

Ripe!

Written by

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All dialogue in *italics* is spoken in Spanish and dialogue in [] is spoken in Catalan.

MUSIC CUE: "American Teenager" by Ethel Cain

Waves buck like wild horses, unfortunately, for the sailboat in the lightning storm. It's biblically bad - no one in their right mind would sail in this.

But the girl in the boat isn't in her right mind.

She lays face up in the wooden stern, tangled in a deadly mess of rope, soaked & dead still. Resigned to the sinking ship as the water level creeps up her neck. Meet SOPHIE (17, keeps everything inside except for shit talk on the soccer field).

The sky flashes. A particularly tempestuous wave sloshes into the boat. Sophie takes a last breath before cold water usurps her face. We go underwater with her.

Oxygen-less, Sophie's still mostly calm, but her eyes dart around. Then they get big. Is that...hope?

In a reversal that could only happen in a dream, Sophie realizes attached to her body is a glistening iridescent tail. This b*tch is a MERMAID.

Mermaids breathe underwater. She tries it. Sucks in a deep breath. Euphoric survival. The ropes lift toward the ocean surface as Sophie slips down into the ocean's depths, a gorgeous murky relief.

She swishes her tail effortlessly and descends deeper, darker, safer. Oh my god this feels so good, so magical. Like those dreams where you can fly but, well, down instead of up.

Just when she's feeling safe, LOUD WHALE NOISES shock the silence -- A GIANT SHADOW engulfs her.

SMASH CUT TO:

Sophie juts awake to a LOUD HORN as a TRUCK passes her. She's in the passenger seat of a PARKED CAR on the side of a PICTURESQUE ROAD and the driver is, uh-- actually the driver is **NOT** in the car and the front door is wide open.

Outside standing in the middle of the road is JILL (52, tinkerer, takes her time though never has enough). An SLR camera is up to her eye, and she seems to barely notice the honking truck as it passes. Sophie rolls her eyes.

Jill triggers a few deep camera shutter clicks towards vast rolling hills scattered with stone farmhouses. She gets up and heads towards the car, seeing Sophie is now awake.

JILL
(justifying)
I mean LOOK at this place! We're in
mother effing Spain!

Jill's hair and eyes are electrified like a proud little kid who's seen the world for the first time.

JILL (CONT'D)
It's like you turn the corner and
it keeps getting better!

Jill gets into the car. Sophie braces; it's like a tornado.

JILL (CONT'D)
I saw a mini horse a curve ago and
didn't get out and so I had to stop
this time or else I'd regret it.
(to Sophie)
Do you wanna be in a photo???

Sophie has huge bags under her eyes. We don't know where she's come from but it's clearly been a long journey.

SOPHIE
I wanna be horizontal.

Jill carelessly shoves her camera into a tote bag in the back seat piled high with suitcases and pelican cases.

JILL
Best way to fight jet lag is to
stay awake.

Sophie bites her tongue as Jill veers the car back onto the road. She blasts the radio. Rapid Spanish commentators. Jill flips through radio channels until she lands on [ABBA's "Take a Chance on Me."](#) She cranks the volume even louder and belts along with a committed vibrato.

JILL (CONT'D)
(singing)
*If you need me let me know! Gonna
be around. If you got no place to
go, when you're feeling down!*

Sophie turns away from Jill as far as she can. Forehead on the hard glass of the passenger window. Inhales deeply --

We cut before she can exhale.

3 **MONTAGE - DRIVING THROUGH CATALONIA - SUNSET**

3

The ABBA tune ramps over a supercut of the Catalonian landscape:

-crumbling castle foundations

-farm animals

-vineyards

-cobblestone roads so narrow the side mirrors aren't safe

-a street sign that reads "La Riera De Goja"

4 **EXT. STONE HOUSE - DUSK**

4

Finally, the car pulls up to an old house that feels like a stone well morphed with a fairy tale cottage. This place definitely doesn't have AC. We can see a tiny town center from their vantage point on a hill.

Sophie and Jill get out of the car and pull bags from the trunk. Egregious farm sounds spill from the hills. Cow bells, birds, crickets, frogs, a cat in heat. Most notably: pigs screaming. Like *really* screaming.

SOPHIE

Are they killing that pig?

Jill stops futzing and listens. Sounds like a horror film.

JILL

Could be sex...

They keep listening. Sophie cringes.

JILL (CONT'D)

...though Iberian ham is very popular here.

Sophie digests this, pained, as Jill cheerfully lugs her massive suitcase and assortment of tote bags to the stairs.

JILL (CONT'D)

We should try it at dinner.

Jesus. Before Sophie can process, Jill's phone rings. Jill drops her bags and perks up as she answers.

JILL (CONT'D)

DOM!! How ya doin' mister
magic??!!! Have you seen the sun?!

(MORE)

JILL (CONT'D)
 It's 9 freakin PM! I told you
 shooting here would be a gift.

Jill paces as she talks. Sophie walks past Jill and grabs her bags for her.

JILL (CONT'D)
 (into phone)
 Oh you better believe I'm gonna get
 the camera ASAP. We can lens test
 on my kid, she's got nothing better
 to do this summer.

Jill grins at Sophie. Sophie does not grin back.

Sophie lugs everything up the set of stairs carved into the hill. The bags are heavy and she drags them slowly, taking breaks.

JILL (CONT'D)
 (to Dom)
 Oh Dom, one second- the producer's
 calling me. But come to dinner!
 (hits a button, then)
 Hey Ferran!!! I am in complete awe
 of the beautiful accommodations!
 Thank you. It's truly a treat.

Jill gazes up at the unique residence and notices Sophie at the top of the stairs with all of their stuff, struggling to open the door. A look of appreciation from Jill, then guilt.

5

INT. STONE HOUSE - LIVING ROOM - JUST AFTER

5

A wary Sophie steps into the unlocked cottage. Divine cavernous ceilings. Painted blue walls. It's a bit mismatched and messy, but in a character-loaded eccentric way.

SOPHIE
 (under breath)
 Wow.

Sophie lets go of all the bags. THUD--CRACK. The sound of glass breaking. Jill's camera rolls out of one of the totes, lens smashed.

Sophie freezes. Fuck. She thinks. Then shoves the camera back in the bag, hiding the evidence.

EXT. TOWN STREETS - DUSK

Sophie and Jill walk in silence down a hill into town. The sun's finally starting to set but there's still a warm light illuminating the balconies and we see an older lady hanging clothes. It's like a painting, though a sleepy one.

Sophie eyes two elderly locals shuffling through the alley in what looks like slow motion.

JILL
Just admit it's gorgeous here.

SOPHIE
Maybe if you chose to be here.

Jill responds carefully, surprisingly sympathetic.

JILL
You know why I couldn't leave you alone.

Beat. This brief moment of realness makes Sophie pay attention...until:

JILL (CONT'D)
DOM!!!!

Sophie's face falls as Jill screams to a man turning the corner of a narrow alley way ahead. He waves with a big goofy smile. Meet DOM (29, loves baths, will tell you what he likes about you). Jill looks back to Sophie.

JILL (CONT'D)
He's my camera assistant. Flew in yesterday. You'll love him.
(to Dom)
DOM THIS IS MY KID, SOPHIE!!!

Dom approaches.

DOM
(shaking Sophie's hand)
It's a pleasure to meet you. Your mom's a legend.

Jill pulls Dom in with open arms.

EXT. RESTAURANT PATIO - DUSK

Sophie, Jill and Dom sit at a tiny table on a tiny patio at a tiny, earthy restaurant.

Moss and plants curve around the edges of the stone patio structure as if to say *this place isn't going anywhere*. A few older patrons fill the other tables.

The trio drinks wine and digs into a few different fresh-looking dishes. Tomato tart, gazpacho, bread. Spirits are back up.

DOM
(chewing)
This is curing my jetlag.

SOPHIE
The tomatoes taste different here.

Dom nods in agreement as Sophie starts note-taking.

SOPHIE (CONT'D)
Acid and butter. Pine nuts. So rich.

Jill takes a bite, also savoring it.

JILL
Yet so simple.

DOM
I feel like the simplest recipes
are the hardest though.

SOPHIE
Yeah, you can't disguise anything,
like, each ingredient means a lot
more.

Jill creases her brow, thinking.

JILL
You know, I can relate on the movie
here. I only have a few crew, so
everyone is key. Like Dom, for
example.

SOPHIE
(to Dom)
She's telling you not to fuck up.

DOM
Copy that.

JILL
No, that's not what I said. It's
top down baby. I'm the only one who
can mess up.

They become distracted as the OLDER WAITRESS sets down a whole fish in front of them. Eyes and everything. Sophie hesitates. Jill notices.

DOM
(nervous)
Uhhh...

JILL
If you can't look shit in the eye
you don't deserve to have it.

Jill stabs a piece of fish and eats it ceremoniously.

DOM
Shit I guess you're right.

He takes a bite too, though gingerly. But Sophie can't. She stares at the fish, wrestling with the idea of cutting into the skin of a creature staring back at her.

7 **EXT. RESTAURANT PATIO - LATER**

7

The fish is now fully eaten, only bones and head left on the plate. All the other plates are empty as well. Dom pushes his chair out and stands up.

DOM
Wow delicious. Please excuse me for
a minute. Duty calls.

As Dom steps away, a new YOUNGER WAITRESS comes up parading a tray of dessert dishes that look like ice cream and fruit. She is confident and does not fake-smile.

YOUNGER WAITRESS
Do you want dessert? We are famous
for it.

Jill shakes her head "no."

JILL
Oh I don't think so.

Eyes on Sophie.

SOPHIE
I'm okay. Thank you.

YOUNGER WAITRESS
You will regret it.

Her eyes are piercing.

SOPHIE

What is it?

YOUNGER WAITRESS

Cheese but sweet with fruits. The
cheese we are known for.

Unlike Sophie, this waitress knows how to hold eye contact.
It's a bit scary, and a bit badass. Sophie's eyes flick from
her to the desserts on the tray.

SOPHIE

Okay. I'll try it.

Immediately the younger waitress reaches for a dessert to
give Sophie. Sophie inspects her. They are about the same
age. The waitress also starts handing a dish to Jill.

JILL

Oh no thank you, I'll share with her.

YOUNGER WAITRESS

One is not enough.

Sophie grins at her mom being bossed around. Jill gives in.

JILL

Alright. What the hell. Thank you.

YOUNGER WAITRESS

(proud)

You're welcome.

Jill takes the dish from the waitress. Meanwhile Sophie tries
the dessert - it's creamy and light and the perfect cool taste
on a hot day. The waitress turns to leave but Jill interjects.

JILL

(to waitress)

Hey, question for you... What do
you kids do around here for fun?

Sophie, mid bite, side eyes her mom.

YOUNGER WAITRESS

Oh I don't know...so very many
things it is hard to remember.

JILL

That sounds fantastic. Maybe you
could bring my kid along on one of
the adventures you forget. She
needs friends.

Sophie sinks down in her chair. The waitress smirks slyly.

YOUNGER WAITRESS

Yeah sure. We go to party tonight.

The waitress looks at Sophie awaiting a response.

SOPHIE

Oh sorry, um I can't.

The waitress seems to take this as an affront.

YOUNGER WAITRESS

Okay. Bye Bye.

She walks away. Sophie turns to face Jill, irate.

SOPHIE

Are you KIDDING me?

Sophie is heated but trying to keep her volume down. Jill avoids eye contact.

JILL

How else are you gonna make friends
if you're just a shy little turtle
in your shell? You seem stuck up.

SOPHIE

Stuck up?! I don't wanna be the
entitled American invading people's
space.

Jill takes a sip of wine, pondering.

JILL

It's more rude to reject an invite.

SOPHIE

I know you're just trying to pawn me
off on people so you feel less bad
when you're gone working all day.

Jill recoils, then narrows her eyes.

JILL

One day you're gonna be jussstttttttt
like me.

Before Sophie can reply --

DOM (O.S)

Y'all got dessert?!!!! FUCK yeah.

Reveal Dom sitting back down, oblivious. A beat. Sophie and Jill glance at each other, confirming this fight will pause.

8 **INT. STONE HOUSE - SOPHIE'S BEDROOM - NIGHT**

8

Sophie finally lies horizontally in bed, but is wide awake. She takes a selfie in the moody lighting. Then texts it to HENRY (18, undamaged, inspired by a lot right now).

SOPHIE (TEXT)
wanna talk? send me a pic

She sees typing bubbles.

HENRY (TEXT)
hot. fuck. can't talk now but after
practice?

Then a selfie pic comes through of Henry, sweaty, harsh afternoon sun, in a soccer jersey with a neon penny on top. It's cute...but not hot.

She hearts it then rolls over, facing the fan. It blows her hair back as she thinks.

9 **INT. STONE HOUSE - SOPHIE'S BEDROOM - VARIOUS**

9

Early morning light. Sophie wakes, groggy, checks her phone. Realizes it's only 7am. Thank god. Back to sleep.

In and out of dreams.

Water. Reflections. The swish of a sparkling mermaid tail.

She wakes again. Turns on the fan. Sees a note from her mom with cash that reads "money for food." She lays back in bed.

Sophie wakes up, startled. Sweaty. Then there it is: the sound of pigs screaming. She can't go back to sleep now. And good thing...

The sun is much lower now. She checks her phone. It's 4:30pm.

10 **INT. STONE HOUSE - KITCHEN - AFTERNOON**

10

Sophie shuffles wearily through the kitchen. The unmistakable gait of someone who spent the day rotting in bed.

She opens a few cabinets but they are bare with the exception of a box of old crackers and a bag of rice.

11 **EXT. STONE HOUSE - PATIO - JUST AFTER**

11

Sophie squints at the sun as she eats the dry crackers at a crickity aluminum table outside. The wiry matching chairs feel like they could tip over on the gravel. She swats away several flies.

Sophie notices a **CAT**. It walks by a pool distant in the yard. She tries to coax it over. The cat stares at her like she's an unpredictable ape, then runs into an overgrown area. Sophie decides to follow.

12 **EXT. STONE HOUSE - GARDEN - JUST AFTER**

12

Past a creaky gate are thicker shrubs and trees. Sophie pushes branches out of her way, when she steps into an open space with a pond and what appears to be a **GARDEN**. Or, what was once a garden.

She circles the perimeter, inspecting it. Kind of looks like a giant weed pile inside a raised bed. UNTIL she spots it - a gorgeous, perfectly ripe **TOMATO** in the middle of the mess. It glistens in a ray of sun.

She picks it and feels a little burst of independence.

13 **EXT. STONE HOUSE - PATIO - AFTERNOON**

13

Sophie now eats her crackers with tomato. Better.

She pulls out her phone. Googles "recipes with cherry tomato."

14 **EXT. STONE HOUSE - POOL - DUSK**

14

Sophie stares directly at the camera while in the pool. We're close on Sophie's stone cold poker face as she stares at us. Suddenly a HUD comes on the screen as if we are viewing this scene from inside a camera.

We are. Jill is set up on the ground with her huge camera rig on a hi-hat on the edge of the pool.

JILL

Yeah, I'm just not loving the stretch on these suckers.

DOM

Shall we try the FD's?

JILL

Por favor.

Dom cracks open a new lens boxe.

Jill stands up and clutches her back, stiff. Sophie notices.

Dom swaps the lens. Now Sophie's image appears a little less distorted on the edges. It is, in fact, dreamier. Sophie's distracted by the cat in the distance.

JILL (CONT'D)

Keep looking at the camera please.

Sophie robotically looks back to lens. Jill furrows her brow, hand up like a visor, other hand still clutching her lower back.

