

# *unseen* Enhanced Transcript

created by Cheryl Green

## Preshow

AUDIO DESCRIPTION: Pedro has brown skin, a clean-shaven head, and a youthful face, sometimes with a light beard or five o'clock shadow. He often wears glasses or sunglasses and a ball cap or a beret. He sometimes walks with a white cane with a red band near the bottom. At other times he travels with his service dog, Tyler, a medium sized dog with short jet-black fur. When the film starts, Pedro is in his mid-20s. He is often in the family home with his parents, who speak mostly in Spanish, or with his close-knit, multi-racial group of friends who speak English in the film.

*unseen* feels intimate, like a conversation between Pedro and the director, Set, who only appears onscreen in the final moments of the documentary. The camera is often in motion as Pedro walks and talks, and they chat as if the camera is not in Set's hands. Set's physical presence is also felt as they share their own personal story. Set is a brown-skinned person with black hair and glasses.

*unseen* uses a distinct style that emphasizes voices and sounds, pulling attention away from the visuals. When we hear Pedro talking to his friends or family, they're shown together. But when he speaks to Set in interviews, the film often shows the world around Pedro as he moves through it, and his voice is layered on top of the scene. The camera might even point out a window or capture city lights twinkling at night instead of showing Pedro. For nearly all of the film, most everything and everyone is blurry, and often, only Pedro and his guide dog Tyler will come into focus. Now and again, a few other people may also be in focus, but usually, the scene is compressed into a hazy blur that creates distance between Pedro and the world. The film begins with that hazy blur on a piercingly bright day.

## The Film

### Scene 1: Walking outside

AUDIO DESCRIPTION: A black screen. Then bright white light fills the view. Shapes move through it.

[cars pass, footsteps, crickets]

PEDRO: Keep going, Tyler. [dog pants, footsteps]

[short, echoing bang]

[steps quicken, dog pants]

AUDIO DESCRIPTION: Slowly, the shapes form into a man, Pedro, with black slacks walking with a black dog on a brown leather leash. [rush of nearby cars] He has a black fabric briefcase slung over his shoulder, his short-sleeved shirt a pink button-down. A clean-shaven head, wire-rimmed glasses. In the gauzy white light, the cars only take shape one at a time as they pass.

[vehicles race past, louder] The back of Pedro's head pops in and out of view as Set walks just a step behind with the camera.

[car horn blares]

[dog panting heavily, traffic]

AUDIO DESCRIPTION: A rigid harness rests along the dog's back. Pedro keeps hold of Tyler's leash as they stand waiting. Murky shapes near, then pass.

## Scene 2: The bus

SET: The bus is coming.

PEDRO: Okay.

SET: Just right around here.

PEDRO: We're lucky we didn't have to wait that much!

SET: I know! [delighted chuckle]

AUDIO DESCRIPTION: The hulking bus fills the view. They step inside.

[bus brakes squeal, hiss]

PEDRO: How much is it for two, two-hour passes?

DRIVER: \$3.

PEDRO: It's gonna be for a companion of mine.

RIDER 1: Miss, he has to sit here.

RIDER 2: Oh, yeah, yeah.

RIDER 1: Stay here.

PEDRO: Oh.

-Right. I wasn't thinking.

PEDRO: No, no worries. Thank you so much. I'm sorry.

-I was more fond of the dog.

-[laughs]

PEDRO: No, thank you. Thank you. Tyler, come on. Tyler, move. Move, boy.

-Oh, that's a DOG!!

-Yes. A service animal.

-He lets people touch him?!

-Yeah, you can pet him.

-Hi. [kissing noises]

-Yeah, he's a good boy. He's very friendly.

-Oh!

-Yeah. He just got a bath. [laughs]

-See, I know how to massage those big old boo boos!

-Yeah. He loves when people pet him.

-He's so happy.

-Yeah.

-What kind of service does your dog do?

-He provides... he guides me. He's a guide dog.

-Oh, okay. So you're almost blind? Are you blind?

-Yes, yes.

-You're blind now?

-Uh-huh.

-Wow, you got cute eyes. That's a shame.

-Thank you. [laughter]

-I'll have a talk with Jesus about that mess.

-Thank you. Thank you.

-He gave you cute eyes, but He won't let you see.

-Ah, it is what it is. I feel blessed anyway.

-Well, you are. But still, we can still have a talk with Him. You know what I'm saying?

-Sure, why not? I wouldn't mind to have my sight back. [laughs]

-Have you always been blind or...?

-Uh... no.

-So, you saw at one point in your life?

-Yes, I used to have sight at one point of my life.

-Oh.

-Yeah, when I was in my teenager years.

-Teen years? That's when your sight went?

-Yeah, that's when I lost my sight.

-Well, you want me to describe myself to you?

-[chuckles]

-Huh?

-Yeah!

-Oh, I'm so cute. [laughter]

-I believe it.

-Okay!

-[soft chuckle]

-Got a nice smile. My eyes are prettier than yours.

-I bet they are. [laughter]

-Oh, I could get away with a lot of stuff!

-[laughter] I'm sure you do. Ay... Yes.

-You got a bus ticket?

-Excuse me?

-You buy a bus ticket?

Yeah, I need to get a bus ticket.

-No, no, no. I give—

-Oh, I do have a paratransit. I do have the disab— uh— the service for disabled people. I do have that service. It's just that today—

-You don't pay, right? You don't pay when you get on.

-No. you have to pay. It just that it's half.

-No! Two different things. You got blue line, gold line. I got gold line. I don't pay nothing.

-Let me see what she's talking about.

-You call this number.

-Uh-huh.

-You explain too.

-Helping each other out, that's always good.

[slow, pensive music, hum of the driving bus]

AUDIO DESCRIPTION: Pedro sits near the front, his back to a long window, a briefcase strap draped over one shoulder. Today, he has his head uncovered and his glasses off. Pedro, like the scenery, is blurred. [pensive music continues, sublime and airy]

### Scene 3: At home

[music continues lilting, birds sing and chirp]

Rippling red roof shingles on a tan house, a towering tree. Pedro sits in an overstuffed recliner with his laptop, wearing shorts and a ball cap. He slowly comes into sharp focus.

[music floats, screen reader reads aloud words from laptop]

[screen reader continues quietly under lilting music]

Pedro has a chin strap beard and wears his glasses. The dimly lit living room has several plush sofas.

[screen reader continues reading aloud text and choices]

[music gently fades]

A woman with black hair in a stylish bob in an open kitchen. [dishes clink and clank in the kitchen] The kitchen lights shine brightly.

SCREEN READER: A a, t e, t e r, space....

### Scene 4: Birthday

AUDIO DESCRIPTION: A yellow cake with cherries on the dining room table.

MOM: Pedro!

PEDRO: Yeah?

MOM: It's ready.

-[in Spanish] Bite it!

-Bite it!

[jazzy "Happy Birthday" plays]

-Bite it, take a bite, Pedro.

AUDIO DESCRIPTION: Pedro slices the cake.

[jazzy "Happy Birthday" continues]

-Bravo! Bravo! [clapping] Bravo!

AUDIO DESCRIPTION: A hand reaches to turn the cake for the next slice.

-Here?

-Here.

-Mmhmm!

-Okay.

-Bravo! Bravo!

-Bite it! Bite it!

AUDIO DESCRIPTION: She touches Pedro's visor. He spins his cap around.

[laughter]

AUDIO DESCRIPTION: Pedro leans down to bite the cake.

-Bravo! Bravo! [clapping, laughter]

AUDIO DESCRIPTION: They eat the cake.

-Happy birthday, Pedro. Enjoy your day!

-Thank you.

-I need to give you a birthday hug.

