

ENSENADA

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PROLOGUE

1 INT. JANET'S HOUSE IN CHICAGO

1

Soundtrack: Olivia Newton-John - Have you never been mellow

JANET AUSLANDER (43) and her daughter, JOLENE AUSLANDER (18) are busy packing items into boxes inside a house in disarray. It's August, 1975.

JANET

(sadly)

Try at least to call me once or twice a week if you can? I'd love to hear how things go.

JOLENE

Mom, you know that's costly...but I'll do what I can do.

(pause)

Are you going to be ok with Stephen and Elbie?

JANET

Those boys will be fine, and the packing is going well, thanks for helping. We'll be in Los Angeles by the end of the month. Your Aunt Marcella is ready to take care of us until I find a house...and the boys I'll be putting into the local schools as fast as I can.

JOLENE

Are you sure you can handle Stephen alone? He's going to be more of a handful, you know.

JANET

Yes, but at least he's 16 now. You were a handful, too when you were 16.

JOLENE

Ugh, mom, you are still a horrible liar. That doesn't mean a thing. He's been stuck at age 9 in, like, forever.

JANET

Well, look, if it makes you feel better, I'll call you for advice when things get out of hand.

JOLENE

Like I'm going to be able to help. I'll be in Minnesota if you need me, mom.

(exaggerating)

I'll drop EVERYTHING and come running.

JANET

(understanding she's bluffing)

That's so sweet of you. Well, if I get a chance, I'll fly out to see you on campus.

JOLENE

Mom, you know that won't happen either. Just focus. Get work. Settle down. Get your dream career acting like Aunt Marcella! Stay in control of Stephen. You know Elbie can deal on his own, his face is always in a book.

2

EXT. OUTSIDE THE HOUSE.

2

The two women walk to the street where an old car is stuffed full of things. RACHEL, her friend, also 18, is sitting in the driver's seat.

JANET

(to Jolene)

Oh, and don't forget to call your father, too.

JOLENE

(Laughing)

Fuck him.

JANET

(Flustered)

Don't use that language! He's still your father.

JOLENE

Mom, he left you. With us. With Stephen. And Elbie. And Byron. And STEPHEN! STEPHEN! And nothing else.

(MORE)

JOLENE (CONT'D)

Fuck him. And Byron's disappeared to Africa. Fucking AFRICA, mom!

JANET

(At wit's end)

He. Is. Still. Your. Father. Let him know what you are up to.

JOLENE

(Scoffs)

Sure, that'll be the day.

RACHEL

(From inside of the car)

Come on, Jolene, we have eight hours of driving ahead of us!

JOLENE

Coming!

Suddenly, STEPHEN (16) and ELBIE (14) come running out the front door.

STEPHEN

HAHA! You smelled it! You smelled it! Faggot!

ELBIE

MOM! He farted in my face again, I was reading on the sofa.

JOLENE

OK, that's it, I'm out. Bye boys! How about a goodbye hug?

Elbie runs up and wraps his arms around Jolene.

ELBIE

Don't go! I'm gonna miss you!

JOLENE

I'll miss you more, Elbie. You take care of mom...and if you can, your brother.

ELBIE

That asshole. He won't leave me alone. It's hot and I'm tired!

JANET

(Yelling) STEPHEN!

STEPHEN

Ha! Fuck off, mom!

Janet chooses to ignore him as Jolene gets into the car. Janet closes the door and blows the car a kiss. Jolene leans out the passenger side and waves as the car drives off. The sun is setting, so the car fades off into the distance.

Soundtrack: Average White Band - Pick Up the Pieces

Close up of Janet. She looks distraught. Close up of Stephen. He's non-chalant on the edge of just not giving a shit. Close up on Elbie. We can sense there's something stirring there ... he's not exactly sad, he's just trying his best to process that he probably won't see his sister again for a long time. Music fades slowly as the song sings "Pick up the Pieces"

CUT TO:

3

EXT. A DIFFERENT STREET, SOME TIME LATER

3

Janet is talking outside through a car window with STAN AUSLANDER (47), who is sitting inside the car.

JANET

Stan, what have you got for me?

STAN

(strong Chicago accent)

Hm? Why are you still bothering me?

JANET

Please. You know I'm leaving soon, and I need the settlement money.

STAN

(insincerely)

I'll send you something as soon as I have something.

JANET

(seething)

Lie after lie after lie. I have two teenage boys. They eat their way through everything in no time. I'm not working and I'm driving to be with my sister. The money is for them, not me.

(flustered)

Honor the judgement.

STAN

Mhm, like I said, when I get something, I'll send it. I promise.

JANET
 (knowing he's lying
 through his teeth, but
 keeping it under control)
 ...Stan. They are YOUR boys...

STAN
 Yeah, I know. I'll take care of
 them. Look, I have to go. I, uh ...
 my mother needs me to take her to
 the Dominic's.

As Stan drives off, we see his car, a brand new Porsche 911.
 Janet stands helplessly as he drives off.

Soundtrack: Captain and Tenielle - Love Will Keep Us
 Together.

FADE TO BLACK.

4 EXT. ELBIE'S FRIEND'S BACK YARD

4

Elbie is talking to his buddies, Jessie and Bobbie.

ELBIE
 (handing Jessie a book -
 we can see it is
 Vonnegut's Slaughterhouse-
 Five)
 Thanks Jessie.

JESSIE
 Sure, Elbie. So ... what did you
 think?

ELBIE
 Those Tralfamadoreans were pretty
 cool. It's not really science
 fiction, though. There were a lot
 of war scenes, too. I read that the
 book is partly true, because
 Vonnegut was in the war in Dresden.

BOBBIE
 Fuck, seriously? Of course it's
 science fiction. They travel
 through time, man, so cool. That
 war stuff is just another place and
 time that they travelled and
 transported him.

ELBIE

It was more than that. Billy Pilgrim saw some pretty bad stuff in the war...that was what was important.

Everyone pauses.

ELBIE (CONT'D)

It's like ... he was unstuck in time and couldn't help but remember those bad parts and travel back to them. Like, how do you deal with such evil?

JESSIE

(scoffs)

You kidding? You're thinking too much.

(teasing)

OHHHH, let's analyze it! OHHHH. War is baaaaad. Aliens are evillll!

(laughs with Bobbie, then a pause)

They were giant hands with eyes! So cool! ... So... what happens now?

ELBIE

(shrugs)

I dunno. I guess we just get in the car and mom starts to drive until we hit California.

BOBBIE

Fuck, man. I hear all the girls in California have some giant boobies, man! You're gonna be in babe heaven!

They all giggle, thinking it's the coolest thing ever.

ELBIE

Yeah, yeah, whatever. I'll believe it when I see it.

JESSIE

How long is the drive?

ELBIE

I dunno, maybe a week. It's pretty far away.

BOBBIE

A week! Why don't you get unstuck in time, you'll be there in an hour!

They all laugh at the dumb joke.

JESSIE

What are we gonna do without you, man? You're, like, my best friend. Who am I gonna go to the beach with and gawk at the babes? With Bobbie?

BOBBIE

Hey fuck you, man!

JESSIE

Yeah, yeah, just kidding.

ELBIE

Yeah, um... I might be back to visit from time to time. I mean, I don't have to drive back and forth all the time. There are airplanes, you know... and my dad's still here, so I'll probably come back to visit from time to time...

Suddenly, Stephen barges into the scene.

STEPHEN

There you are, faggot!

ELBIE

(upset)

Grow the fuck up, asshole!

STEPHEN

Mom says we're going. I figured you were here with your fag friends.

JESSIE

You are such a douche, Stephen.

STEPHEN

(glaring Jessie down)

What the fuck did you just say to me, earth dog?

Jessie backs down.

JESSIE

Nothing. Get the fuck out of here, fucker.

BOBBIE

Yeah, good riddance to you. Too bad Elbie has to keep putting up with your shit.

STEPHEN

Fuck both of you little shit-fuckers.

Stephen spits at both of them and makes a gesture like he's going to punch them. They both flinch and back off. He does it again.

STEPHEN (CONT'D)

You want to Kung Fu fight with me, jagoffs? Do you?

(to Elbie)

C'mon you little fuck-wad. We are ditching these douches forever.

Stephen makes another punching gesture and the boys flinch again. He flips them off, and grabs Elbie by his shirt, pulling hard to take him away.

ELBIE

Let me alone, asshole!

(to his friends)

We'll meet again! So it goes! SO IT GOES!

(to Stephen)

Take your hands off me, asshole!

FADE TO BLACK.

Soundtrack: Wings - Listen to What the Man Said

Titles play

ACT ONE

FADE IN:

Soundtrack: Van McCoy - The Hustle

5 EXT. DRIVING MONTAGE.

5

ELBIE
(voice over)
How long are we going to be?

JANET
We just got started.

ELBIE
Yeah, but how long.

STEPHEN
Shut up, punk-ass.

ELBIE
No, you shut up.

JANET
SILENCE.

Shots of the car driving past milestones. The Gateway arch in St. Louis.

ELBIE
See ya later, midwest!

JANET
The Mississippi!

STEPHEN
Mom, I gotta take a dump!

Janet groans.

Welcome to Texas sign.

STEPHEN (CONT'D)
YEEEE HAWWWW!

CUT TO:

6 INT. CAR

6

Janet is driving. "The Hustle" playing weakly on the car radio. In the back seat, Elbie is reading a copy of Orwell's Animal Farm. Stephen is staring out the window, bored. He checks on mom's driving, then turns to Elbie.

STEPHEN

Reading is for faggots, faggot.

JANET

(Loses her temper)

Stephen Daniel Auslander! How many times have I told you to watch your language?! Why is it so hard to respect your brother, especially when he's reading?! Did you want to die? You're distracting me from focusing on the road! What if I run off and smash into a light post ... would that satisfy you? WOULD IT? You remember my friends Loren McCauley, from Mr. Lonelypants, and Martin Zastron, too? Those are proud homosexual men and they are friends of mine. They are also human! Stop using that language, and can you please stop and just sit. Leave. Your. Brother. Alone. NOW.

Elbie goes back to reading. Stephen scoffs, then looks out the window humming to himself, satisfied that he's shaken things up again. Music continues.

CUT TO:

7 EXT. MORE MONTAGE

7

Welcome to New Mexico sign. Shots of the painted desert. Welcome to Arizona sign.

ELBIE

(voice overs)

Wow, it's beautiful.

JANET

It is. I'd stop by the Grand Canyon, but we can't afford it right now. Maybe one day, Elbie, you'll get to hike down into the canyon!

STEPHEN

That lazy asshole? He can't even
hike down his pants to take a
proper shit.

JANET

(yelling)
STEPHEN!

STEPHEN

Well, it's true.

ELBIE

Shut up, asshole.

JANET

(yelling)
ELBIE!