DOM

(to Sophie)

So how are you liking Spain? What have you been up to?

Oh. Is he talking to her?

SOPHIE

Oh. Uh, nothing much.

Now Jill is alternating lens filtration: Sophie's image softens, then gets more crisp.

DOM

Sick. Sometimes you need those days.

SOPHIE

(to Dom)

What did you do today?

Dom hesitates and looks at Jill before preceding.

DOM

Well...the day started with a bad omen.

(nodding toward Jill)

Her still camera was broken at the location scout.

Sophie looks at her mom and feels a pang of guilt. Jill's distracted looking through the viewfinder.

DOM (CONT'D)

...and then our lead actor dropped out of the movie...so everything sort of came to an abrupt halt.

SOPHIE

Oh shit, that sucks.

JILL

But now we may get Gwyneth!
Deliciously controversial. Better
than the dude we used to have in my
opinion.

SOPHIE

Well that's cool they switched the
gender?

DOM

Yeah...but now budget cuts are being
discussed...Gwyneth doesn't bring as
much pre-sales as Ben Affleck.

SOPHIE

That's bullshit. Who decides that?

JILL

It's all based on historic ticket
sales.

SOPHIE

But men historically have more
opportunities.

JILL

Yeah yeah it'll be fine. We'll
become more nimble.

Sophie shakes her head. Rage building regarding the
inequalities, and Jill's inability to admit it.

15 **EXT. GRAVEL PATH - DAY**

15

Sophie pedals hard up a gravel road. Beet red. She whizzes
past stone houses, a park and an open SOCCER FIELD.

16 **INT. MARKET - DAY**

16

Sophie wanders through narrow aisles of a local market,
crates of fresh food in small quantities. She scans labels
she barely understands.

She consults her phone where a recipe is pulled up for
"Yellow Peach and Cherry Tomato salad."

She translates peach on Google translate: duraznos. Got it.

She approaches the cashier, who is the only person working in
the tiny market. Sophie awkwardly clears her throat.

SOPHIE
 (attempting Spanish)
Uh, do you have... peaches?

The vendor stares at her, unimpressed.

CASHIER
 (quickly)
Los recibiremos la próxima semana.

Sophie nods, pretending to understand but not having a clue what the guy said. But instead of walking away, she decides to try again.

SOPHIE
Can you say that again but slower?

CASHIER
We get them in next week.

SOPHIE
Ahhh, okay. I will return.

For now she inspects the store for a replacement, thinking.

17 **EXT. GRAVEL PATH - DAY**

17

Sophie rides her bike back with bags of food hanging on her handle bars. She rides past the soccer field where there are now more players partaking in a casual pickup game, when suddenly a soccer ball flies by, missing her by a few feet. She slams on her brakes.

A lean and sweaty dude, SEBASTIAN (17, loves looking at his muscles) appears near the goalpost.

SEBASTIAN
Ayyyyy!!

He lazily jogs towards the ball as he ad libs blame on someone else for his mistake. Sophie gets off her bike and waves like, "I got it." He slows.

She grabs the ball from the shrub, drops it on the ground and chips it with a little backspin, the ball drifting down at the guy's feet in a luxurious, precise landing.

Sebastian looks at her for a sec, impressed.

SEBASTIAN (CONT'D)
Shit, you want to play?

He waits for a response from Sophie. She freezes.

SOPHIE
Oh, no gracias.

Sophie awkwardly waves like *see ya later*. Sebastian gives her a once over, then pushes some more.

SEBASTIAN
*Oh come on, we could use someone
like you to help us whoop their ass.*

Sophie can't understand what he's saying.

SOPHIE
Ahh, lo siento, no comprendo.

She picks up her bike and starts to walk away when, a girl in a sports bra, GLORIA (18, ringleader, challenger both to you and for you) walks up behind Sebastian to insert herself.

GLORIA
He said are you any good?

She stands with a confident posture and a sheen of sweat on her stomach-- abs. Wait, Sophie knows her. It's the persistent waitress from the other night. Once again, the girl's eye contact is unwavering. *Does she remember Sophie?*

Gloria rolls her eyes now at Sophie's speechlessness.

GLORIA (CONT'D)
(muttering to Sebastian)
Whatever. Fucking tourists.

Gloria turns to walk away. Sebastian takes one last look at Sophie, then follows. Sophie panics. *Is this her last shot?*

SOPHIE
No. I mean, yes. I am good.

A beat as they look back at her, then:

18

EXT. SOCCER FIELD - DAY

18

MUSIC CUE: ["Riri" by Young Miko](#)

A blur of motion. Dirt, grass, ball, foot skills, no faces. Shouts in Spanish. A leathery whack. Profanities.

Sebastian prepares for a corner kick. Gloria runs up to mark Sophie, bumping her body back into Sophie's. It's unnecessary but asserts dominance. Sophie pushes back. Then the ball soars toward the goal box area and Sophie plunges towards the ball and heads it straight into the net.

GOAL! Sebastian soars towards Sophie with his arms out like a plane, celebratory.

SEBASTIAN
Ayyy, Americana!

Sophie smiles and they high five. Another guy on her team TOMÁS (20, group diplomat) gives her a high five.

TOMÁS
Woah! You are for real!

Gloria watches people dote on Sophie, annoyed.

19

EXT. SOCCER FIELD - LATER

19

The ball rolls out of bounds. A girl on Gloria's team, BRISA (22, parties hard, gossips harder), picks it up and yells to her teammates.

BRISA
Come on! Do better.

One of Brisa's teammates runs up but Sophie intercepts it, Gloria runs up to steal it but Sophie does a little trick spin over the ball to get by Gloria.

Gloria sprints from behind and GRABS SOPHIE'S SHIRT, *yanking her back*. It's an obvious foul. Sophie is slowed down and a defender kicks the ball away.

Tomás comes to her defense.

TOMÁS
Gloria, that was a foul.

GLORIA
Whatever.

Sophie straightens out her shirt as she turns to face Gloria, smirking:

SOPHIE
You want my shirt? I can give it to you.

GLORIA
No, I much prefer your mom.

Sophie's jaw drops. She's speechless.

GLORIA (CONT'D)
Does she need friends too?

Rage sets in for Sophie as she turns beet red. Gloria grins, smug as her team keeps playing.

GLORIA (CONT'D)
Say hi to your mom for me!

A midfielder traps it nicely and passes to Gloria. Sophie comes after Gloria, pissed off and challenging her to try and pass.

Gloria taunts Sophie by winding up and pretending to kick the ball hard - Sophie flinches. In that moment Gloria tries to dribble around Sophie but Sophie nudges the ball away to the side.

They both sprint after it and Gloria is closer by a hair and charges toward the goal with little defense in the way. That's when Sophie does what she needs to do: she slide tackles Gloria. Fuck it. And it works - the ball goes out of bounds as Gloria is flattened to the ground - right as we also hear a loud **CRACK**.

Oh *fuck*. What the hell was that... Sophie looks over at Gloria, who is holding up her arm, face pale.

SOPHIE
(under her breath)
Fuck.

The forearm is bent unnaturally, and that's when Gloria starts wailing.

GLORIA
AGHHHGHHAHAHH!

Sophie freezes.

Brisa runs over to Gloria and screams.

BRISA
AHHHHHHHHH!

Gloria screams again.

GLORIA
AHHHHHHHHH!

Sebastian gags.

SEBASTIAN
ARRGHHHHHHHHH!

Everyone runs and yells around Sophie as she doesn't move and just stares. The group ad libs in a panic about what to do with Gloria. Brisa runs off to grab her car.

Tomás runs over and help Gloria stand up as Sophie watches.

TOMÁS
(shakily)
Come on, let's go to the hospital.

GLORIA
OWWWWWW, it hurts!

TOMÁS
*Everything will be fine. They'll
take good care of you.*

Brisa pulls up her car onto the field. Sophie is still frozen. This is awful.

SOPHIE
*Let me come with you. I can, uh,
pay and stuff.*

GLORIA
*It is free here unlike your stupid
country. Just leave.*

She slams the car door in Sophie's face then makes one last remark through the window.

GLORIA (CONT'D)
(muttering)
And no need to come back.

Sophie hears it.

20 **EXT. GRAVEL PATH - DUSK - JUST AFTER**

20

Sophie walks home, dazed.

21 **EXT. STONE HOUSE - POOL - DUSK**

21

Sophie falls into the pool in her clothes and propels herself underwater.

She doesn't come up, kicking her feet like a frog to the other end flanking the bottom.

Finally, she surfaces and gasps, eyes red. Tears or water?

22

INT. STONE HOUSE - LIVING ROOM - NIGHT

22

Blue light flickers on Sophie and Jill who sit on a couch watching a movie. It's an art film set in a rural place not dissimilar to where they are.

Jill lounges and takes notes, riveted. Sophie sits in existential dread, fixated on her phone.

She searches on her map for something. Zooms into a restaurant called Can Pelayo not far from her own blue point.

She opens Instagram and pastes the name in the search. A matching restaurant appears. Sophie taps the profile and scrolls. The featured picture is definitely the place they ate at the other night. She scrolls down but there aren't many photos. She taps their followers. There are only 201.

She types Gloria into the search bar of followers. The username: gloworm69 shows up. She clicks. It's her.

Sophie taps on the first photo in Gloria's grid: it's a picture of her on a boat posing like she owns it, not smiling. Sophie studies it. The caption is "guio el vaixell." She clicks *see translation.* It reads: i steer the ship.

She scrolls down to the next photo series: it's Gloria with a drink in one hand and a cigarette in the other.

She swipes: a closeup of someone's boobs.

She swipes: a blurry photo of Gloria with a friend flicking off the camera.

She swipes: a group of girls sitting in an alley at night. The caption translates to: "cry with me twice and I love you."

She scrolls down to the next photo. It's of Gloria and a friend butt naked on the beach washing off in public showers. Their backs to the camera. The caption translates to: "you would never so I want you to."

She swipes: a video of Gloria catching a grape in her mouth.

She scrolls all the way back up and clicks the message button. She starts typing an apology. Deletes part and rewrites.

Jill smacks her foot.

JILL
(whispering)
You're missing the good part.

Sophie is snapped out of it, embarrassed. She exes out without sending the message, throws her phone down and pays attention to the film. It's not a good idea to send anyways.

23 **EXT. STONE HOUSE - GARDEN - DAY**

23

MUSIC CUE: ["Too Tired" by Kali](#)

It's high noon and Sophie is crouched knee deep in the overgrown garden viciously ripping out dead plants and weeds. She's dirty and sweaty and tired.

MONTAGE:

- Pulls out what she thinks is a weed but turns out is an onion.
- Picks a few different herbs and sniffs them.
- Harvests all of the remaining tomatoes and a zucchini into a basket.
- The cat lurks in the bushes. She tries to get it to come to her but it runs away.
- Turns on a broken hose that sprays water everywhere including her face.
- Waters the cleaned up garden bed in a daze.

24 **EXT. STONE HOUSE - GARDEN - DUSK**

24

Sophie sits in a shaded area in the garden as FaceTime chimes. *Di-di-di-di-di*. She's calling someone.

Henry's eager face fills her phone screen. He's resting on a pillow and the phone screen illuminates his summer sun-kissed cheeks and freckles.

HENRY

Hey babe!

SOPHIE

Heyyyyy I miss you.

HENRY

Tell me about it. I wish I was there with you so bad.

SOPHIE

I wish I was home with you so bad.
Can you really not come for even
just a few days?

HENRY

I seriously wish! I'll see maybe I
can try to get some time off.

(reassuring)

But summer is gonna fly by, trust
me. By the end you're gonna
basically be a local. You'll know
all the cool spots. You should make
some friends!

Oh geez. A pause. Sophie pretends.

SOPHIE

Yeah, I'll try.

HENRY

But tell me, what have you been up
to?

She considers. Then commits.

SOPHIE

Well, I just did a bunch of weeding.

HENRY

(wincing)

Oh shit, I'm sorry babe.

SOPHIE

No, I mean, yeah. I wanted to.

Henry laughs.

HENRY

You're so funny.

Sophie pretends to laugh along.

25

EXT. STONE HOUSE - POOL - DUSK

25

Sophie's feet dangle in the pool as she nibbles on a cookie.

Out of the corner of her eye she sees the cat appear again.
It's closer than it's ever been. Sophie freezes, unsure of
her next move. She tosses a cookie crumb in front of it. The
cat eats it. Success.

Then throws another crumb a bit closer. Again, the cat eats it.

Finally, she offers a crumb in her hand. The cat is hesitant.
It's a standoff.

After some careful consideration of the pros and cons, the cat decides to approach. Sophie is patient and still. The cat takes the crumb from her hand and starts to purr.

She pets the cat and notices a name tag. She flips it over: *Billie*.

SOPHIE
Hi Billie. Good boy.

He purrs loudly.

SOPHIE (CONT'D)
Very beautiful boy.

Billie keeps purring as Sophie scratches his butt.

Then he walks across her lap.

She sits very still to welcome Billie as he gingerly presses his paws against different squishy parts of her legs to find an acceptable spot. She holds her breath.

He almost sits, then gets up and changes to face the other direction.

Then, oh my god - is he -

HE SITS DOWN, his chubby fur ripples spilling over the side of her legs.

SOPHIE (CONT'D)
At least I have you.

Sophie scratches the side of his face lovingly and he nuzzles her finger.

26 **INT. STONE HOUSE - LIVING ROOM - VARIOUS**

26

A time lapse of Sophie spending the whole day in an armchair adjusting her position until it is pitch dark.

27 **EXT. OCEAN - DAY**

27

*Sophie's in mermaid form again, so soft and pretty, gazing at the lens -- until a fish swims past and mermaid Sophie lunges with her mouth, chomping onto the fish revealing razor sharp siren **fangs**. Blood seeps into the water.*

28 **INT. STONE HOUSE - LIVING ROOM - NIGHT**

28

The lights flick on and Sophie wakes up in an armchair, embarrassed by reality. Her mom has just gotten home. Jill throws a bunch of overflowing bags on the counter.

JILL

Do you wanna get food at that
restaurant from our first n--

SOPHIE

NO.

Jill looks at her like *wtf*. Sophie realizes she's giving herself away.

SOPHIE (CONT'D)

I just...
(re: Jill's uncertainty)
I can cook.

JILL

WOW, not gonna say no to that!

Sophie hates the big reaction. Jill looks at her, trying to figure it out.

29 **INT. STONE HOUSE - KITCHEN - NIGHT**

29

Sophie carefully slices fruits and vegetables. She arranges them on top of a salad, like artwork.

30 **INT. STONE HOUSE - KITCHEN - LATER**

30

A fork pierces through a juicy orange on top of arugula. Jill takes a bite of Sophie's salad.

JILL

MMMMM. Wow! How do you know how to
do this??

Sophie shrugs but is beaming underneath.

31 **INT. STONE HOUSE - KITCHEN - LATER**

31

Sophie and Jill put away the dishes silently. Sophie decides to confess something:

SOPHIE

I broke your camera.

Jill snaps out of her daze while scrubbing dishes and looks up at Sophie.

JILL

Oh?

SOPHIE

Yeah. I was carrying it inside and it fell out of your bag.

JILL

That's okay. I forgive you. You were helping me. You're a nice nice nittily nice girl.

SOPHIE

No I'm not.

JILL

Excuse me?

SOPHIE

I broke a girl's arm playing soccer the other day.

JILL

On purpose?

SOPHIE

No! But now everyone hates me.

