

UNTITLED ACTRESS/VALET PROJECT

Written by

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Based on The Valet by Francis Veber

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EXT. BEVERLY HILLS - DAY

A handsome man, ANTONIO FLORES (late 40s, kind eyes, questionable mustache), cruises down Canon in a Maserati convertible. He stops at a light next to a Lamborghini whose DRIVER gives Antonio a "rich guy" nod.

DRIVER

How do you like the GT?

ANTONIO

Honestly, I prefer the Q4. Better turning radius.

The light changes and Antonio zips off, pulling in front of KOBRA -- a high-end restaurant.

He hops out and holds the door for the real OWNER of the car. Antonio is the VALET.

ANTONIO (CONT'D)

Have a nice day, sir.

Antonio hustles back to the other VALETS. BENNY (40, owner of the parking concession) grabs KEYS off the board. **NOTE: Dialogue in italics will be spoken in Spanish.**

BENNY

*Antonio, look alive.*

He tosses the keys to Antonio who hightails it down the sidewalk. As he weaves through well-dressed shoppers, Antonio runs past a SALON where several PAPARAZZI wait outside.

INT. HIGH-END SALON - CONTINUOUS

OLIVIA ALLAN (30s, famous actress, two SAG Awards, one Golden Globe) has her hair done by the best in the biz. Olivia's assistant, AMANDA (25, shoulda gone to law school) steps up.

AMANDA

Sorry, Olivia -- someone tipped off the paparazzi.

OLIVIA

They're relentless.

AMANDA

Want me to pull the car into the back alley?

Olivia considers this as she checks herself in the mirror. It's a really good hair day.

EXT. HIGH-END SALON - MOMENTS LATER

Olivia emerges out the front, "shocked" to see paparazzi snapping pictures and taking video.

OLIVIA  
You guys, you're like flies on sh--  
(catches herself)  
Like bees on honey.

PAPARAZZI  
Olivia!/You dating anyone?/Over  
here!/Olivia!

Olivia waves as she hops into her waiting Range Rover.

EXT. STREETS OF LOS ANGELES - DAY

A BILLBOARD for Olivia's upcoming film, "EARHART" -- Olivia stands front and center, dressed as the famous pilot, her eyes filled with determination and mischief.

PAN DOWN to find Antonio, riding his bicycle home from work.

CREDITS ROLL as Antonio pedals across town. Starting in Beverly Hills, things become increasingly less affluent as he makes his way East.

INT. OLIVIA'S HOUSE - SAME TIME

Olivia rides a Peloton Bike in her mid-century modern in the Hollywood Hills with killer views of the city.

EXT. STREETS OF LOS ANGELES - DAY

Antonio cruises into PICO-UNION, a mostly Hispanic neighborhood on the edge of Koreatown. CREDITS END as he rides by a construction site plastered with posters for Olivia's film, its title now in Spanish: "LA AVIADORA."

EXT. HIGH SCHOOL - LATER

A PUBLIC SCHOOL in the shadow of downtown. Antonio waits with his bike as THEATER KIDS straggle out.

MARCO (15, gangly handsome, Antonio's son) heads over as a CUTE GIRL crosses by with her friends.

SOFIA  
See you, Marco. Promise I'll know  
my lines by tomorrow.

MARCO  
Bye, Sofia.

Marco and Antonio start walking down the sidewalk.

MARCO (CONT'D)  
Don't say anything.

ANTONIO  
I didn't say anything.

MARCO  
You're smiling.

ANTONIO  
I'm allowed to smile.

MARCO  
She's in the play with me. That's it.

ANTONIO  
Okay.  
(then, fishing)  
So how's your mom doing?

MARCO  
You said you weren't gonna put me  
in the middle.

ANTONIO  
You're right, you're right.

They walk down Alvarado in silence, then:

ANTONIO (CONT'D)  
Sofia's pretty cute.

MARCO  
I'm done.

Antonio smiles as Marco puts in EARBUDS.

EXT. BRENTWOOD MANSION - SAME TIME

A sprawling SPANISH COLONIAL estate with a few Mexican  
GARDENERS tending to the grounds.

KATHRYN (O.S.)  
I need the tablecloths ironed --  
I'm hosting a brunch for the board  
of the Red Cross...

INT. BRENTWOOD MANSION, FOYER - CONTINUOUS

KATHRYN ROYCE (mid-40s, confident, polished) walks down the stairs dictating into a MINI DIGITAL RECORDER.

KATHRYN  
Oh, and get cherries. I read an  
article -- they're very rich in  
antioxidants.

She reaches the foyer as her housekeeper, BLANCA (38, Guatemalan immigrant), crosses with a basket of laundry.

KATHRYN (CONT'D)  
Perfect timing, Blanca. Just a few  
things. Should I put it right here?

BLANCA  
That would be helpful, Mrs. Royce.

Kathryn places the recorder on the clothes. As Blanca walks off, GEORGE ROYCE (mid-40s, boyishly handsome, roguishly charming), sneaks up and kisses his wife on the neck.

GEORGE  
I have to work tonight. Emergency  
pow-wow with Councilman Ramirez on  
the Pico-Union Project.

KATHRYN  
You can't tell me that while you're  
kissing my neck.

GEORGE  
I don't know why the community's  
fighting us so hard on this one.  
It's really dampening my  
enthusiasm. How was your day?

KATHRYN  
Strategic planning meeting at the  
museum. Two hours about parking.  
Two more about whether the new logo  
looks like a vagina. It does. And  
not a particularly inviting one.  
(off his laugh)  
Why don't we just quit everything  
and move to Paris.

GEORGE  
You'd get sick of me.

KATHRYN  
But we'd be in Paris.

EXT. ANTONIO'S APARTMENT BUILDING - LATER

Ten units, built in the 50s. Antonio lugs his bike upstairs. Marco follows with groceries as a Korean man, MR. KIM (75, elegant, little English), steps out of Antonio's apartment with plumbing tools.

ANTONIO  
Mr. Kim? Everything okay?

MR. KIM  
Toilet. Flush good.

Mr. Kim hurries off. Antonio locks his bike to the balcony and they head inside to find...

INT. ANTONIO'S APARTMENT - CONTINUOUS

...Antonio's Mom, CECILIA (mid-70s, full of life), in a bathrobe, fixing a snack. Marco hugs his grandmother.

ANTONIO  
*Mom, are you putting something down  
the toilet? The landlord's been  
here like three times this week.*

CECILIA  
*It's an old building.*

ANTONIO  
*He needs to get a real handyman.  
I'm gonna talk to him.*

Antonio heads for the door.

CECILIA  
*No. Listen, mijo, you'll find out  
eventually -- Mr. Kim and I are  
lovers.*

ANTONIO  
*What?*

CECILIA  
*We're very happy.*

ANTONIO

*Mr. Kim? You don't know Korean. He doesn't know Spanish. Between you, you have like ten words in English.*

CECILIA

*We speak a deeper language.*

Antonio cringes as he tries to make sense of it all:

ANTONIO

*So the freezer wasn't broken?*

She shakes her head "no."

ANTONIO (CONT'D)

*And the garbage disposal?*

She shakes her head "no" again.

EXT. DOWNTOWN - LATER THAT EVENING

Olivia drives her RANGE ROVER down Figueroa, turning left into a PARKING STRUCTURE.

EXT. PARKING STRUCTURE, TOP LEVEL - MOMENTS LATER

The SUV drives up the ramp and parks next to the only other car, a black JAGUAR SEDAN with tinted windows.

Olivia, hiding under a hoodie and sunglasses, gets out. She looks around, making sure she hasn't been followed, then climbs into the back of the Jaguar.

EXT. GRAND STREET - LATER

The Jaguar drives past a luxury hotel, turns into the alley behind it, then down a ramp into the garage...

INT. HOTEL, BASEMENT GARAGE - CONTINUOUS

...and parks next to the loading dock. Olivia steps out and hurries to the SERVICE ELEVATOR.

She closes the metal gate and disappears into the building.

INT. HOTEL, PENTHOUSE FLOOR - MOMENTS LATER

Olivia knocks on the door of the PRESIDENTIAL SUITE.

After a beat, GEORGE opens it.

GEORGE  
God, I've missed that hoodie.

She hurries in, quickly closes the door behind her...

OLIVIA  
I hate how much this turns me on.

...and kisses him.

INT. ANTONIO'S APARTMENT - LATER

Antonio cooks dinner with his sister CLARA (35, elementary school principal, less nurturing than you'd expect).

On the couch, Marco does homework. His cousins, DANTE and LUCA (9, twins, both evil), watch videos on an old iPad.

CLARA  
So I was talking to one of the teachers at school, she's going through a divorce too, and--

ANTONIO  
We're not divorced. We're separated.

Benny (Clara's husband, Antonio's boss) walks in from down the hall.

BENNY  
You need a candle in your bathroom. Or at least some kind of spray.

CLARA  
Tell my stupid brother how pretty the new music teacher is.

BENNY  
She's fine. She's okay. She's about what you could probably get.

CLARA  
You don't think she's pretty?

BENNY  
No, I don't. Know who's pretty? The gym lady. With that whistle.

DANTE  
I'd hit that.



CLARA

Dante! Where you getting this? No more videos. I mean it, *Monstro!*

The boys IGNORE HER and keep watching as Cecilia enters.

CLARA (CONT'D)

*Mom, are you really dating Mr. Kim?*

CECILIA

*You gonna be judgmental?*

BENNY

*I can answer that.*

There's a KNOCK on the door. Antonio opens it to find his ex, ISABEL (42, pretty even in a Gelson's cashier smock).

ISABEL

Sorry I'm early. We were over-staffed today.

ANTONIO

Come in. Stay for dinner.

CLARA

We're making *asada*.

ISABEL

I should get going. Marco, get your stuff, honey.

ANTONIO

You alright? You seem upset--

ISABEL

I'm fine. I just got some bad news.

Antonio leads her OUTSIDE to the...

EXT. ANTONIO'S APARTMENT - CONTINUOUS

...balcony walkway, closing the door behind them -- for privacy, even though the courtyard is filled with neighbors.

ISABEL

The bank denied my loan. I have to take the year off from school.

ANTONIO

Why?

ISABEL

My car broke down, I fell behind on some payments and ugh -- two semesters, that's all I have left.

ANTONIO

How much do you need? I have a little savings.

ISABEL

\$12,850. You got that laying around?

ANTONIO

I can take a second job. We can figure this out.

ISABEL

It's not your problem.

ANTONIO

I want it to be my problem. You've worked so hard. You're gonna be a great physical therapist.

She takes a breath, then:

ISABEL

Listen, there's no easy way to say this... I started seeing someone.

ANTONIO

(gut-punched)  
What? Who?

ISABEL

His name's Randy. He's a realtor.

ANTONIO

"Randy the Realtor?" The guy from the bus benches? This guy?

Antonio strikes a "cool guy" pose, FINGER GUNS a-blazing.

ISABEL

He's nice to me.

ANTONIO

I'm not nice to you?

ISABEL

Let's not fight, Antonio. People change.

ANTONIO  
I haven't.

ISABEL  
I know.

Marco steps out with his backpack and a small suitcase.

MARCO  
*Abuelita* ran out of medicine. *Tia* says if she has another heart attack you'll have to answer to the Virgin Mary. She only gets religious when she's really mad. Just wanted you to know what you're walking into, Dad.

Still reeling, Antonio watches his wife and son walk away.

INT. HOTEL, PENTHOUSE SUITE - LATER

Olivia and George, post-sex, cuddle in bed.

GEORGE  
That was life changing.

OLIVIA  
I've been doing a lot of pilates.

As she snuggles into him, George phone BUZZES on the beside table. He glances at the text.

OLIVIA (CONT'D)  
Who's that? Is that Kathryn?

GEORGE  
Doesn't matter. We have two more uninterrupted hours. We can shut the world out.

He puts the phone down and kisses her. His phone buzzes again. They try to ignore it, but:

OLIVIA  
I don't think I can do this anymore.

GEORGE  
I didn't even look that time.

OLIVIA  
I need to go.

GEORGE

Come on. Stay. I'll order another bottle.

She gets up and starts putting on her clothes.

OLIVIA

You know the only person I've told about us? My assistant. I'm too embarrassed to tell anyone else.

GEORGE

How do you think I feel? I'm madly in love with the most incredible woman in the world and I want to scream it from the rooftop.

OLIVIA

I can't believe I'm in this situation. I'm a role model -- young girls look up to me. I just started a company dedicated to telling women's stories. You're the one who encouraged me to do it. You gave me the confidence.

GEORGE

I didn't know it was gonna bite me in the ass.

OLIVIA

How can I explain this? Sneaking around with someone else's husband, using code names and having clandestine meetings like some sort of slutty spy?

GEORGE

You could tell them that maybe... you love me?

OLIVIA

I do love you, George, but--

GEORGE

I'm gonna leave her. I swear. Events conspired against us, you know that. I was on my way to tell her -- speech and everything -- when her mom died.

OLIVIA

And then she got depressed.

GEORGE  
I'm just waiting for her to get her  
sea legs back.

OLIVIA  
Do you realize it's been a year?  
Literally. We met exactly one year  
ago today.

GEORGE  
I do know. It's our anniversary.  
I have presents.

He opens the bedside table and hands her a wrapped book.

GEORGE (CONT'D)  
I got you a few sparkly things too,  
but this is what I'm most proud of.

Reluctantly, she opens it. It's a classic memoir.

OLIVIA  
Bette Davis?

GEORGE  
First edition. Signed. 1938.

OLIVIA  
How'd you know she was my favorite?

GEORGE  
I did a little research.

OLIVIA  
It's perfect.

So perfect it makes her sad. She kisses him sweetly.

OLIVIA (CONT'D)  
Goodbye, George.

She grabs her bag and starts out...

GEORGE  
Olivia, wait. I'm in a loveless  
marriage. The only time I feel  
alive is when--

...CLOSING the door behind her. He jumps out of bed,  
stumbling as he tries to put on his pants.

EXT. ROYCE HOTEL - SAME TIME

Several PAPARAZZI wait for celebrities at this LA hot spot.

PAPARAZZI #1

I don't get it. This place was on  
fire last night.

PAPARAZZI #2

Rocky says the Chateau's dead, too.  
I'm calling it.

They pack up their gear.

EXT. DOWNTOWN CVS DRUG STORE - SAME TIME

Antonio walks out with a PHARMACY BAG.

INT. HOTEL, PENTHOUSE FLOOR - MOMENTS LATER

Olivia waits for the elevator, ordering an Uber. George  
bursts out of his penthouse and runs down the empty hallway.

GEORGE

I just need a little more--

DING! Olivia gets on the elevator. George arrives just as the  
doors close. Dammit! He frantically pushes the call button.

EXT. DOWNTOWN - MOMENTS LATER

Antonio rides his bike, the CVS BAG slung over the handlebar.

INT. HOTEL, LOBBY - MOMENTS LATER

Olivia steps out of the elevator. Hotel staff and guests BUZZ  
WITH EXCITEMENT as she hightails it across the lobby.

The other elevator opens. George speed-walks to catch up with  
her, WHISPER-YELLING:

GEORGE

You can't go out the front.

OLIVIA

I can if you don't follow me.

EXT. HOTEL, ENTRANCE - CONTINUOUS

Olivia rushes out, the name of the hotel illuminated above her in giant letters: ROYCE. She searches for her Uber. George keeps pace, nervously looking around.

GEORGE  
You're being reckless.

OLIVIA  
You're being reckless.

A SILVER MAZDA pulls up. The UBER DRIVER lowers the window.

OLIVIA (CONT'D)  
Dave?

UBER DRIVER  
Billie Jean King?

EXT. DOWNTOWN - CONTINUOUS

Antonio pedals along when something catches his eye --

A BUS BENCH AD for "Randy the Realtor," bright white teeth, finger guns a-blazing.

Antonio stares at it with disgust, until --

BAM! He plows into the back of OLIVIA'S UBER, throwing him off his bike onto the street.

Olivia runs over to help Antonio.

OLIVIA  
Oh, my God -- are you okay?

ANTONIO  
Yes. Just embarrassed. Never thought I'd get hit by a parked car.

Pedestrians stop to watch.

GEORGE  
He's fine. Everyone's looking.

DAVE the Uber driver (32, drummer) rushes out.

UBER DRIVER  
Dude! What the hell?! This is my mom's car!

ANTONIO

I'm sorry. I'll pay for any damage.

George shoves a WAD OF CASH in the driver's hand.

GEORGE

No damage! Not a scratch! Five stars!

The driver checks the bumper, pockets the money, and gets back in the car.

ACROSS THE WAY, one of the paparazzi steps out of a FROZEN YOGURT SHOP. He sees Olivia with George, ducks behind a tree and starts taking PHOTOS -- they have no idea.

As Antonio picks up his CVS BAG, George pleads with Olivia:

GEORGE (CONT'D)

Can we please go back inside?

OLIVIA

What's wrong with you? This poor man needs our help.

ANTONIO

I'm okay. You don't need to worry about me.