["Las Mañanitas" plays]

MOM: Here's your birthday hug.

AUDIO DESCRIPTION: Hugs his mother close.

[Mom laughs]

-I love you.

-I love you.

DAD: Congratulations, Pedro!

AUDIO DESCRIPTION: Hugs his father.

DAD: I hope all your wishes come true.

PEDRO: [in English] I need to give you a hug too!

SET: Oh, my gosh! [laughs] I'm right here.

-You're part of my journey. And now you are filming it.

-Yay. Thank you so much! Thank you! And happy birthday! Advanced birthday.

-And Tyler too.

-And Tyler.

-Happy birthday! Happy birthday!

AUDIO DESCRIPTION: Plays with Tyler on the floor.

DAD: Are you happy, Tyler? It's his birthday, Tyler.

PEDRO: Stop it, stop it.

DAD: Let's take a picture, Tyler. Relax.

AUDIO DESCRIPTION: Tyler leaps with joy. Back into the bright sunny day.

## Scene 5: Talking to a canvasser

[music, conversation fade to footsteps outside]

-How are you doing today, sir? I wanted to know if you'd like to sign a petition for voter registration?

PEDRO: Actually, I'm not eligible to vote.

-Okay. How about you, sir? Would you like to—

SET: Sorry, same.

-All right.

SET: I've always found it awkward when I was in college, and people would ask me to register to vote.

PEDRO: Yeah, I know. I just say that.

-Easiest way to get out of it.

-Exactly. No hassle.

-No hassle. Yes.

[people chat nearby on the street]

## Scene 6: Student services and the library

AUDIO DESCRIPTION: Pedro walks through a long, fluorescent lit hallway. [conversations overlap, echo]

SET: Where are we heading to right now?

PEDRO: We're heading to student services.

-Got it. Okay.

-We need to make a payment. Tuition this semester was quite expensive. It was \$3,500 for 12 credits. And when you don't have financial aid, that's a lot of money.

-Yeah.

AUDIO DESCRIPTION: He walks past escalators and into a space with individual computer stations. He sets his jacket over a chair.

PEDRO: Tyler, down baby. Down. Good job, baby. [Tyler pants]

SET: Can you tell me where we are?

PEDRO: At the library. At the university library. Okay, now we turn on the program. [click-clack of keyboard] We go online. And this is an updated version of my computer.

-Mm!

-So, it works way better than mine, and that's why I like to come here. I do pretty much all my work here. I spend most of my time here. I usually spend...I spend 4 to 5 hours working on my assignments every day.

AUDIO DESCRIPTION: He wears headphones and rests his chin on his hand, looking at the computer monitor. [gentle music plays softly]

SET: Pedro, you know, I've been an organizer since I was 18. And when I first met you in that summer program for other undocumented youth like us, I wanted to film with you because the



immigrant rights movement that I've been a part of hasn't really uplifted the stories of disabled immigrants like yourself.

PEDRO: It's very tricky. It's very difficult because, again, the intersectionality between being undocumented and having a disability, it places a lot of stress and anxiety into you.

AUDIO DESCRIPTION: Taps the display of his iPhone.

## Scene 7: Playing pool

AUDIO DESCRIPTION: Now at a bar with burgundy felt pool tables. [music fades into conversations] Pedro holds a long black pool cue. His friends guide him to a table and gather around it.

[pool cues click pool balls]

-Come on, Pedro. Come on that side.

-We're gonna go this way.

-Ok.

-Hold on, hold on, hold on.

-Right there.

-And stop!

-Ok.

-Yep.

-Ah...

-You can feel the ball, right?

-It's right here.

-A little more.

-Keep going, keep going.

-More! More!

-Right there.

-Move the stick.

-Move your hand a little more this way.

-There you go.

-There you go.

-You're aiming a little off.

-Hold on.

-Right or left?

AUDIO DESCRIPTION: One friend repositions the cue on the back of Pedro's hand.

[music thumps, conversations]

-That way. Yeah, right there, perfect.

-Ohhh!

-Hey, you hit it though.

-You hit it though!

-No. That was lame, dude.

-We'll do it again. We'll do it again. Here, fuck it. Hold on. Hold on.

AUDIO DESCRIPTION: A friend resets the cue ball.

-Hold your hand like this, look. There you go, yeah. There you go!

-Hit that.

-Right there.

-Go hard. Go hard.

-Aw, fuck!

PEDRO: Nah, never has been for me. [laughter] I know my limitations, man, and pool is one of my limitations.

-Is this the pool movie?

-It is.

-It is, right. It is.

AUDIO DESCRIPTION: Pedro smiles, hands over his cue, then sits to the side with Tyler. [conversations swirl] He wears a gray beret and thick wooden beads around his neck.

PEDRO: Wow.

AUDIO DESCRIPTION: Pedro reaches up to touch sunglasses hanging on his t-shirt collar.

## Scene 8: Walking on campus

AUDIO DESCRIPTION: Then, daytime, his white cane sweeps in front of him as he walks.  
[ethereal music, cane tip scrapes]

PEDRO: After you have a disability, you're gonna have some type of impediment. And you need to be taught how to work around that impediment. In the undocumented community, that's almost non-existent.

AUDIO DESCRIPTION: He walks on the college campus in a dress shirt and sunglasses. [cane scrapes, taps, scrapes]

PEDRO: I decided to study social work. I wanted to help people. I wanted to give an opportunity for those that they didn't have an opportunity. Tell others that things are possible.

AUDIO DESCRIPTION: In an office waiting room, Pedro speaks to a woman, then to Set.

PEDRO: For higher education, I was very blessed to have met many wonderful educators and my mentors.

## Scene 9: At Dr. Yesnick's office

-Ok, last one, boy. You're being a really good boy.

-Wait, he's still eating.

-Oh, I'm sorry.

-He's going, "Well, wait. Now I'm done."

-Ok. Give me. Good job!

-So, are you giving it more thought with Braille?

-Actually, I'm working on it. It's just that the thing that what the scribe was doing is pretty much, explaining to me what was on the whiteboard. And pretty much I had to go step by step and tell them how to do all the equations and the graphings and all of that. So, it was definitely a teamwork, but I was able to pass the class with a B!

-See what I mean?

-Yeah.

-Don't give up.

-Yeah. So, we'll see. [Tyler panting] Something that not many, not many people know that when you have a disability, when you become visually impaired, low vision, usually a regular eye doctor, he just tells you, "I'm sorry. There is nothing that I can do for you. There is no glasses or contact lenses that I can prescribe you to make your vision better." So, what happens is pretty much they tell you, "I'm sorry, but you're on your own." And it took me a while to get to Dr. Yesnick and Sandy. And... and they told me, "You know what? They're right. You have this

condition. I know there is not a cure for it, but your life is not over. What happened now is that we're gonna teach you to do things in a different way."

-You've come a long way, baby, since that session with Dr. Yesnick. Remember when he did the exam, and the way he puts it is you were like, [scoffs] "What are you gonna do for me?"

-Yeah.

-"I've been to so many. What?" [chuckles] The attitude was just so different once...

-Yeah.

-...once you opened your eyes to hope, so.

-Definitely, yeah.

DR. YESNICK: I tell you, Pedro, if you hadn't kept going and fought through all the challenges, let's put it simply, if you'd given up on yourself, there's no way we can help you. But the fact you kept, you overcame the emotional obstacles and distress of vision loss and just kept trying to learn was inspiration for us to help you further.

PEDRO: [whispers] Thank you. Thank you. I will set an appointment later, so.

-Okay.

-We can talk a little bit more. Thank you so much for everything, Sandy.

-Absolutely.

-I really love you.

-Anything, anything you need, Hon. Love you, too.

