

FAMILIA

"Chapter One"
(pilot)

Written by
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TEASER

EXT. HOUSE - DAY - 1959

A modest home with a flat roof.

Front door leads right to the street where VICENTE CORTEZ, 17, scrubs a 1951 FORD VICTORIA.

Sweat drips from his brow.

He grabs an open Coca-Cola bottle perched atop the car's roof, gulps it down and places the empty bottle at his feet next to a portable radio.

MARIA CORTEZ, 37, sweeps the immediate sidewalk.

An UPBEAT SONG comes on the radio.

MARIA

Turn it up, Vicente.

Vicente places the radio on the hood and raises the volume.

Maria holds her broom like a dance partner, spins and smiles.

MARIA (CONT'D)

If only your dad could move like this.

(then)

Come wash the dishes instead.

Maria dances her way inside.

Vicente spots MARIBEL SUAREZ, 17, as she rounds the corner.

He turns off the radio and crouches behind the car.

His foot knocks over the Coca-Cola bottle: CLINK.

Maribel stops, gets on her hands and knees, and from across the residential two-lane street, looks beneath Vicente's car.

MARIBEL

You're really bad at hide-and-seek.

Vicente chuckles, peeks beneath his car.

MARIBEL (CONT'D)

Did you finally fix it?

VICENTE

Not yet.

MARIBEL
So why bother washing a broken car?

VICENTE
You sound like my mother.

ELIAS CORTEZ, 38, sneaks up behind Vicente.

ELIAS
I'll let her know.

Vicente jolts up. Maribel follows.

MARIBEL
Hello, Mr. Cortez.

Elias smiles and waves.

MARIBEL (CONT'D)
See you later, Vicente.

Vicente admires Maribel as she walks away.

ELIAS
You're in the clouds, son.

Vicente smiles.

Elias pats him on the back.

ELIAS (CONT'D)
Go get your brother when you're
done floating.

EXT. STREET - DAY

Vicente watches MIGUEL CORTEZ, 12, and a GROUP OF BOYS play soccer in the middle of a dead end street.

Miguel maneuvers the ball like a pro.

A BOY kicks the ball from down the street toward Miguel.

MIGUEL
I got it.

Miguel sprints backward.

He loses his footing and falls.

His head THUDS against the fender of a parked car.

Vicente runs to Miguel's side, who's dizzy from the impact.

VICENTE

Are you okay, Miguel? Look at me.
How many fingers am I holding up?

Vicente holds up four fingers.

MIGUEL

Four.

Miguel touches his head, looks at his blood-spotted fingers.

MIGUEL (CONT'D)

I'm bleeding!

END TEASER

ACT ONE

INT. LIVING ROOM - DAY

Mismatched furniture fills the room.

Miguel lies on the couch as Maria applies an ice pack.

Vicente and Elias sit across from him in chairs.

MIGUEL

Am I going to be okay?

MARIA

It's a tiny cut. You'll be fine.

ELIAS

You're lucky you didn't crack your
head wide open.

VICENTE

The car wasn't so lucky.

Miguel laughs.

INT. DINING ROOM - DAY

Family photos share the walls with a large, framed photo of
the Virgin of Guadalupe.

Dining room adjoins the KITCHEN, where Maria warms tortillas.

Elias, Vicente and Miguel are seated around a circular table.

Elias examines Miguel's full plate.

ELIAS

Why aren't you eating?

MIGUEL

I'm not hungry.

ELIAS

You need some meat on your bones.

Maria walks over to Miguel.

MARIA

Leave my skinny boy alone.

(to Miguel)

You're not feeling well?

MIGUEL
My head still hurts.

MARIA
Go lie down.

Miguel heads to his room as Maria clears his plate.

Vicente, lost in thought, shifts rice from one side of his plate to the other, then back again.

ELIAS
Stop playing with your food.

Maria returns to her seat, placing tortillas on Elias' plate.

MARIA
Something wrong with the rice?

ELIAS
It's Maribel, isn't it?

Vicente doesn't respond.

ELIAS (CONT'D)
The longer you wait, the more it's
going to hurt if she says no.

Elias drags his chair close to Vicente.

ELIAS (CONT'D)
You think she's pretty, right?
And you get butterflies in your
stomach every time you see her?

