

W/EP: Valentina L. Garza
D/NW/EP: Julie Anne Robinson
NW/EP: Kelly Pancho

NETWORK DRAFT

UNT. VALENTINA GARZA

Written by

Valentina Garza

NETWORK DRAFT

12/01/2020

CannyLads



© 2020 Universal Television LLC

ALL RIGHTS RESERVED. NOT TO BE DUPLICATED WITHOUT PERMISSION.

This material is the property of Universal Television LLC and is intended solely for use by its personnel. The sale, copying, reproduction or exploitation of this material, in any form is prohibited. Distribution or disclosure of this material to unauthorized persons is also prohibited.

ACT ONE

NOTE: Dialogue in Spanish indicated by italics.

OVER BLACK, **crackling**. A small, desperate VOICE cries --

VOICE (O.S.)
Please! ...Don't!

Through a smokey haze we FADE UP ON a pair of eyes, tearful and frightened. They reflect the orange glow of a fire. Slowly, we PULL BACK, REVEALING --

1

EXT. APARTMENT COURTYARD - DAY (FBD1)

1

-- A distraught Latina girl, YOUNG NATALIA (10). Don't worry, she's not being burned at the stake, but she is horrified.

CHYRON: "1992"

We continue PULLING BACK to include Natalia's mom, CORA NIEVES (40s), clearly manic, on the other side of the smoldering pyre. She tosses a teddy bear into the fire. Natalia's face crumples as she watches it melt grotesquely.

YOUNG NATALIA
Mami, stop!

But Cora herself is a consuming fire -- raging as she makes kindling out of Natalia's birthday gifts.

CORA
*He thinks he can leave you then buy
you back?! No, no, no.*

YOUNG NATALIA
They're mine! He brought them for
me!

Cora tosses a gift box into the flames as Natalia's Afro-Cuban half-siblings, ENZO (20) and ADELE (19), walk up. Enzo, kind and loyal, assesses the situation. He drops the cake he's holding and runs to Natalia.

ENZO
Are you okay? What happened?

YOUNG NATALIA
My dad dropped off some presents,
but he and Mom got in a fight and
now she's burning everything. I
hate her! I can't wait to grow up
and get far away from her!

(CONTINUED)

1

Natalia sobs, but there's no time for comfort. Enzo grabs a nearby hose and douses the fire.

ANGLE ON Adele, a bit of bulldozer, confronting Cora.

ADELE

Are you trying to get kicked out again? Think of Natalia for once.

CORA

Her dad won't turn her against me!

ADELE

No, you're doing a great job of that all by yourself.

The fire is out now. Enzo walks up, tries to keep the peace.

ENZO

Calm down, Del.

ADELE

Calm down?! She is burning shit!

ENZO

You yelling isn't going to help!

ADELE

Hold up. I am not the problem here.
You know what -- whatever.

(to Natalia)

Happy birthday, Nati. I'm out.

She storms off. Cora calls after her, furious:

CORA

Go! You're no good to me anyway!

As Enzo grabs Cora's arm, Natalia pulls a small box from the smoldering embers. She opens it and finds a gold necklace with a heart charm inside. As she takes in the gift, full of unknowable emotions, MATCH TO --

2

INT. PAREDES BATHROOM - PRESENT DAY (D1)

2

-- The necklace. NATALIA (38) fiddles with the charm, no longer a child. She's a woman in charge. We hear it in her voice as she FaceTimes with her contractor, LUIS (40s).

NATALIA

No. Two modern farmhouses. Three if we can subdivide the lot further.

INTERCUT WITH:

3

EXT. EMPTY LOT - DAY (D1)

3

Luis, glancing around the lot.

LUIS

There may be room if you go up.

NATALIA

Oh, we're going up. Those views are money. Call the city and find out about any zoning restrictions.

There's a knock at the bathroom door. Natalia's husband, HUGO (30s), charming and steadfast, enters with their teary-eyed daughter, LUNA (12), an old soul (wearing a choir uniform).

NATALIA (CONT'D)

Just a sec, Luis.

She mutes the call and turns to Luna.

NATALIA (CONT'D)

What's up?

LUNA

'Ita Lydia tried to untangle my hair and now the brush is stuck!

Luna turns around REVEALING a brush dangling from her matted curls. Natalia's mother-in-law, LYDIA PAREDES (50s), appears at the door. She looks contrite.

LYDIA

Sorry. I raised two boys, I'm not good with girl curls.

NATALIA

(unruffled)

Don't worry, I've got it.

Relieved, Hugo exits, closing the door. Natalia sets her phone on the vanity, rifles through a drawer for detangler and a comb, then calmly fixes Luna's hair.

NATALIA (CONT'D)

(unmuting call)

Okay, can you also get a soil report? I want to make sure there's no erosion on that hill.

LUIS

Yep. Does that mean you're ready to pull the trigger?

(CONTINUED)

3

NATALIA

I don't want to be hasty or
emotional about this. That's how
you make bad investments. I'll
check out a few more properties but
right now, I've got to go.

She hangs up and turns Luna to face the mirror.

NATALIA (CONT'D)

There. Nice and tidy.

Luna looks at her expertly styled hair and smiles but --

4

INT. PAREDES KITCHEN - A LITTLE LATER (D1)

4

-- her brother, MAX (8), is anything but tidy as he slurps
spaghetti beside his ruggedly handsome grandfather, JOAQUIN
PAREDES (50s), at the counter. As Lydia clears some dishes:

MAX

Do I have to eat the salad?

LYDIA

Yes.

Lydia crosses to the sink and quickly Joaquin dumps the
contents of Max's salad plate onto his own, wink wink. Max
smiles but Lydia has eyes in the back of her head.

LYDIA (CONT'D)

And don't you dare help him,
Joaquin. ...Sebastian, you sure
you're good?

Hugo's flake of a brother, SEBASTIAN PAREDES (30s), is at the
other end of the counter playing a game on his phone.

SEBASTIAN

I had a burger in the car.

MAX

No fair!

Hugo enters straightening his tie and crosses to Sebastian.

HUGO

Okay, fired off my last email.
You'd think after all these years I
would've made peace with being a
cog in a corporate wheel, but nope.

JOAQUIN

You don't have to be, you know...

(CONTINUED)

Hugo reads into the comment. For some reason, it annoys him.

HUGO
Don't start, Dad.

Joaquin shrugs, "just saying."

SEBASTIAN
Well, if life as a highfalutin
architect is too hard you can try
teaching English lit to a bunch of
horny high schoolers while your
eyes water from their cumulative
pubescent stench.

HUGO
Okay, you win the crappy job
contest.
(then)
Is Trixie coming to the concert?

SEBASTIAN
I might've forgotten to mention it.

HUGO
Has it been six months already?

SEBASTIAN
(pocketing his cell)
You go too long after that, women
start getting "expectations."

Hugo shakes his head at Sebastian as Natalia and Luna enter.

HUGO
(off Luna)
Well hello, gorgeous!

Luna acts like she doesn't love this. She does.

NATALIA
Max, it looks like you're wearing
your dinner. Go change your shirt.

Max looks at his shirt. Sure enough, it has a giant stain.

LYDIA
Aiaiai. **Anda, vamos.**

Max follows Lydia out as Natalia fills a water bottle at the
sink and ticks off a mental list.

NATALIA
Okay, Max is changing, we have our
water bottle...
(MORE)

(CONTINUED)

NATALIA (CONT'D)
(to Joaquin, sotto)
Did you get the bouquet?

JOAQUIN
It's in the car.

NATALIA
Perfect. We're good to go.

HUGO
Not so fast, Luna still needs to
warm up her voice.

LUNA
(feigning annoyance)
Da-ad.

HUGO
Come on, this is the best part.

Acquiescing, Luna clears her throat and sings:

LUNA
Bumble-be-ee, bumble-be-ee...

She's joined by --

HUGO/JOAQUIN/SEBASTIAN
(singing)
Bumble-be-ee, bumble-be-ee...

It's a cacophony, but a joyful one. Everyone but Luna is off key. She tries not to laugh, knows what's coming. Hugo creeps toward her, fingers extended, and tickles her silly. Luna squeals and laughs till she cries. Lydia and Max re-enter.

NATALIA
Alright, everyone in the car.

Joaquin, Lydia, Sebastian, and the kids exit as Natalia's phone rings. She answers.

NATALIA (CONT'D)
Hello? ...What kind of emergency?

Hugo stops at the door to wait for Natalia. For the first time, his self-possessed wife looks discomposed.

NATALIA (CONT'D)
I'll be right there.

She hangs up, rattled. Off Hugo, concerned. CUT TO:

5 EXT. STREET/INT. NATALIA'S CAR/EXT. CORA'S APARTMENT - DAY 5
 (D1)

FLASHING LIGHTS from a double-parked police car. Natalia frowns at it as she parks and jumps out. She hears --

 CORA (O.C.)
 (shouting, accented English)
 That's what they want! To kill us!

Natalia quickens her pace, dread pooling in her stomach with each step. She turns a corner and stops. Holy shit.

Two COPS have guns trained on CORA (69), who brandishes... a knife? No, a letter opener. Natalia reacts instinctively.

 NATALIA
 Don't shoot!

Without thinking, she puts her hands up and runs towards Cora. Startled, the officers swing their guns at Natalia.

 COP #1
 Freeze, lady!

But she inserts herself between the cops and Cora -- a human shield. And also a target.

 NATALIA
 She's mentally ill! This isn't even
 a knife, it's a letter opener. See?

Natalia knocks the letter opener from Cora's hand. It **clatters** on the ground. COP #2 kicks it away.

