

Maya's detail

di

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La gita romantica di una coppia diventa un sequestro di  
persona quando soggiornano in un rifugio sperduto.

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1

**INT./EXT. CAMPING TENT - DAY**

1

Inside a mountain tent, Maya (30, white girl) wakes up.

Maya looks around, someone is asleep in the sleeping bag close to her.

Sinister SILENCE...

THUMP!

A PILLOW hits Maya in the face.

Robert (Black, 35, slender body) smiles at her.

Maya responds. The young mixed couple play as newly engaged.

They laugh.

Robert hugs Maya. They fall between the covers like they have a nature call to satisfy...

Shortly after. Robert and Maya are lying, little undressed, among the sleeping bags. Maya picks up the phone.

On the screen there is no SIGNAL.

ROBERT  
(In African, subtitled)  
Ready for our romantic trip?

Robert kisses Maya on the forehead and exits.

Maya starts to get up but something troubles her ... to the belly ...

Maya puts her hand to her belly with an inquiring look, on her face there is a nauseated grimace.

Maya has a VOMIT cone.

Outside, a hawk SCREAMS loudly...

CUT TO

2

**EXT. MOUNTAIN - DAY**

2

The lens of a reflex camera frames the WINDY landscape made of mountains and trees: the balance between peace and menace.

SHUTTER NOISE.

(CONTINUA)

ROBERT (in a tawdry sweater) lowers the camera and looks at the photo just taken as he walks a few steps away from Maya.

A stone ROLLS down ...

Below them opens a huge precipice of sharp rocks ...

Robert looks for an interesting glimpse on the ground. Through the viewfinder of his SLR. Frame he sees a bunch of rotten roots and humus. SHUTTER NOISE.

MAYA (O.S)  
(Sarcastic)  
Wow, mountain crap, from  
Pullitzer, congratulations.

Robert looks at the photo he took on the display and shows the display to Maya.

Maya is enchanted.

On the screen you can see the detail of a root similar to a skeleton hand clinging to the earth ...

ROBERT  
(In african; subtitled)  
Details make the difference ...

MAYA  
(serious)  
We are no longer in *Trenchtown*  
Rob, I want to build a future  
*here* ...

Maya's sunlit face is very beautiful.

MAYA  
(joking in front of the  
camera)  
Did you really have to wear that  
shirt?

ROBERT  
(African, subtitled)  
It's just a sweater.

Severe expression of Maya.

MAYA  
Your ex gave it! ... and that  
color doesn't suit you, it's  
horrible.

Robert moves to a rock, looks in the viewfinder of the reflex, SHUTTER NOISE.

Maya looks at the rocks next to Robert ...

They look like sharp teeth.

Maya hesitates ...

Robert approaches Maya and hugs her.

ROBERT  
I want to marry you, Maya

They are a beautiful couple in a romantic moment among the mountains.

MAYA  
I'm...

Maya VOMITS.

MAYA  
Pregnant...(Fuck!)

ROBERT  
(Worried)  
We need a shelter.

Robert sees something..

Among the trees there is a small refuge with a smoking fireplace that dominates a slope ...

CUT TO

3

**INT. SHELTER - DAY**

3

Interior of the shelter, rough tables and a few windows. Robert and Maya are seated at the table.

The PRESENT in the refuge (CUSTOMER and OWNER) observe the newcomers in hostile silence..

The OWNER(50, looks like a boar, wearing a dirty apron) and the CUSTOMER (40, pointed features, thick sideburns) exchange a knowing glance.

Robert touches Maya's hand, the difference in their skin tones is a detail that is observed by the customer of the Bar.

Someone BUNS the empty plates on the table. Maya gasps.

ROBERT  
Do you have a ... menu? (to Maya)  
something special is needed here!

The bartender rummages in his apron and throws a crumpled sheet on the table.

Maya and Robert look at the paper.

(CONTINUA)

MAYA  
(Ironic)  
This is a *detail* that makes the  
difference.

Robert looks at her. The pout turns into a smile.

ROBERT  
(Looking at the paper in  
disgust)  
I'll have a steak-

Owner GRUNTS negatively.

Robert's puzzled expression.

MAYA  
A sandwi-?

Owner GRUNTS negatively.

Maya and Robert exchange a look.

ROBERT  
Just...bread?

