by his hand in a power walk to the elevator. She presses the elevator button aggressively many times in a row in an effort to get it to arrive faster.

Ding.

The elevator doors open slowly. They step inside. She presses the button again frantically to get them to close again. They slowly shut.

INT. MOVIE THEATER- NIGHT

DING

The elevator doors open slowly. GRANDPA and MAYA step out, while a crowd waits for them so they can fill up the elevator.

The movies is PACKED. Balloons, streamers, and movie cut outs decorate the lobby in celebration of the early premiere of INDEPENDENCE DAY. A long line forms behind the ticket booth.

Kids running around with their movie toys, playing tag. A teenage couple making out in the corner. Big families dragging their crying children on the floor. It's active!

She notices KENNY sweeping the carpet by the ticket ripper. She walks to the retractable belt that forms a boundary, with GRANDPA

The ticket ripper keeps ripping tickets and handing them back to the customers, occasionally eyeing MAYA but paying her no mind.

MAYA

Kenny!!!

KENNY stops sweeping up the popcorn and puts the broom and dustpan by the trash can. He meets MAYA at the mezzanine and gives her a hug.

KENNY

I was hoping I wouldn't have to pay Luis.

MAYA

We got here a little late.

GRANDPA

Kenny! Que bola hacere??

He daps up KENNY.

KENNY

What's up man. Cool hat!

GRANDPA looks at him confused, he doesn't understand what KENNY has said to him.

KENNY

(cont)

Tu sombrero. Veerryy niiiicee

KENNY gives GRANDPA a thumbs up and points to his head.

GRANDPA reaches for his head, remembering the baseball hat. He gives the thumbs up back to KENNY.

GRANDPA

Thanks man!

KENNY

So... the movie is sold out.

MAYA

WHAT?!!! no! NO!!!!!! We just got here !! We finally made it!!!!

KENNY

Relax, relax... I got you guys. I'm gonna sneak you in. shhh. Hey Marco. They're coming with me.

The ticket ripper gives KENNY a dirty look and continues his monotonous actions and responses to the movie goers.

KENNY pinches the retractable belt in the middle lifting it up so MAYA can walk under.

KENNY

Come on! Hurry up!

MAYA goes under the belt.

Instead of following her, GRANDPA walks to where the ticket ripper is and walks through casually as if he's given the man a ticket. Nothing about GRANDPA is nonchalant, if anything his actions are obvious and are giving away their inconspicuity.

KENNY leads them to theater 3. He peaks inside the theater to see what's going on before it opens completely. He closes it back shut

KENNY

I think the movie just started.  
Looks like a lot of people.

MAYA  
Thanks Kenny! This is amazing! You  
need a ride home after?

KENNY  
My mom is supposed to pick me up.  
But find me after you're done. Or  
I'll wait for you if I finish  
before you.

Kenny holds the door open for MAYA and GRANDPA

MAYA  
Ok! See you later!

GRANDPA and MAYA walk into the packed theater and examine  
the seats. No two seats are together.

A loud BOOM from the screen. She jolts.

GRANDPA starts walking up the steps of the theater  
auditorium towards a seat.

MAYA  
(loud whisper)  
Where are you going?!!

GRANDPA  
HUH?!!!!

Members of the audience sitting by the aisle silence them.

MAYA walks with GRANDPA up the steps to the closest  
available empty seat. She motions for him to walk in the  
aisle, to grab the single seat that's in between people.

GRANDPA stomps his way through, with absolutely no regard  
for the people watching the movie. He doesn't even duck. He  
finally gets to the seat he sits down slowly and  
dramatically, like how old men do.

MAYA keeps walking until she hits the second to back row.

MAYA  
(whispering)  
Excuse me.... Sorry..



She passes through the teenage couples making out in the back and sits in the empty chair. GRANDPA'S baseball cap is in view from her seat. He seems to be fine where he is.

She adjusts herself so she can get comfortable in her seat. She starts pulling the stuffed snacks from her pocket and starts munching on them as she watches the movie.

CUT TO:

EXT. THE BLOCK - NIGHT

The POLICE OFFICER creeps his car up the street, never turning his car onto the dead end block. However, he has a clear view of the houses on the block. ABUELA'S house looks lifeless in comparison to the houses next door with all of the lights off. PEDRO and LUIS stand in their kitchen shirtless as PEDRO cuts LUIS' hair. You can hear CELIA'S dog's barking and the volume from the tv from the street. She cackles followed by her harsh smoker's cough. PACO sits on his front porch drinking beers and smoking cigarettes. The POLICE OFFICER focuses on ABUELA'S house. A loud BANG on the passenger side of the door. To his surprise It's nelvis.

