

Los Ángeles
(Working title)

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Production Draft
10.25.2018

Please note: all dialogue in italics will be spoken in Spanish.

JAX Media
323 676 1920

1 INT. HOLLYWOOD HILLS. SARA'S HOUSE - NIGHT 1

We're close on SARA's beautiful face. Thirty-something, no make-up, messy hair. She looks intently at something.

SARA V.O.
Family shows up.

2 EXT. HOLLYWOOD HILLS. SARA'S HOUSE - VARIOUS 2

We move around the house in one continuous motion that begins:

25 YEARS AGO. ON THE MAIN PATIO-- 5-YEAR-OLD ALICIA is looking shyly around when 5-YEAR-OLD SARA, soaked and taking no names, runs in and grabs her hand.

SARA V.O.
Ali showed up at my house with her father one day.

Far above their heads: LINO, the handyman, chats in Spanish with YOUNG INES. Lino nods his approval and a slightly terrified 5YO Alicia lets 5YO Sara drag her along into the house. The girls run past 6YO NACHO, Sara's brother, who lobs a water balloon, missing them as they run out of frame screen and we arrive at:

THE MAIN FOYER-- We pan past a wall of family pictures that now includes the two 5YO girls out in the patio. We pan to:

THE LIVING ROOM-- Where we find them as young women chatting and laughing on the couch.

SARA V.O. (CONT'D)
And she kept showing up until, before we knew it, we were sisters.

YOUNG SARA whispers something into YOUNG ALICIA'S ear. She blushes and laughs even harder as Young Sara points toward her bedroom where:

17 YEARS AGO. INSIDE SARA'S BEDROOM-- YOUNG MATT taps on the open window and starts to climb in.

SARA V.O.
Matt showed up at my window the night we lost our virginity to each other.

Young Sara lies on her back with Young Matt on top of her. He begins to come loudly. Sara puts her hand on his mouth to keep him quiet. They giggle.

SARA V.O. (CONT'D)
Which weirdly made him family.

BACK IN THE FOYER-- We pan past the wall of family pictures that now includes Young Matt, wearing an LA Galaxy soccer uniform standing next to YOUNG NACHO, who now makes his entrance, walking into frame toward the front door carrying a bag. He crosses out onto:

15 YEARS AGO. ON THE MAIN PORCH-- Where Young Sara leans on the wall by the door. Young Matt holds one of her hands. Young Alicia holds the other, watching something.

SARA V.O. (CONT'D)
The day my parents moved away, back to Mexico City, they were the first to show up.

Young Nacho walks past them and reaches YOUNG INES and their FATHER. Young Nacho hands Young Ines her last bag, then he comes and leans next to Sara, watching their parents move away from them until--

SARA
Mom...

Ines turns around, holding her bags. Sara takes a picture of her turning to look at her one last time. Ines smiles sadly and waves goodbye to her.

Sara puts the camera down and leads the group back into:

THE FOYER and the wall of pictures, which has some new ones of Matt, Sara, Nacho, Alicia. And a young girl we'll meet:

BACK ON THE MAIN PATIO-- She is ANNA, blonde and slight except for a huge pregnant belly. Water leaks from between her legs, while a grown-up NACHO helps her towards the entrance.

SARA V.O.
Anna's water broke five minutes after she rented our guest house. The baby's father did not show up, so my brother Nacho drove her to the hospital.

BACK AT THE FOYER-- The wall of pictures has been updated with Anna holding a baby, Nacho watching.

SARA V.O. (CONT'D)
He hasn't failed to show up since.

A soccer ball crosses the frame followed by a now 7 YEAR OLD FRIDA, Anna's grown up baby, who follows the ball back into:

THE PATIO-- Where Nacho waits for her, along with Anna and the rest of the gang: Grown-up MATT, ALICIA, and finally SARA. Sara sets a timer on a camera and runs to join everyone around the table. The picture SNAPS.

SARA V.O. (CONT'D)

None of them have.

BACK IN THE FOYER-- We pan through the ever-growing wall, where we now see pictures of Matt graduating from college, Anna singing on a small stage, Nacho in his Galaxy uniform during Pride, Alicia in a wedding dress.

SARA V.O. (CONT'D)

Because family shows up.

We pan towards:

3 6 MONTHS AGO. IN THE LIVING ROOM--

3

Sara holds Nacho's head on her lap as he cries into it. She smooths his hair lovingly. A vacant expression on her face.

SARA

Hey...

Nacho looks up at her.

SARA (CONT'D)

Isn't it fitting that dad died losing
a battle with his heart?

Nacho half-laughs. Sara keeps patting his head softly. Next to her, we reveal Alicia, Anna and Matt. All sitting there in support of the siblings. Nacho looks up at Sara.

NACHO

Mom's coming home.