 COP #2
 Get on the ground! Now!

Natalia's knees obediently buckle beneath her. From NATALIA'S POV on the ground, we see the officers rush up. TIME CUT TO:

6 EXT. CORA'S APARTMENT - SHORTLY LATER (D1) 6

Natalia, shaken, speaks to the cops outside Cora's door. Nearby, GUS (40), the ornery superintendent, watches.

 COP #2
 It's not the first time we've been
 called out here because of her.

 CORA (O.C.)
 (from inside)
 That's a lie!

(CONTINUED)

6

COP #1

We won't charge her for assault.
Just make sure she gets some help.

NATALIA

I will.

Mollified, the cops leave. Natalia takes a girding breath --

7

INT. CORA'S APARTMENT - LIVING ROOM/KITCHEN - CONTINUOUS (DI)

-- And enters. The room is... disturbing: A plate of food on a table buzzes with flies; the TV on the floor is covered in blankets; the couch where Cora sits has been stabbed in several places.

NATALIA

Why's the TV on a time out?

CORA

It was mocking me.

Suddenly, Cora looks contrite. She pats the couch beside her.

CORA (CONT'D)

Sit.

It's the last thing Natalia wants. Instead...

NATALIA

I'll just clean up a bit.

She picks up the plate and crosses to the kitchen when there's a knock. She leaves the plate in the sink and crosses to the open door where Gus waits, ruffled.

NATALIA (CONT'D)

Gus, I've got my hands full here...

GUS

So do I. Every day it's something; shouting, telling people off. My phone's ringing off the hook with complaints. Well, I'm done. I want her out in thirty days.

NATALIA

Hold on... I know she can be a handful, but I've paid her rent on time every month for years now.

Cora storms toward Gus, gets in his face.

CORA

I have rights! You can't do this!

(CONTINUED)

7

GUS

Watch me.

Gus exits. Cora calls after him.

CORA

Where am I supposed to go?! Come
back here, you piece of --

NATALIA

-- Mom! Just stop.

Off Natalia, feeling like a hell-mouth has opened up around
her, MAIN TITLES.

8

INT. PAREDES KITCHEN - NIGHT (N1)

8

Luna and Max are in their p.j.s, eating cookies at the
counter with Hugo, who pours them each a glass of milk.

HUGO

...So when she gets here, I want
you both on your best behavior.

LUNA

We know, Dad.

MAX

How come we barely see her anyway?
We used to visit her more.

HUGO

Mom visits her. She does her
groceries, makes sure she has all
she needs...

MAX

But we don't visit. And she doesn't
come over here. Why?

LUNA

It's obvious. Mom doesn't want us
spending time with grandma because
she basically hates her.

HUGO

Luna!

As luck would have it, Natalia and Cora enter just then. Hugo
forces a smile hoping Luna wasn't overheard.

HUGO (CONT'D)

Hey! Cora, long time no see!

He hugs Cora then turns to the kids.

(CONTINUED)

HUGO (CONT'D)
Kids, say hi to your grandma.

LUNA
Hola.

MAX
Hi, abuela.

It's a half-assed greeting, but Cora hugs them each, overjoyed. She bends to get a closer look at Max.

CORA
Look at how big you are!
(to Natalia, re: Luna)
And this one's a young lady. Has
she started menstruating yet?

LUNA
Ew! Gross!

MAX
(confused)
Wait, what?

NATALIA
Okay, time to brush your teeth.

With a nudge from Natalia, Luna and Max gladly exit.

HUGO
Go spend a few minutes with them.
I'll take care of Cora.

Natalia nods, grateful, and exits. Hugo turns to Cora.

HUGO (CONT'D)
You hungry? I think we've got some
leftover spaghetti...

CORA
Sure.

He opens the fridge and rummages, while Cora grabs the cookie off his plate and polishes it off. Hugo emerges with a Tupperware and clocks his missing cookie, disappointed.

HUGO
(covers)
Right then. Make yourself at home.

INT. MAX'S BEDROOM - NIGHT (N1)

Natalia makes up a cot for Luna next to Max's bed.

NATALIA
I'm sorry I missed your concert.

(CONTINUED)

9

LUNA
It's no big deal.

NATALIA
It is to me. You know I have
serious FOMO.

LUNA
Please don't try to speak kid.
(then)
Do I have to bunk with Max? I can
sleep on the couch.

NATALIA
It's better if you're in here.

LUNA
...Cora's not one of those old
people who needs diapers, is she?

NATALIA
Trust me, your mattress is the
least of our problems.

Suddenly, Max runs up and smacks Luna with a pillow.

MAX
Pillow fight!

LUNA
You little brat!

Luna lunges after Max, but Natalia stops her.

NATALIA
Hey, hey, settle down. Abuela needs
peace and quiet.

MAX
But I thought Cubans were loud?

NATALIA
Believe me, she is. But she's sick
right now, and when she's sick she
can be...well, mean. She can't help
it, but I don't want her to be mean
to you. So, no pillow fights, okay?

Luna and Max nod in agreement.

10

INT. PAREDES HALLWAY/LUNA'S BEDROOM - NIGHT (N1)

10

Cora is getting into bed when Natalia pops her head in.

(CONTINUED)

10

NATALIA
Do you need anything?

CORA
No, I'm fine. ...*Mi'ja* --

NATALIA
(doesn't want to hear it)
-- Goodnight.

Natalia exits, leaving Cora feeling alienated.

11

INT. NATALIA AND HUGO'S BEDROOM - LATER (N1)

11

Natalia and Hugo climb into bed.

HUGO
Are you sure it's safe for her to
be here with the kids?

NATALIA
I locked Max's door from the
inside, just to be safe. I'm sorry,
I didn't want to bring her here but
didn't know what else to do.

Hugo pulls Natalia close, spoons her.

HUGO
I'm the one who's sorry. You
shouldn't have had to go through
that alone.

NATALIA
Well, I'll feel a lot better when
my manic mother isn't under the
same roof as my kids. First thing
tomorrow, I'm getting her admitted.

HUGO
I'll call Dad and tell him you need
time off.

Suddenly, Natalia sits up and turns to Hugo, flustered.

NATALIA
No. My presentation's tomorrow.
I'll take Cora to the hospital in
the morning then head straight to
the office.

HUGO
Babe, be reasonable...

(CONTINUED)

11

NATALIA

I'm not letting her disrupt my life. Joaquin's wanted to grow the company from construction to real estate development for years. It means a lot that he'd consider letting me lead the expansion. So, I'm finding him the perfect investment property, and tomorrow I'm showing him and everyone else my vision for the company's future.

HUGO

Nat --

NATALIA

(final)

Hugo, I've got this, okay?

She turns off her lamp and rolls over. Off Hugo, concerned.

12

INT. PAREDES HALLWAY/LUNA'S BEDROOM - THE NEXT MORNING (D2) 12

NATALIA

Kids! Breakfast!

Natalia turns the corner into Luna's room and stops at the door when she sees Cora braiding Luna's hair.

CORA

...Always start at the ends to get out the tangles. See?

Cora ties off the braid and holds up a mirror for Luna.

LUNA

Wow. Usually Mom's the only one who knows how to do my hair.

CORA

Who do you think taught her?

LUNA

Thanks, 'uela.

She hugs Cora. It's sweet. Touched, Natalia clears her throat. Cora and Luna look up.

NATALIA

Breakfast is ready.

13

INT. PAREDES DINING ROOM - LATER (D2)

13

Natalia, Hugo, Cora, and the kids have breakfast. Max offers Cora the syrup.

(CONTINUED)

13

MAX
More syrup?

But Cora doesn't hear him. She stares blankly into the distance, mumbling incoherently and snaps her hand back like she's shoos a fly near her ear. Max flinches.

MAX (CONT'D)
What's wrong with her?

Hugo and Natalia exchange a look -- time to go. He gets up.

HUGO
We're going to be late. Everyone
grab your stuff.

The kids go get their backpacks. Hugo and Natalia clear their plates and head to the sink.

HUGO (CONT'D)
You going to be okay?

Natalia nods. The kids grab their lunches off the counter, kiss Natalia, and exit.

HUGO (CONT'D)
Let me know if you need anything.

He kisses her and exits. Off Natalia, swigging her coffee...

LYDIA (PRELAP)
I brought you some coffee.

14

INT. PAREDES CONSTRUCTION - JOAQUIN'S OFFICE - DAY (D2)

14

Lydia sets a coffee cup on Joaquin's desk.

LYDIA
Where is everyone?

JOAQUIN
Coming in later. Natalia pushed the investor meeting a couple of hours. We're looking at a property this afternoon.

LYDIA
Shouldn't you put a pin in that 'til she deals with her mom?

JOAQUIN
We need the cash if we're going to move forward, and good investment properties get scooped up quickly. You snooze, you lose.

(MORE)

(CONTINUED)

JOAQUIN (CONT'D)

Besides, I think Natalia prefers staying busy so she can keep her mind off Cora.

LYDIA

I'm just not sure this is the best time for her to be making important business decisions.

JOAQUIN

Don't worry. Natalia knows how to compartmentalize.

Off Lydia, hoping he's right.

15 **INT. PAREDES KITCHEN - DAY (D2)** 15

Cora washes dishes when Natalia approaches, dressed for work.

NATALIA

Leave that. Have a seat.

Cora wipes her hands on a towel and sits at the counter.

NATALIA (CONT'D)

When was the last time you took your psych meds?

CORA

I don't need meds, I'm healthy as a horse.

NATALIA

You mean stubborn as a mule. Mami, healthy people don't stab their couches. I want you to see a psychiatrist who can give you something for your...irritability.

