

A Walk Amongst the Stars

Screenplay by

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"And shall cast them into a furnace of fire: there shall be wailing and gnashing of teeth." - Matthew 13:42 KJV

FADE IN:

EXT. GARDEN-HEAVENS-DAY

Flying beings amongst the garden float over the grassy ground. They pass by cloudy hallways all around the spiritual realm.

CUT TO:

INT. SOUL ROOM-HEAVENS-DAY

Clouds floating to the top of the room. A new formed soul rest at the top.

A *bright light* floats to the top cloud. **GOD'S LIGHT eyes** look brightly at the *newborn soul*.

MAYA (V.O.)

They say when a new soul is born,
the devil comes to destroy the
purest soul, taking away its
beauty.

God's Light draws the new soul into the middle of the light.

MAYA (V.O.) (CONT'D)

This is the test of innocence.

The light drops down from the heavens.

CUT TO:

INT. ESCALADE-NIGHT

The Escalade sits upside down.

A woman lies motionless from a bad accident. DREYA, 21. College student. Naive, stubborn and self-centered.

CARLA (V.O.)

You're not going out!

DREYA (V.O.)

It's my life!

Dreya's face twitches. Blood streams down her forehead.

CARLA (V.O.)

Don't you go out that door!

DREYA

Mom --

CUT TO:

INT. PATIENT ROOM-HOSPITAL-NIGHT

A young woman rocks her newborn daughter in her arms. Carla, 15. Novice. Naive, caring and loyal.

ZANDRA, 25. Nun. A spiritual woman living her life devoted to God.

NUN, late 40s.

The Nun steps into the room. She smiles at the sight of the newborn.

Carla looks at the Nun.

NUN

Are you ready?

CARLA

Yes.

She hands the newborn to Zandra

CARLA (CONT'D)

(sob)

(cry)

The Nun takes the newborn from her.

ZANDRA

God bless you child.

Zandra steps out of the room.

CARLA

(cry)

She turns to her left side.

CARLA (CONT'D)

(sob)

CUT TO:

EXT. VILLAGE-DAY

SUPER: TWENTY YEARS LATER, SAN JUAN, PUERTO RICO

The clear blue sky and sun shines right over a **monastery building**.

CUT TO:

EXT. GARDEN-MONASTERY-DAY

Zandra steps through the rows of vegetables. She looks around the garden.

ZANDRA
Maya!

CUT TO:

INT. BEDROOM-MONASTERY-DAY

A woman's shadow sits up from behind a curtain. She rushes to the open window. MAYA, 20. Novice. A sweet and naive village girl living with innocence.

ZANDRA
I'm coming mother!!

Maya rushes to the closet. She grabs a robe and wraps it around herself.

MAYA
Where'd I put that strap!

She looks down at the floor.

MAYA (CONT'D)
Ah! Got you!

Maya leans down and grabs it.

ZANDRA (O.S.)
Maya!!!

MAYA
I'll be right there!!

CUT TO:

INT. UPSTAIRS HALLWAY-MONASTERY-DAY

Maya rushes out of the bedroom, stepping down the stone steps.

EXT. GARDEN-MONASTERY-DAY

Maya rushes into the garden, stepping through the rows.

Zandra looks back at Maya.

ZANDRA
I thought you were going to help
me!

MAYA
I'm sorry, mother.

She touches Maya's cheek.

ZANDRA
You're still having those
nightmares, aren't you?

MAYA
Yes?

ZANDRA
What was it this time? Woman in the
sky, bright light?

Maya looks around at the clear white brick wall around the garden.

MAYA
Can I paint it before dinner,
mother?

ZANDRA
Sure.

Zandra plucks a **white rose** from the stem of roses and places it into Maya's hair.

ZANDRA (CONT'D)
Accompany me to the meat market
first, dear.

MAYA
Yes!

ZANDRA
(laugh)
Come along.

Zandra wraps her arms around her back and shoulder, walking her towards the door.

CUT TO:

EXT. COURTYARD-VILLAGE-DAY

Zandra steps through and around the VILLAGE CUSTOMERS, the grip of her hand around Maya's.

Maya looks at the *jewelry* in a *display case*.

ZANDRA
Come child!

Zandra steps towards the table of meat.

CARLITO, 40s. Butcher. A gentle man with a heart of gold.

Carlito looks at Zandra.

CARLITO
What's on the menu today, mother?

ZANDRA
What do you recommend?

CARLITO
Goose perhaps.

Zandra looks to Maya.

ZANDRA
Goose?

CARLITO
Duck?

ZANDRA
Duck?

MAYA
No!

CARLITO
Why?

MAYA
They're my friends.

Zandra looks back at Maya.

ZANDRA
Goose then.

Carlito steps behind the table and wraps a *whole goose* in *paper*. He drops it into a *paper bag* and hands it to her.

Maya leans towards his head and places the white rose on his ear.

MAYA
There! A symbol of worthiness.

Carlito smiles.

CARLITO
Thank you.

ZANDRA
Come, child!

Maya grabs her hand.

MAYA
(scream)

A young man rushes past them on a **scooter**. Maya jumps back. He looks back at Maya, feeling stunned by her beauty. ANTONIO, 22. Delivery boy. Cocky, arrogant and bold.

Maya looks at him, smiling.

Zandra pulls her away.

ZANDRA
Come!

Antonio's eyes follow her.

CARLITO (O.C.) (SUBTITLE)
(In Spanish)
Hey!!

ANTONIO (SUBTITLE)
(In Spanish)
Yeah?

CARLITO (SUBTITLE)
(In Spanish)
Stay away from her!

ANTONIO (SUBTITLE)
(In Spanish)
Why?

Carlito grabs a **meat cleaver** from the table, showing it to him.

CARLITO (SUBTITLE)
(In Spanish)
Is that anymore clear to you!

ANTONIO (SUBTITLE)
 (In Spanish)
 Yes.

Carlito tosses the meat clever at the table. It sticks up.

ANTONIO (SUBTITLE) (CONT'D)
 (In Spanish)
 Here's the list.

Antonio hands Carlito a piece of **paper**. He watches Maya step further out of the village.

CUT TO:

EXT. ROAD-DAY

Antonio speeds down the road, getting further past the monastery. Antonio looks at the bell tower. The scooter swerves towards a cow.

ANTONIO
 (yell)

He turns the scooter off the road, crashing the scooter into the dirt. Antonio rolls into the dirt and stops. He looks up at the sky.

ANTONIO (SUBTITLE) (CONT'D)
 (In Spanish)
 So much for being subtle.

CUT TO:

EXT. GARDEN-MONASTERY-NIGHT

A bright light shines over the brick wall. A dark night's sky with fireflies surrounding a man in **coveralls** and a **white tank top**. A **lantern** in his hand.

Maya steps back from the mural. She looks at it. A smile forms on her face.

MAYA
 Mother!!

Zandra steps towards the wall, looking at it, feeling amazed at the mural.

ZANDRA
 My dear girl! This is what you saw?

MAYA

Yes.

ZANDRA

It's too real.

MAYA

It felt real.

ZANDRA

(squints eyes)

Who is he?

MAYA

I don't know. He was there.

Zandra looks at the mural.

ZANDRA

Who are you?

CUT TO:

EXT. GARDEN-HEAVENS-DAY

A man lies asleep on the grass ground. NICK, 40. Custodian. A repressed man waiting for the rapture to happen.

A winged creature floats over him.

Nick opens his eyes.

NICK

(yell)

Nick stands to his feet and backs away.

Feet step behind him. A woman wrapped in **pearls** and a **crystal top**. SIERRA, 20s. A dangerous and cunning woman.

SIERRA (V.O.)

Nick!

Nick covers his face in frustration.

NICK

No!!!

SIERRA

(laugh)

Nick kneels down, grabbing his head in anger.

NICK
Take me now, God!!

SIERRA
Not so fast.

NICK
Whatever it is, just leave me
alone!

SIERRA
I will. First, you need to do
something for me.

NICK
Are you deaf!

SIERRA
Nope.

NICK
Okay?

SIERRA
So, you'll do it?

NICK
I just want to see my wife again,
okay!

SIERRA
Very well.

Nick stands up. He turns and looks Sierra in the eyes.

Sierra grabs a hold of his head.

SIERRA (CONT'D)
Wake up!!

CUT TO:

INT. INFIRMARY-MONASTERY-NIGHT

An unconscious Antonio lies asleep in bed.

Zandra looks at him, feeling guilty and wanting nothing more
than to protect him.

Zandra steps out of the infirmary.

CUT TO:

INT. BEDROOM-MONASTERY-DAY

Maya sits by the open window, looking at the night sky.

ZANDRA

Aren't you supposed to be in bed?

Maya rushes to the bed.

MAYA

I'm sorry mother.

Zandra steps towards her. She covers her with a blanket, tucks her in and kisses her on the cheek.

ZANDRA

Good night.

Zandra stands up and steps out of the bedroom.

The door closes.

Maya looks out the window. She smiles.

CUT TO:

INT. INFIRMARY-MONASTERY-CONTINUOUS

NICK/ANTONIO

(eyes flicker)

Sierra lies down beside him, leaning her head on his chest.