Welcome to California sign. Large shot of downtown L.A.
Larger shot of the L.A. Valley. Hollywood sign. Street shots.

ELBIE

(voice overs)
Hollywood! Hollywood City!

STEPHEN

Holly-weird! Holly-weird shitty!

JANET

Please, boys! Check the map, I'm
not sure where to turn off for your
Aunt's house.

STEPHEN AND ELBIE

(together)
Right turn! Right! HERE! HERE!

CUT TO:

8

EXT. MARCELLA'S HOUSE IN LOS ANGELES

8

Soundtrack: Elton John - Lucy in the Sky with Diamonds.

Their car pulls up in front of the house. It's a bungalow on
a major Van Nuys street, so they have to park in front of the
house, as there is no driveway.

They get out and move to the front door. Ring the bell. The
door opens revealing a short, obese MARCELLA DAWES (53). Next
to Marcella is SUSANA DAWES, (75).

Everyone hugs everyone else, and they move inside. Three pug dogs are in the house: BUTTERFLY (F), POPCORN (M), and POLKA DOT (F - aka DOTTIE).

CUT TO:

9

INT. MARCELLA'S LIVING ROOM

9

Everyone is seated: Marcella in her chair with a couple of pugs; Susana and the boys are sitting at a table; Janet is on the sofa. The TV, a big color console, is on and the soap opera show One Life to Live is on. Marcella is watching as she talks. Susana is wandering in and out of the room, in a loop.

MARCELLA

(coldly)

The boys can stay in the guest bedroom and you'll be with mom. Don't feed Popcorn, Dotty or Butterfly. Mom does that ... when she remembers. It's really good to finally see you.

JANET

(obviously tired)

You too. Mom, how is everything?

SUSANA

(coming in from the kitchen)

Oh, Janet sweetie, everything is fine, very fine.

JANET

That's good, ma. Good. I've already done a little job hunting, so I'll start tomorrow.

SUSANA

Job hunting? Why are you working? What about Stan? He can support you.

JANET

(Taken aback)

Mom, I told you on the phone. We divorced.

SUSANA

Oh my, did you? Oh my. Oy vey. Oy, why didn't you tell me? Vey ist mir!

JANET

I did...on the phone...

MARCELLA

She did, mom, on the phone,
remember?

SUSANA

Oy!

JANET

(to Marcella)

Well, anyway, I know you're there
for me. I'll be out most of
tomorrow looking for an apartment
and work.

MARCELLA

That's ok with me. Just make sure
the boys are with you.

JANET

What? Can't they stay here? I drove
out because you said you'd help. I
really need them away so I can
focus on finding a place, and work.

MARCELLA

I have several auditions this
month. I'm too busy ... and I don't
want them in my house ...

(leans forward to Janet)

And ma is a little loopy now!

JANET

(flustered)

Well, at least can you help me a
little...I mean financially?

MARCELLA

Financially? You mean, money-wise?
Sorry, Jan, I'm short right now.

(she obviously isn't)

But maybe soon. It depends how
things go.

JANET

It depends? Marce ... Marcy ...
what ... what am I supposed to do?

MARCELLA

(after a long pause -
looking her sister in the
eye)

(MORE)

MARCELLA (CONT'D)

Struggle. Like the rest of us.
Really nice to see you.

(sing-songy)

Don't feed my babies!

(She stands up and walks
to her bedroom, closes
the bedroom door)

See you!

JANET

(confused)

Mom!...

CUT TO:

10

INT. THE KITCHEN

10

SUSANA

(to Stephen, but really to
herself)

Do the dogs look like they want to
go out? I think they look like they
do. Butterly, girl, do you want to
go outside? Popcorn, baby boy?
Dotty? Stephen, shayna, what do you
think?

(opens the door and lets
the dogs go out into the
blazing heat)

There you go, Dotty. Butterfly,
good girl. Popcorn!

STEPHEN

Those dogs are so ugly. Why do you
bother? It's hot out. I hope those
fucking dogs die out there.

(looking around - then, to
Susana)

I can't find any bread or peanut
butter in this panty.

SUSANA

(to herself mostly)

They wanted to go out.

ELBIE

Mom, can I go in the pool?

JANET

(Flustered)

Go on. GO ON!

SUSANA

(to Stephen)

Oh, shayna look in the cabinet.

(mostly to herself)

Oatmeal. Divorced? This is

California. Ronnie Belcher.

Marcella, so proud you are a star.

(to Stephen)

...under the counter next to the

oven ... we keep peanut butter

there ... Butterfly looked ready to

go out ...

(it trickles off as...)

The camera follows Elbie into the kitchen and out the back door.

FADE TO BLACK.

11 EXT. THE POOL - ABOUT 15 MINUTES LATER 11

Elbie emerges from the house with his swim trunks in his hand. He looks up into the sun, sweating. He walks past the pool, seeing the three dogs sitting in the shade on the opposite side, and all are panting furiously. He looks around, but he sees no water bowls or food bowls.

ELBIE

(out loud but to himself)

Where the fuck's the water bowls?

It's blazing hot!

He moves to the back of the pool where there's a cabana for changing clothes, and opens the door to enter.

CUT TO:

12 INT. MARCELLA'S CABANA 12

Elbie opens the door of the cabana and wanders in. There's a large statue of the Virgin Mary with painted flesh and clothing and a life-sized crucifix with Jesus behind it on the wall, also with painted flesh. There are other typical photos of Jesus also all over the wall, and candles are burning all around.

ELBIE

(After a very long pause,

looking around very

slowly and whispering to

himself)

Shiiiiit!

He heads back to the house.

CUT TO:

13 EXT. THE POOL

13

Elbie looks for the dogs. They are still huddled in the shade on the opposite side of the pool, and their panting has become very loud. Elbie goes over to them and scoops some water from the pool onto them.

ELBIE

Fucking water is hot like a bathtub.

He gets up quickly to head inside the house.

CUT TO:

14 INT. MARCELLA'S LIVING ROOM

14

Elbie moves inside the living room from the kitchen, and tosses his trunks on a chair. He pops down on the couch. For whatever reason, there is no one else around.

ELBIE

Gramma? Aunt Marcella? Mom?

As there's no answer from anyone, he looks slowly around the room. There are many photos of his aunt from the past 25 years of her acting career. There are movie posters, movie stills, lots of black and white photos of her with famous celebrities, more celeb photos signed with things like: lots of love to you, darling Marcella, etc.

ELBIE (CONT'D)

(to himself)

Damn!

Slackjawed, he snaps out of the hypnotic state of staring at all the photos. He's daydreaming, when he hears a newscaster reading the story that Ted Bundy has just been arrested. As the news is playing, Elbie gets up from the sofa, walks over to Marcella's bedroom, where the broadcast seems to be coming from.

CUT TO:

15 INT. MARCELLA'S BEDROOM

15

The news story continues and Elbie looks inside the bedroom. His aunt Marcella is on the bed, her obese body covered by a thin blanket, she's seems asleep, but her eyes are open... she almost looks dead. She's licking her mouth. The sounds of licking can be heard very loudly and clearly.

ELBIE

(whispering to himself)

What the...?

The sheets are bobbing up and down. A man, FATHER FANG emerges, sees Elbie, stands up, completely naked, and quickly dresses, fastening a priest's collar around his neck as he finishes dressing.

CUT TO:

16 INT. MARCELLA'S LIVING ROOM

16

Fang moves quickly from the bedroom into the living room, as Elbie tracks him. He opens the front door of the house and turns to Elbie.

FATHER FANG

Bless you, my child.

He closes the door and is gone.

Elbie turns back and looks inside the bedroom.

ELBIE

(whispering to himself)

Holy ... crap!

CUT TO:

17 INT. MARCELLA'S BEDROOM

17

Marcella stirs in bed, wakes up and stretches, but doesn't notice Elbie watching him. There's a banana by the side of the bed. She picks it up, peels it, plays with it like it's a penis for awhile, then bites and eats the banana. Then, she eats the peel. Elbie is taken aback. All this time, the story of Ted Bundy continues. Then, a song comes on after the news story is over.

Soundtrack: Earth, Wind, and Fire - Shining Star

As the song plays, Elbie slips away, turns...

CUT TO:

18 INT. MARCELLA'S LIVING ROOM 18

He grabs his trunks and heads outside again.

CUT TO:

19 EXT. AT THE SWIMMING POOL 19

Coming back out from the house, the look on Elbie's face is balanced, but on the side of anticipatory angst. He looks at the dogs outside in the heat, they are dead silent, as in, they are dead. He sees Susana coming outside from the house behind him. She ignores the dead dogs and walks to the pool and looks down into the bottom of it.

ELBIE

(not sure how to start)
Gramma?

SUSANA

(Staring into pool, looks
up at Elbie)
Oh? Elbie, sweetie, I didn't see
you there.

ELBIE

Gramma?
(Long pause)
Is Aunt Marcella ok? Something's
not right. She looks sick to me and
there was a man.

SUSANA

Marcella? Oh, yes, yes, Elbie,
she's fine...she's fine...very
fine. I fed her some oatmeal the
other day... and I helped her
toilet time only twice last week.
She's very fine, Elbie, darling.
Such a sweet boy, my Elbie...I'm so
glad to see you here... have you
seen the pugs? They are so lovely,
those pugs. Don't they look so
happy, yes you do? Stephen didn't
think so. So lovely. Yes, oatmeal,
she ate oatmeal. Peanut butter.
Janet, my daughter, got divorced,
did you hear?

Gramma goes back to staring into the bottom of the pool, ignoring the dead dogs and the hot sun glaring in her eyes.

ELBIE

(Doubtfully and slowly)

Gramma, are you sure? I saw her eat a banana...I mean the whole banana. She didn't peel it and ate the peel with the banana ... and there was a man.

SUSANA

We'll all be fine, Elbie-shayna. You, me, your brother. Look at Butterfly there... she's looking so happy. Divorced bread. Janet and Marcella, do you know my daughters, Elbie? Dotty and Popcorn.

The dogs remain, of course, motionless.

SUSANA (CONT'D)

(still staring down into the pool)

Fine, just fine as the sun is shining. Beautiful Popcorn!

ELBIE

OK, well. It's really hot out, gramma. I'm going to head inside. Be careful of the heat, gramma.

SUSANA

You do that, shayna. You do that, Elbie, my darling boy. I'll be out here with the pugs. Look at Polka Dot, she's looking so happy.

Elbie hesitantly heads inside.

20

INT. MARCELLA'S LIVING ROOM - SAME

20

Elbie enters, flustered, and grabs a book and sits on the sofa. He starts to read quietly. Stephen eventually wanders in.

STEPHEN

Hey, asshole, let's play poker.

ELBIE

Don't bug me. I'm reading.