Sara nods, a resigned look on her face. She looks toward the wall of pictures in the foyer and we see it one last time: right next to a photo of our whole gang on the patio, we find the picture of Ines near the door, years ago, looking back and Sara's camera as she moved away.

CUT TO:

4 INT. SARA'S HOUSE. BATHROOM - TODAY

4

Sara opens the door to find: Her mother INES, now 60, always beautiful, sitting on the toilet in her night gown.

SARA V.O

Often they show up where you least
want them to.

SARA
Mom. Why are you in my bathroom?

INES
*I don't like the toilet paper in the
guest bathroom.*

SARA
Same toilet paper.

INES
It feels different.

Sara turns to leave.

INES (CONT'D)
Where are you going?

SARA
I have to pee.

INES
Pee.

Ines gets up, Sara reluctantly takes her place. Meanwhile, Ines rummages through her drawers. One of them, at the bottom, doesn't open properly.

INES (CONT'D)
This drawer sticks.

SARA
Yep.

INES
Why don't you have it fixed?

SARA
(smiling)
Because I'm irresponsible and don't
deserve to live.

Ines proceeds to rummage through the drawer, as one does.

INES
Are these condoms?

SARA
Mhm.

INES
*Fascinating. I've never used one. I
was young in that sweet spot after
the pill and before AIDS.*

Sara muscles Ines away from the sink to wash her hands.

INES (CONT'D)

I tried to get your dad to wear one once, just to see what the thing was about, you'd think I suggested castration.

SARA

Alright...

INES

He was less angry on his deathbed.

On that note, Sara leaves.

CUT TO:

5 EXT. SARA'S HOUSE. MAIN PATIO - MORNING

5

Sara comes out carrying plates of food. She sets the table followed by Ines, who corrects everything Sara puts down.

Matt (yes, virginity Matt) comes into the patio from his bungalow on the left. His 'good morning' to Sara is to hold up a big paper bag.

MATT

Bagels.

SARA

Bagels! Thank you.

Sara keeps setting the table. Matt helps.

Ines pours herself a cup of coffee and sets the pot down at the edge of the table. He notices that Matt instinctively grabs the coffee pot and moves it back to the middle, where Sara had placed it.

Just then, Anna and her daughter Frida come from their bungalow on the right and *ad lib* hellos. Nacho catches up to them and scoops Frida off her feet making her giggle.

They all settle around the table. Sara stays up to pass the bagels around. Matt automatically stands and helps. They're moving around the table expertly when Sara sees: a miserable looking Alicia walk into the patio.

SARA (CONT'D)

Hey, sweetie.

The sight of everyone gathered makes Alicia her well-up.

ALICIA
You all look great.

Alicia wipes away tears as she goes to sit next to Sara.
Matt offers Alicia the last bagel: She takes it, grateful.

MATT
(super cheery)
So how are you doing?

SARA
Leave her alone. She's moving her
stuff out of Mark's today.

ANNA
I'm sorry. That's brutal. Frida,
honey, give Alicia a hug.

Frida shakes her head 'no' as she chews on the bagel Nacho
just handed to her.

ALICIA
Solid call.

Sara notices Alicia's wedding band still on her finger.

ALICIA (CONT'D)
I know! I forgot. And if I take it
off, there's the depressing tan line.

SARA
Here.

Sara takes off one of her own rings and replaces Alicia's
wedding band with it, covering the tan line. The ring spells
"Fuck Most Everyone" in the prettiest lettering. Alicia
shows it to everyone.

ALICIA
That's perfect. Thank you.

Pocketing her wedding ring makes her well up again. Sara
throws an arm around Alicia, who cuddles up to her.

ALICIA (CONT'D)
(incredulous)
I'm gonna be a 31-year-old divorcee.

NACHO
Yeah. Who saw that one coming?

ALICIA
Right?

INES

Who can see anything coming, really?

NACHO

What, mom?

INES

It's just-- last time I was here
Frida was crawling. Seeing all of
you around this table now, my god.
(she sighs)
You kids are so old.

And on that terrible truth bomb, we--

CUT TO:

6 EXT. STUBHUB CENTER - DAY

6

It's the not-so-legendary training center for the LA Galaxy. The team is practicing all around the field. Nacho stands in front of the goal line acting as a moving target while a YOUNG CENTER FIELDER kicks a row of soccer balls into his hands. He misses the last one, going way long.

NACHO

You gotta keep your foot turned out.
That one went behind me.

CENTER FIELDER

I thought that's how you liked it,
coach.

NACHO

Not from you. I like pretty men.

CENTER FIELDER

I'm not pretty?

NACHO

It's ten laps for that one. Go.

Nacho heads towards the bench where Matt finishes applying an ice pack to A PLAYER. Both Nacho and Matt are in their civilian LA Galaxy uniforms. Nacho takes the Player's seat as he goes towards the dressing room.