The police officer rolls down his, she bends down to get at eye level with him.

NELVIS

What're you doing here stranger?

POLICE OFFICER

Just doing my patrol.

NELVIS

Are you spying on me?

The POLICE OFFICER takes one last look at ABUELA'S house to see if there's any movement in the yard or house. It looks peaceful.

POLICE OFFICER

Yeah I guess I wanted to see what family life is like. Seems peaceful.

NELVIS

Ya and i'd like to keep it like that. My husband's home!

POLICE OFFICER

Well if he asks what you were  
doing tell him i was giving you a  
hard time.

NELVIS

Fuck off! Meet me at our spot.

Nelvis walks behind the police car back into her house.

The POLICE OFFICER rolls up his windows and drives off.

CUT TO:

INT. MOVIE THEATER - NIGHT

As hard as she tries to get into the movie MAYA is constantly being interrupted by the sounds of the swapping of saliva, smacking of lips and hushed giggles.

Another explosion in the movie. BOOM. the audience jolts and cheers along to the action on screen. The brightness from the explosion in the movie lights up the theater, allowing MAYA a clearer view of the audience. She looks for GRANDPA's hat in the crowd of people to get a visual on what he's doing. His seat is empty. She scans the entire audience. No hat. No GRANDPA.

The theater goes in and out of darkness from what's happening on the screen. MAYA stumbles over the legs of the people in her aisle. She goes to the bottom of the stairs to get a better look of everyone in the audience. She carefully scans the room. NO GRANDPA. She runs out of the theater.

She looks frantically in the hall to look for GRANDPA. All sorts of people walking through with their popcorn and sodas seeing or leaving from their movie. She spots in the distance a man walking with a baseball hat. Could it be him?

She runs after him. The guy walks into the men's bathroom, just as MAYA is about to catch up with him. She hesitates whether to go in or not. Men continuously walk in and out of the bathroom. Someone is going to notice her. She waits patiently outside of the bathroom.

She grabs a drink of water from the water fountain.

The man in the baseball hat finally walks outside of the bathroom. To her surprise, it's not GRANDPA.

She starts to panic a bit just waiting outside the mens bathroom.

She looks back at theater 3 and sees the audience members leaving. She goes back to the theater and waits for everybody to leave. She goes back inside, hoping to see GRANDPA there waiting for her. He is not. She runs out of the theater.

She starts a speed walk into the lobby so as to not draw too much attention to her panicking. She looks through the crowded lobby for GRANDPA but she doesn't seem to find him anywhere.

Finally near the arcade games behind the retractable rope she sees KENNY flirting with a group of hot middle school girls. She runs up to him, staying on the other side of it, just in case she won't be able to go back inside.

MAYA

Kenny!!!

KENNY pretends he doesn't hear MAYA so he looks cool to the girls.

MAYA

Kenny!... Kenny!!! I know you can hear me!

He tries his hardest to keep the conversation going with the girls but he's getting distracted by MAYA yelling his name and flailing her arms around.

The hot middle school girls turn to size MAYA up and down and snicker in her face.

MAYA

(cont)

Nobody was talking to you!!!!...  
Kenny ! It's an emergency.

The girls walk away from KENNY, he tries to get one of their numbers before they walk off but they dub him. He's noticeably disappointed.

KENNY

Come on maya, you saw I was talking to those girls?!

MAYA

I can't find my grandpa. The movie ended and he wasn't there.

KENNY

He probably went to the bathroom afterward. Just wait here, I'm sure he's gonna be out any second.

MAYA

No, I noticed during the movie he was no longer in his seat.

KENNY

How do you just notice him not in his seat?

MAYA

There were no seats together! I didn't see him in the theater, so I went outside to look for him. And I thought I saw him go into the bathroom but it was just some random dude.

KENNY

Alright. Ughh. ok.

Kenny goes back behind the retractable belt overwhelmed with what direction he should take to start finding GRANDPA.

MAYA

We have to get home! My grandma doesn't know we're here!

KENNY

How were you able to get out?!!!

MAYA

She was asleep!

KENNY

Alright, I'm gonna check the bathrooms one more time. You check the theater.

KENNY goes into the boys bathroom, and MAYA into the theater. She only sees the theater people sweeping the floor.

She yells out to them.

