

On The Boulevard (One Hour Pilot Script)

Written by
Mel Nieves

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Christopher Newton
The Newton Agency LLC
thenewtonagencyllc@gmail.com
813 367-2077

INT. VIRTUAL REALITY SIMULATION TRAINING SESSION - DAY

FLASH BACK MEMORY

STELLA ARROYO, 20's, and TWO TRAINEES are in the middle of an intensive NYPD Firearms and Tactics simulated training session. They are in full gear, Glock 9mm handguns, batons, tasers, pepper spray-all of which can be used to defuse the situation. They also wear virtual reality headsets.

The Scenario: A **DISTRESSED MAN** holding a stuffed bear close to his chest is ranting and raving unintelligibly. The officers cautiously approach the suspect.

STELLA

Sir, that's a real pretty stuffed bear you got there. Does it have a name?

The DISTRESSED MAN suddenly pulls out a knife.

The officers quietly jump back and draw their weapons.

THE DISTRESSED MAN holds the knife close to the chest of the stuffed bear that he is holding tightly to his own chest.

The three officers surround the DISTRESSED MAN.

One of the officers slowly removes his baton.

TRAINEE #1

Sir, you need to drop the knife. We don't want anyone to get hurt.

The DISTRESSED MAN takes a step forward.

TRAINEE #2

Sir please stay where you are. Do not move. We won't ask you a second time.

A VOICE is heard outside the simulation room.

TRAINING SUPERVISOR (O/S)

Okay stop simulation.

The simulation is turned off.

TRAVIS MODELL, 40's, training supervisor steps into the simulation area.

(CONTINUED)

TRAVIS
Evaluation.

STELLA
We approached the individual. We witnessed he was unstable. I attempted to engage the individual with conversation. He drew a weapon which changed the entire dynamic of the situation.

TRAVIS
How so?

TRAINEE #2
Individual drew a weapon. Which was a threat not only to us but to himself.

TRAVIS
Then you all drew your weapons...

TRAINEE #1
We felt threatened.

TRAVIS
What is our primary goal in this type of scenario?

STELLA
To use the best of our abilities and judgment to deescalate the encounter and minimize occasions for the use of firearms.

TRAVIS
What happened here?

STELLA
We drew our weapons therefore escalating the encounter.

TRAVIS
Correct. Because of the nature of our job, Police cannot walk away from a situation. It is your duty to deal with it and sometimes that requires force, but not here, not in this type of scenario. We don't use our firearms. We don't draw our weapons.

TRAINEE #1
May I ask why not sir?

STELLA
We don't want to shoot him.

TRAVIS
That's correct. Think. firearms
increase an already tense
situation. Our job is to what,
Arroyo?

STELLA
Defuse the tension of the
situation.

TRAVIS
How would you go about that.
Conversation was a good way to
engage the individual, but if a
knife does comes out?

TRAINEE #1
Baton?

TRAVIS
No, you can't hurt him to stop him.

TRAINEE #2
Taser?

TRAVIS
(Shakes his head-sighs)
What else?

STELLA
Pepper spray.

TRAVIS
That's right. Good. Now that you
all have this information. Let's do
it again and see if we can get
right this time.

INT. UNMARKED VAN (MOVING) - NIGHT

A team of ICE AGENTS are headed to a target site.

*Lead agent, MARIUS NEGRON, 50's, sits in the front seat
passenger side, shooting the breeze with AGENT TAYLOR, 30's,
who is driving.*

(CONTINUED)

STELLA, 30's, who sits on passenger side in the back of the van is noticeably bored and trying hard not to count sheep with all the guy talk circling around her.

AGENT SAMUELS, 30's sits next to her playing solitaire on his phone.

TAYLOR
You're being serious?

MARIUS
Yeah, I'm bein' serious. Just hear me out. I got a couple of years on you if you haven't noticed.

SAMUELS turns to the uninterested STELLA.

SAMUELS
I've noticed.

MARIUS
Nobody's talkin' to you.

STELLA tries not to smile, but can't help herself.

TAYLOR
I'm not lookin' to argue with you.

MARIUS
Good, just drive and listen. You might just learn yourself somethin' about the great American pastime tonight.

AGENT TAYLOR chuckles to himself.

SAMUELS
They always go at each other like this. You would think they were an old married couple.

STELLA, smiles, slightly rolls her eyes.

STELLA V/O
La Mirga is what my father used to call people like me. My ex once read me this poem called, *Let's Play La Migra, I'll be the Border Patrol/You be the Mexican maid/I get the badge and sunglasses/You can hide and run/But you can't get away/because I have a jeep/I can take you wherever I want...chinga*

(MORE)

(CONTINUED)

STELLA V/O (cont'd)

La Mirga, my father would say whenever the sirens would come to our neighborhood. Tonight, I'm finding myself living inside that poem.

MARIUS

You bat Sanchez instead of Lutz against a breaking ball lefty like Lugo with one out and runners on the corners. You're askin' for trouble.

TAYLOR

How you figurin', Sanchez is a solid .285 hitter, he's an all star?

MARIUS

He's no all star in those types of situations. Remember, Sanchez is strictly a ground ball type of hitter. Who by the way moves slower than my grandmother with her walker. He's also hitting a buck fifty over his career against Lugo.

TAYLOR

Bullshit. No way.

MARIUS

You could look it up.

SAMUELS

He's right about Sanchez, Taylor. I seen those stats.

MARIUS

You see, this is the reason why your team's not goin' to the playoffs and my team is goin' to the mountaintop lookin' like a bride and groom on their wedding day ready to break some glass and celebrate.

SAMUELS

Break some glass and celebrate. I didn't know you were Jewish?

(CONTINUED)

MARIUS

I'm a native New Yorker baby. That makes me an honorary member of the tribe. Hey, Arroyo, you're a native New Yorker like me, ain't you?

STELLA

I'm sorry, I wasn't listening, come again?

MARIUS

I was askin' if you're a native New Yorker, home of the Yankees?

TAYLOR

And the Mets.

MARIUS

No city's perfect.

STELLA

Yes, I am.

MARIUS

Which part?

STELLA

Jamaica, Queens.

SAMUELS

Serious?

STELLA

Yeah.

SAMUELS

So you must dig on The Ramones right, *(singing)*
"twenty-twenty-twenty four hours to go. I wanna be sedated..."

STELLA

Before my time, but just to clarify things for you, The Ramones are from Forest Hills, I'm strictly a Nicki Minaj Jamaica, Queens girl.

MARIUS leads both TAYLOR and SAMUELS in an impromptu, Nicki Minaj rap.

MARIUS/TAYLOR/SAMUELS

My anaconda don't/My anaconda don't/My anaconda don't want none/unless you got buns, hun...

(CONTINUED)

STELLA rolls her eyes and smiles, stares out the window at the passing sights.

STELLA V/O

Have you ever suddenly been woken up from a deep sleep feeling like you've been yanked straight into naked consciousness. Right now I'd like to yank this crew right into some serious woke-ness, but by the tone of things that's not gonna be happenin' tonight.