MATT

The knee's bothering you.

NACHO

A little.

MATT

Give it.

Matt takes Nacho's leg and begins to rotate it.

NACHO

Have you told my sister you're moving out, yet?

MATT

Do you want me to hurt you?

NACHO

I don't know why you're so afraid of Sara, she weighs like 90 pounds.

MATT

I'll tell her. I was waiting until everything was definite, otherwise she would have talked me out of it.

NACHO

That's a sad, sad thing to admit.

MATT

Maybe when I go, you can finally find a nice man to live with. One who will actually sleep with you.

NACHO

Who wants to live with the people they sleep with?

MATT

I hear it's done.

NACHO

Deviants.

The Center Fielder is done with his laps. Nacho goes to set up a new row of soccer balls for him.

Matt takes out his phone and calls Sara. There's no answer.

CUT TO:

7 INT. SARA'S PHOTOGRAPHY STUDIO - DAY

7

Sara walks upstairs towards the entrance, carrying a bunch of bags. Somewhere inside one of them, her phone rings. She reaches the door, dumps all the bags on the floor, fishes her phone.

Missed call from Matt. Weird.

She texts: **You called me like it's the 90's? Text me, loser.**

CUT TO:

8 INT. YANG'S APARTMENT - DAY

8

Alicia dumps her much bigger bags in the middle of a studio apartment that looks a little like a boy's dorm room.

She looks around at her things. Then down at her hand, where her wedding band should be, she finds Sara's "Fuck Most Everyone" ring. It makes Alicia give a burst of laughter and then dissolve into deep, yet controlled, sobs. She wipes tears and snot off her red face.

Until she hears keys on the door and she turns to find:

YANG, young and geeky, smiling from ear to ear seeing Alicia on what is clearly his couch.

YANG

I'm so happy you're here.

He immediately rushes to her, grabs her and KISSES HER. Long and eager. She reciprocates. This is obviously something they've been doing for a while. As they untangle, Yang notices her redish eyes.

YANG (CONT'D)

You okay?

ALICIA

Yeah. It was sad.

Yang nods, looking at all her bags and boxes, he gets it.

YANG

You wanna talk about it?

Alicia shakes her head 'no'. Yang kisses her again. He begins to undress her with amazing skill, touching her expertly. One more kiss and Alicia forgets her bags, her ring, her tan line.

She clearly forgets everything when this is happening.

CUT TO:

9 INT/EXT. SARA'S PHOTOGRAPHY STUDIO - CONT.

9

Sara walks in, turning on the lights, her computer, getting ready for the day. Her phone rings again.

SARA

Jesus, Matt, seriously?

But it's not Matt. She takes a deep breath and answers.

SARA (CONT'D)

Mom. Are you okay?

INES (O.S.)

Where do you keep your tools?

SARA

What?

Sara can hear her mom making a racket on the other side of the line.

INES (O.S.)

I wanna fix that drawer.

SARA

Mom, please don't. You'll hurt yourself.

INES (O.S.)

I'm not useless.

Sara wonders, though.

She's distracted by the sound of a car pulling into her studio's parking lot. She goes out by the stairs to take a look. A fancy Mercedes. Weird.

SARA

Mom, I have a client.

Out of the Mercedes comes KEVIN, a broad-shouldered, handsome black guy who starts walking towards her entrance, adjusting his Windsor knot. Sara laughs to herself. Who is this guy?

SARA (CONT'D)

Mom. I gotta go. Stop looking for tools, please, okay? Mom?

INES (O.S.)

Okay. I'll stop looking.

10 INT. SARA'S HOUSE. KITCHEN - CONT. 10

Ines, surrounded by open kitchen cabinets and broom closets, fishes all the way in the back of the one.

She'll stop looking for tools, cause she has found them.

CUT TO:

11 INT. SARA'S PHOTOGRAPHY STUDIO - DAY 11

Sara sets up a camera in front of Kevin, who now sits on her couch. They smile politely at each other.

Kevin looks around the studio and we take it in with him. Sara's work hangs on all the walls around him. He takes in the biggest installment, titled Soft Porn: a series of portraits of porn stars, posing in action on their hardcore sets, juxtaposed with shots of them in daily activities: feeding their babies, kissing their husbands and mothers--

SARA

So... What are you looking for?

Kevin turns to look at her.

KEVIN

In life?

SARA

In your pictures. It helps me to know the attitude you're going for, especially for social media.

KEVIN

The attitude? Okay. What do I look like to you?

SARA

(looks him up and
down)

The last black Republican.

KEVIN

Right, fuck you.

SARA

I'm sorry. Okay, how about, yeah, in life. That might cover it.

KEVIN

Bluntly? I want to get married.