MAYA

Have yall seen an older man  
wearing a yankee baseball hat?...

(beat)

Yes? No?.... anything?

The workers look at her in confusion.

She exits the theater, Kenny walking outside of the  
bathroom

KENNY

I didn't see him in there.

MAYA

Are you kidding me?! Where did he  
go?!!!

KENNY

Well No one has paged me so I  
don't think anyone is looking for  
you yet.

MAYA

What time is it?

KENNY

Like almost 10:30

MAYA

Oh shit! Shit! Shit!

KENNY

The theater is closing anyway,  
let's go back to the lobby. I feel  
like we'll find him there.

MAYA

Celia is gonna call my grandma to  
watch the telenovelas at 1030.

KENNY

You said your grandma went to  
sleep.

MAYA

My grandma never doesn't answer  
the phone!

KENNY

Shit

MAYA

I'm dead!

KENNY

I got an idea that can buy you  
some time. Come on!

KENNY takes them back to the lobby. He goes behind the  
customer service desk. He picks up the landline and punches  
in the numbers.

Ring. ring. ring.

KENNY

Aww come on you little bitch.

INT. LUIS HOME - NIGHT

The phone rings by the kitchen. PEDRO packs up his cutting  
tools and leaves to go to the bathroom. LUIS picks up the  
phone.

LUIS

Hellooo?!!!

KENNY

Luis, I need you to do a favor.

CUT TO:

Kenny and MAYA in the movie theater lobby, the crowd is  
thinning out and it's becoming more empty. He hands her the  
phone.

MAYA

Hello??

LUIS

Maya?!!!!... Damn I don't have 5  
dollars!

MAYA

Luis I need you to sneak into my  
house and unplug the phone.

LUIS

Your house?! Are you crazy?! Your  
grandma is gonna make me into chop  
suey! No way!

MAYA

You're scared?!

LUIS

Why do you wanna unplug the phone?

MAYA

Luis, I don't have time!

LUIS

Then I guess it doesn't make a difference either way!

MAYA

PLEASE LUIS!!! I'm not supposed to be here.

LUIS

WHAT?!!!!

(in a hushed tone)

You're by yourself?!

MAYA

No I came with my Grandpa

LUIS

Then you're fine!

MAYA

No, we weren't supposed to take the car and now I can't find him.

LUIS

WHAT?!! There's no way she hasn't noticed you're gone! She probably already called the police..

Luis peeks through the blinds of the window to look at ABUELA'S house. It's completely dark. Not a sound to be heard. The house looks back at him dauntingly, it is a territory in his mind he knows he should never trespass.

KENNY

(o.s on the phone)

Luis just do it! The old lady next door is gonna call at 1030 and wake her up!

(beat)

What do you think is gonna happen to Maya when she notices they're gone ?

LUIS checks the clock on the TV. It reads 1026. He leaves the phone on the counter and runs out the screen door of the house out into the street.

INT. MOVIE THEATER LOBBY - NIGHT

KENNY hands MAYA back the phone.

MAYA

(cont on phone)

Hello?... hello?!!!!... Luis?!!!

ughh he's not answering me now.

She hands it back to KENNY.

KENNY

hello?

She checks the clock on the wall, it's about to be 1030.

No answer on the phone. Kenny hangs up.

KENNY

I think he went to do it.

MAYA

My grandma is gonna freak like you don't understand. I won't be able to visit them anymore. She's gonna send me back to my mom

KENNY

Relax! relax! I get it my brother's an idiot and he's annoying, but I trust him with this. ok?

MAYA

Ok I guess. I hope you're right.

KENNY

Alright.

MAYA

Um, ok I think we should check the theaters and bathrooms one more time just in case.

KENNY sees Hot middle school girls wait around in the lobby waiting for their chaperones to pick them up.

KENNY

Yea. You go do that. I'll stay here just in case he shows up



MAYA

ok...

MAYA in an effort to conserve time leaves quickly from the lobby and goes back to searching the theaters again.

CUT TO:

EXT. ABUELA'S HOUSE - NIGHT

LUIS lightly pushes open the gate door, hoping to avoid the squeak. He stealthily sneaks up the side of the quiet house. He crouches down and takes quick surveillance of the neighboring houses to make sure no one sees him. CELIA is watching tv not paying any attention. He looks at PACO'S house, it's dark, no car he can see from the driveway, but he doesn't have a clear visual of his front porch. The only sounds that are heard are from the crickets chirping and the muffled tv and barking from CELIA'S window.