Elias reaches for Maria's hands and stares into her eyes.

ELIAS (CONT'D)
That's how I felt when I fell in
love with your mother.

Maria smiles and slaps her tortillas down on Elias' hands.

MARIA
Do you love me enough to reheat my
tortillas?

ELIAS
These tortillas cannot be saved.

Maria snatches the tortillas and heads to the kitchen.

ELIAS (CONT'D)
(to Vicente)
What was I saying?

MARIA (O.S.)

Nothing.

ELIAS

I didn't ask what your tortillas
taste like.

Without warning, two tortillas fly into the dining room from the kitchen and smack Elias in the back of the head.

ELIAS (CONT'D)

Are you crazy?
(to Vicente)
Did you see that?

He gathers the tortillas, uses them to emphasize his point.

ELIAS (CONT'D)

What I'm trying to say is, don't
let your tortillas get cold, son.

Elias tussles Vicente's hair and darts into the kitchen.

Vicente grabs the tortillas and ponders his dad's wisdom.

ELIAS (O.S.) (CONT'D)

Come here.

MARIA (O.S.)

(tickled laughter)
No, no. Stop.

INT. VICENTE AND MIGUEL'S BEDROOM - NIGHT

Miguel's in a bed near the window, nose deep in a comic book.

Vicente lies in a bed near the door, COLLEGE PAMPHLET in hand -- one of many on his nightstand.

Miguel peeks over at Vicente.

MIGUEL

Did you pick one?

VICENTE

Not yet.

MIGUEL

How come?

VICENTE

It's a big decision.

MIGUEL

Why don't you go see them in person? You can borrow my bike if you want.

VICENTE

It's too far for a bike ride.

MIGUEL

So I can't come visit you?

Maria knocks as she enters the room.

MARIA

Can I come in?

VICENTE

You're already inside.

MARIA

(playful)

Careful with that tone. Don't think I won't spank a 17-year-old.

(to Miguel)

Are you feeling better?

MIGUEL

A little bit.

MARIA

You need to rest.

She takes his comic book and places it on his nightstand.

MIGUEL

Can you tuck me in?

VICENTE

Aren't you too old for that?

MARIA

Are you jealous?

She walks over to Vicente's bed and tries to tuck him in.

VICENTE

Mom, stop.

MARIA

Does my love embarrass you?

VICENTE

Men don't get tucked in.

MARIA
Men also don't share rooms with
their little brothers.

Miguel laughs. Maria returns to Miguel, kisses his forehead.

MARIA (CONT'D)
(whispers)
I love you.
(to Vicente)
Good night. Keep an eye on your
brother, okay?

INT. VICENTE AND MIGUEL'S BEDROOM - LATER

Miguel tosses and turns and writhes in pain.

Sweat slides down his forehead.

He struggles to speak.

MIGUEL
Vicente. I don't feel good.

He clenches the side of his head.

Tears flow down his cheeks.

MIGUEL (CONT'D)
Wake up. Please wake up.

INT. DINING ROOM - DAY

Vicente and Elias at the table.

Maria serves breakfast.

ELIAS
Go get your brother.

MARIA
I'll get him.

She takes off her apron and drapes it over her chair.

MARIA (CONT'D)
Kid thinks he's royalty.

INT. VICENTE AND MIGUEL'S BEDROOM - CONTINUOUS

Maria enters, opens the curtain and taps his blanketed feet.

MARIA
Time for school, Miguel.

She taps his feet again, harder.

MARIA (CONT'D)
Hurry up.

She lowers his blanket.

Her eyes widen.

She shakes him.

MARIA (CONT'D)
Miguel, wake up!

END OF ACT ONE

ACT TWO

INT. CATHOLIC CHURCH - DAY

Wood dominates the interior of this humble church.

Its walls in need of fresh paint.

A crucifix hangs front and center.

Vicente, Elias and Maria sit in the front pew.

Maribel sits behind Vicente.

TOWNSFOLK fill the other spots.

FATHER EMANUEL GALLARDO, 70, stands beside a casket near the altar, surrounded by flowers.

FATHER EMANUEL

The loss of a loved one is always painful. The unexpected loss of a child, even more so. But we must remember that God has a plan for each and every one of us.