Sara rolls her eyes to the back of neck, but covers well by leaning to change her camera lens. She snaps a few shots.

SARA

You can keep talking.

KEVIN

I'm thirty six, I wanna settle down. But I can't seem to find someone I'm truly compatible with.

SARA

And you think the internet is where you'll find this unicorn?

KEVIN
 Most of my life's online, my clients,
 my business. I wanna project the
 right image.

SARA
 Male or female?

KEVIN
 What?

SARA
 The spouse you wanna find on the
 interweb, male or female?

KEVIN
 Female. Maybe that's the problem.
 I want to take care of someone, but
 these days I can't seem to find a
 woman who wants taking care of.

That makes Sara look up from her camera. Her flirty tone
 completely disappears.

SARA
 Oh wow-- hold the phone. I know you.

KEVIN
 Excuse me?

SARA
 I know you. You're the YouTube family
 values guy.

KEVIN
 You've seen me?

SARA
 No. I heard you on NPR. I--
 (she's gonna say it)
 I cannot believe you're not white.

KEVIN
 What does white have to do with
 anything?

Sara grabs her phone and Googles him, finds his YouTube
 channel.

SARA
 "How to really keep a man? Make him
 fight for you" "Happy wife, happy
 life. Still applies". Yuk! Only a
 white guy! Also, family values?

KEVIN

I'm working to take the term back.
Family values is about love--

SARA

--It's about a fascist
conservative agenda
that puts down women,
and LGBTQ individuals
and immigrants!

KEVIN

--It's about finding your
people, whoever they may
be, and taking care of
them! It's how community
is built!

SARA

I'll refund your deposit. I'm not
taking your picture. As a woman of
color I find you abhorrent.

KEVIN

Again with the color! What color is
that by the way?

SARA

I'm a Mexican American Jew, if you
must know.

Kevin has taken out his own phone to Google Sara.

KEVIN

Yes you are, and flying your flag
high, I see. Sara Sneider.
Feminista, Mexicana, member of Latinas
Who Lunch, the Emily List. Blah,
blah, blah. Woke, woke, woke. Where
did you grow up, Toluca Lake?

SARA

Where did you grow up?

KEVIN

Dallas. So trust me, I've never had
to call myself a person of color.
No need to write it down everywhere
to feel superior.

SARA

Superior?

KEVIN

Yeah. It must be nice to have these
kind of credentials to lord over
basic Valley girl photographers,
which is what you look and sound
like, by the way.

SARA
It's shocking that you can't find a
woman with charm like this.

KEVIN
(re: the camera)
So this is not gonna work out, right?

SARA
Right.

KEVIN
We should stop wasting each other's
time with the picture taking, correct?

SARA
Yes.

He nods as he gets up, hands her his card, suddenly suave.

KEVIN
I find you incredibly attractive.
Give me a call if you'd like to allow
me to take you to dinner some night.

SARA
Excuse me?

KEVIN
I like you. Yeah.
(then)
This is actually why I can't find a
woman.

With that, he exits, leaving Sara pissed that he took the
last word. But before she can do anything, her phone rings
again: Mom. Sara answers.

SARA
You hurt yourself.

INES (O.S.)
No--

12 INT. SARA'S HOUSE. BATHROOM - DAY

12

Ines is on the floor with a bloody toe nail, the heavy drawer
on the floor next to her. The tools all around her.

INES
(hiding her pain)
*I was just wondering what you were
up to.*

SARA (O.S.)
I'm working, mom. Are you sure you're
okay?

INES
I'm great.

SARA (O.S.)
Great.

Sara hangs up. Great, then. A dejected Ines attempts to peel herself off the bathroom floor, blood trail and all.

CUT TO:

13 INT. SARA'S HOUSE. ENTRANCE - AFTERNOON 13

Ines has bandaged her messed up toe and is walking, limping actually, back toward the bathroom, when the wall of pictures in front of her makes her stop. It's all pictures of the family, the newer ones taken by Sara. One in particular makes her stop: The one Sara took of her by the front door dragging her suitcases away.

Ines peeks into the guest bedroom, Sara's old bedroom. Full with the mess of her current suitcases. She sighs.

14 INT. SARA'S BATHROOM - CONT. 14

Ines takes another crack at the drawer. She moves carefully. Grabs a screwdriver and gets in there.

CUT TO:

15 INT. YANG'S APARTMENT/PHOTOGRAPHY STUDIO - AFTERNOON 15

Alicia sees her phone light up with a text.

Sara: **How was it?**

We pull back to reveal she is lying on the couch with a naked Yang resting on her bare chest.

Alicia: **What?**

Sara: **Moving out of Mark's. How was it? Are you okay?**

Alicia: **It was okay. You know--**

Sara: **I hate the thought of you all alone in some apartment in Korea Town.**

Alicia: **It's okay. Really.**

Alicia attempts to untangle herself from Yang, who is oblivious to this whole conversation.