LUIS adjusts himself to get a better visual on PACO'S house. When suddenly, he catches movement in his peripheral from CELIA'S window. LUIS sees her get up from her chair to get to the phone.

He panics. Luis immediately opens the window to ABUELA'S house and climbs inside, as incognito as possible given the circumstance.

PACO, who is drinking beers on his porch, sees LUIS' legs trying to get in through the window of the dark house. He becomes suspicious and puts his beer down to go check what's going on.

INT. ABUELA HOUSE

LUIS stands in the middle of the dark living room for a moment to evaluate the state of the house. He tries to find the phone as quickly as possible before anyone notices him, but it doesn't seem to be one in the living room.

RING. RING.

He hears the phone ringing from the kitchen. He dashes over, picks it up and then hangs it up, spastically. He moves the microwave from against the wall so he can reach the cord so he can unplug it. He struggles to reach then... SUCCESS.

The phone is unplugged. He stands in the kitchen for a moment to wait to hear any movement in the house from the

rings. It's as quiet as a mouse. He creeps slowly back to the window to sneak back out of.

RING. RING

The phone rings again. LUIS freezes in his tracks. He looks down the hallway, The phone rings coming from the bedroom.

Ring ring.

He attempts sliding out the window quietly and quickly before ABUELA wakes up to answer and find him in the living room and MAYA AND GRANDPA missing.

All of a sudden, the phone stops ringing. Quiet in the house. Not even the sound of a mouse. Completely still. The sounds of the answering machine is heard.

Luis half out the window, goes back into the house, something doesn't feel right. CELIA's voice plays from the answering machine. LUIS walks slowly down the hall towards the bedroom

CELIA

(answering machine)

Alo? Alo ana? Estás en casa... Ooo  
no veo tu carro ahora.. Ok supongo  
que no estás en casa... llamame !

LUIS creaks the door slowly to the bedroom. ABUELA lays still in the dark in the bed. The room is stale.

LUIS

Ughh... senora?

CUT TO:

INT. MOVIE THEATER - NIGHT

MAYA starts walking back to the lobby from the theaters, still no sign of grandpa. She stops by the bathrooms. She hesitates for a moment, then musters the courage to storm inside. Men file out of the bathroom.

She checks under the stalls. NADA. she exits.

The urgency and fear is apparent in MAYA as she goes back to meet with KENNY in the lobby

She sees KENNY drinking soda by the concession, socializing with girls-- he's not taking this seriously. She is infuriated by this. She marches right up to him.

MAYA  
Are you kidding me?

KENNY  
What?

MAYA  
What're you doing?! You're  
supposed to be helping me!

KENNY  
That's what I'm doing!

The girls wave goodbye to KENNY. Their ride is here to pick them up. He waves back to them farewell.

MAYA  
No you're not! You're flirting  
with those girls!

KENNY  
Look, I didn't sign up to babysit  
the little girl next door. It's  
not my fault you should've  
listened to your grandma.

Beat.

MAYA  
Ew. forget you! And I don't need a  
babysitter.

KENNY regrets what he's said. MAYA has given up on him though, she walks away from him and searches the arcade section hoping to find GRANDPA, so they can leave.

KENNY watches as people keep leaving the theater when he spots through the doors, glimpses of GRANDPA. He follows the crowd of people towards the exit so he can get a closer look. GRANDPA paces back and forth like a tiger in a cage outside the movie theater.

He opens the exit door, his body still inside the building.

KENNY  
SENOR!!!!...

GRANDPA looks at KENNY like a deer caught in headlights. He doesn't seem to recognize him.

KENNY  
(cont yells)

Yo! Maya ! over here!

GRANDPA starts walking away from KENNY. KENNY chases after him so they don't lose him.

MAYA sees KENNY running out the building to chase GRANDPA down. She chases after them out of the building too like her life is depending on it! THEY FOUND GRANDPA

KENNY catches up with GRANDPA, grabs him by the shoulder to stop him in his tracks.

GRANDPA  
¡QUÍTAME TUS MANOS CABRON PUTA  
MADRE!

KENNY  
huh?

Coming up a few steps behind is MAYA. KENNY sees in the distance his mother NELVIS and the POLICE OFFICER together alone in the parking lot. It looks sus.

MAYA  
PAPI!!!! WHY DID YOU LEAVE THE  
THEATER!! I"VE BEEN LOOKING FOR  
YOU!!!! WE HAVE TO GO!!!