STEPHEN

Come on, it'll be fun. You might win some money!

ELBIE

Go away.

STEPHEN

Come on, man, there's nothing else to do in this fucking shit-hole.

ELBIE

You'll figure something out. Leave me out of it.

Susana wanders in from the kitchen, mumbling to herself. The boys stop to look at her.

SUSANA

Polka Dot. Dotty. Oatmeal. Kitchen.

She wanders back to the kitchen.

STEPHEN

(amused)

Shit. That old bitch is braindead!

ELBIE

Leave me alone.

Stephen picks up a cushion from a chair and throws it at Elbie, who sees him throwing it. Elbie raises his arm so as not to get hit. The pillow glances off his arm, and hits a jade carved lamp on the table next to him. The lamp tumbles over and shatters into pieces, rendered unrepairable.

The boys look at the shattered lamp, stunned. Then they look at each other.

STEPHEN

Faggot! You broke Aunt Marcella's lamp!

ELBIE

What? You threw that pillow you asshole!

STEPHEN

(shouting)

Mom! Aunt Marcella! Gramma! Elbie broke a lamp!

ELBIE

You fucking liar! He's lying! Fuck you, asshole!

STEPHEN

Mom! MOM! Come quick!

ELBIE

Asshole!

The women all come into the room on hearing Stephen yelling. Marcella runs to the lamp on the floor. She falls on her knees limp, looking at the wreckage. The other women surround her, surveying the damage.

MARCELLA

(stunned and saddened)

My jade lamp. I got this in Hong Kong. Hong Kong!

JANET

Who did this?

ELBIE

He threw that pillow at me!

STEPHEN

I did not! Liar!

ELBIE

He did! I was just here reading!

STEPHEN

Liar!

MARCELLA

Hong Kong!

SUSANA

Hong Kong! Peanut butter. Dipsy doodle. Butterfly. Popcorn.

MARCELLA

(starting to cry)

Hong Kong.

JANET

(screaming)

You bastards! You bastards! How could you do this? Oh, Marcella, I'm sorry, I'm so sorry.

STEPHEN

That fucker did it, not me!

MARCELLA
My lamp. My beautiful lamp.

STEPHEN
He fucking did it!

MARCELLA
My lamp.

ELBIE
I did not!

JANET
(screaming)
IS NOTHING SACRED TO YOU BOYS? MUST
YOU DESTROY EVERYTHING!
(to Marcella, putting an
arm around her)
Oh my god, I'm so sorry. I'll
replace it. I'm sorry.

ELBIE
I didn't do it! He's lying! He
threw that pillow!

SUSANA
Popcorn. The pool. Butterfly.
Dotty. Hong Kong. Oatmeal.

JANET
Please forgive them, Marcella.

MARCELLA
Hong Kong.

SUSANA
(remembering)
The pugs. Harvey. My darling,
Harvey.
(saddened)
Janet, Marcella. It's the same
smell. Harvey. The pugs.

STEPHEN
He's lying! He broke the lamp!

JANET
Shut up boys! SHUT UP!

ELBIE
No, he's lying! I was reading on
the sofa! I didn't do it.

SUSANA

DEAD! He's dead! My Harvey, dead!
They won't wake up! Harvey! Dotty!
Popcorn! Butterfly! They smell.
Harvey smelled when I found him.
They won't wake up.

STEPHEN

Liar! You broke the lamp on purpose
because you want attention!

JANET

What? Mom? What? Boys! Be quiet!
ENOUGH! Mom?

The boys stop. The women stop. There is dead silence as everyone realizes what probably happened.

MARCELLA

Mother?

SUSANA

(starts to cry)
The pugs.

MARCELLA

What? WHAT?

SUSANA

The pugs! They...

MARCELLA

What?!

JANET

Oh, my god, no!

SUSANA

They smell. The pugs. Like Harvey
when he died.

Susana gets weak and struggles to sit somewhere. Marcella stands up to comfort her mother, then realizes...

MARCELLA

MY BABIES!

Marcella runs out toward the kitchen, headed to the pool. Janet follows her sister, leaving the boys with Susana in the room.

SUSANA

The smell. Harvey. My darling,
Harvey. Oy.

STEPHEN
 (to Elbie)
 You broke it, asshole.

ELBIE
 Shut the fuck up.

Elbie goes out toward the kitchen. There is a pause.

STEPHEN
 (to Susana)
 He broke the lamp.

Susana stops from her confusion. She looks long and hard at Stephen. A look of contempt moves slowly across her face.

SUSANA
 (after a very long pause)
 You broke the lamp.

She moves slowly toward the kitchen to head back to the pool, leaving Stephen alone.

STEPHEN
 (to himself)
 That asshole broke it.

CUT TO:

21 EXT. THE POOL

21

Marcella is on her knees over the dead dogs crying. Janet is standing next to her. Elbie has found some towels and is covering the dead dogs slowly.

JANET
 Oh my god. I'm so sorry. I'm so
 sorry, Marcella. I'm so sorry.

MARCELLA
 (quietly sobbing)
 My babies. My babies. All of my
 babies.

JANET
 I'm so sorry. Please Marcella, I'm
 sorry, I'm so so sorry.

MARCELLA
 My babies.

Marcella abruptly stops crying. Her face is full of sweat and tears. She looks up from the dogs at Janet.

MARCELLA (CONT'D)
 (with quiet contempt)
 I want you to leave. I want you to
 leave, now.

JANET
 Oh, I'm so sorry, Marcella. Really,
 please...I'm sorry!

MARCELLA
 I want you to leave.
 (long pause)
 Now.

SUSANA
 (in disbelief and sadness)
 Popcorn. Polka Dot. Butterfly.

MARCELLA
 Now.

There is silence. The four of them are sweating. Marcella
 looks down at the towel covering the dogs.

STEPHEN
 (from off camera, probably
 from the kitchen door)
 Aunt Marcella? Do you have any
 coke? I'm thirsty!

Marcella looks up at Janet with contempt.

CUT TO:

22 EXT. THE STREET OUTSIDE MARCELLA'S HOUSE. 22

Janet and the boys are quickly stuffing their belongings into
 the car and there is general chaos. Stephen is mostly
 standing around, while Elbie and his mom do the dirty work.

JANET
 (to Stephen)
 What are you doing? We have to pack
 this quickly.

STEPHEN
 I'm busy right now.

JANET
 You aren't doing a damn thing!

STEPHEN

I am! I'm helping to think about
arranging the trunk!

JANET

STEPHEN! Get your ass inside and
get the rest of the suitcases!
Move! Your! Butt! Young man!

STEPHEN

Why do I have to do all the hard
work?

(gesturing toward Elbie,
who is busy packing)

This lazy fag gets off so easy
while I do all the hard stuff!

JANET

(losing her temper ...
again)

What have I told you about
language? WHAT HAVE I TOLD YOU? GET
THE SUITCASES!

STEPHEN

(grumbling)

Fuckin' ... I'm always doing the
hard stuff ... fuck this bullshit.
That faggot. Fuck.

Stephen finally walks into the house.

ELBIE

Mom, where are we going? What are
we gonna do?

JANET

(yelling, because she is
used to yelling)

Let me think about it! Let's just
pack, I need time to think! Just
give me some time to think!

ELBIE

Mom ... There ... there was a man
... a ... man ...

JANET

... time to think. Will you just
give me the courtesy to think
things through? Just let me think.

ELBIE

Gramma and Aunt Marcella are sick,
mom. They need help.

JANET

TIME! TO! THINK!

STEPHEN

(emerging from the house
with two huge suitcases)
FUCK! Mom, these fucking things are
heavy as hell! Why does that lazy
fucker not help me?

JANET

(yelling again)
LANGUAGE!

CUT TO:

23 EXT. MONTAGE 23

Scenes of Los Angeles. Mountains. Santa Monica Pier and the
Ocean. Griffith Park.

24 EXT. THE CAR 24

The family is packed, and gets in to the car. The camera
follows them as they drive off.

25 INT. THE CAR - SHORTLY AFTER 25

From outside the windshield, we see Janet driving, Elbie in
the passenger seat. Stephen's feet are propped up, and he's
clearly sleeping in the back. Janet is obviously disheveled
and intensely worried. Her face is pale, and it's a lot of
effort for her to drive.

JANET

(to herself quietly)
Let me think. Time to think.

ELBIE

Mom?

The camera zooms slowly into Elbie who is looking out the
window, and stops on his full face filling the frame. It's
obvious he can hear Janet mumbling to herself, but again,
he's just not sure how to react to it.

CUT TO:

26 EXT. FROM THE CAR - DUSK

26

JANET

(voice over as the scene progresses)

Time. I need time. I feel stuck. I want time.

ELBIE

Mom?

Elbie watches the passing view. It's the road south, toward San Diego. He sees the Ocean in the distance. He sees some resort hotels. They drive by mini-malls and other shopping areas.

JANET

Stuck. Time. Let me think.

ELBIE

Mom?

JANET

Time. Just time. I need time.

They drive by beaches with younger people dressed for the beach, walking around, playing volleyball, with surfboards. These are all the beautiful people. He sees the "hot babes" he talked about with his friends. As evening approaches, he sees a sign "San Ysidro City Limit".

CUT TO:

27 INT. THE CAR - EVENING

27

We are back on Elbie's full face. Still, there is no expression from him in seeing what he sees. We can see the night lights reflected in his eyes.

JANET

Elbie, sweetie, are you thirsty? We can stop in this 7-Eleven. Stephen? Want something to drink?

STEPHEN

(grumbling from the back)

Mom, fuck! I was sleeping. Get me a Pepsi.

JANET

Again. LANGUAGE! Try for once to be civil.

Elbie stays silent.

JANET (CONT'D)
Elbie, sweetie, how about you?
Pepsi? 7Up? Oh, how about a vanilla
shake?

ELBIE
Just water, mom. I'm not really
thirsty.

JANET
Oh look! McDonalds! We can get some
food, too.

Janet pulls the car over.

CUT TO:

28 EXT. THE CAR

28

JANET
(calling into the car)
Let's go boys. Out! You need some
air.

STEPHEN
Aw, it's too hot out. Leave the AC
on and get me some food.

JANET
OUT. NOW!

ELBIE
Let him stay in the car, mom. It's
ok, just let him stay.

JANET
OUT!

The boys get out of the car and walk through the parking lot
to a McDonald's on the side of the road.

CUT TO:

29 INT. THE MCDONALD'S COUNTER

29

At the counter, they meet the order taker. He's about 35,
wearing a badge that says "James H." on it. His uniform is
tight and disheveled. His hair is greasy and has an obvious
comb-over. He's creepy looking, and creepy sounding, to say
the least.

JAMES H.

(slowly)

Welcome to McDonald's. May I take your order?

ELBIE

Vanilla shake, please.

JANET

I thought you wanted water?