Sara: **What are you up to?**

Alicia: **Getting ready for work. You?**

Sara: **Trying not to go home to mom.**

Alicia: **You'll miss her when she leaves.**

Sara: **Such a mean thing to say to me.**

Alicia laughs.

YANG

What?

ALICIA

Nothing, Sara.

A guilty Alicia puts her phone down and turns to Yang with a sweet smile.

CUT TO:

16 INT. SARA'S PHOTOGRAPHY STUDIO - AFTERNOON

16

Sara's foot bounces up and down on the floor as she works on cleaning up a shot in her computer.

She looks out the window and checks her watch. Five PM.

Sara gets up and away from her computer. She sits on her couch. Lifts off her skirt and begins to masturbate. It's taking a while. She stops, reaches for her phone.

Types a text: **Hey babe, what are you up to?**

She sends the text to SEVEN DIFFERENT GUYS. Lies down waiting for a response. They come fast but disappointing.

Tim: **Hanging with the GF, next week?**

Carlos: **Miss you, babe, but I'm out tonight.**

Eric: **Out of town baby girl, you're killing me.**

Etc. All no's.

Sara opens YouTube on her phone and searches for Kevin Family Values guy. She clicks on the first link.

KEVIN

(talking to camera)

So a lot of you guys write to ask,
"Kevin: How do I keep romance alive
in these days of Tinder and--"

Sara has hit the silence button. That's better. She focuses on his big brown eyes, his strong forearms moving back and forth as he spews his nonsense. He's beautiful.

She turns over, grinding against her hand and the couch until she reaches a mediocre climax.

She lies on her stomach for a beat, considering her options. Then she suddenly gets up, with newfound energy.

CUT TO:

17 INT. MATT AND NACHO'S BUNGALOW. KITCHEN/BEDROOM - AFTERNOON 17

Sara snacks on a pack of beef jerky she picks up from the counter. It's gross. She yells out to no one in particular.

SARA

Don't tell my mom I'm here! I'm here,
by the way.

Sara moves towards the bedroom.

SARA (CONT'D)

Are you still mad that I called you
a loser, loser?

Sara stops cold. She's staring at A WALL OF PACKED BOXES.
Matt comes running out of the bathroom wearing a towel.

MATT

Sara--

SARA

What's--?

MATT

I was gonna tell you.

SARA

Tell me what?

MATT

That I'm moving out.

SARA

What?!

MATT

I hate that you found out this way.

SARA

Lock your door, then.

MATT

Knock!

SARA

I never knock. Is that why you're moving out?

MATT

I bought a house.

SARA

You what?

MATT

Can I get dressed, please?

Sara just turns around. Matt realizes this is all the privacy he's gonna get.

SARA

Why?

MATT

Because I've been living with your brother for almost twenty years.

SARA

What-- seriously?

MATT

Yeah. Since I was fifteen.

SARA

We'll kick him out, then.

He laughs softly. Which kills Sara. He's dressed now, he walks towards her. Taps her shoulder. She can't look at him.

SARA (CONT'D)

I have to go.

MATT

Don't. Come on--

But Sara simply walks out.

18 EXT. NACHO'S CAR/ STREET - AFTERNOON

18

Nacho answers his phone. Anna's in the passenger's seat. Frida in the back. We cut between them.

NACHO
Why are you calling me like it's the
nineties?

SARA
Matt bought a house?

NACHO
He finally told you?

SARA
No!

Sara pants as she walks up the hill, going nowhere.

SARA (CONT'D)
Is this about mom?

NACHO
It's not about mom. I'm pretty sure
it's about you.

SARA
Screw you.

FRIDA
(giggles)
Screw.

NACHO
Oh, yeah, you're on speakerphone.

SARA
Shit, sorry, Anna.

FRIDA
(giggles even harder)
Shit.

SARA
Where are you?

NACHO
We're dropping Frida off at her
friend's house. Anna has a gig.

SARA
Oh. Congrats.

ANNA

Thanks. Sorry about Matt.

SARA

Oh, fuck him.

FRIDA

(on the floor laughing)

Fuck.

NACHO

Listen, it's done and he's happy.

SARA

Jellyfish are happy. Do you want him to go?

NACHO

Of course not. Matt's the only man I've ever not romantically loved.

SARA

What about dad?

NACHO

Right.

SARA

Also, who have you romantically loved?

NACHO

Right.

ANNA

Go back to swearing, please. This is actual toxic stuff I don't want my kid hearing.

SARA

Yeah, okay. This was no help at all by the way.

Sara hangs up. She stands on the street, lost, unsure of what to do.

Until she thinks of something.