In her state of panic and fear she grabs onto GRANDPA by the arm to drag him in the direction of where they need to go, like a mother disciplining her child. KENNY stays watching from the distance NELVIS and the POLICE OFFICER.

GRANDPA attempts to break out of her clenches but she only grasps tighter, dragging him along, taking no account for anything else. She wants to get out of there as fast as she can! GRANDPA rips his arm from her grasp, causing her to scratch him.

MAYA  
WHAT'RE YOU DOING?!!!

GRANDPA stops in his tracks to hold his arm from the inflicted pain. He begins to cry. She looks at him with his baseball hat, his tears, his confusion, she's seeing him as a child and it scares her. Her heart breaks before her, watching that she's caused GRANDPA pain, and that she's put him in this situation.

MAYA

I'm sorry papi. I didn't mean to.

She's disgusted with herself. She feels like a monster. She begs for him to stop crying, she gives him hugs and kisses his arm, to make the pain go away.

Eventually GRANDPA calms down, and wipes the tears from under his glasses. He hugs her back.

MAYA

Let's go home.

GRANDPA agrees with her. She sees KENNY is distracted and rather distraught looking. She follows his eye line of direction and sees NELVIS with the POLICE OFFICER. It's unclear what they're doing exactly but it looks inappropriate.

She walks next to KENNY to extend some comfort.

KENNY

I've known about her and the police officer, that's why she only wants me to work the night shifts. Just my first time seeing it in person.

She looks at KENNY with tears and anger in his eyes. He heads back inside the building.

MAYA

(yelling) FUCKKK  
YOUUUUUUUU!!!!!!!!!!!!!!

MAYA flees immediately back inside as soon as she yells out as to not be seen by them. NELVIS and the POLICE OFFICER get glimpses of GRANDPA heading back into the theater because he is not being incognito at all.

KENNY clocks himself out

MAYA waits with GRANDPA helplessly in the lobby for a bit before heading back to the elevators. She's unsure of what to do, nervous about heading back into the car with GRANDPA. SHE PRESSES THE ELEVATOR BUTTONS NONETHELESS.

DING

Her and GRANDPA step inside the elevator .

Kenny watches the door close on them and the elevator go down the floors to their level.

DING. The elevator doors open.

GRANDPA and MAYA walk towards their lone parked car in the garage.

GRANDPA and her open the doors to step inside.

DING. another elevator door opens. MAYA turns around to see KENNY exiting walking over to them.

She waits outside the car. KENNY goes to open the backseat door.

KENNY

You think I can catch a ride with  
you guys?

She steps in the car and shuts the rickety car door.

KENNY steps in afterward.

All sit for a moment motionless and silent in the car. MAYA reaches over to put the key in the ignition and turn on the car.

Beat.

MAYA

You know how to get back home?

KENNY looks at GRANDPA and then back to MAYA in confusion.

KENNY

... yea.

GRANDPA starts to drive a little recklessly down the garage ramps out of the garage.

CUT TO:

INT. ABUELA'S HOUSE - NIGHT

LUIS burst through the front door of ABUELA's house like life is depending on it! He immediately runs straight into PACO, who grabs him from falling over from the impact force of bouncing off of him.

PACO

Hey! What the hell are you doing?!

LUIS

Something is wrong with the vieja,  
I don't know they just told me to  
unplug the phone!

They both race back into the house, leaving the front door  
open.

CUT TO:

EXT. OUTSIDE MOVIE THEATER - NIGHT

NELVIS click clacks her heels out of the movie theater back  
into the outdoor lot outside the building towards her and  
the police car.

NELVIS

He's not inside. His coworkers  
said that he left with a girl.

POLICE OFFICER

I guess the apple doesn't fall far  
from the tree.

NELVIS

Shut up. I hope he's okay.

Police chatter on the radio, a distress call is being  
called in. The POLICE OFFICER raises the volume so he can  
hear better. The call signals for officers to respond to  
the residence of ABUELA.

NELVIS is too self absorbed to even hear what's being said.

The POLICE OFFICER gets into his car to respond to the call  
and drive away

NELVIS

Where're you going? You're not  
gonna help me?!

POLICE OFFICER

I'm still working. It's an  
emergency.

NELVIS

Like you always responding to  
emergency calls on the radio?

POLICE OFFICER

It's the house across the street.  
I saw the little girl , she said

she was going to the movies. Maybe  
Kenny went back with her...

NELVIS  
He would've paged me or something

The POLICE OFFICER drives away from the lot, abandoning  
NELVIS and her car there.