EXT. A NEIGHBORHOOD IN QUEENS - NIGHT

THE UNMARKED VAN with the agents passes VARIOUS PROTESTERS and NEIGHBORHOOD WATCH GROUPS holding up signs that read:

A) DECRIMINALIZE MIGRATION NOW!

B) CLOSE THE CAMPS

C) NO BAN, NO WALL, NO RAID, NY IS FOR ALL

D) "REFUGEES ARE NOT CRIMINALS"

THE FOLLOWING CHANTS ARE HEARD:

A) "FELONS, NOT FAMILIES/CRIMINALS/NOT CHILDREN"

B) "IF ICE IS AT YOUR DOOR/DON'T OPEN THE DOOR"

EXT. A BLOCK IN QUEENS - NIGHT

All seems quiet except for some music in the distance escaping from an upstairs apartment.

The UNMARKED VAN pulls up in front of a tenement building.

INT. UNMARKED VAN - NIGHT

MARIUS reads from the case file folder.

MARIUS

Our target is named, Anton Molina, age 36. He lives in that building right over there, number 535 in apartment 3M. He's been here for close to 16 years. Originally from Yucatan, Mexico.

(CONTINUED)

STELLA

Does it say where in Yucatan?

MARIUS

No, just Yucatan.

SAMUELS

Distant relative of yours, Arroyo?

STELLA

Really, you goin' there?

MARIUS

Focus...Anton Molina works at one of those car wash establishments over by Fordham road. He has an outstanding misdemeanor DUI for reckless endangerment which took place when he was 18.

STELLA

That's a while ago, no?

MARIUS

Yeah, it is according to his records he was a green card holder at the time of the incident.

STELLA

That means he's a lawful resident of the United States.

MARIUS

That's right.

STELLA

What's the deal then?

MARIUS

The deal is, Arroyo, because he had been convicted as a teenager for reckless endangerment he still qualifies for deportation.

STELLA

16 years after the fact?

MARIUS

Yeah, even if the incident took place sixteen years ago.

STELLA

Damn.

MARIUS

I know what you're thinking. I don't make the law. I just follow the law.

STELLA

That's all we can do I guess.

MARIUS

You got a problem with that?

STELLA

No sir.

MARIUS

Okay, everybody set then, let's do this and cash our paychecks without guilt.

The AGENTS, led by MARIUS, exit the van.

INT. MOLINA APARTMENT/LIVING ROOM - EVENING

MICHELLE, 10, sits at the dinner table listening to music with her earbuds while she reads a favorite comic book. Her parents ANTON and SONYA sit on the couch watching a procedural program much like CRIMINAL MINDS or CSI. Their son, VICTOR, 11 is in his room playing Minecraft.

INT. TENEMENT BUILDING - NIGHT

The AGENTS led by MARIUS walk up a flight of stairs in formation.

The AGENTS reach the top of the stairs.

MARIUS points to a specific apartment door.

MARIUS signals to the AGENTS to get into position.

The AGENTS draw their weapons.

MARIUS signals to STELLA to knock on the door.

She does so. She waits. No answer. She knocks again.

FOOTSTEPS coming from inside the MOLINA apartment are heard approaching door, along with some mutterings.

INT. MOLINA APARTMENT/LIVING ROOM - NIGHT

ANTON MOLINA, 30's, opens the door.

MARIUS quickly pushes the door open, while simultaneously flashing a warrant for his arrest.

MARIUS
Anton Molina, that your name?

ANTON
Si señor.

MARIUS leads ANTON into the apartment followed by the other AGENTS.

MARCUS gestures to ANTON to sit on couch. He does so.

TAYLOR picks up the remote, turns off the television.

A frightened SONYA along with daughter, MICHELLE join ANTON on the couch.

VICTOR comes out of his room.

The AGENTS quickly turn brandishing their weapons.

VICTOR just as quickly puts his arms up in the surrender position.

SONYA
Por favor, es mi hijo.

STELLA
He's their son.

SAMUELS gestures to VICTOR to join his family on the couch.

MARIUS
You understand English?

ANTON
Un poco, si. I can speak a little English, yes.

MARIUS
Un poco, help me over here. I'm a Nuyorican. My Spanish is rusty.

STELLA
Senor Molina, tienes su trajeta de identificacion verde?

(CONTINUED)

ANTON

Si.

STELLA

Donde esta?

ANTON

En la habitacion de los ninos.

STELLA

He says his green card is in the children's bedroom.

MARIUS

Go get it.

STELLA motions to MICHELLE and VICTOR to get up and follow her.

STELLA

Ven conmigo.

The frightened children move closer to their parents.

STELLA

Esta bien, solo quiero que me muestres tu habitacion.

VICTOR and MICHELLE reluctantly get up from the couch.

STELLA

Tu cuarto?

VICTOR points to the hallway.

STELLA

Ensemarme.

MICHELLE and VICTOR lead STELLA down the hallway and into their bedroom.

INT. MOLINA APARTMENT/BEDROOM - NIGHT

VICTOR points to the bedroom.

STELLA enters the bedroom cautiously, her weapon drawn and ready, she looks about the room, checks the closet, all looks clear, she holsters her weapon, gestures for the children to enter.

STELLA

Por favor sientates.

(CONTINUED)

MICHELLE
We know how to speak English.

STELLA
That's good. Sit down please.

The children take a seat at the edge of the bed, their unblinking eyes never turning away from STELLA.

MICHELLE
Where are you from?

STELLA
What?

MICHELLE
You speak Spanish.

STELLA
Yeah. You know where your father keeps his green card? He does have one, right?

VICTOR
He has one.

STELLA
Show me.

VICTOR
It's on the desk, next to the computer.

STELLA goes over to the desk, finds the green card by the computer near some comics and school books.

STELLA picks up one of the comics.

STELLA
Who's the comic book fan?

MICHELLE
Me.

STELLA
I liked comic books too when I was your age.

VICTOR
So what?

STELLA
Yeah, you're right, so what.

STELLA puts the comic book back where it was.

STELLA
Listen to me. This is important.
You both need to stay here and stay
quiet. You understand?

*MICHELLE and VICTOR say nothing they just stare at STELLA
with unblinking eyes.*

STELLA
Yeah, okay, I get it. I wouldn't
want to talk to me either right
now.

STELLA exits the bedroom, closing the door behind her.

EXT. TENEMENT BUILDING ENTRANCE - NIGHT

*THE AGENTS lead a handcuffed, ANTON MOLINA out of the
building. A crying SONYA begs the agents to free her
husband. MICHELLE and VICTOR look on with stunned faces. A
few NEIGHBORS watching from their windows express their
anger over what they are witnessing.*

*Shouts of "Bullshit", "Fascist", "Nazi", "Hijo de la
Chingada", "Mirga Puta" are heard coming from the NEIGHBORS.*

*A group of PROTESTERS chanting "Families Belong Together",
comes up the block.*

STELLA
Por favor senora, quédense con sus
hijos.

SONYA spits on the pavement.

SONYA stares down STELLA, seemingly daring her to retaliate.

MARIUS
Taylor, Samuels put Molina in the
back. Taylor give Stella the keys.
You're driving.

TAYLOR quickly opens the back door of the van.