## Scene 10: Finding a meeting room

AUDIO DESCRIPTION: Dusk, most everything in focus. Pedro walks up to glass double doors at a tall, modern building. As he makes his way down a carpeted hallway, tucks sunglasses into his shirt collar. He glances at each classroom door he passes. [conversations ripple through the hallways]

PEDRO: Okay, so.... We're gonna try a random classroom and see.

AUDIO DESCRIPTION: Runs his hand along a blond wood door.

PEDRO: Ah. Actually, it's the other way.

AUDIO DESCRIPTION: Finds a meeting room sign, moves his hand down the wall.

PEDRO: This one's nice. Okay, it's right here.

AUDIO DESCRIPTION: His fingertips trace raised letters and numbers on another small sign.

PEDRO: 205?!

SET: Yup.

PEDRO: Okay, so, it's that way then.

AUDIO DESCRIPTION: Turns and heads down the hall, stopping a moment to pet Tyler.

PEDRO: So, imagine the first day of school, me going room by room, touching the doors trying to find the correct classroom.

-This Fall semester? [boisterous yelling]

-No, every semester.

[happy yelling and laughing nearby]

Every semester.

AUDIO DESCRIPTION: He puts his sunglasses back on and continues down the hallway, thumbs hooked into his backpack straps, scanning left and right as he walks.

-So, do you read Braille now, friend?

-Yeah. I was taking some classes, but then I got very busy with school.

-Sorry.

-Sorry. Tyler, hop off. So, I got very busy with school. So, that was why I stopped taking classes. But hopefully once things slow down, I can go back at it.

AUDIO DESCRIPTION: Takes off his sunglasses, heads into a meeting room.

## Scene 11: Immigrant student group meeting

AUDIO DESCRIPTION: On another day, in the same meeting room.

-Okay. Does anybody else have past items or any past things that happened this week?

-While I was certainly not super surprised at the results of the election, it's just really difficult, I think. And so, I was really depressed by that. And it was really nice to get back to campus and get back to work and be around people that care, and be back in the classroom with my students, working with my colleagues.

-Say, DACA, you know, if we lose DACA, then one of the things that we're gonna really need to focus on for all of our undocumented and previously DACAmented students is financial resources, making sure that we can institutionalize that.

-So, it's interesting because now all my bosses know I'm undocumented. So, that is kind of like, eh. But I mean, you have a lot to be afraid of, you know? You have a very valid reason for being

afraid. It feels like I'm doing ok, then I think about what if we get DACA taken away, and what am I gonna do? But yeah, that's just always there though, you know?

PEDRO: They were talking about the requirements in order to apply for DACA. And one of the requirements was you should have entered the country before your 16th birthday. And I entered the country when I was 16 years and 5 weeks old. The only thing that it does is prevent you from being deported, and it gives you a work permit for two years. However, I saw it as an opportunity to help out my parents. I thought I was gonna be able to finally have access to some of the services that I required and also try to be more visible.

## Scene 12: Set and Pedro talk

AUDIO DESCRIPTION: Night, bubble-like lights of every color float and twinkle. People out walking are dark figures that break up the lights. [ethereal music]

SET: I don't know if I ever shared this with you, Pedro. But, when I was in high school, I thought that I was not gonna get to do anything with my life. I got super involved in advocacy believing that doing so would change my family's situation. Or maybe, I just wanted to feel needed because I wanted to prove my worth to this country.

PEDRO: I was a very self-destructive person, especially that anger towards me. So, anything that had to do with harming myself, mostly alcohol...sex, or just hanging out with the wrong crowd, isolate yourself. And just a sense that lack of self-worth, I guess. But it was not about the incentive that I was getting from that situation it was just that constant need to punish myself. Letting my life just go by. Just seeing the time just go by.

## Scene 13: Dinner with friends

AUDIO DESCRIPTION: The blur of city lights fades away. Pedro and friends on a dark residential street. [music gently fades]

-She knows where she's going then.

-Oh, man!

-Oh, it smells really good.

-It smells amazing. Uh-huh!

-I'm hungry!

-You know I can't pass up a barbecue at your house.

[laughter]

-Please come in, ladies.

You're in good hands.

-House!

-So, whenever I have children...

-Hey, Tyler.

-It feels like I have them.

-When he's being like that, he looks adorable. He looks huggable.

-Like a teddy bear!

-Yeah, he's a little teddy bear. They're gonna get into trouble. [laughs, Tyler pants]

AUDIO DESCRIPTION: A golden dog spins in lively circles. [dog nails tapping tiles] Tyler wags his tail as he tries to catch her.

-Why is your dog so skinny and his is like... me?

-What?! She gets exercise! Pedro just locks him up in the house.

-You're a horrible owner, man.

-Yeah.

-That's why I don't have children.

AUDIO DESCRIPTION: They sit for dinner.

-When I was in Florida, I would make all the bartenders feel uncomfortable.

-Awww.

-And you're so proud of it.

-Yes.

-“I did that.” She said that with a smile.

-There was this guy who looked like a Ken doll. I would call him KD. and ask him if he was single.

-[laughs]

-It was fun. And then, like, I made him feel bad because I kept asking him for pizza, and he's like, “Does this look like, does this say like, ‘Pizza Hut’ like on our sign on our door?” And I was like....

-“I don't know. I'm blind!”

-“I don't know. I'm blind.”

-[laughs]

-And then all the people who could see at the table was like, "Oh, he turned really red."

[laughter]

-Give me five. That's a good one.

-He turned really red.

-Yes! Yes!

-And he actually found me my pizza.

-Burn! There you go, girl.

-I think I guilted him into finding me a pizza too.

-PLAY THAT CARD!

-Who wants a piña colada?

-Piña colada!

-I need one.

-All right.

-[sings] If you like piña coladas.

-Let's not do that.

-[sings] And dancing in the rain.

[tender music soars, happy chatting]

AUDIO DESCRIPTION: At the dining room table, Pedro leans back in an office chair, a smile lighting up his face. His t-shirt reads I stand with immigrants. Tyler wriggles playfully on his back, and Pedro leans down to pat his belly. From the office chair, Pedro dances, a Styrofoam cup in his hand. [music floats, chats echo] The scene plays in slow motion as the friends gather near the table, dancing. Pedro steers the office chair on the dining room dance floor by swinging his hips and shoulders, smiling down at Tyler who leaps up at him, all wagging tail and floppy ears.

## Scene 14: Heading to the mental health agency for work

[music fades to bus rumbling]

AUDIO DESCRIPTION: Out the windshield of the bus, the road unfurls ahead, sunlight pounding down. Pedro wears a quilted denim jacket and leans against the window, hands clasped in his lap.



REPORTER: And let's turn right to Las Vegas, which has become the scene of the deadliest mass shooting in modern U.S. history. More than 50 people are confirmed dead after a gunman opened fire on a country music concert on The Strip. More than 200 people, we're told, have been wounded.

AUDIO DESCRIPTION: He looks out the wide bus window. Then, he opens an office door.

[Pedro groans]

PEDRO: Come on. So, this is a mental health agency. Good portion of my clients are undocumented people as well. Right now, we also serving the Spanish speak-, uh, Spanish speaking, Spanish speaking community that were involved in the mass shooting. We're offering a group crisis for them and also individual counseling.

AUDIO DESCRIPTION: At the reception desk.

-[in Spanish] Good morning.

-Hello, Pedro. Have you met Andrea or not?

-Andrea?

-She's our new volunteer.

-Hello, good to meet you. A pleasure. I'm Pedro.

-Hello. Likewise.

-This is Pedro. He's a student, studying social work.

-Aha.

-How cool!

-And he's doing his intensive practicum with us.