SIERRA

Time to wake up!

Antonio's eyes open. He looks around.

NICK/ANTONIO

Where am I?

He sits up.

Sierra stands in front of him.

SIERRA

Exactly where I expected you to end up.

NICK/ANTONIO

What are you talking about?

SIERRA
You'll see.

CUT TO:

EXT. GARDEN-MONASTERY-NIGHT

Antonio steps through the row of vegetables. He looks straight ahead. The mural of Nick in his eyesight. The man's eyes stare back at him, almost piercing his soul.

ZANDRA (O.C.)
Interesting, isn't it?

Antonio jumps out of his skin, feeling scared from the sudden outburst of Zandra's voice. He looks at her.

NICK/ANTONIO
I'm sorry, I got a rude awakening.

ZANDRA
Was it a bad dream?

NICK/ANTONIO
Something like that.

ZANDRA
Come, I'll get you to bed.

NICK/ANTONIO
(point)
Who painted this?

ZANDRA
Maya. My daughter.

NICK/ANTONIO
Incredible.

ZANDRA
You can meet her in the morning.
Come on.

Antonio walks towards Zandra.

CUT TO:

INT. INFIRMARY-MONASTERY-CONTINUOUS

Antonio lies back.

Zandra pulls the blanket over him.

ZANDRA
Good night.

She steps out of the infirmary. Antonio looks outside the window.

CUT TO:

EXT. BACK YARD-VALENS RESIDENCE-DAY (DREAM SEQUENCE)

Maya steps towards the DEAD BODY of Nick. Her eyes sad. She crouches down, touching his shoulder.

MAYA
Mister!!

Nick sits up, his eyes red with an evil smile upon his face.

NICK
You're mine!!
(laugh)

MAYA
(scream)

CUT TO:

INT. BEDROOM-MONASTERY-DAY (END DREAM SEQUENCE)

Maya sits up.

MAYA
(breath)

CUT TO:

EXT. GARDEN-MONASTERY-DAY

Zandra carries a basket towards the kitchen. She drops **corn** and **green beans** in, adding to the collection of vegetables.

CUT TO:

INT. INFIRMARY-MONASTERY-DAY

Antonio sits up. He looks outside the window.

CUT TO:

INT. KITCHEN-MONASTERY-DAY

She rinses off the green beans in a *strainer*.

NICK/ANTONIO (O.S.)

Hello!!

Zandra turns off the water.

CUT TO:

EXT. DINING AREA-MONASTERY-DAY

Antonio looks around.

Zandra steps into the dining area.

ZANDRA

Good morning!

He looks at her.

NICK/ANTONIO

Good morning.

ZANDRA

Are you hungry?

NICK/ANTONIO

Starved.

Zandra steps back towards the kitchen.

ZANDRA

I'll be right back.

Antonio sits at a table.

Maya steps down the steps and walks into the dining area.

Antonio's eyes drawn to her.

She plucks a white rose from a stem. Her eyes meet his.

MAYA

Oh, hello!

Maya steps towards the table.

MAYA (CONT'D)

Are you feeling alright?

His eyes memorized by her beauty.

She looks at him with concern.

MAYA (CONT'D)
Maybe you should rest some more.

NICK/ANTONIO
(shakes head)
I'm sorry.

MAYA
It's okay.

Maya places the white rose on his shirt. She smiles.

Antonio looks at the white rose. He smiles.

MAYA (CONT'D)
(laugh)

Antonio reaches his hand out for hers.

Maya looks at his hand, perceives to reach out for his.

Zandra steps into the dining area with two plates in her hands.

ZANDRA
Good morning, dear.

MAYA
Good morning, mother.

She sets the plates down in front of Maya and Antonio.

NICK/ANTONIO
Thank you.

ZANDRA
Your welcome.

Maya closes her eyes, puts her hands together.

Antonio looks at Maya and then at Zandra. He closes his eyes.

MAYA
Dear lord, we thank you for this
food for we are about to receive.
Make it nourishing to our bodies.
In your son's name, amen.

NICK/ANTONIO
Amen.

Antonio opens his eyes.

MAYA
Can he stay mother?

NICK/ANTONIO
Stay for what?

MAYA
My birthday dinner.

He looks at her.

NICK/ANTONIO
It's your birthday?

MAYA
Yes. Will you stay?

NICK/ANTONIO
Sure.

Maya stands up with excitement, throwing her arms up in the air.

MAYA
Great!!

She rushes out of the dining area.

ZANDRA
Dear! You haven't even touched your breakfast!!

She looks at Antonio.

ZANDRA (CONT'D)
My apologies. She does this when she gets excited. You're the second man that's interacted with her in her entire life.

NICK/ANTONIO
Really?

ZANDRA
Do you mind helping me prepare for the party after you finish your breakfast?

NICK/ANTONIO
Sure.

CUT TO:

INT. KITCHEN-MONASTERY-DAY

Zandra hands Antonio a platter with the goose on top of it.

ZANDRA
Thank you.

NICK/ANTONIO
Your welcome.

He steps out of the kitchen.

CUT TO:

EXT. DINING AREA-MONASTERY-DAY

Antonio sets the platter down onto the table.

Maya steps down the steps. She walks towards Antonio.

MAYA
It looks great!

He looks at her and smiles at the sight of her smiling face.

NICK/ANTONIO
You too.

MAYA
Aww! Aren't you sweet!

CUT TO:

INT. KITCHEN-MONASTERY-DAY

Zandra finishes the platter of green beans.

Maya wraps her arms around Zandra.

ZANDRA
(laugh)

MAYA
Thank you, mother!

ZANDRA
You deserve it dear.

Maya steps out of the kitchen.

CUT TO:

EXT. COURTYARD-VILLAGE-DAY

Antonio paces back and forth.

NICK/ANTONIO
What are you doing to me! I can't
do it!

SIERRA (V.O.)
If you don't, then you can forget
about seeing Brenda again.

NICK/ANTONIO
Is that a threat!

SIERRA (V.O.)
Depends.

NICK/ANTONIO
On what?

SIERRA (V.O.)
On how bad you want to be with her.

Antonio looks at the bedroom window.

SIERRA (V.O.) (CONT'D)
Times a wasting!

NICK/ANTONIO
Fine! I'll do it!!

He steps towards the monastery.

CUT TO:

EXT. GARDEN-MONASTERY-DAY

Maya looks at the mural of Nick.

Antonio steps behind her.

She looks back at him.

NICK/ANTONIO
I'm sorry. I'll leave you alone.

MAYA
Don't go.

She smiles at the mural.

MAYA (CONT'D)

Neat, isn't it? He has to be from America. What do you think?

NICK/ANTONIO

Yes, I see it.

MAYA

Have you ever been there?

NICK/ANTONIO

Yes.

MAYA

What's it like?

NICK/ANTONIO

Busy.

MAYA

I wish I could go.

NICK/ANTONIO

It's not too late.

MAYA

Yeah, but mother probably wouldn't let me go.

NICK/ANTONIO

Not unless you wish for it.

Maya turns to him.

MAYA

Yes. That's it. Thank you.

She rushes out of the garden.

NICK/ANTONIO

Anytime.

He smiles.

CUT TO:

EXT. DINING AREA-MONASTERY-DAY

Zandra steps towards Maya with a *candle lit cake*.

A smile on Maya's face.

ZANDRA
Make a wish!

Maya blows out the candles.

Antonio steps into the dining area.

NICK/ANTONIO
What'd you wish for?

ZANDRA
Can you take this cake, Antonio?

Antonio takes the cake from her and sets it down on the table.

ZANDRA (CONT'D)
Come with me, dear.

Maya walks with Zandra to the kitchen.

CUT TO:

INT. KITCHEN-MONASTERY-DAY

Zandra steps towards the **cupboards**.

ZANDRA
Have a seat.

Maya sits at the dinner table.

Zandra opens the cupboard; she grabs a **jar** and steps towards the table.

ZANDRA (CONT'D)
I been saving this for an occasion
like this.

Zandra sets it down. She pulls a **wad** of **cash** out.

MAYA
Mother! How much is that?

ZANDRA
A hundred thousand dollars.

She sets it down in front of her.

ZANDRA (CONT'D)
What do you wish for?

MAYA
America.

ZANDRA
America?

MAYA
I want to go to America and see
what makes it so special.

ZANDRA
Aww! No!

MAYA
But you said I can wish for
anything.

ZANDRA
America is dangerous. There are
people that have no respect and
there's no boundaries.

MAYA
Antonio's been there. He told me to
make the wish.

ZANDRA
Oh, did he!

CUT TO:

EXT. DINING AREA-MONASTERY-DAY

Zandra steps towards Antonio. She sits across from him,
looking him in the eyes.

ZANDRA
You put the idea in her head?

NICK/ANTONIO
Yes.

ZANDRA
I ask you to leave --

Antonio looks down.

ZANDRA (CONT'D)
-- But if you promise to guide her
and protect her, I'll consider
letting her go.

He gives it thought and smiles at the idea that he's in control of Maya's trip to America.

CUT TO:

INT. TAXI-NIGHT

Antonio is asleep.