*TAYLOR hands STELLA the keys as SAMUELS helps ANTON step
into the back of the van.*

We hear the voices of THE PROTESTERS grow louder as they get closer - "Families Belong Together"

STELLA quickly enters the driver side, starts the van, followed by MARIUS.

MARIUS

Let's go.

The VAN drives off into the night.

INT. VAN (MOVING) NIGHT

All is quiet in the van.

ANTON stares blankly at the passing blocks.

STELLA watches him from rearview mirror.

STELLA

Va a estar bien, senor Molina.

ANTON

We both know it's not.

The VAN goes quiet.

ANTON

I've been a good father, a good husband. I don't miss any days of work. When I am feeling sick, I work. I take care of my familia here and back home.

STELLA

That's good.

ANTON

I've been a good citizen.

MARIUS

Not always or you wouldn't be sittin' where you're sittin'.

TAYLOR

I hate to break the news to you pal, but you're not even a real citizen either.

STELLA

Is all this really necessary?

The VAN goes quiet.

ANTON

Tell me have your lives been so clean?

STELLA eyes ANTON from the rearview mirror.

ANTON'S words have hit them all deeply.

The mood in the van has changed drastically.

MARIUS

Stella do me a favor put on the radio. I think the Yanks are still playing out on the westcoast.

STELLA turns on the radio, searches for the game.

MARIUS

You don't mind if I listen to the Yankees do you, Anton, while we ride?

ANTON

I like beisbol.

MARIUS

You got a favorite team?

ANTON

Los Bravos de León.

TAYLOR

Who?

ANTON

They are my favorite team from back home.

STELLA finds the station that's broadcasting the baseball game.

IN THE BACKGROUND: We hear the broadcast of a New York Yankees/Anaheim Angels game already in progress.

SAMUELS

You play ball?

ANTON

I played all the time back home.

TAYLOR

Where was that?

(CONTINUED)

ANTON
Mexico.

TAYLOR
Yucatan right?

ANTON
Navojoa.

MARIUS
Didn't Fernando Venezuela come from there?

ANTON
He was born there.

MARIUS
He was great. I loved that guy.

ANTON
He is a hero to our people.

MARIUS
You said you played ball. Were you any good?

ANTON
I was very good.

MARIUS
Serious?

ANTON
That is what a scout from the Yankees told me.

All the AGENTS look over at ANTON.

STELLA watches him from the rear view mirror.

MARIUS
No, kiddin', the New York Yankees?

ANTON
The scout, he brought me here for a tryout.

MARIUS
No shit?

ANTON
He said he was my friend. He promised my mama the he would look out for me.

(CONTINUED)

SAMUELS

What happened?

ANTON

When I didn't get picked. He wasn't my friend no more. He left. I stayed. I had no where to go. No money. No family. I found a job in a Laundromat washing clothes. I borrowed a friends car. I got very drunk. I wanted to forget. I made a mistake.

STELLA catches the look in ANTON'S eyes as he says this, the sadness, the disappointment, plus something else that puzzles her.

MARIUS

We've all been there my friend.

EXT. UNMARKED VAN (MOVING) - NIGHT

We follow the UNMARKED VAN into the night until out of view.

EXT. BOULEVARD - SUNRISE (MONTAGE)

ESTABLISHING

Panoramic Sky views of the Unisphere, Queensboro bridge, Silver Cup studio sign, Air Train JFK, Citifield, Aqueduct racetrack, Noguchi museum, 5 Pointz, Resorts World New York City, Rocket Thrower at Flushing Meadows-Corona Park, Long Island Expressway, among this footage there is also scenes of IMMIGRANT MEN and WOMEN prepping their food trucks, serving coffee and egg sandwiches from their Cart Trucks, fruit stand workers, others dragging shopping carts filled with homemade tamales and churros.

INT. STELLA'S APARTMENT/ BEDROOM - SUNRISE

STELLA ARROYO, sits on a chair by her empty unmade bed. It's been a difficult night for sleep.

EXT. CONEY ISLAND BOARDWALK - DAY

FLASH BACK

STELLA, age 10, walks along the boardwalk with her mother and father, ERNESTO & ADELA ARROYO, both in their 30's.

STELLA walks ahead of them.

(CONTINUED)

ADELA

Don't walk too far hija, stay close.

ERNESTO

Let her be. She wants to feel independent.

ADELA

That's what I'm afraid of. Mira, not too far ahead, you hear me?

STELLA

Si, mami I know.

STELLA walks further ahead anyway.

ADELA

Where is she going I wonder?

ERNESTO

Only she knows.

ADELA

Mira, I said not too far.

STELLA

I know. I remember.

STELLA zig-zags between the PEDESTRIANS on the boardwalk.

STELLA is on a path that only she seems to know where it will take her.

INT. STELLA'S APARTMENT/BEDROOM - SUNRISE

STELLA as before. She glances over to the alarm clock.

CLOSE UP: CLOCK - TIME READS - 4:25 IN THE MORNING

She looks at her unmade empty bed, exits the bedroom.

INT. PEDRO'S APARTMENT/BEDROOM - SUNRISE

PEDRO SANCHEZ, 40's, lies wide awake, alone in his bed. He turns his gaze towards the window shade, stares at the still darkened sky. He rubs his eyes, gets out of bed, stretches, walks into the bathroom, we hear him urinating, followed by a flush. He steps back into the bedroom, glances at the clock.

CLOSE UP: CLOCK - TIME READS - 4:25 IN THE MORNING

EXT. PARK - SUNRISE

STELLA runs along a track near her apartment, checks her watch, increases her pace, faster, faster, faster...

INT. STELLA'S APARTMENT/BEDROOM - MORNING

FLASH BACK MEMORY:

STELLA stands in front a vanity mirror, trying on her ICE vest. MAGGIE TORRES, 30's, STELLA's ex wife sits up in bed watching her.

STELLA
You got plans today?

MAGGIE
Only just as you see me. In bed, in my underwear. I don't plan on moving from this spot.

STELLA
Never?

MAGGIE
Maybe to go to the bathroom. Maybe to the kitchen to fix myself a grilled cheese sandwich with a couple of slices of tomato. Then it's right back here to our beautiful bed.

STELLA
Sounds like a plan.

MAGGIE
Baby, I'm in shut down Summer Slide mode. No time-card, no lesson planning, no curriculum until the fall. I plan on luxuriating in this moment of do nothingness.

STELLA
Ambitious girl.

STELLA turns around, faces MAGGIE.

STELLA
What do you think?

MAGGIE
I think you're beautiful.

(CONTINUED)

STELLA
I'm talking about the vest?

MAGGIE
It's rather scary to be honest with
you.

STELLA
It's a great opportunity.

MAGGIE stays quiet.

STELLA
Talk to me.

MAGGIE
I understand that it's a great
opportunity for you.

STELLA
But?

MAGGIE
Do me a favor. Turn around.

STELLA turns around.

MAGGIE
Look at yourself in mirror. Tell me
who do you see looking back at you?

STELLA stares silently at herself.

STELLA's face goes from admiring to melancholy.