-If you want to practice, this is the place to be. It's very, very good, and, and always, even though I already have a patient, you feel supported by the, by the... by the team, the other therapists, and the clinical director. So, I'm never completely alone with them. If I have any issue, I run to the clinical director or anyone else because their doors are always open for whatever I may need. It's great. [laughs]

-That's great, Pedro. Thank you very much. We are so happy to have you.

-No, I'm the one who is- I can't- I don't know how to-

-Oh my, you're like a telenovela-

[Pedro pretends to cry] -Ay!

-Maria Guadalupe! [laughter]

-Like 'La Rosa de Guadalupe'.

-Well, we'll get going. [laughs] Thank you. Excuse me.

SET: Nice meeting you all.

-Same. Nice to meet you!

PEDRO: So this is the kitchen. [door creaks] Coffee! [chuckles] I take it straight. [coffee streams into cup] [Pedro sighs]

AUDIO DESCRIPTION: His fingertips brush the wall as he walks.

PEDRO: Now I need to charge my phone. We need to work a little bit because I'm so behind on my paperwork. So we're gonna be here until we go, until we get kicked out.

AUDIO DESCRIPTION: Pulls a charging cable from his backpack.

PEDRO: My role is case management. I link clients to resources that are in the community. I'm also a clinician or a clinician in training, so I have a few clients always under the supervision of a licensed clinical social worker or other licensed clinical professional.

AUDIO DESCRIPTION: He focuses on his laptop, a black beret shading his eyes from the overhead lights.

SCREEN READER: L... F, L, E, P, A, F, C, G...

[knock on the door]

PEDRO: Yes?

-Your appointment is here.

-Cool. Okie dokie.

AUDIO DESCRIPTION: He heads down the corridor, fingertips casually brushing the wall. He pauses before opening an office door. [door creaks open]

PEDRO: And what happened? What were, what helped you to overcome that panic attack? Trauma is real. Trauma is real. Now you're constantly in survival mode. You're just hyper vigilant. You're just expecting something bad is gonna happen at any minute. And you need to be guarded. I'm guessing that it must be painful going over it. So probably it might be a bit more...or less painful if we do it together. That way you can actually continue focusing on your, on your healing process and be able to move on.

AUDIO DESCRIPTION: Back in the hallway, Pedro's fingertips against the wall. [hand brushes wall, jeans swish] He carries a Styrofoam cup of coffee in his left hand. He glances side to side as he passes each office door. [sings quietly to himself] At his desk, he leans in to his laptop monitor.

SCREEN READER: H S.... Space. [typing]

SCREEN READER: P F R E, done. Provider and... avoid. Provider and client explored the reasons why client has a hard time falling sleep and— Sleep is affecting his perf— Provider and client....

## Scene 15: Walking and taking the bus at night

[steady traffic, cane taps at intervals]

AUDIO DESCRIPTION: Nighttime. Pedro's backpack is full and slung low over the quilted denim jacket. He stops at a corner a moment, holding his cane close. He takes slow steps around the corner. Headlights blast, blurring and merging with streetlights into colorful cloudlike shapes. He turns his head left and right as he walks along the sidewalk. [cane taps, traffic roars]

[cars and trucks thunderous]

[cane sweeps, slides] [cane bangs a pole]

SET: Friend, you wanna move closer to the left? Okay, so...

PEDRO: No.

-You're just, okay. You're okay?

-Yeah, I'm okay.

-Okay. [cars roaring past]

-Stick to your left!

-Left. Don't get run over!

-According to me, I'm still on the curb, no?

-You are still on the curb, yeah. Now I'm just like, "AHHH!! Fast cars!"

-Oh, okay, okay, yeah. I'm like wait a second! I think I'm still on the curb.

AUDIO DESCRIPTION: He continues down the sidewalk, listening to traffic.

[vehicles roar, cane sweeps]

[traffic quiets, crickets chirp]

AUDIO DESCRIPTION: Pedro stands at an unlit bus stop. A rainbow of street signs and lights drift by through the bus window. [serene music drifts, traffic hums] The bus is dark but for a deep red glow of interior lights.

PEDRO: [sigh] I have a headache. I do need to sleep tonight a little bit more.

SET: How do you usually process the things you experience at work?

PEDRO: I usually go to therapy as well. Therapists also have therapy. [delighted laugh] Sometimes you just need to take care of yourself. Eat some good food or greasy food in my case. Distract yourself. [yawning] Do something productive, something meaningful.

AUDIO DESCRIPTION: Yawns as he slowly rubs his face, his eyes, pulls down on the brim of his beret. [serene music continues]

## Scene 16: Talking to Mom

[music fades into sizzling]

AUDIO DESCRIPTION: A saucepan rests on a burner, blue gas flames rippling beneath it. Pedro's mother works in the kitchen alone. Pedro wears earbuds while snacking and relaxing at the dining room table.

MOM: [in Spanish] They were present at the kid's funeral.

PEDRO: Which kid was it?

MOM: Eric something? He was working as a security... at the event.

-And who did he save?

-He saved several people. But he was shot, and he died. He was 20 years old. Such a sad thing. And the thing is that it was an Anglo-Saxon. I call them Anglo not American.

SET: Aha.

-Because we are all American. We were all born in the American continent.

SET: Yeah. [laughs]

-Right? Or they're North Americans because they were born in the North. I feel Mexican and very proudly say I'm Mexican.

[Tyler pants]

PEDRO: Tyler, where are you from? Where are you from?

MOM: But, but also... just how I love Mexico because I was born there, I also love this country. Thanks to this country we have met good people, angels, that have helped us.

SET: It's very complicated...

-What?

-...being an immigrant. [laughs]

MOM: It is complicated because you do miss your home country.

SET: Yeah, right? Yeah!

MOM: You miss the traditions and food.

-Mmhmm.

-But unfortunately, in your home country, you can't find the same opportunities like in this country.

SET: Aha.

PEDRO: Ah! [Set laughs]

MOM: Look, Manuel, don't say 'Ah'. [laughter] You are the one that has enjoyed the most angels and blessings in your life. Thanks be to God.

-But the government hasn't done much to help me.

-What did you say?

-But the government hasn't done much to help me. It has done the opposite.

-True, but people have helped you.

-Yeah, the people, not the country.

-Yes, but they live in this country. Oftentimes, in our country, even when good people want to help you, they can't. They wouldn't have been able to help you.

AUDIO DESCRIPTION: Pedro rests his elbows on the table.

-Ah!

[TV plays nearby]

[wind whips flags, cords ring against poles]

AUDIO DESCRIPTION: A Mexican and US flag billow in the breeze side by side against a sapphire sky. Pedro stands outside in a suit, scrolling on his iPhone. [text read aloud from phone display] Then he sits in a large office waiting room, rubbing his eyes, his brow furrowed.

SET: Oh my gosh! Almost there, friend. After this, going home?

PEDRO: Most likely, yes.

SET: [chuckles] What a relief, right?

PEDRO: What a relief. It's been a long day, man.

AUDIO DESCRIPTION: He leans forward, then slouches back, briefcase in his lap.

-[in Spanish] Excuse me. Do you know if someone told that person....

-No, I think they haven't. We already asked, but no one has helped us yet.

-What's your name?

AUDIO DESCRIPTION: He scans the brightly lit room, the people in line, the seats, mostly empty. [voices echoing throughout the office]

-Pedro!

-Yeah.

-It is essential that our community advances in terms of education if we want to have a more prominent place in this society and correctly transmit who we are, what we are doing, and where we are going. That is the fundamental point.

PEDRO: The majority of times, I had a hard time being a full-time student because it was very expensive. So, Professor Ezeta told me about a scholarship that was given by the Mexican consul.