JILL

Then how does that make you a bad person? Did you say sorry?

SOPHIE

Yeah. Well kinda...

JILL

Then fuck it. Do your own thing. You tried and it didn't work out. I'm just proud of you for trying.

Jill's genuine. Sophie dries a pan lost in her thoughts.

32

INT. MARKET - DAY

32

Sophie browses the produce section now filled with fresh peaches. She searches for a ripe one, picking up and squeezing them until she finds a soft one. Cha-ching. She puts it in her basket and just as she goes back for another, a purple arm cast enters the picture and grabs the peach Sophie was about to touch.

Sophie turns and sees the cast belongs to Gloria who exudes a nonchalance with her body language. She holds a cheap bottle of red wine in one hand the peach in her other.

GLORIA
You like the purple?

She spins her cast around dramatically. It's covered in Sharpie'd names, proof of loyalties.

GLORIA (CONT'D)
It goes good with my hair.

She holds it up against her bleached tips. It does look good. But Sophie rolls her eyes and tries to walk away. Gloria moves to block her path.

GLORIA (CONT'D)
I think you owe me something.

She takes a bite of the peach. Sophie's getting frustrated.

SOPHIE
What do you want? A hand job in the back alley?

Gloria is taken aback, dramatizing her offense.

GLORIA
At least cook me dinner first.

Sophie shakes her head slowly. Gloria stares at Sophie's overflowing basket.

Wait, is she serious...?

33

INT. STONE HOUSE - DINING ROOM - NIGHT

33

The pair is eating awkwardly across from each other with half eaten bowls of pasta and salad in front of them. A little grated cheese spilled on the tablecloth. It's awkwardly silent until Gloria breaks it speaking with her mouth full:

GLORIA
There's no meat.

SOPHIE
Yeah sorry.

GLORIA
No I like that.

SOPHIE

Oh. I have sort of been trying to see if I can go without meat. I'm just a fake vegetarian.

GLORIA

If you do it, you are.

(beat)

I am too.

SOPHIE

Really? I thought pigs and meat were really big here.

GLORIA

Oh you think I'm Catalan so I'm a pig farmer or something huh?

SOPHIE

No no no!

GLORIA

You American, you like guns and McDonalds?

SOPHIE

That's not- well I do like the fries.

GLORIA

Why you even here?

SOPHIE

My mom is shooting a movie.

GLORIA

What's it about?

SOPHIE

(realizing)

I don't know actually.

Gloria nods like *of course you don't* as she leans over the table to scoop herself more pasta, but her wrists don't bend properly with her cast. The spaghetti noodles spill down from the prongs of the serving fork.

SOPHIE (CONT'D)

Oh my god. Okay. Here.

Sophie takes the spoon and helps her.

GLORIA

Thank you.

It's silent for a beat.

Forks scrape against plates, the tension between them palpable. Gloria leans back, wipes her mouth casually.

GLORIA (CONT'D)

Do you remember when we met? Before
you broke my arm?

Sophie hesitates, glancing at her plate.

SOPHIE

Yeah. At the restaurant.

GLORIA

Yeah. You blew me off.

This is actually a vulnerable confession for Gloria. Sophie shifts in her seat, the words landing harder than expected.

SOPHIE

You didn't actually want to invite
me, my mom put you on the spot.

Gloria stares at her. Sophie squirms under her gaze.

GLORIA

I don't say things I don't mean.

A beat. Sophie looks down, a switch flipping.

GLORIA (CONT'D)

(grinning, but pointed)

But I know. You just an American
passing through, probably texting
paella photos to a boyfriend back
home and just gonna leave the land
worse than when you came.

Sophie tenses.

SOPHIE

No no. That's not true.

GLORIA

What part?

SOPHIE

All of it.

Beat. Gloria buys it, listening intently.

SOPHIE (CONT'D)

I'm terrified of being here. I feel dumb and uncultured for only speaking English and I desperately want to have a good summer but I already ruined it.

GLORIA

Then fix it.

SOPHIE

I think only you can tell me how to do that.

Gloria nods. She loves the power.

GLORIA

Come play soccer again. But this time, you play on my team.

Sophie hesitates but then nods, a quiet agreement.

SOPHIE

Okay.

34 **EXT. GARDEN - DAY**

34

Sophie waters the garden. It feels more alive now, a wonderland of buds, blossoms, butterflies, bugs, you name it. Sophie's in her element.

35 **INT. KITCHEN - TABLE - AFTERNOON**

35

Sophie adds a bunch of fruit, herbs and juice in a blender when Jill walks in. She looks kind of terrible. Her hair's all messy, big bags under her eyes, and holding too many things. She does not say hi.

SOPHIE

Hey. How was your day?

JILL

Yep!

SOPHIE

I said, how was it?

Jill drops her shit on the floor and flops on the couch.

JILL

Great! The bird flew away and the director cried.

SOPHIE
 (trying not to laugh)
 Ohhhh, man!

Her mom does not crack a smile. Sophie's thinking...

SOPHIE (CONT'D)
 What's the film about again?

JILL
 On a literal level, a depressed
 divorcee who gets lost in the
 woods. On a thematic level,
 resilience in the face of
 insurmountable change.

Sophie digests this.

SOPHIE
 Does she survive?

JILL
 (laughing)
 Just barely. It's a slog.

There's a caustic undertone to Jill's voice here. Like the
 reality of this is all too real.

Sophie feels for her mom.

SOPHIE
 I'm gonna make you a smoothie.

Jill is half asleep.

JILL
 (slurring like she's
 sleeptalking)
 No bananas.

36 **EXT. SOCCER FIELD - AFTERNOON**

36

It's a blisteringly hot day. The soccer kids take rapid fire
 shots on goal as Tomás tries to block the balls.

Sophie approaches the field with a bag. She's in her head a
 bit, looking for Gloria. *Should I be here?*

TOMÁS
 Hola Sophie! You're back!

SEBASTIAN
 Americana!

Sebastian smashes a ball right into Tomás's gut as he waves to Sophie.

SOPHIE

Hola.

TOMÁS

Holy shit dude, look at Gloria.

Tomás points past Sophie who turns around to see what he's pointing at. In the distance, Gloria approaches, drawstring bag slung over her shoulder and - ohhhhh wow. It seems, yep ok confirmed - **Gloria's not wearing a shirt... or a sports bra... nada.**

SOCCER GUY 1

Dude, what?!

Sebastian lets out a fat chortle. As do others. Brisa whistles. Sophie observes, mouth agape. It feels wrong to look at Gloria but also hard to look away.

SEBASTIAN

Gloria, you off your meds again?

Gloria drops her bag down, tits out, nonchalant as if nothing is off.

GLORIA

What?

SEBASTIAN

What the fuck do you mean, what?
You're not wearing a shirt.

GLORIA

It's hot today.

Iconic. She untangles her cleats. Sophie giggles to herself as ISLA (22, a weed-smoking intellectual) cheers her on.

ISLA

You go girl.

SEBASTIAN

She can't do that.

BRISA

Why not? You get to go around wearing no shirt with your pasty ass chest no one wants to see so why can't she?

SOCCKER BOY 2

She has tits.

GLORIA

I didn't ask for tits.

TOMÁS

That's a good point, yeah.

SEBASTIAN

You go around showing your tits for free and they aren't worth anything anymore.

Sophie's now fuming and can't not say something.

SOPHIE

Why is that?

SEBASTIAN

(muttering)

It's not like they were worth much to begin with.

A couple guys snicker. Gloria acts like a shield unbothered by everything, as she laces up her shoes.

SOPHIE

Sounds like it really upsets you that you can't control her body.

Sebastian glares at Sophie. Has she just made an enemy?

Meanwhile, Gloria gloats.

BRISA

Yeah go read a book about women's rights.

Brisa looks at Sophie like *I got you. Sophie smiles back.*

SEBASTIAN

Oh you think she's doing this for feminism?? She's doing it for attention.

ISLA

It is fucking hot out. I kinda wanna take my shirt off too.

BRISA

Do it! It's hot today!

ISLA
IT'S HOT TODAY!

Isla rips her shirt and bra off. The group erupts.

SOCCER GIRL 2
Fuck it.

Another one takes her shirt off. More cheering. Mostly from the girls. The guys are dumbfounded.

BRISA
I love what is happening right now
but I can't let my titties swing
around like that. Shit hurts.

SOCCER GIRL 3
Yeah same.

SEBASTIAN
See, we still got a few with some
sense in them.

BRISA
Imma slap you.

Soccer guy 2 whacks Sebastian.

SOCCER GUY 2
(under his breath to
Sebastian)
Dude just let them take their
shirts off.

SOCCER GUY 3
Yeah what the fuck is wrong with you?

GLORIA
Okay time to play. Oh and Sophie's
on my team now.

Sebastian smirks at Sophie.

SEBASTIAN
Oh, you're on *Gloria's* team...I
see.

He winks. Sophie feels exposed. Suddenly a shirt hits Sebastian in the face as a few topless girls run onto the field.

ISLA
We're skins today motherfuckers.

Gloria walks past Sebastian with her middle finger up.

37

EXT. SOCCER FIELD - DAY

37

Soccer balls, profanities, and tits fly around. This is the furthest from a "sexual" display - it's competition. Everyone is used to the boobs now.

One of the topless soccer girls passes the ball to Gloria then sprints upfield. They're feeling particularly fired up.

Sophie comes up to support Gloria on her left. Gloria tries to fake out Sebastian with a very fast scissors, but Sebastian stops her and steals the ball.

He passes it upfield to Brisa who fires a shot and the goalie blocks it.

The goalie throws the ball upfield to Gloria who tries to get past a few shirts blocking her. She successfully cuts around them, fired up.

Now Gloria comes face to face with Sebastian. She's so fueled at this point she tries a new, uh, trick: she WOOFs at him, like a dog. Sebastian jumps like WTF as Gloria nutmegs him and sprints by, laughing.

Gloria, grinning from ear to ear after that one, passes to Sophie who has run ahead. Sophie chips a quick ball to a wide open Isla who heads it into the goal in an easy cherry on top.

ISLA
(surprise)
OHHHHHHH!!!

GLORIA
YOWEEEEEE!!!!

Sophies beaming. It hits different in these circumstances.

ISLA
THIS GOL IS FOR THE GIRLS.
(she realizes and grabs
her tits)
THE GIRLSSSSSSSS.

Gloria is in full id hyper spazz mode. She chest bumps Isla. Then runs to Sophie. Sophie holds a hand out for a high five avoiding the chest bump. Gloria is too excited to notice the deflection.

Then Gloria grabs the ball from the goalies hands and punts it as high and hard as she can. It rolls down a hill.

SEBASTIAN
You dumbass. I'm finished.

BRISA
Yeah it's too hot.

You can taste the salty sweat dripping down their faces.

BRISA (CONT'D)
Tomás, can we go to your pool?

TOMÁS
No. It's drained. They're painting it.

The group groans.

SOPHIE
Yo tengo una piscina.

Everyone looks over.

38

EXT. SOPHIE'S POOL - DAY

38

The soccer kids are giving the little farmhouse pool more action than it's seen in a while.

Sebastian beats his chest like a gorilla on the edge of the pool, loud and spilling over. Gloria runs at him full speed, and **PULLS HIS PANTS DOWN TO HIS ANKLES** then does a backflip into the pool. From our vantage point we see Sebastian's skinny pale legs and bare ass but from the rest of the group they get full frontal. Gasps. Sophie tries not to laugh but is highly amused.

Sebastian turns beet red and scrambles to pull up his pants. Gloria pops up from the water, grinning.

SEBASTIAN
GLORIA WHAT THE FUCK YOU PIECE OF SHIT!!!

TOMÁS
Gloria, that's like assault.

ISLA
I think that is true.

BRISA
Yeahhhhh I mean if he did that to
you that would be bad.

Gloria looks around. Brisa nods at her like say it...

GLORIA
(sincere)
Sorry.

Tail between her legs. Sebastian, seeing this, takes control.

SEBASTIAN
You wanna see my dick? Is that what
you want?

GLORIA
Yeah show me your dick and I'll
shove it up your ass.

Gloria makes a crude hand gesture as she says this. The group
laughs. As ridiculous as this is, Sophie watches mesmerized
by the boldness.

39 **EXT. STONE HOUSE - POOL - LATER**

39

A heated match of chicken unfolds between Brisa and Gloria
who sit on two people's shoulders. Lots of ad libbed
profanities that are really intense. Sophie peeks glances at
the match as Tomás swims up to her.

TOMÁS
Welcome to the circus. You scared?

SOPHIE
Actually, I love clowns.

At this, Gloria shoves Brisa over hard, then screams like a
banshee.

TOMÁS
(re: Gloria)
I heard you cooked her dinner.

He says this with a *wink wink* voice like it was a date. Not
in a dick-ish way like Sebastian but in an open, kind way.

Word gets out here... Sophie bristles.

SOPHIE
Oh yeah, I mean I was just trying
to say sorry.

TOMÁS
Ohhhh. Well it seemed to work.

SOPHIE
Yeah. I guess.

TOMÁS
I love Gloria, but honestly...

He debates if he should continue, but decides to anyway.

TOMÁS (CONT'D)
I'd stay away from her.

SOPHIE
Why?

Tomás gives Sophie a mysterious shrug like *I can't say more*.

Gloria surfaces from beneath the water right next to them, exhaling loudly like she'd been holding her breath a while. She wipes water from her eyes and looks at Sophie.

GLORIA
Can I borrow a shirt? I have to go to work.

40

INT. STONE HOUSE - SOPHIE'S BEDROOM - DAY

40

It's quieter in the bedroom. Gloria inspects the room while Sophie goes through her suitcase. Then she holds out the shirt she was wearing the day she broke Gloria's arm.

SOPHIE
(facetiously)
You wanted this one, didn't you?

GLORIA
No. Let me pick.

Gloria pushes Sophie out of the way and bends down to the suitcase.

SOPHIE
(sarcastically)
Sure just take anything.

Gloria starts lifting up shirt options, taking her time inspecting them.

GLORIA
It was so really funny what you said to Sebastian earlier.

She holds up a black blouse, confused, thinking when one would wear this.

SOPHIE
I don't get what his problem is.

GLORIA
I do. I stole his girlfriend once.

Sophie tries to play it cool as Gloria gloats and picks a shirt.

SOPHIE
That'll do it.

All of a sudden Billie emerges from under the bed and swats at Gloria's feet. She shrieks.

GLORIA
What the fuck!

SOPHIE
Oh, that's Billie.

Gloria eyes him standing beneath her.

GLORIA
El diablo.

SOPHIE
Don't say that. He's an angel.

Sophie picks him up and holds him like a baby, sitting down on the bed. Gloria watches for a second, absorbing Sophie's nurturing side.

GLORIA
He has it good. I would like
someone to hold me like a baby and
scratch my belly when I am the
devil.

It's wistful for a beat, which strikes Sophie, until it's not. Gloria snaps back to wit.

GLORIA (CONT'D)
I will bring this back when I want
to.

Sophie nods coolly, still petting Billie.

SOPHIE
No rush.

41 **EXT. STONE HOUSE - POOL - DAY**

41

Sophie walks up to Jill and Dom who are holding well-worn scripts, discussing a scene in the film. She lowers the bottom seam of her shirt so strawberries spill into the grass in front of them.

DOM
(recognizing)
Woahhhhh.

He and Jill each take one. Jill bites into hers first.

DOM (CONT'D)
You grew these?

SOPHIE
They grew themselves. I just watered them.

DOM
Damn, you know what's up.