The townsfolk nod in agreement.

FATHER EMANUEL (CONT'D)

Do not cry. Instead, celebrate the twelve years in which Miguel made us laugh and smile. Keep those memories in your hearts forever. Now let us bow our heads and pray.

The townsfolk do so without hesitation.

FATHER EMANUEL (CONT'D)

Dear Lord, we come before you to say goodbye to Miguel Cortez. We ask you to welcome him with open arms into your kingdom. And we ask that you give his family the strength they need to understand and overcome this great loss. Amen.

TOWNSFOLK

Amen.

FATHER EMANUEL

Would anyone like to say a few words?

Father Emanuel locks eyes with Vicente.

He hesitates but makes his way to the altar.

With his back to the crowd, Vicente fights back tears and hugs the casket.

VICENTE
(whispers)
I'm sorry.

Vicente walks out the side door.

EXT. HILLS - DAY

Vicente stomps through dirt and weeds, three-foot-long stick in hand.

He comes upon a lone tree and attacks it: THWACK! THWACK!

He drops to his knees, balls his bloodied and blistered hands into fists and looks skyward with rage in his eyes.

INT. LIVING ROOM - DAY

Maria darts toward Vicente and hugs him as he enters.

Elias points to Vicente's blood-stained shirt.

VICENTE
I'm fine.

MARIA
Why did you leave?

VICENTE
I'm sorry.

ELIAS
Are you?

VICENTE
You don't believe me?

ELIAS
Hard to believe someone that walks out on their brother's funeral.

MARIA
It's okay, Elias.

ELIAS
No, it's not. He missed the burial.

VICENTE
You think I wanted to see my
brother lowered into the ground?

ELIAS
You think it was any easier for me?

VICENTE
I'm not as strong as you, okay?

ELIAS
Well then man up.

INT. VICENTE'S BEDROOM - DAY

Vicente sweeps his room and makes his bed.

He spots Miguel's backpack in the corner.

SUPER: One Month Later

Vicente plops down on his bed and zips open the backpack.

He goes through the items: assignments, drawings, notes.

A colored pencil drawing of two boys titled *Me And My Brother* catches Vicente's attention.

He smiles, folds the drawing and slides it into his wallet.

EXT. CEMETERY - DAY

Vicente paces near the entrance.

He pulls out the drawing and caresses Miguel's cartoon face with his thumb.

He steps toward the gate but hesitates before the threshold.

After a few indecisive seconds he's interrupted by a voice.

FATHER EMANUEL (O.S.)
Vicente.

Father Emanuel waves him over.

EXT. CHURCH - CONTINUOUS

Vicente pockets the drawing as he crosses the street.

VICENTE
I don't mean to be rude, but I
don't feel like talking.

FATHER EMANUEL
Have I upset you?

VICENTE
No, not you.

FATHER EMANUEL
Has God upset you?

Vicente doesn't respond.

EXT. SIDEWALK - DAY

Elias lies beneath the Ford Victoria.

Vicente squats on the sidewalk, rummaging through a toolbox.

VICENTE
I don't see it.

ELIAS
It has to be there. Keep looking.

VICENTE
It's not. I looked three times.

ELIAS
It's just a wrench.

VICENTE
I'm not good at this sort of thing.

ELIAS
Well you'd better learn unless you
want to walk to college.

Elias slips out from below, finds the missing wrench in an instant and slithers back beneath the car.

ELIAS (CONT'D)
I just need to tighten--

CLANK. The wrench hits the ground.

ELIAS (CONT'D)
Damn it!

Elias slides out, wincing and shaking his right hand.

VICENTE
Are you okay?

ELIAS
Start the car.

Vicente hops in, turns the key.

The car struggles to start.

Elias peeks at the fuel gauge through the passenger's window.

ELIAS (CONT'D)
It needs gas.

VICENTE
I can go get some.

ELIAS
Let's eat first.

INT. DINING ROOM - DAY

Vicente, Elias and Maria at the table for lunch.

MARIA
Before you finish, there's
something I need to tell you.

ELIAS
What is it?

MARIA
I thought about it a lot and I
decided I want to go back to work.

ELIAS
What for? I make enough money.