CUT TO:

19 INT. RESTAURANT - NIGHT

19

Sitting at the bar, Sara is handed her second drink when she sees Kevin walk through the door. She flags him down. He sits next to her. She hands him a shot of mezcal.

SARA
So is drinking against Traditional
Family Values?

KEVIN
(downing the shot)
Only if you can't keep up.

CUT TO:

20 INT. ANNA'S BUNGALOW - NIGHT

20

Anna takes a dress out of her closet and previews it on top
of her clothes for Nacho. He leans back on her bed.

NACHO
Oh, yeah.

ANNA
Yeah?

NACHO
With the boots.

Anna starts getting dressed.

ANNA
You think your sister's okay?

NACHO
No.

ANNA
How are you so okay?

NACHO
I'm not. But I cope better with
abandonment. Always have.

ANNA
That's quite the super power.

NACHO
Yep.

ANNA
You're so full of shit.

NACHO
Yep.

ANNA
Have you noticed that Frida has
stopped looking back when I drop her
off places?

NACHO
She's an ungrateful little asshole.

ANNA
She really is.

NACHO
Yesterday I made her laugh and
chocolate milk came out of her nose.

ANNA
She's a freaking miracle.

NACHO
Like mother like daughter.

Anna stares at him and moves up to kiss him, slowly.

NACHO (CONT'D)
Stop.

ANNA
Sorry.

NACHO
You know I don't-- I can't do more
than--

ANNA
I don't care, though. I love that
you're terrible at being a gay man.

Nacho laughs. Anna moves away from him. But just as she's
about to stand up, Nacho grabs her hand and pulls her back.

Nacho slowly puts his hand up her shirt. She sits on top of
him, moving her hand down his pants. They kiss.

CUT TO:

21 INT. RESTAURANT - NIGHT

21

Sara's on the verge of plastered and not slowing down. Still,
this is not the worst date you've ever been on.

SARA
So... YouTube Family Values, Kevin.
What's your deal?

KEVIN
My deal?

SARA
You say you wanna get married?

KEVIN

I do.

SARA

As a career move? You lose credibility talking about how to sustain the concept of family as a single guy pushing forty.

KEVIN

Nice.

SARA

I'm having a day.

KEVIN

I just want a partner. I've always wanted someone to come home to.

SARA

Get a dog.

KEVIN

Got one. But he's terrible in bed.

Sara laughs. Then she gets quiet.

KEVIN (CONT'D)

So you're having a day?

SARA

My mom's staying with me.

KEVIN

For how long?

SARA

That's the question, isn't it? She hasn't said. She just comes and goes. She and my dad came to Los Angeles, bought a house here, had children here, the whole thing. And then they just went back to Mexico City. "Going home" they called it, which I took a little personally, to be honest.

KEVIN

How old were you?

SARA

Eighteen.

KEVIN

That's not a very sad story.

SARA

I know.

KEVIN

You tell it like it will be sad and then it isn't.

SARA

Does it make it sadder that he died six months ago and I didn't get to say goodbye?

KEVIN

Did you like him?

SARA

I idolized him.

KEVIN

Makes it a little sadder.

(then)

Not a lot.

They laugh again. This time he stops.

KEVIN (CONT'D)

I never met my father so-- I'd say be happy for what you got.

They look at each other. A connection. Sara looks away and downs another shot. She puts her hands on his forearm.

SARA

So... Kevin.

KEVIN

So... Sara.

Kevin doesn't lose his smile, puts his hand over hers sweetly.

KEVIN (CONT'D)

I'm gonna go.

SARA

(Wait, what?)

You are?

Kevin nods.

KEVIN

I'm not into being used for sex.

SARA

I'm sure I can talk you into it.

Sara smiles cynically and downs yet another shot.

KEVIN

Also, if we ever do have sex, I'd
like you to remember it.

He takes out a money clip and motions for the bartender to get them the check. He moves like he studied from a "how to be a man's man" playbook. Sara looks him up and down.

SARA

You-- you-- you voted for Trump,
didn't you?

KEVIN

No. I voted for Hillary. She's a
nice lady who stands by her man.

SARA

You're despicable.

KEVIN

And you're lovely. If you watched
my channel, you'd see you're exactly
my type. I love a woman who knows
what she wants. And if that's sex,
more power to her. But I want more.
I want children, I want church
Sundays. I want to fight in IKEA
about the color of plush bathmats,
so--

Kevin leans over and kisses her on the forehead.

KEVIN (CONT'D)

Go home to your mother.

Sara watches him go, stunned.

CUT TO:

22 INT. THE BAKED POTATO JAZZ BAR - NIGHT

22

A sad little scene but Anna is on stage looking fly. Nacho sits by the bar watching her, clapping like crazy.