She doesn't have a name for the emotion, but what she's feeling is most certainly pride.

Jill senses this.

JILL
(to Sophie)
You seem good.

SOPHIE
What's that supposed to mean?

JILL
Like healthy. Are you feeling good?
(to Dom)
Sophie just recently started taking Lexapro.
(to Sophie)
How many weeks ago now?

Sophie gives her mom the death stare.

SOPHIE
I don't know.

She does know. Dom senses the tension.

DOM

It usually takes like 6 weeks for
that shiz to kick in. I take
Lexapro too. I'm a Lexa-hoe.

Sophie can't not smile at that.

JILL

Oh definitely hasn't been 6 weeks
yet.

SOPHIE

Nope. Sure hasn't.

Sophie gets up and leaves, taking a last brusque scoop of
berries with her.

42 **EXT. SOPHIE'S HOUSE - LOOKOUT SPOT - DUSK**

42

Sophie crouches among some stone rubble and bushes on the
edge of the property, thinking. Billie's there too, prowling
around the rocks in the background. There's a view of the
town and hills. No one can find Sophie here.

She gets a notification on her phone. ***A follow from
Gloworm69.*** A hit of dopamine. *To follow back or not?*

Billie comes over and drops something at Sophie's feet. It's
a DEAD LIZARD.

SOPHIE

Oh Billie. That's not what I want..

The sun dips below the horizon.

43 **EXT. GARDEN - DAY**

43

Sophie examines a trampled zucchini plant in her garden. She
takes a step back and there's even more carnage. Plants are
ripped out, the fence is knocked down and dirt is everywhere.
She's devastated.

At this moment Gloria arrives holding Sophie's shirt.

GLORIA

Hola.

She throws the shirt at Sophie. It slows in the air and lands
short on the ground.

SOPHIE
(unenthusiastically)
Hey.

GLORIA
What's wrong?

SOPHIE
Some kind of animal robbed me
blind.

She gestures to the trampled garden. Gloria perks up to this.
A mystery to solve.

GLORIA
Let me see.

Gloria bends down to inspect the evidence. There are trampled
vines and smooshed fruit. A messy hoof print a bit away.

GLORIA (CONT'D)
Wild boars. It's wild boars. I am
sure of it.

SOPHIE
How do you know?

Gloria points to an opening in the wooden fence that almost
looks smashed through.

GLORIA
My family owns a pig farm. I know
these things. Wait here.

Gloria runs away.

SOPHIE
Wait! What???

Sophie's left in the dust with lots of questions.

44

EXT. GARDEN - LATER

44

CLANK. Gloria drops a big pile of chicken wire and wood
stakes on the ground. Very serious and down to business.
Sophie tries not to laugh but is in disbelief.

SOPHIE
I have so many questions.

45

EXT. GARDEN - DAY

45

Gloria digs with a shovel as Sophie hammers down new stakes. They are mid conversation and Gloria is a dramatic story teller.

SOPHIE

Okay so... then when did you become vegetarian?

GLORIA

Well...

(Gloria takes a deep breath)

For very long time I eat the pork because my parents says to me they were just going to new farms. But there was one pig I loved so very much and I says to my parents to please never take him away.

Gloria keeps digging with gusto. Sophie focuses on the story, leaning on her shovel.

SOPHIE

Okay... I don't like where this is going.

GLORIA

No no they say fine, okay he can be yours. So this was a great agreement. This pig was funny. I taught him tricks and he comes in the house. He knew me and make all the sounds when he see me.

Sophie grins, why does the image of Gloria domesticated a pig make so much sense?

GLORIA (CONT'D)

Justin was my best friend.

SOPHIE

(giggling)

Wait the pig's name is Justin?

GLORIA

("of course")

Yeah. Because Justin Bieber. I was obsessed with him.

SOPHIE

Honestly, me too.

GLORIA

But so then the business was doing so well. There was so very many pigs so my parents hired a helper named Ernesto. But then one day...

(collecting herself)

My family returned home after visiting my cousins and we can't find Justin.

SOPHIE

Oh no.

GLORIA

Ernesto did not know he was my friend and he send Justin away with the other pigs. So I ask my parents let's go find him at the farm. And my parents are quiet and look at each other. Then they tells me everything.

Sophie shakes her head speechless.

SOPHIE

Oh my god.

GLORIA

And the worse part is we had the pork that night.

(beat)

So basically. I ate my best friend.

Sophie's eyes are wide.

SOPHIE

Woah... I am so sorry. That would fuck me up.

GLORIA

It did. I am always scared to love.

Gloria keeps working on the fence casually. Sophie feels for her.

46

EXT. STONE HOUSE - GARDEN - SUNSET

46

The fence is up and Sophie and Gloria admire their work. Dirt all over their sweaty bodies. Gloria leans on a shovel.

GLORIA

You should plant some flowers.

SOPHIE
Oh I don't need those.

GLORIA
Yes you do, the bees like flowers
and the bees pollinate your fruit.
Also... they are nice to look at.

Gloria picks up some leftover trash and walks away. Sophie considers this.

47

EXT. STONE HOUSE - POOL - DUSK

47

Sophie and Gloria run and jump into the pool in their clothes. They splash each other and get rowdy. Gloria tries to sink Sophie.

SOPHIE
No! I'm not going to describe it!

GLORIA
Come on! Please!!

SOPHIE
Okay...it was shriveled.

Sophie cringes as she says this but Gloria doesn't know what the word "shriveled" means.

SOPHIE (CONT'D)
Like a raisin.

Gloria still doesn't know.

SOPHIE (CONT'D)
Um I don't know how to say it...
Like a dry grape.

GLORIA
Ah PASA!!! AHAHAHAHAHAH!!!

Gloria laughs so hard it's silent as she slaps the water. She grabs onto the edge to stay afloat. Sophie can't help but laugh along.

GLORIA (CONT'D)
(struggling to breath)
I doesn't even see it and it's
burned into my eyes.

Sophie laughs harder. Covering her eyes in second hand embarrassment.

48

INT. SOPHIE'S LIVING ROOM - NIGHT

48

It's dimly lit. Sophie and Gloria slouch on the worn leather couch as they watch *Killing Eve*. They aren't touching but they are definitely closer than they need to be considering the size of the couch.

The episode ends. Gloria picks up the remote.

GLORIA

Another one?

SOPHIE

Yes please.

GLORIA

I knew you would like. One day I want to be a spy like Eve.

SOPHIE

(smirking)

I think you're more Villanelle...

Gloria thinks about this and nods like, good thought.

Then, the sound of the door opening - Jill is home. She lets out a decompressing exhaustion **sigh** as she closes the door. Then realizes she's not alone and turns her attention to Sophie and Gloria watching TV.

JILL

Killing Eve. Fantastic show.

GLORIA

Thank you.

Gloria gloats.

JILL

I'm going to bed. Buenas noche.

GLORIA

Adéu.

Jill peeks her head back.

JILL

Oh also Henry called me??? He said he was trying to get a hold of you.

Sophie sits up straighter, thinking on the fly.

SOPHIE

Oh, I haven't seen my phone in a while. I'll call him back.

JILL

Cool. Night.

Jill leaves.

GLORIA

Who's Henry.

SOPHIE

My brother.

Gloria nods, buying it. She hits play on the remote.

49

EXT. STONE HOUSE - LIVING ROOM - NIGHT

49

Another episode ends. It's the dead of night. Gloria now lies horizontal on the couch with her legs lying across Sophie's lap, blanket laying over her, asleep. Sophie contemplates what to do and then gingerly lifts Gloria's legs up off of her to stand up. She's up, but now what? Does she wake Gloria up? Does she leave her there?

She chooses to wake her up. Sophie leans into Gloria and jostles her shoulder. Gloria's eyes flutter awake.

SOPHIE

Hey, I'm going to go to sleep.

Gloria halfway sits up and looks around, completely out of it, hair pushed up in a funny way.

GLORIA

Huh?

Gloria exudes a vulnerability that we do not see from her when she's lucid. It's adorable. She's like warm squishy bread. Sophie feels bad kicking her to the curb.

SOPHIE

The episode is over. You can stay over if you want though.

GLORIA

Where?

SOPHIE

Here. At my house you can stay.

GLORIA
Are you....uh. Going to sleep?

Sophie chuckles.

SOPHIE
Yeah I am.

Gloria fully sits up processing where she is.

GLORIA
I can stay here?

SOPHIE
Yeah.

GLORIA
Like here on the couch?

50

INT. STONE HOUSE - SOPHIE'S BEDROOM - NIGHT

50

Cut to Gloria in Sophie's bed with her, passed out.

Sophie is still awake texting Henry.

HENRY (TEXT)
it's fine. i just thought we said
we were gonna talk and so I said no
to going to the beach with the
crew.

SOPHIE (TEXT)
i'm really sorry. i totally forgot.
i was gardening all day and left my
phone inside.

HENRY (TEXT)
lol. you stood me up for gardening.
(typing)
at least it wasn't a hot spanish
dude though.

Gloria stirs. A startled Sophie quickly turns her phone off
and pretends to be asleep.

GLORIA
(muttering under her
breath)
Fuck.

Gloria scratches her arm inside her cast. It's kind of
aggressive. Sophie pretends to wake up and turn around.

GLORIA (CONT'D)
Sorry. It scratches.

SOPHIE
No it's fine. Do you need like a
pencil or something to get at it?

GLORIA
Yes, please.

Sophie gets up immediately, guilty. She looks around for a pencil. Then finds one in her backpack and hands it to Gloria.

GLORIA (CONT'D)
Thank you. Have you ever broken
something?

Sophie gets back in bed.

SOPHIE
No. Well...
(thinking)
I mean I guess I have if you
consider a broken brain.

GLORIA
Yeah sure your brain can be broken.

SOPHIE
Yeah like I had to go to the
hospital because I was not doing
well. In my head.

GLORIA
Oh me too.

SOPHIE
Really?

GLORIA
Yeah. After Justin. I didn't speak
to anyone for 1 year. Why did you
go?

SOPHIE
Um I don't know.

She hesitates. Gloria waits until Sophie fills the space.

SOPHIE (CONT'D)
I was always just getting stuck in
the bathroom with these stomach
attacks.

(MORE)

SOPHIE (CONT'D)

And then one day at school they had to call the ambulance because I thought I was having like appendicitis or something. My mom had to fly home from a job to take care of me and then got fired, it was a whole thing.

Sophie pauses, considering what to reveal.

SOPHIE (CONT'D)

They did a bunch of tests and turns out it was just a panic attack.

GLORIA

Ohhhh yes. The anxiety.

SOPHIE

Yep. When I panic I have to shit a lot. It's my super power.

She says it like a joke but it's clearly self-loathing.

GLORIA

Yeah it is a super power.

Gloria is sincere about this. Sophie is confused.

GLORIA (CONT'D)

You know the horses with the black and white strips?

SOPHIE

Zebras?

GLORIA

YES. The zebra. When the lions chase the zebras they poop to run faster. It is smart. It is natural.

SOPHIE

Yeah well, I'm not being chased by any lions.

Gloria shrugs.

GLORIA

The thoughts can be lions.

Sophie's throat tightens. She immediately gets that "I'm about to cry" feeling that comes from being deeply seen. But plays it cool.

SOPHIE
Yeah I guess you're right.

51 EXT. OCEAN - NIGHT 51

Mermaid Sophie swims as fast as she can, panicked. Chasing her are hundreds of glowing evil eyed eels. She swims into a cave and loses them. She's finally safe until a huge ANGLERFISH appears from the depths of darkness. She freezes as it comes closer. It looks scary, but illuminates the cave.

52 INT. STONE HOUSE - SOPHIE'S BEDROOM - MORNING 52

It's morning now. Sophie opens her eyes and she looks around but Gloria is already gone. Sophie groans and collapses back down in bed.

53 **EXT. STONE HOUSE - GARDEN - DAY** 53

Sophie plants flowers in her garden.

She then pollinates a few flowers with her finger.

54 **INT. STONE HOUSE - KITCHEN - NIGHT** 54

Sophie fills Billie's bowl with food. He dances around and purrs. She looks over to the dim living room and sees Jill asleep sitting up on the couch with her laptop out. She hesitates before approaching.

55 **INT. STONE HOUSE - LIVING ROOM - NIGHT** 55

Sophie gently wakes Jill.

SOPHIE
Mom...? Do you need me to set an
alarm for the morning?

JILL
Mmmmm yessss.

Sophie picks up her phone as Jill sets down her laptop and repositions to horizontal on the couch.

SOPHIE
Okay what time?

5 am. JILL

Sophie looks at the phone it's 12:30. She swipes up on her phone and holds it in front of her mom's face.

SOPHIE
Open your eyes real quick.

Jill's eyes flutter open. The phone opens.

JILL
You're a good good girl.

Sophie sets the alarm, gets her mom a blanket and turns off the lights.

56 **INT. STONE HOUSE - HALLWAY - NIGHT**

56

As Sophie walks back to her room, she gets a text on her own phone.

GLORIA
(text)
come to party.

Sophie's confused.

SOPHIE
(text)
now??

GLORIA
(text)
yes. it's just starting.

Gloria shares her location with Sophie. It's actually not too far away from Sophie's blue dot.

57 **EXT. GRAVEL PATH - NIGHT**

57

Sophie bikes down the path. A different outfit on.

58 **EXT. LA PIPA - ENTRANCE - NIGHT**

58

MUSIC CUE: ["Vocales" by Villano Antillano](#).

Sophie pulls up to an area crowded by overgrown shrubs. She can hear the music before she can see the party. She sets her bike down against a fence and walks through a clearing.

People loiter across the overgrown yard of an abandoned house, "La Pipa," - an eyesore, no, a knee scrape, in the otherwise agrestic sprawl.

In the middle there's an emptied swimming pool with weeds growing out of it. Once it was filled with water; now it is filled with drunk teens with time to kill. Someone is spray painting the wall. There's weed and booze and music coming from one of the car's speakers. Other cars' are parked around to shine light on the party.

59

EXT. LA PIPA - "LIQUOR TABLE" - NIGHT

59

Sophie walks through the crowd and goes to the hood of a car with plastic cups and a variety of liquor. Unsure exactly what to do, she pours a handle of clear liquid into a cup. Sniffs it. Vodka. She looks around for something to mix in. Orange juice. Perfect. She empties the rest of the oj in. Then adds a bit more vodka.

Sophie takes a sip. It's strong.

She leaves the table and surveys the party. *What is she doing here?*

60

EXT. LA PIPA - COUCHES - NIGHT

60

Gloria sits on couches and smokes with a few others. She's deep in conversation. She notably talks to SARA (21, a pretty girl much cooler than Sophie) holding an Estella. Gloria is flirty and Sara's not not giving it back. Is Sophie jealous?

Sophie walks up in the eyeline of Gloria who notices her.

GLORIA

Sophie!!!

Gloria gives her a hug, crushing her cup. Gloria switches to English and brings Sophie into the conversation with Sara.

GLORIA (CONT'D)

(to Sophie)

This is Sara. She is so good, so nice. Make no sense she is cousin of Sebastian.

Gloria smirks at Sara who blushes.

SOPHIE

Oh wow! I'm Sophie. Yeah you guys don't look alike at all.

GLORIA

Sara gets all the hens good.

SOPHIE
The what good?

GLORIA
Henes. Umm like the good parts of
the mother and father?

SOPHIE
Oh! Genes.

GLORIA
Yes genes.

Sara giggles and touches her jeans.

SARA
Jeanssss.

They all laugh, drunk.