CORA

(triggered, in Spanish)
Is this why you brought me here?! I may be irritable but I'm not crazy!

Cora storms off. Frustrated, Natalia lets out a silent scream. She looks at her watch -- her presentation is in a couple of hours. She follows Cora into:

16 **INT. PAREDES LIVING ROOM - DAY (D2)** 16

Natalia stops when she sees the front door open. She runs to it, looks outside -- Shit! Cora's gone.

END OF ACT ONE

ACT TWO

17 **INT. PAREDES CONSTRUCTION - CONFERENCE ROOM - LATER (D2)** 17

Joaquin fiddles with a projector when his cell phone **buzzes**.
He sees it's Natalia, picks up.

 JOAQUIN
 (into phone)
 Hey, I'm just setting up the
 conference room.

INTERCUT WITH:

18 **INT. PAREDES KITCHEN - CONTINUOUS (D2)** 18

Natalia scrambles for her keys in her purse as she talks into
her cell.

 NATALIA
 Joaquin, I'm sorry, but we need to
 reschedule the investor meeting.
 You can still scout the property
 without me if you want.

 JOAQUIN
 No, I'm not making a decision
 without you. What's going on?

As she exits out the backdoor:

 NATALIA
 I don't have time to explain.
 Again, I'm sorry.

Click. Frustrated, Joaquin pinches the bridge of his nose.

19 **INT. XAVIER'S GUEST HOUSE - BEDROOM - SHORTLY LATER (D2)** 19

ENZO (40s) is asleep when his cell rings on the nightstand.

 ENZO
 (groggy)
 Hello?

INTERCUT WITH:

20 **INT. NATALIA'S CAR - CONTINUOUS (D2)** 20

Natalia drives and speaks to Enzo via bluetooth.

 NATALIA
 Hey, Zo. Sorry to bug you. It's
 about Mom.

(CONTINUED)

ENZO
(sitting up)
What's up?

NATALIA
There was an incident at her
apartment last night. Long story
short, she's in bad shape. I
brought her back to my place but we
got in a fight and she bolted. Any
chance you could come help me find
her and get her to the psych unit?

ENZO
I'll call in sick and be right
there. ...Did you tell Adele?

NATALIA
She's way too triggering for Mom.
Let's deal with one catastrophe at
a time.

ENZO
Fair point. See you soon.

He hangs up and flops back in bed. An arm reaches across his
chest. It's his boyfriend, XAVIER (30s), a slight Mexican
with delicate features and a thick accent.

XAVIER
What's wrong?

ENZO
Mom.

XAVIER
(say no more)
I'm sorry.

Enzo sits up, grabs his pants and pulls them on.

ENZO
I'm heading across town to help
Natalia deal with her.

XAVIER
Okay. ...Just make sure you --

ENZO
(testy)
-- Leave out the back. I know.

XAVIER
Ai, don't snap at me.

(CONTINUED)

20

ENZO

Sorry, but I've been sleeping over for months now. I'm tired of sneaking out like some naughty teenager so we don't piss off your homophobic, racist landlord. You didn't come out of the closet just to let them lock you back in it.

XAVIER

I know you're frustrated, but I'm lucky they even rent me this place knowing I don't have papers.

ENZO

So they can gouge you.

XAVIER

It's not gouging, it's a nice neighborhood. But if it bothers you so much I can spend the night at your place. Like you said, it's been months. Don't you think it's time I see it?

ENZO

Just forget I said anything.

Enzo grabs his jacket off a nearby chair, kisses Xavier's cheek, and exits. Off Xavier, confused.

21

INT. HUGO'S OFFICE - DAY (D2)

21

Hugo works on a rendering at his computer when his desk phone **rings**. He hits the speaker button and continues working.

HUGO

Hello?

WOMAN

(over speaker)

Hugo Paredes?

HUGO

Yeah?

WOMAN

I'm Madeline Baxter, a recruiter with Dewitt Staffing Solutions...

Intrigued, Hugo picks up the receiver. INTERCUT WITH:

22

INT. RECRUITER'S OFFICE - CONTINUOUS (D2)

22

-- MADELINE BAXTER (40s), a buttoned up executive. She's at her desk reviewing Hugo's resume while on her cell phone.

MADELINE

...I'm looking for a senior partner for a new boutique architectural firm. It's a smaller operation than where you are now, but I came across your resume and think it'd be a great advancement opportunity. Would you be interested?

HUGO

In a senior partner position?
Definitely.

MADELINE

Great. Are you available for a preliminary interview this week?

HUGO

Name the time and place.

Off Hugo, pleasantly surprised.

23

INT. DOLLAR STORE - DAY (D2)

23

Adele lurks behind an aisle in a green apron, her cell to her ear. We hear a **beep**. She leaves a voicemail.

ADELE

Mom, where are you? Call me back.

She hangs up as her boss, STEWART (30s), bad skin, worst Napoleon complex, walks up.

STEWART

No phones at work.

ADELE

I'm on my break.

STEWART

Break's over.

ADELE

You know, you don't pay me enough to deal with your crap.

STEWART

I don't have to pay you at all. I can go to the corner and find some other flunky to do your work.

(MORE)

(CONTINUED)

STEWART (CONT'D)

So check the attitude and get back
to work.

He exits. Adele gives him the double bird behind his back.

24 INT. NATALIA'S CAR - DAY (D2) 24

Natalia drives around the neighborhood looking for Cora. An
anxious Enzo rides shotgun, also scanning the streets.

NATALIA

...I don't know how we're going to
convince her to get treatment.
There's no reasoning with her when
she's like this.

ENZO

We'll have to trick her into
getting admitted through the E.R.
But first we have to find her.

NATALIA

(sighs, frustrated)
It's been hours. She could be
anywhere. God only knows what kind
of trouble she's getting into.
(checking her watch)
And the kids are getting out soon.

ENZO

Actually, if the kids can keep her
distracted, she might not even
notice we're heading to the
hospital till we get there.

NATALIA

Okay, I'm not loving the idea of
using my kids as bait.

ENZO

That's not what I meant.
(then)
Hold on, I think that's her.

He points to a woman sitting at a bus stop. Natalia pulls up.
Sure enough, it's Cora. Enzo gets out of the car.

ENZO (CONT'D)

*There's my **vieja**.*

Cora's disturbed face brightens when she sees Enzo. She goes
to hug him...

MAX (PRELAP)

Uncle Enzo!

25

EXT. SCHOOL/INT. NATALIA'S CAR - LATER (D2)

25

Max rushes to Enzo, who wraps him in a bear hug before giving Luna a squeeze. He takes Luna in.

ENZO

Look at you with your hair did,
looking fly all of a sudden.

Luna smiles, flattered. Enzo opens the car door and the kids slide in back with Cora.

NATALIA

Hey, kiddos.

MAX

Hi.

LUNA

Hey Mom, hey Abuela.

As the kids buckle their seat belts, Cora takes in Luna's outfit as if for the first time, her expression disapproving.

CORA

(to Natalia)

Why do you let her out of the house
with those ripped jeans?

(to Luna)

You look like ***un homeless***.

Luna reacts, hurt.

NATALIA

You don't. Grandma's in a mood.

LUNA

(scheming)

Maybe some ice cream would cheer
her up.

NATALIA

Great idea. We just have to make a
quick stop first.

CORA (PRELAP)

Why are we here?

26

EXT. HOSPITAL E.R./INT. NATALIA'S CAR - DAY (D2)

26

Natalia's stopped in front of the E.R. Enzo's outside the rear passenger door offering Cora a hand. She smacks it.

ENZO

*Mami, Nati and I just want to make
sure you're okay.*

(CONTINUED)

26

CORA

There's nothing wrong with me!

NATALIA

*If the doctor agrees with you,
we'll go straight home.*

Enzo reaches for Cora's seat belt, but she smacks his hand away again.

ENZO

Don't make this harder than it has
to be.

CORA

If they kill me in there, it's on
your heads.

She grits her teeth, heaves out of her seat, and stomps into:

27

INT. HOSPITAL - ADMITTING ROOM - DAY (D2)

27

Natalia and Enzo sit on either side of Cora, who taps her foot frantically. Luna and Max sit nearby playing on cell phones when a gaunt CHEMO PATIENT is wheeled in. Max sees her and quickly gets up and climbs onto Natalia's lap, scared.

MAX

Can we go? I hate it here. It
brings back bad memories.

Natalia notices the Chemo Patient and connects the dots. She exchanges a worried look with Enzo, then looks down at Max.

NATALIA

You don't have to worry about Mommy
being sick. I'm fine now, okay?

Max nods, but his expression betrays his anxiety. Suddenly, an ADMITTING NURSE with a chart opens a door and calls out:

ADMITTING NURSE

Corazona Nieves?

Max hops off Natalia's lap and they all stand up.

NATALIA

Enzo, why don't you take the kids
to the park across the street, see
if the ice cream guy is there? I'll
deal with Mom.

She fishes through her purse, pulls some bills from her wallet and hands them to him.

(CONTINUED)

27

ENZO
Are you sure?

Natalia nods. Enzo turns to the kids.

ENZO (CONT'D)
Alright, let's get some ice cream.

MAX
Yay!

Max grabs Enzo's hand and pulls him toward the exit. Luna waves timidly at Cora and follows them out. Natalia takes Cora's elbow and leads her toward the door.

NATALIA
Come on.

28

INT. HOSPITAL - ISOLATION ROOM - A LITTLE LATER (D2)

28

A terrified Cora sits on a bed in a stark room. Natalia, hovering nearby, uncrosses her arms and takes a step toward Cora, wanting to offer her some comfort. But she stops short, unsure of what to do and crosses her arms again.