Owner asserts with a GRUNT and walks away, GRUMBLING.

MAYA  
(Holding her belly with a  
nauseated grimace)  
I'd tear off my ovaries...

ROBERT  
(worried)  
Eat something *bae*, so we can just  
leave...

Maya lays her head on the table.

ROBERT  
(Joking)  
Can you not give birth while I'm  
in the bathroom?

Maya nods.

MAYA  
Stupid

Robert walks away.

Owner STRIKES the dishes on the table.

Maya rises her head.

There are two plates with mold covered bread, There is  
something slimy ...

(SEGUE)

5.

... that moves on the bread ...

CUT TO

4 **INT. BATHROOM - DAY**

4

Anteroom to the bathroom. Dark. Robert's silhouette advances. CLICK the switch.

The bathroom is flooded with an oscillating light.

BAM!

Behind Robert is someone...

CUT TO

5 **INT./EXT. SHELTER - DAY**

5

Minutes later. Maya, sitting at the table, looks at the bathroom door. She grabs the phone and writes to Robert.

Messages are not delivered.

Maya taps the table nervously and gets up.

To get to the bathroom.

Maya approaches the door...

Someone PULLS THE FLUSH.

MAYA

Robert?

Door OPENS.

The owner exits, he has a bucket in one hand and a stick in the other that ends up in a mop full of dirty reddish water.

Maya peeks over the bartender.

MAYA (O.S)

Robert?

No one is seen in the bathroom...

Maya's faces changes into panic.

Maya grabs her smartphone and calls as she reaches the exit from the shelter but...

There is NO SIGNAL.

(CONTINUA)

Maya looks around bewildered, she looks like an isolated figure in panic.

MAYA  
(feeling sick from nausea)  
Robert?!

CUT TO

6 INT. FOREST - DAY

6

Somewhere in the trees. A muddy car with the trunk open and the ENGINE IN NEUTRAL.

The vehicle's lights look like evil eyes in the trees.

Robert (wounded, hands and wrists tied) crawls to the ground.

Client approaches him like a predator...

CLIENT  
(Ending a sigarette)  
Bad idea to come to my mountain,  
nigga.

Robert's muddy hand contracts, gripping its roots in a spasm of fear...

CUT TO

7 INT. SHELTER - DAY

7

Inside the shelter, at the counter are Maya and the bartender who stares at her with an apathetic expression.

MAYA  
Where is he!?

BAM!

A MAN (in his fifties, fat, pockmarked face, in a POLICE jacket and hat) enters with HEAVY steps and sits at the counter taking off his hat with a sigh.

Maya sees...

...The police badge pinned to his chest.

POLICEMAN  
(Stroking his receding  
hairline)  
Thank god it's ended, (to the  
owner) gimme the same, Bob.

The owner pours him a glass of whiskey.

(CONTINUA)

A female hand (Maya) blocks the glass.

Maya, is visibly upset.

POLICEMAN  
What's going on?

JUMP CUT TO.

Three empty glasses of whiskey on the bar counter.

POLICEMAN  
(To Maya, while holds his  
walkie talkie)  
Describe your boyfriend.

MAYA  
He's a handsome black guy ...has  
a smile that makes you feel good  
even when you're broken inside  
...

POLICEMAN  
(repeating to the radio)  
It's a black man.

Owner has a disgusted expression.

POLICEMAN  
(To Maya)  
Anything more?

Owner pours a glass of whiskey to the policeman.

MAYA  
Wears a horrible sweater ...

POLICEMAN  
What kind?

Maya picks up the phone and opens the gallery and shows  
the photo to the agent.

Policeman looks at the photo, disgusted.

POLICEMAN  
(To the owner, while  
drinking)  
Bob? Have you seen this girl and  
her boyfriend here before?

The owner looks at Maya and GROWS negatively..

MAYA  
(hitting the counter)  
He fed us !! (to the policeman)  
We were sitting there.

(CONTINUA)



Maya points to the table, the policeman turns around.

There is no table.

POLICEMAN  
(To Maya, suspicious)  
Are you kidding me?

MAYA  
It was them!!

POLICEMAN  
(Making "stop" with the  
hand)  
Calm down. Maybe her boyfriend  
went out without her noticing ...

FOOTSTEPS from outside.

Maya reaches the door.

MAYA  
Robert?!