MARIA
It's not about money.

ELIAS
I've always provided for this
family. And now you want to take
that away from me?

MARIA
This isn't about you.

ELIAS
You're wrong. What about when the
neighbors find out?

MARIA
Who cares what the neighbors think?

ELIAS

I do. They'll think I'm some loser
who can't keep food on his family's
table.

MARIA

Can I at least tell you why I want
a job?

Elias rolls his eyes, shrugs his shoulders.

MARIA (CONT'D)

Don't do that. Whatever's going on
in your head, whatever you're
dealing with, don't take it out on
me. Please. I lost a son too.

EXT. MARIBEL'S HOUSE - DAY

Vicente knocks on the front door of a house similar in style
to his own, only smaller. No answer.

He picks up the gas can, now filled with gas, and walks away
just as the door opens.

MARIBEL (O.S.)

Vicente.

Vicente turns back.

MARIBEL (CONT'D)

What's up?

VICENTE

I was, um, wondering if...

He shows her a bag of M&Ms.

VICENTE (CONT'D)

...you wanted some?

MARIBEL

You came here just for that?

VICENTE

(hesitant)
Wanna go for a walk?

MARIBEL

Was that your plan? Lure me away
with chocolate?

VICENTE

Is it working?

She snatches the chocolates from Vicente's hand.

MARIBEL

Yes.

EXT. VICENTE'S HOUSE - DAY

Maribel and Vicente approach the car.

MARIBEL

So all it needs is gas?

VICENTE

Fingers crossed.

Elias nods off in the driver's seat.

VICENTE (CONT'D)

I'm back.

Vicente empties the gas can into the car.

MARIBEL

Hello, Mr. Cortez.

ELIAS

Hi, Maribel. How's your mother?

MARIBEL

She's gotten better.

ELIAS

That's good. Tell her I said hello.

Vicente finishes and replaces Elias in the driver's seat.

He turns the key. A hint of life.

Tries again. The car roars.

Elias pumps his fist, hands Vicente a celebratory dollar.

ELIAS (CONT'D)

Go get some milkshakes, or whatever
it is you kids do these days.

VICENTE

Thanks, dad.

(to Maribel)

Hop in.

Maribel settles into the passenger's seat.

They drive away.

EXT./INT. CAR - DAY - TRAVELING

The Ford Victoria cruises down various streets.

MARIBEL
You were supposed to turn left.

VICENTE
Change of plans.

EXT. LAKEFRONT - DAY

Maribel and Vicente admire a small, peaceful lake.

VICENTE
(pointing)
Remember when you broke your arm
trying to climb that tree?

MARIBEL
Didn't even make it halfway.

Vicente grabs her arm and leads her toward the tree.

VICENTE
Let's do it.

MARIBEL
It's a lot taller than I remember.

VICENTE
Don't back out on me, Maribel.

MARIBEL
I'm not. I just haven't climbed
anything in a while.

VICENTE
Don't worry. I won't let you fall.

EXT. TREE - DAY

They climb up and settle on a large branch with a clear view.

MARIBEL
Wow, it's beautiful.

Vicente pulls a twig from Maribel's hair.

VICENTE
You look terrible.

Maribel elbows him. Vicente laughs.

EXT. TREE - LATER

Vicente and Maribel at ground level, mid-conversation.

VICENTE
Did she respond?

MARIBEL
Still waiting.

VICENTE
You think she'll send it?

MARIBEL
All I'm asking for is a photo.
(beat)
A daughter deserves to know what
her father looks like.

INT./EXT. CAR - DAY

Vicente turns the ignition key. Click.

Once more. Dead.

VICENTE
Great.

Vicente lifts the hood and inspects the engine.

MARIBEL
Do you know what you're doing?

Vicente slams the hood shut.

VICENTE
Nope.

END OF ACT TWO

ACT THREE

EXT. DIRT ROAD - DAY

Vicente and Maribel trudge down a dirt road.

MARIBEL
How's everything at home?

VICENTE
Fine.

MARIBEL
And you?

VICENTE
Fine.

MARIBEL
What's wrong?

VICENTE
What do you mean?

MARIBEL
I've known you long enough to know
when something's on your mind.

VICENTE
Everything's fine.