Just then, DR. HARRIS (40s), white, kind-faced, enters with a chart and approaches Cora.

DR. HARRIS
Hi, I'm Dr. Harris. Corazona?

Cora just purses her lips.

NATALIA
That's her. I'm her daughter,
Natalia.

DR. HARRIS
Nice to meet you. Corazona,
beautiful name. Where are you from?

CORA
Cuba.

DR. HARRIS
(ingratiating himself)
Havana's my favorite city -- the
architecture, the food -- I had the
best ropa vieja of my life there.

Cora visibly relaxes -- even perks up.

CORA
(excellent English)
Oh no. I make the best ropa vieja.

(CONTINUED)

DR. HARRIS

I'll have to try it some time.
(smiles, then)
Corazona, do you know why you're
here?

CORA

Cora. And my kids think I'm crazy.

NATALIA

We're just worried.

DR. HARRIS

(to Cora)
Do you know why they're worried?

CORA

I stabbed a couch. That doesn't
make me crazy.

NATALIA

I never said you're crazy.
(but, to doctor)
She was diagnosed with bipolar
disorder when I was in high school.

Dr. Harris nods and writes something on the chart.

DR. HARRIS

Is she on any medication?

NATALIA

She refuses to take it.

CORA

I don't need medication.

NATALIA (CONT'D)

She was on ziprasidone but I don't
know the last time she took it.

DR. HARRIS

(to Cora)
So, you stabbed the couch? Was it
particularly ugly?

CORA

I stabbed it because they said to.

NATALIA

(exasperated)
She watches TV and thinks it's
speaking directly to her. And we're
not talking a cute Jorge Ramos
fantasy, it's dangerous. Yesterday,
she had an altercation with the
police and nearly got herself shot.

(CONTINUED)

28

DR. HARRIS
Well, we can't have that.
(charming, to Cora)
How about you and I hang out a bit,
run some tests, and get to the
bottom of this? You just need to
sign some forms saying it's okay to
treat you. What do you say?

Off Cora, considering, we PRELAP **screaming.**

29

EXT. PARK - DAY (D2)

29

It's Max, wailing with delight as Enzo chases him and a
giggling Luna around the playground. Enzo pauses to catch his
breath as Luna climbs up the jungle gym. He looks at Max.

ENZO
How is it you have half the legs
and go twice as fast?

MAX
Maybe you're just old.

ENZO
I'm still going to get you --

Enzo lunges for Max who streaks by him.

KAREN (O.C.)
Hey! Leave that boy alone.

Enzo finds himself face to face with an angry KAREN who pulls
her LITTLE BOY (8) out of the play area and away from Enzo.

ENZO
I was just --

KAREN
-- I said get away.

Karen grabs Max's arm protectively.

KAREN (CONT'D)
Sweetie, where's your mom?

Defensive, Enzo grabs Max's other arm.

ENZO
Hey, mind your own business, lady.

LUNA
Let go of my brother!

(CONTINUED)

Luna jumps off the jungle gym and runs up. Karen assumes Luna is talking to Enzo.

KAREN

You heard her, take your hands off him.

ENZO

You're the one who needs to let go.

Karen whips out her cell phone.

KAREN

I'm calling the police.

Off Enzo, knowing the shit's about to hit the fan.

END OF ACT TWO

ACT THREE

30

EXT. PARK - DAY (D2)

30

Direct Pickup. Karen is dialing the police when Natalia walks up in time to see Max shrugging out of her grip.

MAX

Let! Go!

He ferociously kicks Karen in the shin.

KAREN

Ow!

NATALIA

(shocked)

Max! What's going on here?

KAREN

Are these your kids?

NATALIA

Yes.

Karen hangs up her cell phone.

KAREN

Well, you shouldn't leave them alone at the park.

NATALIA

Obviously. That's why they're with their uncle.

Natalia indicates Enzo. Karen realizes her mistake, but she's either too proud or too embarrassed to admit it. Instead --

KAREN

(to her son)

Let's go, Jimmy. I've told your Dad a thousand times this neighborhood is going to hell.

With that, Karen and Jimmy exit. Natalia inspects Max to make sure he's okay. He's okay, but Enzo is rattled.

31

INT. NATALIA'S CAR - DAY (D2)

31

Natalia drives Enzo and the kids. It's quiet, tense -- everyone processing. Then, from the backseat:

MAX

Why did that woman think Uncle Enzo was trying to kidnap us?

(CONTINUED)

LUNA

Because she's racist.

MAX

What do you mean?

NATALIA

(sighs)

Some people assume other people are good or bad depending on the color of their skin. Some people think because Enzo's black he must be a bad guy.

MAX

That's stupid. He's not even black, he's brown.

ENZO

(still seething)

It is stupid. White people have all the power, but they blame black and brown people for everything wrong in the world even though they're in charge. Anyone different than them is the bad guy and they get to stay in power and be heroes. It's crap.

NATALIA

It's wrong. It's who a person is on the inside that matters. Like they teach you at school, Max, kindness counts. Right?

She looks at Max through the rear-view mirror, heartbroken at having to explain racism and steal some of his innocence.

MAX

Right. ...But I'm still glad I kicked her.

Natalia and Enzo try not to laugh, but it's useless.

ENZO

You were straight up channeling your Auntie Adele right there.

NATALIA

He did go beast mode, didn't he?

ENZO

Sure did. Thanks for having my back, little guy.

(CONTINUED)

Enzo turns and holds out his fist to Max. As they do an exploding fist bump, we CUT TO:

INT. PAREDES LIVING ROOM/EXT. PAREDES BACK PORCH - NIGHT (N2)

An **explosion** ON TV. REVEAL Max is playing a video game. His view is obscured when Hugo slides an open book in front of his face. Max leans sideways to see around it.

MAX
Da-ad! You're ruining my game!

Hugo turns off the video console.

HUGO
No, now I've ruined it. Come on,
time for homework.

MAX
I wasn't finished!

Max crosses his arms petulantly but Hugo picks him up and throws him over his shoulder.

HUGO
You are now!

Max kicks and whines as Hugo drags him off. They walk past Enzo on the porch. He's talking to Xavier on his cell.

ENZO
...She's in bad shape. I'm going to
stay at Nat's a couple days so I
can be near the hospital.

INTERCUT WITH:

INT. XAVIER'S GUESTHOUSE - LIVING ROOM - CONTINUOUS (N2) 33

Xavier -- watering his plants as he talks on his cell phone.

XAVIER
Let me know when you're back.
(beat, then)
...Is everything else okay?

With the incident at the park fresh on his mind...

ENZO
I don't know. Spending time with
Nat and her kids... it's made me
think about what's really important
to me.

(MORE)

(CONTINUED)

33

ENZO (CONT'D)

You're important to me, but I can't
keep tiptoeing around pretending
we're not in a real adult
relationship because it might
offend someone's sensibility.

XAVIER

(frowns)

Enzo, I know you want more -- a
family, kids -- I do too. We can't
have all that right now, but maybe
a first step would be moving in
together.

ENZO

(suddenly hopeful)

You'd do that?

XAVIER

Yes. I mean, I can't apply for a
new place with my legal status, and
you moving in here isn't an option,
but I could move in with you.

ENZO

That's not an option either.

XAVIER

Why not? What is it with you and
your place? I know you're not
running a harem out of there...

ENZO

...Trust me, you won't like it.

XAVIER

I'll like it if I'm with you. Just
think about it, okay?

Enzo wistfully looks through the window at Hugo reading with
Max on the couch as Luna does homework nearby. He sighs. Yes,
he wants that, but something is holding him back.

ENZO

I've got to go.

He hangs up. Off Xavier, feeling the distance between them.

34

INT. NATALIA AND HUGO'S BEDROOM - NIGHT (N2)

34

Hugo gets in bed as Natalia enters from the bathroom.

NATALIA

...I thought my heart would break
when I explained racism to Max.

(CONTINUED)

HUGO

We're privileged to have avoided
that talk this long. At least
Cora's getting the help she needs.

NATALIA

And now I can get back to my life
and deal with things at work.

HUGO

Speaking of which, I got this
random call from a headhunter who
wants to put me up for a senior
partner position at a new firm.

NATALIA

Seriously? That's great, hon!

HUGO

I thought so. And it makes sense to
jump someplace small where I can
make more of an impact.

NATALIA

...Of course, you could come and
work with me and your dad.

It's as if a dark cloud has just floated into the room.

HUGO

So I can spend my days trying to
right his moral compass?

NATALIA

You act like he's a crook.

HUGO

I'm just saying, he had no scruples
about cheating on my mom, why would
his work be any different?

NATALIA

Hugo, he made a mistake a long time
ago. Forgive him. Your mom has.

HUGO

It's not about forgiveness, it's
about respect. If I can't respect
him, I can't work for him. Frankly,
I don't get why you do. You could
make twice as much elsewhere.

NATALIA

Joaquin's always wanted to keep the
company in the family.

(MORE)

(CONTINUED)

34

NATALIA (CONT'D)

I'm sure he and Lydia thought it'd be through you, but you never wanted it. You take it for granted because it's always been there for you. I never had anything of worth, let alone a legacy to pass on to my kids. All I inherited was anxiety from my mom and abandonment issues from my dad. So yes, the company matters to me!

She pulls the covers over her chest, defensive. Hugo turns to face her, but she refuses to look at him. He sighs.

HUGO

As long as you know that you are valuable to this family regardless. You're my wife. And you don't have to prove a thing to my dad.