## Scene 17: Profesor Ezeta visits the family

AUDIO DESCRIPTION: The family home. Professor Ezeta. [doorbell rings]

PROFESSOR: [in Spanish] Have you told your parents?

PEDRO: No, we were waiting for you.

DAD: He said, "Carlitos is coming with some news."

PROFE: You know I never wake up early.

PEDRO: Don't worry, Carlos.

PEDRO: Let me get more cups.

PROFE: Pour some on this glass.

-Thanks, that's all right.

-I'll bring you the orange juice.

-Come, sit down, ma'am.

MOM: Huh?

PROFE: Let's talk about this. I'm waiting for you and Enrique. Last night I received a call from the consul. Prior to this, I had already discussed with the consul Elizondo Espinoza that I wanted Pedro to graduate and that we had to do everything to help with his tuition. Thanks to this meeting they gave Pedro \$5,000 to finish his degree. The check will be cut on Monday.

-Wow!

-This will go directly to Pedro's schooling and whatever he needs for tuition. They also want to continue supporting him. He showed an interest in a Master's Degree, but first a Bachelor's Degree. This economic incentive is a small piece of heaven so that he can graduate.

DAD: This will give him more space to breathe.

-Yes, to breathe. You can breathe.

-Even though we don't say it, there is the anguish...

-I know. I realize that, Enrique.

-The anguish of knowing that the payment date is approaching, and not having it. And having to postpone a bit more like during past semesters. Fortunately, with this, he will have peace of mind. He'll do his best. I know he'll get a good grade point average.

-I am what I am because of you. I wouldn't be who I am if it were not for your teachings or your support. For always believing in me even when I didn't believe in myself. You put your trust in me. You have been there through the good, the bad, and the hardest times. You helped me get up and keep going. I have no way to repay you. I can't...

-I know that, Pedro.

-And...the only favor I ask of you.... You don't owe me anything. Absolutely nothing.

[Pedro holds back sobs]

When you see someone less fortunate or lost, reach out to them. Because someone did that for me. Someone did it for the person who helped me. It's an endless chain. Agreed? I love you. And the least I expect from you is a Master's Degree.

-Yes, of course.

-The least I expect of you, Master's Degree, the least. Ma'am, don't get up.

-Pedro, you deserve a super big hug. Very good job, Pedrito.

PROFE: Congrats on your work and sacrifices.

AUDIO DESCRIPTION: Professor Ezeta embraces Mom.

PROFE: Everything has its purpose. Don't cry. Dooooon't cry. We are all in this together.

AUDIO DESCRIPTION: Pedro stands in the kitchen, wraps arms around his mom, his face nestled in her hair.

MOM: [whispers] See how the Lord is always with you. When it's darkest, that's when the light comes out. [voice softening] Listen to his messages. [voice fades to whisper, slow, pensive music]

## Scene 18: Pedro and Set talk about opportunity and support

SET: I always feel so confused because there's so many people from our community, right, that are just as worthy of opportunities and support. But for some reason, I couldn't help but feel that of all these people, why me? I don't know if any of this resonates for you.

PEDRO: Big time. To me there was a big source of guilt. Especially when it's like, "Hey! He's blind, he's undocumented. Or he's going to college. He must be a saint." [scoffs] If you only knew exactly who I am...would you be as kind with me?

AUDIO DESCRIPTION: A long corridor in a college building. [wind chimes echo, music soars] Pedro wears his full backpack and walks away through spots of sun in a sea of shadow. [wind chimes, haunting melody]

## Scene 19: Making apple salad

AUDIO DESCRIPTION: Sitting in the family living room, Tyler laps from a bowl in Pedro's hand. [Tyler laps water, music fades] Mom is in the kitchen, Grandma at the table with Pedro's cousin. Tyler licks his chops.

PEDRO: [in Spanish] All right, that's enough. Oh shit, my back.

AUDIO DESCRIPTION: Pedro joins Mom in the kitchen.

-How many are there?

-We just need one more tray.

[faucet runs]

-There you go.

-All right, thank you.

-Who is it for?

-It's for Grandma.

GRANDMA: It's to soak my fingers because...

-Oh yes, right.

-...the honey makes the apples slip. I just need a little bit, sonny.

AUDIO DESCRIPTION: He hands a large bowl to Grandma.

GRANDMA: Thank you.

PEDRO: I'm going to wash my hands so I can keep cutting apples. [in English] My grandma and I, we're preparing the apple salad.



AUDIO DESCRIPTION: Pedro wears a black ball cap, chops with a paring knife. [knife slices apples, clinks against cutting board]

[quiet conversations as knife slices]

PEDRO: Finally, after seven years, I'm graduating, and I still cannot believe it. It took me seven years to finish my undergrad. That's why we're making so much food, because tomorrow we're gonna celebrate.

SET: YEEEEEEAH!

-Yes! The majority of my classmates were super excited because yeah, "I'm gonna go to grad school," like "I have all these options to go to grad school." Or "I gonna start working right away." Or they have all these plans, and I don't know what I'm gonna do since due to my situation, my alternatives, my opportunities, opportunities are very limited. That's why I'm not super excited about it because I don't know what's going to happen after graduation. It's just like all these...sacrifices, all this hard work...is it really gonna pay off? Sometimes...I know that it will. Sooner or later it will, but definitely I have some moments where I doubt, when I'm doubtful, when I'm not sure if...if I wanna, if I'm gonna be able to continue.

[slicing apples as conversations continue]

-[in Spanish] I'll take some from the tray, yeah?

-Sure, no problem. Oh, dumbass!

AUDIO DESCRIPTION: He sucks on a fingertip. Inspects his finger, sticks it back in his mouth.

-Did you see?

-Huh?

-You cut yourself?

-Yeah. [in English] I cut myself with a knife, so I need a bandaid.

AUDIO DESCRIPTION: Pedro returns to a tableful of pale green apples, his fingertip wrapped in gauze.

[faucet pours, dishes clink]

PEDRO: This is the first time that I have cut myself in a while.

SET: Wow.

PEDRO: Like in years. So, it's probably because I wasn't paying attention 'cause I, I'm usually very careful when I'm cooking. But this time, I don't know. I just got distracted and....

AUDIO DESCRIPTION: Apple pieces trickle from his hand into a plastic tub.

PEDRO: [in Spanish] Thank you. It doesn't have blood anymore. I promise.

[laughter]

GRANDMA: Pass me another one, son.

PEDRO: Which one, love?

-Ah, there's another tray of apples.

-What? There are still more apples?

-Yes. Watch out. I'm crossing over you. Okay. [laughter]

-You thought that was it?

-I thought I was done.

-Not at all, sweetie.

SET: [in English] Girl, you're barely getting started.

PEDRO: [in Spanish] Yes. [laughter]

[delicate, reverberating music]

AUDIO DESCRIPTION: The dining room and kitchen in focus. Pedro grins and sneaks a taste of apple. Grandma sits in a manual wheelchair, peeling apples.

## Scene 20: Getting ready for graduation

[music sweeps and soars]

AUDIO DESCRIPTION: Now, Pedro wears a satiny red graduation robe and a yellow stole around his neck. Mom puts the red cap on his head.

PEDRO: [in English] Too many accessories. I'm not sure where they go.

AUDIO DESCRIPTION: He repositions the cap, the tassel dangling in front.

PEDRO: Okay? So, now we have to do Tyler's.

SET: Oh, wow!

AUDIO DESCRIPTION: Tyler wears a matching red cap and gown.

DAD: [in Spanish] Ready for the picture, Tyler? [laughs]

GRANDMA: May God be with you.

AUDIO DESCRIPTION: Embracing Grandma, he rests his chin on her silver hair, and she presses her cheek to his heart. He steps back. His yellow stole reads Honor Society. [light voices, gently pulsing music] Mom smiles at Pedro and pulls him in for a close, tender hug.