Maya sticks her head outside of the window. A wide smile on her face.

He opens his eyes.

NICK/ANTONIO
Busy like I said, huh?

MAYA
It's beautiful.

Antonio smiles.

NICK/ANTONIO
Where do you want to go first?

MAYA
I want to walk amongst the stars.

NICK/ANTONIO
First, we got to get you some clothes.

MAYA
What's wrong with my clothes?

NICK/ANTONIO
Nothing if you're living in the sixteenth century.

Maya looks down at her dress and then back at him.

CUT TO:

EXT. COURTYARD-VILLAGE-DAY

Zandra steps through the village.

VILLAGE PEOPLE gather throughout the village.

LITTLE GIRL (O.S.)
(scream)

Zandra looks around, feeling scared from the sudden outburst.
The Village People stop. They look at a LITTLE GIRL.

LITTLE GIRL (CONT'D)
The butcher's dead!!

Zandra runs towards the river.

CUT TO:

EXT. RIVER-DAY

Zandra stops. She looks at the lifeless body of Carlito.

ZANDRA
(sob)

She turns quickly, rushing towards the village.

CUT TO:

INT. OFFICE-MONASTERY-DAY

A cell phone rings on a desk.

A woman's hand grabs it. CARLA, 36. Nun. Strict but caring.

Carla puts the cell phone to her ear.

CARLA
Hello?

ZANDRA (V.O.)
Carla?

CARLA
Zandra? It's been a while. How are
you?

ZANDRA (V.O.)
Listen --

CUT TO:

INT. DRESSING ROOM-BOUQUET-DAY

Antonio sits, waiting patiently.

MAYA
Are you ready?

NICK/ANTONIO
Let's see it!

Maya moves the curtain. She steps out in a **white floral dress**.

Antonio stands up.

MAYA
Is it showing a lot of skin?

NICK/ANTONIO
No.

He looks at her and the dress.

NICK/ANTONIO (CONT'D)
You look beautiful.

MAYA
Really?

NICK/ANTONIO
Yes.

MAYA
Aww! Thank you.

CUT TO:

EXT. RODEO DRIVE-DAY

Antonio and Maya stand at the curb.

A **limousine** pulls up.

The driver door opens.

LIMOUSINE DRIVER, 30s.

LIMOUSINE DRIVER
Hey! I'm sorry I'm late.

NICK/ANTONIO
It's fine.

The Limousine Driver opens the back passenger door.

NICK/ANTONIO (CONT'D)
We like to go to the hotel, please.

LIMOUSINE DRIVER
Sure thing.

Maya gets in.

Antonio gets in.

The Limousine Driver shuts the door and rushes to the driver door.

CUT TO:

INT. HOTEL ROOM #445-HOTEL-NIGHT

A knock on the door.

Antonio steps towards the door and opens it.

HOTEL ROOM SERVICE SERVER, early 20s.

HOTEL ROOM SERVICE SERVER
Room service!

NICK/ANTONIO
Come in, please!

The Hotel Room Service Server steps in, carrying the food in on a large plate. He sets it down on the table.

Antonio pulls out a **twenty-dollar bill** and hands it to the Hotel Room Service Server.

HOTEL ROOM SERVICE SERVER
Thank you, sir.

The Hotel Room Service Server steps to the door.

The door closes.

The bathroom door opens.

Maya steps out wearing a **white robe**.

MAYA
This robe is so comfortable!

NICK/ANTONIO
It looks good on you.

MAYA
Thank you.

NICK/ANTONIO
(point)
I ordered some food.

Maya steps towards the table.

Antonio lifts a **cover** from over one plate, revealing a **cheeseburger**.

MAYA
What is it?

NICK/ANTONIO
It's a cheeseburger. Try it.

Maya attempts to lift it.

Antonio picks it up.

NICK/ANTONIO (CONT'D)
Hold it like this.

He hands it to her.

Maya grabs it with the ends of her fingers.

NICK/ANTONIO (CONT'D)
Take a bite.

Maya bites into it.

NICK/ANTONIO (CONT'D)
Is it good?

MAYA
It's good.

She sits at the table.

MAYA (CONT'D)
What else did you get?

Antonio steps towards the table. He lifts up the lid to reveal **French fries**.

NICK/ANTONIO
You can't have a cheeseburger
without French fries.

Maya looks at him.

MAYA
Thank you.

NICK/ANTONIO
Your welcome.

Her head resting against the pillows.

Antonio pulls the comforter over her. He sits on the bed across from her.

CUT TO:

EXT. HOLLYWOOD WALK OF FAME-DAY

Maya stands amongst the stars underneath her feet. She crouches down.

Antonio holds a camera in front of his face.

NICK/ANTONIO
Say cheese!

MAYA
Cheese!

The camera snaps the picture.

CUT TO:

EXT. RODEO DRIVE-DAY

Antonio snaps a picture of her walking.

Maya smiles.

CUT TO:

INT. BUS-DAY

Maya sits.

Antonio stands in front of her.

NICK/ANTONIO
What do you want to do now?

MAYA
Can we go eat?

Antonio thinks to himself.

CUT TO:

INT. DINING AREA-MEXICAN RESTAURANT-NIGHT

In the far-off corner, a band plays soft music.

MARIACHI BAND MEMBERS #1, #2, #3 and #4. 40s.

Antonio looks away from the Mariachi Band Members.

The *menu* in front of her face.

Antonio lowers his.

Maya lowers hers.

MAYA
(laugh)

Antonio smiles.

NICK/ANTONIO
Do you know what you want?

MAYA
The **Tamale Special**.

NICK/ANTONIO
Sounds good.

He looks at the bottom of the menu.

MAYA
What are you getting?

NICK/ANTONIO
Not sure.

He looks at the ***Burrito Special***.

NICK/ANTONIO (CONT'D)
The Burrito Special sounds good to me.

WAITER, 20s.

A Waiter steps towards their table.

WAITER
Are you ready to order?

MAYA
Yes. Can I get the Tamale Special.

WAITER
Drink?

MAYA
Water, please.

MAYA

Uh huh.

Antonio goes back and forth, around on the dance floor. He spins her around, bringing her back to him.

She smiles. Her head resting against his chest, closing her eyes.

CUT TO:

INT. LIVING ROOM-VALENS RESIDENCE-DAY-FLASHBACK

A woman circles around the living room with 5-YEAR-OLD NICHOLAS. MARY JANE, 22. Waitress. A single mother with a kind heart, raising her son on her own. He looks up at her, smiling.

MARY JANE

You're doing good baby! Come here!

She crouches down and hugs him.

CUT TO:

INT. DINING AREA-MEXICAN RESTAURANT-BACK TO PRESENT

He moves with her in circles.

Antonio stops.

Maya opens her eyes. She looks at Antonio.

He looks at the plates on their table.

NICK/ANTONIO

Come on, let's go eat.

Antonio steps towards the table.

Maya looks back at him as he steps away.

Antonio pulls out her chair for her.

She sits.

MAYA

Thank you.

Antonio grabs his fork.

Maya puts her hands together and closes her eyes.

He looks and sees she's preparing to pray. Antonio closes his eyes.

MAYA (CONT'D)

Dear lord, thank you for this food
that we're about to receive. Make
this food nourishing to our bodies.
In your son's name, amen.

NICK/ANTONIO

Amen.

He opens his eyes.

CUT TO:

EXT. STREETS-NIGHT

Hand in hand, Maya and Antonio step down the sidewalk.

MAYA

Where'd you learn to dance like
that?

NICK/ANTONIO

My mother.

MAYA

She would be proud of you.

CUT TO:

EXT. PARKING LOT-CONVENIENT STORE-NIGHT

Classic 1960s Impala Lowriders parked in front of the
convenient store.

CHOLO'S #1, #2 and #3. 20s.

Cholo #1 looks at Maya.

CHOLO #1 (SUBTITLE)

(In Spanish)

Hey there sexy lady! Want to come
home with me? I'll show you how a
real man I can be!

Antonio stops. His eyes fill with rage.

Maya tugs at his hand.

MAYA

Come on!

He lets go of her hand and steps towards Cholo #1.

NICK/ANTONIO (SUBTITLE)

(In Spanish)

Excuse me, sir, could you show a little bit of respect for the lady.

CHOLO #1 (SUBTITLE)

(In Spanish)

Sure, only if you step aside and let her go home with a real man.

Antonio balls up his fists.

MAYA (SUBTITLE)

(In Spanish)

Excuse me. I'm sorry if we stepped on your turf. My friend here is just a little overprotective.

Maya turns to some **dandelions**. She plucks one and hands it to him.

Cholo #1 looks at Cholo's #2 and #3. He looks back at her with a smile.

CHOLO #1

I understand.

She leans towards his face and kisses him on the cheek.

MAYA

Good night.

Maya turns around and steps towards Antonio.

Cholo #1 looks at the dandelion.

CHOLO #1

I'm in love.

Antonio steps alongside of Maya.

NICK/ANTONIO

What'd you say to him?

MAYA

Nothing really.

He looks back at Cholo #1.

NICK/ANTONIO
He looks starstruck.

Maya and Antonio continue to walk.