ELBIE

Can I change my mind?

STEPHEN

You don't have a mind, tiny dick.

JANET

Stephen!

(turns to James H.)

I'll have two large Pepsi colas, and can I get three cheeseburgers and some french fries ... and that shake for my son.

JAMES H.

(again, slowly, as before)

OK, let me repeat your order. Three cheeseburgers, three fries. You and the older boy want cokes.

STEPHEN

Pepsi!

JAMES H.

(glaring at Stephen, then quietly and very creepily)

Only Cokes here, son.

(looks back at Janet)

And your other boy wants a shake.

Vanilla. A vanilla shake.

(points at Elbie)

For this boy, here.

JANET

Yes, that's right. A vanilla shake.

James H. punches the information into the cash register, then speaks into the mic. He licks his lips for a long time before he speaks. We can hear the licking clearly.

JAMES H.

Let's get three cheeseburgers,
three fries, two large cokes
(looking at Elbie, who
looks back, then pointing
at Elbie continues)
And one frosty cold vanilla shake
for this boy here.
(to Janet)
That'll be 13.50, ma'am.

Janet hands him a twenty. He takes the bill, looks at her. Holds up the bill to the light, looking to see if it's counterfeit. Looks back at Janet, glaring. She smiles sheepishly. James H. opens the cash register and very slowly gets her change.

JAMES H. (CONT'D)

... ok ... 50 is 14, 1 for 15, and
this 5 makes it 20. Wish it was 21.

He closes the register, then again glares at her.

JAMES H. (CONT'D)

Thank you for choosing San Ysidro
McDonald's, having served millions
and millions of humans.

(long pause as he looks at
each of them for a long
time, then back at Janet)

Visit the San Diego Zoo while you
are in town, ma'am. More fun than
you can shake a stick at.

(to Elbie pointing and
licking his lips)

... and you, boy ... enjoy your
shake. Your vanilla shake. Vanilla.

ELBIE

(creeped out)

Thank you... James H.

JAMES H.

It's been my pleasure to serve all
of you today. I won't soon forget
our encounter.

Janet put her arms around the boys and hustles them away and out of the restaurant, trying to put as much distance as she can between them and creepy James H.

CUT TO:

30 INT. THE CAR

30

They are all back in their seats. Stephen is already asleep again in the backseat. Elbie is looking at his shake in his hands. He hasn't touched it..

It's late evening. It's dark inside the car now.

Janet starts the car and drives off. It's quiet for at least three minutes.

ELBIE

Mom?

JANET

Yes, my baby. Did you drink your shake?

ELBIE

Where are we going?

JANET

(long pause)

To Ensenada. Drink your shake.

ELBIE

Ensenada?

JANET

Yes, baby. Don't forget your shake. Drink it before it melts completely.

ELBIE

Where's that? Where's Ensenada? I thought San Diego is the furthest south we can go.

JANET

No, baby. Ensenada. Baja California, in Mexico. Drink.

ELBIE

What's in Ensenada? Why are we going there?

JANET

(thinks carefully)

So you and your brother can have a little time relaxing. You can eat tacos and drink all the coke you want. Right after you drink the shake in your hand, baby.

There is quiet for just a little while.

ELBIE

What about you? What are you gonna do there?

JANET

(pausing slightly)

I'm going there to relax too, baby.

ELBIE

Don't they speak Spanish in Mexico, mom? No one speaks English.

JANET

No, honey. Don't worry. There are plenty of people who speak English in Mexico. Drink your shake.

ELBIE

(after a pause)

How long are we gonna be there, mom? Don't we need to go to school? No one speaks English there.

JANET

It's just a short trip, honey. I thought maybe a week or so? They'll speak some English, don't you worry.

ELBIE

A week? What are we gonna do for a whole week? I thought we don't have any money. Aunt Marcella and Gramma...they need help, mom.

JANET

Don't worry, honey. It's just a week. Let's go and have some fun there. You can lie and the beach. And you can swim. And you can eat tacos and drink Cokes. Don't worry about gramma or your aunt. Don't worry. Just drink your damn shake.

ELBIE

A week?

JANET

Yes, baby. No time at all. Swimming. Tacos. Cokes. Don't worry. It'll be alright.

There is a long pause.

ELBIE
Mom?

JANET
Yes my baby boy?

ELBIE
I don't want this shake. I don't
want it.

There is a long pause. Janet takes the shake and rolls down her window, throwing it out onto the road. She continues to drive.

As they drive, Elbie slowly falls asleep.

FADE TO BLACK:

31 EXT. A PHONE BOOTH 31

Janet is on the phone. She's agitated talking.

CUT TO:

32 INT. THE CAR 32

Elbie wakes up and watches the scene unfold, but he doesn't move, except to roll down the window to see if he can hear anything. She is sobbing and pleading. She pulls her wallet from her purse and glances inside. Again, she seems pleading.

JANET
(slightly muffled)
... the settlement ... when? You
fucker ...
(looking down, very
dejected)
... for the boys ...
(yelling)
... you vile bastard!

She slams the phone down, and puts her face in her hands and sobs, loudly.

Elbie rolls up his window and pretends to be asleep, peeking out from his eyes.

Janet slowly regains composure. She starts to walk to the car.

Suddenly, there's a snort from the backseat and Stephen sits bolt upright.

STEPHEN
(sleepily)
Where are we?

ELBIE
(after a long pause,
watching his mother move
closer to the car)
We're nowhere. We're stuck.

STEPHEN
What? Fuck you, ass wipe. Did the
car break down?

ELBIE
No. Fuck. NO!

The door opens and Janet gets in.

STEPHEN
(somewhat surprised)
Mom? You been crying? Forgot to
douche? I want a coke, mom.

Janet is speechless and enraged. She turns around and stares Stephen down.

STEPHEN (CONT'D)
Well, fuck me. I'm goin' back to
sleep. Fucking...I was sleeping.
It's so hot. Turn on the AC, mom,
so I can sleep.

Janet looks at Elbie, but he's gone back to bluffing that he, too, is asleep.

She puts both her hands on the steering wheel, holding the wheel. She doesn't start the car. She just stares straight ahead, off into space.

SOUNDTRACK: Stevie Wonder - Boogie on, Reggae Woman

FADE TO BLACK.

ACT TWO

33 EXT. BORDER CROSSING, MEXICO - NIGHT 33

Soundtrack: (Juan Gabriel - Se Me Olvidó Otra Vez)

The car pulls up into a short line of cars entering Mexico. They move steadily through, but the BORDER AGENT stops their car.

34 EXT. THE CAR 34

Janet rolls down her window to talk to Border Agent. Both of the boys are sleeping deeply.

BORDER AGENT
(officially)
Passportes, Señora? Your passports?

JANET
Passports? We don't have Passports.

BORDER AGENT
(chuckling)
Señora, what are you thinking? You are coming into Mexico. You ...
(leaning in to look in the car in the back)
And your hijos, your sons, need to have passports to enter.

JANET
Oh, my. It's so late, sir, and we have nowhere else to go ... I just want to find a hotel and rest for the night.

BORDER AGENT
Señora, there are only two ways to get in to Tijuana if you need to get there.

He pumps his pelvis, then holds up his hands and rubs his fingers together, like he's pinching money.

JANET
(befuddled at first, then realizing what she needs to do)
Um, please sir.
(MORE)

JANET (CONT'D)

I don't have much money, and we are heading to Ensenada.

BORDER AGENT

(winking)

Si, Señora. Ensenada is a beautiful place, but you can't get there without entering Mexico. If you can just turn your car around here and head back...

JANET

(interrupting and reaching into her purse)

Wait! Really, sir ... señor ... this is all I have. I need the rest for hotels and food. Please, señor. Please.

She offers him a 50-dollar bill. He looks down his nose at her.

BORDER AGENT

Señora, when you come back to the Estados Unidos, take my card and tell the agent to find me. It will cost you 200 American dollars to come back. I work every night after 8, señora. Welcome to Mexico.

He steps back and waves the car through. Janet nods thanks, and drives on.

CUT TO:

35 EXT. MONTAGE OF TIJUANA AT NIGHT 35

SOUNDTRACK: KARINA - LUNA BLANCA

CUT TO:

36 INT. THE CAR - LATER 36

We see Janet looking at Tijuana at night. She's searching for a hotel. Finally, she spots one on a very busy street.

CUT TO:

37 EXT. TIJUANA HOTEL 37

The car pulls into the hotel parking lot.

CUT TO:

38 INT. TIJUANA HOTEL 38

Janet struggles but manages to pay for a room and is given a key by the HOTEL MANAGER.

CUT TO:

39 EXT. TIJUANA HOTEL 39

She wakes the boys from the car. They all sleepily go toward the room for the night.

FADE TO BLACK.

FADE IN:

40 INT. TIJUANA HOTEL 40

They open the door into the darkened room. Stephen flicks on the light to expose a shabby room with two twin beds. They all stumble in, looking around.

STEPHEN

(jumping onto the bed
closest to the front
door)

I got this one!

JANET

You boys are sharing that one.

STEPHEN

Fuck! MOM! This bed is tiny. I
won't be able to sleep with that
fag sticking his dick in me when
I'm trying to sleep.

ELBIE

Mom! Tell him to shut up!

JANET

Stephen! You are sleeping with your
brother. Now go brush your teeth,
the both of you.

STEPHEN

Goddammit. I never get anything.
 (to Elbie)
 You fucking asshole. You ruin
 everything. Fucker.

ELBIE

Fuck you, asshole.

JANET

Brush your teeth! Try to show some
 dignity to one another. Do you know
 what dignity is? Have some respect
 for others ... of course that's
 what most think, but dignity ...
 it's respect for yourself. If you
 don't respect yourself, how can you
 respect others?

During Janet's speech, the boys are brushing, but punching
 each other constantly.

JANET (CONT'D)

RESPECT YOURSELF! That's dignity.
 (exasperated at the
 constant fighting)
 For yourself ... for each other ...
 but for yourself first.

STEPHEN

(emerging from the
 bathroom)
 You giving another dumbass speech,
 mom? That little fucker took the
 last of the toothpaste.

ELBIE

(from the bathroom)
 I did not! Stop lying, asshole!

JANET

(to herself)
 Yourself first ... dignity and
 respect.
 (pauses to gain her
 composure)
 Lights out, boys. Get some sleep.
 We still have some driving to do
 tomorrow.

STEPHEN

The fuck? Why'd we have to come to
 fucking Mexico.

(MORE)

STEPHEN (CONT'D)

There's beaners everywhere here. We getting tacos tomorrow?

JANET

Watch your mouth, young man. We'll figure out food in the morning.

STEPHEN

(to Elbie)

I got the side closest to the window, dickless.

ELBIE

Whatever, fat asshole.

JANET

BE QUIET.