How can she argue with that? She turns and cups his face in her hands, pressing her forehead to his. Off these two, connecting.

35

INT. PAREDES CONSTRUCTION - JOAQUIN'S OFFICE - THE NEXT DAY 35
(D3)

Joaquin slams the phone, upset. Natalia, walking by with a cup of coffee, pokes her head in.

NATALIA

Everything okay?

JOAQUIN

That was Luis. The lot with the views you looked at just sold.

NATALIA

That's impossible. The lot wasn't even listed. I found it and looked up the owner myself.

JOAQUIN

I guess you weren't the only one who saw its potential.

NATALIA

Damn it!

Off Natalia, livid.

END OF ACT THREE

ACT FOUR

36

EXT. HOUSE FOR SALE - EARLY MORNING (D4)

36

Natalia and Joaquin sip from paper coffee cups as they scope out a dilapidated house.

NATALIA

...It may not look special, but an influx of tech companies and an excellent school district is driving up demand in this zip code. This neighborhood has older residents who don't spend on updates, so it gets overlooked. If we flip a couple of houses here, get some word of mouth, we can build recognition with the younger set moving into the area.

JOAQUIN

I like your thinking. I'll have Luis look into how much time and money the demo would take in case we want to make an offer.

NATALIA

I have a few other places I want you to see before we land on anything.

Joaquin nods, a little impatient.

NATALIA (CONT'D)

Look, I know this thing with my mom set us back but I'm committed to getting this right.

JOAQUIN

I know you are. Let's go knock this out of the park.

Natalia smiles. As they walk to their cars, we GO TO:

37

INT. LUNA'S BEDROOM - LATER THAT MORNING (D4)

37

Enzo sleeps in Luna's (girly, ruffly) bed when **click** -- he opens his eyes to Hugo snapping a picture of him on his cell.

HUGO

Sorry, you just look so cute in ruffles.

ENZO

What's up?

(CONTINUED)

37

HUGO

I need your help. I want to get
Natalia something special for her
birthday.

ENZO

You're wasting your time. She hates
birthdays. Has since she was a kid.

HUGO

I know. I thought maybe this year
could be different. ...Come on,
don't make me use this against you.

He holds up the photo of Enzo on his phone.

ENZO

Fine. What are you thinking?

Hugo smiles, excited.

38

INT. PAREDES CONSTRUCTION - CONFERENCE ROOM - DAY (D4)

38

Joaquin, Luis, several DEPARTMENT HEADS, and TWO INVESTORS in
suits sit listening to Natalia's presentation.

NATALIA

...People shouldn't have to choose
between the house they want and the
neighborhood they want. So, if we
can't find and sell them their
dream home, we'll simply build it.
Building homes and building dreams -
- that's our business. The business
Joaquin embarked upon fifteen years
ago when he poached a handful of
guys from Sydney Jones' crew and
started this construction company.

This gets a chuckle from the room.

NATALIA (CONT'D)

Ten years ago, I came on board and
joined my vision to his. Now I
present it to you knowing that
together we can build something
great. Thank you.

She clicks off her presentation and is met with **applause**. She
smiles as the Investors approach her.

INVESTOR #1

Excellent presentation. It shows a
lot of vision.

(CONTINUED)

38

INVESTOR #2

And a lot of potential for growth.
We'd be thrilled to partner with
you in this.

NATALIA

Thank you. Thank you so much.

She shakes the Investors' hands and glances at Joaquin, who
beams across the table at Natalia, looking more like a proud
father than her boss. Off Natalia, winning...

TRIXIE (PRELAP)

Cheers!

39

EXT. CAFE - LATER (D4)

39

Natalia has lunch with her friend (and Sebastian's
girlfriend) TRIXIE (29), a tiny, sweet thing. They clink wine
glasses.

NATALIA

(still pumped)

...I'm just relieved, you know?
Now everyone knows the vision,
we're all on the same page, and I
can manage expectations so no one's
disappointed.

TRIXIE

(distracted)

I'm sure you killed it.

NATALIA

Thank you.

(then, off Trixie)

Okay, you are totally spaced out.
Did you pull an extra shift at the
hospital last night?

TRIXIE

No, sorry. I'm just thinking about
Sebastian. Things were going great
with us, then all of a sudden it's
like he has one foot out the door.
Has he said anything to you?

NATALIA

(shakes her head)

Classic Sebastian. Six months into
a relationship he gets all
skittish. I thought... I *hoped*
things would be different with you.

(CONTINUED)

39

TRIXIE

Me too. But this is my life he's
playing with. I can't just sit
around waiting for him to grow up.

Off Trixie, vulnerable and a little unmoored...

SEBASTIAN (PRELAP)

You are so dead!

40

INT. PAREDES LIVING ROOM/OFFICE - DAY (D4)

40

An epic Nerf battle. Enzo and Sebastian versus Max and Luna.

SEBASTIAN

(to the kids)

Resistance is futile! The Snot
Trolls will never defeat the united
force of the Rad Uncles!

Enzo strikes from behind the couch, sending the kids running
from their hiding place.

ENZO

Aaaaagh!

Sebastian fires off a round and makes a break for the office
where Hugo's working on his portfolio.

HUGO

Not in here, guys!

SEBASTIAN

(loud whisper)

Ssssh! You'll blow my cover!

Hugo rolls his eyes and continues working as Sebastian's cell
phone **rings**. He scrambles to send it to voicemail.

HUGO

(briefly looking up)

Trixie again?

(off Sebastian's nod)

Dude, she and Nat are tight. If you
break it off, you make sure to let
her down easy. But for the record,
you could do worse. Eventually, you
need to settle down.

SEBASTIAN

Come on man, that happily ever
after stuff isn't for me.

Hugo rolls his eyes. Suddenly, Max bursts through the door.
He looks around, breathless, but Sebastian hid just in time.

(CONTINUED)

40

MAX
Is he in here?

Hugo points to Sebastian's hiding place and exits as Max pummels Sebastian with Nerf bullets, eliciting loud **cries**.

41

INT. PAREDES KITCHEN/DINING ROOM - CONTINUOUS (D4)

41

Hugo enters and finds Joaquin setting the table while Lydia stirs a pot on the stove. Hugo peeks under the lid.

HUGO
Whatcha got here?

LYDIA
Estofado. I thought I'd make
Natalia's favorite to celebrate.

HUGO
That's not her favorite.

LYDIA
Well, it's my favorite, so I'm sure
she'll like it.

Just then, Natalia enters.

JOAQUIN
There she is! The lady of the hour!

Natalia waves off Joaquin, embarrassed, and crosses to Hugo.

HUGO
What's up, dopeness?!

She goes in for a peck, but Hugo scoops her up and kisses her in earnest. Luna and Max come running through, followed by Sebastian. Seeing their parents kissing:

LUNA
Ew! Stop it!

MAX
Ahhhh! My eyes!

Max unloads his Nerf gun on his parents. Luna and Sebastian follow suit.

NATALIA
(squeals)
Ah! Stop it!

HUGO
We should celebrate! How about we
open up a nice bottle tonight?

(CONTINUED)

LYDIA

Yes! And I made your favorite --
estofado.

NATALIA

(a little confused)
Thank you...

LYDIA

But it's not a celebration without
music!

Lydia pulls up some salsa music on her phone. MUSIC CUE:
"VIVIR MI VIDA" by Marc Anthony. As Lydia shuffles over to
Joaquin and pulls him to his feet --

LYDIA (CONT'D)

Let's dance!

-- Hugo grabs Natalia by the waist and smiles down at her.
They move to the beat; he gives her a twirl. Then, Enzo
shimmies into the room with his nerf gun, drawn by the music.

ENZO

Ai! Marc Anthony!

He tosses the gun and throws some elbows, his flamboyant
moves drawing giggles from the kids. After a beat, the
doorbell rings. Natalia extricates herself from Hugo's grip
and crosses to answer it, winded and smiling. Her face falls
at the sight of her sister, Adele, in no playful mood as she
asks...

ADELE

...Where the hell is Mom?

The fun is over.

END OF ACT FOUR

ACT FIVE

42

INT. PAREDES OFFICE - DAY (D4)

42

Natalia, Adele, and Enzo are mid-conversation.

ADELE

So mom's in the hospital and you're having a party? Classy.

NATALIA

It isn't a party, we just --

ADELE

-- Whatever. I don't care if you exclude me from your little shindigs. What I do care about is the fact that nobody told me what was happening with my own mother.

NATALIA

(getting defensive)

Maybe we don't tell you things because you act like this. For God's sake, grow up already!

ENZO

No, Adele's right. We should've called.

ADELE

Damn straight.

(then, to Natalia)

Just 'cause you pay Mom's bills doesn't mean you get to make unilateral decisions about her. You write a check. That's not the same as showing up and caring for someone.

NATALIA

(aw heyall nah)

Oh, like you're everyone's emotional rock?! Where were you when I was in high school, struggling with our wreck of a mother?

ADELE

I was surviving!

NATALIA

Well, so am I!

(CONTINUED)

42

ENZO

Look, what's past is past. Adele,
from now on we'll include you in
decisions about Mom.

Adele shoots Natalia a defiant look, dares her to disagree.

NATALIA

Fine. I'm just tired of fighting.

ADELE

Good then. I'm out.

Adele exits, crossing through:

43

INT. PAREDES KITCHEN - CONTINUOUS (D4)

43

HUGO

(polite, to Adele)
You're welcome to stay for dinner.

ADELE

Pass.

Then, clocking the wine bottle on the counter, she stops.

ADELE (CONT'D)

But I will have some wine. To go.