EXT. PARK - SUNRISE

**STELLA slows down to a complete stop, catches her breath,
checks her watch again, she did good, excellent pace.**

**She looks about her surroundings, she watches A WOMAN
pushing a Delicioso Coco Helado cart.**

**She spots another WOMAN prepping and cutting fresh fruit,
watermelon & papaya slices for sale.**

STELLA takes a seat on a nearby bench.

**She notices a SPANISH COUPLE with their CHILDREN, the
FATHER kicking a soccer ball back and forth with his TWO
BOYS while their MOTHER looks on proudly.**

INT. GRAY'S PAPAYA STAND - DAY

FLASH BACK MEMORY

STELLA, age 10 and her father, ERNESTO, are spending an afternoon together.

ERNESTO

Remember this, Stella you can be whatever you want to be. All you have to do is put your mind to it and it will happen.

STELLA

I like hamburgers. Can I be a hamburger maker?

ERNESTO

If that is what you want to be.

STELLA

Excellent.

ERNESTO

Do you see the man behind the counter?

ERNESTO points to the COUNTER MAN who is prepping the hot dogs, stirring the onions and sauerkraut.

STELLA

Yes.

ERNESTO

What is his job?

STELLA

He makes the hamburgers and hot dogs.

ERNESTO

Do you know who he is?

STELLA

He's the hamburger and hot dog man.

ERNESTO

That's his job here in America. But that is not who he is. He was not born here like you.

(CONTINUED)

STELLA
Where was he born?

ERNESTO
In Guatemala.

STELLA
I know that place from geography.

ERNESTO
Do you know what his job was in
Guatemala?

STELLA
Making hamburgers and hot dogs?

ERNESTO
No, he was a doctor who took care
of children just like you.

STELLA
Like me?

ERNESTO
Yes, like you.

STELLA
He was a real doctor?

ERNESTO
He was a real doctor. Now that you
know this about him. Does he look
different to you?

STELLA turns back to look at the COUNTER MAN.

The COUNTER MAN catches her looking at him.

The COUNTER MAN gives her a smile.

STELLA turns back to her father.

STELLA
Papi.

ERNESTO
Yes?

STELLA
How come he's not working in a
hospital taking care of sick
people??

ERNESTO

Because he needs permission to be a doctor in America like he was in Guatemala.

STELLA

Why doesn't he have permission to be a doctor?

ERNESTO

It's very hard to get permission for such things here in America, very complicated, so he makes hamburgers and hot dogs.

ERNESTO smiles at STELLA, they continue eating their lunch.

EXT. PARK - SUNRISE

STELLA, finds herself crying, she doesn't exactly know why. She quickly crosses the street, walks down the block until out of view.

INT. PEDRO'S APARTMENT/SON'S BEDROOM - SUNRISE

PEDRO dressed in his work clothes, looks in on his son, JULIAN, 16 who has not been feeling well.

PEDRO goes over to his son who coughs and wheezes from chest congestion.

PEDRO kisses JULIAN gently on the forehead, trying not to wake him.

EXT. SUBWAY STATION - QUEENS - SUNRISE

PEDRO steps off the number seven train, quickly heads down the stairs, he's running late. He heads down the street towards a nearby LABOR HIRING SITE where other DAY LABORERS like himself are waiting for work.

INT. ICE FIELD OFFICE - MORNING

MARIUS, sits at his desk looking over a file on STELLA, who sits across from him.

MARIUS

You don't mind me eating while we talk?

STELLA

No, sir.

(CONTINUED)

MARIUS

My fridge was empty, I had to grab a quick bagel and coffee from the truck. Did you have breakfast? You want half?

STELLA

No, thank you. I had breakfast.

MARIUS

What'd you have if I may ask?

STELLA

An apple and banana sir.

MARIUS

Health conscious?

STELLA

Just being frugal.

MARIUS takes a bite of his bagel, some of the excess cream cheese spills over.

MARIUS

Dammit, Cart man always spreads way too much cream cheese.

MARIUS looks about his desk for a napkin.

STELLA leans over and removes a few napkins from underneath the folder.

MARIUS

Thank you.

He starts to clean up his mess.

MARIUS

Anyway that's between me and my waist. So, how are you doin'?

STELLA

Good.

MARIUS

You've been on the job for three weeks now, right?

STELLA

Officially three weeks this coming Friday.

(CONTINUED)

MARIUS

How are you liking the job?

STELLA

I'm learning a lot.

MARIUS

You don't like the job?

STELLA

I like the job. It's just that the learning curve is taking up all of my focus right now.

MARIUS

May I ask what're you learning?

STELLA

The rules of engagement.

MARIUS

Tell me about those rules of engagement.

STELLA

Sir?

MARIUS

How do you feel about them?

STELLA

It's like I just said, it's a learning curve. There's been some rough patches I admit to that, but I feel I'm a fast learner.

MARIUS

Good to hear.

STELLA

I'm learning which food cart serves the best coffee in the morning and at night, that's a pretty good start.

MARIUS

As long as they don't see what type of badge you're wearing I suppose it's safe to grab a cup.

STELLA stays quiet, not taking the bait.

MARIUS

This is not the principles office,
Arroyo you're not in trouble for
not doing your homework. You can
lower your shoulders.

***STELLA offers no response except silence which speaks
volumes.***

MARIUS

Something on your mind?

STELLA

Sir?

MARIUS

Anything on your mind you might
want to talk to me about?

STELLA

No.

MARIUS

Okay. Talk to me about Anton
Molina.

STELLA

I wasn't bothered by the arrest if
that's what you're trying to get
at.

MARIUS

You weren't bothered?

STELLA

I was just surprised, that's all.

MARIUS

Surprised?

STELLA

Like I said I'm still learning the
rules of engagement.

MARIUS

Things are not always so black and
white here.

STELLA

I'm starting to see that.

(CONTINUED)

MARIUS

You can talk freely here, Arroyo. I might be sitting here behind this desk but I'm on your side.

STELLA

I appreciate that...Well sir, the thing of it is as a police officer I always knew the bad guys from the good guys. It was clear to me.

MARIUS

And here it's not?

STELLA

No, here that's not always the case I'm discovering.

MARCUS

You're absolutely right, it's not always clear. You got a Brooklyn district attorney moaning in front of every camera he can find about naturalized citizens, lawful residents and undocumented immigrants. He goes on about how integral they are to the local economy. He says all this, mind you, with tears in his eyes, but when you bring up gang murders, violent crimes, statistics, he changes the subject. It's all about politics until someone loses an eye.

STELLA

If you say so sir.

MARIUS

Look, I know that at least 75% of them work in the food industry, retail, construction, as drivers, dishwashers, landscapers, housekeepers, waiters and waitresses. I got a group of legit Ecuadorians who work at a car wash on Fordham road who do a great job on my car. Same type of job, Anton Molina has.

STELLA

Or had.

(CONTINUED)

MARIUS

Right. I also know that 95% of those we arrest are "Criminal aliens". We enforce the law. That's our job. Period.

STELLA

Yes sir.

MARIUS

We have the protocol to arrest and reprimand from the President of these United States to the Security Secretary of ICE. This is the mission that we've been in charged to enforce. How's your sleeping goin'?

STELLA

It's been better.