Janet turns out the lights. The room is dark.

STEPHEN

(settling in)

Ass-fucker.

ELBIE

(uncomfortably)

God, shut up already.

It's quiet for about 30 seconds. Then, Stephen farts loudly.

STEPHEN

AHHHHH!

ELBIE

Mom, he fucking farted on me again!

STEPHEN

That was good eating. Did you eat it, bitch?

ELBIE

MOM!

JANET

QUIET DOWN!

Silence. Then, after about a minutes of dead air, Stephen farts loudly again.

STEPHEN

Ahhh, eat that one, too, fag.

Stephen shoves Elbie, who goes tumbling to the floor.

ELBIE
Shit! MOM!

Janet turns on the light. Elbie is on the floor, and Stephen is on his side of the bed.

ELBIE (CONT'D)
He fucking shoved me off!

STEPHEN
Bullshit! Bullshit!

JANET
(losing it, yet again)
DIGNITY! Try to have some dignity!
For once in your life! Just try!
ONCE! JUST FUCKING ONCE! RESPECT
YOURSELF!

The boys are silent in the night as the song starts.

Soundtrack: King Clave - Mi Corazón Lloró

FADE TO BLACK.

FADE IN:

41 INT. TIJUANA RESTAURANT - NEXT MORNING, EARLY 41

Soundtrack: Camilo Sesto - Quieres Ser Mi Amante

The family is sitting in a small restaurant looking at menus. It is a square booth. Stephen and Elbie sit on one side, with Janet opposite them.

STEPHEN
I can't read this beaner shit. It's
all Spanish. I want some fucking
tacos.
(gesturing to a waiter)
Hey, Speedy Gonzales, I want some
fucking tacos!

JANET
STEPHEN! Have some basic manners.
(gesturing to a waiter)
Excuse me! Excuse me!

A WAITER comes over. He is in his early 20s. Quite dashing, though overworked.

WAITER
Si?

JANET

Do you speak English, sir?

WAITER

Si, Señora. I speak little.

JANET

Oh, wonderful.

(she giggles)

My son here would like some tacos.

WAITER

Si, I get tacos al pastor. You like chicken or pork?

STEPHEN

(speaking quickly)

Pork, Speedy!

(holds up both hands - ten fingers)

Get me ten porkers. And a Pepsi. No ice. I hear you try to poison everyone with your water. Just a cold Pepsi and some porkers.

JANET

Stephen. How many times? HOW MANY? ... and TEN tacos? Why not start with five?

STEPHEN

What? I just want some tacos. They're small tacos ... I've seen on TV before. Ten's not that many.

JANET

All right, then, ten ... but try to show some respect and some patience.

STEPHEN

What? Why? I'm hungry.

JANET

(ignoring him, turns to Elbie)

Elbie, do you know what you want?

ELBIE

(to waiter)

Um, do you have eggs?

WAITER

Yes, Señor. We have huevos rancheros. Eggs with beans y arroz, rice.

ELBIE

Cool.
(hesitantly)
Hu-ay-vos r...

WAITER

Rancheros. Huevos rancheros.

ELBIE

Ran-cher-os. Huevos Rancheros, please.

STEPHEN

You gonna start speaking like these beaners now, fag?

Stephen starts speaking Spanish gibberish.

JANET

(to Stephen)
Watch your mouth, young man! Don't get me started.

WAITER

(to Janet)
...and for you, Señora? Que quieres? What would you for eat?

JANET

Oh, I think I'll have what Elbie's having...
(hesitates)
Hu-ay...

WAITER

Un otro huevos rancheros, Señora?

JANET

Huevos rancheros, yes!

WAITER

Very good. Two huevos rancheros y five pork tacos for gentleman. No, ten tacos! Oh, and for drink Señora? ... and you, Señor?

JANET

Oh, do you have strong coffee? Maybe with milk?

ELBIE

Orange juice, please?

WAITER

Ah, jugo de naranja y un cafe con leche ... coffee with milk. And for you, a Pepsi. Coming right soon, mis amigos ... my friends.

STEPHEN

Hurry it up, Speedy.

Stephen speaks Spanish gibberish again and gestures to wave him away. The waiter ignores Stephen's insults, smiles at Janet, and heads back to the kitchen to put in the order.

Janet leans over to talk to Stephen.

JANET

Listen to me, you bastard. I've already had enough today, and it's not even eight o'clock ... and I still have at least three hours to drive. So, listen carefully, sir ... When the food comes, you take it, you eat it, you drink your Pepsi. You don't say a word when eating or drinking.

(looks at Elbie)

... and that goes for you, too.

ELBIE

(protesting)

... but I didn't say anyth...

JANET

(firmly to Elbie)

That goes for you, too.

(to both)

Not. A. Single. Word... Respect yourselves. Dignity. Or I'll crack you in the face. I've had it up to here already ... I swear I'll crack you right in the face, both of you. Learn to live with yourself. Learn to live with others. The world's a big fucking place and you are not in the center of it. Not you. Not you. Not him. Not me. Not anyone. Got it? Not. A. Single. Word.

The waiter soon returns with the drinks.

WAITER

Here you are. Pepsi for you, señor.
Jugo de naranja for este señor. Y,
for you, señora, this hot cafe con
leche. I will with your food
shortly coming.

The boys drink in silence. Janet rubs her head and is generally massaging herself as the food arrives.

WAITER (CONT'D)

Dos huevos rancheros. One for
señor, y one for señora. And,
señor, dies tacos al pastor de
carne de cerdo, ten tacos pork. And
señor, I am guessing you like spicy
salsa with your tacos. Con gusto,
señor!

STEPHEN

(under his breath)
Speak fucking English.

JANET

NOT. A. WORD.

They begin to eat silently. Elbie watches his brother eat. Extreme close up of Stephen stuffing the little tacos down, adding salsa on top, and barely chewing. The soundtrack focuses on the squishy noises Stephen makes as he gobbles his food. We can hear the slobbering and gulping, almost so loud that there seems to be an echo coming from Stephen's eating.

Elbie looks down at his food. It looks kind of appetizing, but he's having a hard time tuning out his brother's noisy chewing. In fact, that's all he can hear. He almost doesn't see his food anymore. As the noise of chewing rises, the camera zooms close to the border between the egg yolk and egg white, until it's not recognizable.

CUT TO:

42 INT. TIJUANA RESTAURANT - LATER

42

They are done with their food and drinks. Elbie has eaten almost nothing. Stephen is drinking the rest of the salsa that he didn't use on his tacos.

JANET

Will you put that down? NOW!

STEPHEN

But, mom, I'm not done.

JANET
NOW!

STEPHEN
Aw, f...

JANET
(firmly)
N. O. W.

Stephen hesitantly puts down the salsa dish, glaring at his mother.

JANET (CONT'D)
OK, you boys go back to the car,
and I'll pay. Move.

STEPHEN
Can I at least...

JANET
Move!

The boys obediently get up and file out of the restaurant. Elbie looks back to see his mother having a short conversation with the waiter. He writes something on some paper and gives it to her. She stuffs it down her cleavage, smiles at the waiter, and turns to leave. Elbie quickly turns and goes out the door, pretending he didn't see anything...but he did.

CUT TO:

43 INT. THE CAR - SHORTLY AFTER

43

SOUNDTRACK: Bee Gees - Jive Talkin'

They are driving again. This time, Stephen is in the front. We can see Elbie center back, reading a book. The book is Self-Portrait in a Convex Mirror by John Ashbery. Janet and Stephen are talking animatedly in the front seat as they drive. It's a calm scene, for once.

STEPHEN
Come on, I have a permit. Let me drive. It's fucking Mexico, they don't care.

JANET
I'm thinking about it. Just wait. Just let me drive and enjoy the scenery.

Their banter fades slowly as...

Slow zoom in on Elbie's face as the soundtrack fades out, and he reads from the book. The text is voiced by Elbie:

ELBIE

(voice over)

And now it is time to wait again.
 Only waiting, the waiting: what
 fills up the time between?
 It is another kind of wait, waiting
 for the wait to be ended.
 Nothing takes up its fair share of
 time,
 The wait is built into the things
 just coming into their own.
 Nothing is partially incomplete,
 but the wait
 Invests everything like a climate.

Elbie puts the book down. He looks out of the front window as the car moves south. He looks a long time, then closes his eyes. He's not sleeping, he is meditating, waiting for the wait to be ended.

CUT TO:

44 EXT. THE HIGHWAY ON THE ROAD TO ENSENADA 44

They pass a sign reading "Bienvenidos a Rosarito".

There is a beach there, and the car pulls into a dusty lot facing the beach. The doors open, and all three get out, laden with things to use for a short day at the beach, which is practically deserted.

CUT TO:

45 EXT. ROSARITO BEACH 45

JANET

OK, boys. Have fun swimming. Don't
 bother me, I need some sleep.

Janet slathers on sun screen, and opens a large beach umbrella and shoves it down into the sand. In no time at all, she's fast asleep.

Elbie and Stephen look at each other.

STEPHEN

See you later, bitch.

ELBIE

Huh? Where you going? Mom said we should swim here.

STEPHEN

Mom? Look at her. She's fucking dead to the world. I'm heading down this way. Don't follow me, dick-for-brains.

ELBIE

God! Fuck you, too! Shit, you are SUCH a fucking asshole.

STEPHEN

(flipping him off)
Later, turd eater.

Elbie finds himself alone. Not sure what to do, he turns and heads in the direction opposite Stephen and starts to walk slowly down the shore, right at the edge of where the waves are hitting.

FADE OUT.

FADE IN:

46

EXT. ROSARITO BEACH - SHORTLY AFTER - LATE MORNING

46

Elbie continues to walk down the beach alone, lost in thought, and looking closely at the beach sands. As he walks, a shadow outline comes in his range, and then he notices it and looks up into the eyes of MADRA, 14, an un-shy Mexican waif.

ELBIE

Oh, sorry, I didn't see you.

MADRA

(giggling)
That's ok. I didn't see you either.
You look lost though.

ELBIE

Nah, I'm not lost.
(pointing behind him)
My mom is back that way ... and my asshole brother.

MADRA

Ah. Ah hah, an asshole for a brother. I have four of those. They never leave me alone!

ELBIE

Oh? Four? One is hard enough to deal with.

MADRA

True, and all my brothers are older than me. They never leave me alone.

ELBIE

I hear that. I mean, my ONE brother is enough. Although I have another brother, but he's in Africa somewhere.

MADRA

Oh, that is very, very interesting.

ELBIE

Hey, um, are you from here? Are you from Mexico.

MADRA

Born and raised in Ensenada!
(holds out her hand for a handshake)
I'm Madra. Pleased to meet you!

ELBIE

(looks down and notices some very deep bruises on her forearms - slightly taken aback)
Call me Elbie. Very nice to meet you, too. But, I have to ask ... how is your English so good?