She grabs the bottle and exits.

HUGO

(sighs, to Natalia)
That was a really good bottle.

Off Natalia, annoyed.

44

INT. CONFERENCE ROOM - THE NEXT DAY (D5)

44

Hugo sits across from Madeline, wrapping up a presentation.

HUGO

...So whether it's risk assessment,
cost analysis, or procurement of
materials, I manage each project
from design to implementation,
ensuring the kind of quality that
builds a reputation for excellence.

He clicks off the projector and turns to Madeline.

MADELINE

Wow. Your work is outstanding. I'm
excited to send it to the client
and get their feedback.

(CONTINUED)

44

HUGO

Thank you. Can you tell me about
the client?

MADELINE

It's a firm called Modern Heights
Design & Architecture. They're just
starting up but they get work. I'm
sure they'll want to be in touch.

She smiles, getting up to shake Hugo's hand.

45

INT. PAREDES CONSTRUCTION - NATALIA'S OFFICE - LATER (D5) 45

Nat's at her desk on the phone. A **beep**. She leaves a message.

NATALIA

Hey Luis, trying to get ahold of
you. Call me back.

She hangs up and turns to her computer screen for a second
before the phone **rings** her back. She picks up.

NATALIA (CONT'D)

Hey, Luis.

INTERCUT WITH:

46

INT. HOSPITAL - CONTINUOUS (D5)

46

Dr. Harris, calling from a nurse's desk.

DR. HARRIS

No, this is Dr. Harris. Natalia?

NATALIA

(suddenly alert)

Yes, hi, doctor.

DR. HARRIS

Hi. I have an update on Cora. After
speaking with her and observing her
this week, I think there's more
going on here than just the bipolar
disorder. My diagnosis is
schizoaffective disorder.

NATALIA

As in schizophrenia?

DR. HARRIS

She's exhibiting symptoms of both
schizophrenia and a mood disorder.
It's sort of a combo.

(CONTINUED)

46

NATALIA
Not exactly chips and a Coke.

DR. HARRIS
No. But, it explains the voices.

NATALIA
So, it's not just the TV she's
hearing?

DR. HARRIS
I'm afraid not. She's currently
stabilized, but on the whole you
can expect her condition to
deteriorate with advanced age. And
any progress we've made will be
undone if she doesn't remain
medication compliant.

As Natalia takes this in, overwhelmed, we SMASH TO:

47

INT. PAREDES DINING ROOM - NIGHT (N5)

47

Natalia sits at the table and downloads Enzo and Adele. She's
sober, still processing.

NATALIA
Bottom line is, he doesn't think
it's safe for her to continue
living alone.

ADELE
You've got plenty of room in Casa
Snootington. Can't she move here?

NATALIA
I don't want my kids around that.

ENZO
It's true. She has her family to
think about. We don't.

ADELE
Well, I can't float her. And I
doubt you can.

ENZO
Not on my salary. And she wouldn't
want to live with me even if I
could support us both.

NATALIA
True. Your place would just drive
her more crazy, if that's possible.

(CONTINUED)

47

ADELE

So, what do we do?

Off Natalia, unsure...

48

INT. PAREDES KITCHEN - LATER (N5)

48

Hugo enters and finds Natalia having a glass of wine and a cookie at the counter.

HUGO

Wow, drinking alone and fisting chocolate chips? What happened?

NATALIA

Mom's doctor called. She's getting out soon.

HUGO

So, she's better?

NATALIA

Yes and no. He thinks she has schizoaffective disorder.

HUGO

(pouring himself some wine)
That sounds serious.

NATALIA

He doesn't think it's safe for her to live alone anymore.

HUGO

Shit.

NATALIA

I don't know what to do. I know I should be feeling bad for Cora and not myself, but I feel like this is all on my shoulders. Adele says she wants to be consulted, but I'm the one who has to make things happen. She and Enzo aren't in a position to help financially, and they can't help that, but it seems wrong that my reward for succeeding in life is being saddled with this.

Hugo reads the anxiety in Natalia's face. Concerned, he tips up her chin and makes eye contact.

(CONTINUED)

HUGO

Hey. Stop worrying. If Cora needs to stay here a while, it's not ideal, but we'll figure it out.

Natalia nods, unconvinced. She takes a deep breath, tries to shake off the gloom.

NATALIA

Sorry, how was your day?

HUGO

Good actually. Madeline called. That new firm wants to make me an offer based on my portfolio alone.

Natalia's face lights up -- a kid on Christmas morning.

NATALIA

That's amazing! Oh my God!

HUGO

Don't get too excited yet. Let's see what they offer.

But she plants a kiss on him, thrilled.

NATALIA

I'm sure they'll see what you're worth. I'm so proud of you.

HUGO

(smiling wryly)

Just how proud are you exactly?

He presses himself up against her suggestively. They kiss again, sweetly at first, but it quickly smolders into something more. Hugo pulls back, breathless.

HUGO (CONT'D)

Are the kids asleep?

Natalia nods mischievously. Hugo picks her up and plants her on the counter. They're in a heated embrace when Enzo enters with an empty glass. He sees them and stops. Smiling, he backs out of the room, so as not to interrupt the lovers.

INT. HOSPITAL - PSYCH WARD - VISITOR'S LOUNGE - THE NEXT DAY
(D6)

ON A COUPLE, kissing. PULL BACK TO REVEAL they're ON TV, which VARIOUS PATIENTS displaying a range of neuroses are watching. Cora, glassy-eyed, sits at a table in the corner across from Natalia. (The exchange below is in Spanish.)

(CONTINUED)

NATALIA

*So, I talked to Dr. Harris and he
said you'd be sent home soon.*

Cora smiles an odd smile and reaches across the table for
Natalia's hand. Natalia pulls her hand away, uncomfortable.

NATALIA (CONT'D)

*I was thinking... maybe you should
move into a nursing home. A place
where you can get lots of dedicated
attention. They could help you with
your medication --*

CORA

*(shaking her head)
-- That's where gringos send old
folks to die. If I'm going to die,
I'm doing it in my own apartment.*

NATALIA

*Mami, Gus wasn't kidding about
kicking you out. Do you know what
it took to get you that place with
your rental history? I set you up
perfectly and you made a mess of
everything. You can't expect me to
keep bailing you out. I did my best
to take care of you even during my
cancer treatment, but I'm just
getting back on my feet...*

CORA

*I get it. It took me a year to
recover from chemo.*

NATALIA

*Wait -- you had cancer? When? Why
didn't you tell me?*

CORA

*Stage two. In my breast. You were
in college and so happy to be out
of the house -- I didn't want to
burden you with my problems. I
might have told you after that if
you were ever around.*

NATALIA

*Wow. A guilt trip, really? If you
knew the kind of pressure I'm under
with work and the kids --*

(CONTINUED)

49

CORA
(snaps)
-- Of course I know! You think
coming to this country in the
middle of the civil rights movement
with two Black kids was a walk in
the park? You think they just
handed me everything? You have no
idea what I had to deal with -- the
discrimination, the degradation...

As Cora describes her struggles, we FLASHBACK TO:

50

INT. RESTAURANT - 1970S - DAY (FBD2)

50

CORA (V.O.)
I got this job waiting tables...

Cora (late 20s), dressed in a waitress uniform, slides an ice cream sundae in front of a LITTLE GIRL (5) who sits at a booth with her LATINA MOM (20s).

LATINA MOM
Gracias.

CORA
Where are you guys from?

LATINA MOM
Puerto Rico.

CORA
(brightening)
I thought I recognized the accent.

CORA (V.O.)
*One day, a customer heard me
speaking Spanish...*

ANGLE ON the WHITE COUPLE in the neighboring booth, visibly annoyed. They get up and cross to the portly, white RESTAURANT MANAGER (50s), exchanging a few words we don't hear, but the Manager's disapproving glance says it all.

CORA (V.O.)
...I was demoted to dishwasher.

The Manager crosses to Cora. We're ON his back and don't hear what he says to her, but we see Cora react, upset, before crossing to the kitchen.

CORA (V.O.)
*It was a struggle just to keep food
on the table.*

51 INT. APARTMENT KITCHEN - EARLY 1980S - DAY (FBD3) 51

A pregnant Cora (30s) enters with a greasy fast-food bag. LITTLE ADELE and LITTLE ENZO (11 & 12) run up and tear into it. Cora smiles as she watches them eat. Enzo notices Cora isn't eating, offers her a bite of his burger, but she shakes her head. As the kids wolf down their meal, we CUT TO:

52 INT. APARTMENT KITCHEN - LATE 1980S - DAY (FBD4) 52

CORA (V.O.)
When I married your dad I thought
it would be easier, but all we did
was fight...

Cora (late 30s) and Natalia's dad, MARCOS (40), argue over bills at the kitchen table. Marcos angrily drops a bill on the table, pushes back, and grabs his coat. Cora follows him to the door, screaming at him all the while (though we don't hear her). He exits, slamming the door behind him.

CORA (V.O.)
...And then he left us.

Cora sinks into a chair at the table and sobs. WIDEN TO INCLUDE TEEN ENZO, TEEN ADELE, and LITTLE NATALIA (5), watching Cora cry alone at the table. BACK TO:

53 INT. HOSPITAL - PSYCH WARD - VISITOR'S LOUNGE - THE PRESENT
DAY (D6)

Natalia looks at Cora, pained by the old wounds.

CORA
I fought tooth and nail every day
to keep a roof over your heads, but
I'm tired of fighting. If you want
to put me away in a home, so be it.

Off Natalia, gutted.