Antonio starts gathering his mangled bike.

GEORGE

See? All good! Now let's go upstairs.

OLIVIA

(to Antonio)

Are you sure?

ANTONIO

Yes. Yes. I'm just gonna go home.

As Olivia hops in the Uber, she turns to George:

OLIVIA

Call me when you're divorced.

She slams the door. Antonio takes one last look at her as they drive away. Is that Olivia Allan?

EXT. PICO-UNION - THE NEXT MORNING

A tree-lined boulevard. Not fancy but full of life -- small businesses, colorful murals, people hanging out. Antonio drags his broken bike down the block.



WOMAN (O.S.)  
I'll throw in a new reflector...

INT. CITY BIKES - CONTINUOUS

A funky shop serving the community -- used and new bikes, on-site repairs, local Latinx music on the sound system.

The owner, an attractive gear-head, NATALIE (40, good tattoos, Salvadoran-American) playfully gives Antonio shit as she puts a new wheel on his bike.

NATALIE  
You're clearly a safety risk. And  
I'll give you a horn too, so people  
hear you coming.

She calls to LU, a female bike mechanic (20s, butch).

NATALIE (CONT'D)  
*Where container of honks?*

LU  
*Under the counter.*

As she grabs one, Antonio teases her:

ANTONIO  
Your Spanish is terrible.

NATALIE  
It's as good as your English.

ANTONIO  
*That's not even close to true.*

NATALIE  
Okay, my Spanish sucks. It's a  
source of shame.

LU  
*She's taking night classes. It's  
very cute.*

ANTONIO  
(slowly and clearly)  
*Hola, Natalie. Me llamo Antonio.*

NATALIE  
You're both jerks. I'm taking back  
the horn.

Antonio laughs.

NATALIE (CONT'D)

Hey, you hear they're trying to kick us out? Some asshole developer bought the whole block.

ANTONIO

No, that's awful.

NATALIE

Fifteen years and now I'm getting priced out. All of us. I hope you like juice bars and spin classes.

ANTONIO

They're gonna replace your bike shop with bikes that don't go anywhere?

She hands him a FLYER.

NATALIE

There's a City Council meeting next week -- we need to pack the place.

INT. OLIVIA'S PRODUCTION COMPANY - SAME TIME

A small, but cool CULVER CITY INDUSTRIAL SPACE. Olivia talks with Amanda in her office which overlooks a bullpen where a few young, hopeful women work at laptops.

OLIVIA

You know how hard it is to find someone who's successful in their own right so they're not intimidated by my success? Who's fun and sexy as hell and buys me books and is not an actor because they're too much work?

AMANDA

I don't feel qualified to offer an opinion -- in terms of life experience, or job title or really--

OLIVIA

I mean, I'm too much work -- I know that. Maybe I drew too hard a line.

AMANDA

Isn't there someone else you can talk to who might you know better? Like Jennifer Aniston? Aren't you guys like best friends?

OLIVIA

We did a movie together. We played  
best friends -- we didn't even  
really like each other.

AMANDA

What about your mom? She called  
again last week.

OLIVIA

You talk about real stuff with your  
mom?

AMANDA

You don't?

OLIVIA

My mom was a drunk and embezzled  
from me. I testified against her in  
court. She went to jail. Have you  
not Googled me?

AMANDA

I will now.

OLIVIA

You should read the Vanity Fair  
article. It's actually pretty good.  
I mean, depressing. But hopeful.  
Ultimately. I think.

Olivia searches for the article on her computer...

OLIVIA (CONT'D)

Just so you know, the "source close  
to the family" is me.  
(then, noticing)  
Oh, no!

Amanda looks over Olivia's shoulder. On the TMZ WEBSITE --  
the PAPARAZZI PHOTO of George and Olivia with Antonio (his  
face blurred out) next to her. The headline: "George and  
Olivia: Secret Romance?"

OLIVIA (CONT'D)

No no no!

INT. BRENTWOOD MANSION - SAME TIME

At the breakfast table, Kathryn shows George the TMZ PHOTO.

GEORGE

This is bullshit. I've never met the woman.

KATHRYN

Then how do you explain this?

GEORGE

I have no idea. I walked the Councilman to his car and, sure, I noticed her, but there were a lot of celebrities last night -- including a few Lakers so I was more excited about that.

KATHRYN

It says you were having a "lover's spat."

GEORGE

I didn't say a word to her.

On the ropes, he thinks quick and points to the photo:

GEORGE (CONT'D)

She was with this guy.

KATHRYN

The guy with the blurred-out face?

GEORGE

Yes. They're the couple. They were the ones bickering.

KATHRYN

Do you think I'm stupid?

GEORGE

Honey, you know the press -- they always get it wrong.

KATHRYN

I want to believe you.

GEORGE

You can believe me. I know I've made mistakes in the past, but I'd never do anything to hurt our marriage again. I love you. I'm happy. We'll talk more about this tonight, but right now I have twenty pissed-off civil servants waiting for me downtown.

As he heads out:

GEORGE (CONT'D)  
I'm calling my lawyer from the car.  
They owe us an apology!

INT. OLIVIA'S PRODUCTION COMPANY, OFFICE - A LITTLE LATER

Amanda's on the phone as Olivia paces, upset.

OLIVIA  
"Earhart" opens in five days. I  
can't have this getting out there.

AMANDA  
(cups phone)  
Jessica's on a party plane to  
London for her nephew's bar  
mitzvah.

OLIVIA  
They're having destination bar  
mitzvah's now?! Shit, tell her to  
call me the second she lands! I  
need my publicist! And an Ativan!

AMANDA  
(into phone)  
You heard that, right?  
(whispering)  
She's freaking out.

OLIVIA  
Yes, I'm freaking out!

Olivia heads to her bathroom. Amanda hangs up and follows.

OLIVIA (CONT'D)  
This is the first movie under my  
own banner. It took me twelve years  
to get it made. This is my dream.  
I'm finally calling the shots.

INT. OLIVIA'S PRODUCTION OFFICE, BATHROOM - CONTINUOUS (D2)

They enter.

OLIVIA  
Women like me. They identify with  
me. They want to think I could be  
their friend. Not that I'm gonna  
fuck their husbands.

Olivia opens the medicine cabinet.

OLIVIA (CONT'D)  
 These are very judgmental times!  
 You can't just be a good actress,  
 you have to be a good person too.  
 I'm not that good of a person. Half  
 the people I follow on Instagram  
 it's only because I hate them.  
 (re: pills)  
 Where the hell are they?

AMANDA  
 Bottom left. Next to the Xanax.

She grabs it, and they head out.

INT. OLIVIA'S PRODUCTION COMPANY, OFFICE - MOMENTS LATER

They walk back in.

OLIVIA  
 I have three studios circling this  
 company waiting to see how the box  
 office does. If this movie tanks...  
 (indicating the office)  
 ...all this will go bye-bye. The  
 flowers. The Smart Water. The  
 hopeful young women. The young  
 women's hopes. Everything!  
 (re: bottle)  
 Ahhh! I can't open this.

She throws the bottle against the glass. The hopeful young  
 women look over, concerned. Olivia gives a cheery thumbs-up.

EXT. ROYCE TOWER - LATER

A sleek downtown skyscraper, emblazoned with a familiar name:  
 "ROYCE." He puts it on everything.

GEORGE  
 I was blindsided!

INT. ROYCE TOWER, GEORGE'S OFFICE - CONTINUOUS

The CORNER SUITE with a view of the city.

GEORGE  
 I panicked! I'm not sure Kathryn  
 believed me!

George paces, venting to his lawyer, DANIEL (45, Ivy League).

DANIEL

Let me help you out -- she did not.

GEORGE

She's gonna divorce me! I'll lose the company. If I humiliate her with a big public scandal, she and her father will squeeze me out. There's gotta be some way to fix this.

DANIEL

We could create a time machine and have you make better choices.

GEORGE

I'd start by hiring a less sanctimonious lawyer.

Daniel considers the situation in earnest:

DANIEL

Okay, look, if I had a few weeks, maybe I could buy up enough shares through a dummy company to protect your position.

GEORGE

I don't have a few weeks.

DANIEL

Maybe you do. What if, and I'm just formulating this, we find the guy in the photo and get him and Olivia to pretend to be a couple.

GEORGE

However much I'm paying you, it's too much.

DANIEL

Think about it. All they'd have to do is be seen in public a few times, get some pictures in the tabloids -- and just like that, a lie becomes the truth.

EXT. BEVERLY HILLS - THE NEXT DAY

Antonio drives a Porsche down Canon, not a care in the world.

EXT. KOBRA, VALET STAND - SAME TIME

Benny, Javier and Rudy chat by the VALET STAND. Nearby, a slick BOND TRADER waits for his car, on his cell:

BOND TRADER  
Which Panties? The Vegas panties?

JAVIER  
*You listening to this douchebag?  
Does he not see us standing here?  
It's like we're invisible.*

BOND TRADER  
Okay, that's it -- I'm canceling my  
two o'clock. Handcuff yourself to  
the outdoor shower.

BENNY  
*Tried talking to my wife like that  
once. Did not go well.*

INT. PORSCHE - CONTINUOUS

As Antonio gets near the restaurant, the BLUETOOTH kicks in:

BOND TRADER'S GIRLFRIEND (ON SPEAKER)  
Tell me how bad you want it. Come  
on, Gordon, beg for it.

ANTONIO  
Ma'am--

BOND TRADER'S GIRLFRIEND (ON SPEAKER)  
Yes, call me ma'am -- that's so hot.

ANTONIO  
You don't understand, I'm the valet.

BOND TRADER'S GIRLFRIEND (ON SPEAKER)  
Oooh, the valet. And I'm a horny,  
rich bitch. What're you gonna do to  
me?

ANTONIO  
Just one minute, please.

Antonio pulls in front of the restaurant...

EXT. KOBRA - CONTINUOUS

...hops out, holding the door for the Bond Trader.



ANTONIO  
Enjoy your afternoon, sir.

As the Bond Trader drives off, Antonio sees another car pull up. George's lawyer, Daniel, steps out. Antonio gives him a ticket, and climbs in.

INT. MERCEDES - CONTINUOUS

As he adjusts the seat, Daniel gets in the passenger side.

ANTONIO  
Did you forget something?

DANIEL  
You're Antonio Flores, right?

ANTONIO  
Yes.

DANIEL  
Is there some place we can talk?

EXT. PARKING LOT / INT. MERCEDES - A LITTLE LATER

Antonio and Daniel sit in the parked car, mid-conversation.

ANTONIO  
Olivia Allan is gonna go out with me?

DANIEL  
That's right.

ANTONIO  
The famous and beautiful actress, Olivia Allan?

DANIEL  
Yes. You'll go on a few dates.

ANTONIO  
Me? Go on dates with Olivia Allan?

DANIEL  
Correct.

ANTONIO  
How much do I have to pay?

DANIEL  
No, we pay you.

ANTONIO

Did Benny put you up to this? You  
one of his friends from the cigar  
store?

(starts laughing)

Very good. You had me going.

DANIEL

Mr. Flores, we desperately need  
your help. You can name your price.  
I work for a billionaire.

INT. GEORGE'S OFFICE - LATER

George and Daniel.

GEORGE

\$12,850?

DANIEL

The exactness of the sum surprised  
me too. \$12,850, not a penny more,  
not a penny less. Now it's your  
turn.

GEORGE

Olivia's not gonna be so easy.  
Never have an affair with a woman  
who doesn't need your money.

EXT. PARKING STRUCTURE, TOP FLOOR - LATER

A DRIVER stands, smoking, ten yards from the BLACK JAGUAR and  
Olivia's RANGE ROVER.

GEORGE

Two weeks is all I'm asking...

INT. JAGUAR - CONTINUOUS

In the backseat, George makes his case to Olivia.

GEORGE

Then we can finally be together.

OLIVIA

I'll do it.

GEORGE

Really? You will?

OLIVIA

It's a big story. If they buy it,  
it'll bury any press about us.

GEORGE

I knew you loved me. I knew you'd  
do this for me.

OLIVIA

I'm not doing it for you, George.  
I'm doing it for Amelia Earhart.

(then)

Now tell me about this guy in the  
photo.

INT. RANCHO PARK DRIVING RANGE - LATER

As a mixture of unemployed actors and old people hit golf balls, Kathryn confers on a bench with a detective, STEGMAN (40s, gruff, Members Only jacket). He hands her a file.

STEGMAN

Antonio Miguel Flores. Forty-seven.  
Lives with his mom. Three hundred  
and twenty dollars in the bank, yet  
has an excellent credit rating. A  
rare combination. The guy's squeaky  
clean.

KATHRYN

No way she's dating a valet.

STEGMAN

I've been in this game a long time.  
Seen weirder couples. Much weirder.

INT. OLIVIA'S CAR / EXT. BEVERLY HILLS - THE NEXT DAY

Olivia drives down Doheny. Her phone rings. She answers:

OLIVIA

Yes?

INT. ROYCE TOWER, GEORGE'S OFFICE - INTERCUT

Daniel and George huddle over the speaker-phone.

DANIEL

Look in your rearview mirror.  
There's a green Yaris.

IN THE MIRROR, Stegman keeps a respectable distance.

OLIVIA  
I'm being followed?

GEORGE  
Love you, babe.

DANIEL  
That's Stegman. Ex LAPD. Works for  
Mrs. Royce.

OLIVIA  
How do you know?

DANIEL  
We have eyes on their eyes. The  
portly gentleman in the Subaru two  
cars back is Perez. He works for  
us.

REVEAL PEREZ (40s, enjoys food) eating string cheese as he  
tails Stegman.

DANIEL (CONT'D)  
Your every move is being watched.

EXT. KOBRA, VALET STAND - LATER

At the VALET STAND, Benny talks with Antonio.

BENNY  
Your sister really wants you to give  
that music teacher a shot. Maybe I  
was too hard on her. This is from  
their retreat in Lake Arrowhead...  
(shows picture on his phone)  
A little pear-shaped, but she has a  
nice smile, right?

Javier and Rudy hang car keys on the board.

ANTONIO  
I told you, I don't wanna be set up.

RUDY  
*Know who you should go out with?  
That honey at the bike shop. She's  
got that sweet face, and she can fix  
shit -- nothing hotter than that.*

JAVIER  
*Whoa, whoa -- way out of his league.*

BENNY

*Yeah, don't get his expectations out of whack.*

RUDY

*What're you talking about? This is a nice looking man.*

BENNY

*Charitably a five.*

JAVIER

*And God knows his job ain't opening any legs.*

Olivia's Range Rover pulls up to the curb. Rudy opens the door. She steps out, a VISION OF HOTNESS.

OLIVIA

*I'll only be a second.*

Heads turn as this sexy, famous actress strides over...

OLIVIA (CONT'D)

*Hi, babe.*

...and KISSES Antonio -- a real big-screen kiss.

No one can believe it -- not the CUSTOMERS on the patio, not the WAIT STAFF, not the DETECTIVES snapping photos, not even ANTONIO, and especially not the other VALETS.

OLIVIA (CONT'D)

*(to Benny)*

*Are you his boss? Is it okay if I steal Antonio away for lunch?*

BENNY

*(nodding his head "yes")*

*Buh. Yuh. Uh. Yuh. Lunch.*

OLIVIA

*Thanks, you're a sweetheart.*

Antonio and Olivia stroll back to her car. Benny follows.

BENNY

*What's?... What's?... What's happening here?*

Antonio doesn't know what to say. Olivia jumps in:

OLIVIA

*It's new. We don't want to label it.*

Antonio and Olivia drive off, leaving the valets slack-jawed.

CUT TO:

EXT. ROBERTSON BOULEVARD - LATER

With the HOLLYWOOD HILLS behind them, the Range Rover cruises past art galleries and pricey boutiques.

INT. OLIVIA'S CAR - CONTINUOUS

Olivia drives. Antonio sits in the passenger seat, nervous -- not sure where to look or how to behave.

ANTONIO

You keep your car very clean.

OLIVIA

Look, I'm embarrassed you got roped into this -- you don't need to make small talk if you don't want to.

Olivia pulls up to a light and grabs her phone.

ANTONIO

It's just -- you can tell a lot about a person by the way they treat their car.

Olivia writes a text, not really listening.

OLIVIA

My assistant takes care of it.

ANTONIO

They do a good job. The floor mats are like new.

Antonio looks out the window and notices a streetlight BANNER FOR LACMA -- is that supposed to be a vagina?

OLIVIA

Okay, we're all set -- my publicist tipped off the paparazzi.

ANTONIO

There's gonna be paparazzi?

OLIVIA

That's kind of the point.

The light changes and they drive off.

ANTONIO

I'm getting nervous. My palms are sweaty. Do you have Kleenex?

OLIVIA

Relax. They're just going to take a few pictures.

ANTONIO

I don't even like being in family photos.

OLIVIA

You just have to walk into the Ivy and eat lunch with me.

ANTONIO

I've never been to a fancy restaurant.

OLIVIA

You work at a fancy restaurant.