MADRA

Oh, that's easy.
(imitating dialogue from Jaws)
"We're gonna need a bigger boat."
That's from Jaws!
(imitating dialogue from French Connection II)
"I'm gonna take you right down in that alley there. Right down there. And we'll start, we'll start on your throat, right here. Bustin' everything in it. You like that, uh. Then your belly. I'll start workin' on your belly.

(MORE)

MADRA (CONT'D)

I'm gonna hit you so fuckin' hard, that the belly's gonna break your backbone!" That's Gene Hackman from French Connection II! I love movies. I sometimes make films with my papá!

ELBIE

Oh, ok, I get it. Don't bust my belly! That's cool, making movies!

They laugh.

MADRA

So, what are you doing in Mexico anyway?

ELBIE

My mom drove us here. We are kind of wandering right now.

MADRA

Wandering. Like, going somewhere, but not sure where ... and then suddenly ... THIS IS THE PLACE!

ELBIE

Yeah, something like that, sure.

MADRA

Well, you know, the best part of wandering don't you?

ELBIE

Um...

MADRA

It's the getting lost part!

ELBIE

I dunno about that. I don't speak any Spanish ... and I should be in school.

MADRA

What better school is there than traveling and discovering new things you've never seen before? And doing things you've never done before?

ELBIE

You seem pretty wise for your age.

MADRA

I'm all of 14, I'll have you know.
I'll have my Quinceñero soon!

ELBIE

Your what?

MADRA

My 15th birthday. For Mexican girls, that means I will be an adult. So, you know, it's better to get wise now, rather than to wait.

ELBIE

(to himself)

Waiting for the wait.

MADRA

Hm? What did you say?

ELBIE

Oh ... nothing. Why are you in Rosarito?

MADRA

I have family here. I have a lot of tios and tias here ... my aunts and uncles. We are a big family!

ELBIE

Ha. Aunts ... I have an aunt.

MADRA

That's wonderful!

ELBIE

Well, not really, but ... she's kind of loopy.

MADRA

"Loopy"? What is this word?

ELBIE

"Crazy? Not right in the head."

MADRA

"Loopy". Oh, I see. I have some loopy tios and tias in my family, too.

From the distance we hear a man shouting.

MADRA'S FATHER

Madra! Madra! Ven! VEN Madra! A la casa! A la casa, Madra!

MADRA

Well, look, Elbie. Sorry, but my dad doesn't like me talking with boys, and he's following behind me somewhere, so ... it was nice to meet you!

She turns and starts to walk away.

MADRA (CONT'D)

(shouting)

Si papá! Momentito!

ELBIE

Um, yeah, Madra. See you. Say hi to your tios and tias.

Elbie watches her move away in the direction he was walking when they met, and of course, he's a bit smitten. Still, he can't do anything. He turns and begins to head back to where his mom was asleep.

FADE OUT.

FADE IN:

47

EXT. ROSARITO BEACH - SHORTLY AFTER - AFTERNOON

47

Elbie is almost back where his mom was. He sees her in the distance, awake, and she is chatting with a man. The man hands her something and moves to a car nearby, steps in, and drives off. He takes his time approaching her.

ELBIE

Hi mom! I'm back.

JANET

(slightly taken aback, but regaining composure)

Hi, baby. Did you have fun? Where's your brother?

ELBIE

Um, I don't know. Didn't he come back here yet?

JANET

I haven't seen him, darling. Where was he?

ELBIE

He walked down the beach that way.
That was the last I saw him.

JANET

(a little worried, and
frustrated at the same
time)

Goddammit. Where is he?

They gather their things and begin to walk in the direction where Stephen was last seen walking. They don't walk very far when...

CUT TO:

48 EXT. FURTHER DOWN THE BEACH

48

In the distance, barely discernible, is a raised pile. It looks like a heap of garbage at first.

Close up on Janet, as a look of intense fear comes over her face.

JANET

Stephen?

Another shot of the pile, from a little closer. The slightest hint of movement suggests it's not a pile, but a person. Eventually, we see a hand move up weakly, but very weakly waving for help.

JANET (CONT'D)

STEPHEN!

She takes off toward the pile, Elbie chasing her in confusion.

JANET (CONT'D)

(screaming)

STEPHEN!

CUT TO:

49 EXT. FURTHER DOWN THE BEACH - SAME TIME

49

We are at the pile. Indeed, it's Stephen, bloodied. He has marks on his throat and his belly, as he's been stripped down into his underwear. He's barely alive. Off in the distance, we can see Janet and Elbie running toward him. He coughs up some blood as he raises his hand again. Soon, Janet, screaming, and Elbie come up to him.

JANET

Oh my god! STEPHEN!
 (she turns to scream for
 help - toward some
 direction she deems help
 will come)
 HELP! HELP! Oh, my fuckin' god,
 HELP!

Elbie surveys the scene. He searches around for something ...
 but there's nothing to find.

JANET (CONT'D)

(screaming more at Elbie)
 GO FIND THE FUCKING POLICE! NOW!
 HELP! HELP!

Elbie runs directly to the nearest street.

CUT TO:

50

EXT. MAIN STREET ROSARITO

50

Elbie makes the street. There are few cars around, as it's a
 sleepy beach town. In fact, the road is empty. The cars he
 sees are parked cars. He doesn't even see people. There are
 no shops; there are only some houses here and there,
 scattered. In the distance, we can hear Janet shouting for
 help.

ELBIE

(to himself)
 Fuck. Fuckin' Stephen. Fuckin'
 asshole.

He looks around more, but has no idea where to go or what to
 do. He gives up, and turns and heads back to his mother and
 brother.

CUT TO:

51

EXT. ROSARITO BEACH - SHORTLY AFTER

51

Returning to the scene, Janet is consoling Stephen. She's
 much calmer, and Stephen is even sitting up, shook up, but he
 seems already to have gone through the worst.

Janet sees Elbie return.

JANET

What? WHAT HAVE YOU BEEN DOING? DID
 YOU FIND HELP?

ELBIE

Mom, there's literally no one around.

STEPHEN

(weakly)

Some fuckers jumped me. They punched my throat, then my belly. They punched me so fucking hard. I passed out.

JANET

(sobbing and cradling him)

Oh, my baby, my baby.

(turning to Elbie)

Why did you leave him? WHY? He could have been killed oh my baby boyyyyy.

Elbie is speechless. There is silence as Janet sobs more. Soon, she has calmed down a little.

ELBIE

Mom, let's take him to the car. It's dangerous here.

JANET

(quickly giving in - overcome with fear)

Yes. OK.

They both go to help Stephen to his feet.

STEPHEN

(wincing in pain)

Fuck, ma, be careful.

JANET

My boy, oh my baby.

They walk very slowly back to the car.

CUT TO:

52

EXT. THE CAR

52

Returning to the car, they notice immediately one of the back windows is broken. The car has been cleaned out.

JANET

(seeing the crime scene)

Oh, NO! NO!

STEPHEN
FUCK! Fuckin' beaners! FUCK!

JANET
Noooooo!

They stand for a moment in shock and grief.

ELBIE
Mom, let's go. Let's go to
Ensenada.

They help Stephen into the back seat, and jump in. Janet guns
the car away and onto ...

CUT TO:

53 EXT. THE HIGHWAY ON THE ROAD TO ENSENADA 53

The car pulls out onto the highway. It's still pretty empty.
The camera watches as the car goes off into the distance.

STEPHEN
(voice over)
Woohoo! Ensenada...oh fuck it
hurts.

CUT TO:

54 INT. THE CAR - LATER 54

Janet is tense, but definitely a little calmer than before.
Elbie is in the passenger seat, watching his mom's mental
health carefully. Stephen can't be seen, as he's in the rear
seat on his back.

STEPHEN
(after a long silence -
from the back seat)
Mom!

JANET
(through gritted teeth)
What? What now?

STEPHEN
Ma, lemme fuckin' drive.

Janet let's out a long sigh.

FADE TO BLACK.

Draft 2 - May 2020 (LD)

ACT THREE

FADE IN:

56 EXT. ENSENADA - LATER 56

The car passes a sign that says "Ciudad de Ensenada"

CUT TO:

57 INT. THE CAR 57

Stephen is driving the car, shirtless, as all of his clothes are gone.

Janet sits in the passenger seat, bolt awake, nervous to let her son drive, but she's somehow given in to his request. Elbie sits in the back between them staring out the front window in wonder.

JANET

Keep your eyes on the road. Drive slowly.

STEPHEN

I got it, mom. Take a nap!

JANET

I just want to make sure...

STEPHEN

Mom! I'm 16! I can do this! God!

They drive on in silence for a minute or so.

JANET

Any hotel will do, if we can find one ... I can't read most of these signs.

STEPHEN

Just fuckin' tell me, mom.

JANET

Tell you what?

STEPHEN

When to stop? Fuck. How can I concentrate without you blabbing on and on.

JANET

(sighing)

Have some respect for your mother,
at least this once... I thought you
said you had it.

STEPHEN

Those fuckin' beaners kicked the
shit out of me, ma. Fuck you. Just
let me drive.

ELBIE

(pointing)

HOTEL! There on the left!

CUT TO:

58 EXT. THE CAR 58

All three look to the left to see the hotel.

CUT TO:

59 EXT. ENSENADA HOTEL 59

We see a fairly rundown exterior of a hotel, sitting right on
the street.

CUT TO:

60 INT. THE CAR 60

STEPHEN

(glaring)

Would you look at that piece of
shit!

JANET

Language!

CUT TO:

61 EXT. THE STREET OUTSIDE THE HOTEL 61

The car veers right toward a post. Janet's scream is heard,
and the car just grazes the post, leaving a huge scrape in
the entire right side of the vehicle. It stops, backs slowly,
then makes it's way across the street and through a driveway
to the hotel, where there's a courtyard car park.

STEPHEN
 (voice over)
 See? No problem.

CUT TO:

62 INT. AN ENSENADA HOTEL ROOM - NIGHT 62

This room looks almost exactly the same as the Rosarito Beach hotel room. There are two beds. The boys are sitting next to each other, looking directly at the same thing, their mother. Stephen now has clothes on, that are in the colors of Mexico. His shirt says VIVA MEXICO in big letters, and the sleeves are in the style of a Mexican wrestler. Elbie has on a basic t-shirt. Both are wearing shorts.

CUT TO:

63 INT. AN ENSENADA HOTEL ROOM - SAME 63

A shot of Janet. She is glaring at the boys. It's rather obvious they've been sitting this way for a long time, probably listening to one of her speeches. She's taking a long pause. Her demeanor is quietly passive aggressive. We can see there's a pot about to boil over on her face, but she's holding it very well.

JANET
 Dignity. Again, I want you to tell
 me what it means.