61 **EXT. LA PIPA - DANCE FLOOR - LATER**

61

They're dancing now in a group with other soccer kids. Brisa, Tomás, Isla and a few other faces we recognize. Sophie's dance moves are subtle, mostly in her shoulders and arms, twisting in tiny perfectly timed motions right on beat. She is somewhat uncomfortable.

Gloria dances with her entire body, fluid and spacious and abstract, calling attention to herself in a way that seems simultaneously a joke and dead serious.

At one point Brisa and Gloria laugh with each other and Brisa pushes Gloria into Sophie. A true wing woman move.

Gloria and Sophie face each other and giggle. Gloria puts her hands on Sophie's shoulders and shouts the words to the song. Sophie takes this in, especially the scratchy hard cast on her shoulder. She leans into Gloria's ear.

SOPHIE
When can I sign your cast?

GLORIA
What?

SOPHIE
I never signed your cast. I have to
autograph my work.

Gloria laughs and nods, sliding her hands down to Sophie's waist, fingertips slipping under the edge of her shirt. Sophie processes this, allowing it, maybe even liking it.

Then in a less subtle burst, Gloria **LICKS SOPHIE'S FACE**, dancing very close. It's sexy and silly and terrifying.

Sophie's eyes flit around. She sees someone watching and pulls away. Classic gay panic.

SOPHIE (CONT'D)

Do you, uh, wanna go get some cake with me?

GLORIA

No.

Sophie backs up a couple steps before turning away and walking off.

62

EXT. LA PIPA - OUTSIDE DANCE FLOOR - NIGHT

62

Sophie walks aimlessly. She knows no one. Should she go home? Then she see's Tomás who stumbles toward her with his arms out wide.

TOMÁS

Sophie! You still coming to the beach house???

SOPHIE

Oh, that's next weekend...?

TOMÁS

Yeah you said you would cook for us. Don't leave us hanging!!!

Sebastian stumbles up with a birthday hat on his head and frosting all over his face. Tomás puts his arm around him.

TOMÁS (CONT'D)

Oh there's my boy!

(to Sophie)

See Sebastian here always brings steak and overcooks it. Save us please.

Tomás makes prayer hands at Sophie as Sebastian, struggling to balance, wiggles out a retort--

SEBASTIAN

NoooOOAARRGHH.

His words turn into vomit as he bends over and pukes on Tomás's shoes.

TOMÁS

Fuck...

Sebastian stumbles to sit down and Tomás helps. Sophie sneaks away and scoots past a couple guys shotgunning beers and picks up a piece of cake, cutting around the face print in the middle. There are no forks.

63

EXT. LA PIPA - A LITTLE LATER

63

Sophie eats the cake with her fingers as she continues through the crowd, which has grown a lot. She looks for Gloria, concerned about their...uh...dynamic.

That's when Sophie sees her, on the other side of the pipe,
MAKING OUT WITH SARA.

Now Sophie is the one who wants to throw up. She didn't expect to feel as much jealousy and rejection as she does. She tries to swallow the dry cake in her mouth and wipes frosting off her face but it just smears more.

Sophie knows she should stop staring, but not before *she makes eye contact with Gloria*, who doesn't flinch.

64

EXT. SOCCER FIELD - JUST AFTER

64

WHACK. Gloria hip checks Sophie. Hard. This is barely about soccer. Sophie shoves Gloria back even harder.

The Shirts' forward sets the ball down for a corner. She looks around, thinking where to fire the ball.

Sophie looks around and makes eye contact with another person on her team who's near the far post. Sophie nods. Then looks at the kicker and sprints up, waving her hands. Gloria chases after her.

Instead of a high header sort of ball, the kicker "passes" it on the ground to Sophie, but as the ball nears her, Sophie pins Gloria back as she lets the ball roll past her to the other forward, further away, who taps the ball past the goalie into the net. GOALL!!!!

GLORIA

(growling near Sophie)

What the fuck.

Sophie debates, then says it:

SOPHIE

Gotta chase the right person.

It's not lost on Gloria, who retorts quickly.

GLORIA
Hard when they're faking me out.

65 **INT. STONE HOUSE - DINING ROOM - NIGHT**

65

It's late at night, around midnight. Sophie shuffles into the dim glow of the dining room. Jill sits at the table, focused, staring at her laptop. She's not typing furiously like she usually is but instead is sitting still watching something.

Sophie fills up a glass of water.

SOPHIE
Are you still working? You're gonna
kill yourself.

JILL
No I'm just basking. This footage
is the best birthday present I
could've asked for.

Shit. **Birthday?** It totally is. Fuckkkkkkk. Sophie is speechless. Jill helps her.

JILL (CONT'D)
Do you wanna get drunk?

66 **INT. STONE HOUSE - KITCHEN - LATER**

66

Jill waves her arms in the air, glasses of tequila and pulverized limes around them. Sophie watches, amused.

JILL
(singing)
IT'S MY PARRRTYYYY AND I'LL SMILE
IF I WANTTTTT TO, SMILE IF I WANT
TO, SMILE SMILE SMILE SMILE

Sophie's trying not to laugh because it's so stupid and she doesn't want to reward that.

JILL (CONT'D)
I changed the words.

SOPHIE
I noticed.

JILL
Well you know what they say...

She takes a sip and seems to have forgotten the next part.
She's studying a bug on the wall.

SOPHIE
What do they say?
(coaxing)
Don't cry because it's over, smile
because it happened???

JILL
Happiness is free.

SOPHIE
Well I don't agree with that...-

Jill hits space bar and watches a shot of a sprawling ocean.
Suddenly, a lady sprints towards the edge -- she's being
chased by something, it appears.

SOPHIE (CONT'D)
Woah. You shot that today?

JILL
Yeah but I wasn't there so I'm
watching it now.

SOPHIE
What do you mean you weren't there?

JILL
Well I mean I was THERE I just
wasn't on top of the cliff they
were filming from because I
couldn't get up there. My back has
been bad again.
(re: footage)
God it looks so incredible.

Meanwhile the clip has continued to play. We see the woman
approach a cliff and teeter on the edge and frantically
examine her choices.

SOPHIE
So who shot it then?

JILL
My crew. Duh.

SOPHIE
Well you know what they say...top
down.

JILL
More like bottoms up!

She empties the last sip of tequila into her mouth. Trying to be funny and deflect. But Sophie sees through it.

SOPHIE

I wish you would admit your sadness
sometimes.

JILL

(disgusted)

Why?

SOPHIE

Because I'll feel less alone in
mine.

Oof.

In the clip the woman looks behind in a panic and finally, in order to save her life, she decides to jump. The take ends and the camera whips to a random crew guy before going black.

67 **EXT. STONE HOUSE - DRIVEWAY - DAY**

67

A bright-colored Suzuki with no roof is parked outside Sophie's. We see Brisa and Tomás sitting in the front. The crew ad libs niceties. Gloria and Tomás are in the back. Sophie assesses the scene, bag in hand. Guess she's squeezing in the middle...

Sophie throws her bag in the trunk area, questioning if she should be there.

68 **INT. CAR - DAY**

68

The car bumps down a dirt road. Sophie and Gloria's legs sometimes graze each other's, depending on the bumps and curves of the road. But Gloria ignores Sophie.

69 **EXT. BEACH HOUSE - DRIVEWAY - LATER**

69

The car pulls up to a spectacular, tiny jutted out cliff that's home to a single house. The house has old bones but a new paint job - white with blue windows. There's a panoramic view of the ocean which somehow makes the house feel more private, more magical, nestled above it all.

Sophie gets out of the car and her jaw drops. Gloria hops out behind her, stretching like a lion before the kill:

GLORIA

ARRIBA, BITCHESSSS!!!!

TOMÁS
ARRIBAAAAA!!!!!!

A couple kids spill out the front door to greet them, clapping and whooping to match the collective noise, animals marking an absolutely resplendent territory.

70

EXT. BEACH BONFIRE - NIGHT

70

The kids gather around an informal wrestling match on the beach. Fueled by Estrella.

Gloria pins Isla to the ground as Tomás kneels next to them checking that both Isla's shoulders are on the ground.

TOMÁS
1...2... WINNER!

Gloria pops up and Tomás raises her arm in the air.

TOMÁS (CONT'D)
The one-armed wonder!

SEBASTIAN
Who can take her down?

Tomás scans the crowd theatrically and points to Sophie.

SEBASTIAN (CONT'D)
Sophieeeeeee. Let's go.

Sophie panics. She looks at Gloria who looks back like *come at me*.

SEBASTIAN (CONT'D)
Break her other arm!

Fuck. Before Sophie can back down, Gloria runs at her. But Sophie is stronger and pushes Gloria back, so Gloria jumps on her and clings to her like a koala. Sophie falls to the ground, pinning Gloria on her back. Gloria wraps her arms around her neck almost in a headlock but it doesn't do much.

TOMÁS
1... 2... SOPHIE WINS.

Sophie's face is inches from Gloria. Gloria averts eyes.

71 **INT. BEACH HOUSE - BUNK ROOM - NIGHT**

71

A bunk room full of 3 bunkbeds. Bags and kids passed out on every surface. Sophie's on a bottom bunk with her eyes open, staring at the ceiling.

72 **EXT. BEACH ROAD - DAY**

72

Gloria leads the pack as they all lug umbrellas and gear down a beach road, sweltering.

SEBASTIAN

Gloria, where the fuck are we going? The beach is back there.

GLORIA

This one is better, super secret. It's somewhere around here.

She is on Google maps on her phone trying to figure out which direction they are going.

BRISA

I don't know... I'm down just to go to the normal beach.

GLORIA

[Why would you want to be sandwiched with all the sweaty ass tourists blasting shit music and farting together, when we could be alone in a private cove?]

TOMÁS

Maybe we split up..?

SEBASTIAN

(to Gloria)
Have fun.

GLORIA

No, you have fun, raisin boy.

Sophie smirks. Sebastian doesn't get it and heads back the other way. Tomás joins him.

BRISA

(to Gloria, sweaty)
I'm sorry but I need to get in the water.

Everyone follows Sebastian. Gloria is let down. Sophie debates who to go with.

Gloria walks away with her middle finger up in the air.
Sophie runs to catch up with Gloria.

SOPHIE
I'll come with you.

Gloria barely reacts and veers off the road down a path.
Sophie follows silently.

73

EXT. NARROW FOREST PATH - DAY - JUST AFTER

73

Sophie and Gloria walk single file down a narrow path in the trees. Gloria leads with a stick that she whacks branches away with as they wade through the weeds. It's silent for far too long, then:

SOPHIE
Are you mad at me?

GLORIA
No. Why would I be?

SOPHIE
It just seems like something
happened.

GLORIA
I'm just busy.
(a beat)
I'm dating Sara now.

Sophie's brow furrows. Gloria can't see her reaction.

SOPHIE
Oh, that's cool.

They walk in silence again until finally, the tree path opens into a clearing that's insanely beautiful. It's a tiny private cove, no one around, just some trees and a few empty fisherman boats anchored in the distance. Gloria throws her bag on the ground.

GLORIA
YES.

SOPHIE
Holy shit.

GLORIA
See, this is what I was talking
about. My heart told me.

Sophie is too enchanted by the clearing to banter. Gloria rips off her shirt and shorts, and points to a boat that is docked with no one in sight.

GLORIA (CONT'D)

Race you to the boat.

Gloria pushes Sophie out of her way and takes off with a head start and dives into the water.

74

EXT. BOAT - DAY

74

Gloria pulls Sophie up onto the tiny old boat tied to a buoy with a rope that looks like it's been knotted for a while, based on the grime buildup.

SOPHIE

What do we do if the fisherman comes back? Jump or steal it?

GLORIA

Show our boobs and say we're lost mermaids.

Gloria rifles through the glove compartment.

SOPHIE

Help me old man, I'm scared and don't know where to take me and my mermaid titties.

Gloria laughs at this, genuinely. Sophie's chest opens; her weird jokes don't usually land.

SOPHIE (CONT'D)

Como se dice "titties" en Español?

GLORIA

Tetas.

SOPHIE

Tetas?!

They find this very funny until Gloria pulls out the jackpot: a single key attached to a floaty keychain. She looks at Sophie deviously.

GLORIA

It's their fault for leaving the keys.

Gloria puts the key in the engine and turns it on, then looks back at Sophie who isn't fighting it.

75 **EXT. MIDDLE OF THE OCEAN - LATER**

75

Sophie and Gloria drive together in the tiny boat at full speed. Sophie looks at Gloria with wide eyes and a face like WHAT THE LIVING FUCK IS HAPPENING. Gloria cackles. For it's tiny engine it sure feels fast and exciting and--

76 **EXT. MIDDLE OF THE OCEAN - LATER**

76

Now the boat floats still and serene in a private cove. They lay on the deck.

SOPHIE

Why didn't Sara come on this trip?

GLORIA

She couldn't. It was her granny's birthday.

SOPHIE

Oh cool.

GLORIA

But we are going to go on a boat to Mallorca later this summer.

SOPHIE

You really like her?

GLORIA

Yeah sure but there are so very many fish in the sea. Everlasting love is a lie Disney say to us.

SOPHIE

You sound like my mom.

GLORIA

So your mom and dad are not married anymore?

SOPHIE

They never were. I don't know my dad.

GLORIA

Do you wonder about him?

SOPHIE

Not really. He didn't raise me. My mom says he's an asshole and I trust her taste.

GLORIA

She don't need him. I think we each give ourself the pleasure more than anyone else. I'll always be with me.

SOPHIE

You're the person of your dreams.

GLORIA

Exactly. And then maybe someone else joins in.

77 **INT. BEACH HOUSE - KITCHEN - DUSK**

77

Back to the beach house.

Everyone is there, showered and hungry, meandering around. Sophie, Brisa, and a random dude are cooking all buddy-buddy. Calling each other "Chef." Sophie heats up a pot of oil as Brisa chops onions razor thing.

78 **EXT. BEACH HOUSE - DINNER TABLE - DUSK**

78

The group eats dinner together around a giant wooden table, Spanish being spoken rapidly. Ad-libbed chatter amongst different people.

ISLA

Sophie this is so good!

SOPHIE

Thanks. And Brisa.

Brisa salutes, accepting the credit.

BRISA

Hey, where's Tomás?

SEBASTIAN

Tomás found daddy at the nude beach. Don't think we'll see him till tomorrow.

GLORIA

Finally. He's in bad mood with no sex.

SEBASTIAN

Look who's talking.

SOPHIE
Not getting any with Sara?

Gloria doesn't respond.

SEBASTIAN
Sara?

GLORIA
Yeah. We're dating now. We hang out every day.

SEBASTIAN
What are you talking about...Sara went back to France the day after my party.

Mother fucker- fork drop.

GLORIA
She's lying to you.

SEBASTIAN
Why would she lie about that.

This is cringe-y. Everyone's riveted, especially Sophie, who actually feels bad for Gloria.

GLORIA
Maybe because she's gay and didn't want you to know.

SEBASTIAN
I know Sara is gay. That makes no sense Gloria.

GLORIA
(mimicking)
That makes no sense Gloria.
(getting up)
This dinner was disgusting I need to go shit it out.

She gets up and leaves, shoving her chair out from behind her. The power has shifted.

79

EXT. BEACH HOUSE - PORCH - LATER

79

Gloria smokes a joint alone on the back deck. The ocean below is overwhelmingly vast. She sits in a wooden chair, manspreading. She has surrendered.

Sophie steps out on the porch but doesn't say anything. Instead she approaches the railing and looks out at the night time view. Her back is to Gloria but her presence is palpable. She's eerily cocky.