ANTONIO

They don't let us use the bathroom. I have to pee at the gas station. I'm really sweating.

Olivia pulls over and stops.

OLIVIA

Antonio -- I need you to get your shit together.

ANTONIO

Do you really think anyone's gonna believe you're dating someone like me?

OLIVIA

Not if you can't stop sweating! You look like a dolphin.

Olivia hands him a make-up wipe.

OLIVIA (CONT'D)

Here. Towel off.

ANTONIO

Thank you.

OLIVIA

Now get your shit together!

ANTONIO  
 Okay, okay. My shit -- I think it's  
 together.

INT. ROYCE TOWER, GEORGE'S OFFICE - CONTINUOUS

Daniel shows George the photos of Olivia KISSING Antonio.

GEORGE  
 She must really love me. Going out  
 there and kissing a guy like that.

DANIEL  
 She's certainly giving it her all.

GEORGE  
 What's that supposed to mean?

DANIEL  
 Nothing. She's just very convincing.

GEORGE  
 You make these statements that are  
 neutral on the surface, but I know  
 what you're doing -- you're trying  
 to get under my skin.

DANIEL  
 Just reminding you sometimes actions  
 have unintended consequences.

GEORGE  
 Your negativity's a real bummer. No  
 more photos. Keep me on a need to  
 know basis.

EXT. THE IVY RESTAURANT - CONTINUOUS

The Range Rover pulls up to the Valet Stand. A handful of  
 PAPARAZZI lay in wait -- some with cameras, some with video.

INT. OLIVA'S CAR - CONTINUOUS

Olivia puts the car in park. Antonio takes a breath, anxious.

OLIVIA  
 Okay, showtime.

She gets out and...



EXT. THE IVY RESTAURANT - CONTINUOUS

...the CAMERAS start CLICKING. An IVY VALET opens the door for Antonio. He sheepishly gets out.

IVY VALET  
Welcome to The Ivy.

ANTONIO  
*Thank you. Paint's chipped on the driver's side and there's a ding on the back bumper.*

The Paparazzi confer as they shoot:

PAPARAZZI #3  
Who's that? Is he somebody?

PAPARAZZI #4  
Never seen him before.

As Olivia joins Antonio, the Paparazzi shout:

PAPARAZZI #4 (CONT'D)  
What happened to George Royce?

OLIVIA  
I've never met Mr. Royce.

Olivia takes Antonio's hand.

OLIVIA (CONT'D)  
This is my boyfriend -- Antonio.

PAPARAZZI #5  
Antonio, are you an actor?

OLIVIA  
He's a valet.

PAPARAZZI #5  
No, really?

OLIVIA  
Really. I've dated enough actors. They're too much work.

IVY VALET  
(to Antonio)  
*Are you really a valet?*

ANTONIO  
*Yes, I work at Kobra.*

The Ivy valet gives Antonio a "fuck yeah" first bump as Olivia leads Antonio into the restaurant.

EXT. THE IVY RESTAURANT, PATIO - A LITTLE LATER

All eyes are on Olivia and Antonio as they sit at a table with menus.

ANTONIO  
Everyone's looking at us. I don't like it.

OLIVIA  
You get used to it.

ANTONIO  
They're taking photos again. Don't they have enough?

OLIVIA  
Say something. I'm gonna laugh really hard.

ANTONIO  
What? I don't understand.

She LAUGHS uproariously and touches his arm.

OLIVIA  
That's the one they're gonna run. They always use the laughing shot.

The WAITER steps up.

WAITER  
Are you ready to order?

OLIVIA  
The small chopped salad. No dressing.

WAITER  
Sir?

ANTONIO  
Do you have hamburgers here?

WAITER  
We can do that for you. How would you like it prepared?

ANTONIO  
With lettuce and tomato.

WAITER  
I meant the meat.

ANTONIO  
On a bun. Under the lettuce and  
tomato.

WAITER  
How do you want it cooked, sir?

ANTONIO  
Very cooked. All the way through.

WAITER  
Well-done.

ANTONIO  
Thank you.

The waiter nods, and walks off.

OLIVIA  
Maybe the less you say the better.

ANTONIO  
I should go wash my hands -- I  
touch a lot of keys.

Olivia starts answering emails as Antonio gets up.

He walks towards the bathroom, a CUSTOMER mistakes Antonio  
for a busboy, and flags him down, holding up his empty glass.

CUSTOMER  
Could I get more iced tea?

ANTONIO  
Um, actually, I'm not--

But then Antonio sees a PITCHER nearby at the bus station  
and, what the hell, it'll be easier to just pour the drink.  
He grabs the iced tea and refills the glass.

ANTONIO (CONT'D)  
There you go.

As Antonio goes to return the pitcher, a customer at another  
table signals for him. Resigned, Antonio fills her glass too.

Olivia looks up, shocked to see Antonio continue around the  
table pouring everyone iced tea. She rolls her eyes -- this  
guy's hopeless. She stops an actual BUSBOY.

OLIVIA  
Would you mind doing that for him?

EXT. ROBERTSON BOULEVARD - LATER

Parked across the street, Stegman takes photos of the "couple" from his Yaris.

PAN to REVEAL Perez, two cars back, watching while he dials his phone on speaker.

HOST (O.S.)  
The Ivy.

PEREZ  
You guys deliver?

HOST (O.S.)  
Depends, how close are you?

PEREZ  
Very. Now be honest -- the risotto, does it travel?

EXT. THE IVY RESTAURANT, PATIO - LATER

The waiter brings the food -- a burger for Antonio, a small salad for Olivia.

ANTONIO  
Is that all you're eating?

OLIVIA  
My premiere's on Thursday and I have a very unforgiving dress to squeeze into -- this is pretty much my last non-juice meal.

ANTONIO  
Is that healthy?

OLIVIA  
Nope, not on any level.  
(then, back to business)  
By the way, you're gonna be my date.

ANTONIO  
To a Hollywood movie premiere?

OLIVIA

If we're seen on the red carpet,  
it'll kill any last rumors about me  
and George.

ANTONIO

I need to get a tuxedo, right? And  
a haircut?

OLIVIA

I have people who'll take care of  
everything for you.

ANTONIO

Are you sure? My cousin Chucho owns a  
tux rental store and they have a  
barbershop right in back.

OLIVIA

No insult to Chucho, but let my  
people fix you up.

ANTONIO

He'll give me a good deal. Probably  
throw in shoes for free.

OLIVIA

It's okay.  
(then, sizing him up)  
And how committed are you to the  
mustache?

ANTONIO

You don't like it?

OLIVIA

I'm sure there was a time it was  
very fashionable.

As Antonio uses his knife to look at his mustache, the iced  
tea Customer walks by and does a double-take when he sees the  
"busboy" sitting with Olivia Allan.

EXT. KOBRA - A LITTLE LATER

Antonio hops out of Olivia's car.

ANTONIO

Thanks again for lunch.

As she drives off, the valets rush over.

RUDY  
*Guey, you're blowing up the internet.*

Rudy shows him paparazzi photos from The Ivy.

ANTONIO  
*What? That just happened.*

RUDY  
*"The Actress and the Valet." You're mythic. It's like a Cinderella story in reverse.*

BENNY  
 Have you had sex with her? Don't tell me if you've had sex with her! Don't tell me!

ANTONIO  
 Okay.

BENNY  
 You're having sex with her, you bastard! I know you're having sex with her! Tell me you're having sex with her! Tell me!

ANTONIO  
 I don't know what you want to hear.

BENNY  
 I don't want to hear anything!

JAVIER  
*Flying too close to the sun, brother. They don't like us dating their women. That's when they start asking questions. That's when they deport you.*

ANTONIO  
*I'm legal. I'm a citizen.*

JAVIER  
*You are?*

ANTONIO  
*Yeah. You're not?*

JAVIER  
 (covering)  
*Yeah, I'm totally legal.*

BENNY  
(re: photo)  
And what're you saying that's so funny? You've never once made me laugh.

INT. ISABEL'S APARTMENT - LATER

Isabel, on her laptop, pours over pictures of Antonio and Olivia. Marco gets himself a glass of milk.

ISABEL  
Did you know about this?

MARCO  
No -- but I'm only with him three days a week.

ISABEL  
And he hasn't said anything about being with one of the most famous women in the world?

MARCO  
Dad doesn't talk about his sex life.

ISABEL  
They're having sex?!

MARCO  
I don't know. I'm as shocked as you. I had no idea Dad had this kind of game.

ISABEL  
He doesn't have game. He has no game. He's game free. He has minus game.

MARCO  
He's got something. He's dating Olivia Allan. Listen, you'll always be my mom, but if she ends up being my second mom, I'd be kinda psyched. It's good for actors to be around other actors.

EXT. OLIVIA'S HOUSE - LATER

As Olivia and Amanda walk to the front door, a Latinx POOL MAN emerges from the back, carrying his gear.

POOL MAN  
Hi, Ms. Allan. I fixed the filter.

OLIVIA  
Thank you, Hugo.

POOL MAN  
So, uh... if it doesn't work out  
with the Valet, and you ever want  
to get a beer or something, my  
number's on the bill.

He walks off, throwing his skimmer in the back of his truck.  
Olivia smiles at Amanda -- it's working.

INT. BENTLEY - LATER

Kathryn drives, on speaker:

KATHRYN  
Obviously I owe you an apology.

INT. ROYCE TOWER, GEORGE'S OFFICE - INTERCUT

George at his desk, also on speaker.

GEORGE  
(coyly)  
Oh, why is that?

KATHRYN  
Olivia and that guy are all over  
the tabloids.

GEORGE  
Really?

KATHRYN  
I feel silly, honey. I acted like a  
crazy person.

GEORGE  
I'm just sorry you had to go  
through that. Must've been a real  
emotional rollercoaster.

George does a little victory dance, then:

KATHRYN  
I just love you so much.



GEORGE  
I love you so much.

KATHRYN  
I have to run, but I'll see you  
tonight for dinner.

She kisses him through the phone then hangs up. Then immediately makes another call.

INT. RANCHO PARK DRIVING RANGE - INTERCUT

Stegman hits a long drive, then answers his phone:

STEGMAN  
Stegman.

KATHRYN  
What do you got?

STEGMAN  
Looks legit, ma'am. I sniffed  
around -- Ms. Allan's even taking  
the Mexican dude to her premiere.

KATHRYN  
There's a lie here somewhere, we  
just haven't found it yet.

EXT. ANTONIO'S APARTMENT BUILDING - DAY

Antonio waits in a DESIGNER TUX, a fresh haircut, and NO MUSTACHE. He checks himself in the window of a dirty Nissan. He has to admit he looks pretty damn sharp. He shoots himself with some FINGER GUNS, a la Randy, then instantly regrets it.

A LIMO pulls up.

LIMO DRIVER  
Sorry, I'm late. I was sure I had  
the wrong address.

INT. LIMO - LATER

Antonio takes it all in -- TV, champagne, snacks, treats.

ANTONIO  
How much are the peanuts?

LIMO DRIVER  
They're free, sir.

ANTONIO  
And the Kit Kat bars?

LIMO DRIVER  
Everything's for your enjoyment.

Delighted, Antonio helps himself to one of everything. As he savors a bite of CANDY, the limo stops at a light...

EXT. STREET - INTERCUT

...and Natalie pedals up next to them on her bike. She wears a backpack adorned with a "Reclaim Los Angeles" sticker. Antonio lowers his window.

ANTONIO  
Hi, Natalie.

She turns, surprised to see Antonio in the back.

NATALIE  
Holy shit -- so it's true. All the *metiches* were gossiping about you and the famous movie star.

ANTONIO  
Yes, I'm about to pick her up. I'm going to a premiere.

NATALIE  
That's just crazy. Makes me like her a little more.

The light changes and the limo drives off.

ANTONIO  
See you later.

NATALIE  
Have fun!

As the limo cruises down Pico, Antonio watches his neighborhood roll by from a new perspective. There's LIFE EVERYWHERE -- *tagueros* grill *carne asada* on a cart, kids play soccer in a parking lot, a young Korean couple sip Slurpees on the hood of a car -- everything looks twenty percent more beautiful from the back of a luxury vehicle.

They stop at the next light. Seconds later, Natalie rides up.

NATALIE (CONT'D)  
Hello again.

ANTONIO  
This is what I always tell everyone  
-- bikes are just as fast as cars.

NATALIE  
Right?  
(then)  
Did you shave your mustache?

ANTONIO  
What do you think?

NATALIE  
I like it better.

ANTONIO  
I've had a mustache for twenty  
years, why did nobody say anything?

The light changes, and the limo takes off again.

ANTONIO (CONT'D)  
See you at the next light!

EXT. OLIVIA'S HOUSE - LATER

In the driveway, Antonio waits by the limo eating a BAG OF  
CHEX MIX. Olivia steps out, a vision of glamour and elegance.

ANTONIO  
You look very nice.

OLIVIA  
It only took an army of people  
twelve hours to assemble me.

She sizes him up -- he cleaned up better than she expected.

OLIVIA (CONT'D)  
Yeah, good -- this'll work.

ANTONIO  
I had to knock on every door in my  
building to find someone who could  
tie a bow tie. Turns out the new  
guy downstairs is a caterer.

He opens the door for her.

ANTONIO (CONT'D)  
I don't need help with this part.

INT. LIMO - LATER

Antonio sits next to Olivia who is lying down on the seat talking on the phone.

OLIVIA

Of course I'm lying down to avoid wrinkles. I'm not an amatuer. What are the early reviews? No, I don't want to know. Unless they're good. No, no, don't tell my anything. Unless they're really, really good.

ANTONIO

Champagne? There's no charge.

She holds out her glass and he pours.

OLIVIA

Yeah, he's right here...

(to Antonio)

My publicist. She's worried you're gonna say something stupid.

ANTONIO

Me too. I'm starting to sweat again.

OLIVIA

Oh, Jesus.

(then, into phone)

Here, talk to him. Tell him to stop sweating.

Olivia puts her phone on speaker:

JENNIFER (O.S.)

Try not to say anything. They'll mostly be focused on Olivia.

ANTONIO

I don't want to say anything.

OLIVIA

Good.

JENNIFER (O.S.)

But if you have to, just say something like you're here to support Olivia on her big night.

ANTONIO

Olivia. Big night.

Olivia grabs the phone back -- off speaker.

OLIVIA  
How fast can you get us through the  
line?... God bless you.

She hangs up and downs an ATIVAN with the Cristal.

ANTONIO  
Do you think that's a good idea?

OLIVIA  
I have a lot riding on this movie.

ANTONIO  
It's just we had Alcohol Awareness  
training at the restaurant and  
mixing medication and liquor is a  
flashing red light.

OLIVIA  
That's exactly the kind of thing  
you shouldn't say tonight.  
(then, noticing)  
Shit, I'm wrinkling.

She grabs the bottle and pours herself another.

EXT. FOX THEATER - LATER

BIG PREMIERE for "Earhart" -- klieg lights, screaming fans,  
paparazzi, reporters, the full circus.

The LIMO door opens. Olivia steps onto the RED CARPET and the  
place goes wild. Olivia waves to the crowd as Antonio  
nervously follows behind her.

Photographers spring into action. Cameras CLICK! Bulbs POP!

PHOTOGRAPHERS  
Olivia, over here! Olivia!

She's all charm, flashing her megawatt smile. Antonio stands  
frozen next to her, disoriented, blinded by all the flashes.

PHOTOGRAPHERS (CONT'D)  
Antonio! Antonio! Get closer!

Olivia takes his arm, snuggling into him as they pose.

PHOTOGRAPHERS (CONT'D)  
Antonio! Over here! Antonio!

"Antonio's" come from all directions. Antonio turns left. Then right. The shouts keep coming. Antonio keeps turning, trying to please everyone.

Olivia's publicist, JENNIFER (30s, loves the game) swoops in:

JENNIFER  
There's America Sweethearts! Come  
on, the vultures are waiting.

CLOSE ON -- AN OLD TELEVISION

As Olivia and Antonio get interviewed by NANCY O'DELL.

NANCY O'DELL  
I'm told you're wearing Stella  
McCartney -- stunning.

OLIVIA  
She can make anyone look good.

PULL BACK to REVEAL...

INT. ANTONIO'S APARTMENT - INTERCUT

Cecilia watches the show flanked by two young KOREAN KIDS.

CECILIA  
*My son! My son! On the television!*

Mr. Kim rushes in with sandwiches.

NANCY O'DELL  
So, Antonio, is this your first  
premiere?

Antonio smiles and nods, trying to look natural. He does not.

NANCY O'DELL (CONT'D)  
Pretty exciting, right?

Antonio just keeps smiling and nodding.

CECILIA  
*What's he doing? Why is he smiling  
like that?*

MR. KIM  
(in Korean)  
*Why do you speak to me in Spanish,  
woman? I don't speak Spanish.  
(to his grandchildren)  
Do either of you speak Spanish?*

KOREAN KID  
Grandpa, we have no idea what  
you're saying.