CUT TO:

64 INT. AN ENSENADA HOTEL ROOM - SAME 64

Same shot of the boys. There is still a long silence.

ELBIE
 It's...

JANET
 NOT YOU!

ELBIE
 But...

JANET
 (firmly)
 NOT. YOU.

STEPHEN

Fuck, mom. Why is it always you picking on me when this little fucker...

JANET

DIGNITY!

There's another pause. Elbie is as frustrated as Janet.

STEPHEN

Fuck. It means to respect you and appreciate what you do for us.

JANET

...and...?

STEPHEN

...and to think at every moment about how hard you are working to give us a better life, and to be thankful for you.

CUT TO:

65 INT. AN ENSENADA HOTEL ROOM - SAME

65

Close up shot of Janet's face. She is quiet for a long time. Her face moves from frustration to being thoughtful.

JANET

Now, Stephen, you had your fun driving the car, and that's done. We can go find some food, eat, then come back to sleep. Tomorrow, we'll go to the beach again, and do something together as a family.

(long pause)

Together.

(long pause)

As. A. Family.

(long pause)

Silence. Let's go now.

CUT TO:

66 INT. THE HALLWAY OF THE HOTEL

66

The three move out of the room, and down a long hallway to the front of the hotel.

They open the front door of the hotel, and turn right, walking down the street and out of the shot.

CUT TO:

67 EXT. OUTSIDE THE ENSENADA HOTEL ON THE STREET - NIGHT 67

It's quiet on the dark streets, but Ensenada is a small city. There is an occasional bus or truck that passes them as they walk. In a very short distance, they enter a taqueria.

CUT TO:

68 INT. AN ENSENADA TAQUERIA - SHORTLY AFTER 68

They sit down in a booth, the boys together, and mom on the opposite side. A waiter quickly approaches the table.

ENSENADA WAITER

Por favor?

JANET

One beer.

(holding up a finger)

Cerveza one.

(holding up 5 fingers)

Tacos. Pollo. Five. Um, cinco.

(holding up 2 fingers)

Colas por my boys.

ENSENADA WAITER

(in perfect almost unaccented English)

OK, that's five chicken tacos, one beer and two cokes. Anything else, ma'am?

JANET

(exasperated)

We like the salsa. Extra salsa. And make that nine tacos, three each.

STEPHEN

I want five.

Janet glares at him. Shakes her head at the waiter.

ENSENADA WAITER

Sure. Be back shortly with your nine tacos and drinks.

STEPHEN
Goddammit, mom.

Janet continues to glare.

ELBIE
Mom...? How long are we gonna stay
in Ensenada?

JANET
(calmly)
As long as I decide we will stay.

ELBIE
Mom?

JANET
(exasperated)
What?

ELBIE
Mom. I... I really wanna go to
school, mom.

Janet is silent. The food arrives. Stephen grabs all three of Elbie's tacos and eats. Janet eats her tacos slowly and does not react to Stephen. Elbie ignores Stephen, looking at his mom, who doesn't look back. He stares stoically. The scene continues until Stephen has eaten all the tacos, gets up and walks away, saying...

STEPHEN
I'm going to bed, asshole. G'nite
ma.

Janet and Elbie sit in silence for awhile. Janet stands up, pays, and walks off. Elbie sits and stares off into space. His face is emotionless.

ELBIE
Nowhere.

FADE TO BLACK:

FADE IN:

69

EXT. AN ENSENADA BEACH - NEXT MORNING

69

The family is sprawled out. A beach umbrella is covering the scene. There's a large blanket with an Adirondack-type chair on it. Janet's on the chair, wearing a large sun hat and a 40-something appropriate bikini. There's a holder for a beer in one of the chair arms, and it's faithfully holding a beer.

Elbie is on the blanket next to the chair, on his back, relaxing, with one leg bent at the knee, propping the other leg that is crossed over it. Stephen is on the other side, wearing a cap, and sitting up and looking around, rather bored.

Soon, a beach vendor comes along. He's got three tall poles in his hand, each filled with junk. One pole has a bunch of kids toys hanging from it, including inflatable toys for the water. Another has clothing like glasses, shirts, and other things. The third has cheap food like cotton candy, peanuts, bags of chips, etc. He also has a small cooler hanging in front of his belly for easy access.

VENDOR

(to Janet)

Bebedas. Comida. Juegos por los muchachos. Ropas. Todos para ti señora.

JANET

Do you speak English?

VENDOR

Of course, many things for you and your children. Sodas, toys, sunglasses for your hijos.

STEPHEN

(ignoring the vendor, to Elbie)

C'mon fucker. Let's go in.

JANET

Language.

ELBIE

OK, sure.

The boys get up and head to the ocean. They seem to be getting along fine.

VENDOR

(to Janet)

Maybe there is hungry, señora?

JANET

No. I'm not hungry.

She looks up at him ... the vendor smiles at her, and hands her a note. She's confused, as the vendor walks away he says...

VENDOR
Bebedas! Comida! Jeugos por los
muchachos! Ropas!

Janet looks confused, but opens the note. She reads in confusion. Then she looks up at the sky and stares for awhile.

CUT TO:

70 EXT. IN THE OCEAN

70

The boys are swimming around with each other. They are actually enjoying a rare moment of harmony. They are lightly horsing around. Stephen stops.

STEPHEN
Hey, needle dick.

ELBIE
Jeez, can you stop with that?

STEPHEN
Can I tell you something?
Seriously?

ELBIE
Yeah, uh-huh...you? Serious? Fuck
off.

STEPHEN
No, really.

ELBIE
What?

STEPHEN
I know I give you a lot of shit,
little dick licker. But I gotta
tell you, I'm glad you are around.

ELBIE
What?

STEPHEN
I mean it. I mean, look, it's just
the two of us. Mom's a total
fucking head case ... and I know I
am, too. I know it.

ELBIE
(incredulous)
What? What the fuck?

STEPHEN
Look, dude. Dad's a fucking asshole. He's not going to lift a fucking finger to help mom, or us ... And mom can barely take care of herself. They don't have any fucking love in their hearts for me. I'm smart enough to know that. But at least you have some love. From both of them. Yeah, dad loves you, I see it, but he still won't do shit to help you. He's not capable. He'll end up drunk in some public housing shit hole when he's 80, probably after he takes up painting or something and paints shitty paintings. Mom? Who knows? She's losing it quick. You'll do ok. But me? I'll be lucky if I can survive to 60. You can't live in a world without love, asshole. Look where we fucking are, cock-eater ... Ensenada fucking Mexico. Mom's at the fucking end of her rope. What the fuck are we doing here?

But, dude, at least you have some love. I'm jealous because I know I'll never get it. Why even fucking try, you know? But there's one thing you have to know. You're my brother. I love you.

ELBIE
(dumbfounded)
What the ever living fuck?

Close up on Elbie. He's at a complete loss for words, treading water while trying to think of something to say. He looks toward the beach to find Janet. However, he sees their setup is empty, and the chair is also empty. Janet is gone.

Suddenly his head is pulled under water. He's struggling. Stephen is pushing him down, under the water, trying to drown him. Elbie fights, but is soon overwhelmed, and we see a shot of him from below sinking down slowly. Suddenly, he splurts, and with a burst of energy swims up to the surface. He looks again to the shore...

CUT TO:

71 EXT. ENSENADA BEACH SHORE - SAME TIME

71

There's a wider shot as Stephen emerges on the surface, much closer to the shore, holding up Elbie's swim trunks in his hand.

STEPHEN

Ha! You forgot this, you lame dick smoker!

Stephen swims quickly to the beach with the trunks. Looks at Elbie.

STEPHEN (CONT'D)

Dumbass penis catcher!

Stephen throws the trunks on the sand, and, without even looking to see that Janet is not there, runs off down the beach.

ELBIE

(from the water, still)

You fucker! Where the fuck are you going? Give me back my trunks! God dammit, you fucking asshole!

Elbie looks around and notices that the site is empty. He quickly swims near to where his trunks were left, and runs and puts them on.

He walks over to the umbrella, blanket, and chair. Janet's beer is still in its holder. Nothing is missing, except Janet.

ELBIE (CONT'D)

Mom?

He looks around confused. He looks over to see if he can see Stephen, but he's, again, long gone.

ELBIE (CONT'D)

Stephen? Mom?

He shrugs and moves to go back to the hotel.

CUT TO:

72 EXT. AN ENSENADA HOTEL - SHORTLY AFTER

72

Elbie has returned to the hotel. He opens the front door.

CUT TO:

73 INT. THE HALLWAY OF THE HOTEL

73

Long shot as we see Elbie at the front door. In the distance, there are muffled sounds of what seems to be a struggle. He comes in and walks slowly to the room, listening carefully.

As he approaches the room...

ELBIE

Mom?

As he's closer to the room, he can hear a louder struggle and some screams that are clearly in Janet's voice.

ELBIE (CONT'D)

Mom?

The room door is very slightly open. Elbie very quietly touches the door, and hears more screams. He gets down low, and quietly sneaks into the room.

CUT TO:

74 INT. THE HOTEL ROOM

74

As Elbie moves into the room, the noise of the struggle is very loud. He crawls along the floor and behind an armchair to get a better view.

On the bed, he sees Janet, naked. She has her arms tied tight behind her, and is being raped hard by a Mexican man, about the same age as her. The man is pumping furiously, screaming at her in Spanish, and beating her as he rapes her. His slaps are incessant. Janet is sobbing as it happens, not holding anything back.

Close up of Elbie staring in disbelief and ... curiosity? He doesn't know what to do. He looks slowly around the room, then notices in the opposite corner, the girl from the beach, Madra, is holding a film camera, filming the rape scene. She's got on a Quinceñera crown and a beautiful party dress. She's breathtaking. She's also concentrating intensely at the scene, licking her lips. Holding the camera as steadily as possible.

Extreme close up of her licking her lips, again and again as she films. We can see she is breathing heavily. Rapid series of cuts between Madra's lips and Elbie's face as it becomes clear that he, too, is panting heavily.

ELBIE
 (whispering to himself
 slowly)
 Fuck!

Elbie falls back. He hasn't been seen. He's still panting, but as quietly as possible. Then, he looks down. Unaware of what he was doing, his trunks are down and he's been jerking off and he's cum in his hand. He looks at the cum.

Close up of Elbie's cum in his hand.

Close up of his face, as the loud panicky scene continues. It's the same stoic face we've seen again and again.

The man stops, and dismounts from Janet. The scene slowly winds down. The man finally turns to Madra and in Spanish says...

MADRA'S FATHER
 Hija, how was that?

MADRA
 Perfect, daddy. Just perfect.

MADRA'S FATHER
 You did good, my daughter. We will
 earn well with this film. Happy
 Quinceñera!
 (to Janet)
 Very good, lovely lady. You are a
 brilliant actress! A job well done.