CUT TO:

INT. HOTEL ROOM #445-HOTEL-NIGHT

Antonio sits down on the bed across from Maya.

Maya grabs the robe from the end of the bed.

MAYA
I'm going to go take a shower.

Antonio looks away, fighting his urges to follow her into the bathroom.

The door closes behind her.

Antonio stands to his feet; he steps slowly towards the bathroom door.

The shower runs. The curtain opens and closes.

He grabs a hold of the **doorknob**.

NICK (V.O.)
What is going on!

Antonio takes his hand off the doorknob. He steps back.

ANTONIO
You can't save her! She's mine!

NICK (V.O.)
No!!!

He turns around and steps towards the door.

The bathroom door opens.

Maya steps out and steps towards the beds. She looks around the room.

MAYA
Antonio?

CUT TO:

INT. LOBBY-HOTEL-NIGHT

Antonio steps down the front steps, leading him to the front doors.

CARLA (O.C.)
Leaving so soon!

He stops.

Carla steps towards him.

NICK/ANTONIO
Do I know you?

CARLA
No.

She looks down at the floor and back at him.

CARLA (CONT'D)
Where is she?

NICK/ANTONIO
In the room.

CARLA
Do yourself a favor, leave. Go!

He looks up at the ceiling.

NICK/ANTONIO
(sob)
Very well.

CUT TO:

EXT. STREETS-NIGHT

Antonio steps towards Cholo's #1, #2 and #3. He rips the dandelion from Cholo #1's shirt.

Cholo #1 punches Antonio in the stomach.

Antonio drops to his knees.

Cholo #2 kicks him in the back, knocking him to the ground.

Cholo #1 drives his foot across his face, knocking his teeth out.

Carla rushes towards Cholo #1, #2 and #3. She rushes back to the hotel.

CUT TO:

INT. HOTEL ROOM #445-HOTEL-NIGHT

A knock on the door.

Maya steps towards the door, pulling the door open quickly --

MAYA
-- Antonio --

MAYA (CONT'D)
-- Carla?

CARLA
Maya, come with me, please?

MAYA
Where?

CUT TO:

INT. CARLA'S TOYOTA-NIGHT

Maya looks off into space.

MAYA
Where are we going?

CARLA
The hospital.

MAYA
Why there?

CARLA
You'll see.

CUT TO:

INT. ICU-HOSPITAL-NIGHT

Carla and Maya step into the ICU room.

Antonio lies unconscious.

Maya rushes to his side. She grabs a hold of his hand.

MAYA

(sob)
Antonio!
(cry)

Antonio's eyes cracked open, staring at Maya.

NICK (V.O.)

Come on, Maya! Get out of here!!
Please God!!

Carla grabs her shoulder.

CARLA

Come on, let him sleep. I'll take
you to the hotel.

NICK (V.O.)

Thank you!!

CUT TO:

INT. HOTEL ROOM #445-HOTEL-NIGHT

Maya pushes the door open. She steps towards the bed in front
of her.

CARLA

Pack your stuff.

Maya looks back at her.

MAYA

Why?

CARLA

It's not safe for you here.

MAYA

Where am I supposed to go?

CARLA

I'm taking you to the monastery for
the night and then I'm putting you
on a plane.

MAYA

I can't leave Antonio!

CARLA

He's dangerous, Maya!

MAYA

How?

CARLA

The butcher, Carlito. They found him dead by the river. Antonio was last seen with him.

Maya looks at her with confusion.

MAYA

No. He was so nice.

Carla steps towards her, touches her face.

CARLA

I know this is a lot to process but it's real. We got to get you home, okay.

Maya hugs her.

MAYA

(sob)

CUT TO:

INT. ICU-HOSPITAL-NIGHT

Asleep, Antonio lies in the bed, his eyes cracked.

SIERRA (V.O.)

I know you can hear me. You know she's waiting for you. Come on, get up!

Antonio opens his eyes.

DOCTOR, 30s.

The Doctor steps towards Antonio, seeing his eyes open.

DOCTOR

Nurse, he's awake!

Antonio sits up. He smiles.

CUT TO:

INT. BEDROOM-MONASTERY-NIGHT

Maya sits down on the bed. She looks at Carla.

CARLA
I'll be in the next room. Come get
me if you need me, okay?

Carla leans down and hugs her.

CARLA (CONT'D)
Good night.

She turns around and steps out of the bedroom.

CUT TO:

INT. HOTEL ROOM #445-HOTEL-NIGHT

The door flies open.

Antonio steps into the hotel room. He looks around.

ANTONIO
Oh, Maya! Come out, come out!

NICK (V.O.)
She's not here, moron!

ANTONIO
Why are you still here!

SIERRA (V.O.)
Let me handle him!!

CUT TO:

EXT. SPACE-NIGHT

A bright light shines in front of Nick.

Nick covers his face.

The light flies right at him.

He flies backwards into a *cosmic tornado*.

NICK
Ahh!!!

SIERRA (V.O.)
Go away!!

CUT TO:

EXT. GARDEN-HEAVENS-DAY

NICK

Ahh!!

Nick drops and rolls onto the graveled ground.

BRENDA (O.C.)

(sob)

A woman sits on a bench, tears running down her cheek.
BRENDA, 35. Former paralegal. A kind and caring woman.

Nick pushes himself up. He looks at Brenda.

NICK

Brenda!

She looks at Nick.

BRENDA

Nick!

Brenda rushes towards him.

BRENDA (CONT'D)

Where have you been!

She looks him in the eyes.

NICK

It's a long story.

BRENDA

We got time.

NICK

(laugh)

Brenda hugs him.

CUT TO:

EXT. STREETS-NIGHT

Antonio walks down the sidewalk, stepping past lowriders.

CHOLO #1 (O.C.)

Hey hero!

He looks at Cholo #1.

Carla steps in with a tray of food.

CARLA
Maya!!

MAYA (O.S.)
In here!!

CUT TO:

INT. OFFICE-MONASTERY-CONTINUOUS

Carla steps into the office, holding the tray up, looking at the crayon drawn mural.

Maya looks back at her.

CARLA
I guess you were feeling artistic.

MAYA
Sort of.

CARLA
I see.

Carla sets the tray down.

CARLA (CONT'D)
You better eat before it gets cold.

Maya sits at the desk, eating **scrambled eggs** and **toast**.

Carla stands in front of the mural, holding her cell phone to her ear.

CARLA (CONT'D)
She just drew it on the office wall.

Maya grabs a glass of **orange juice**.

MAYA
(gulp)
(burp)

Carla looks at Maya.

CARLA
Lord!

She covers her mouth.

MAYA
Excuse me, sorry.

Carla keeps her eyes on the mural

CARLA
Can you send me the picture of the
mural?

CUT TO:

INT. HALLWAY-MONASTERY-DAY

Carla steps into the hallway, her eyes on her cell phone screen.

PHONE SCREEN

The mural painting of Nick in the dark swamp with the fireflies surrounding him on the screen.

BACK TO SCENE

CARLA
Oh, my lord!

CUT TO:

EXT. GARDEN-MONASTERY-DAY

Maya sits on her knees, pulling *radishes* up from the soil.

Carla steps towards her.

CARLA
Maya?

She kneels down and looks her in the eyes.

MAYA
Yes?

Carla lifts a photograph of Nick in front of her.

CARLA
Is this the man you saw in your
dream?

MAYA
Yes!

Carla steps away, feeling stress but relief at the same time.

MAYA (O.C.) (CONT'D)

Hey!!

Carla can't hear and is only relieved at finding out that the man Maya painted.

CUT TO:

INT. OFFICE-MONASTERY-DAY

Carla grabs a folder from the file cabinet.

MAYA

Carla! Who is he?

CARLA

Have a seat.

CUT TO:

EXT. MONASTERY-DAY

Antonio looks at the front doors to the monastery. He smiles at the fact that he's right at the right place.

CARLA (V.O.)

The man that you painted --

MAYA (V.O.)

-- Yes, go on?

CUT TO:

INT. OFFICE-MONASTERY-CONTINUOUS

CARLA

He's real. Well, he was. He's been dead for years.

MAYA

What's his name?

CARLA

Nick Valens.

Carla opens the folder.

CARLA (CONT'D)
Time is coming up short, but we got
to get you out of here.

MAYA
Where are we going?

CARLA
You. Just you.

A man steps into the office. TOM, 30. Pastor. A kind and gentle man.

CARLA (CONT'D)
Maya, this is Tom. He's a pastor
and he's here to escort you to a
safe place.

Maya stands up. She looks at Carla.

MAYA
(wave)

Tom wraps his arm around her back and walks her out of the office.

CUT TO:

INT. TOM'S CADILLAC-DAY

Maya looks back at the monastery.

TOM
Are you ready?

MAYA
Yes.

Tom looks outside the window. He looks at the monastery.

TOM
She'll be alright.

CUT TO:

INT. OFFICE-MONASTERY-CONTINUOUS

The door flies open.

Carla stands up. She back away.

Antonio steps towards her.

ANTONIO
Where is she?

CARLA
Someplace safe. Someplace that you
can't find her.

ANTONIO
(laugh)

Antonio pulls out a knife.