On the RED CARPET, Nancy O'Dell, having given up on Antonio,  
turns back to Olivia:

NANCY O'DELL  
New movie. New company. This is a  
big year for you.

OLIVIA  
Yeah, I'm just really thrilled to  
tell this inspiring story about  
this incredible woman...

As they continue talking, a reporter from Despierta America,  
ANA PATRICIA GAMEZ, approaches:

ANA PATRICIA  
*Antonio, our viewers love you.*

ANTONIO  
*Ana Patricia? My mother watches you  
everyday.*

Olivia tries to continue her interview, but is distracted by  
Antonio engaging with a reporter.

OLIVIA  
...um, and we had many inspiring  
woman behind the camera too. Excuse  
me.

ANA PATRICIA  
*What're you wearing tonight?*

ANTONIO  
*A tuxedo. It's mine. I own it.*

Olivia swoops over.

OLIVIA  
We should really keep moving, honey.

As she leads Antonio off, he turns to the TV camera:

ANTONIO  
*Sorry, Chucho!*

INT. TUXEDO SHOP - CONTINUOUS

CHUCHO fastens a cummerbund to a mannequin as he watches TV.

CHUCHO  
*What the fuck?!*

INT. FOX THEATER - LATER

A packed house. Antonio, with two huge buckets of popcorn and two giant Cokes, sits down next to Olivia.

ANTONIO  
 I know you said you didn't want anything, but it's all free.

As the lights dim, Olivia surreptitiously pops another Ativan, then grabs a soda to wash it down.

INT. W HOTEL - LATER

The AFTER PARTY, elaborately decorated with a historic aviation theme -- prop planes, waitstaff with leather hats and goggles, etc...

Amanda leads Olivia, with champagne, and Antonio to the VIP SECTION. As guests congratulate Olivia, Antonio looks around, astonished at how much money was spent on this event.

AMANDA  
 Here's your table. I'll get you more champagne.  
 (then)  
 Antonio?

ANTONIO  
 I'm just here to support Olivia on her big night.

OLIVIA  
 Where was that on the red carpet?

As Amanda heads off, she passes a gorgeous ITALIAN MODEL and a hip FASHION DESIGNER, who check out Antonio.

ITALIAN MODEL  
 He's not bad looking, but... what am I missing?

FASHION DESIGNER  
 Historically, the world's greatest lovers have not been attractive men. Casanova was considered quite homely in his day but four centuries later, he still sets the sexual bar.



The model looks again at Antonio, her interest piqued.

ANGLE ON: OLIVIA AND ANTONIO.

OLIVIA  
We only need to stay for like  
twenty minutes, then--  
(noticing)  
Oh, shit. No. No. No. No.

ACROSS THE ROOM -- GEORGE and KATHRYN chat with the a STYLISH WOMAN in her 70s with big glasses.

ANTONIO  
What?

OLIVIA  
He's here.

ANTONIO  
Who's here?

OLIVIA  
With Kathryn.

ANTONIO  
Who's Kathryn?

OLIVIA  
George's wife.

ANTONIO  
Who's George?

OLIVIA  
The married guy. My boyfriend. This  
was all explained to you.

ANTONIO  
There were a lot of names. It was  
very confusing! Where are they?

OLIVIA  
Over by the propeller ice sculpture.  
She doesn't look depressed. Does she  
look depressed to you?

ANTONIO  
Maybe a little sad around the eyes.

As the Stylish Woman escorts George and Kathryn towards them:

ANTONIO (CONT'D)  
They're coming. Should I do  
something? Should I hold your hand?

OLIVIA  
Yes. No. I think so. I don't know.  
Kiss me. Don't kiss me.

Antonio takes her hand -- his support helps calm her down.

STYLISH WOMAN  
Olivia, meet my dear friend,  
Kathryn Royce -- we're on the board  
of the Red Cross together -- and  
her husband, George. This is Olivia  
Allan, and the famous Antonio.

Smiles all around -- hiding what's really going on.

KATHRYN  
We had to come over. We've seen all  
your movies.

OLIVIA  
That's so nice.

KATHRYN  
But this one might be my favorite.  
Very empowering.

GEORGE  
Honey, we shouldn't monopolize her.

KATHRYN  
The Actress and the Valet. I'm  
dying to know how you two met.

AT THE BUFFET Amanda sees -- George and Kathryn with Olivia.  
Uh-oh. She hurries over.

OLIVIA  
Well, I got a flat tire in Beverly  
Hills and this handsome man pulls  
up in a Ferrari--

ANTONIO  
The F8 Spider.

OLIVIA  
--and by the time he had the spare  
on, I was smitten.

GEORGE

Love always finds its way. It was so nice meeting you both.

George tries to lead Kathryn off.

KATHRYN

Out of curiosity -- when did you find out he was just parking it?

Amanda swoops in.

AMANDA

Excuse me, I need to borrow these two.

OLIVIA

He told me right away. And thank God. I can't stand guys who drive showy cars.

KATHRYN

Well, you'd never like George. He has a warehouse full of them.

Amanda rushes Olivia and Antonio off.

EXT. W HOTEL, STREET - LATER

Stegman sits in his car, staking-out the main entrance as limo drivers, paparazzi, and autograph hounds, mill about.

A KNOCK. He looks up, sees Perez, and rolls down the window.

STEGMAN

Hey, a blast from the past. What're you doing here?

PEREZ

You know, someone's screwing someone they're not supposed to. You?

STEGMAN

Same. Homo Sapiens, bro -- flawed creatures.

Perez hands him a take-out bag.

PEREZ

I got an extra falafel. You interested?

STEGMAN  
From the Falafel King? Hell yes.

Stegman opens the bag.

PEREZ  
Forgot napkins. You still keep a  
stash in the glove department?

STEGMAN  
I upgraded to moist towelettes.

As Stegman reaches for the napkins, Perez surreptitiously  
plants an AUDIO BUGGING DEVICE under the seat. Unaware,  
Stegman sits back and takes a bite.

STEGMAN (CONT'D)  
Best falafel in the city. They  
never skimp on the tahini.

INT. W HOTEL, BATHROOM - LATER

Olivia, rummaging through her purse, talks to Amanda.

OLIVIA  
Why would he bring her here? It  
doesn't make any sense. And where  
the hell's my Ativan?

AMANDA  
In your hand.

As she pops a pill, George pokes his head in.

GEORGE  
My apologies. I thought this was  
the men's room.

OLIVIA  
She knows.

George slips in -- locking the door behind him.

GEORGE  
I'm sorry. Kathryn got the tickets.  
She sprung them on me last minute.  
I'm in hell.

AMANDA  
I should wait outside, right?

OLIVIA

No.

(to George)

She's nothing like you described.  
She's regal and elegant and brings  
disaster relief to poor countries.  
Why would you divorce somebody like  
that?

GEORGE

Because I'm in love with you.  
Because nothing I've ever done or  
said or felt makes any sense  
without you.

AMANDA

There's a level of intimacy here  
that's becoming uncomfortable for  
me.

OLIVIA

I had this whole narrative going in  
my head about how awful she was so  
I could justify my behavior, but--

GEORGE

She's good at cocktail parties.  
She's a monster at home. Come on,  
Olivia, we're so close. She's  
totally buying it.

He goes to kiss her, but she pushes him away.

OLIVIA

I can't handle this right now.

As she storms out, he calls after her:

GEORGE

Your movie was amazing, by the way.

OLIVIA

You should've led with that.

Amanda and George, alone in the Ladies Room, awkwardly look  
at each other.

AMANDA

This is not what I thought this job  
was gonna be.

INT. W HOTEL - MOMENTS LATER

Antonio stands near the kitchen. As servers pass by with appetizers, he takes one from every tray, politely saying "thank you" as he neatly places them on his plate.

A party guest, thinking Antonio's a waiter, walks by and takes a mini mushroom tart off his plate.

ANTONIO  
Actually, I'm not the--  
(then)  
I recommend the crab cakes.

Then Antonio sees -- Olivia, across the room, grab a bottle of champagne off the bar. Yikes. He starts after her but Kathryn stops him.

KATHRYN  
Whatever my husband's paying you,  
I'll double it. I'll quadruple it.

Oh, shit.

ANTONIO  
I... I don't know what you're  
talking about.

KATHRYN  
How long do we have to play this  
game? I'll give you a hundred  
thousand dollars.

ANTONIO  
Excuse me?

KATHRYN  
Cash.

Antonio takes a breath -- that's a lot of dough.

KATHRYN (CONT'D)  
There's no way Olivia Allan's  
wasting her time with a valet.

ANTONIO  
Ma'am, I don't get paid a lot --  
although tips are pretty good on  
the weekends -- so I'd love to take  
your money but I can't. I know it's  
hard to believe but maybe Olivia  
isn't as superficial as you are.  
(MORE)

ANTONIO (CONT'D)

And maybe you've underestimated the  
passion and charisma of a Latin  
man. *Buenas noches.*

Antonio, surprised by his own eloquence, walks off. Kathryn  
watches him go -- is it possible they really are a couple?

INT. W HOTEL - LATER

In a QUIET STAIRWELL, Olivia, intoxicated, rests her head on  
the empty champagne bottle. Antonio rushes in.

ANTONIO

You okay?

OLIVIA

One too many Ativans. Five too many  
champagnes. I want to go home now.

She stands -- but she's too woozy, and STUMBLES back down.

ANTONIO

I'll call the limo.

OLIVIA

No. No drunk Olivia pictures.  
Women's stories.

INT. W HOTEL, KITCHEN - LATER

Olivia leans on Antonio, as they make their way through the  
maze of activity passing DISHWASHERS, COOKS, and BUSBOYS.

DISHWASHER

*Hey, it's Antonio the valet!*

COOK

*The legend!*

The kitchen staff applaud.

ANTONIO

*The food's very delicious. Thank  
you for all your hard work.*

EXT. W HOTEL - LOADING DOCK - LATER

Antonio helps Olivia out the back door.

OLIVIA  
I was a pastry chef in a movie.  
Pofiteroles. Plofiteroles.  
Profliteroles.

A tricked-out PICK-UP TRUCK screeches to a stop -- Javier and Rudy in the front cab. Noticing his suit:

RUDY  
*You clean up nice, bro. Is that one  
of Chucho's?*

JAVIER  
*Hurry up, they profile in this  
neighborhood.*

Rudy hops out, and together they maneuver Olivia into...

INT. PICK-UP TRUCK - CONTINUOUS

...the back. As Antonio climbs in next to Olivia, she slowly topples over onto the seat, passed-out.

RUDY  
*Whoa, shit!*

JAVIER  
*Is she dead?*

ANTONIO  
*She's not dead. She just drank too  
much and took a few pills.*

RUDY  
*That's a flashing red light.  
Weren't you at the seminar?*

ANTONIO  
*I know!*

JAVIER  
*I can't be in a truck where some  
rich white lady OD's.*

ANTONIO  
*She's not gonna OD!*

A LINEN TRUCK pulls into the alleyway.

JAVIER  
*Shit. We gotta get out of here.*

Antonio gently tries to rouse Olivia.



ANTONIO  
Olivia. We need your address.

OLIVIA  
Glass. View. Mountains.

ANTONIO  
Olivia. Please, wake up.

OLIVIA  
Take a right at Sylvester  
Stallone's house.

But then she falls back asleep.

JAVIER  
*Guey! Now! I'm not going back to  
Matehuala!*

ANTONIO  
*Just take her to my place.*

EXT. W HOTEL - MOMENTS LATER

Paparazzi and fans wait for celebrities. The PICK-UP TRUCK  
drives by, unnoticed -- with seemingly only Rudy in the car.

INT. PICK-UP TRUCK - CONTINUOUS

Rudy looks in his rearview mirror.

RUDY  
*All clear, guys.*

Antonio and Javier pop their heads back up.

JAVIER  
*Okay, keep it at thirty-five, and  
use your signal.*

RUDY  
*Is anyone else hungry?*

JAVIER  
*No. Are you insane? No stops!*

EXT. ARBY'S ROAST BEEF - A LITTLE LATER

The truck idles in the DRIVE THRU LINE. Rudy orders, yelling  
into the speaker.

RUDY

Two Beef 'n' Cheddars, a curly fry  
and, uh... what to drink, what to  
drink?

JAVIER

*Make a decision! We look like  
kidnappers!*

ANTONIO

*He has blood sugar issues. You know  
that.*

RUDY

*Thank you. You guys sure you don't  
want anything? We're here.*

ANTONIO

*Get me a Buttermilk Crispy Chicken.  
And lots of packets of mayo and  
mustard. I'm out at home.*

RUDY

*Should we get anything for her?*

ANTONIO

*No, she doesn't eat.*

JAVIER

*And she's passed out! Can we please  
get out of here?!*

RUDY

*Last chance, Javy. I'm not sharing.*

JAVIER

*Fine, a Beef 'n' Cheddar. And some  
Mozzarella sticks.*

Olivia wakes up.

OLIVIA

Hi, guys.

They all react, startled.

ANTONIO

Ahh! Olivia -- you're up. These are  
my friends, Javy and Rudy.

OLIVIA

You're cute, Rudy. Want to go out  
with my assistant? She's prettier  
than she thinks she is.

ANTONIO

We need to know where you live so--

But -- she passes out again. Rudy shrugs and orders:

RUDY

Okay, three beef 'n' cheddars. One  
Buttermilk Chicken. A curly fry.  
Mozzarella sticks. A vanilla shake.

ANTONIO

And as much mayo and mustard as you  
can give us.

CASHIER (O.S.)

That'll be twenty-seven fifty. Pay  
at the window.

Rudy drives up, then turns to the guys.

RUDY

*Okay, fellas -- nine bucks each.*

Each valet pulls out a ROLL OF TIP MONEY and peels off nine  
singles.

EXT. ANTONIO'S APARTMENT BUILDING - NIGHT

Carrying a groggy Olivia, Antonio shuts the truck door.

ANTONIO

*I owe you guys.*

RUDY

*Yeah, so find out -- if that was a  
real offer, I'd totally go out with  
her assistant. Maybe the four of us  
could go on a hike or something.  
Low key, no stress.*

JAVIER

*Work out the details later! Get  
inside!*

*(re: drunk Olivia)*

*This is not a good look!*

Antonio starts up the stairs as they drive away.

## INT. ANTONIO'S APARTMENT - CONTINUOUS

Cecilia, on the couch, watches a movie DUBBED IN SPANISH. The door opens and Antonio, with Olivia in his arms, enters. As he carries her across the living room:

ANTONIO

*Hi, Mama -- this is Olivia.*

OLIVIA

*Hi, Mama.*

CECILIA

*I want to remind you the walls are very thin. I can hear everything.*

ANTONIO

*We're just going to sleep.*

CECILIA

*You're a grown man -- do what you want. But the walls are very thin.*

Antonio and Olivia disappear down the hall.

## INT. ANTONIO'S BEDROOM - CONTINUOUS

Antonio carries Olivia to the bed. As soon as he puts her down, she starts UNZIPPING her dress.

OLIVIA

*Sleep.*

ANTONIO

*No, no! Dress stays on. You're sleeping in your clothes.*

He ZIPS her back up, but then she yanks the dress off over her head...

ANTONIO (CONT'D)

*No, no, please!*

...REVEALING an elaborate NUDE BODYSUIT with lots of body tape and other tricks of the trade, holding all the various parts in place. There's nothing sexy about it.

ANTONIO (CONT'D)

*Alright. We're good.*

She plops onto the bed and instantly FALLS ASLEEP. Antonio gently places the comforter over her.

INT. ANTONIO'S APARTMENT - MOMENTS LATER

Antonio quietly steps out of his room.

CECILIA

*Son. Come sit with me.*

Antonio joins her on the couch as she mutes the TV.

CECILIA (CONT'D)

*It took me forty-eight years after  
your dad died to find love again.*

ANTONIO

*With Mr. Kim? You're calling that  
love now?*

CECILIA

*Ha-Joon. That's his name. I missed  
out on a lot of living. I'm glad to  
see you're not making the same  
mistake.*

ANTONIO

*It's more complicated than--*

CECILIA

*Don't make it complicated. Isabel's  
the mother of my grandson -- I love  
her -- but she's acting like an  
idiot.*

ANTONIO

*She's just going through--*

CECILIA

*No. You're a great person and if  
she can't see that... well, I'm  
glad you're moving on.*

ANTONIO

*Mama--*

CECILIA

*Change is good, Antonio, even if  
you don't know why when it happens.*

*(then)*

*I like this actress. Would've been  
happier if she was Mexican, but she  
seems nice in the movies. I've said  
my piece.*

She UNMUTES THE TV. As Antonio sits back to watch with his mom, he reaches into his pocket and pulls out a small box:

ANTONIO  
Junior Mint?

INT. ANTONIO'S BEDROOM - THE NEXT MORNING

Sunlight pours through the curtains on a hungover Olivia in bed. Her eyes slowly open. She looks around. Where am I? She sees Antonio asleep on a beat-up old barcalounger.

OLIVIA  
Oh, God.