Sophie turns around to face Gloria who avoids eye contact. Sophie takes a step closer, daring Gloria to say something. She doesn't. Gloria looks past her, no emotion or acknowledgement.

Sophie then makes a decision. She puts her hands on the arms of Gloria's chair, leaning down slowly and grabs the joint from Gloria's mouth. Gloria looks at her, a little intimidated. She blows smoke in Sophie's face but doesn't move her face away. The smoke clears and Sophie **goes in for the kiss**. Gloria kisses her back.

A momentary relief in a ferocious game...

80 **INT. BEACH HOUSE - HALLWAY - JUST AFTER**

80

Sophie and Gloria sneak down the hallway and into the bunk room.

81 **INT. BEACH HOUSE - BUNK ROOM - CONTINUOUS**

81

No one is there. Sophie locks the door behind them. From the open window, you can hear loud music and chatter outside where everyone is.

They get into Sophie's bottom bunk. It's dark. Bodies collide. You can't see much but you can hear their breathing and feel the energy. Until-

The door knob jiggles. Then a fist BANG.

SEBASTIAN

Hey! Let me in.

Sophie freezes. More banging.

GLORIA

(quietly)

Fuuuuuck.

Gloria collapses in defeat.

SOPHIE

One second!

Sophie gets up, tripping over bags. They silently motion to each other what to do. Sophie throws Gloria her shirt and walks towards the door.

Gloria takes her time putting her shirt on. Like she doesn't care if someone sees what they were up to.

Sophie opens the door and Sebastian stumbles in.

SEBASTIAN

Woah. It's dark in here.

Sebastian guffaws then shines a laser pointer at her as he half walks half trips over things.

GLORIA

What do you want?

SEBASTIAN

It's my room. I'm going to bed. And you?

SOPHIE

We were changing.

Sebastian zigzags the laser over Sophie and Gloria, giggling, before landing on Sophie's eyeballs and snickers.

SEBASTIAN

Is that so?????

Sophie experiences some classic gay panic, backing away from Gloria and looking at her feet. Gloria rips the laser pointer from Sebastian's hand and throws it out an OPEN WINDOW.

SEBASTIAN (CONT'D)

(re laser pointer)

Nooooooooo!

GLORIA

(to Sophie)

I am all done getting changed, are you?

Gloria marches out of the room. Sophie follows behind.

Outside is Tomás, who eyes them and scoots by into the bathroom next door.

83 INT. BEACH HOUSE - BATHROOM - MORNING 83

It's morning. Sophie brushes her teeth at the sink and avoids eye contact with her reflection in the mirror. Gloria walks in and brushes her teeth next to Sophie in silence.

84 EXT. BEACH HOUSE - DRIVEWAY - AFTERNOON 84

Everyone packs their shit in cars. Gloria gets into the car next to Sophie. It's still kinda awkward.

85 EXT. ROAD - LATER 85

The car is almost home. Tomás and Brisa chat up front loudly.

In the back, Gloria and Sophie are quiet. Gloria is typing on her phone. Then Sophie's phone buzzes.

GLORIA (TEXT)
i know what you are thinking

We see their text conversation on screen between them.

Sophie's face freezes. She's sitting right next to Gloria. She needs to respond quickly, wittily, correctly. The power plays are back.

Sophie types a response, which pops up on the screen.

SOPHIE (TEXT)
what am i thinking?

Typing...

GLORIA (TEXT)
you're wondering what i'm doing later

SOPHIE (TEXT)
sounds like you're wondering what
i'm doing later

GLORIA (TEXT)

i am

Sophie pauses for a second then types back and sends before she can over think.

SOPHIE (TEXT)
wanna come over when they drop me off

She immediately regrets it.

Typing dots...

GLORIA (TEXT)

sure

Sophie smirks.

86 **EXT. WINDING ROADS - DAY**

86

The music ramps up as we see a beautiful scenic shot of the car driving through a windy road.

87 **INT. CAR - DRIVEWAY - AFTERNOON**

87

They roll up to Sophie's house. Sophie gets out with her bag.

SOPHIE

Gracias!

Gloria leans between the two front seats.

GLORIA

(to Tomás and Brisa)

[I'm getting out here too.]

Tomás and Brisa eye each other. Then look at Gloria for an explanation.

TOMÁS

(judgemental)
[What?]

BRISA

(teasing)
Ooooh!

GLORIA

(to Tomás)

[Don't look at me like that, bread face.]

Tomás guffaws.

88 **EXT. STONE HOUSE - DRIVEWAY - CONTINUOUS**

88

Gloria gets out of the car and slams the door.

SOPHIE

What'd you say?

GLORIA

Wished him a good night.

Sophie buys it. The car drives away. They carry their bags to the house, not knowing how to act alone, when--

OUT THE FRONT DOOR STRUTS: HENRY.

HENRY
Surprise!

Jill appears behind him filming, giddy at this internationally planned gesture.

Wtf. Sophie has completely disassociated.

SOPHIE
Oh my god. Are you kidding me?

HENRY
I kid you not.

He proudly hugs and kisses her. On the lips. Gloria stops in her tracks, speechless. Henry notices and introduces himself.

HENRY (CONT'D)
Hi! I'm Henry.

He reaches out to shake her hand.

GLORIA
Gloria.

She grips it with her cast arm, confused. She turns to Sophie, icy cold.

GLORIA (CONT'D)
That your brother?

HENRY
NO!! I just kissed her! I'm her boyfriend!

Sophie turns to Gloria, caught.

SOPHIE
I'll see you later?

GLORIA
I don't think so.

Gloria turns and walks away. Tomás's car is long gone. Sophie watches, her gut in her throat. Jill picks up on this. Puts the camera down.

HENRY
Sophie don't you think this is the most romantic thing I've ever done?

Sophie's attention is still on Gloria walking down the road.

HENRY (CONT'D)

Sophie?

(no response)

Hello?

She turns back to face him. Still in shock but trying to cover it with a smile.

SOPHIE

It is unbelievable.

89

INT. STONE HOUSE - KITCHEN - DUSK

89

Jill, Henry and Sophie eat dinner. It's a giant pot of rice and veggies.

Henry takes a big bite, spilling a bit.

HENRY

This is amazing. Thanks Jill.

JILL

Oh. Sophie made it last week, I just heated it up.

HENRY

(jokey, to Sophie)

Damn look at you, chef!

Sophie smiles and looks at her plate. No appetite.

JILL

So Henry, what have you been up to this summer?

HENRY

Oh man. Too much honestly. Soccer training has been brutal and I've been interning at my uncle's tech startup. But this trip came at the *perfect* time.

Henry is sentimental, tipsy, and a tad self-important, but it's cute how much he cares. Especially after 24 hours of travel. His puppy dog eyes look at Sophie for approval quite often. His hair is kinda messed up and there are bags under his eyes.

He takes a sip of wine.

HENRY (CONT'D)

I wanted to tell you and I almost did but I realized it was so much better as a surprise. It was hard keeping it a secret though.

SOPHIE

Wow, yeah you did a good job at lying.

She takes a bite of food.

90

INT. STONE HOUSE - KITCHEN - JUST AFTER

90

The crew lines up dishes near the sink, post dinner.

SOPHIE

Where's Billie?

JILL

Hmm. Actually I don't know. I haven't seen him in a bit.

SOPHIE

Have you been feeding him?

JILL

Yeah.

She points to his full bowl.

SOPHIE

He would never leave that...

JILL

I'm sure he's just on an adventure with friends. Like you were.

Sophie isn't fully convinced but is cut off by Henry.

HENRY

So what should we do tomorrow?

SOPHIE

Oh well I told my mom I'd help her on set.

Jill looks at her like *wtf* but lets her lie.

HENRY

Ohhh shit, I didn't realize.

SOPHIE
Yeah I'll be back at night though.
We'll go somewhere nice for dinner.

Henry pours his dishes in the sink, drunk, tired and confused about how he should be feeling.

HENRY
Okay. Well that's cool. I'm pretty
fucking tired so maybe that's good.
(to Jill)
Sorry for cussing.

JILL
I don't give a shit, Henry.

HENRY
(delirious)
Okay.... I'll see you tomorrow.

Silence as he walks out.

91 **INT. STONE HOUSE - HALLWAY - NIGHT**

91

Sophie quietly tip toes down the hallway towards her mom's room. She hesitates at the door. Then knocks.

SOPHIE
Mom?

JILL
Come in.

92 **INT. STONE HOUSE - JILL'S BEDROOM - CONTINUOUS**

92

Sophie pokes her head in and sees her mom laying on the bed with her knees pulled to her chest. She's wincing.

SOPHIE
I know it's weird but can I please
just come to set with you tomorrow?
Please?

JILL
Yeah that's fine.

That was too easy... Sophie looks at her mom who seems to be in pain.

SOPHIE
Are you okay?

JILL
I'm fine, go to bed.

SOPHIE
What's wrong?

Jill slowly and carefully releases her legs from her chest, now laying flat on her back.

JILL
I'm just getting old. This shoot is killing me.

Jill tries to sit up and yells.

JILL (CONT'D)
OWWWW.

SOPHIE
I'm getting you an ice pack.

JILL
I already have one.

Sophie hesitates, halfway toward the door.

JILL (CONT'D)
Get some rest. We leave at 6am.

Jill turns over slowly.

SOPHIE
Okay. Thank you. Goodnight.

Sophie retreats and shuts the door. Once she's gone, Jill makes a face of intense pain.

93 **INT. STONE HOUSE - SOPHIE'S BEDROOM - NIGHT**

93

Sophie lies awake, Henry's passed out next to her. There's an intense thunderstorm blaring outside her window and knocking shutters around. It's peaceful and terrifying all at the same time.

94 **EXT. OCEAN - DAY**

94

Sophie and Gloria snorkel underwater examining a jellyfish. They are both mermaids. Sophie dives deeper and at the bottom of the ocean there are FRESH FRUITS glimmering in the dappled sunlight. Sophie turns around to show Gloria but suddenly Gloria is nowhere to be found.

95

EXT. FOREST - DAY

95

We're in a dense forest with about 30 crew. The camera team is set up between trees.

Sophie stands at a monitor looking at a dull dreary image of a 40-something woman, who sits on a log holding a brown bird. They are between takes and the bird handler is in frame seemingly coaxing the actress to pet and "bond" with the bird. The actress is scared of the bird.

A distance away, Jill ad libs on a walkie communicating to someone up on a cherry picker with a giant light. She moves her arms guiding where the light should be until it shines onto the woman and the bird.

Now what once was a dull and negative image suddenly exudes a feeling of hope. It's quite impressive. Sophie pulls out her phone and snaps a photo of monitor. Then takes one of her mom on set. You could say she's proud.

A PRODUCTION ASSISTANT (24, fast talking guy, would quit film to start a gossip podcast) comes up behind Sophie.

PRODUCTION ASSISTANT
(conspiratorial)
Hey, how much are they paying you
to be here?

Sophie's startled. Then turns around.

SOPHIE
Oh they aren't paying me. I'm just
here.

PRODUCTION ASSISTANT
(disgusted)
Why?

Sophie studies this chatty young person. He has big hair and braces.

SOPHIE
I'm avoiding my problems.

PRODUCTION ASSISTANT
Girl, you and me both. What's going
on. You can tell me literally
anything. I don't know you.

The assistant pulls up a chair. Sophie is supremely uncomfortable but decides to test the waters in this low stakes situation. Like when you come out to the Uber driver before the people who really matter.

SOPHIE

Well, I have a boyfriend back home
who just surprised me by showing up
here yesterday.

The assistant squeals.

SOPHIE (CONT'D)

But I'm not really excited to see
him...

PRODUCTION ASSISTANT

Oh no. Why??

SOPHIE

Because there's someone here I have
sort of been with.

The PA gasps loudly.

PRODUCTION ASSISTANT

Girl don't get caught up in a
fling. *Don't do that.*

Sophie was not expecting this.

PRODUCTION ASSISTANT (CONT'D)

I would *kill* for someone to fly
across the globe and hold me tight.
Hold me tight like that bird, mmmmm.

He points at it. The bird is now locked in a cage.

PRODUCTION ASSISTANT (CONT'D)

In 2 weeks you're never gonna see
this Spanish dude again.

SOPHIE

Girl, actually.

PRODUCTION ASSISTANT

Ohhhhhh shit. Well, lesbians can be
homewreckers too. I think you need
to give your man a chance tonight.
Have you even *given him a chance*
since he got here?

Sophie is more confused now.

ASSISTANT DIRECTOR

Cut! Alright we are moving on!

96

EXT. FOREST - DOWN THE HILL - JUST AFTER

96

Sophie approaches Jill and Dom as they pow wow privately. They're standing on the side of set in a quieter area, planning and discussing. Then Jill shoos him away.

JILL
(to Dom)
You get going. I'll catch up to you.

Sophie smiles and waves at Dom as he passes.

SOPHIE
Hey mom, I think I'm gonna leave.

JILL
Okay are you sure?

Sophie nods. Jill gives her a quick hug causing the iPad around Jill's neck to fall off. She leans down to grab it and yelps, grimacing. She stoops into an egg shape.

SOPHIE
Holy shit. I'm gonna go get help.

Jill grabs Sophie's wrist with intensity.

JILL
Don't.

SOPHIE
Why???

JILL
It's not a big deal.

Jill waves her hand like brushing it off and clenches her jaw as she slowly stands up. Trying to straighten her back, wincing.

SOPHIE
Yes it is. You're hurting yourself,
you have to say *something*!

Sophie's frantic, more upset than we've seen her. Jill looks over at her, almost laughing.

JILL
Look who's talking.

Sophie's shut up, shell-shocked. *What does she know?*

97 **EXT. RESTAURANT - DUSK**

97

Henry and Sophie walk down the cobblestone road past a few store fronts. Mostly closed except for Can Pelayo, the restaurant where Gloria works. It's incredibly inviting with its lush patio and string lights.

HENRY

What about this place? It looks nice?

SOPHIE

No, there's one down here I want to take you to. It's really good.

Sophie grabs his hand and leads him away.

98 **EXT. RESTAURANT 2 - NIGHT**

98

This other restaurant is packed. People laughing loudly. Drunk.

Henry talks to the server at the front.

SERVER

Sorry, we are not taking any more people tonight. Too busy.

HENRY

De nada, gracias.

Henry turns around to Sophie.

HENRY (CONT'D)

Alright back to the other one.

SOPHIE

No, I'll just cook us something.

HENRY

Nooooo that'll take forever. I'm so hungryyyyy.

Henry's body heaps over like a child throwing a temper tantrum. Sophie knows she's not gonna win this.

99 **EXT. RESTAURANT - PATIO - NIGHT**

99

Sophie and Henry are now seated on the charming outdoor patio of Gloria's restaurant. Sophie's looking around, distracted.

SOPHIE

Did you hear the crazy thunderstorm last night?

HENRY

No, I didn't hear anything! I slept like a baby.

SOPHIE

Oh that's good.

(trying)

So what else is new with you? Tell me more details.

HENRY

Okay...well...I wasn't gonna tell you this yet...but I'm planning something.

SOPHIE

Oh, what do you mean?

HENRY

For homecoming. People are saying we're gonna win. Me and you. So...I booked a party bus.

He waits for a reaction.

SOPHIE

(struggling)

Wowwwwww. I almost wish you saved it for a surprise.

HENRY

Ah! Okay change subject! It's not happening.

Sophie gives him an obligatory smile. Meanwhile, a waiter - not Gloria, thank god - puts down a bowl of gazpacho in front of Sophie and a platter of sausages in front of Henry. Sophie stares at the sausages while Henry digs in. He notices.