MARIUS

You're married, right?

STELLA

Separated.

MARIUS

Long hours, stretching sometimes into the next day.

STELLA

That was part of it.

MARIUS

It can wreak havoc on ones love life. I should know. I'm finalizing my third divorce. Three times a charm, right?

STELLA

Not part of my game plan.

MARIUS

Neither was it mine. Best laid plans. Seriously though, if you ever find yourself stressing for any reason...

STELLA

I know who to contact.

(CONTINUED)

MARIUS

You were with the NYPD for five years. Clean record. You were in line for a promotion in rank. Why the career change?

STELLA

I don't consider it a change in my career. The work is related. We're here to catch the bad guys. True sometimes it's harder to identify who the real bad guys are here, but I'll figure it out.

MARIUS

Learning curve right?

STELLA stays quiet.

MARIUS

Your parents, may they rest in peace, were the types of people you're sometimes going to be going after.

STELLA stays quiet.

MARIUS

You didn't answer my question about how you feel about the rules of engagement?

STELLA

I'm aware of that, sir. Is that all?

MARIUS

Yes.

STELLA

Thank you, sir.

STELLA stands up, exits the office.

MARIUS goes back to his bagel and coffee.

INT. HARDWARE STORE - LATER THAT DAY

STELLA approaches the counter.

The store owner, ARTURO CUEVAS, 60's smiles knowingly at her.

(CONTINUED)

STELLA

What are you staring at old man?

ARTURO

You're always comin' around buyin' one little thing here and one little thing there. Sometimes you don't even buy anything, you just stroll up and down the aisle just like you used to do with your papa when you were just a little girl.

STELLA

I could take my business else where, like to Home Depot if you'd like me to?

ARTURO

You wouldn't do that to me, would you?

STELLA

No, I wouldn't. I'd miss seeing your pretty face, your dashing gray hair and mustache.

ARTURO

Go away with such talk. I'm running a business here. No discounts for sweet talk. You buying anything today?

STELLA

No, I just needed to look today.

ARTURO

What it is with you and this store?

STELLA

I like hardware stores. I like figurin' out how to build things, put things together, fix things for myself. This place relaxes me. It reminds me of simpler times.

ARTURO

I heard you changed jobs.

STELLA

Who told you that?

(CONTINUED)

ARTURO
I've been around a long time. I
hear things. You no longer with the
police?

STELLA
No, I'm not.

ARTURO
*(with a mischievous wink and
smile)*
Shame, you looked good in that
uniform.

STELLA
Shut up old man.

ARTURO
What're you doin' now. You a
fireman?

STELLA
No.

ARTURO
You workin'?

STELLA
I'm working.

ARTURO
So, tell me, what are you doin'
besides walking up and down the
aisles of my hardware store, not
buying anything?

STELLA
I'm working for the U.S.
Immigration and Customs Enforcement
agency.

Arturo is taken aback.

ARTURO
ICE?

STELLA
Yeah.

ARTURO
Are you being serious or are you
fooling with me?

(CONTINUED)

STELLA

I'm being serious. Do we have a problem?

ARTURO

You don't?

STELLA

No, I don't.

ARTURO

Why would you want to do that?

STELLA

It's a good job.

ARTURO

It was a good job you being a police officer. You were helping people.

STELLA

I'm still helping people.

ARTURO

With that kind of job?

STELLA

Yes.

ARTURO

You have good people getting hurt. Good people who come here to have a good job and a better life.

STELLA

Not everybody is good people.

ARTURO

What the hell are you doing. What do you think your mother and father would say to you if they were alive to see this? What would you say to them, it's a good job?

STELLA

You don't understand what you're talking about.

ARTURO

I understand more than you think. You are the one that is not thinking or understanding. Those

(MORE)

(CONTINUED)

ARTURO (cont'd)
people you believe to be not good,
they are also coming here to look
for a better life.

STELLA
It's not that simple.

ARTURO
For them it is that simple. It is
the choice between life or death.

EXT. ROOF OF HOUSE/SIDEWALK - LATE AFTERNOON

PEDRO stands on a ladder cleaning out the gutter on the roof of the house.

His Labor foreman, ALEJANDRO PENA, 50's playfully shakes the ladder.

PEDRO
Mira, deja esa mierda chico.

ALEJANDRO
Es hora del almuerzo hombre.

PEDRO
Gracia jefe.

ALEJANDRO
Media hora para almorzar, solo
demasiado trabajo para hacer.

PEDRO
Okay jefe.

ALEXJANDRO walks away to join the OTHER MEN who are sitting on or near the curb having their lunch.

PEDRO slowly makes his way down the ladder, takes off his work gloves, puts the gloves in his back pocket, turns on a nearby hose, washes his hands and face, picks up his lunch bag, joins the OTHER MEN: LUIS ALVAREZ 30s', JESUS REYES, 40's and MANNY FUENTES, 30's.

Mid conversation

MANNY
No, mira, just listen, don't talk.
The owner of the house in
Westchester, her name was Betty
Kellerman. I swear to you, she was
giving me the eye.

(CONTINUED)

LUIS

I was working on the same house. I don't remember that happening.

MANNY

You were working on the outside of the house, cutting the hedges. I was working on inside the house plastering the living room wall.

PEDRO

Did something happen?

MANNY

Nothing happened, pero, tu sabe.

JESUS

That's good that nothing happened because if something did happen, your wife, Maricela would have been kicking your ass up and down the street.

THE MEN all laugh.

LUIS

Maricela is pregnant, no?

MANNY

She is. That's why I'm not afraid of her trying to kick me for flirting.

MANNY cracks himself up.

LUIS

Shame on you, hombre talking about fooling around with another woman with your wife carrying your baby.

MANNY

I am married. I am going to be a father. This is all true. I am very happy about both those things. Pero, I am not a dead man.

JESUS

I hope your baby don't turn out like you.

MANNY

He's going to be a better man than me. I don't want him to be like me,

(MORE)

(CONTINUED)

MANNY (cont'd)

hell no, with his ass on the cold concrete eating a ham and cheese sandwich. He's going to be born in the United States of America. He's going to be a true Yankee Doodle Dandy Americano. Pero, I still want him to play soccer, tu sabe. I want him to be another Diego Maradona.

ALEJANDRO

It's good to have dreams. My abuelito when he was a young man was a painter. He was very good too. He could've been a professional, like a Picasso.

PEDRO

What happened to him?

ALEJANDRO

Life happened to him. When life enters the picture it changes everything that you once wanted to be. You have to find new things to do.

LUIS

Like find a job.

PEDRO

Be a day laborer.

MANNY

What did you want to be Alejandro?

ALEJANDRO

I wanted to be a painter like my abuelito.

JESUS

De verdad?

ALEJANDRO

Si, he would take me into his studio and I would watch him paint, first one line, then another, then he would add colors, change his mind about a certain color or a line and start all over again. I tell you to watch him paint, to watch him actually create something from emptiness was like looking at

(MORE)

(CONTINUED)

ALEJANDRO (cont'd)
a miracle being born before your
eyes.

MANNY
Do you still paint?

ALEJANDRO
No.

PEDRO
Why not?