CARLA
I'll pray for you.

ANTONIO
(laugh)
Save your prayers for the weak!

He raises the knife over his head and drives it downward like
he's sacrificing a sheep.

CUT TO:

EXT. FRONT YARD-RAMIREZ RESIDENCE-DAY

Maya shuts the passenger door. She looks at the tall house in
front of her.

MAYA
What is this place?

Tom shuts the driver door.

TOM
Just a place that a friend of mine
owns.

He steps up the stone steps.

CUT TO:

INT. LIVING ROOM-RAMIREZ RESIDENCE-DAY

Gently stepping towards the front door, a woman grabs a hold
of the doorknob. MARTA RAMIREZ, 25. A teacher and mother of
two. A down-to-earth woman with a lot of paranoia going on in
her life. She pulls the door open.

Tom stands in front of her.

MARTA
You finally made it.

He steps aside and pushes Maya closer to the doorway.

TOM
This is Maya. The girl I been
telling you about.

MARTA
Hi Maya? Won't you come in?

Marta steps aside.

Maya steps in.

Marta looks at Tom.

MARTA (CONT'D)
Do you want to show her to her
bedroom, Tom?

TOM
Sure.

CUT TO:

INT. BEDROOM-RAMIREZ RESIDENCE-DAY

Tom walks into the bedroom, he flips on the light switch.

Maya looks around the bedroom.

TOM
It's not much but it's a room.

He shuts the door.

TOM (CONT'D)
Please, have a seat?

Maya sits on the bed.

MAYA
Why am I here?

TOM
You're here to stay alive.

MAYA
For what?

TOM
 There are evil forces in this
 world. One of them happens to be
 the devil himself.

MAYA
 But why me?

CUT TO:

EXT. GARDEN-HEAVENS-DAY-FLASHBACK

A newborn soul sits on a cloud.

A bright shining light hovers over it, admiring its work.

TOM (V.O.)
 When a soul is blessed by God, it
 stays that way unless someone or
 something comes along to defile it.

CUT TO:

INT. PATIENT ROOM-HOSPITAL-NIGHT

Carla holds the newborn girl in her arms, rocking her to
 sleep.

TOM (V.O.)
 Your mother knew this from the
 start. That's why she sent you away
 to San Juan. To keep you safe and
 to live a life away from this
 wicked world.

Maya looks at the door.

MAYA
 Why did I have a dream about that
 man?

Tom looks around the room. He looks at her.

TOM
 Take a look around!

She looks at the photographs on the wall. A photograph of
 Marta's father hangs across from her eyesight.

TOM (CONT'D)
 He had a way of getting you into a
 safe place.

Maya thinks about what he just said.

MAYA
I guess he did.

TOM
God has a way of working things
out. Even if we don't understand
them.

Tom steps towards the door.

TOM (CONT'D)
Rest now. We'll have more to talk
about later.

Maya takes off her shoes and raises her feet up. She lays her
head on the pillow.

MAYA
(breath)
Thank you, God.

She closes her eyes.

CUT TO:

INT. OFFICE-MONASTERY-DAY

Carla's lifeless body drops to the floor.

Blood streaming from her body.

Antonio steps over her.

ANTONIO
Now, time to get to business.

He looks at the mural on the wall.

ANTONIO (CONT'D)
(laugh)

CUT TO:

EXT. STREETS-DAY (DREAM SEQUENCE)

DEAD POLICE OFFICERS #1 and #2 lie on the road.

Maya steps past the massacre.

She looks down at a dirt road up ahead.

EXT. DESERT-DAY

Maya steps out in the middle of the desert. She looks at the remains of scattered bones on the ground.

MAYA

What happened here?

Her hand touches the remains on the ground.

The ground begins to rumble like an earthquake coming through.

Maya looks to her right.

SOLDIER WOMAN #1, #2, #3 and #4.

Maya rushes behind a **cactus**.

Sierra marches alongside of Soldier Woman #1.

SIERRA

Hut! Hut!! Hut!!! Atten-hut!!

Maya looks to her left.

WOMAN ANGELS #1, #2, #3 and #4.

A woman angel steps alongside of Woman Angel #1. MIEKE, 20s. The chief angel in charge. Courageous and bold.

SIERRA (CONT'D)

Long time no see, Mieke.

Mieke stops.

MIEKE

Can't say the same, Sierra.

Sierra steps towards her. She walks circles around her.

SIERRA

We both know how this is going to end, so why don't we cut to the chase. You want my head for the father. I want your -- you know -- so I can flaunt your failure in his face!

MIEKE

You know that's not the way it goes. We both know that.

Sierra grabs at her head in frustration.

SIERRA

Argh! Always got to be right!
Always!! Overachiever!!

Soldier Woman #1 holds out a sword for Sierra.

Sierra yanks it from her hand.

SIERRA (CONT'D)

I'm sick of you!!!

MIEKE

Jealousy is so ugly on you!

Mieke reaches her hand out.

Woman Angel #1 hands Mieke a sword.

MIEKE (CONT'D)

Thank you.

SIERRA

I'm sick of this!!

Sierra reach over her head and yanks at her hair. She pulls her face off. Eyes of a **snake** poke out. Along with **red scaled skin** of a **dragon**.

Mieke takes a shield from Woman Angel #1.

MIEKE

Go!!!

SIERRA

(growl)
So be it!

Sierra rushes at Mieke.

Mieke flies over her and dives straight at her.

Maya ducks down, a frightened look in her eyes. She turns and runs towards the streets.

CUT TO:

INT. STREETS-NIGHT

Maya runs towards the Dead Police Officers #1 and #2. Dead Police Officer #1 grabs a hold of Maya's foot.

MAYA

(scream)

She pulls her foot away, kicking him and runs.

Police Officer #1 stands to his feet.

DEAD POLICE OFFICERS #1
We're coming for you!

CUT TO:

INT. BEDROOM-RAMIREZ RESIDENCE-DAY (BACK TO REALITY)

The bedroom door opens.

Marta steps in. She looks at Maya.

MARTA
Hey!

Maya twitches in her sleep.

MARTA (CONT'D)
Maya?

CUT TO:

EXT. STREETS-DAY (DREAM SEQUENCE)

Maya pounds on the door.

MAYA
Let me in!!

Dead Police Officers #1 and #2 walk towards her.

DEAD POLICE OFFICERS #1
Come with us!!

Maya yanks on the doorknob.

MAYA
Come on!!

Dead Police Officer #1 gets closer.

A hand grabs a hold of Dead Police Officer #1.

Nick punches him across the head, knocking him to the ground.

NICK
Pick on someone your own size!

Maya smiles.

Nick steps towards the door.

NICK (CONT'D)
Move aside!

Nick kicks the door over and over again.

It flies open.

He grabs her hand and pushes her inside.

Nick grabs the doorknob and slams the door shut.

MAYA
No!!!

CUT TO:

INT. BEDROOM-RAMIREZ RESIDENCE-DAY (BACK TO REALITY)

Maya opens her eyes.

MAYA
(breath)

MARTA
Say something?

MAYA
Something.

MARTA
(laugh)

Maya sits up. She reaches her hand out for Marta's.

Marta pulls her up.

MAYA
Thank you.

MARTA
No problem.

A knock echos through the entire house.

MARTA (CONT'D)
Now who could that be?

Marta steps out of the bedroom.

CUT TO:

INT. LIVING ROOM-RAMIREZ RESIDENCE-DAY

A hard knock on the door.

MARTA
I'm coming! Don't break my door
down!!

Marta unlocks the door.

POLICE OFFICERS #1 and #2, early 20s.

Marta peeks her head out through the crack of the door.

MARTA (CONT'D)
Yes?

POLICE OFFICER #1
We're looking for a young lady.

MARTA
The only young lady I have here is
my four-year-old daughter and she
hasn't done anything.

Police Officer #1 puts his hand on the door.

POLICE OFFICER #1
Aren't you going to let us in?

MARTA
Do you have a warrant?

POLICE OFFICER #1
No.

MARTA
Then go away!

He pushes at the door.

POLICE OFFICER #1
I'll be back with that warrant?

MARTA
Whatever.

Marta pushes the door shut. She locks it.

CUT TO:

INT. BASEMENT-RAMIREZ RESIDENCE-DAY

Marta steps down the steps.

Maya is behind her, taking one step at a time.

Marta grabs a hold of the **bookshelf** in front of her. She pushes it to the left.

MARTA

A little help, please?

Maya and Marta push it to the left.

MAYA

What is this?

Maya sees a doorway into a cave.

MARTA

Your new home. Come on.

Marta walks into the doorway.

Maya steps behind her.

CUT TO:

INT. BEDROOM-CAVE-DAY

The door opens.

Marta steps in.

A lantern lit on a desk in front of her.

Maya steps in, looks around and sits on a bed.

MARTA

(point)

You got fresh water and snacks.

Marta steps towards the door.

MAYA (O.C.)

Hey!

Marta looks back at her.

MAYA (CONT'D)

Thank you.

MARTA
I'll be back. Try to get some rest,
okay.

MAYA
Okay.

The door closes.

Maya lays on her back, looks up at the ceiling. She closes her eyes.