HENRY (CONT'D)

You're not gonna tell me not to eat this, are you?

SOPHIE

(sincere)

No no. It's just crazy to think that used to be an animal--

Henry puts his hands in his ears.

HENRY

Lalalala I don't wanna know. Don't tell me. I don't need to know how the sausage is made.

(laughing)

Holy shit, that's where the saying comes from!

Sophie's trying not to get upset but she's feeling teary.

HENRY (CONT'D)

Sorry sorry. It has nothing to do with you and it's all just my personal preference.

(pivoting)

Tell me, when do I get to meet your friends here? Gotta play some soccer...!! Like you said!

SOPHIE

I was thinking we could just spend time one on one.

HENRY

What? No! I paid for a checked bag so I could pack my cleats and stuff.

SOPHIE

I need to use the bathroom. I'll be back.

Sophie pushes her chair out and gets up.

100 **INT. RESTAURANT - NIGHT**

100

Sophie looks around making sure Gloria is not here. She's in the clear and enters the bathroom.

101 **INT. RESTAURANT - BATHROOM - NIGHT**

101

As she beelines for a stall, a toilet flushes and BAM Gloria steps out. They catch each other's eyes in the mirror as Sophie shuts herself inside a stall trying to escape.

GLORIA

I saw you.

Sophie stops. Caught. She opens her stall door and Gloria is standing there facing her. Sophie's trapped. Gloria blocks her from closing the door.

They both stand there, waiting out whatever this is.

GLORIA (CONT'D)
Look. I got my cast off.

Gloria holds up her arm. It is pale and skinny.

GLORIA (CONT'D)
No muscle. Feel it.

She steps toward Sophie. Sophie does nothing.

GLORIA (CONT'D)
Feel it.

Sophie touches it. It's a visceral moment, seeing -- *touching* -- how she's weakened someone. Sophie quickly pulls her hand away, unable to stomach it.

SOPHIE
I'm so sorry.

Gloria looks up, surprisingly calm.

GLORIA
Break my arm 100 times, but don't
fuck with my heart.

Gloria walks out and Sophie pulls the door shut.

102 **INT. RESTAURANT - BATHROOM - JUST AFTER**

102

Sophie sits on the toilet with her head in her hands breathing deeply. We can't see her face but she's maybe crying.

103 **EXT. STONE HOUSE - POOL - DAY**

103

It's high noon by Sophie's pool. Quiet, cicadas, itchy grass. Two towels are laid out on the ground. Sophie tans on one, deep in thought. The other is empty.

Then, Henry approaches holding two beers.

HENRY
Ice cold. This is the LIFE.

Instead of grabbing the beer, she grabs Henry, pulling him down on top of her. What...

HENRY (CONT'D)
Woah. When does your mom get back?

SOPHIE

Shh.

She pushes him back down on his back and climbs on top of him. He still has the two opened beers in each hand and tries not to let them spill. Sophie makes out with him expertly, a machine.

He's stoked.

104

EXT. SOCCER FIELD - DAY

104

Sophie and Henry approach the soccer field and Henry is oblivious to Sophie wanting to puke. Sophie scans the group. No Gloria. Thank god. Tomás greets Sophie and Henry.

TOMÁS

Hey man. I'm Tomás.

Brisa stretches in the background watching, amused.

HENRY

I'm Henry!

SEBASTIAN

We've heard sooo much about you.

Sophie tenses. *What has Gloria told them?* Meanwhile Henry beams.

BRISA

Aww you guys are cute together. How long have you been dating?

HENRY

Oh man, sheesh it's been a whole 6 and a half months.

SEBASTIAN

Congrats man. You guys seem so happy.

Sebastian smirks deviously at Sophie. Sophie gives a pleading look back.

HENRY

Hey listen, I don't wanna overstep my boundaries but I'd love to play if you'd have me?

He's already wearing cleats and shinguards. No one else wears those.

TOMÁS

Yeah man! We're actually down a player today so you can take her spot.

HENRY

Sick.

Sophie turns red and Sebastian gives Sophie a smirk. Henry fist pumps.

105 **EXT. SOCCER FIELD - SOON AFTER**

105

We see a BRIEF MONTAGE of on-field plays where Sophie loses the ball or makes average passes. She feels...small.

Henry, on the other hand, takes up a lot of space. Waving his hands in the air, running fast, putting 110% into everything and occasionally looking back at Sophie like *did you see?* It's cute and it's well-intentioned. Sophie wishes she had that sort of freedom.

At one point, Henry dribbles at Sophie and they face off. She charges at him to steal the ball and he reacts slowly. She takes the ball easily and boots it upfield. He catches up to her, smiling knowingly. Sophie notices.

SOPHIE

Did you just let me have that?

HENRY

No!

Sophie's team scores and starts yelling. Sophie just stares at Henry, disgusted.

106 **INT. STONE HOUSE - SOPHIE'S BEDROOM - NIGHT**

106

Sophie and Henry lay in bed together watching a movie on a laptop.

SOPHIE

I'm worried about Billie. I still haven't seen him.

Sophie looks at Henry for a response. He is asleep. She lifts his arm off her chest, gets up and leaves the room.

107 **EXT. STONE HOUSE - GARDEN - NIGHT**

107

Sophie wanders the yard slowly, looking for something, a cure to her numb state, her indecision, her inability to reach through the fog and grab the thing that she wants.

108 **EXT. STONE HOUSE - GARDEN - NIGHT**

108

Sophie crawls into the middle of her vegetable garden, gingerly pushing tomato vines out of her way to sit amidst them, pulling her knees to her chest, dirt on her ass and hands, hidden.

SOPHIE

Billie. Where are you baby?

Her voice is raw and pained. It's nice to hear the sincerity, even though it's sad. It seems she can only emit when alone.

She puts her head in her dirt filled hands until she hears Henry calling her name.

HENRY (O.C.)

Sophie!

She freezes, unsure of whether to reveal herself.

HENRY (CONT'D)

Sophie, are you out here?

His voice gets closer and we see the light from his phone wavering through the branches. She decides to get ahead of this and discretely crawls out of the vines and stands up beside the garden.

SOPHIE

I'm over here.

Henry approaches, his phone light shining right in her eyes. Revealing her dirty face.

HENRY

What are you doing?

SOPHIE

Looking for Billie.

HENRY

I would have gotten up to look with you.

SOPHIE

You didn't even know him.

He's hurt by this.

HENRY
What's up with you?

SOPHIE
I really wish you told me you were coming here. I would have told you not to.

HENRY
Why?!

SOPHIE
I kissed someone.

Henry takes a beat to absorb this, shocked.

HENRY
That makes sense actually. Who?

SOPHIE
Gloria.

Henry calms down.

HENRY
Interesting.
(thinking)
Well that's okay.

SOPHIE
It is?

HENRY
I mean she's just...a friend. Like, it's not real.

Sophie simmers on this. Then-

SOPHIE
It's more real than us.

HENRY
Whoa, okay let's unpack that. Do you wanna go inside, and like, wash your hands and chat?

SOPHIE
No. I like when my hands are dirty.

HENRY
Alright.

SOPHIE

See, you don't get that about me.
You don't wanna know how the
sausage is made.

HENRY

What?? Come on Sophie--

SOPHIE

And that's *okay* you don't want to
know. But I don't really wanna be
with someone who doesn't wanna
know.

A beat as Henry soaks up this dose of sharp realness.

HENRY

So you're telling me that since I
don't wanna read articles about pig
slaughter, you don't wanna date me.

SOPHIE

It's not about the pigs. It's about
the world.

HENRY

Oh, COME ON.

SOPHIE

The world gives us so much, and
what are we giving it?

She pleads, it's killing her inside. She gestures at the
garden like COME ON.

HENRY

I don't know, who cares?

SOPHIE

I do.

(beat)

I'm sorry Henry. I don't wanna
waste your time.

For once, Henry has nothing to say. Then he mutters shakily
and defeated:

HENRY

Alright.

Henry walks away. It's silent as quickly as it was not. Wait,
shit, this is real.

Sophie picks a tomato and throws it.

MUSIC CUE: ["Can't Be Sure" by Lune Rose](#)

109 **EXT. STONE HOUSE - DRIVEWAY - DAY**

109

A car is out front and Henry's bags are loaded. As he's about to get in, Sophie gives him a hug. He looks at her surprisingly soft.

HENRY

I wish you could have just told me
and been yourself.

He looks at her one last time, his eyes watery. She looks away.

110 **INT. STONE HOUSE - KITCHEN - AFTERNOON**

110

Sophie slides finely chopped garlic off a cutting board into piping hot oil. It sizzles. She manically wanders the kitchen with a bunch of half chopped vegetables, knives, and dirty bowls around her. She throws the cutting board into the already full sink. It clatters loudly. She makes a noise that sounds like an ever so slight growl.

Sophie wipes her hands on her apron and pulls out her phone.

She opens a text to Gloria and starts typing:

TEXT TO GLORIA

hey can you pick up your phone?

She deletes it and puts her phone down, lost. She refocuses on the garlic. It's burnt. Then, the front door opens.

JILL (O.C.)

I'm home! Is something burning?

Jill walks into the kitchen. Sophie speaks at her in an unhinged manner. It's somewhat astonishing.

SOPHIE

(rabid)

Where the fuck is Billie??

Jill grimaces like *what*.

SOPHIE (CONT'D)

Just tell me!

Jill walks over to try and give Sophie a hug.

JILL
Ohhh come here...

Sophie dodges it and snaps.

SOPHIE
Go away. I don't need you. I never
need you.

JILL
I'm just here to help.

SOPHIE
You can't even help yourself so why
would you wanna help me.

JILL
Because I love you.

SOPHIE
No you don't.

JILL
Excuse me. I pushed you out of my
vagina!

SOPHIE
It's SOOOO narcissistic to say you
love me just because I came from
you.

JILL
Then just call me Narcissist Nancy.

SOPHIE
I would respect you more if you
just admit the truth.

JILL
What, that you have a girlfriend?

Ouch. Sophie doubles down.

SOPHIE
NO! That I'll always be your
biggest mistake.

Jill is shocked by this, brow furrowing. Affronted even. We
actually haven't seen her this mad.

JILL
You are such a victim all the time.

SOPHIE

What?!!!!

JILL

You want us both to sit in a chair
all day and dwell in our pain, but
that is not my VIBE.

SOPHIE

I don't want you to dwell in your
pain, I just want you to
acknowledge it!

(beat)

It's eating us up.

JILL

(dodging)

You know, if I didn't want you I
could've just aborted your ass.

Sophie's jaw drops. Too far.

SOPHIE

Oh my god you have problems!

JILL

Ohhhhhh GROW UP.

SOPHIE

YOU grow up.

JILL

YOU GROW UP.

SOPHIE

I can't. I'm just a girl!

JILL

I'M JUST A GIRL TOO!

Jill breaks down and starts to cry and it is ugly. Sophie has
never seen Jill cry before. She tries to fix this
immediately.

SOPHIE

I'm sorry. I didn't mean to--

JILL

No. Stop. I'm outta here. I've got
a wrap party to set up.

Jill heads for the door.

SOPHIE
Wrap party?!

JILL
Shoot's over. We're goin' home.

Sophie collapses into the couch and groans into a pillow as Jill exits.

111 **EXT. TOWN STREETS - DAY**

111

Sophie walks down the road from her house to the town center. The same road she and her mom walked on their arrival night.

She tapes a piece of paper onto a stone wall. And keeps walking. It's a "LOST CAT" posters with Billie's face on it.

She approaches a lamp post and tapes another one up. As she continues we see the trail of posters she's laid.

The first one falls off. Then like dominoes they all fall off.

Sophie shakes her head in defeat.

112 **EXT. TOWN STREETS - TOWN SQUARE - DAY**

112

Sophie turns a corner and sees the soccer kids loitering in the town square. She immediately backs up but it's too late.

BRISA
Sophieeeeeee!

Damn it. She hides her posters and approaches them. We see Sebastian, Brisa, and Tomás among others. But no Gloria. Thank god.

TOMÁS
What's up, buddy?

SOPHIE
Hey. I'm, uh, leaving tomorrow, to go home.

TOMÁS
WHAT???? You're leaving tomorrow?!
How did we not know this??

Sophie shrugs.

BRISA
So sad!

SEBASTIAN
Holy shit Americana! It's been
real.

Tomás and Brisa and the others embrace Sophie.

SEBASTIAN (CONT'D)
Hey, before you go I have to know
something...is Gloria telling the
truth?

SOPHIE
What do you mean?

SEBASTIAN
Did she "score?"

The others get quiet, cringing but wanting to know too. It's
awkward. Sophie's face falls, mortified.

SOPHIE
Uhh.. I don't know what you're
talking about.

SEBASTIAN
Ha! I knew it! She's such a liar.

SOPHIE
Score what?

Brisa claps her hands over her mouth. Yikes.

Sebastian makes a kissy face. Sophie shrinks. She's desperate
for clarity but also doesn't want to know.

TOMÁS
(confessing)
Sebastian and Gloria have a
competition to see how many girls
they can--

SOPHIE
Oh got it. So I'm a tally mark.

SEBASTIAN
(astounded)
Wait so you *did* hook up?

Sophie's fuming, shaking her head in disbelief.

SOPHIE
Where is she.

113

EXT. SOCCER FIELD - DAY

113

Sophie approaches the soccer field and, lo and behold, there's Gloria. Alone. Manically doing push ups, soccer ball nearby. She does not see Sophie. Sophie walks up closer until Gloria notices.

GLORIA
What do you want?

SOPHIE
I'm leaving tomorrow.

Gloria deflects. Sweat drips down her face.

GLORIA
Okay bye.

SOPHIE
I broke up with Henry.

Gloria's eyes flick up to check Sophie's seriousness.

SOPHIE (CONT'D)
I literally sent him packing and
started planning a speech about how
sorry I was to you.

Gloria stops the push-ups and sits up.

SOPHIE (CONT'D)
But then I found out I'm just a
point in a stupid game to impress
your friends.

Gloria's caught. She looks away but then develops a retort.

GLORIA
You're the one who plays the games.
You lie about the boyfriend.

SOPHIE
How many points did you get this
summer? Me, Sara, who else?

GLORIA
I don't care about that dumb game.

Gloria gives up and packs her things. Sophie grabs Gloria's ball with her foot as ransom.

SOPHIE
Then how do your friends know we
kissed?

GLORIA
Because I told Brisa. She tells
everyone everything.

SOPHIE
I don't believe you.

Gloria tries to get the ball back from Sophie but misses.

GLORIA
Okay fine, maybe it did start as a
tally game. But then it changes.

Gloria's honesty is a needle drop.

GLORIA (CONT'D)
I spend all the days with you, I
build garden wall for you, I tell
you about Justin and I don't tell
anyone about Justin. I like you, do
I need to tattoo it on my forehead?

Sophie doesn't have a response. Gloria swipes her ball away.

GLORIA (CONT'D)
What the the fuck do you want from
me?

She knows what she wants but she can't say it. Why can't she
say it???

SOPHIE
I don't actually know.

GLORIA
You have problems.

SOPHIE
I think I just have too much pride.

Gloria shakes her head.

GLORIA
Too much shame.

Oh fuck. This is an epiphany. Sophie can't look at her.

GLORIA (CONT'D)
It's hard to be real, no?

Gloria dribbles the ball away slowly. Sophie does not follow.

SOPHIE
(calling out)
I cooked you dinner. And I tucked
you in my bed, and followed you
down the beach path.