As quietly as possible, she sits up, grabs her phone from her purse and starts scrolling through texts.

ANTONIO (O.S.)  
Good morning.

OLIVIA  
(embarrassed)  
Hi.

ANTONIO  
I want you to know nothing happened. I didn't even look. And I slept in my pants.

OLIVIA  
Thanks for taking care of me -- last night was not my finest performance.

ANTONIO  
You would've done the same for me.

OLIVIA  
I'd like to think so, but probably not. What's your address so I can tell my assistant?

ANTONIO  
1285 Valencia. South Valencia. If they go to North Valencia -- it's a batting cage.

As Olivia TEXTS her assistant:

OLIVIA  
And what about a coffee place? Is there one near here?

ANTONIO  
I could make you a cup of coffee.

OLIVIA  
Any chance you have almond milk?

ANTONIO  
No chance.

She stands and the full force of her HANGOVER hits her.

ANTONIO (CONT'D)  
I do have aspirin.

INT. ANTONIO'S APARTMENT - MOMENTS LATER

Antonio and Olivia, back in her dress, step out of the bedroom to find --

Fifteen STARSTRUCK MEXICANS, MR. KIM and a five or six of his Korean relatives -- all smiling at them.

They prepared an elaborate FEAST -- chilaquiles, chorizo and eggs, pan dulce, as well as kimchi and bibimbap.

ANTONIO  
*Mama!*

CECILIA  
*I told one person. Maybe two.*

ANTONIO  
(to Olivia)  
Sorry about this.  
(then, introducing)  
My sister, Clara. You met Benny. My nephews, Dante and Luca. Mr. Kim, my landlord, and I'm assuming, his family.

MR. KIM  
(holds up his phone)  
Picture?

CLARA  
Wasn't gonna ask, but if we're doing pictures, I want in on that too.

ANTONIO  
My *Tia*, Laura. My cousins and... these people I've never seen before.

OLIVIA  
Nice to meet you all.

CLARA

You must be hungry, Olivia. I'll make you a plate.

ANTONIO

*She just wants a coffee. Can we not make this a big deal?*

CECILIA

*Don't deprive me of this.*

Cecilia brings coffee as Benny holds up some sweet breads.

BENNY

Got to try one of these *conchas*.  
Drove all the way out to Alhambra.

OLIVIA

Actually, I should get going.

BENNY

I'm just gonna cut you a little square. You'll thank me.

He does, and hands it to her.

ANTONIO

You don't have to eat anything you don't want to.

Outraged, they jump all over Antonio:

EVERYONE

*She looks hungry. / This food is delicious. / I drove all the way out to Alhambra! / She's a guest.*

OLIVIA

It's probably good for me to put something in my stomach anyway.  
(takes a bite)  
Wow, that's really delicious.

BENNY

Right? Try dipping it in the coffee.

Dante and Luca show a photo on their iPad to a couple Korean kids, WHISPERING:

DANTE

Pretty sure these are her boobs.



CLARA

You said you'd leave that in the car! *Turn it off, Monstro! Now!*

Once again, they ignore her. Clara turns back to Olivia:

CLARA (CONT'D)

We're really excited for your movie. Been reading about it everywhere.

OLIVIA

Don't tell me what they're saying. I've stopped looking at reviews -- they really mess with your head.

BENNY

Tell me about it. I got a bad one on Yelp once. Still keeps me up at night. "Left the car smelling like a Russian Bowling League." What's that even supposed to mean?

A KNOCK. Antonio opens the door to find Isabel and Marco.

ANTONIO

Hi. Thought I didn't have Marco until the weekend.

ISABEL

He forgot his math book again.

As Marco rushes in, Isabel sees Olivia. She tries to hide it, but she's flustered.

ISABEL (CONT'D)

Oh, sorry, didn't know you had company -- Marco, I'll be in the car.

Isabel leaves. Antonio, upset, heads to his bedroom.

ANTONIO

I need to go to work.

INT. ANTONIO'S BEDROOM - CONTINUOUS

Antonio enters and sits on the bed, putting his head in his hands. Olivia gently knocks.

OLIVIA

Was that your ex or something?

ANTONIO

We're separated. I've been trying to get her back but now she sees me with you and I've blown it.

OLIVIA

You don't know that.

ANTONIO

I look like a playboy.

OLIVIA

Who broke up with who?

ANTONIO

She broke up with me.

OLIVIA

You didn't blow it. Trust me.

Antonio's phone buzzes with a TEXT.

ANTONIO

Isabel.

Olivia smiles -- "I told you so."

ANTONIO (CONT'D)

She needs me to sign some field trip form.

OLIVIA

I guarantee you there's no field trip.

EXT. ANTONIO'S APARTMENT - MOMENTS LATER

Antonio and Isabel talk on the balcony.

ISABEL

I feel a little blindsided. I mean, I told you about Randy, and that's not even that serious--

ANTONIO

Don't you need me to sign something?

ISABEL

No! It's not for weeks.

(then)

I mean, I'm happy for you. It's great. You're moving on which is great.

ANTONIO

It's not what you--

ISABEL

I mean, I guess I'm the one who said we should date other people so I'm glad that you're dating other people. Which is good. So good. I mean, do you love-- No, forget it. Are you going to the Oscars? I don't want to know. Tell Marco to hurry up.

She turns and rushes off. Antonio SMILES to himself -- maybe Olivia was right, then...

INT. ANTONIO'S APARTMENT - CONTINUOUS

...steps back inside to find Marco chatting with Olivia who's enjoying a second concha, dipping it in her coffee.

MARCO

...yeah, so we're doing Midsummer Night's Dream. I'd love if you could come. I'm Lysander.

OLIVIA

Ooh, one of the lovers. That's a great part.

MARCO

I think I found a new way in. I'm playing him like he has a secret.

ANTONIO

Marco, she's not going to a high school production of Shakespeare.

BENNY

Unabridged.

CLARA

No one asked you, *Cerdito*.

BENNY

Just thought she should have all the information. Two and half hours, not counting intermission.

ANTONIO

Your mom's waiting for you.

MARCO

Okay, okay -- bye, everyone.

(to Olivia)

Fingers crossed, we both have big openings this weekend.

Marco dashes out as Olivia's phone BUZZES.

OLIVIA

My assistant -- I should go, too.

CLARA

Let me make you a care package.

OLIVIA

That's so nice, but--

CECILIA

*Give her some food! Why is no one giving her food?!*

ANTONIO

Don't fight it. No one walks out of here empty-handed.

EXT. ANTONIO'S APARTMENT - MOMENTS LATER

Antonio and Olivia, holding a tinfoil CARE PACKAGE, head down the stairs. Family and friends huddle in the doorway, waving and taking pictures.

FAMILY

Bye, bye./Warm the *conchas* before you eat them./They're from Alhambra.

ANTONIO

Sorry again. There's no word for "boundaries" in Spanish.

OLIVIA

I liked it. I don't see my family that much.

They reach the SIDEWALK.

ANTONIO

And you're right. Isabel's jealous.

OLIVIA

Maybe we'll both get what we want out of this craziness.

Amanda pulls up to the curb.

AMANDA  
Sorry, Waze took me to a batting cage.

OLIVIA  
Alright, well, I think this is goodbye. Thanks for helping me out.

Olivia gives Antonio a warm hug.

INT. TOYOTA YARIS - CONTINUOUS

Stegman, parked down the street, on the phone:

STEGMAN  
I'm looking at them right now, ma'am -- they're a couple.

EXT. BRENTWOOD MANSION, TENNIS COURT - INTERCUT

Kathryn talks on her cell. Behind her, three other westside ladies warm up for Pickleball.

KATHRYN  
She really spent the night? In the barrio?

Blanca arrives with a tray of iced tea and a bowl of cherries. Kathryn hands her the MINI-RECORDER and whispers:

KATHRYN (CONT'D)  
Just a few things.

STEGMAN  
I don't think they really use that word anymore, but yeah, they shacked up.

Kathryn smiles -- relieved her marriage is intact.

KATHRYN (O.S.)  
I can't believe the bastard...

INT. PEREZ'S CAR - CONTINUOUS

Perez munches on a burrito while he LISTENS to the AUDIO BUG.

KATHRYN (O.S.)  
...was actually telling the truth.

STEGMAN (O.S.)  
Sometimes they do. Not often. But  
sometimes. I'll send an invoice.

INT. ROYCE TOWER, ELEVATOR - SAME TIME

George hits the button. Daniel slips in before the door  
closes. As they go up:

DANIEL  
A few shareholders are resisting the  
buyout. I'm going to need more time.

GEORGE  
Doesn't matter. I've decided not to  
divorce Kathryn.

DANIEL  
Really? Why the change of heart?

GEORGE  
I couldn't sleep last night. I  
poured myself a scotch and did some  
soul searching. What kind of man do  
I want to be? And then I realized --  
rich. Rich and powerful is the kind  
of man I want to be.

DANIEL  
I admire your honesty.

The doors open...

INT. ROYCE TOWER, HALLWAY - CONTINUOUS

They walk and talk, passing a JANITOR emptying trash cans.

GEORGE  
What was I thinking? Juggling two  
women at a premiere like I'm  
Leonardo DiCaprio. When I was in  
business school I dreamed of one  
thing -- becoming a CEO of a vast  
real estate empire. Why would I  
risk that for what might be a  
passing fancy?

INT. ROYCE TOWER, GEORGE'S OFFICE - CONTINUOUS

They head in.

GEORGE  
Sure, Olivia's intoxicating now,  
but who knows how I'll feel in a  
few months?

Daniel's phone RINGS. He looks at the caller ID.

DANIEL  
It's Perez.

George grabs the phone.

GEORGE  
What do you got?... Spectacular.  
(to Daniel)  
Kathryn called off the dogs.

DANIEL  
Congratulations. You got away scot-free.

GEORGE  
(into phone)  
Out of curiosity, what was the  
turning point?... What?!  
(to Daniel)  
She spent the night with him! That  
dirty little homunculus.

DANIEL  
Important thing is your empire's  
still intact.

GEORGE  
No one asked you.  
(into phone)  
Perez, listen to me. Hire a second  
detective. I want someone following  
her. I want someone following him.  
Full saturation coverage.

DANIEL  
But you've moved on. Why would you  
do that?

GEORGE  
I love that woman. The valet messed  
with the wrong *hombre*.

CUT TO:

EXT. KOBRA, VALET STAND - DAY

The VALETS hang out between runs.

BENNY

It's eating at me. Are you some kind of sex god, Antonio?

ANTONIO

I'm not a sex god.

BENNY

I had a dog when I was a kid -- he gave off a scent or something, made the girl dogs crazy. Maybe you got something like that.

Javier notices the stunning ITALIAN MODEL from the premiere leaving with some friends.

JAVIER

*Hey, know that billboard on Doheny?*

RUDY

*The hottie with the fur boots?*

JAVIER

*I think that's her.*

As they sneak a look, the Model strolls over to Antonio, slips him her card, and whispers in his ear:

ITALIAN MODEL

If things don't work out with Olivia, give me a call.

She gives him a kiss on the cheek and walks off, leaving the valets' minds blown once again. Benny turns to Antonio:

BENNY

Okay, you and me -- in the bathroom. Right now. I got to see it.

INT. RANCHO PARK DRIVING RANGE - DAY

Stegman shanks a drive.

MAN (O.S.)

Still dropping your elbow.

He turns to see Perez.

PEREZ

Hear you might be looking for a job.

STEGMAN

Son of a bitch. You had me bugged.



PEREZ  
You want a paycheck or not?

INT. OLIVIA'S HOUSE, LIVING ROOM - NIGHT

Olivia, excited, sits at her computer, on the phone.

OLIVIA  
They loved the movie! Did you see  
the reviews?

INT. RESTAURANT - INTERCUT

CLOSE ON -- Amanda on the phone.

AMANDA  
I thought you never read them.

OLIVIA  
Of course I read them. I'm not a  
crazy person. New York Times.  
"Earhart Soars!" Variety. "A  
Triumph." And those are just the  
ones I've memorized.

AMANDA  
Um, that's awesome. But right now  
I'm with my mom. It's her birthday.

REVEAL Amanda's with her family at Benihana's as the CHEF  
lights the FLAMING VOLCANO. They all clap and cheer.

OLIVIA  
Okay, have fun. The whole office is  
drinking champagne on Monday.  
(then, realizing)  
You'll need to pick up champagne.  
Three bottles. Maybe four.

She dances around the room, dialing her phone as she sings:

OLIVIA (CONT'D)  
They love my movie, they love my  
movie...  
(then, into phone)  
They love my movie!

INT. AIRPLANE, FIRST CLASS - INTERCUT

Jennifer, the publicist, on her phone, waits to take off.

JENNIFER

How great were those reviews?!

OLIVIA

Except for Liz Pembroke of the Chicago Sun Times. I wonder how she'd feel hearing that her sexuality seems forced. But I'm not gonna dwell on that. She always hates me. Let's go drink too much!

JENNIFER

I wish. On my way to Miami. My sister's getting married. Again. But I'm taking you for margaritas as soon as I get back.

OLIVIA

Okay. Great.

She hangs up. She dances, a little less enthusiastically this time, and scrolls through her phone again, singing:

OLIVIA (CONT'D)

They love my movie, who should I call, who should I call...

INT. BRENTWOOD MANSION - LATER

George and Kathryn host a small cocktail party. George holds court with the other rich and powerful:

GEORGE

...and there's some woman with a bike shop firing up the natives. Honestly, I don't know how gentrification got to be such a bad word. I mean, who doesn't want a SoulCycle in their neighborhood?

George's phone RINGS. He checks the caller ID -- "DENTIST."

GEORGE (CONT'D)

Excuse me. Scheduling issues.

He steps outside...

EXT. BRENTWOOD MANSION, TERRACE - CONTINUOUS

...to a quiet corner to answer:

GEORGE  
I'm at home! Are you nuts?!

INT. OLIVIA'S HOUSE, LIVING ROOM - INTERCUT (N5)

Olivia on the phone.

OLIVIA  
My movie's a big hit. I talked to my agent -- there're three more bidders for my company. It's all happening. Everything we dreamed of.

GEORGE  
Where were you last night?

OLIVIA  
What?! I want to be with you. I want to celebrate with the man I love.

GEORGE  
You heard me. Where were you?

He notices Blanca hovering nearby. He quickly cups the phone:

GEORGE (CONT'D)  
Blanca, what is it?

BLANCA  
Mrs. Royce says time for your toast.

GEORGE  
(into the phone)  
I gotta go.

He hangs up. Olivia sighs, disappointed:

OLIVIA  
They love my movie.

EXT. OLIVIA'S HOUSE - CONTINUOUS

She's ALL ALONE in her beautiful, lit-up, glass box. Only the sound of crickets, and oddly, Golf Talk on Sirius radio.

PULL BACK to REVEAL Stegman watching from his parked car.

INT. OLIVIA'S HOUSE, KITCHEN - CONTINUOUS

Olivia, feeling sorry for herself, grabs wine from the fridge. She closes the door, but stops when she sees --

The Pan Dulce CARE PACKAGE from Antonio's family.

She smiles to herself, wistful.

INT. HIGH SCHOOL AUDITORIUM - LATER

In the THEATER/GYM, a mix of mostly Latinx and Korean high-school kids gamely put on "A Midsummer Night's Dream."

MARCO (AS LYSANDER)

"One heart, one bed, two bosoms,  
and one troth."

SOFIA (AS HERMIA)

"Nay, good Lysander; for my sake,  
my dear. Lie further off yet; do  
not lie so near."

IN THE AUDIENCE, Antonio watches with Clara, Benny, Cecilia, and Mr. Kim.

MARCO (AS LYSANDER)

"O, take the sense, sweet, of my  
innocence!"

Antonio smiles -- proud of his boy. He turns to share the moment with Isabel across the aisle, but--

RANDY THE REALTOR (45, strong chin, lotta linen), sitting next to her, notices Antonio and gives him his SIGNATURE FINGER GUNS, killing his mood.

FROM A SIDE DOOR, Olivia slips in, dressed casually with her hair pulled back.

Clara excitedly waves her over, scooting everyone down to make room. As Olivia sits next to Antonio:

OLIVIA

Hope it's okay I came.

ANTONIO

Marco's gonna be so happy.

Isabel, distracted by Olivia, barely watches the play.

IN A BACK ROW, Stegman squeezes down the aisle and sits next to Perez, who offers him a Starburst and whispers:

PEREZ

The king's overacting, but the donkey's hilarious.

INT. PIZZA PLACE, COURTYARD - LATER

The CAST PARTY. A charming PATIO with twinkling lights. A DJ plays music for a multi-generational crowd. Marco pumps Olivia for feedback as his family looks on.

MARCO

You're not just saying that 'cause you have to?

OLIVIA

No, you completely became the character. When you got back with Hermia...

CLARA

Who's adorable, by the way.

OLIVIA

...I got choked up.  
(then)  
Can I get you to sign my program?

MARCO

I know you're just being nice, but hell yeah.