[Mom's breath catches as she holds back tears] In an embrace, Pedro rests his head on Dad's shoulder. [Dad pats Pedro on the back]

MOM: They want us to take a photo before leaving.

DAD: Shoot, I didn't brush my hair. [laughs]

MOM: You should stand over there.

AUDIO DESCRIPTION: Pedro and his parents pose for a photo, coming into sharp focus.

-Do you have time?

-I'm not sure. I don't even know the time, Auntie.

-It's 8:00. [music fades]

SET: All right. [laughs]

DAD: [in Spanish] Tyler, ready for the picture?

AUDIO DESCRIPTION: Pedro's mortarboard tassel now hangs over his right ear and swings as he looks around. He breaks into laughter.

## Scene 21: Graduation party

[guitars bring in an upbeat melody]

AUDIO DESCRIPTION: The living and dining rooms are packed with people dancing alongside the mariachis in their crisp black outfits. [trumpets join in a lively mariachi song] Pedro wears a dark gray suit with slate blue shirt and tie. People dance in couples, stand in groups clapping, cheering, and bouncing to the music.

-Pole! Pole! Pole! Pedro! Pedro! Pedro!

-Wooo! Take off your clothes!

AUDIO DESCRIPTION: Professor Ezeta puts his arm around Pedro's shoulder. [a festive ballad plays]

-Congratulations, Pedro! Let's go for the Master's! Master's program! [in Spanish] A Master's Program! [festive music] Master's, Set! Next project! Pedro's MSW: Master's in Social Work. Yeah! Cheers!

-Pedro for Governor!

-Pedro for Governor of Toluca! [applause]

AUDIO DESCRIPTION: The room comes into focus. Then Pedro kneels and serenades Grandma.

♪ Because where I go, I will talk about your love  
I will talk about your love  
And forgetting the grudge,  
I will not say that your goodbye  
It made me... miserable! ♪

AUDIO DESCRIPTION: Grandma wraps her hand around Pedro's. When the song ends, he tenderly kisses her hand. Fade to black.

## Scene 22: After Grandma's passing

[quiet birdsong, distant barking dogs]

AUDIO DESCRIPTION: Daytime. Inside, glittering lights on a Christmas tree in the living room where the family is gathered, several feet apart from each other. Mom's hair now salt and pepper, she wears a medical mask.

[voices praying softly in Spanish]

MOM: Hail Mary, full of grace, the Lord is with you; blessed are you among women, and blessed is the fruit of your womb, Jesus.

ALL: Holy Mary, Mother of God, pray for us sinners now and at the hour of our death. Amen.

MOM: Hail Mary, full of grace, the Lord is with you; blessed are you among women, and blessed is the fruit of your womb, Jesus.

SET: Pedro, it's been a few years since we've last spoken, huh? How have you been?

PEDRO: [sighs] My grandma passed in 2018. And that created a trauma to me. She was already feeling sick two weeks prior of her passing. Instead of slowing down, prioritizing my family over anything else, I decided to go to school on a Sunday...to study, to prepare for a final.

PEDRO: And I wasn't there.

AUDIO DESCRIPTION: Wearing an autumn jacket, headphones on at the library computer.

AUDIO DESCRIPTION: Pedro in his graduation regalia. He smiles for the camera.

[somber, aching music]

PEDRO: And a semester later, I got my Master's.

AUDIO DESCRIPTION: He wears a medical mask and marches with other graduates.

PEDRO: That made me wonder what I was doing with my life. Is it because I really wanted to? Was it because it was being imposed to me? Or simply I was just trying to survive? I don't know. Many times I thought about just going to sleep and never...wake up again. I was aware that if I ever did something like that, I was gonna destroy my mom and my dad. So, I didn't have the heart to do something like that. So... I found a different way.

AUDIO DESCRIPTION: Back in the dim red glow inside the bus at night, Pedro looks around, then lowers his head.

### Scene 23: Triathlon training

AUDIO DESCRIPTION: The blazing sun in a clear, pale blue sky. [music fades, feet crunch on the sand] A small lake with scrubby grass and hills lining the far side. Two men in wet suits have bright orange safety swimming floats tied around their waists that hang behind them as they walk.

PEDRO: Oh, wow!

[steps crunch on rocky sand]

AUDIO DESCRIPTION: Pedro pinches the sleeve of a white man walking to his left and one step ahead.

COACH: So we go through here. There's a lotta big rocks. I'll try to walk you around them.

-It's all right.

[chatting quietly, footsteps crunch sand]

PEDRO: Ooh. Ooh, ooh.

COACH: Say what?

PEDRO: It's just that it's very sinky.

-Yeah, just be very careful with your steps. Don't commit to anything.

-I'll try not to.

-All right. We're coming up on some crazy rocks. Do you wanna go to belly?

-Yeah, I'm gonna go to belly.

-All right.

[Coach grunts and sighs]

[water burbling and bubbling]

[voices muffled by the rippling water]

AUDIO DESCRIPTION: The lake is glassy at the surface, and, below, murky and dark. The men come into view. [water sloshes and bubbles as arms and legs slice through] They wear lime green swim caps and keep their faces underwater as they swim the front crawl. Nearly in sync, they flutter kick their legs quickly. Arms slice through the water, left then right, creating streamers of silvery bubbles. Orange straps around their waists rise up to their safety floats on the water's surface. [bright music builds over rumbling water]

Legs pedal a white tandem bicycle with Pedro as stoker in the rear seat and his swim partner as captain. [music continues, bike chain whirs] The sun-bleached road and their shadows race beneath.

COACH: We've actually become quite famous. I go into a lot of the running stores, like the bike store and stuff around there. And a lot of people will see me when I go in there, and they're like, "Oh, you're Pedro's guide." And I'm like, "Yeah. I also have a name. It's Chris, but Pedro's guide works." [laughs] So it works. You kinda made us famous.

PEDRO: Yeah.

COACH: And everyone's always yelling "Team Pedro." So we decided on our 50K, last time, that he and I together are Team Pedro.

PEDRO: Yeah, we're just one.

-Because together, he's just Pedro. Or with both of us, we're Team Pedro.

-Team Pedro.

-Yeah.

AUDIO DESCRIPTION: They wear matching lime green jerseys.

COACH: Forward!

AUDIO DESCRIPTION: They coast around a series of bends as they descend past scrub and clumps of dry grass. [music dances and flits]

COACH: All right. Big bump! Bump!

PEDRO: Got it.

COACH: Awesome! There's gonna be a big bump in just a little bit. We're gonna pedal a few times.

AUDIO DESCRIPTION: They ride on a path by the road. Bare, craggy hills rise behind them. [breeze blows softly] A ball cap casts a long shadow over his face as he runs in the lime green jersey.

[fast breathing, rapid steps]

PEDRO: Running grounds me. It helps me to reconnect with the present. The depression didn't go away. The anger didn't go away. But at least I learned how to better cope with it. Just focusing on what's in front of me. Putting one foot in front of the other.

AUDIO DESCRIPTION: A 10-inch tether is looped around Pedro's fingers on one end, Chris's wrist at the other as they run.

[steady breathing, music continues]

SET: Pedro, you know, when I was younger I thought that I could do anything and be anything. But as I've gotten older, sometimes I reflect on how powerless I can be over the circumstances of my life, over the things even that I feel in my chest and don't understand. I feel so confused and suffocated. It's like I'm drowning in an ocean that's out of my control.

PEDRO: That's why I hate to think about my future. I cannot go any higher when it comes to my education. I got my Master's. I got my license. But I cannot work. I'm stuck. I'm stuck in the limbo. And it's unjust. I believe that we all should have that ability of dreaming about our futures.