NELVIS hesitates before also going into her car to drive  
back home.

INT. CAR - NIGHT

KENNY, GRANDPA and MAYA drive in the car in silence. KENNY  
sits up in the backseat to help direct GRANDPA on how to  
get home. MAYA fidgets and bounces her leg back and forth,  
disassociating out the window.

KENNY  
I'm sorry for being an asshole  
before...

KENNY waits for MAYA to answer but she keeps looking ahead  
at the road. He points to GRANDPA to make a turn. GRANDPA'S  
wide turn makes him lean as close as possible to MAYA.

beat.

KENNY  
(cont)  
and thanks for taking me home...i  
appreciate it.

MAYA  
(vacantly)  
No problem.

KENNY  
Don't tell Luis. I don't want him  
to find out.

MAYA  
Of course.

KENNY  
Thanks... you know after tonight,  
you're badass?!

MAYA smiles to herself.



The car turns onto the street that brings them back into the calm and quiet neighborhood. They follow the road that eventually leads to their dead end block.

A paramedic in the distance, the siren lights from a distance, feels ominous. Like a bug getting close to the light so it can get electrocuted. It lures those outside to see what's going on. CELIA in her nightgown and rollers, holds her dogs in her arms by the fence. PEDRO, shirtless and barefoot, runs out to the street to meet with the EMS workers.

As they creep closer down the street, it becomes apparent the ambulance is in front of ABUELA'S house. They get to the house, stopping the car in the middle of the street. They get out. She approaches the house in a panic.

PACO and two officers EXIT from the house as MAYA KENNY and GRANDPA enter the gate to the front yard.

MAYA

WHAT'RE YOU DOING IN MY HOUSE?!!!

LUIS intercepts her as she begins to unleash with great force all of her frustrations and greatest terrors from the night. He holds her as tight as possible.

PACO and the officers look at her and GRANDPA solemnly, their energy so low. The officers take off their police hats.

MAYA

Arrest him! He's not supposed to be in there! Why are you doing anything?!

She watches two EMTs roll out the stretcher, with what looks like big lumpy piles of sand covered in a white sheet.

SILENCE. EVERYthing sounds muffled and mumbled, the ringing of a high pitch noise. Reality is shifting.

The POLICE OFFICER pulls up to the side of the house, his siren lets out a singular yelp as he exits the vehicle. He speaks with the paramedics in their truck, and helps them load ABUELA inside.

NELVIS slowly creeps up in her car and pulls into the driveway of the house, seeing everybody in the neighboring houses outside. She meets PEDRO in the street, to find out what's going on.

The POLICE OFFICER cautiously approaches and speaks with GRANDPA to explain to him what has happened. GRANDPA breaks down crying holding his face in his hands.

MAYA looks with great confusion and just holds LUIS back as tight as she can.

LUIS

I realized something wasn't right..  
paco did cpr until they came..

The paramedics close the doors to the ambulance and begin to drive away with the body inside.

Everyone's heart simply breaks for their family, as they watch their tragedy.

MAYA runs over to GRANDPA. They embrace, their hearts touching one another-- their souls finding comfort in one another as they share this pain.

Everything starts to blur out from the street. The street lights a twinkle in contrast to the dark sky and dark cement.

Slowly the neighbors start to go back into their homes. Just LUIS, KENNY, MAYA, and GRANDPA stay outside in ABUELA'S front yard. Holding one another, giving comfort.

FADE OUT:

Black on screen.

1 year later.

INT. CITY APT - MORNING

The ac hums are similar to chanting. It brings upon peace, like a baby in the womb hearing what's going on outside. The sounds of cars screeching and horns blaring, people cursing each other off, diegetically begins to fill up the room. MAYA lays on her side on a twin bed in a small cluttered room. The sounds of an action movie from across her room. She gets up out of bed. She sees GRANDPA sitting up in his bed with his shoes on, reading the newspaper while the tv volume blares from his room. She walks down the small hallway into the kitchen to look through the pantry for food. Nothing to eat. She picks up the phone to call someone.

Ring, ring, ring. No answer.

She notices a note on the counter. It reads:

Be home for dinner, cereal and milk in the fridge.

She rolls her eyes and makes puking noises.

She walks out of the kitchen back through the hallway into GRANDPA'S room.

He looks up from his paper with his gentle old stoic face.

MAYA

Come on papi, let's get some  
breakfast.

BLACKOUT

FINISH <3