CUT TO:

EXT. DESERT-DAY (DREAM SEQUENCE)

Mieke swings her sword at Sierra.

SIERRA
(growl)
Is that the best you got!

Mieke flies up and flips towards her, fly kicking her through the air.

Sierra flies through a wall. She lands on her back.

SIERRA (CONT'D)
(grunt)

Mieke steps towards her. She reaches her hand out for hers.

CUT TO:

EXT. STREETS-DAY

Maya steps towards the dirt ground leading to the desert.

CUT TO:

EXT. DESERT-CONTINUOUS

MIEKE
Truce?

Sierra grabs a hold of her hand. She cuts it off with her sword.

MIEKE (CONT'D)
(scream)

Mieke drops to her knees.

Sierra stands to her feet. She steps towards Mieke.

SIERRA

I been dying to do this to you for
a thousand years, Michael!

Sierra swings her sword across Mieke's throat.

Mieke's head drops to the ground.

SIERRA (CONT'D)

(laugh)

She steps away.

MIEKE (O.C.)

I'm so disappointed in you!

Sierra looks back at Meike.

Her head in her hands. She puts it back on her neck,
tightening it back on.

MIEKE (CONT'D)

Shall we?

SIERRA

We shall!

Big **bat wings** spread out.

Sierra looks at Maya.

MIEKE

Come on! What are you waiting for!

SIERRA

Fresh meat!

Mieke looks at Maya.

MIEKE

No!

Sierra flies straight up into the air.

Maya looks up.

Sierra drops down and flies towards Maya.

MAYA

(scream)

Maya runs.

SIERRA
(laugh)

She plunges down.

A sword is driven into her head.

Nick drops it along with Sierra.

SIERRA (CONT'D)
Nick!

He pulls the sword out.

SIERRA (CONT'D)
Nick, we can still work together.
All you have to do is say yes. What
do you say?

Nick swings the sword.

Sierra's head rolls towards him.

He kicks it.

MAYA (O.C.)
Nick?

Nick looks back at Maya.

NICK
Go home.

MAYA
Thank you.

NICK
Let me walk with you.

CUT TO:

EXT. STREETS-DAY

MAYA
Thank you again.

NICK
You don't have to thank me.

Nick steps towards the door. He pushes it open.

NICK (CONT'D)
Take care of yourself, okay?

MAYA
Will I ever see you again?

NICK
You bet.

She extends her arms out, waiting for a hug.

He hugs her.

Maya steps into the house.

The door slams shut.

CUT TO:

INT. BEDROOM-CAVE-DAY (BACK TO REALITY)

Maya opens her eyes. She looks at a boy and sees him with a plate. GREGORY, 6. A kind and generous boy.

GREGORY
My mom thought you might be hungry.

Maya takes it from him. She hugs him.

MAYA
Thank you.

Gregory looks around.

GREGORY
Your welcome.

She lets go of him.

Gregory steps away. He looks back at her.

GREGORY (CONT'D)
(wave)
Bye.

He opens the door and steps out.

CUT TO:

INT. CAVE-DAY

Gregory stops and looks back at the bedroom door.

GREGORY
I'm in love.

He runs away from the door.

CUT TO:

INT. LIVING ROOM-RAMIREZ RESIDENCE-DAY

Marta steps towards the door. She unlocks it and opens it.

POLICE OFFICER #1
We have that warrant!

He pushes the warrant into her chest, shoving her into the wall.

MARTA
Ugh!

CUT TO:

INT. HALLWAY-RAMIREZ RESIDENCE-DAY

Police Officer #1 steps through the hallway. He shines his flashlight into all four of the bedrooms.

Marta peeks her head in.

MARTA
Did you find anything yet?

POLICE OFFICER #1
Nobody likes a smart Alec ma'am.

MARTA
Shows how much you know.

He steps out of the hallway.

POLICE OFFICER #1
Again, with that smart mouth.

MARTA
Thank you.

CUT TO:

INT. LIVING ROOM-RAMIREZ RESIDENCE-CONTINUOUS

He looks into the kitchen and sees the basement door.

POLICE OFFICER #1
The basement.

MARTA
Oh! Good for you!

CUT TO:

INT. BASEMENT-RAMIREZ RESIDENCE-DAY

Police Officer #1 steps down the stairs. He shines the flashlight around.

POLICE OFFICER #1
Stay right there, ma'am.

MARTA
Whatever you say officer sir.

He turns to his right, shines his light on the bookshelf in front of him.

POLICE OFFICER #1
Nice collection of books you have there.

MARTA
Thanks.

Police Officer #2 comes behind Marta.

POLICE OFFICER #2
Let's go!! We got a hit and run to respond to!

Marta looks back at him.

POLICE OFFICER #1 (O.C.)
Coming.

He steps up the stairs, making his way past Marta.

POLICE OFFICER #1 (CONT'D)
Please, do something about that smell.

CUT TO:

INT. LIVING ROOM-RAMIREZ RESIDENCE-CONTINUOUS

Police Officers #1 and #2 step out.

Marta shuts the front door. She DEADBOLTS it. Her back to the door.

MARTA
 (breath)
 I can't stand persistent cops. So pushy!

CUT TO:

EXT. GARDEN-HEAVENS-DAY

Brenda sits on the swing. Her head leaned against the rope.

Nick steps towards her.

She looks at him.

BRENDA
 You made it.

Brenda stands up.

He hugs her and lifts her off the ground.

BRENDA (CONT'D)
 (laugh)

He spins her around and lowers her.

She touches his face.

BRENDA (CONT'D)
 How is she?

NICK
 She's safe.

BRENDA
 Do you think that she knows?

NICK
 No.

He kisses her on the cheek and hugs her.

CUT TO:

EXT. FRONT YARD-VALENS RESIDENCE-DAY-FLASHBACK

He gently steps towards the front yard. He looks through the window and sees Brenda's face.

A saddened look falls upon his face. A *bouquet* of *flowers* in his hand. He steps towards the front door.

CUT TO:

INT. LIVING ROOM-VALENS RESIDENCE-DAY

Nick steps in. The door slams behind him.

Brenda sits on the couch with a stack full of papers right beside her. She looks at Nick.

BRENDA
Hey babe!

She looks at him with a smile on her face. Her eyes on his face, seeing nothing but a frown.

BRENDA (CONT'D)
Oh, baby, you look like you had a bad day.

Brenda stands up and steps towards him.

BRENDA (CONT'D)
What is it?

Nick looks away.

BRENDA (CONT'D)
Look at me babe?

He looks at her.

BRENDA (CONT'D)
What is it?

NICK
I -- I --

BRENDA
You what?

NICK
I slept with someone --

-- Brenda slaps him across the face --

-- Nick turns away --

She rushes out of the living room, into the kitchen.

A loud slam from the back kitchen door.

CUT TO:

INT. BRENDA'S CAR-NIGHT

Her hands gripping onto the steering wheel.

BRENDA
(sob)
(cry)

She lays her head back against the seat, covering her face, trying to wipe away the tears.

BRENDA (CONT'D)
(sob)

CUT TO:

INT. BEDROOM-VALENS RESIDENCE-NIGHT

Nick sits up in bed, staring outside the window.

Brenda steps in. She wipes her eyes.

He stands up and steps towards her.

BRENDA
(wave)

Nick looks her in the eyes.

NICK
I'm sorry.

BRENDA
Come here.
(wave)

He wraps his arms around her.

She backs away.

BRENDA (CONT'D)
Come on, let's go to bed.

Nick steps around to his side. He sits and lies down. His eyes on the window.

CUT TO:

EXT. BACK YARD-VALENS RESIDENCE-NIGHT

Close to the bedroom, *Fireflies* are spread throughout the entire back yard.

CUT TO:

EXT. GARDEN-HEAVENS-BACK TO PRESENT

Nick and Brenda lie on the ground.

BRENDA

Do you really think they followed you here?

NICK

Us. They followed us here. Yes, I do.

CUT TO:

INT. NURSERY-MANSION-DAY-FLASHBACK

An infant lies on a *changing table*.

NICK, 22. Artist and groundskeeper. A kind and caring man looking after his wife and daughter.

SIERRA, 22. Super model. A loving and caring woman.

Sierra wraps her arms around Nick's neck.

SIERRA

How's our baby girl doing?

NICK

She's happy.

SIERRA

Good. Come on, I got a surprise for both of you.

NICK

What is it?

SIERRA

It's a surprise. Come on.

He lifts the infant up to his chest.

CUT TO:

INT. BEDROOM-DESTINY'S APARTMENT-NIGHT

A woman stands over an infant boy. He cries.

DESTINY, 24. Waitress. A young single mother living to make ends meet.

She lifts the infant boy up to her chest.

DESTINY
Mommies got you Carlos.

Destiny lifts up her shirt and presses his mouth against her breast.

CUT TO:

INT. BEDROOM-CARLOS'S APARTMENT-NIGHT

A man lies in bed while a woman steps out of the bedroom.

AMBER, 22. Prostitute. A cowardice and fearful woman.

CARLOS, 23. Mechanic. Naive and bold.

Carlos opens his eyes. He sits up and looks around the bedroom.