Anna starts singing a tune, the band is a little sloppy but still fun. Nacho smiles at Anna sweetly.

But then he notices A CUTE GUY who moves towards him.

CUTE GUY

What brings you to the whitest Jazz
bar in America?

NACHO

Family.

Nacho points to Anna. The Cute Guy smiles at him and walks towards the bathroom. Nacho follows.

Onstage, Anna notices. Tries to hide her disappointment.

CUT TO:

23 INT. SHATTO LANES - NIGHT

23

It's nice and old timey in here. Sara walks past the arcade and goes back towards the bar. She flags down a bartender who happens to be: Yang.

SARA

Hey, can I get a double Silver Patron, please? And do you happen to know if Alicia is working the lanes tonight?

YANG

She is. Hi!

He serves her shot. And as she downs it, he stands there, waiting to be greeted with recognition.

SARA

Hey...

YANG

You're Sara, right?

SARA

Yeah.

YANG

I've seen pictures. Ali put one up on our wall today. I'm Yang.

He clearly expects that to mean something to her. He's palpably disappointed when it doesn't.

YANG (CONT'D)

I'll go get her.

SARA

No. Wait. I dunno. Did you just say our wall?

Sara takes out a twenty that Yang rejects.

YANG

It's on me.

Sara gets up and walks towards the exit. As she's about to reach the door, she is stopped by--

ALICIA

Sara! I didn't know you were coming!

SARA

I didn't either. I was having dinner nearby and-- For fuck's sake am I having a day.

ALICIA

Are you okay?

SARA

I-- I met Yang.

Alicia looks suddenly mortified. Sara looks hurt.

SARA (CONT'D)

I gotta go.

ALICIA

Wait.

SARA

When did--? Did you cheat on Ma--?
Are you living with a man I've never heard of?

ALICIA

Sara--

She leaves before Alicia can stop her. Alicia walks towards the bar and goes straight to Yang.

ALICIA (CONT'D)

What happened?

YANG

Sara doesn't know about me?

ALICIA

What did you tell her?

YANG

Sara, who you call your sister,
doesn't know about me?

He looks so hurt. This is not good.

CUT TO:

24 INT. SARA'S HOUSE - NIGHT

24

Sara opens the door sloppily to the sight of--

Ines coming out of the kitchen. All sweaty and limping. The toolbox behind her on the floor.

INES

So I got a little hurt.

25 EXT. SARA'S HOUSE. MAIN PATIO - NIGHT

25

Sara walks out fuming. Ines limps after her.

INES

I did fix the drawer!

SARA

Who cares!?

INES

I do. You live so carelessly.

SARA

I live carelessly? I've been taking care of myself and this house for years, with no help from you.

INES

I'd say the house itself was a big help. Or would you rather be waitressing like Alicia?

SARA

This is not your house anymore, mom.

INES

I know that. We left it to you.

SARA

No, you didn't leave me the house. You left me in the house. Nacho moved downstairs with Matty because he couldn't stand dad; dad decided he was homesick and his home was still in a different country; and you! You just followed him because--
(who knows, actually)
I'm not super sure why you followed him, probably because you loved him more than you loved us. Then he goes and dies without any notice whatsoever! No consideration for my plans to yell all of this at him directly one day.

Ines tries to intervene there but Sara cuts her off.

SARA (CONT'D)

On top of that I had to hear it from Nacho because you didn't even call me. But you sure show up to visit with a one way ticket and somehow find a way to climb on a drawer-shaped high horse!

INES

I didn't get that last part, next time it's something important, could you yell it at me in Spanish, please?

SARA

(sure, she can yell in Spanish)
I can't wait for you to get out of here.

That one hits Ines hard. Sara looks directly at her for a moment. Until Ines slowly walks back towards the house.

Sara should go after her, she knows it. But she doesn't.

A door opening downstairs makes her turn. She looks down to see Matt walking out of his bungalow. Sara watches him from afar, his face silhouetted by dim lights.

26 EXT. MATT AND NACHO'S BUNGALOW/PATIO - NIGHT

26

Matt turns to find Sara walking down towards him. The second she sees him, she bursts into tears.

SARA

You bought a house.

MATT

I did.

SARA

Like a fucking grownup, show-off.

Matt laughs, but Sara looks completely vulnerable. He takes her hand and leads her to sit next to him.

SARA (CONT'D)

I feel like the entire world is moving around me--

MATT

That's literally what's happening.

SARA

I wanna stand still. I remember when my parents moved back to Mexico, I asked my dad why, why he was leaving us behind like that. And he said that when he was back there, he looked in the mirror and saw a sixteen year old boy. And I remember thinking: "That's pathetic! It's pathetic that you want that". And now, I feel exactly the same way. I want time to stand still. Maybe that's why I'm yelling at my mom like a crazy teenager.