MARIBEL
Everything's not fine. You lost
your brother a month ago. It's okay
to be upset. Or sad. Or confused.
But don't be fine.

VICENTE
What do you want me to say?

MARIBEL
I want to be a good friend but it's
hard when you won't open up.

VICENTE
(beat)
I don't know what to do now that
Miguel's gone.

MARIBEL
What do you want to do?

VICENTE

That's the problem. I don't know. I want to go to college but I also want to be there for my parents.

MARIBEL

That's tough. All I can say is you should always follow your heart.

INT. LIVING ROOM - DAY

Vicente enters.

Elias reads a newspaper on the couch, while Maria, seated next to him, reads a magazine.

ELIAS

How's the car?

VICENTE

It broke down.

MARIA

I told you that thing was no good.

ELIAS

Where is it?

VICENTE

At the lake.

ELIAS

They don't sell milkshakes there.

VICENTE

You said I could use it.

ELIAS

For a quick drive, not a trip to the lake.

VICENTE

It's my car.

MARIA

Don't talk back to your father.

VICENTE

Weren't you fighting earlier?

Elias and Maria glance at each other.

ELIAS
 Don't worry about that.
 (then)
 And the car's not yours till you go
 to college.

INT. BUS - DAY - TRAVELING

Vicente and Elias sit near the middle of the bus.

Vicente examines the passengers:

- An ELDERLY WOMAN prays with a ROSARY
- A MOTHER lulls an INFANT to sleep
- A MAN IN A SUIT sleeps against a window
- A DRUNK MAN cries and talks to himself

ELIAS
 It's not polite to stare.

VICENTE
 He looks lonely.

ELIAS
 Maybe that's why he's crying.

VICENTE
 I should talk to him.

ELIAS
 No, leave him alone. Sometimes a
 man just needs to cry.
 (beat)
 And that's okay.

EXT. SIDEWALK - DAY

The Ford Victoria is parked in its usual spot.

Elias and Vicente sit on the curb, watching Miguel's friends
 play soccer in the middle of the street.

VICENTE
 Thanks for getting the car.

The soccer ball rolls toward them.

Elias holds it for a few seconds with both hands, like a
 newborn, then rolls it back.

VICENTE (CONT'D)
 Are you okay?

ELIAS
Yeah, I'm fine.

Vicente doesn't pry any further.

INT. LIVING ROOM - NIGHT

Vicente lies on the couch, surrounded by college pamphlets.
He hears odd sounds from his parents' bedroom.
He inches toward the room, peers through the door left ajar.
Elias, at the edge of his bed, cries into his hands.
Maria, at Elias' side, hugs him and kisses his forehead.
Vicente returns to the couch and gathers the pamphlets.
He stares at them, then at his parents' door.

EXT. CEMETERY - DAY

Vicente outside the cemetery entrance, drawing in hand.
He hesitates, turns around and crosses the street.

INT. CHURCH - DAY

The crucifix looms over Vicente.

VICENTE
You let me down.

FATHER EMANUEL (O.S.)
Don't give up on him, Vicente.

VICENTE
He gave up on me first.

Father Emanuel approaches Vicente.

FATHER EMANUEL
God has a plan for each of us.

VICENTE
Stop saying that. There is no plan.
It's all a big lie.

FATHER EMANUEL
There's doubt in your heart.

Father Emanuel sits down in the front pew.

VICENTE

I want answers.

FATHER EMANUEL

Perhaps I can provide some.

Vicente shows the drawing to Father Emanuel.

VICENTE

Go ahead. Explain why he's not playing soccer with his friends. Why isn't he in bed reading comic books? Why is his chair at the dinner table empty?

Vicente paces, points at the crucifix.

VICENTE (CONT'D)

What did a sweet twelve-year-old boy do to him?

FATHER EMANUEL

It isn't polite to point.

Vicente hangs his head and sits next to Father Emanuel.

VICENTE

Please help me understand.

FATHER EMANUEL

You wish to know why the Lord called for your brother, correct?

Vicente nods.

FATHER EMANUEL (CONT'D)

The truth is I don't know. Some of us live to be ninety-five and some of us only get twelve years. And I don't know the reason why.

VICENTE

What about the plan you mentioned?