As Marco grabs a pen and writes an inscription:

BENNY

It was good. It was long -- but it was good.

ANTONIO

I still can't believe you got up in front of all those people. My son...  
(tapping his heart)  
...I'm so proud.

MARCO

Okay, we get it. You're my dad. You think I'm great.  
(getting up)  
I need to go give Mom equal time.

Antonio watches Marco walk over to Isabel where Randy balances a spoon on his nose to the delight of everyone at the table. As Antonio's heart sinks, Clara turns to Olivia.

CLARA

I got to ask. What do you see in my brother?

BENNY

Elephant in the room, right there.

OLIVIA

Um, well... that's a tough question. What do you see in Benny?

CLARA

I don't remember.

Cecilia laughs.

BENNY

*What're you laughing at? You don't even speak English.*

ANTONIO

Can we just change the subject?

OLIVIA

No, I want to answer. Obviously he's handsome.

ANTONIO

Please continue.

OLIVIA

But what makes your brother special... is...

She stops for a moment to really look at him.

OLIVIA (CONT'D)

...he's decent. And kind. And he's not pretending to be someone he's not.

(smiling at Antonio)

I admire that.

They all take this in, then:

BENNY

We're the last of a dying breed.

Mr. Kim whispers in Korean to his 25 year-old GRANDDAUGHTER.

GRANDDAUGHTER

My grandfather would like to thank you for including us in this festive occasion.

(MORE)

GRANDDAUGHTER (CONT'D)

And though he did not understand any of the words, he thought the production was top-notch.

Mr. Kim whispers some more.

GRANDDAUGHTER (CONT'D)

He'd also like to tell Cecilia she looks especially beautiful tonight.

Antonio turns to his mother:

ANTONIO

*He liked the play and says you're pretty. Anything you want to say to Mr. Kim? Now's your chance.*

CECILIA

*Tell him he doesn't have to be so gentle. I would like it if he pulled my hair once in a while.*

ANTONIO

She says he looks very handsome, as well.

As Clara stifles a laugh, BLANCA approaches:

BLANCA

*Antonio, our children were amazing!*  
(turns to Olivia)  
*That was just an excuse to meet you.*

ANTONIO

This is Blanca. Hermia's mom.

OLIVIA

Oh my God, she's a natural. You must be so proud. Sit down, join us.

BLANCA

I don't want to intrude, but could I get a picture?

OLIVIA

Let's do it.

Olivia stands and puts her arm around Blanca who waves her entire family over. Four generations of Guatemalans gather for a group shot as Antonio snaps photos.

BLANCA

*My church group's gonna shit themselves when I post these.*

The DJ cues a rockin' old-school MEXICAN CUMBIA.

DJ

Here's one for the parents.

Cecilia starts to drag Mr. Kim on to the dance floor.

ANTONIO

*Mom, try not to overexert yourself  
-- your heart.*

CECILIA

*Try not to be such a wet blanket.*

As Benny and Clara join them, Benny offers his hand to Olivia.

BENNY

*You're coming too -- let's see what  
you got.*

OLIVIA

*A lot less than you think.*

*(then)*

*Really nice meeting you, Blanca.*

As they all head off, Blanca whispers to Antonio:

BLANCA

*You're girlfriend's very sweet.*

She WINKS at Antonio.

ANTONIO

*Did you just wink at me?*

BLANCA

*I work for Mr. Royce. I do his  
laundry. You learn things.*

ANTONIO

*Please don't tell anyone.*

BLANCA

*Your secret's safe.*

*(then)*

*She deserves way better.*

ON THE DANCE FLOOR, Olivia gets down with Benny, Clara, Cecilia, Mr. Kim as well as Marco and Sofia.

BLANCA (CONT'D)

*I think my daughter has the hots  
for your son.*



ANTONIO  
*I think it's very mutual.*

INT. PIZZA PLACE, COURTYARD - LATER

AT THE BAR, Natalie pays for a round as Antonio steps up with the empty pitcher.

ANTONIO  
Natalie, what're you doing here?

NATALIE  
Bunch of us were out canvassing --  
we're having another demonstration  
tomorrow. Whatever we can do before  
the council meeting.

ANTONIO  
How's it looking?

NATALIE  
Not good, that's why we're here --  
tequila therapy.

She downs a shot.

NATALIE (CONT'D)  
Know what I'm going to miss most?  
*Customers like you.*

ANTONIO  
*Hey -- your Spanish.*

NATALIE  
*It's better when I drink.*

She kisses him on the cheek and heads off. ACROSS THE BAR,  
Benny, having witnessed this, bows to the master.

EXT. PIZZA PLACE - LATER

The green Yaris idles in the loading zone across the street.

STEGMAN (O.S.)  
So, you ever remarry?

INT. STEGMAN'S CAR - SAME TIME

Perez and Stegman eat pizza, keeping an eye on the party.

PEREZ

Twice. And both times it was gonna be different. You?

STEGMAN

Three times. World's most expensive hat trick. Right now, I'm living at my brother's.

PEREZ

Got your own room?

STEGMAN

The seven year-old's trundle. SpongeBob blanket.

PEREZ

I've slept on worse.

INT. PIZZA PLACE, QUIET HALLWAY - LATER

Antonio steps out of the restroom. Isabel appears out of nowhere and pins him against the wall.

ISABEL

I can't stop thinking about you!

She KISSES him.

ANTONIO

What about Randy?

ISABEL

Randy's a buffoon. How serious are you and Olivia? Do I have a chance?

ANTONIO

Yes. Very much.

ISABEL

You'd leave a famous actress for me?

ANTONIO

I'm not supposed to tell anyone, but we're not really dating.

ISABEL

What?

ANTONIO

It's all pretend. Olivia's having an affair with some billionaire.

ISABEL  
You're not a couple?

ANTONIO  
No. The whole thing's made up so no one finds out.

ISABEL  
You were never a couple?

ANTONIO  
No. The guy's lawyer shows up and offers me money and then the guy's wife offers me even more money.

ISABEL  
How much more?

ANTONIO  
A hundred thousand dollars. Rich people -- they're crazy.

ISABEL  
You got a hundred thousand dollars?!

ANTONIO  
No, I already gave my word to the other guy. But here's the best part, I was gonna surprise you with--

RANDY (O.S.)  
Hey -- anyone seen my lady?

ISABEL  
Shit, Randy! I'll call you later.

She gives him one last kiss and runs off.

INT. PIZZA PLACE, COURTYARD - LATER

Antonio, smiling big, returns to the party. Marco approaches.

MARCO  
I'm walking Sofia home. Mom knows.  
(off Antonio's grin)  
Don't be weird.

Marco rushes off, Antonio sits at the table next to Benny.

BENNY  
Check out the old folks.

On the DANCE FLOOR Cecilia slow dances with Mr. Kim, in love. Antonio watches, touched by how happy his mom seems.

BENNY (CONT'D)

I can't remember the last time I danced with your sister like that.

Clara overhears as she walks by:

CLARA

Your cousin's wedding. 2004.

BENNY

Under duress.

(then, to Antonio)

So listen, I'm putting in a bid to take over the parking at Vine Street Grill.

ANTONIO

How many restaurants would that make? Four? You're a big shot.

BENNY

Not breaking out the good scotch yet -- still haggling over garage fees -- but if it works out, I thought you could be my guy on the ground. Create some kind of management position.

ANTONIO

You want to promote me?

BENNY

Obviously I underestimated you.

Before he can respond, Olivia walks up.

OLIVIA

I should get going. Walk me to my car?

BENNY

You got some kind of magic sauce, Antonio -- mull it over.

INT. STEGMAN'S CAR - A FEW MINUTES LATER

Stegman hits Perez.

STEGMAN

We're up!

THEIR POV -- Olivia and Antonio step out of the restaurant.

EXT. PIZZA PLACE - CONTINUOUS

As Antonio unlocks his bike, Olivia spots Perez getting out of the green Yaris and hurrying to his car.

OLIVIA  
I'm getting sick of these guys.

ANTONIO  
Wanna mess with them?

OLIVIA  
I do.

ANTONIO  
Hop on.

She sits behind him and holds on tightly as Antonio pedals down Alvarado.

The two detectives follow in their cars at a safe distance -- a hot pursuit at eight miles an hour.

ANTONIO (CONT'D)  
Okay, now turn and wave.

She does, and Antonio makes a right between two buildings.

The detectives pull up to the spot -- no way their cars can fit through the tight passageway.

INT. STEGMAN'S CAR / INT. PEREZ'S CAR - CONTINUOUS

Both on speaker:

PEREZ  
Shit. Where does it lead?

STEGMAN  
Probably empties out on Westlake.

PEREZ  
Let's cut through the Pep Boys.

But before they can drive off --

EXT. STREET - CONTINUOUS

Antonio and Olivia cruise by, smiling.

ANTONIO  
*Vete a freir pinas!*

OLIVIA  
 What does that mean?

Perez and Stegman follow.

ANTONIO  
 Technically, "Go fry pineapples."  
 But really it's just a fun way to  
 say, "Go fuck yourself."

OLIVIA  
 (laughing)  
 Yeah, go fuck some pineapples!

Antonio takes a left into an ALLEY. So do the detectives -- only to find a DEAD END. Antonio and Olivia slip though a pedestrian walkway.

INT. STEGMAN'S CAR / INT. PEREZ'S CAR - CONTINUOUS

STEGMAN  
 Reverse! Reverse!

EXT. STREET - INTERCUT

Perez pulls out onto the boulevard, Stegman right behind.

STEGMAN  
 Should we split up?

PEREZ  
 No.

STEGMAN  
 Why not?

PEREZ  
 'Cause here they come again.

THRU THE WINDSHIELD, Antonio and Olivia pedal down the middle of the street towards them. As they ride by:

ANTONIO  
 Last time, we promise.

OLIVIA  
*Vete a freir pinas!*

Antonio turns off the street, steers down a small grass embankment and they disappear into the night, laughing.

EXT. MACARTHUR PARK - LATER

Antonio buys *paletas* (popsicles) from a CART VENDOR and hands one to Olivia. As they walk:

OLIVIA

You know I've lived in LA since I was sixteen and I've never been here. It's beautiful.

ANTONIO

Don't go on the other side of the lake. That's where the junkies are.

OLIVIA

I feel like people don't recognize me here.

ANTONIO

No one expects to see a famous actress in MacArthur Park eating Mexican popsicles -- you got the night off.

OLIVIA

It's kinda nice being invisible.

ANTONIO

It gets old.

They find an empty bench on a hill.

ANTONIO (CONT'D)

Guess what? Isabel wants me back.

OLIVIA

I'm not gonna say I told you so, but... I told you. So.

ANTONIO

I'm really happy.

They watch the park life -- soccer, parties, children, parents, grandparents -- a Latinx BAND plays a free concert.

OLIVIA

It's pretty late, right? Don't these kids have a bedtime?

ANTONIO

It's only 10:30. Gringos take their sleep way too seriously.

OLIVIA

I used to come with my parents to a park like this every Fourth of July. Before they got divorced. Those are some of my best memories and I was still in bed by eight.

He laughs.

ANTONIO

Where'd you grow up?

OLIVIA

Bakersfield. Gateway to Fresno.

ANTONIO

It's nice your family's close by.

OLIVIA

My dad disappeared and I haven't talked to my mom in twenty years.

ANTONIO

Twenty years? That's impossible.

OLIVIA

She did some really shitty things when I got famous.

(then)

Heard she finally got sober. She's called a few times. Left some messages, trying to apologize. The sick thing -- she'd be proud I'm starting a company, but... I just can't.

ANTONIO

I have an aunt who stabbed my uncle. Still comes over every Christmas. She sits right next to him. With a big scar on his neck.

She laughs, then notices:

OLIVIA

Is that your son making-out with Hermia?

ACROSS THE FIELD, Marco and Sofia kiss by the fountain.



ANTONIO

I don't want to stop it. But I  
don't want to watch it either.

(standing)

Let's get out of here.

EXT. ALVARADO STREET - LATER

Antonio, pushing his bike, walks Olivia to her car -- even  
late at night, the street's alive.

OLIVIA

Seventeen?

ANTONIO

My mom sent us to live with my Aunt -  
- you really want to hear this?

OLIVIA

Yes.

ANTONIO

Clara was only nine and I had to  
help out. So I started busing  
tables and working construction.  
Those guys you see outside Home  
Depot? That was me.

OLIVIA

I feel like I should've paid for  
the popsicles.

ANTONIO

When I finally got a steady job as  
a valet, I thought I was living the  
life. And I was able to help put  
Clara through college.

(proud)

She's a school principal now.

OLIVIA

She must be so grateful.

ANTONIO

If she is, she keeps it to herself.

They get to Olivia's Range Rover.

ANTONIO (CONT'D)

This is you, right?

Olivia beeps her car open, then:

OLIVIA  
Actually, I don't feel like being  
alone tonight. Is it okay if I stay  
at your place?

ANTONIO  
Sure, but you get the chair this  
time.

He gets on his bike.

OLIVIA  
That's fair.

She hops on the back and they cruise down the hill.

ANTONIO  
You know I'm gonna insist you take  
the bed.

OLIVIA  
I was counting on it.

INT. ANTONIO'S APARTMENT - LATER

Cecilia holds a cigarette out the window. Hearing the key in  
the door, she puts it out, trying to usher the SMOKE outside.

Antonio and Olivia enter.

ANTONIO  
*Mom, you promised--*

CECILIA  
*I wasn't smoking! But there're some  
men over there spying on me. Did  
you hire thugs to catch me smoking?*

ANTONIO  
*So you were smoking?*

CECILIA  
*I allow myself one before bed. It  
relaxes me. Are you going to rob an  
old lady of a little pleasure?!*

Cecilia heads to her bedroom:

CECILIA (CONT'D)  
*Now I'm gonna need another.*

ANTONIO

The detectives are watching us from that apartment.

He closes the curtains, then starts towards his room.

ANTONIO (CONT'D)

I'll close them in the bedroom too.

OLIVIA

No. If George wants to see what's happening in the bedroom, let's show him what's happening in the bedroom.

ANTONIO

What's happening in the bedroom?

OLIVIA

We're gonna make him jealous.  
(off his nervous look)  
Relax. I've had a lot of fake sex in the movies. And not in the movies.

INT. EMPTY APARTMENT - CONTINUOUS

Perez and Stegman have set up SURVEILANCE EQUIPMENT -- along with lawn chairs, a cooler, and a hibachi -- across from Antonio's apartment.

STEGMAN

I'm still confused -- who put the spell on Lysander?

PEREZ

Puck, but it doesn't matter. I think what Shakespeare's saying is we can't help ourselves -- we fall in love with the wrong people.  
(glances out the window)  
Oh, boy. Client ain't gonna like this.

He grabs his camera and starts filming.

STEGMAN'S POV -- Olivia and Antonio burst into the bedroom, "kissing" and tossing off clothing. Olivia, down to her bra and underwear, pushes Antonio, in boxers, onto the bed.

INT. ANTONIO'S BEDROOM - CONTINUOUS

Antonio on his back, watches transfixed -- with fear and astonishment -- as Olivia climbs on top and "straddles" him.

ANTONIO  
I'm starting to feel uncomfortable.

OLIVIA  
It's okay, I don't need you anymore  
-- you're below the frame.

INT. EMPTY APARTMENT - CONTINUOUS

PEREZ and STEGMAN'S POV -- in the OPEN WINDOW across the way, all they see is Olivia from the waist up, having what appears to be hot, sweaty sex with Antonio (who can't be seen).

INT. ANTONIO'S BEDROOM - CONTINUOUS

As Olivia continues to writhe in "ecstasy:"

ANTONIO  
So I can leave?

OLIVIA  
Just stay under the windowsill.

Antonio shimmies out from under her and rolls off the bed, making sure to keep his body very low.

As he army-crawls towards door, Olivia ups the ante, and calls out "passionately" for the detectives' benefit:

OLIVIA (CONT'D)  
Antonio! Antonio!

ANTONIO  
What?

OLIVIA  
(whispering)  
I'm acting.  
(then, loudly)  
I'm so turned on right now!

INT. EMPTY APARTMENT - CONTINUOUS

Perez and Stegman watch Olivia bounce up and down.

OLIVIA  
Grab my ass, big boy!

PEREZ  
What's that guy have that I don't?

STEGMAN  
A lot.

INT. APARTMENT, ANOTHER UNIT - CONTINUOUS

A TEENAGED BOY wearing a headset plays Fortnite on-line.

TEENAGED BOY  
Liam?! Behind you! Behind you!

He looks up and sees the half-naked Olivia.

TEENAGED BOY (CONT'D)  
Take over.

He drops his joystick and crosses to the window for a better view.

INT. ANTONIO'S KITCHEN - CONTINUOUS

With Olivia nearing "orgasm" in the other room, Antonio fixes himself a bowl of cereal.

OLIVIA (O.S.)  
Oh God, Antonio! I'm coming!  
Antonio, yes! Yes! Yes!

Cecilia walks in to get some water.