ALEJANDRO
Life happened to me like it
happened to my abuelito. Mira,
talking about life, escuchame
caballeros. Watch your backs coming
home tonight and hold your familias
close to you. Los agentes del ICE
are doing more of their patrolling
around the neighborhood. So go
straight home, do not go to any
bars, buy your cervezas at the
local bodega and get drunk at home
and make sure that you have all
your papers straight and up to
date, tu sabe?

LUIS
Si jefe.

JESUS
Gracias jefe.

ALEJANDRO
I'm sure you all know about what
happened to Anton Molina.

JESUS
My wife was talking to Adela. She
cannot stop crying, the children
too. They are missing and worried
about their father. With your
permission jefe, before we leave
today, if anybody has any spare
dollars or change of any kind. I am
doing a collection for his familia,
to help them to buy food and other
things that they need. Anton was
the family's sole provider.

**ALEJANDRO goes into his pockets, takes out a twenty dollar
bill and hands it to JESUS.**

(CONTINUED)

JESUS
Gracias jefe.

ALEJANDRO
That's for Adela and the kids. Not
for you and your bottle, tu sabe?

JESUS
Si, jefe.

ALEJANDRO
Okay, let's get back to work.

THE MEN all go back to finishing the work that they were doing.

INT. SHOOTING RANGE - NIGHT

TAYLOR stands at the shooting stall, he quickly draws, fires a few rounds.

STELLA walks by steps into the next stall.

STELLA
Not bad cowboy.

TAYLOR
Thanks. You shoot here too?

STELLA
I do now.

TAYLOR
Cool.

STELLA, sets up the target, puts on her goggles, tactical hearing protector headset, loads her weapon.

TAYLOR
You did real good the other night.

STELLA
Thank you, same.

TAYLOR
It must've been tough for you, but
you handled it like a real pro.

STELLA
I'm not following you.

(CONTINUED)

TAYLOR
You being a Latina and all.

STELLA
Right.

TAYLOR
I don't know if I could find it
in myself to do it if I was in
your shoes.

STELLA
Well lucky for you, you'll never
have to be worrying yourself about
that circumstance.

TAYLOR
You're takin' it the wrong way.

STELLA
I've had this conversation twice
now and the weeks just beginning.
Right now, if you don't mind, I
just want to shoot.

***STELLA, turns to the target, aims her weapon and fires off
several rounds into the target, close to a bullseye with
every shot.***

***Close Up: ICE-QT TARGET, all bullet holes are close to heart
level.***

TAYLOR
Shit, you some kind of
sharpshooter?

STELLA
I'm marksman level.

TAYLOR
I heard you were NYPD.

STELLA
Five years.

TAYLOR
Is that where you learned to shoot
like that?

STELLA
I learned how to shoot from my
father.

(CONTINUED)

TAYLOR

Your old man taught you how to shoot like that?

STELLA

He grew up on a farm. Loved guns. Taught me everything I know.

TAYLOR

A farm in Queens?

STELLA

Izama.

TAYLOR

Izama, Queens?

STELLA

Izama is a small town in Yucatan, Mexico. That's where he was born. I was born in Queens. He used to take me out to these woods upstate, near a lake, nobody was around, just me and him. He'd set up these cans for me to shoot. It was fun. I liked the sound of the echo when the gun fired. I got a feeling he had wanted a boy, but he got me instead. It drove my mom crazy. During my Quinceanera, my mother asked me what I wanted, she was expecting me to say an all day spa certificate, maybe some jewelry or even a bunch of makeup.

TAYLOR

What'd you ask for?

STELLA

A Smith & Wesson 44 magnum five inch nice and shiny stainless full lug six shot revolver with a rubber grip.

STELLA, loads her weapon, fires several shots, again nearly hitting the bullseye with each shot.

Close Up: ICE-QT TARGET, this time all bullet holes are around the same spot but on the target's forehead.

TAYLOR

Damn.

(CONTINUED)

STELLA smiles to herself, she knows she's good. She packs her gear.

STELLA
Goodnight.

TAYLOR
Goodnight...Hey was that a true story?

STELLA
Which part?

TAYLOR
About how you asked your mom for a
a .44 magnum on your Quinceanera?

STELLA
What you think?

STELLA walks away with a Cheshire cat grin.

TAYLOR, looks back at the ICE-QT Target.

TAYLOR
Damn.

INT. TRAINING (MOVING) - NIGHT

PEDRO sits alone, slumped in a near empty car trying not to fall asleep, but it's not easy.

INT. STELLA'S APARTMENT/LIVING ROOM-KITCHEN AREA - NIGHT

STELLA steps into her one bedroom apartment, she tosses her duffel bag to the side, kicks off her shoes, steps into the living room area, places her keys and cellphone on the kitchen counter, goes to the refrigerator, takes out a beer. She leans against the refrigerator, opens the beer, takes a drink.

STELLA
Alex play Dexter Gordon's Round
Midnight.

ALEXA VOICE
"Playing Dexter Gordon, Round
Midnight from Amazon music"

The sound of Dexter Gordon's beautiful tenor saxophone fills the living room space.

(CONTINUED)

STELLA goes over to the couch, lays down, tries to close her eyes, but she's feeling restless, gets up, looks over some unopened mail, stops, leans back into her couch, stares into nothingness.

STELLA V/O

I hate every echo I hear in this apartment. The sounds constantly bouncing back tremble my insides, reminding me of my loneliness, reminding me as if I needed reminding, that I no longer have someone in my life to hold on to, someone to keep me from falling.

STELLA picks up the remote, turns on the television, she keeps the volume on mute, she aimlessly jumps from channel to channel.

She turns off the television.

She turns to see MAGGIE, dressed as she was on the day their relationship ended.

FLASH MEMORY

STELLA

We talked about this.

MAGGIE

No, you talked about this. I just listened.

STELLA

I'm listening now.

MAGGIE

I can't. I'm sorry. I'll have the rest of my things out by the end of week.

STELLA

This is freakin' great. What a waste.

MAGGIE

Waste? Are you saying you and I were waste of each other's time?

STELLA

If you're gonna go just go.

(CONTINUED)

MAGGIE

This is how it's gonna be between us now? This is how it ends?

STELLA

What's the alternative?

MAGGIE

I don't know, civility?

STELLA

Do you see me making a scene?

MAGGIE

Look, I thought I could handle this. I thought I could just keep going to work and not...

STELLA

And not what?

MAGGIE

Think about what you do...I can't do it anymore. I can't keep going to my job seeing the faces of my students, knowing that the fear I see in their eyes has nothing to do with the latest homework assignment or exam they have coming up. The fear in their eyes is because they don't know which family member might be taken away next.

STELLA

You don't think I see both my mother and father in the eyes of the people I confront everyday.

MAGGIE

So why do you do it?

STELLA

It's my job.

MAGGIE

We both know it's more than that.

STELLA

I know you're leaving, that's what I know. This was going to be our home. It was our home. This was going to be our life. Grow old with me. You said that to me.

(CONTINUED)

STELLA leans back into the couch, closes her eyes.

STELLA
(softly)
I believed you.