FATHER EMANUEL

You can choose to believe that life ends when you die, or you can choose to believe there's a heaven. That one day you'll get to see your brother again. When given those two options, people tend to have faith.

INT. LIVING ROOM - DAY

Vicente, Maria and Elias watch television.

Maria reaches for Elias' hand. They interlock fingers.

MARIA

I don't like being alone.

This sudden admission catches Elias and Vicente off guard.

MARIA (CONT'D)

You go to work every day and
Vicente's going to college soon and
where does that leave me?

ELIAS

And that's why you want a job.

Maria nods.

MARIA

When I'm alone, I start thinking
about the past and I don't like it.

ELIAS

Okay. You have my support. I'll ask
around for any openings.

MARIA

Believe it or not, I already have a
job offer.

VICENTE

Where?

MARIA

At Teresa's store. She's visiting
family for the holidays and asked
me to fill in.

ELIAS

Are you sure you can handle it?

MARIA

She's going to train me tonight.

ELIAS

So soon?

MARIA

She leaves tomorrow. I'll be fine.
It's only for a couple months.

INT. DINING ROOM - DAY

Dinner time. Everyone in their usual spots.

Doorbell rings.

FRONT DOOR

Vicente opens the door to find Maribel, eyes puffy.

MARIBEL

Is this a bad time?

VICENTE

Were you crying?

MARIBEL

I can come back later.

MARIA (O.S.)

Who is it?

VICENTE

It's Maribel.

MARIA (O.S.)

Well don't be rude, invite her in.

INT. DINING ROOM - LATER

Dinner's over.

Elias checks his watch, hurries to the TV.

ELIAS (O.S.)

It's about to start.

MARIA

I'll be there in a minute.

MARIBEL

What's going on?

VICENTE

Some new cowboy show.

MARIA

You're welcome to stay and watch.

Maria joins Elias on the couch.

VICENTE

Are you staying?

MARIBEL

Do you want to do something else?

VICENTE

Like what?

MARIBEL

I don't know. Anything, really. I just don't wanna go home right now.

EXT. ROOF - NIGHT

Vicente and Maribel lie on their backs. Starry night.

VICENTE

I wish Miguel were here.

MARIBEL

He is. Up there in the stars.

Vicente smiles, then sits up.

VICENTE

Will you go with me to see him?

EXT. CEMETERY - NIGHT

Vicente and Maribel approach the cemetery entrance.

MARIBEL

Should we be here this late?

VICENTE

It's only eight o'clock.

Vicente tries the gate. It's locked.

MARIBEL

It's closed.

VICENTE

Maybe there's another way in.

They walk to the rear of the cemetery.

A small brick wall is all that stands in their way.

MARIBEL

I guess there's only one way in.

VICENTE

You're right. We have to jump.

MARIBEL

What? No, that's not what I meant.

VICENTE

It's the only way.

MARIBEL

Can't you come back in the morning?

VICENTE

I really need to see him.

(beat)

Are you in or out?

MARIBEL

Gimme a boost.

Maribel jumps the wall.

Vicente follows.

VICENTE

See? No big deal.

MARIBEL

What if we get caught?

VICENTE

We didn't break into a bank. Stop worrying so much.

EXT. CEMETERY - LATER

Vicente kneels at his brother's headstone.

VICENTE

I'm sorry I didn't come sooner.
It's not that I didn't want to, I
just wasn't ready.

His eyes begin to water.

VICENTE (CONT'D)

I keep wishing this is all a dream.
That I'll wake up and you'll be at
the dinner table reading a comic
book and eating your favorite
cereal. And me and mom and dad are
there and everything is okay.

He wipes his eyes with his sleeve.

VICENTE (CONT'D)

(whispers)

I could have saved you.

(beat)

I could have saved you.

Maribel approaches, having hung back to give him privacy.

VICENTE (CONT'D)

I was supposed to look after him.

Maribel grabs Vicente, rocks him in her arms as he weeps.

VICENTE (CONT'D)

I'm sorry, Miguel. I'm so sorry.

MARIBEL

It's okay. Let it out.

VICENTE

I miss him so much.

END OF ACT THREE

ACT FOUR

EXT. MARIBEL'S HOUSE - NIGHT

Vicente and Maribel walk in silence to the front door.