CECILIA  
*I'm not gonna ask.*

INT. ANTONIO'S BEDROOM - LATER

Olivia, now in Antonio's pajamas, lies in bed. Antonio tries to get comfortable on the Barcalounger.

ANTONIO  
I still don't really get why're you doing all this?

OLIVIA  
A lot of reasons. None of them make much sense at the moment.

Olivia laughs to herself, but then... starts CRYING softly.

ANTONIO

You okay?

Antonio sits on the bed next to her.

OLIVIA

When I was a kid, I thought if I got famous, it would make everything better. And it did for a long time. It feels good when you think everyone loves you. But, really, they love this idea of you. I've got one of the most recognizable faces in the world, and I don't feel like anyone really sees me. But I don't want you to think I'm like a "poor little movie star."

ANTONIO

I don't think that.

OLIVIA

And you work all the time and everyone tells you what you want to hear. And you convince yourself you've got the perfect life everyone thinks you have. But I've never really had a decent, long-term relationship. I spent Thanksgiving at my assistant's house. All my friends are people I pay. And if I'm honest, I doubt George'll ever leave his wife.

ANTONIO

He'd be crazy not to.

OLIVIA

You're a good guy.

She snuggles into him.

OLIVIA (CONT'D)

Why can't I fall for someone like you?

ANTONIO

I'm taken.

She smiles.

OLIVIA  
That's my type.

Antonio starts to get up, but--

OLIVIA (CONT'D)  
No, stay. Sleep next to me.

He slides under the covers.

OLIVIA (CONT'D)  
Want to hear something funny?  
Olivia Allan isn't even my real  
name. It's Betsy Shevchuk.

ANTONIO  
It's good you changed it.

She cuddles into him. Antonio's EYES GO WIDE.

OLIVIA  
This is nice.

ANTONIO  
A little too nice. Let's sleep back  
to back.

He rolls over.

EXT. PICO-UNION - THE NEXT MORNING

As the sun rises over the neighborhood, Perez bounds up the  
steps of the STAKEOUT APARTMENT BUILDING with a TO-GO BAG.

INT. EMPTY APARTMENT - MOMENTS LATER

Stegman reclines in a lawn chair. Perez bursts in.

PEREZ  
I made us three hundred bucks.  
Tipped off the paparazzi.  
Questionable ethics, I know, but  
today we eat like kings.

INT. ANTONIO'S BEDROOM - SAME TIME

Olivia sleeps peacefully. Antonio, sleeps next to her, a safe  
distance away. He wakes when he gets a TEXT from Isabel: "U  
up? Need to see you." He texts back: "How about now?"

Excited, he quickly starts to put on his clothes.

OLIVIA  
Where're you going?

ANTONIO  
I'm meeting Isabel. Go back to bed.  
Coffee's above the fridge.

He grabs his shoes and rushes out.

EXT. PICO-UNION - LATER

Antonio, all smiles, pedals down Union, as shop owners open up for the day.

ISABEL (O.S.)  
I couldn't sleep last night.

INT. LOCAL BAKERY - LATER

Antonio and Isabel drink coffee.

ANTONIO  
Me either. My mind was racing.

ISABEL  
This is really hard for me, but I  
thought about it and thought about  
it... this is never going to be  
what I need.

ANTONIO  
What're you saying?

ISABEL  
It's been nine months. It's time we  
got a divorce.

ANTONIO  
You kissed me last night.

ISABEL  
I can't stop thinking about how you  
turned down all that money.  
Antonio, you go through life acting  
like you don't deserve much. How do  
you think that makes me feel? I  
want to be with someone who thinks  
they deserve the best of  
everything.

ANTONIO  
You said you loved me.



ISABEL

I did... I do... but we met when we were young. We're different people now. I'm sorry.

ANTONIO

But--

ISABEL

My friend's sister is a lawyer -- she said she'd do the paperwork.

He falls back in his chair, devastated.

ISABEL (CONT'D)

The good thing about not having much is there's not much to fight over.

INT. ROYCE TOWER, GEORGE'S OFFICE - LATER

George admires an intricate MODEL of the Pico-Union project with Daniel and the ARCHITECTS.

GEORGE

A work of art, people. Bravo.

Daniel's phone BUZZES.

GEORGE (CONT'D)

Is that Perez?

Daniel looks at the text -- it's a video from Olivia and Antonio's fake sex show.

DANIEL

More important matters at hand.

GEORGE

Don't treat me like a child.

He GRABS THE PHONE and HITS PLAY and watches.

OLIVIA (O.S.)

Grab my ass, big boy!

Daniel braces for an outburst, but George remains oddly calm:

GEORGE

Okay. I see. Good to know.

He hands the phone back, then turns back to the model:

GEORGE (CONT'D)  
I feel like this tree wants to be  
over here. Do you mind?

The architects look on nervously, as George gently moves the tiny, 3D Eucalyptus a quarter inch. He steps back:

GEORGE (CONT'D)  
No, a little further.  
(adjusting it)  
Little further still.  
(moving it again)  
There. Perfect.

But then -- he starts PUMMELLING the model with his fists.

GEORGE (CONT'D)  
That wily son of bitch!

EXT. PICO-UNION - LATER

A miserable Antonio bikes up to his apartment where several paparazzi wait out front. As they snap photos:

PAPPARAZZI #7  
Antonio! How's it going, buddy?

ANTONIO  
Not in the mood, Tom.

He hops off his bike. As he hoists it on his shoulder, he sees Mr. Kim and a tenant carrying a heavy table upstairs.

Frustrated, Antonio quickly locks his bike on the side of the building.

INT. ANTONIO'S APARTMENT - MOMENTS LATER

CLOSE ON -- A MOVIE ON TV. Olivia and a handsome actor stroll along the beach, their DIALOGUE DUBBED.

REVEAL Cecilia and Olivia watching on the couch, like it's the most normal thing in the world.

OLIVIA  
I think I'm more attractive in  
Spanish.

The door opens, and Antonio storms in.

OLIVIA (CONT'D)  
How did it go?

ANTONIO

Not great.

He crosses into his room...

INT. ANTONIO'S BEDROOM - CONTINUOUS

...and changes into his valet uniform. Olivia follows.

OLIVIA

What happened?

ANTONIO

Isabel wants a divorce.

OLIVIA

What? Why?

ANTONIO

She was only interested because I was with you. When she found out I wasn't, it was *adios* Antonio.

OLIVIA

I'm really sorry.

ANTONIO

Yeah. Me too.

Antonio, followed by Olivia, crosses out.

INT. ANTONIO'S APARTMENT, KITCHEN - CONTINUOUS

He opens the fridge and throws together a lunch.

OLIVIA

Did she give you any other reason?

ANTONIO

She doesn't want to be with a valet. She has bigger plans than me.

OLIVIA

She said that?

ANTONIO

She's been saying that one way or the other for years.

OLIVIA

Then maybe she doesn't deserve you.

He loads up his lunchbox, including a few condiment packets from Arby's:

ANTONIO

I take mustard from restaurants so  
I don't have to pay for a whole  
jar. Yeah, I'm a real catch.

OLIVIA

I have a drawer full of soy sauce  
packets.

ANTONIO

I don't want to talk about it.

CECILIA

*Antonio, if you mess this up, I'm  
choosing her.*

ANTONIO

*Stay out of this, Mom!*

OLIVIA

Why don't you want to talk about  
it?

ANTONIO

'Cause I don't, okay?

OLIVIA

You're a wonderful guy. You should  
be with someone who sees that.

ANTONIO

How can you say that with a  
straight face?

OLIVIA

What does that mean?

ANTONIO

Nothing.

OLIVIA

No, I want to know.

ANTONIO

You can have any man in the world  
and you pick one that's married?

OLIVIA

That's not fair. I didn't know he  
was married when we met.

ANTONIO

You ever think maybe you don't want a relationship? That maybe you like being alone. Maybe you don't want anyone to really know you.

OLIVIA

That's ridiculous.

ANTONIO

You don't even talk to your own mother. I share a bathroom with mine. And she's not shy!

OLIVIA

How did this become about me? This is about you.

ANTONIO

You don't know anything about me.

He storms outside...

EXT. ANTONIO'S APARTMENT - CONTINUOUS

Antonio heads downstairs, Olivia close on his heels.

OLIVIA

What're you talking about? I'm your friend.

ANTONIO

Really? We're friends?

OLIVIA

Of course.

ANTONIO

Come on -- you're gonna go back to your movie star life and I'm gonna go back to being invisible to you.

OLIVIA

That's not true.

ANTONIO

So you're gonna call me and we're gonna go out for lunch?

OLIVIA

I don't know. Maybe. I don't really do that with anyone.

ANTONIO  
Yeah, that's what I thought.

When they reach the sidewalk, the paparazzi snap pictures.

ANTONIO (CONT'D)  
Oh, look -- your real friends.

Antonio yells to the paparazzi:

ANTONIO (CONT'D)  
Get them while you can, guys. We're  
breaking up. It's over.

OLIVIA  
Antonio...

ANTONIO  
(angry)  
What?

OLIVIA  
Forget it.

Disappointed, she heads down the street to her car. The  
paparazzi have a choice -- Olivia or Antonio? Without  
hesitation, they follow Olivia...

...leaving Antonio ALONE on the sidewalk.

He watches them disappear down the block, then turns to get  
his bike -- only to discover it's been STOLEN. All that  
remains is the FRONT WHEEL locked to the fence.

ANTONIO  
Perfect.

A Jaguar SCREECHES to the curb. George stumbles out of the  
back, disheveled and drunk, and marches over to Antonio.

GEORGE  
I didn't hire you to screw my  
girlfriend, you greasy tomcat!

George PUNCHES him. As Antonio stumbles into the fence,  
George grimaces in pain, grabbing his hand.

GEORGE (CONT'D)  
Wow. That really hurt. Way more  
than I expected.

In the back of the car, Daniel watches his boss with disdain.

GEORGE (CONT'D)  
I'm not paying you a cent!

George climbs in and they drive off.

EXT. BUS STOP - LATER

Forlorn, Antonio sits on the bench, with a SWOLLEN EYE, holding the bike wheel. He looks over to see an ad for Randy the Realtor, firing his trademark finger guns.

Antonio fires back with both middle fingers.

INT. BUS - MOMENTS LATER

Antonio walks down the aisle, searching for a seat among the other "invisibles."

EXT. PICO BOULEVARD - CONTINUOUS

CLOSE ON -- Antonio staring out the BUS WINDOW, a beaten man.

PULL BACK to REVEAL a poster for Olivia's movie on the side of the bus right underneath him.

CUT TO:

EXT. KOBRA, VALET STAND - LATER

Antonio brings Javier and Benny up to speed.

JAVIER  
*It was all fake?*

ANTONIO  
*The whole thing.*

BENNY  
You never had sex with her?

ANTONIO  
No.

BENNY  
Not even a...

He makes a "handjob" motion and whistles.

ANTONIO  
Nope.

BENNY

Don't wanna delight in your misery,  
but the world makes sense again.

JAVIER

*Guey, you got to lay low. That  
billionaire's gonna use his  
billionaire connections and get your  
brown ass deported back to Mexico.*

ANTONIO

*I'm a U.S. citizen! I vote. I have  
a passport.*

JAVIER

*Whatever. When you have to sneak  
back in, go through Texas.  
California and Arizona are way too  
hot right now.*

A MERCEDES pulls to the curb. Daniel lowers the window:

DANIEL

Mr. Flores -- you have a minute?

Javier looks at Daniel. Then at Antonio. Then back at Daniel.  
Then... Javier SPRINTS away.

EXT. PARKING LOT / INT. MERCEDES - LATER

Parked in a quiet corner, Daniel talks to Antonio.

DANIEL

My employer can be volatile, but  
you kept your side of the bargain.

He hands a CHECK to Antonio who unfolds it.

ANTONIO

Twenty-five thousand dollars?  
That's way more than we agreed to.

DANIEL

He won't notice.

ANTONIO

I can't accept this.

DANIEL

I grew up not too far from you. My  
dad was the locker room attendant  
at the California Club. I know what  
this money can mean to you.



ANTONIO

I don't feel like I deserve--  
(then, catching himself)  
Actually, I will take it. Thank  
you.

DANIEL

Thank you. In my job, I don't get  
many opportunities to do the right  
thing.

INT. EMPTY APARTMENT - LATER

As Perez packs up his gear, Stegman looks out the window:

STEGMAN

Look at these two. They just had  
sex. Now he's making her eggs.

ACROSS THE WAY, Cecilia laughs as he flips the omlette with a  
flourish.

STEGMAN (CONT'D)

Swear to God -- never had a  
relationship that good.

PEREZ

Listen, I got this two bedroom in  
the Marina. Has a view of the  
Jetty. Get you off your SpongeBob  
trundle.

STEGMAN

Is that an offer?

PEREZ

It'd be nice to have some company.  
And there's a paddle tennis court.

STEGMAN

Maybe we can get back in shape.  
Keep each other accountable.

As they seal the deal with a bro-hug, Stegman notices:

STEGMAN (CONT'D)

Oh, shit. Call 911.

ACROSS THE WAY, Cecilia, clutching her chest, stumbles to the  
ground.

INT. CHURCH OF THE IMMACULATE CONCEPTION - DAY

Light streams through the STAINED GLASS WINDOWS of this ornate ROMAN CATHOLIC CHURCH as the organist plays Ave Maria.

The pallbearers -- Antonio, Marco, Benny, Javier, Rudy, and Mr. Kim -- carry Cecilia's casket to the altar.

EXT. BRENTWOOD MANSION - SAME TIME

Kathryn sits on the VERANDA, looking at international real estate listings. She calls into the master bedroom:

KATHRYN

George. You need to see this cute little apartment. It has a view of the Eiffel Tower.

She reaches into a bowl of cherries and pops one into her mouth. Instantly, she grimaces, clutching her jaw.

KATHRYN (CONT'D)

Ow.

INT. BRENTWOOD MANSION, DINNING ROOM - A LITTLE LATER

Kathryn waits at the table as George saunters in.

GEORGE

Have you seen my phone?

She holds it up.

KATHRYN

I called the "dentist." Don't worry, I hung up when I got her voicemail.

George turns ashen, then:

GEORGE

Okay, it happened one time. Last May, on the Lawrence's yacht. You were in Aspen at the Ideas Festival. We were fighting, it was my birthday, I was feeling old, I overdid the daiquiris, and she flattered me with her attention.

INT. BRENTWOOD MANSION, KITCHEN - CONTINUOUS

Blanca hides in the doorway, holding the MINI-RECORDER, tapping the conversation.

GEORGE (O.S.)  
I swear, she means nothing to me --  
she's just a vain, insecure actress  
I wish I never met.

INT. CHURCH OF THE IMMACULATE CONCEPTION - DAY

In the first three rows, Antonio's family sits on one side, including Isabel; on the other, Mr. Kim's family. There are also many people from the neighborhood.

The PRIEST finishes his prayer and nods to --

Antonio, sitting in the front row next to Clara, who gives him a tearful hug.

Antonio makes his way to the pulpit. He looks out at the crowd. Takes a deep breath.

ANTONIO  
I, um... I'm going to speak in  
English because I want Mr. Kim to  
understand everything.

Mr. Kim's granddaughter TRANSLATES, whispering in his ear. Mr. Kim looks up. He didn't expect this.

ANTONIO (CONT'D)  
I'd be nervous in Spanish. I'm  
really nervous in English.

Antonio pulls out his notes.

ANTONIO (CONT'D)  
Cecilia Imelda Lopez Flores was  
born in Zacapala, Puebla -- a  
village so small, it didn't appear  
on any maps.

IN THE PEWS, Clara lovingly puts her head on Benny's shoulder. Next to her, Dante and Luca watch funny videos on their iPad, hidden in a prayer book.

ANTONIO (CONT'D)  
She had a tough childhood -- her  
father liked tequila and it got  
ugly sometimes -- so she ran away.  
(MORE)

ANTONIO (CONT'D)

She worked in the fields and when she made enough money she sent for her mother and sisters. She always said, "Change is good, though you don't always know why when it happens." That's when she met my dad, who owned one of the fields. They had two kids by the time she was nineteen. And then my dad tried to break up a fight between some workers and died from a knife wound. She brought the whole family to Mexico City, trying to climb back up... and she sort of did. She got a job in a skyscraper as a cleaning lady. She could see the whole city from up there. "People go to college to have an office with this view," she said, "I get twenty views like this every day."  
(off the cuff)

I guess we were alike that way. I get paid to drive fancy cars.

People laugh, including Isabel, who smiles warmly.

ANTONIO (CONT'D)

*Mama* saved every penny she could to send Clara and me to the States.

Antonio stops, starting to choke up.

ANTONIO (CONT'D)

She wanted a better life for us.

This is getting really hard for him.

ANTONIO (CONT'D)

I found out later she never ate lunch at work to save that money.

He wipes tears from his face. Takes a deep breath and gathers the strength to continue.