AUDIO DESCRIPTION: Footprints in the sand at the bottom of the lake. [water burbles, Pedro sighs] Sunlight like ribbons cutting through the water.

## Scene 24: Dinner with Pedro's parents

[water rushing from faucet]

AUDIO DESCRIPTION: Pedro washes his hands in his stainless steel kitchen sink. He wears an apron and a ball cap.

SCREEN READER: Menu. Quick Help. Take picture. button, channel, document. Adjusted. Top edge not visible. Left edge not visible. Top left corner not visible. Hold steady. [camera clicks] Processing. [chimes] Back. Scan result. Fresh, organic, white mushrooms.

PEDRO: Ohhh! Okay, we're gonna use these ones.

AUDIO DESCRIPTION: He wears earbuds as he slices vivid orange, red, and yellow bell peppers in his small kitchen. [knife scrapes, clicks board]

[song plays faintly through earbuds]

♪ [in Spanish] My sadness is mine and it's alone  
I don't want consolation No, no, no, I won't cry  
My sadness is mine and nothing else ♪

[song plays at full volume]

♪ I don't believe in anything anymore, not even in flowers  
I want to sink alone in the city  
Its platform is better I lived in solitude  
My sadness is mine and nothing else  
My sadness is mine and nothing else ♪

PEDRO: Mm, mm, mm!

♪ My sadness is mine and it's alone ♪  
I don't want consolation  
No, no, no I won't cry  
My sadness is mine and nothing else ♪

[music fades]

Okay. All right.

AUDIO DESCRIPTION: He sets a pan of meat and veggies on the table, walks around a dark corner.

PEDRO: [in Spanish] Dinner is ready!

AUDIO DESCRIPTION: Mom and Dad join Pedro at his table. Tyler naps beneath it.

DAD: It's great. I love it. It's so good. Is there enough for lunch tomorrow?

-Yeah. You can take some.

-I think I am. I gotta take care of it. Because everybody's gonna want. The salad is good too.

-Yeah, the salad dressing is good.

DAD: Really good, Pedro!

MOM: The best thing Pedro cooks.... Everything he cooks is delicious. But something I really enjoyed was when he brought veal ribs. And he cooked them in the oven with white wine. And on the side he prepared asparagus and mushrooms. It was delicious.

[Tyler pants under the table]

SET: [in Spanish] When I met Sandy, she said it was hard for you to let Pedro be independent.

DAD: It's a hard process because, you know, as a parent, you're always worried about your child's future. You're especially worried about their financial independence. But it's been a positive change. It hasn't been easy, but those hard lessons have taught him to be stronger and better at what he does.

MOM: Our main worry was for him to be independent and self-sufficient. It is not that we belittled him. Because we have always known about Pedro's potential. And with God's blessing, we will continue enjoying his achievements and triumphs. As well as his worries.

AUDIO DESCRIPTION: Pedro's head is tilted down as he listens. He holds his mother's hand as she rises from her chair. [chair scrapes floor] Her gray and black hair is cut short. [Tyler pants] She now wears a medical mask that was looped over her ears and sitting below her chin during dinner. Mom limps slowly past the breakfast table, steadying herself by grabbing the counter with her left hand and the back of a chair with her right.

[Tyler pants, Mom takes shuffling steps]

MOM: These are the tulips my son gave me for Mother's Day.

-And I brought her these.

-I want to plant them.

-Yes, or they're gonna get withered. [laughter]



-They are so beautiful.

AUDIO DESCRIPTION: Dad guides Mom to the front door. Pedro stands back several steps.

## Scene 25: Pedro reflects on chances and struggle

AUDIO DESCRIPTION: Now, Pedro with his laptop in the overstuffed chair.

SCREEN READER: Main landmark. Heading level 1: Welcome to Grad Com. Welcome to Grad Com. This application is blank. Content info. Landmark list with four items. Link: Correct this info. Out of tab. Collapse. 0/1 sections completed. 0/1.

-Oops

-I'm sorry!

[Pedro and Set laugh, screen reader continues]

SET: I'm so sorry, Pedro. No, it's on me. It's not you!

PEDRO: I honestly didn't see you there. But that's expected. [laughing]

SET: No, no, I got too close for comfort. I'm so sorry. That was on me.

PEDRO: [laughs] I didn't sense you. My bad!

AUDIO DESCRIPTION: His fingers rest on the laptop keyboard.

[screen reader continues]

SET: Pedro, can I ask you how you feel now that you have been out of school for a second?

PEDRO: I cannot help to feel somewhat mad and upset just because why things have to be so hard. Why cannot be just like...? [heavy sigh] And why cannot have the same chances that other people? But then I start wondering. It's like, if I did have the chances...would I, would I have actually...taken good advantage, taken advantage of them? I dunno.

SET: Do you feel like there's such a thing as romanticizing struggle?

PEDRO: There is, but at the same time, sometimes I feel that...that's the only thing that we have to make sense out of it. 'Cause otherwise, I don't know if I will be able to...to bear the frustration of...of how unjust my situation is and the situation of many people. And I hate that narrative of like the good, I'm the good immigrant. Yes, I'm here. I was able to make it this far. But how many people have to sacrifice for me to get a chance? My parents had to pretty much pawn their future. Yes, I got a chance. To what price? Yes, I got here for what's the price that my family had to pay for me to be here? They are in their 60s. They can no longer work, and they don't have a future. And what breaks me is the fact that they're okay with it because they wanted to do everything that was in their power for me to get a chance for me to do something with my life. Despite that they are not gonna count with a retirement plan or health care or even a roof over their heads, and they're okay with it, and they're not even expecting me to cover those expenses for them. They're just happy that they got me a chance.

AUDIO DESCRIPTION: He lowers his gaze. The corners of his mouth pull down in a slight frown. [long, heavy sigh]

AUDIO DESCRIPTION: Leans back in the chair, stretches, flops his hands behind his head.

PEDRO: The air got too heavy. [chuckles] Too real. Too fucking real.

AUDIO DESCRIPTION: The view wanders idly up past a painting and to the ceiling.

PEDRO: You know? Sometimes I would just like to give up. Sometimes I would just like to stay in bed...don't give a crap about anything. Just let things flow. Let things be. But it's so interesting that we don't even get the chance. We don't get the luxury of giving up. Or, or do we? Do we get that option?

AUDIO DESCRIPTION: Now in sharp focus, Pedro still lies back and rests his head on clasped hands.

PEDRO: Yeah. It makes me question my existence all the time. I dunno. [heavy sigh] I just need to stop drinking coffee because it makes me rambling about life.

SCREEN READER: Link instructions and link note. Out of list, Pedro, content, list with four...

AUDIO DESCRIPTION: He sits up, tilts his head toward the computer on his lap.

## Scene 26: Pedro and a friend go out to dinner

[gentle music, birdsong, sweeping canes]

AUDIO DESCRIPTION: Now, he walks through dappled sunlight with a friend.

PEDRO: And do you know what's the worst part? That even, even after they realize that you're blind, they don't give a shit.

-No! They don't!

-They just walk away.

-They're Like, "Excuse me." The worst part, is like, "Excuse me?"

-It's like, "Dude, no, you move!"

-Yeah! That part. I don't know. I think the pandemic just kind of made people kind of...

-Meaner?

-Yeah! Here's the gate.

-Okay, you found it first.

-[laughing] You can't get, you can't get through, but there's the water's right there to your right.

-Okay, so....

-It's so pretty!

-Oh, so this is the pier. So, I'm guessing that we need to go to the left.

-Go to the left, yeah.

-Oh, okay. You see, I haven't been here in a while.