END OF ACT FIVE

ACT SIX

54

INT. PAREDES HALLWAY/LUNA'S BEDROOM - LATER (N6)

54

Natalia walks toward her room when --

LUNA (O.S.)

Mom?

Natalia enters and flips on the lamp on the nightstand.

NATALIA

Why are you still up?

LUNA

I couldn't sleep.

NATALIA

Scoot over.

Luna scoots over and Natalia squeezes in next to her over the covers. She strokes Luna's hair soothingly.

NATALIA (CONT'D)

What's the matter?

LUNA

...Is Cora moving in with us?

NATALIA

I'm still trying to figure that out. She might have to stay here a little while, but I would never put you and Max through that long term.

LUNA

We can handle it, Mom. I know you're trying to protect us and that you want everything to be perfect because you feel bad for getting sick. But that wasn't your fault, just like it's not Cora's fault she's sick. And when you had cancer, we didn't abandon you.

Natalia feels rebuked, but proud of Luna all the same. She takes her daughter in, in awe of her compassion and maturity.

NATALIA

You're right. None of this is her fault. ...I wish I'd been more like you when I was young.

Luna smiles and yawns.

(CONTINUED)

54

NATALIA (CONT'D)
Get some sleep, honey.

She kisses Luna's forehead, turns off the light, and exits.

55

EXT. PAREDES BACK PORCH - LATER (N6)

55

Enzo sits on the steps sipping a beer and lost in thought.
Natalia enters and sits next to him.

NATALIA
I have some pretty amazing kids.

ENZO
They are pretty great.

Enzo offers her his beer. She takes a sip and hands it back.

NATALIA
When I was a kid, all I wanted was
to get away from Mom. I blamed her
for everything wrong in our lives.
I never considered how hard it
must've been for her raising us on
her own.

ENZO
It didn't help that her taste in
men was "deadbeat." But you were a
kid. You can't beat yourself up
about that.

NATALIA
And yet... I always thought Mom's
mental illness was the cause of our
evictions, but maybe it's the other
way around. Maybe the stress of
being unable to provide a stable
home for us caused her mental
illness.
(then)
I told her she should go to a home.

ENZO
What'd she say?

NATALIA
What do you think? Honestly, I
thought I'd be okay with it, you
know? Just have someone else deal
with her. Then I thought about what
Adele said, and she's right. I do
so much for Mom, but it's all
transactional. I'm not emotionally
invested.

(CONTINUED)

ENZO

Nat, it's understandable...

NATALIA

But it's pointless. I've been avoiding having a real relationship with her because it hurts too much, but not having one hurts, too. Part of me thinks I should just stop avoiding her and try understanding her instead, but the other part of me is terrified -- like I'm this helpless kid again -- and all I want is to protect myself and my family.

ENZO

If I had a beautiful family like yours, I'd want to protect it, too. And you're more invested than you think, otherwise you wouldn't be so mad. But you don't have to feel guilty about that. You can be mad at her and still love her. But you're right, loving someone isn't always safe.

NATALIA

I just wish I could fix it! If she could at least stay in her apartment maybe I could get a nurse to come in and watch her, but --

Unbidden, tears of frustration fill her eyes. Enzo puts a comforting arm around her.

ENZO

Nati, it's not on you to fix this. You've been managing Mom's affairs for awhile and you're so competent it makes it easy for me and Adele to get complacent. But this is a different animal. It's going to take all of us. Maybe I can't pay Mom's bills but I can pick up her groceries, or keep her company on weekends. And Adele... Hm, what can she do besides stir the pot?

NATALIA

(laughs)

No idea. Tell me if you figure it out.

(CONTINUED)

55

ENZO

The point is, you don't have to go
it alone. I'm here, Adele can help,
and Hugo -- well, that man would
walk over broken glass for you.

NATALIA

Yeah, I lucked out with him.
Xavier's pretty lucky, too.

ENZO

I don't know -- broke Black dude
isn't exactly a catch on paper.

NATALIA

And broke undocumented dude is?
You see past his baggage, I'm sure
he can see past yours.

Enzo takes a sip of his beer, unsure. Natalia leans her head
on his shoulder. They peer into the night in quiet
contemplation, closer than ever.

56

INT. CORA'S APARTMENT - BATHROOM/HALLWAY/BEDROOM - THE NEXT DAY (D7)

QUICK CUTS of Natalia picking up a few items for Cora:

-- She grabs some toiletries from the bathroom, tosses them
in a bag, and walks past --

-- The linen closet in the hallway. It's open and looks like
it's been rummaged through. That's odd. Natalia doesn't
remember leaving it that way. She closes the cabinet.

-- Natalia roots around in Cora's dresser, pulls out some
granny panties, reacts, then quickly tosses them in the bag.

-- She notices a business card with the landlord's number on
Cora's dresser, puts it in her purse.

57

EXT. CORA'S APARTMENT - MOMENTS LATER (D7)

57

Natalia locks the door and walks away from the building.
Suddenly, she stops. She turns to look at the building,
considering. She pulls the business card from her purse and
dials the number. After a beat:

NATALIA

(into phone)

Yes, hi. Are you the owner of 5517
Brock Avenue?...Great. I'm Natalia
Paredes, a real estate developer.
I'd like to buy your building.

58

EXT. HOSPITAL - PARKING LOT/INT. NATALIA'S CAR - LATER (D7) 58

Cora, looking somewhat better, walks with Natalia to the car.

CORA

I hope I never see the inside of
that place again.

NATALIA

Me too. And if you promise to take
your medicine, I think I found a
way for you to stay in your
apartment. Then Enzo, Adele, and I
can take turns looking in on you.

CORA

I told you, I don't want to be a
burden. And Enzo and Adele can
barely take care of themselves.
Just last week Adele came to me for
money to cover her groceries.

NATALIA

She did?

CORA

(nods)

That was the day I called the
police. I wanted them to do
something to the people stealing
from my daughter.

And Natalia realizes this must be what triggered Cora.

NATALIA

Mom, I know what it's like to want
to protect your kids, but I also
know that if you don't take care of
yourself first, you can't help
them. Right now you need to focus
on you.

Natalia opens the car door for Cora, who gets in. Natalia
shuts the car door --

59

INT. PAREDES KITCHEN - DAY (D7)

59

-- And opens the back door. She enters with Cora.

PAREDES FAMILY

Surprise!

ENZO/ADELE/TRIXIE

Surprise!

Hugo, Joaquin, Lydia, Enzo, Adele, Sebastian, Trixie, and the
kids all beam at a confused Natalia. Then, realizing:

(CONTINUED)

NATALIA

Oh my God, I forgot.

HUGO

Happy birthday!

MAX

Happy birthday, Mommy.

Hugo and Max rush to hug Natalia. The family follows suit, adding their happy wishes. Luna clinks a fork against a glass, getting everyone's attention.

LUNA

Happy birthday to the best mom. I know you felt bad for missing my choir concert last week, so I have a special song just for you.

Luna clears her throat cueing Joaquin, who picks up a guitar and plays, "LAS MAÑANITAS" by Vicente Fernandez.

LUNA (CONT'D)

(singing)

*ESTAS SON LAS MAÑANITAS QUE CANTABE
EL REY DAVID/ HOY POR SER DÍA DE TU
SANTO TE LAS CANTAMOS A TI --*

Natalia looks like her heart could burst with joy. Suddenly, to Natalia's astonishment, Cora's voice, melodic and clear, joins Luna. Smiling, she turns to face Natalia.

LUNA/CORA

*-- DESPIERTA, MI BIEN DESPIERTA/
MIRA QUE YA AMANECIÓ/ YA LOS
PAJARITOS CANTAN LA LUNA YA SE
METIÓ --*

Joaquin's guitar **trills** announcing a song change. The whole family joins in singing the Cuban birthday song:

PAREDES FAMILY/ENZO/ADELE

*FELICIDADES EN TU DÍA / QUE LO
PASES CON SANA ALEGRIA / MUCHOS
AÑOS DE PAZ Y HARMONÍA / FELICIDAD,
FELICIDAD, FELICIDAD!*

The family erupts in **applause**. Luna hugs Natalia.

NATALIA

That was beautiful, honey.

Then, to Cora's surprise, Natalia turns and hugs her, too. And in this moment, mother and daughter finally make a connection.

(CONTINUED)

59

Natalia can't hold back her tears, and Cora clings to her like a woman starving for affection. When they pull apart Lydia is approaching with a cake lit with candles.

LYDIA
Let's eat cake!

Natalia blows out the candles to more applause. Lydia hands Natalia the cake knife. She cuts a slice.

HUGO
Okay, I don't want to steal Nat's thunder but since we're celebrating, I just got an offer for a Senior Partner position at a new firm!

NATALIA
They made you the offer?!

Hugo nods.

NATALIA (CONT'D)
And it was good?

Hugo nods. Natalia squeals, excited, and hugs him. Then Lydia, Enzo, and Sebastian take turns hugging him and shaking his hand. That's when Natalia sees Adele slip into:

60 **INT. PAREDES HOUSE - NATALIA'S OFFICE - MOMENTS LATER (D7)** 60

Adele opens a drawer at the desk when Natalia slips in quietly behind her.

NATALIA
What are you doing?

ADELE
(caught)
Nothing.

NATALIA
...Del, if you need money --

ADELE
(cuts her off)
Jesus, I'm not stealing from you Natalia.
(then)
Here.

She hands Natalia a small, wrapped gift. Natalia's mortified.

NATALIA
I'm sorry. I thought --

(CONTINUED)

ADELE

-- I know what you thought.

NATALIA

Mom told me you were short on money. You could have come to me.

ADELE

So you could look down your nose at me? I think I'd rather starve.