Gloria doesn't stop.

SOPHIE (CONT'D)
I always want to see you again. And
I didn't want to leave without
seeing you again.

Gloria stops, listening, but not turning around.

SOPHIE (CONT'D)
And I kissed you first.

This finally gets Gloria to turn around.

GLORIA
I licked your face first. I win.

Before Gloria can respond, Sophie charges and tries to kick the ball away, but Gloria expertly pulls it back, a teasing grin flickering through her anger. Sophie, frustrated, makes another move, but Gloria dodges, pulling the ball back again.

Suddenly, their competitive drive kicks in. They're playing keep away—Sophie chasing, Gloria dancing around her and shoving her off, quick and skilled.

The intensity builds, the fight becoming something else, more physical. Sophie grabs Gloria by the shirt and pulls. HARD. Gloria turns back like HEY.

GLORIA (CONT'D)
You want my shirt?

Sophie doesn't respond. She just stares at Gloria. Gloria's a little thrown.

SOPHIE
Yeah. Maybe I do.

A beat as Gloria processes the realness.

GLORIA
Then take it.

Sophie steps up to Gloria and pulls her shirt off and Gloria grabs her and makes out with her. It's intense and it's satisfying. They fall to the ground and Gloria pulls Sophie's shirt off too.

They finally stop kissing and catch their breath. It's a little charged, until --

SOPHIE
How many points do you get for that?

GLORIA
Fuck you.

Sophie cracks up, thinking this is hilarious. But Gloria's caught on something.

GLORIA (CONT'D)
Why are you leaving tomorrow?

SOPHIE
Because the movie is over.

Silence.

SOPHIE (CONT'D)
What are you doing for the next 12 hours?

114 **EXT. STONE HOUSE - PATIO - NIGHT**

114

A group of about 50 people talk jubilantly in Jill's yard. A feeling of pride, joy, expansive postures and waving arms.

Sophie and Gloria walk in. Kids in an adult space. A specific feeling of freedom.

Sophie sees other crew members doting on Jill. Sophie makes eye contact with her through the crowd and averts quickly. She suddenly feels sick.

SOPHIE
I gotta go to the bathroom.

GLORIA
You okay?

SOPHIE
Yeah I'm fine, I'll be right back.

She darts away. The opposite direction of Jill.

115 INT. STONE HOUSE - HALLWAY - NIGHT

115

The bathroom is locked. Sophie waits. Anxiously taking deep breaths, tapping a finger against the wall, trying to visualize calm but failing. Then finally, a guy comes out -- it's Dom.

DOM
Holy shit, Sophie!

Did he stumble a tiny bit? He's grinning so wide. Awwww, Dom's a happy drunk. Sophie's anxiety is quelled for a sec.

SOPHIE
Oh hi. Uh, congrats on the movie being done.

She fidgets really not wanting to talk right now. Just move out of the doorway, Dom.

DOM
Thanks, I got no idea what I'm doing next.

SOPHIE
Me either.

DOM
Hey I've been meaning to ask...has the Lexapro kicked in?

Sophie gulps, feeling a surprising rush of emotion at this.

SOPHIE
Yeah I mean, I don't know, it's hard to say how much is the drug or the circumstance or whatever.

DOM
Oh, it's all you. The drugs are like water and you are the plant.

Sophie considers this. Dom does a bow with his arms wide as he steps passed Sophie.

DOM (CONT'D)
Until next time!

With that he walks away, bathroom door open.

116

EXT. STONE HOUSE - PATIO - MEANWHILE

116

The whole party is gathered outside around Jill and a few other important-looking people. A guy in a fedora speaks words of wisdom about their time on the shoot through a microphone connected to what seems is a karaoke machine?

Sophie and Gloria share a chair in the corner. Someone is bopping around pouring cava into little plastic cups that everyone holds. Gloria starts to take a sip but realizes it's supposed to be saved for the toast. Her and Sophie giggle in the corner together. A guy with a fedora speaks.

DIRECTOR

...the next person I'd like to
toast is Jill, our DP.

Applause and a few whoops.

DIRECTOR (CONT'D)

I just have to say I don't get to
work with people like you often.

JILL

Who, women?

She cracks up at her own joke.

DIRECTOR

No, the people who still care.

Too real for Jill. She looks around awkwardly, but listens.

DIRECTOR (CONT'D)

I have to admit I was a little
uncertain when you showed up to our
first scout with a broken camera.

Chuckles from the crew.

DIRECTOR (CONT'D)

But you turned this project around,
always positive, always joyful,
after every setback...I don't know
how you do it. But I do know what
we needed to get you as a wrap
gift.

He hands over a gift bag. Jill looks inside and her eyes widen. She pulls out a brand new camera. It's stunning.

JILL

Wow.

DIRECTOR

Now you can take some nice scout
photos when we're all back here
shooting pickups.

Whoops and hollers from the crowd.

DIRECTOR (CONT'D)

Any parting words?

He offers her the mic and she takes it.

JILL

Well this is definitely the perfect
gift, thank you so much. I am
flabbergasted! But honestly... I'm
not gonna be shooting any pickups.

Confused looks from the crowd. Sophie is speechless. Jill
clears her throat and continues.

JILL (CONT'D)

This is me announcing a leave of
absence and asking you not to
boohoo over it but instead to look
at yourself and ask, how am I doing
today?

A couple chatters and appreciative looks from some
particularly worn looking crew.

JILL (CONT'D)

Oh and don't worry, I'm not gonna
leave you hanging! I already found
an incredible replacement for any
last shots. And his name is Dom.

She holds her hands out towards Dom. Dom's jaw drops. This is
news to him. Heads turn to look at him.

JILL (CONT'D)

He's your guy. Always has my back,
and'll have yours too.

She gestures to Dom, who is still shell-shocked. The crowd
starts to whoop and holler at him.

JILL (CONT'D)

Okay that's it, let's party,
people!!!!

Everyone laughs and cheers. Jill quickly makes eye contact
with Sophie through the crowd. Gloria looks at Sophie.

GLORIA
Wow, I did not know your mom was
retiring.

SOPHIE
Neither did I.

117 **EXT. STONE HOUSE - HAMMOCK - NIGHT**

117

Now the party's dying down, and we're a bit away from the main yard. Sophie and Gloria sit in a hammock side by side with their feet dangling off the edge, silent. Sophie's in another universe.

GLORIA
Is something wrong?

SOPHIE
No, no I'm fine.
(covering)
I just haven't seen Billie since I
left for the beach trip...

Gloria's face falls. She knows what this most likely means.

SOPHIE (CONT'D)
The last thing I saw him do was
lick his balls as I packed my bag.
He tried to get in it too. I should
have just taken him with me.

GLORIA
I know this feeling.

Sophie's taken out of her head and brought into the moment with Gloria. For Justin and Billie...

SOPHIE
Can I see a photo of Justin?

Gloria chuckles.

GLORIA
Yeah sure.

Sophie perks up as Gloria scrolls far back through her phone intently. Sophie watches, amused and full of anticipation. Then Gloria holds up a photo of her and Justin posing together. Gloria's arm around him. She looks about 11 or 12 and is smiling so big. Justin has tiny teeth sticking out of his severe underbite. He is HUGE.

SOPHIE

OH MY GOD. This is the cutest thing
I have ever seen in my entire life.
Do you have a video? I need to see
more.

GLORIA

Yeah, I think so.

Gloria swipes through her phone then faces it back to Sophie
with a video pulled up. Sophie hits play.

SOPHIE

Holy shit.

Sophie grabs her phone, needing a closer look. The video is
of Justin as he maneuvers clumsily through an obstacle course
she made in her living room. Then when Gloria says sit, he
sits down. Staring and chomping his lips looking at her
camera anticipating a treat.

SOPHIE (CONT'D)

I've never seen a pig do tricks
before.

GLORIA

He does anything for the cookies.

SOPHIE

Just like Billie. Maybe they will
find each other one day.

GLORIA

I think so.

Sophie starts swiping through Gloria's photos. There are a
series of tween selfies of Gloria. She's kind of nerdy but
trying to be cool. Music plays from a video of Gloria dancing
by herself. Like she was filming it to watch later or post
somewhere. Sophie giggles.

GLORIA (CONT'D)

No! Stop!

Gloria tries to grab her phone but Sophie's stronger.

SOPHIE

But it's so cute!

Sophie wrestles with her to keep it. Gloria doubles down and
climbs on top of her. They sway and swing in the hammock as
they fight for the phone, laughing and struggling. Then
Gloria tips them over and they fall out of the hammock onto
the ground, tangled together. There's a loud thud.

SOPHIE (CONT'D)
 (Laughing)
 Owwhhaawwhh!!!

Gloria is laughing and catching her breath on top of Sophie when she leans in to kiss her hard then pulls away abruptly. Sophie opens her eyes. Why did Gloria stop?

GLORIA
 I'll never do that again if you
 don't give my phone back.

Sophie quickly gives up the phone and puts her hands up, surrendering. They resume kissing. Like they can't get enough. It's more loving and mature than before, no games.

They make out intensely, the heightened desire of imminent goodbye. It's like they can't pull each other close enough. Lips and skin and teeth and tongue.

118 **INT. STONE HOUSE - SOPHIE'S BEDROOM - DAWN**

118

Dappled light comes through the windows. No teenager would be up at this hour except someone just going to bed. It's sleepy and lazy but just hard to stop touching each other. Until Gloria perks up.

GLORIA
 Did you hear that?

Sophie sleepily opens her eyes and reacts to Gloria's focused face.

SOPHIE
 What is it?

Gloria shushes her, and there it is again: a quiet meow. It seems to come from nearby, outside. Gloria tries to peer out the window. Nothing.

They put on their clothes to explore.

119 **EXT. STONE HOUSE - JUST AFTER**

119

Outside the window is a goddamn miracle: it's Billie, and five kittens nursing on her tits. HER.

Sophie and Gloria stare in awe, and look at each other like *holy fucking shit!!!!*

SOPHIE
 Oh my god. He was pregnant...

GLORIA
SHE was pregnant...

They lean down to stroke Billie, being extra cautious to not upset her. Billie accepts the pets, trusting.

SOPHIE
I'm so proud of her.

120 **EXT. STONE HOUSE - DRIVEWAY - DAY**

120

Early morning sun illuminates the final moments. Sophie and Gloria crackle down the gravel drive toward a running car.

SOPHIE
Who's going to take care of the kittens?

GLORIA
I will.

Sophie side eyes her.

GLORIA (CONT'D)
What do you not think I can?

SOPHIE
You hate cats.

GLORIA
And I used to hate you too.

They stop walking as they get close to the car. They can't put this off any longer. They hug outside the packed, running car. The two can barely look at each other.

They don't speak for a while. It feels like they've been running and running and running. But now they're standing still. *Is there nowhere else to go?*

Sophie breaks the silence.

SOPHIE
This sucks.

GLORIA
It will be okay.

SOPHIE
But I need someone like you.

GLORIA
Someone like what?

SOPHIE

Someone who's open and real and not
scared to get excited about the
world.

GLORIA

Maybe that's who you wanna be.

Sophie looks Gloria in the eyes. It's the first time she's
been both compelled and able -- she finally feels enough
pride and hope in herself to do so.

She smiles to hold back tears, then gets in the car.

121

INT. CAR - DAY

121

Jill and Sophie are on the road now.

They sit in silence. Lingered unresolved tension. They drive
through the same weaving roads and sprawling landscape from
when they arrived. But it's different now.

Sophie is trying not to cry. *It's fine it's fine it's fine
it's fine it's fine* -- but alas, her eyes well. She tries to
hide the tears, quickly wiping each individual drop. Until
they fall too fast, and the sniffles grow too loud to ignore.

Jill looks at her. Sophie sees, a bit embarrassed--until she
realizes Jill's eyes are wet too. Well shit.

Sophie wipes a tear and looks out the window.

JILL

I like her.

SOPHIE

You don't even know her.

JILL

I do from how she's changed you.
She's made you more, I don't know
how to explain it. Expansive.

Sophie turns away. This is too much. They sit in silence as
she cries as quietly as she can.

SOPHIE

What am I gonna do now?

JILL

I'm asking the same thing.

Sophie feels a pang of guilt.

SOPHIE
You didn't have to retire because
of me.

JILL
It's a freakin' leave of absence!!
(reflecting)
I'll probably come back one day
like Simone Biles.

Sophie can't not laugh at this.

JILL (CONT'D)
And it wasn't because of you, it
was because of me. I don't do crap
'cause of you!

SOPHIE
Except lose an Oscar.

JILL
What??!

SOPHIE
The movie you got fired from when
you flew back to take care of me.
It won an Oscar.

JILL
Fired??
(laughing)
I quit that movie! Set sucked.
Unsafe and unfriendly.

This is all new information to Sophie.

JILL (CONT'D)
And news flash. I don't make movies
for the Oscar, I make em for the
good-freakin-time!!

Her mom is so vehement here Sophie's eyes widen.

SOPHIE
Okay. Well I'm...sorry.
(thinking)
I'm glad you forced me to come
here.

JILL
Yeah yeah, well I think you have
smart things to say and I learn a
lot from you.
(beat)
(MORE)

JILL (CONT'D)
My parents never told me that.
(beat)
And I really wish they had.

As much as these words are all Sophie has wanted to hear, they actually mean nothing compared to the change in Jill's presence. She feels full and connected right now.

Suddenly, Jill veers the car off the road into some dirt.

Sophie turns to her mom like *what is happening*. Jill gets out of the car and beckons to Sophie.

JILL (CONT'D)
I've got something to show you.

Sophie skeptically gets out.

122

EXT. CLIFF - DUSK

122

Jill and Sophie climb a rocky hiking trail along the coast. Sophie holds Jill's arm at a particularly rocky part.

They make it to a clearing and there's a view of the ocean with a cliff peering into it.

JILL
That's where we shot the cliff jump scene. Go climb it.

SOPHIE
Right now?

Jill makes a motion like she's getting a call.

JILL
Gotta take this. Shoo.
(into phone)
Hello? ...Yes this is she.

She waves Sophie up the hill. Sophie gives in and climbs it. Jill drops the phone.

123

EXT. CLIFF - DAY

123

Sophie is near the top of the cliff. It's tremendously tall and barren up here. Like a foreign planet. As she takes the final step to the top, the view opens up and it really is quite nice. She takes it in, carefully peeping over the edge.

JILL
(yelling from below)
Okay now jump.

SOPHIE
What?

JILL
Into the water.

SOPHIE
I have clothes on!

JILL
Well take 'em off then.

Sophie still stands there. Examining the landing. It is hot.
And that water does look refreshing.

JILL (CONT'D)
Do it now before you can't anymore.

Sophie sympathizes with her mom at the bottom of the cliff-
small, expectant.

Fuck it. Sophie takes off her shoes. And shirt. And pants.
Until she's standing in her underwear. Jill shakes her fist in
the air as if to say "power to ya." Sophie laughs, nervous.

She takes a step back. Prepares for a jump, teeters forward
and back, then...goes for it!

As her body plunges beneath the ocean's surface, the camera
goes with it. We're underwater now. It's dead silent. And
that's when we see it. Sophie drifting in heavenly warm
light...with a mermaid tail.

A beat of stillness. Then Sophie wiggles her tail and swims
upwards. The camera once again moves with her, rising above
the water's surface and revealing Sophie neck up, panting,
exhilarated.

Who knows if she still has the tail.

We do know she's beaming back to Jill, who snaps a photo.

CUT TO BLACK