MATT

You yelled at Ines?

SARA

Yeah. Because the family values guy blue-balled me, and you're leaving, and Ali moved out of her husband's house and in with a young Korean boy I've never heard of.

MATT

Wait, Ali what?

SARA

Yeah! Exactly!

MATT

And what was that first thing, again?

SARA

Have you ever wanted to fight with someone over the color of a bathmat?

MATT

Is that code for being domestic?

SARA

I guess.

MATT

Yeah. You know I have.

Matt is stroking Sara's hair, he catches himself and stops.

MATT (CONT'D)

But not for a long time.

SARA

I haven't.

MATT

Oh, I know.

That's a loaded "I know". Sara looks at him.

SARA

Is that why you're leaving?

Matt looks back. They hold each other's gaze for a while. It's charged. Until Sara stops.

She looks around awkwardly for a moment, her eyes find the warm light coming from the main house's window: Ines.

SARA (CONT'D)

Everything's changing.

MATT

Yeah. So?

She lets out a sad laugh, then puts her forehead to Matt's.

CUT TO:

27 INT. SARA'S HOUSE. ENTRANCE - DAY

27

Sara walks in and turns on one light by the entrance. It's still dim all around her. She slowly walks toward the wall of pictures. She focuses on the old ones. Alicia and her as children. Nacho and Matt on their patio. Her mom and dad. Her mom and her.

28 INT. SARA'S HOUSE. GUEST BEDROOM - NIGHT

28

From her bed, Ines sees a streak of warm light enter the room. She looks up to see Sara hesitantly opening the door.

SARA

May I come in?

INES

It's your house, sweetheart. You can go where you please.

Sara walks in and lies down next to Ines.

SARA

I'm sorry.

INES

Your voice is different in Spanish. Lower.

Sara doesn't look up at Ines, but she speaks calmly, deliberately.

SARA
Matt's leaving.

A beat. Then:

SARA (CONT'D)
Could you please stay?

INES
I thought you'd never ask.

SARA
Me neither.

Ines laughs. She grabs Sara's hand and kisses it. Sara cuddles up to her like a small kid.

SARA (CONT'D)
Thanks for fixing the drawer.

29 INT. SARA'S HOUSE. FOYER/LIVING ROOM/KITCHEN - NIGHT

29

There's a knock on the door. Sara walks out of the guest bedroom and yells to the front door.

SARA
 Come in!

The door opens. It's Anna, carrying a sleepy Frida.

ANNA
 Hey, I'm sorry, I forgot my key and I'm locked out.

SARA
 Nacho has one. Where is he?

ANNA
 (sad and angry)
 I don't know.

SARA
 I'll get the spare.

Anna puts Frida down on the couch, in her groggy state, the second she feels her mom move away, she looks back at her. Anna smiles and keeps her close. And just in time to witness the whole thing, Nacho has let himself in.

Anna and Nacho exchange a look.

SARA (O.S.) (CONT'D)
How was The Baked Potato?

NACHO
She was incredible.

Sara walks back in and kisses Nacho hello.

SARA
Thank god, I actually have no idea
where the spare is.

Anna laughs. Ines joins them, carrying a blanket for Frida.
She drapes it over her and waves everyone towards the kitchen.

Sara is about to follow when she hears ANOTHER KNOCK ON THE
DOOR. She opens it to reveal: Alicia.

A beat between them. Alicia isn't quite sure what to say.
Finally she just shrugs and lifts her hand up, showing Sara
her "Fuck Most Everyone" ring. Sara waves her inside.

She's about to close the door when MATT'S HAND stops her.

MATT
Hey.

SARA
Hey.

Sara lets him in and waves him towards the kitchen, where
everyone is fixing haphazard snacks.

She watches him join the rest of her people, mid-conversation.

ANNA
I don't understand what the mystery
is, you just put it on.

INES
But do you push it?

MATT
It just rolls down.

INES
With or without an erection?

ANNA
With.

INES
Doesn't it scare it away?

NACHO
Sometimes. Amateurs.

Sara leans on the door and watches as everyone keeps talking and laughing.

She takes her phone out and texts KEVIN a pic of a YELLOW BATHMAT: "**Yellow isn't for everyone. Maybe we could fight about it.**"

As she settles her eyes on Matt. Her phone immediately lights up with a new message: "**Let's.**"

Sara keeps watching everything intently: Her mother, her brother, her sisters, Matt.

Ines sets the table by herself. She sets a coffee pot at the edge of the table. No one moves it. Sara sighs.

We realize this is the close-up from the beginning of the episode. We stay close with her until Ines pokes her head out from the kitchen.

INES
Get in here, we're having a serious discussion. *What?*

SARA
Nothing. Everyone showed up.

Off Sara walking to join her family we FADE OUT.