CARLOS
Amber!!

A baby cries.

CUT TO:

EXT. APARTMENT COMPLEX-NIGHT

Carlos rushes out to the curb. He grabs a hold of Amber's arm.

CARLOS
Where are you going?

Amber pulls away.

AMBER
I'm leaving!

CARLOS
We need you. She needs you!

AMBER
No! She needs you!

A taxi pulls up to the curb.

Amber rushes to the taxi and pulls the back door open. She looks back at Carlos.

Carlos looks at her with sadness in his eyes.

She sits and closes the door.

The taxi drives away.

Carlos wipes his eyes.

CUT TO:

INT. BEDROOM-CARLOS'S APARTMENT-CONTINUOUS

Carlos runs into the bedroom. He leans down into the crib and lifts the newborn up.

CARLOS
Papi's got you now. It's us against
the world.

He looks at the newborn girl with a smile on his face.

CUT TO:

INT. OFFICE-MONASTERY-DAY

Carla looks at a framed photograph of Maya as an infant.

CUT TO:

INT. BEDROOM-CAVE-BACK TO PRESENT

The door opens.

Marta steps in.

Maya looks at her, wondering what she's going to say.

MARTA
The coast is clear. Come on!

CUT TO:

INT. LIVING ROOM-RAMIREZ RESIDENCE-DAY

Maya steps towards the front door.

Marta stands behind her.

MARTA
What are you doing?

MAYA
I just want some fresh air.

She unlocks the Deadbolt and pulls the door open.

CUT TO:

EXT. FRONT YARD-RAMIREZ RESIDENCE-DAY

Maya steps off the porch. She closes her eyes.

MAYA
(breath)

A quick punch across her face.

Maya falls unconscious and is caught by Antonio before she hits the ground. He lifts her up and carries her to a **police force cruiser**.

Marta steps out with a **double-barrel shotgun**.

MARTA
Hey!!

She aims it at Antonio.

Antonio turns and looks at her. A wicked smile on his face. He knows she won't shoot him when Maya is close to him. He pulls the back passenger door open and sets her down. He slams the door shut.

ANTONIO
(laugh)

He opens the front passenger door and sits, shutting the door.

The police force cruiser drives away.

Marta's eyes follow the police force cruiser as it goes out of sight.

CUT TO:

EXT. GARDEN-HEAVENS-DAY

Feet stop in front of Nick and Brenda.

SIERRA

Hello!

Nick looks at Sierra's body, holding her decapitated head in her hands.

Brenda sits up and backs away.

Nick pushes himself up.

Sierra places her head onto her neck. The veins connecting to it.

SIERRA (CONT'D)

(wave)

She grips her hand.

Tree vines pop out of the ground and grip around Nick's neck.

SIERRA (CONT'D)

Have a seat!!

Brenda runs towards the tree in the midst of the garden.

SIERRA (CONT'D)

Don't worry about her, I'm just going to suck the life out of her!

NICK

Leave her alone!!

CUT TO:

INT. POLICE CRUISER-DAY

He looks in the corner of his eye at Maya.

ANTONIO

We're here!!

CUT TO:

INT. AUDITORIUM-ABANDONED CHURCH-DAY

Antonio carries Maya to the *altar*. He looks at her.

ANTONIO
No worries. It's almost over.

He lies her down on the altar.

CUT TO:

EXT. GARDEN-HEAVENS-DAY

Sierra rips her face open, revealing sharp teeth.

SIERRA
(laugh)

Brenda backs up into the tree.

SIERRA (CONT'D)
Relax sweet cheeks, it'll only hurt
for a second.
(laugh)

She reaches her hand towards her.

A sword pierces through her chest.

SIERRA (CONT'D)
(breath)

She looks back at Nick.

SIERRA (CONT'D)
Never mind, sweet cheeks. I'll just
rip your husband apart.

Sierra pushes the sword out. She grabs the handle.

The wound heals.

SIERRA (CONT'D)
I thought we could be friends but
now, I'm going to enjoy ripping
your soul out.

Nick backs away.

NICK
No matter what you do, you're not
going to hurt anyone but yourself.

SIERRA
Big words from a little man!

She looks back at Brenda.

SIERRA (CONT'D)
 I'll just rip you both apart.
 Starting with her!

Nick rushes into her, knocking her over the edge of the garden.

CUT TO:

EXT. SKY-DAY

Nick and Sierra spin around in the air, dropping into the abandoned church.

SIERRA
 I should have killed you a long
 time ago!!

CUT TO:

INT. AUDITORIUM-ABANDONED CHURCH-DAY

Antonio gets on top of the altar. He lifts a *dagger* over his head.

LUPE (O.C.)
 Antonio don't!!

He looks down at a little girl. LUPE, 6. A sweet and kind girl. The dagger drops from his hand and hits the floor.

ANTONIO
 Lupe!

She touches his cheek.

LUPE
 It wasn't your fault.

CUT TO:

EXT. BEACH-DAY-FLASHBACK

A lifeless Lupe lies on the wet sand with a woman hugging her, rocking her gently. SOFIA, 34. Farmer. A strict and driven woman.

A boy steps towards her. 10-YEAR-OLD ANTONIO looks at the loss of his younger sister.

Sofia looks at him.

SOFIA (SUBTITLE)
 (In Spanish)
 Why weren't you watching her!

10-YEAR-OLD ANTONIO (SUBTITLE)
 (In Spanish)
 (shake head)
 No!

CUT TO:

INT. AUDITORIUM-ABANDONED CHURCH-BACK TO PRESENT

ANTONIO
 No!!

Sierra and Nick crawl towards the dagger.

Maya opens her eyes. She looks at Antonio.

MAYA
 Antonio!

SIERRA (V.O.)
 Kill her!!

He grabs a hold of his head in frustration of what to do.

ANTONIO
 No!

SIERRA
 Do it!!!

Antonio rolls over her and drops to the floor.

MAYA (O.C.)
 Antonio!

He stands to his feet and rushes towards the front doors.

CUT TO:

EXT. ABANDONED CHURCH-DAY

The doors fly open.

Antonio steps out.

Gun shots fired.

The bullets hit his entire body.

The gun fire stops.

Maya rushes out. She kneels down, caressing his back.

Police Officer #2 steps towards her.

POLICE OFFICER #2
Are you alright?

Maya nods her head "Yes."

CUT TO:

INT. AUDITORIUM-ABANDONED CHURCH-CONTINUOUS

Sierra crouches down to the floor, feeling frustration coming on.

NICK (O.C.)
It's over. Looks like you can't
tempt everyone with your words.

She looks back at him.

SIERRA
That's what you think. See you
around, Nick.

She vanishes into thin air.

Nick looks around.

A bright light shines over him.

He closes his eyes.

Nick vanishes into the light.

CUT TO:

EXT. GARDEN-HEAVENS-DAY

Brenda steps towards the swing. She sits.

Nick appears out of the light. He looks at the sky.

NICK
Thank you.

Nick looks at Brenda.

Brenda runs to him, hugging him with all her strength.

BRENDA

Don't do that again, please?

He looks at her and caresses her cheek.

NICK

Relax, it was a onetime thing.

She hugs him again.

CUT TO:

INT. BOARDING GATE-AIRPORT-DAY

SUPER: ONE WEEK LATER

Music plays. "When Will I See You Again" by The Three Degrees plays.

Maya stands in line, waiting to board the plane.

MARTA (O.C.)

I guess you got your answers of
where you belong, huh?

Maya smiles. She looks back at Marta.

MAYA

I'm wanted back home.

MARTA

We could really use someone like
you, leading people to God.

MAYA

Thanks, but that's what your here
for. I'm going home so I can tell
my mother that I love her.

MARTA

Good.

She hugs her.

CUT TO:

INT. PASSENGER CABIN-PLANE-DAY

Maya sits. She looks at a photograph of herself as an infant with Zandra. She smiles and presses the photograph against her chest.

MAYA
I'm coming home.

CUT TO:

EXT. SKY-DAY

Sierra drops from the sky. Her wings gliding her down towards the plane.

SIERRA
No, you're not!!

She flies in circles around the plane.

CUT TO:

INT. PASSENGER CABIN-PLANE-CONTINUOUS

The plane begins to shake.

PILOT (V.O.)
(Intercom)
Ladies and gentlemen, we're
experiencing turbulence. Fasten
your seatbelts!

Maya fastens her seatbelt. She looks outside the window.

Thunder sounds.

Lightning strikes Sierra.

She drops from the sky, falling to the ground.

CUT TO:

INT. PASSENGER CABIN-PLANE-CONTINUOUS

The shaking stops.

Maya looks up at the ceiling and puts her hands together, closing her eyes.

MAYA
Thank you.

CUT TO:

EXT. COURTYARD-VILLAGE-DAY

Maya steps towards the monastery. She looks up at the window that is to her bedroom.

MAYA
Home sweet home.

Zandra steps away from the trail that leads to the river. She looks at Maya and then continues on the trail back to the monastery. Her mind in disbelief at first.

ZANDRA
Maya?

She looks back at Maya.

ZANDRA (CONT'D)
You're back!