ANTONIO (CONT'D)

She said she would follow us soon, but she was never going to leave her mother and *Abuelita* lived till ninety-one. Only then were we able to bring *Mama* to live with us. And that's how she met Mr. Kim. He pretended to like her *pozole*. I can say this now, my mother was not a great cook.

Benny laughs. Antonio turns to Mr. Kim.

ANTONIO (CONT'D)  
Ha-Joon, I don't know if she told  
you, but she only had two romances  
in her life. My dad -- and you.  
Thank you for bringing her so much  
happiness.

Mr. Kim nods his appreciation, fighting back tears.

ANTONIO (CONT'D)  
My mother didn't live the kind of  
life that was going to get her  
picture in a magazine...

He looks around the church. At Clara. At Isabel. At Marco,  
who taps his heart -- "I'm so proud of you, Dad." Antonio  
smiles -- maybe he's talking about himself a little too.

ANTONIO (CONT'D)  
...but she lived an extraordinary  
life. When she loved...

EXT. CEMETARY - DAY

Standing by the grave, family members take turns tossing  
handfuls of dirt onto Cecilia's casket.

ANTONIO (O.S.)  
...she loved fully. When she  
hugged, she squeezed the life out  
of you. When she laughed, the  
ground shook.

Antonio lets the earth fall through his fingers.

ANTONIO (O.S.) (CONT'D)  
Goodbye, *Mama. Te amo. Que  
descanses en paz.*

Finally, Mr. Kim drops a single red rose. He turns to leave,  
then, overcome with grief, tries to CLIMB INTO THE HOLE.  
Benny and Antonio restrain him.

INT. ANTONIO'S LIVING ROOM - DAY

At the RECEPTION, family and friends mingle. Antonio passes  
by Clara:

CLARA  
*People brought too much food.*

ANTONIO  
*Way too much. The Koreans are even  
 worse than the Mexicans.*

Antonio sees Isabel by the buffet and walks over.

ANTONIO (CONT'D)  
 I'm glad you came.

ISABEL  
 I felt closer to your mom than my  
 own.

ANTONIO  
 I think she liked that.

ISABEL  
 Can we talk outside?

EXT. ANTONIO'S APARTMENT, BALCONY - MOMENTS LATER

Antonio stands with Isabel.

ISABEL  
 I know I've been all over the map  
 and I feel really bad about the way  
 I handled... everything.

ANTONIO  
 There's no easy way to end a  
 marriage.

ISABEL  
 That's the thing... I don't think I  
 want to.

ANTONIO  
 What're you saying?

ISABEL  
 You're a good man. I started taking  
 that for granted.

ANTONIO  
 You want to stay married?

ISABEL  
 Yes.

Antonio's speechless as he takes in this information.

ISABEL (CONT'D)  
 That's what you want, right?

Beat, then:

ANTONIO  
I don't think... I do anymore.

ISABEL  
Whoa, okay...

ANTONIO  
Isabel, I'll always love you. But  
we don't belong together.

ISABEL  
I thought--

ANTONIO  
I did. I guess what I realized --  
you don't see me in the way I want  
to be seen.

She nods, taking this in. This strikes a cord with her.

ISABEL  
Antonio, I--

ANTONIO  
It's okay. You were right. It's  
time to move on.  
(re: funeral reception)  
Life's short. Maybe it's not too  
late for us to find our own Mr.  
Kims.

Isabel smiles. Antonio pulls a CHECK out of his pocket and  
hands it to her.

ANTONIO (CONT'D)  
Here. So you can finish school.

ISABEL  
\$12,850? You still want me to have  
this?

ANTONIO  
They actually gave me a little  
more. I'm gonna go in with Benny on  
a valet stand. I'm gonna be a boss.

ISABEL  
Good for you.  
(then)  
Well... I guess I should go.

ANTONIO  
Goodbye, Isabel.

ISABEL  
Goodbye, Antonio.

She kisses him on the cheek, then walks off. He watches, half hoping she'll turn around and fight for him. But she doesn't.

After a moment, he heads back in...

INT. ANTONIO'S LIVING ROOM - CONTINUOUS

...lingering near the door, not ready to join the party.

But then there's a KNOCK. Antonio lights up -- maybe it's Isabel after all. He opens the door...

But it's BLANCA, holding the mini-recorder.

BLANCA  
I think you need to hear this.

EXT. KOBRA, VALET STAND - DAY

Antonio, with the MINI-RECORDER, talks to his co-workers:

ANTONIO  
*I feel like I should get this to her, but I don't know where she lives. I don't have her number. And she probably hates me anyway.*

BENNY  
*You said shitty things. I mean, she's famous, but the woman has feelings.*

JAVIER  
*You know my opinion. Walk away. These people will eat you alive.*

BENNY  
*Wait, I know how to get it to her. She just started filming some new movie at Paramount. She told me while we were dancing.*  
*(to Javier and Rudy)*  
*That's right, you assholes. We were dancing.*

Benny shows off his best moves.



RUDY

*It's impossible to get on one of those lots. My uncle's a gardener at Sony. He has to show them like five IDs just to mow the lawn.*

A FERRARI pulls up. A GAY COUPLE steps out, the driver tossing his blazer into the back seat.

ANTONIO

*I know how to get on.*

EXT. PARAMOUNT PICTURES, MAIN GATE - LATER

The Ferrari pulls up to the kiosk. Antonio in the driver's seat, now wearing the blazer, rolls down his window:

ANTONIO

Forgot my pass, bro.

The GUARD opens the gate and waves him through.

EXT. PARAMOUNT PICTURES, PARKING LOT - MOMENTS LATER

Antonio drives by the VALET STAND...

ANTONIO

It's okay -- I'll park it myself.

...and expertly backs the car into a tight spot. The Valets watch, impressed.

As Antonio hops out, his phone buzzes. He checks the text -- "On salads. U got an hour."

INT./EXT. PARAMOUNT PICTURES, ROADSIDE DINER - DAY

As the crew sets up for the next scene, Olivia, dressed as a waitress, sits in a booth, going over lines. She glances out the window to see --

Antonio, across the street. He waves sheepishly.

Olivia, feeling a lot of different emotions, holds up a finger, indicating she'll be right out.

As if on cue, the crew picks up the DINER FACADE and carries it off -- leaving a clear path. Olivia walks over.

ANTONIO

Can we talk?

OLIVIA  
I'd like that.

INT. OLIVIA'S ON-SET TRAILER - LATER

Antonio hands Olivia the MINI-RECORDER.

ANTONIO  
You're not gonna want to listen  
this, but...

OLIVIA  
Let me guess. He's saying things  
that are gonna hurt my feelings?

ANTONIO  
Pretty much.

OLIVIA  
I don't need to hear it -- I've  
decided... I'm gonna end it with  
George.

ANTONIO  
Really?

OLIVIA  
It took me way too long, but I  
think I'm finally ready. You  
probably deserve a little credit  
for that.

ANTONIO  
Look at us. After everything --  
neither of us are gonna end up with  
the people we thought we wanted.

OLIVIA  
Crazy, right?

EXT. KOBRA - LATER

Rudy runs out of the restaurant to Benny.

RUDY  
*Guey, we got a problem.*

EXT. PARAMOUNT PICTURES, BACK LOT - LATER

Olivia walks Antonio out of her trailer.

ANTONIO

Yeah, my sister keeps trying to set me up, but I'm gonna lay low for a while.

OLIVIA

Don't wait too long. That night ditching the detectives was one of the funnest I've had in years. You got skills.

ANTONIO

(flattered)

Really?

OLIVIA

Don't let 'em go to waste.

Olivia's phone RINGS. She looks at it.

OLIVIA (CONT'D)

George. He keeps calling. Think he knows something's up.

She hits DECLINE.

OLIVIA (CONT'D)

I want to be in the right frame of mind when I tell him. I've tried breaking up with him before but he always sweet talks me out of it.

ANTONIO

If you get weak, give me a call...  
(re: recorder)  
...I'll press play on this thing.

OLIVIA

I will.  
(then)  
Does this mean we're friends?

ANTONIO

I guess it does.

They smile at each other with genuine affection. But then -- Antonio's phone buzzes. He checks the text.

ANTONIO (CONT'D)

Oh, no. They're not ordering dessert.

EXT. KOBRA - LATER

The Gay Couple walks out of the restaurant. AT THE VALET STAND, Benny turns to Javier:

BENNY

*Oh, crap.*

The DRIVER hands his ticket to Benny.

BENNY (CONT'D)

Okay. Alrighty.

(pretending to text)

I'll just let my guys know you want your vehicle right away and we'll get that to you lickity-split. Gotcha covered... No waiting...

Just then -- the Ferrari drives up.

BENNY (CONT'D)

And, oh my God -- here you are.

Antonio hops out and hold the doors open.

DRIVER

That was fast.

ANTONIO

Kept it close for you, sir.

BENNY

Not asking, but wouldn't mind a nice shout-out on Yelp. Courteous, timely, not too much cologne -- those are just my words.

EXT. ANTONIO'S APARTMENT BUILDING - NIGHT

The full moon lights the palm trees.

INT. ANTONIO'S APARTMENT - CONTINUOUS

PAN ACROSS the empty room to find Antonio sitting on his couch next to Mr. Kim. They watch an action movie together -- something they both can understand.

They miss Cecilia, but it feels good to have company. Antonio reaches into his pocket:

ANTONIO

Milk Dud?

INT. OLIVIA HOUSE - DAY

Olivia sits in her living room, reading a script. Her phone rings. She steels herself, then answers.

OLIVIA  
Hi, George.

EXT. PARKING STRUCTURE - MOMENTS LATER

Olivia's RANGE ROVER pulls up next to the black JAGUAR.

Olivia, wearing her hoodie and sunglasses, gets out, looks around, then climbs into the back of the town car.

INT. ROYCE TOWER, PENTHOUSE - LATER

George opens the door to Olivia, who quickly steps in.

GEORGE  
That hoodie gets me every time.

OLIVIA  
Promise me again -- you're really leaving her this time?

GEORGE  
My bags are packed. Emotionally they've been packed for years.

OLIVIA  
I'm so happy to hear that.

INT. PEREZ'S CAR - CONTINUOUS

Perez, Stegman, and... Kathryn sit in the cramped car listening to the whole thing on an audio device.

OLIVIA (O.S.)  
I actually wanted a few other people to hear that, too.

GEORGE (O.S.)  
What? What're you talking about?

PEREZ  
Sound quality's pretty good, right?  
Bought it used for under a grand.

Kathryn dials her phone.

INT. ROYCE TOWER, PENTHOUSE - INTERCUT

GEORGE  
What the hell's going on here?

George's phone rings.

OLIVIA  
I think you should get that.

GEORGE  
(into phone)  
Hello?

KATHRYN  
(into her phone)  
Hello, George.

GEORGE  
Kathryn, um... I'm just at the  
market, getting us some wine for  
dinner.

KATHRYN  
I'm downstairs listening to  
everything.

George looks out the window to the street. Kathryn waves from  
the backseat of Perez's car.

GEORGE  
It's not what you think. I asked  
Olivia here to tell her to leave me  
alone once and for all.

KATHRYN  
Oh, please -- you're ridiculous.  
And turn around, you're about to be  
served divorce papers.

Olivia opens the door. Antonio steps in, handing George legal  
documents.

ANTONIO  
It's okay, you don't have to tip  
me.

KATHRYN  
I'm also taking the company.

GEORGE  
You can't do that. I built this  
empire from the ground up.

KATHRYN

My father built it. You just slapped your name on everything. Oh, and you might want to call your lawyer. I did some digging and found some of your clever off-shore holdings. As a member of the board, I have a duty to inform the authorities.

GEORGE

Olivia, I'm finally free of that witch. We can get married.

Olivia's so appalled, she doesn't know what to say, until:

OLIVIA

*Vete a freir pinas.*

Antonio smiles proudly.

GEORGE

You're speaking Spanish now?! He brainwashed you!

ANTONIO

*Adios, George.*

Antonio and Olivia leave.

EXT. STREET - LATER

Kathryn, Antonio and Olivia stand by Perez's car.

OLIVIA

I'm so sorry I got involved with him. I don't know what to say.

KATHRYN

When I met George he was married to his first wife -- so I knew what I was getting.

Olivia smiles.

KATHRYN (CONT'D)

You know this divorce is going to get messy. It might be hard to keep your name out of the papers.

OLIVIA

It's okay. It's the truth. I'm done pretending to be someone I'm not.

KATHRYN  
We're all just doing the best we  
can, right?

OLIVIA  
It's exhausting.

KATHRYN  
Yes, it is.

Perez steps over.

PEREZ  
Don't mean to interrupt, but who  
should we invoice for this?

ANTONIO  
Not me. One of these two.

KATHRYN  
I've got it.  
(turning to Antonio)  
Mr. Flores, you didn't ask for any  
of this. Is there anything I can do  
to show my gratitude?

ANTONIO  
Um, well...

INT. CITY HALL - A LITTLE LATER

Members of the community crowd the final PLANNING COMMISSION  
HEARING on the PICO-UNION DEVELOPMENT. Tensions are high.

AT A LECTERN, Natalie addresses local government officials.

NATALIE  
It starts with a bike shop and a  
little bakery, and the next thing  
you know...

ON STAGE an aide hands COUNCILMAN GARCIA a note.

NATALIE (CONT'D)  
...gentrification has eaten out the  
heart and soul of a neighborhood.

COUCILMAN GARCIA  
It's come to my attention the  
developers have changed their mind.

NATALIE  
Excuse me? What does that mean?



COUCILMAN GARCIA  
They've decided to call off the  
project. It's not moving forward.

The crowd CHEERS. Natalie hugs the Mechanic.

EXT. ROYCE HOTEL - NIGHT

Two FEDERAL AGENTS escort a handcuffed George out of the  
building. Several paparazzi converge, snapping photos.

PAPARAZZI  
George!/Over here!/Over here!

EXT. BAKERFIELD, CA - DAY

A working class neighborhood. Olivia drives up to a small  
tract house in the middle of the block.

She parks and makes the long walk to the front door.

Olivia KNOCKS and takes a couple deep breathes as she waits.  
A TOUGH BROAD in her 70s finally opens the door.

Olivia speaks to her in Ukrainian.

OLIVIA  
*Hi, Mama. It's nice to see you.*

INT. CITY BIKES - DAY

Antonio walks in carrying all that remains of his stolen bike  
-- the FRONT TIRE -- and approaches Natalie at the counter.

ANTONIO  
I need a bike to go with this wheel.

NATALIE  
Something like that?

She points to the rest of his bike leaning against the wall.

NATALIE (CONT'D)  
Bought it off a junkie in the park.  
Figured you'd be in eventually.

ANTONIO  
That's amazing. How much do I owe  
you?

NATALIE  
Eight bucks. He was an awful  
negotiator.

Antonio laughs.

NATALIE (CONT'D)  
Did you hear? We get to stay.  
Everyone does.

ANTONIO  
Yeah, I was really happy about that.

NATALIE  
No one has any idea why they  
changed their minds.

ANTONIO  
Sometimes the good guys just win.

NATALIE  
(re: bike)  
Well, give me a few hours -- I'll  
have this up and running.

ANTONIO  
Okay. See you in a bit.

Antonio heads out...

EXT. CITY BIKES - CONTINUOUS

...and starts down the block, but stops.

ANTONIO (O.S.)  
...and then I thought, what am I  
doing? Go back and ask her out.

INT. LANGER'S DELI, MACARTHUR PARK - DAY

Antonio and Olivia eat sandwiches in a booth.

OLIVIA  
And?

ANTONIO  
I think her exact words were, "What  
took you so long?"

Olivia howls with excitement.

OLIVIA

So did you go out? How was it?

ANTONIO

A little weird -- I haven't been on a date in forever, but she's taking me to some band she likes Saturday, so I think it went okay.

OLIVIA

Did you kiss her?

ANTONIO

A man never tells. What's going on with you?

OLIVIA

You totally kissed her.

ANTONIO

Think what you want, I'm not saying anything. You talk.

OLIVIA

Okay, well... actually I have big news. I went home last week.

ANTONIO

You saw your mom?

OLIVIA

Yeah, it's not like we repaired everything, but it's a start. And it turns out I have a half-brother who has a two year-old daughter. She followed me around everywhere and called me Aunt Wivia so I think I'm gonna spend Christmas there and spoil the crap out of her.

She grabs a pickle off his plate.

ANTONIO

What're you doing?

OLIVIA

Eating a pickle.

ANTONIO

Get your own pickle.

OLIVIA

I thought you were done.

ANTONIO

I was saving it. If you want more  
pickles, order more pickles.

OLIVIA

I don't need a whole thing of  
pickles.

PULL BACK thru the window, to outside on the busy street...

OLIVIA (CONT'D)

I just want a bite of pickle.

ANTONIO

Fine. I'll cut you a small piece.  
But that's all you're getting.

...looking in at two friends...

OLIVIA

I'll order some pickles.

ANTONIO

Just take my pickle. I don't even  
want it anymore.

...eating lunch together.

FADE OUT.

**THE END**