STELLA opens her eyes, everything as it was, she's alone in her apartment.

Front door buzzer is heard.

STELLA goes to answer the door.

A YOUNG MAN, late teens, Latin American in looks stands at the entrance holding a delivery bag with her order.

YOUNG MAN
4G?

STELLA
Yes it is.

The YOUNG MAN hands STELLA the delivery bag of food.

STELLA
Thank you.

YOUNG MAN
De Nada senora.

YOUNG MAN turns to leave.

STELLA
Excuse me.

YOUNG MAN
Yes?

STELLA
You're new right, I mean working for Mario. I haven't seen you before?

YOUNG MAN
Yes.

STELLA
May I ask you your name?

YOUNG MAN
My name is Hector.

STELLA
Hector.

YOUNG MAN
Yes.

STELLA
Where are you from, Hector?

YOUNG MAN
The Bronx.

STELLA
I meant, where were you born?

YOUNG MAN
Chile.

STELLA
You live here with your family?

YOUNG MAN
An uncle.

STELLA
Not your parents?

YOUNG MAN
No, they are back home.

STELLA
How old are you?

YOUNG MAN
Seventeen.

STELLA
You go to school?

YOUNG MAN
No. I should go. Busy night
tonight.

STELLA
Thank you, good night.

YOUNG MAN
Good night.

STELLA
Be safe.

(CONTINUED)

YOUNG MAN

Excuse me.

STELLA

Yes?

YOUNG MAN

Forgive me, but Mario tells me you always order the same food to be delivered on the same night at the same time.

STELLA

I like structure.

HECTOR gives STELLA a confused look.

STELLA

Me gusta la estructura.

YOUNG MAN

Oh, okay.

STELLA

Ten cuidado.

YOUNG MAN

Gracias.

HECTOR departs. STELLA closes the door, she goes to the living room, places the delivery bag on the kitchen counter, starts to take the food out of the bag.

INT. PEDRO'S APARTMENT/LIVING ROOM/KITCHEN - EVENING

PEDRO steps into his home looking tired after a long day at work, places his tools by the door. He walks to the kitchen, turns on the faucet, lets the water run for a bit, splashing his face with water, washes his hands and arms.

OLIVIA MARTINEZ, 30's steps out of the bathroom.

OLIVIA

You know there's a place called a bathroom that's made for that sort of thing.

PEDRO

The sink was closer.

OLIVIA

It's late. I thought I was going to have to call missing persons.

(CONTINUED)

PEDRO takes some paper towels to dry himself.

PEDRO

I lost track of the time. Tough job. Big house. A lot of work needed to be taken cared of. Thank you for staying.

OLIVIA

I had no plans.

PEDRO goes to take out his wallet.

OLIVIA

You've already paid me, remember?

PEDRO

How is Javier?

OLIVIA

He's sleeping now.

PEDRO

Was he able to eat anything?

OLIVIA

A little chicken broth. He mostly stayed in bed sleeping. His fever is down. But he did throw up twice. You're lucky you live next door to a nurse. You need to take him to see a doctor.

PEDRO

I will try to take him tomorrow.

OLIVIA

(putting an hand on Pedro's shoulder)

You look tired. Did you eat?

PEDRO

Just a sandwich and coffee. I need to call Theresa.

OLIVIA

When is Theresa due back?

PEDRO

Saturday.

(CONTINUED)

OLIVIA

I have some food left over from last night. If you'd like to join me.

PEDRO

I don't think that would be a good idea.

OLIVIA

I'm only offering to feed you.

PEDRO

I need to look in on Julian.

OLIVIA

I told you he's sleeping. Pedro, por favor, come down stairs and have some food with me.

PEDRO

It's late. You should go home.

OLIVIA

Why are you turning away from me?

PEDRO stays uncomfortably quiet.

OLIVIA

Now that Theresa is coming back I'm no longer needed? All I ever did was love you.

PEDRO

Not tonight, please.

OLIVIA

You said you loved me.

PEDRO

I have a responsibility to my family.

OLIVIA

Tell me, Pedro where was your responsibility for your family when you were in my bed?

PEDRO

I'm sorry.

(CONTINUED)

OLIVIA
So am I.

OLIVIA exits the apartment.

PEDRO stands there watching her leave. Enters his son's bedroom.

INT. JULIAN'S BEDROOM - NIGHT

JULIAN, 16, is sitting up in bed, looking pale and tired, but not too pleased to see his father.

PEDRO takes a seat at the side of the bed.

PEDRO
I was told you were sleeping?

JULIAN
You were told wrong.

PEDRO
You feeling better?

JULIAN
Same.

PEDRO
You need me to get you anything?

JULIAN
Why were you late?

PEDRO
Working. Big house.

Uncomfortable silence between them. Pedro can sense that Julian is angry.

PEDRO
Degame que te pasa?

JULIAN
What's going on with you and Olivia.

PEDRO
Nada.

JULIAN
I could hear you guys talking.

(CONTINUED)

PEDRO
It was nothing.

JULIAN
I'm sick. I'm not deaf.

PEDRO
I don't know what you are thinking.

JULIAN
Yeah, you do.

PEDRO
It's late.

PEDRO gets up to leave.

PEDRO
It's been a long day. We're both
tired. We should both get some
sleep. Goodnight.

JULIAN
How long has it been going on?

PEDRO says nothing.

JULIAN
What happens when mami comes back?

PEDRO
I love your mother.

JULIAN
You're a piece of shit.

PEDRO stands at a loss for words.

JULIAN
Get out. I don't want to see your
face or have to hear anything that
you got to say. Just get out.

PEDRO
I don't want to hurt you or your
mother.

JULIAN
It's too late don't you think?

PEDRO stays quiet.

JULIAN

I looked up to you. You were always the tallest statue ever built to me. But you're not a statue at all. You never were. You're not even tall. You're small.

PEDRO exits the bedroom, closes the door behind him.

JULIAN breaks down.

EXT. FIRE ESCAPE - NIGHT

STELLA leans over the railing taking in the night breeze as she smokes a cigarette. We can hear music in the distance from apartment across the street, along with some laughter.

STELLA V/O

At least somebody's having a good time tonight.

STELLA turns her gaze to full moon showing itself brightly in the night sky.

STELLA V/O

What are you looking at moon. You looking down at me. You don't like me no more or are you just feeling sorry for me. What's beyond you other than more planets and stars? My mother and father always used to tell me that God was forever watching over us. As a little girl I used to believe, but she's long gone and what's left is me. I stopped believing in the tooth fairy a long time ago. Who's watching over me now, can you tell me?

FADE INTO

EXT. SAINT RAYMOND'S CEMETERY - DAY

STELLA stands before her deceased parent's headstone.

STELLA

Hola mami. Hola papi. It's been awhile. I'm sorry. Mami, you should probably cover your ears for this part. Papi, I went to the shooting range the other night. I did pretty good. I got skills thanks to you.

(MORE)

(CONTINUED)

STELLA (cont'd)

It made me feel good, but it wasn't enough to get rid of this cloud that's been following me around. Mami, Papi I really wish I could talk to you. I wish I could hear the sound of your voices. I want to know how you feel about me. Tell me how you feel about what I'm doing with my life. Am I on the right path?...why is it every time I come here we have the same conversation. You both worked so hard to prove you belonged you never gave yourself permission to take a vacation. Was it all just for me? Look at me am I what you wanted? Am I what you were hoping for? Am I still your dream?

