

ONE APARTMENT DOWN

"Episode of the Lucky Plaid"
(pilot)

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ACT ONE

INT. BEDROOM - VITO'S APARTMENT - AFTERNOON

VITORIA "VITO" MARTINEZ(early 20's) a snarky, fun woman sits in a motorized wheelchair in front of a mirror.

Vito is professionally dressed, in a pair of green plaid pants.

MARTHA(late 20's) a flirtatious, sassy assistant holds lipstick choices of burgundy, plum and pink in front of Vito.

MARTHA

Pick one.

VITO

Plum.

MARTHA

I like burgundy.

Martha puts the burgundy lipstick on Vito's lips.

VITO

What! Imma slap you!

MARTHA

Sure. Dale.

Vito's arms lie on the wheelchair, lifeless, limp.

VITO

(to camera)

It's hard to find good help these days.

(to Martha)

You have on stilettos. You must be feeling sexier than usual today.

MARTHA

I do feel risqué. Maybe you'll interview a man this time.

MARIE(40's) an over the top, persistent mother enters.

(CONTINUED)

MARIE

Ay, its your last interview!

VITO

Puta madre.

Martha combs Vito's hair. Marie examines Vito's outfit.

VITO

(to camera)

This has to be the one! No more failed interviews. Do your thing lucky plaid pants...Let me walk you through this. And let's be clear, every time I say run, walk, sit anything...It's not literal. I'm in a wheelchair.

MARIE

You should have worn the pink dress.

VITO

Ma!

(to camera)

I'm looking or a new assistant.

MARIE

The pink one is better.

INT. LIVING ROOM - VITO'S APARTMENT - DAY

Marie and ANTONIO(40's) a laid back father, sits on a couch. Vito sits beside them in her chair. An EMO TEEN(19) sits and faces them.

VITO (V.O)

I can't deal with someone that 1.
Has no sense of humor.

Antonio holds a resume.

ANTONIO

So, it says here you hate animals.
I do too.

Antonio chuckles to himself. Emo teen says nothing. She looks at them all, straight face.

(CONTINUED)

VITO
O.K.

INT. LIVING ROOM - VITO'S APARTMENT - DAY

A BUTCH WOMAN(40's) sits in a chair and faces them.

VITO (V.O)
2. Has a criminal record.

BUTCH WOMAN
I'm fresh out.

MARIE
Oh, good for you. Out of what?

BUTCH WOMAN
The pen. I gotta shit. You got a
bucket?

The family looks at each other.

INT. LIVING ROOM - VITO'S APARTMENT - DAY

A RELIGIOUS WOMAN(50's) sits with them, ankles crossed.

VITO (V.O)
3. A pity giver.

RELIGIOUS WOMAN
I'm so sorry that happened to you.
How do you manage?

VITO
Well-

RELIGIOUS WOMAN
Only by God's grace dear. It must
be so hard and painful. Do you need
me to get anything for you?

VITO
No.

RELIGIOUS WOMAN
You sure? You do need help. God
bless your heart.

INT. LIVING ROOM - VITO'S APARTMENT - DAY

MALE HIPPIE(40's) sits on the floor and faces Vito and family.

VITO (V.O)

4. Has bad hygiene.

VITO

What is that scent?

MALE HIPPIE

That my friend, is life's natural
smells. I don't believe in
showering.

VITO

Next!

INT. BEDROOM - VITO'S APARTMENT - CONTINUOUS

MARIE

Don't worry nena, if all fails,
I'll take the afternoon shift. We
can go clubbing together. I'm a
cool mom.

VITO

No! No, it will work out!

(to camera)

I'm gonna cry. Bet you're wondering
why I'm freaking out. This isn't
some cognitive behavioral therapy
shit. You're clearly not prepared
for that today. But please bare
with me as I remind you of 6th
grade when your biology teacher
explains the concept of nature vs.
nurture.

INT. CLASSROOM - PRIVATE SCHOOL - DAY

A classroom of CHILDREN sit and listen attentively to a
TEACHER(40's) who stands in front of the class.

(CONTINUED)

VITO (V.O)

In a nutshell, your teacher explains nature/your genetics and nurture/your surroundings.

The teacher speaks inaudibly to the children.

VITO (V.O)

Your high maintenance peers quickly formed an opinion based on the fact that they want to be nothing like their parents but can't avoid it genetically. So, they're pro-nurture meaning they prefer to rely on their privileged background to show them who they are.

JESSIE OWENS(12-13) sits in the corner of the class.

VITO (V.O)

However, those who grew up in a rough environment like, I don't know, Jessie Owens, might tend to be pro-nature because he managed to endure his surroundings.