VICENTE

So you're not going to tell me?
Even after I opened up to you at
the cemetery?

MARIBEL

I don't want you to worry.

VICENTE

You show up with puffy eyes and say
you don't want to go home and you
expect me not to worry?

MARIBEL

Remember the letter I wrote to my
dad's wife? She finally responded.

VICENTE

That's great.

MARIBEL

She said my dad wants to see me.

VICENTE

Is that what you want?

MARIBEL

Of course. It's not every day a
father comes back into his
daughter's life.

VICENTE

When are you leaving?

MARIBEL

10:00 a.m. Bus number twelve.

VICENTE

And when are you coming back?

MARIBEL

You miss me already?

EXT. TERESA'S STORE - DAY

Vicente sweeps the sidewalk of this small corner shop that
sells candy, snacks, drinks and other basic foods and items.

A SLOW SONG plays on the radio inside the store.

Vicente peeks inside and spots Maria and Elias in a warm embrace, their bodies swaying to the music.

Vicente smiles.

EXT. TERESA'S STORE - LATER

Vicente sits on the curb, lost in thought.

Elias approaches.

ELIAS

What's on your mind, son?

VICENTE

It's nothing.

Elias sits down next to Vicente.

ELIAS

You've been quiet all morning. Did something happen with Maribel?

VICENTE

I don't think I fit into her plans.

ELIAS

What makes you say that?

VICENTE

I can feel it in my gut.

ELIAS

You'll never know unless you tell her. Trust me, regret hurts a lot more than rejection.

EXT. VARIOUS STREETS - DAY - TRAVELING

Vicente whizzes by on Miguel's RED BICYCLE.

He pedals with an intense determination.

Turn after turn until he arrives at:

EXT. BUS STATION - CONTINUOUS

The large clock by the cashier's booth reads: 09:55 a.m.

Vicente finds Maribel on a bench, clutching her bag.

He takes a seat next to her.

MARIBEL
I was beginning to think you
weren't going to show up.

VICENTE
We need to talk.

MARIBEL
What's wrong?

VICENTE
This might not be the best time for
me to do this, but I can't let you
leave without telling you.
(beat)
I'm in love with you.

Maribel averts her gaze.

MARIBEL
That word scares me.

VICENTE
Why?

MARIBEL
Because it can mean everything, or
nothing at all.

VICENTE
Which one am I?

MARIBEL
(beat)
You don't want this.

Vicente takes Maribel's hand.

VICENTE
Of course I do. I want to grow old
with you. I want to fall in love
with you every day for the rest of
my life.

MARIBEL
This isn't a fairy tale. I don't
want you to love me just because
you want to save me.

Maribel pulls her hand away.

MARIBEL (CONT'D)
I don't need saving.
(then)
We're only seventeen. We shouldn't
be worried about this stuff.

VICENTE
I just wanted to tell you how I
felt before my tortillas got cold.

Vicente chuckles at Maribel's confused expression.

VICENTE (CONT'D)
I'll explain it when you get back.

EXT. BUS - DAY

Maribel and Vicente admire each other.

Their eyes speak volumes, but their mouths say nothing.

They hug.

Maribel boards the bus and sits in a window seat.

They maintain eye contact as long as possible.

Her face becomes a blur as the bus rounds the corner.

EXT. VARIOUS STREET - MOMENTS LATER

Vicente zips past cars and pedestrians.

He pedals like his life depends on it, because it does.

Street after street until he turns one final corner and
catches up to the bus.

Vicente locks the bicycle to a tree and waves the bus down.

INT. BUS - DAY - TRAVELING

Vicente hurries into the bus and hands the driver some money.

MUSIC CUE: "Put Your Head On My Shoulder" by Paul Anka.

He sneaks over to Maribel who's resting her eyes.

VICENTE
Mind if I sit here?

She opens her eyes.

Vicente takes the seat next to her.

MARIBEL

What are you doing here?

VICENTE

Not saving you.

They smile.

As the bus continues its trek, both Maribel and Vicente steal glances at each other.

Maribel then rests her head on Vicente's shoulder as the following lyric plays:

"Maybe you and I will fall in love."

FADE TO BLACK.

END OF EPISODE