Door OPENS...

Maya remains petrified.

Customer enters with a mocking smile.

CLIENT  
(waving)  
Agent...

POLICEMAN  
Have you ever seen this girl  
before?

Client looks Maya.

POLICEMAN (CONT'D)  
...she says she has lost her  
boyfriend.

CLIENT  
She's been coming to ... alone  
for days.

Owner smiles.

Maya collapses in a chair crying desperately.

CLIENT  
Someone says she has recently  
lost someone. Stress plays  
tricks...

Policeman observes Maya, she looks like the desperate version of a woman.

POLICEMAN

I see...

Maya covers the table with tears.

CUT TO

8

**INT./EXT. MOUNTAIN - FLASHBACK**

8

Inside the tent, Maya and Robert wake up.

Rocky area, Maya takes a picture.

Roberts falls from a pike.

In the trees, Maya, disoriented and confused, notice the shelter.

Inside Shelter, Maya consumes a ham toast alone and looks at client with a look full of desire.

END FLASHBACK

9

**INT. SHELTER - DAY**

9

Interior of the refuge. Policeman, owner and client are laughing at Maya.

Maya jumps on Chris.

A chair flips over.

MAYA

*It was you!*

POLICEMAN

(Blocking Maya)

Stop!

Maya notices some grazes on Client's knuckles ...

MAYA (CONT'D)

(Hitting the cop, making him bleed)

Leave me, asshole!

The policeman notices the blood and HANDCUFFS Maya.

POLICEMAN

(Livid)

You're under arrest: assault on a public official.

(CONTINUA)

Maya squirms like a viper.

Policeman surrounds her with his arms but Maya slips out and ...

She runs into the men's room, locking herself inside.

CUT TO

10

**INT. BATHROOM - DAY**

10

Dimly lit bathroom interior. Maya, handcuffed, CRIES desperately on the ground.

CLIENT(O.S)  
(To the owner)  
This story needs to be followed  
in *detail*, Bob.

Maya's gaze lights up. She stands up as if invigorated by that word. Maya looks around.

BAM!

Maya looks at the door.

POLICEMAN (O.S)  
Open the door! Or I'll have to  
break it down!

Maya goes to the sink and looks for something.

Her hands are shaking.

MAYA  
(whispering)  
A *detail* ...

Maya sees nothing.

Maya is seized by a VOMITING, she fights to hold it back ...

VOMITS.

Maya sighs.

Maya's fingers slide down into the peeling wood of the booth...

BAM! The door flexes, revealing the inside of the shelter.

Maya's fingertips touch something soft ...

Maya hesitates ...

(CONTINUA)

and grabs something with his fingers and brings it to his face ...

... it's a woolen thread from Robert's sweater!

Maya smiles moved, her eyes notice something nearby ...

SBAM! The door is open.

The cop arrives and brutally grabs Maya.

Maya remains helpless.

POLICEMAN (O.S)  
(Looking sternly at Maya)  
You're under arrest for assault  
and resistance.

Maya opens her palms and reveals the thread of Robert's shirt between her fingers ...

The policeman looks at the detail with an air of surprise.

Maya points to the tiles ...

... in one place in the center of the wall...

The policeman looks in the same direction ...

JUMP CUT

The policeman's foot BREAKS the joint between the fake-tiles.

A trap door opens to reveal a hidden passage. The policeman points the flashlight inside.

... fresh blood stains ...

The policeman puts his hand to his mouth.

Maya VOMITS.

The policeman observes the traces in the hatch and looks around for information when he notices Client at the door and his gaze rests on the vermilion abrasions of Client's knuckles.

POLICEMAN  
(on the radio)  
Send reinforcements.

CUT TO

11        **INT.CAR - DAY**

11

Robert's car interior illuminated by the dying sun and police lights.

Maya looks through the windshield ...

The policeman loads Client (handcuffed) into the wheel (inside there is also the owner, handcuffed).

Maya looks at Robert, sitting in the driver's seat, he has patches on his face. His hands tremble with anger.

Maya touches Robert's hand...

Robert sobs silently...

ROBERT

Definitely we e are no longer in  
*Trenchtown* ...

MAYA

(African; subtitled)

It's just a detail ... now that  
we're finally together.

Maya hugs Robert. They are together again.

FADE TO BLACK.

**THE END.**