Madra's father pulls out a wallet from his trousers and hands her money.

MADRA'S FATHER (CONT'D)
 As agreed, 500 dolares.

JANET
 (tired and humiliated)
 Thank you. Please go.

MADRA'S FATHER
 But of course. Come, hija. Let's go
 to your party.

Madra and her father leave the room, as Elbie scuttles not to be seen. They do not see him.

Janet begins to dress, slowly. She also begins to cry, deeply and loudly. Her cries turn to screams of despair.

Elbie comes to his senses, wipes his hand on the carpet, and crawls back out into the hallway.

CUT TO:

75 INT. THE HALLWAY OF THE HOTEL 75

Elbie stands up and hitches up his trunks. He wipes his hand on the back and walks a few steps away from his sobbing mother.

He runs to...

CUT TO:

76 EXT. THE STREET OUTSIDE THE HOTEL 76

...outside, in one long shot, looking for Madra and her father, but they have disappeared. He begins instead to run back to the beach looking for Stephen, the camera following as he runs.

On the shore, he turns and runs to where Stephen was last seen going. Again, we come upon the same scene. Stephen is lying in a small ditch, in his underwear with bruises all over his body.

ELBIE

What the fuck?

STEPHEN

(weakly)

Help me, suck-a-suck.

Elbie takes off his shirt to give to Stephen, even though Stephen is much fatter.

ELBIE

(not sure where to start)

It's mom. She...

STEPHEN

Help me, you ass licking dick smoker.

ELBIE

Mom...

STEPHEN

Those fucking beaners, I think it was the same group. I think they broke a rib.

ELBIE

Mom, she...

STEPHEN

My fucking rib...help me. Fuck!

Elbie struggles with Stephen to help him stand up.

STEPHEN (CONT'D)

Fuck. Fucking beaners. FUCK!

ELBIE

Mom...needs our help.

STEPHEN

What? Some fuckers just beat the shit out of me. Fuck, I want to go back to Chicago. Beaners.

ELBIE

She needs our help. She...she needs our help!

STEPHEN

I can barely fucking walk. Just leave me here. I'll be ok. Go whatever, help mom go fuck herself. I'll be ok. Get the fucking beaner fire department to pull her from a fucking tree.

Elbie drops Stephen and turns away to go back.

STEPHEN (CONT'D)

Ah, fuck, you fucker! Fuck, that hurts.

Elbie rushes off back to the room.

CUT TO:

77

INT. THE HALLWAY OF THE HOTEL

77

Elbie enters from the front and runs to the door outside the room.

ELBIE

MOM!

He gets to the door and it's closed.

ELBIE (CONT'D)

Mom! Open up!

He slams his hands on the door, and it slides open.

ELBIE (CONT'D)

Mom?

CUT TO:

78 INT. THE HOTEL ROOM

78

The shot is from the floor from just behind Janet, who we can't see yet, with the door opening slowly on Elbie's face. It's not panic, but it's not as stoic. He seems to know what he's about to see.

ELBIE

Mom?

He walks in slowly and his eyes focus on something. He moves quickly.

ELBIE (CONT'D)

Mom?!

Elbie finds Janet. She is sitting propped on the floor against a wall. There is a pool of blood from her waist down. She's cut both of her wrists. Dazed, she looks up at Elbie.

JANET

(barely audible)

Elbie. Oh, Elbie. I can't... I can't...

ELBIE

Shhhhh. Mom. Just sit. Don't talk.

Elbie works fast. He takes some sheets and tears them into strips and ties them above her wrists to stop the bleeding. Saying nothing, he turns and walks out.

CUT TO:

79 INT. THE HALLWAY OF THE HOTEL

79

Elbie walks to near the front door. There's a reception window. He leans in, points to his room. He's obviously asking for help, but not in a panicked way.

FADE TO BLACK:

FADE IN:

80 INT. A HOSPITAL ROOM

80

A modest hospital in Ensenada. Janet is in the bed, unconscious. Stephen sits in a shabby chair next to the bed, also bandaged from his beating, but obviously ok. Elbie stands looking at Janet.

STEPHEN

Christ, will you look at this bitch? I saw this coming a mile away.

ELBIE

Oh shut up for once. Fuck.

STEPHEN

Fuck you.

ELBIE

Asshole.

A MEXICAN DOCTOR (male 60-something) walks into the room accompanied by a nurse (female 30-something). He checks the chart at the foot of the bed, as the nurse checks other vitals.

MEXICAN DOCTOR

(to the boys in broken English)

You are her boys, yes?

ELBIE

Yes.

MEXICAN DOCTOR

She'll be ok. She need rest here for maybe a week or two. She'll be ok. You no worry ok? She'll be fine here.

ELBIE

Two weeks?

MEXICAN DOCTOR

More or less, si. That's good for rest. She is good mother. She needs time.

ELBIE

Two weeks? Stuck for two weeks?

STEPHEN

That's what he said, douche.

Stephen reaches over to where the nurse is bent over and he pinches her ass.

NURSE

(always in Spanish)

Oh, you little shit! Keep your perverted little hands off of me. Shame on you! Shame! I am here to help your mother, you bastard!

ELBIE

Really?

MEXICAN DOCTOR

(to Stephen)

You, boy...you go out! Vamos!

NURSE

That boy is bad and rude! Keep him and his filthy shit hands away from me!

STEPHEN

(doesn't understand a word but he knows she's mad at him)

Fuck you too, bitch!

MEXICAN DOCTOR

(calling out to the hallway in Spanish)

Security! Please come take this boy out.

Two security officers come in and grab Stephen and begin to drag him out of the room.

STEPHEN

Hey, fucking beaners leave me alone. I'm a goddamn American! Leave me the fuck alone!

They drag him away.

MEXICAN DOCTOR

Your brother is very rude! Not good boy! I will be back in 2 hours to check on your madre.

He and the nurse exit the room, leaving Elbie alone with Janet, who remains unconscious.

Elbie goes to sit in the chair left vacant by Stephen.

Slow montage of time passing. Elbie sitting in the chair. Looking out the window. Reading. Sleeping in the chair. On the floor. On the bed. Window. Doctor in. Nurse in. Doctor out. Nurse out. Sitting. Sleeping. Stephen back in the room.

STEPHEN

So, what's happening? The bitch awake yet?

ELBIE

Can you calm the fuck down for just a little while.

(pause)

What are we gonna do?

STEPHEN

I don't fucking know. Mom's gonna be ok, we're gonna drive back to California. She's gonna find work. We're gonna get a house. Go to school. In a few years, you'll go to UCLA or something, while my ass just lingers somewhere.

ELBIE

Really? We're gonna be ok?

STEPHEN

Asshole, of course. We'll survive. Don't worry your little pee wee cunt about it?

ELBIE

Can you stop swearing for even a minute? I'm scared. Mom's sick. We're just kids. Dad won't take us. Aunt Marcella and grandma are sick. They won't take us either. We are gonna be stuck in Ensenada.

STEPHEN

That's fucking true as fuck, little pussy. Mom's sick as sick as they come. We're gonna have to find a way to keep mom from going bonkers. Well, you are, anyway. I don't give a fuck.

ELBIE

That's a lie and you know it.

STEPHEN

Yeah, sure.

(pause)

(MORE)

STEPHEN (CONT'D)

I'm hungry. I'm gonna find some
tacos.

Stephen leaves the room. Elbie walks over to the window,
staring out.

Janet moans softly. She's regaining consciousness. Elbie
turns and walks over to her.

ELBIE

Mom?

JANET

(slowly coming to her
senses)

Elbie? Where's your brother?

ELBIE

He went to eat.

JANET

Where...? A hospital?

(resigned)

No.

ELBIE

Mom? Don't do that again.

JANET

Do what baby? Do what?

ELBIE

Don't try it again.

JANET

Try what, baby?

ELBIE

Don't fucking do it again. We have
to go back to California, mom. I
have to go to school.

JANET

(sighs)

Don't you worry. Come give me a
kiss.

Elbie leans over and kisses Janet and gives her a hug.

JANET (CONT'D)

That's my baby.

(pause)

This is a hospital. Do they have a
TV here?

ELBIE

Mom!

JANET

Do they have a TV? I need something to drink. Do they have pop? Maybe diet cola?

ELBIE

Mom.

There's a long silence. Janet lies motionless, and begins to cry softly. Elbie walks over to the window looking out. He turns around.

ELBIE (CONT'D)

Mom.

(pause)

We need you. Stephen needs you. I need you.

(pause)

Jolene needs you. Byron, too.

There's a long silence. Elbie turns back and looks out the window. Janet sits quietly crying to herself.

JANET

Oh, Elbie, my baby. No one needs me. I lost my husband. I lost my son. I've just lost my daughter. Soon, you'll be gone too. I'll lose you, too.

ELBIE

Mom...

Stephen comes into the room. He's eating tacos and he's a mess.

STEPHEN

Mom, you're such a cunt. Stop trying to kill yourself.

Janet is quiet. Elbie is quiet.

ELBIE

(to Stephen)

Can you go out of the room again? I have to talk to mom alone.

STEPHEN

(readily leaving)

Sure, dicker-licker. Enjoy your incestuous fuck-fest.

Stephen exits.

ELBIE

(on the edge of tears,
crawls into the hospital
bed with Janet,
whispering very quietly)

Mom, I really feel for you. You are
in a bad spot ... a bad place in
your life and what's worse, you
don't have the resources to get out
of that spot. You don't have the
finances. You don't have the
physical strength. You don't have
the mental strength.

(pause)

Honestly, mom, I feel your
frustration, even though I can't
understand the experience fully. I
can't imagine your fight between
hope and despair ... But, Ensenada?
Is this what you brought us down
here for?

(pause)

You know, mom, I'm ... I'm your
personal cheerleader. I am. I'm on
your side now and forever.

(pause)

But, that's all I can be ... some
fluff ... on the sidelines of your
life.

He gets out of the bed. He stands next to her. She's still
crying quietly. He exits the room. The camera stays for a
long time on the scene of Janet crying quietly.

CUT TO:

81

EXT. THE SKY

81

ELBIE

(voice over)

To be nobody-but-yourself -- in a
world which is doing its best,
night and day, to make you
everybody else -- means to fight
the hardest battle which any human
being can fight. - e.e. cummings

Elbie looks up from reading this. He's on the beach in
Ensenada, alone, sitting under an umbrella, the wind and the
weather beating on him.

He turns his head and looks directly into the camera, breaking the fourth wall. His face recalls all of his emotions that he has gone through ... fear ... confusion ... anger ... frustration ... despair ... and then ... calm ... serene ... zenlike, as if all of this was worth it. The shot should run for about two minutes.

FADE TO BLACK.

FIN