FLASH BACK MEMORY

INT. KITCHEN - DAY

STELLA and her mother, ADELA, 50's preparing lunch.

STELLA

How long has he been this way?

ADELA

Not long.

STELLA

When did you start noticing?

ADELA

At first I didn't pay it no mind. We all forget things from time to time.

STELLA

How long mom?

ADELA

About a year ago.

STELLA

A year and only now you're telling me? Jesus Christ.

ADELA

I didn't want to bother you.

(CONTINUED)

STELLA
What are you talking about?

ADELA
You have your own life.

STELLA
You and papi are my life.

ADELA
Remember when we went away for his
birthday upstate?

STELLA
I remember.

ADELA
We had just finished looking at
antiques at this beautiful flea
market. We were walking back to the
house and he just drifted away. He
was staring at nothing. He looked
empty. I asked him what was wrong.
At first he didn't answer. He was
looking for words. He asked me what
day it was...it was his birthday.

STELLA
I really wish you had told about
this when you first started
noticing. You know how I don't like
surprises. I need some kind of
warning. I need to prepare myself.
I'm sorry, I sound horrible. I
don't mean to sound this way. I'm
scared.

ADELA
Go see him.

**STELLA turns to see her father, ERNESTO, 50's sitting out on
the porch.**

EXT. PORCH - DAY

**STELLA steps out onto the porch, takes a seat by her father,
she takes his hand.**

STELLA
Papi.

ERNESTO
Hola hija. She told you?

STELLA
Yes.

ERNESTO
She's very scared.

STELLA
Me too.

ERNESTO
I'm sorry.

STELLA
You don't have to be sorry.

ERNESTO
I wish I was dying.

STELLA
Why would you say that?

ERNESTO
My life is being taken away from me
and each piece that's taken away I
don't ever remember having.

STELLA
I'm not going anywhere. I'm staying
here with you and mami.

ERNESTO
And give up your life?

STELLA
You and mami are my life.

ERNESTO
Adela left all these pictures here
for me to look at. She said it
would help me remember.

CLOSE UP: VARIOUS FAMILY PICTURES SCATTERED ON A SMALL TABLE

ERNESTO picks up a few of the photos to show, STELLA

ERNESTO
This is my mother, your abuela.
This is Adela and me when we were
young. This is my sister, Rosa. You
see I remember things.

(CONTINUED)

ERNESTO suddenly stares at a photo he does seem to recognize.

STELLA
What is it papi?

ERNESTO hands the photo to STELLA.

STELLA
This is me. I was in kindergarten.

ERNESTO
Yes...of course...You were so pretty. I can see your mother in your eyes...I'm sorry hija.

EXT. SAINT RAYMOND'S CEMETERY - DAY

STELLA who's been crying, wipes her face.

STELLA
Me too.

FADE INTO

INT. THERAPIST'S OFFICE - DAY

In a small serviceable office, ANDREA SULLIVAN, 40's STELLA's off again/on again therapist sits across from her.

ANDREA
It's been a while. So you made the decision to no longer be a police officer. Big change in your life.

STELLA
I'm adjusting to it.

ANDREA
How's the adjustment going?

STELLA
I'm separated.

ANDREA
From Maggie? What happened?

STELLA
The adjustment wasn't working for her.

(CONTINUED)

ANDREA
How does that make you feel?

STELLA
Like Christmas.

ANDREA looks at STELLA with knowing unblinking eyes.

STELLA
Like shit. Like I've been
abandoned. I'm not liking myself
very much.

ANDREA
Is this what brings you back to see
me?

STELLA
Isn't that enough?

ANDREA
When we last spoke everything
seemed to be falling into place for
you.

STELLA
Everything was. We were achieving
our dream. All the pieces were
falling into place.

ANDREA
And now the the pieces are not
falling into place as planned?

STELLA
No, they're not. I don't feel very
good about it...I feel sad...I feel
hurt...I'm angry. I had everything
planned out, everything. It was all
set. My path was clear.

ANDREA
What about Maggie's path? Didn't
Maggie have a plan?

STELLA
We had a plan.

ANDREA
You said, my path was clear, not,
"Our path".

(CONTINUED)

STELLA
I meant our path.

STELLA suddenly seems uncomfortable, unsure of herself.

ANDREA
What's going on?

STELLA
I'm not feeling sure about things.
I don't know where to walk. I'm
scared to take a step. I don't know
my path. I had everything planned
out. I knew where I was going.

ANDREA
And Maggie? Wasn't she part of this
plan. Wasn't she going with you?

STELLA
I wanted her to.

ANDREA
Where did Maggie want to go?

STELLA
I thought it was with me.

ANDREA
But she had other plans.

STELLA
I had everything mapped out clearly
for us. I knew where to walk. I
knew where we were headed.

ANDREA
Don't you hear yourself. You knew
where to go. You knew where you
were headed. You had everything
mapped out.

STELLA
Yeah, what's your point?

ANDREA
Did you ever think that maybe
Maggie had another direction in
mind?

STELLA
What are you saying?

ANDREA

You like to lead. You don't like to be led.

STELLA

I don't like surprises. I like knowing where things are. I like knowing where things are going before I get there. I need to control where all the landmines are before I take a step.

ANDREA

You protect yourself to a fault.

STELLA

I don't know about that.

ANDREA

I think you do.

STELLA stay quiets, she lets out a small breath along with a tear.

EXT. TUNNEL - NIGHT

A forbidding looking short tunnel south midland near New Kirk Plaza train station. The sounds of SIRENS and PROTESTERS are heard in the distance, inside the tunnel AN IMMIGRANT FAMILY (a mother and father with small child in tow) huddles together, slightly covered by a blanket sitting among the HOMELESS trying to blend in.

FADE INTO

INT. IMMIGRATION/CUSTOMS ENFORCEMENT (ICE) DETENTION/REMOVAL OFFICE/CELL - NIGHT

ANTON MOLINA sits in a holding cell staring into nothingness among other DETAINEES, some pacing, others sleeping, some like himself unsure of their future and whether or not they'll ever see their loved ones again.

A GUARD approaches the cell.

GUARD

Anton Molina?

ANTON

Yes?

(CONTINUED)

GUARD

You have a visitor.

MOLINA not expecting a visitor, stands up hesitantly, approaches the bars.

A look of surprised recognition comes over his face.

STELLA approaches the cell carrying two cups of coffee.

STELLA

I trust you're a coffee drinker.

MOLINA stays quiet, but accepts the offered of the coffee.

ANTON

Gracias.

MOLINA takes a sip of the coffee.

STELLA

Esta bien?

MOLINA nods his head yes.

STELLA

Sabes la poem La Migra?

ANTON

Si, mi hija le gusta los libros de la escritora..."Vamos a jugar La Migra. sere el official de patrulla".

STELLA

Tenemos que hablar entender?

MOLINA nods, yes.

FADE TO BLACK