NATALIA

Look, I know I haven't always given you the benefit of the doubt, but with everything going on with Mom, well... I'm starting to see things differently. I've never known what it's like to walk in Mom's shoes and I don't know what it's like to walk in yours, but just because we're different people doesn't mean I won't be here when you need me.

Adele, who was angling for a fight, doesn't know what to say to that. Fortunately, Enzo knocks and enters, interrupting.

ENZO

I'm heading out.

NATALIA

Already? What about the cake?

He holds up a plastic bag (with cake inside).

ENZO

Compliments of Lydia. I refused the ceviche. I'm not having that spill in my car.

Natalia steps up and gives him a hug.

NATALIA

I couldn't have gotten through this week without you.

He lets go of Natalia and turns to Adele, who bristles --

ADELE

-- Don't you dare.

But Enzo hugs her too, and she hugs him back.

ENZO

(to Natalia)
Happy birthday, sis.

(CONTINUED)

And he exits. After a beat, Natalia turns to Adele.

NATALIA
How 'bout you? You staying?

ADELE
Depends. What kind of cake is it?

SEBASTIAN (PRELAP)
You sure you don't want any? It's
chocolate.

61 **EXT. PAREDES BACK PORCH/BACKYARD - CONTINUOUS (N7)**

61

Sebastian takes a bite of cake and offers some to Trixie,
standing on the porch, watching the kids run around the yard.

TRIXIE
No, thanks.

Sebastian starts back inside when --

TRIXIE (CONT'D)
-- Can we talk?

And because he's a coward, he's hoping she'll dump him and
make his life easier.

SEBASTIAN
Yeah, what's up?

TRIXIE
I'm pregnant.

It's a gut punch. Sebastian is stunned. A long beat, then:

SEBASTIAN
What are you going to do?

TRIXIE
Wow, that's exactly what a girl
wants to hear. I thought for once --

-- But she doesn't say what she thought. She storms off.
Sebastian just stands there. Hugo enters, having overheard.
Sebastian expects judgement but...

HUGO
You okay, man?

Hugo puts a hand on Sebastian's shoulder. His unexpected
compassion further disarms Sebastian, who feels like shit.

HUGO (CONT'D)
What can I do?

(CONTINUED)

Hugo's words are like a slap in the face, because they're exactly what Sebastian should have said.

SEBASTIAN

Do you have any idea how annoying it is that you always say the right thing?

HUGO

Trust me, it's not your words that matter right now.

Sebastian shakes his head, knows Hugo's right.

SEBASTIAN

Damn it.

Sebastian jumps off the porch and runs out the back gate.

62 **INT. TRIxie'S CAR - MOMENTS LATER (N7)**

62

Trixie stifles a sob and turns on the engine when Sebastian opens the passenger door and slides in next to her, winded.

SEBASTIAN

I'm an ass. What I meant to say was, what are we going to do?

Trixie looks at him, afraid but hopeful. He reaches for her hand and squeezes it, a quiet commitment.

63 **INT. PAREDES KITCHEN - CONTINUOUS (N7)**

63

Joaquin crosses to Hugo who's talking to Lydia.

JOAQUIN

Congrats on the job, Son. But...why would you go work for some small start-up firm when you could come work for the family?

Lydia wisely grabs her glass of wine and walks off.

HUGO

(irritated)
You can't afford me, Dad.

JOAQUIN

Why are you being so childish? I take that back, when you were a child, you would have jumped at the chance to work with your old man.

HUGO

People grow up. Things change.

(CONTINUED)

JOAQUIN

What changed?

Hugo shakes his head, doesn't want to get into it. Suddenly, Joaquin understands.

JOAQUIN (CONT'D)

You're still punishing me for cheating on your mom.

Hugo looks at Joaquin -- he doesn't have to admit it.

JOAQUIN (CONT'D)

That was years ago. Get over it.

HUGO

Fine, you want to do this? You taught me to put family first, then you didn't. Building this company, the expansion -- you act like it's for us but when you cheated on Mom you proved all you care about is you. Your needs, your legacy, your ego -- that's what mattered. I was older than Sebastian, I bounced back, but it pisses me off to see him sabotage a good relationship because he has no faith in love or family. You did that.

Hugo starts to move off, but Joaquin stops him.

JOAQUIN

The Joneses are trying to sink our real estate business before it even starts. Don't you want to stick it to those bastards?

HUGO

I already did. I married Natalia, Phillip didn't. You may be in competition with the Joneses but I'm done measuring my dick against theirs.

Natalia walks up, overhearing.

NATALIA

What's going on? Why are we talking about the Joneses?

Hugo shakes his head at Joaquin, who ignores the warning.

(CONTINUED)

63

JOAQUIN

Because they're the ones who bought
both properties we were looking at.

NATALIA

(surprised)

You think that's a coincidence?

JOAQUIN

I think we have a mole. We need to
be careful about our next
investment, because if these guys
find a weakness, they'll take
advantage of it any way they can.

Natalia furrows her brow. She opens her mouth to tell Joaquin
about the offer she made, but --

HUGO

It's still Nat's birthday. You two
can talk shop tomorrow. Come on.

He leads Natalia away. Off Joaquin, frustrated.

64

INT. HALLWAY OUTSIDE ENZO'S APARTMENT - LATER (N7)

64

Enzo walks down the hall and is surprised to see Xavier
sitting outside his door. He gets up when he sees Enzo.

ENZO

What are you doing here?

XAVIER

I didn't like the way we left
things. Can I come in?

Enzo considers, apprehensive. Finally, he unlocks the door
and they enter...

65

INT. ENZO'S APARTMENT - LIVING ROOM - CONTINUOUS (N7)

65

TIGHT ON Enzo and Xavier as Enzo flicks on the light. Xavier
looks at the room and reacts, shocked. PULL BACK TO REVEAL
towers of junk: newspapers, books, clothes and years worth of
accumulated detritus are strewn everywhere. Enzo is clearly a
hoarder. He looks at Xavier full of shame, apprehension, and
fear. Xavier breathes, then looks at Enzo.

XAVIER

You were right. This place could
use some work.

Xavier closes the door behind him and steps further inside,
invested and ready to attack the problem. Off Enzo, relieved
at finally bringing his secret to light.

66

INT. PAREDES KITCHEN/DINING ROOM - NIGHT (N7)

66

Lydia and Cora are clearing the cake plates when Hugo, Luna, and Max approach Natalia with a large box.

MAX

Time to open presents!

Natalia hops on a stool as Adele, Joaquin, and the abuelas gather around.

HUGO

Enzo and I went to Cora's place and picked these out. I wanted you to know you have a legacy of your own.

Intrigued, Natalia opens the box and pulls out a photo album. Natalia flips to the first photo.

NATALIA

Oh my God!
(off photo, to Cora)
Wait, who is she?

Cora leans over her shoulder and sees a photo a young flapper girl next to a photo of a young man in a suit.

CORA

That's my mother, Amelia. She was very stylish. And that's my father, Gael, God bless his soul.

Natalia flips a page and Luna points to a photo of a 50's-era woman playing a violin.

LUNA

She kind of looks like me.

CORA

That's my cousin, Sabina. She was musical like you.

Natalia flips a page and sees a photo of herself as a little girl, holding a kitten as Enzo and Adele look on.

NATALIA

Oh my God, Muffin!
(to Adele)
Remember when Mom brought him home from work for us one day?

ADELE

You wouldn't let anyone else hold it.

(CONTINUED)

NATALIA
(to kids)
I used to feed it with a baby
bottle.

LUNA
Awww.

As Natalia flips through the album we see photos of: Natalia, Enzo, and Adele sitting on the hood of a car; Natalia and Hugo's wedding; Cora smiling as she holds newborn Luna next to an exhausted Natalia at the hospital; a Paredes Christmas portrait; soccer photos of Luna and Max, the photo of Enzo asleep in Luna's bed. Natalia laughs at this. She feels Cora's hand on her shoulder and looks up.

CORA
I'm sorry I don't have anything to
give you.

Natalia pats Cora's hand, emotional.

NATALIA
(off album)
You've given me a lot. Besides,
you're here and healthy. That's the
best gift.

She turns to Hugo and smiles, full of gratitude. He smiles back. As the family continues to **laugh** and reminisce, embracing their happier memories and building a new one... Adele's phone **buzzes**. She steps away to answer and we hear:

OPERATOR, PRE-RECORDED (O.S.)
Hello, you have a collect call from --

INMATE, PRE-RECORDED (O.S.)
-- Ray.

OPERATOR, PRE-RECORDED (O.S.)
Would you like to accept the call?
Please say "yes" or --

ADELE
-- Yes.

INTERCUT WITH:

INT. PRISON - PHONE HALL - CONTINUOUS (N7)

Adele's ne'er-do-well husband, RAY (40s), speaks into a payphone, his back turned to some menacing-looking INMATES.

RAY
Hey Adele. Did you get the money?

(CONTINUED)

Adele looks at Natalia and steps further away.

ADELE

No, not yet.

RAY

You've gotta make moves. Shit's going down. It's crazy in here.

ADELE

It's crazy out here, too.

RAY

Can't you just --

ADELE

-- I'm not stealing from my family.

RAY

Well, I'm your husband, so I'm family, too. You need to figure it out.

Click. He hung up. Adele looks at the phone in her hand then over at Natalia and the family, conflicted. Natalia looks at Adele and waves her over, wanting to show her something in the photo album. Adele forces a smile and reenters the family bubble. And we slowly PULL BACK on the family, finding joy in this moment, unsure of what's to come.

END OF SHOW