Maya rushes towards her, hugging her.

MAYA
(sob)

Zandra grabs her hand.

ZANDRA
Let's go home.

She leads her towards the monastery.

CUT TO:

INT. GARDEN-SWAMP-NIGHT (DREAM SEQUENCE)

Flowers under her head, Maya lays asleep. Her eyes open. She sits up and looks around the swamp.

MAYA
Wow!

She sits up on her knees.

Fireflies surround her.

Maya stands to her feet and dances with them.

MAYA (CONT'D)
(laugh)

NICK (V.O.)
They like you.

She looks around.

MAYA
Where are you!

Nick steps behind her. He touches her shoulder.

MAYA (CONT'D)
Thank you. For everything.

NICK
Does this mean that you're going to
change?

She looks at him with confusion on her face.

MAYA
What do you mean?

NICK
You still don't feel it?

He grips his hands onto her shoulders. He shakes her like she's in a bad car wreck.

NICK (CONT'D)
Maybe this will help knock a dose
of reality into you!

MAYA
You're hurting me!!

NICK
Pain hurts!

The shaking continues.

CUT TO:

INT. CAR-NIGHT

Sierens sound.

Dreya's eyes blink.

CUT TO:

INT. PATIENT ROOM-HOSPITAL-NIGHT

Laid asleep in a hospital bed, Dreya looks comfortable. She has been asleep for three days.

NICK (V.O.)
Time to wake up!

Dreya opens her eyes. She takes a quick glance around the room.

Carla rushes towards her.

CARLA
Honey!

DREYA
Where am I?

CARLA
The hospital.

DREYA
What happened?

CARLA
You were in an accident.

DREYA
My car!

She shuts her eyes from the bright light over her head.

Carla grabs a cup of water from the table.

CARLA
Here's some water?

Dreya grabs the cup and pours the water down her throat.

DREYA
(gulp)

She drops the cup to the floor.

Carla looks at the cup.

CARLA
Do you want more?

She shuts her eyes.

DREYA
No.

CUT TO:

INT. HALLWAY-HOSPITAL-DAY

SUPER: TWO WEEKS LATER

Dreya sits in a *wheelchair*.

Carla pushes her through the hallway.

CARLA

Are you ready to go home?

DREYA

Yes.

CUT TO:

INT. LIVING ROOM-MANSION-DAY

A *remote control* in her hand. She flips through channels on the TV.

TV SCREEN

Cartoons on. Then a woman cooking.

BACK TO SCENE

Dreya hits the power button. She tosses the remote control to the sofa.

The *crutches* far from her grasp.

She reaches out and grabs it with the tips of her fingers. It drops out of her grip.

Dreya gets off the sofa and crawls to the crutches.

She rises to her feet.

DREYA

(breath)

Okay!

CUT TO:

INT. UPSTAIRS HALLWAY-MANSION-DAY

Dreya steps through the hallway.

DREYA
Mom!! Mom!!!

INT. MASTER BEDROOM-MANSION-DAY

Carla turns off the *sowing machine*.

DREYA (O.S.)
Mom!!!

CARLA
What!!!

DREYA (O.C.)
Can we go to the art store?

CARLA
Yes!!

She stands up in frustration.

CUT TO:

INT. ART STORE-DAY

Dreya steps through the aisle of *paint supplies*.

DREYA
Mom!

CARLA (O.C.)
Yes!

DREYA
I found them.

Carla steps towards the paint kits.

CARLA
Since when are you interested in painting?

DREYA
Since the accident.

Carla grabs a kit.

DREYA (CONT'D)
Why are you grabbing that one?

CARLA
This is to help you start out for
beginners.

DREYA
But I want to do it from memory.

CARLA
Painters didn't start by memory.

DREYA
But I want to!

Carla puts the kit back on the shelf.

CARLA
You're a pain in my ass!

She pushes the cart towards Dreya.

CARLA (CONT'D)
Hurry up!

CUT TO:

INT. BEDROOM-MANSION-DAY

Dreya sits in front of a blank canvas.

DREYA
Mom!!

CARLA (O.S.)
What!!

DREYA
Can you come here!!

Footsteps approach.

Carla steps into the bedroom. She looks Dreya in the eyes.

CARLA
What?

DREYA
I got nothing.

CARLA
Then maybe you should stop thinking
and let it come to you.

Dreya touches her head.

DREYA
 Maybe I should lie down for a bit.

She stands up.

CARLA
 Don't sleep for too long, dinner
 will be ready soon.

DREYA
 I won't.

Carla steps out of the bedroom.

Dreya steps towards the bed. She sits.

The wind blows the curtains open.

NICK (V.O.)
 (whisper)
 Dreya.

Her eyes get drawn to the window. An idea comes to her.

DREYA
 Mom!!

CARLA (O.S.)
 What is it now!!

DREYA
 Can you help me take the canvas
 outside!

CARLA
 If I do, will you leave me alone?

DREYA
 Don't count on it.

CUT TO:

EXT. BACK YARD-MANSION-DAY

Dreya sits in front of the tree in the back yard. A painting
 of a man in coveralls comes clear.

His face becomes Nick's.

DREYA
 There you are!

She paints the background black.

DREYA (CONT'D)
 Okay. Now, I'm getting somewhere.

White dots spread out on the black paint, like fireflies in a swamp.

A finished painting in her sight. She smiles at her accomplishment of painting something for the first time.

Dreya thinks to herself.

DREYA (CONT'D)
 Valens.

CUT TO:

INT. OFFICE-MANSION-DAY

Dreya sits in front of a **desktop computer** and types on the **keyboard**.

COMPUTER SCREEN

The name Nick Valens is typed out, along with Maya. The **CURSOR** goes to the **SEARCH ICON**.

A picture of Nick Valens appears with a little girl in a wheelchair. A smile on both of their faces.

BACK TO SCENE

DREYA
 (read)
 Volunteer Nick Valens and Maya
 Valentine enjoying ice cream for
 the children's hospital benefit.

She smiles.

DREYA (CONT'D)
 Okay. I get it, Nick.

Carla steps into the office with the painting in her hand.

CARLA
 You painted this?

Dreya looks at it and then at Carla.

DREYA
 Yes.

CARLA
You did this, by yourself? By
memory?

DREYA
Yes.

CARLA
Wow.

Carla steps out of the office.

CUT TO:

INT. BEDROOM-MANSION-NIGHT

Asleep underneath the covers, Dreya sleeps soundly.

CUT TO:

EXT. SWAMP-NIGHT (DREAM SEQUENCE)

Dreya opens her eyes. She sits up.

DREYA
I'm back -- here!

Nick sits across from her.

NICK
Were you happy with what you found?

Dreya looks at him with a puzzled look on her face.

DREYA
The little girl?

NICK
What about her?

DREYA
I was living her life.

NICK
No. You were trying to find your
way home. I was just showing you
the right way to get there.

DREYA
Thank you.

NICK
No problem.

DREYA
Tell me, what made you volunteer?

NICK
My wife. She signed me up. Charity,
she called it. You know what, it
was worth it.

Nick's eyes fill with tears.

DREYA
Are you alright?

NICK
I'm alright. Thanks.

DREYA
She meant a lot to you.

NICK
Losing someone you care about --
when she's six -- not easy. But
you, you still have time. Only you
can change your life. Go do
something. Be great. Smile.

Dreya smiles.

Nick looks at his watch.

DREYA
Get up or you'll be late for
school.

CUT TO:

INT. BEDROOM-MANSION-DAY (BACK TO REALITY)

Dreya opens her eyes. She sits up.

The door opens.

Carla peeks her head in.

CARLA
Hey! You're awake!! Breakfast is
ready.

Dreya smiles.

CARLA (CONT'D)

Dreya?

She looks at Carla.

DREYA

Yes.

CARLA

Breakfast is on the table. You better get moving.

Dreya gets up and rushes out of the bedroom.

CUT TO:

INT. BATHROOM-MANSION-DAY

Dreya stands in front of the mirror. She looks at her brushed teeth.

MONTAGE

- Dreya puts on mascara.
- Dreya puts on blush.
- Dreya puts on lip-gloss.

BACK TO SCENE

Dreya smiles at herself in the mirror. She steps out of the bathroom.

CUT TO:

INT/EXT. CARLA'S TOYOTA-DAY

Dreya looks at the doors to the college.

CARLA

I'll pick you up after school, okay?

DREYA

Okay.

Dreya opens the door. She stands up, grabs her cane and gently pushes the door shut.

CARLA

Hold on!

Carla opens the driver door and gets out. She puts a backpack on Dreya.

CARLA (CONT'D)

I love you.

Dreya hugs Carla.

DREYA

I love you too mom.

Dreya steps towards the college.

CUT TO:

EXT. COLLEGE GROUNDS-DAY

A little girl stands in front of Dreya, holding a box of home baked **cookies**. POOR GIRL, 11.

POOR GIRL

Excuse me miss; would you like to buy some cookies?

DREYA

How about I buy everything and take you to lunch?

POOR GIRL

Sure.

Dreya steps towards the doors.

DREYA

Come on!

The Poor Girl steps towards her and walks into the college with her.

FADE OUT:

THE END