SUSIE ADAMS(12-13) raises her hand. With the teacher's attention she states her point inaudibly.

VITO (V.O)

Susie debates why she looks or acts nothing like her mother. Well Susie, your ungrateful ass had it made from day one. You came from a wealthy family and will soon be cheer captain and senior year prom queen. God, we fucking hate those Susies.

INT. BEDROOM - VITO'S APARTMENT - CONTINUOUS

Vito's hair is done.

VITO

I could have given a rat's ass about nature or nurture because they have both screwed me over. I

(MORE)

(CONTINUED)

CONTINUED:

7

VITO (cont'd)
think we need more visuals for you
to understand.

INT. PATIENT'S ROOM - HOSPITAL - DAY

DOCTOR(50's) consults with Marie as YOUNG VITO(15) lies in the bed and appears asleep. Marie and the Doctor turn their backs from her.

DOCTOR
The truth is, victims of this condition don't have a long lifespan.

MARIE
Sure, but the machine could help,
it could-

DOCTOR
It wouldn't make sense spending money on machinery when the user is not going to last much longer.

Marie corrects the doctor.

MARIE
Vitoria. Her name is Vitoria.

Vito is not asleep. She gives the doctor the middle finger behind his back.

INT. BEDROOM - VITO'S APARTMENT - CONTINUOUS

Martha puts on red lipstick. Marie digs through Vito's closet.

VITO
(to camera)
It was then I realized nature is an uncontrollable and temperamental bitch. I can't control my genetic condition or most of the crap that happens because of it.

MARTHA
You like it?

(CONTINUED)

VITO

Yeah. Looks good with the shoes.

(to camera)

Therefore, the purpose of today and every other day, since has been to try to control nurture.

MARIE

Mirrar!

Marie holds up another outfit.

VITO

No. I'm not wearing that.

Marie continues looking.

VITO

(to camera)

Hence, with every assistant I hire I create a joyful and sustainable environment that motivates me. The primary subject of the experiment that we call life is to continue to give nature and her ridiculous standards the finger.

Shattered clay is heard outside of the room. They all react.

VITO

It's not easy.

SHAE (O.S.)

My huaco!

INT. LIVING ROOM - VITO'S APARTMENT - CONTINUOUS

Vito, Marie and Martha rush in. SHAE(late 20's) a friendly, childlike woman stands next to a broken vase.

VITO

What happened?

SHAE

I dropped my huaco!

(CONTINUED)

VITO

Um... sorry. Your what?

SHAE

My huaco! You know, the round, long neck, clay pot I had.

MARIE

(to Antonio)

I told you it wasn't a bong.

ANTONIO

Ostia.

Shae bends over to pick up broken pieces. Everyone motions to her.

VITO

No! What are you doing?

SHAE

It's fine. I can do it.

Martha rushes over and jumps in between Shae and the broken pieces.

MARTHA

Don't touch it.

Martha takes up the pieces. Shae carries boxes from the living room to her bedroom.

MARIE

When is she coming?

ANTONIO

Who? Your next victim?

SHAE

(sings)

Ten minutes.

VITO

Ma, try to behave. This one time.

MARIE

I'm only asking questions.

VITO

Yeah, Ma. But all your questions
are racially insensitive.

MARIE

Are you calling me a racist?
Antonio, did you hear what your
daughter called me?

VITO

No. Not just racist, but intrusive.

MARIE

Ay, nena.

VITO

If the resume says married, you
can't ask what kind of married.

VITO

(to Martha)

And you. Stop flirting with the
men.

MARTHA

He was into me. Don't deny it. Oh,
he was edible.

MARIE

Antonio! Are you going to say
anything? Your daughter wants to
leave us.

Antonio looks at a resume that lies on the table.

ANTONIO

This next one worked at a KFC. I
wonder what that means?

VITO

Let me be clear. I am getting my
fourth assistant. I'm going to stay
here alone with them, one flippin'
apartment down from you. This is

(MORE)

(CONTINUED)

VITO (cont'd)
happening.

ANTONIO
You bet your ass. This apartment's paid for.

Shae enters with more boxes.

ANTONIO
Is that the last of them?

SHAE
Yes. Now, I just have to go and get my stuff.

VITO
So, those eight boxes were for your guinea pigs?

SHAE
They have names and yes, I spoil them. Laura and Diego need toys.

MARTHA
They have more toys than I do.

Everyone looks at Martha. Shae exits to her room. There is a knock on the door.

Vito speeds to the door. She stops and turns.

VITO
Shit. Someone get that.

Marie takes a step.

VITO
No, not you.

Martha opens the door to TAMMARA (30's) a lovely curvaceous African-American woman enters.

TAMMARA
Hello. I'm Tammara.