-Yeah! I don't think I've entered this way. I usually enter the other way.

-What up with your, boyfriend? Why's he getting all moody?

-I don't know. Like I said, I attract the weird ones. [laughs]

-I know. But you're such a sweetheart. I cannot believe they're going—

-Maybe that's why. That's what my mom says. She said, "You're too nice!"

-Oh, yeah.

-[laughs]

-I can see that being an issue sometimes. I can definitely see that being an issue.

-I really enjoy this place.

-Yeah, I love it here.

AUDIO DESCRIPTION: She wears a cheetah print dress, her nails a sky blue. Pedro sports a gray beret and a pink shirt.

PEDRO: I never been in a committed relationship. I thought it was a blind thing. I thought it was just me because I was blind. I felt that that had something to do with that feeling of unworthiness. But as life progressed, and as you're starting to connect and interact with other blind individuals, you understand that everyone, everyone is capable of having a healthy relationship. So that got me thinking that it's not a blind thing. It was more like a Pedro's thing. And me having to work on my own demons.

SET: You know, Pedro, it's so interesting that there are so many parallels between your experience and my experience when it comes to romantic relationships or even sex. Because for me, as a queer person who grew up in the church, shame and fear were pretty much the defining traumas of my life.

PEDRO: I can definitely relate to that. I guess that's the next step in my healing now. Being okay and being comfortable letting someone love me...and being able to love someone else.

-I don't know! I wish guys were just easy. "I like you, do you like me?" If only it was like that. [laughs]

PEDRO: No lie. If I'm gonna be honest with you, I'm actually a little bit into Esmeralda.

-I noticed! Yeah.

-And that's why I told you. That's why I was telling you that you're such a good wing girl.

-Yes!

-I knew that you were up to something. I knew that you were reading my mind.

-Yes, I knew it.

-Good job. Good job, girl.

-Yes, I knew it.

-Yeah, but at the same time, is that the same shit?

-Yeah.

-It's like, I don't know if she's into me.

-Yeah.

-Or she just wanna be friends? But at this point, I feel that I just need to...be clear.

-I got it from you. I didn't get it from her, though. 'Cause, I don't know, maybe she does...she thinks that you see her as a friend, too.

-Yeah. I don't know.

-So, I don't know if she knows that you see her different.

-That's the thing. And at that point, I don't know.

-It's so difficult.

-Yeah.

-But it seems so easy for other people. When you have a disability, it just adds to the difficulty.

-It does. And I also feel that it has a lot to do with the body language, not being able to read body language.

-Maybe. I didn't think of that!

-Yeah, cause we don't know if you're making any...rolling their eyes or...? Ok. How do you know when I'm into somebody?

-I don't know. I just can tell.

-You can just sense it?

-Yeah. It's like certain things that you say, like, and how you say them.

-Oh! Interesting. All right, all right. All right.

[live music fades]

## Scene 27: At the orientation and mobility training center

AUDIO DESCRIPTION: In an indoor mobility training center that looks like a city block with street signs, traffic lights, buses.

-Back up, back up, back up, back up.

AUDIO DESCRIPTION: Pedro observes nearby.

-Ok, sweep that cane. I want you to find every obstacle. [white cane hits metal rail]

-Can I touch it?

-Yeah! Now, that could be a person.

-Oh!

-You would be touching their rear end.

-[laughs]

-Just saying realistically! Learn to use your cane. [laughter] And figure out which way to go around the chairs.

-Okay.

-Use the tip of your cane and feel so that you know where the path is clear.

PEDRO: This is where the fun begins, for some people. For some others, probably not. But all right. So, we're on our way. On our path, there are gonna be some obstacles. So, I want you to go swipe left and right, cover from shoulder to shoulder, just to see if we can find our obstacles. [cane slides on floor, bangs obstacle] Okay, now, you know that the obstacle is to your left. So we're gonna stay to our right just to make sure to avoid the obstacle. I just want you to...

-Here's an obstacle.

-Yeah. So, now just go to the right. [cane hits objects] So, imagine there are a bunch of drunk people on the road. So, you just start to go around them. [chuckles] Hey, man! You're doing quite good. I almost killed myself the first time that I did it.

-[laughs] Thank you, Pedro.

-I got you, buddy.

AUDIO DESCRIPTION: Pedro holds onto the student's backpack, walking a pace behind him. They both wear COVID masks.

-Should we do some Braille?

-Go give it a try!

-We can do some Braille.

-Ok.

AUDIO DESCRIPTION: At a table, a thick Braille book open in front of each.

-Dot one.

-Mmhmm.

-Dot two?

-Mmhmm.

-And dot four.

-And dot five.

-Mmhmm!

-So it's a "G."

-Uh-huh. So we have an "E" and a "G," and we need one more letter.

-Dot "A"...isn't it?

-Mmm, no.

-No.

-What other dots do you feel?

-Dot one...

-Mmhmm.

-And dot...five.

-Mmhmm.

-So, it's an "E." Isn't it?

-Do you feel more dots besides those?

AUDIO DESCRIPTION: Pedro feels the dots with both index fingers. The student uses one.

-I feel dot four.

-Mmhmm!

-So, it's a "D."

-I feel one more dot. I feel four dots.

-Oh, dot one, dot two, dot four, and dot five.

-Yes, I feel that it's—

-”E” “G” “G”.

-”E” “G” “G,” Egg.

-Egg. [chuckles]

-Yep. Correct!

AUDIO DESCRIPTION: A door to the training center rests open. Pedro sits in an office with another trainer.

PEDRO: I always saw myself as an outsider.

-Mm.

-I always call it imposter syndrome because like, wow, they're seeing all this on me. But I feel that someone else might be more qualified or more deserving than me. But at the same time, having to not prove myself, but at the same time having to...having that commitment. Okay, you see this in me. I need to work hard in order not to let you down or let myself down.

-Mmhmm. It goes deep. I know it goes deep, Pedro.

-Yes, it does.

-I know it does. It can't be easy. And I feel like you, sometimes I sense that in you that you stress yourself to a point where it's like you have to prove that you deserve to be here because of your immigration and because of your disability. And it's like, you don't. You don't have to prove that you deserve to be here 'cause you do deserve to be here. You're here! [chuckles] You are here. You are making a difference. There's nothing to prove.

-Thank you.

-You know that, right?

-Trying to. Trying to. Trying to. It's so interesting because nowadays I find this as a refuge for me. Being in the front row of that beautiful experience of seeing how people blossom and seeing how resilience makes its magic with the people, it's just beautiful. It's addicting.

-Yeah, it is.

-It's just seeing people grow. And seeing other people just so hungry for an opportunity, and in a way, in a good way and seeing myself reflecting other people. Like, hey! I was there. I needed an opportunity.

-Yeah.

-And just being able to do that, pay it forward.

-Mmhmm. That's awesome.

-And it's just powerful. It's just powerful to me.

## Scene 28: Leading a workshop on resilience

[quiet conversations, serene music]

AUDIO DESCRIPTION: In a small conference room, Pedro stands with his white cane in hand and addresses people seated around a table. Afterward, he meets with a counselor in her office.

PEDRO: [in Spanish] Today we are going to talk about resilience, what is resilience, and its characteristics. We are then going to mainly focus on optimism and how optimism influences resilience and what mechanisms, thoughts, or habits strengthen optimism. So, when you think about resilience, what are some words that come to mind?

-Coping.

-Okay. What else?

-Overcoming adversity.

-Okay. What else, what else?

-Being tolerant.

-Yes, being tolerant as well. Very good.

-Within all mental health topics or diagnoses we both share an interest in working with people that lived with trauma. And undocumented people experience chronic trauma. When you live without a legal status, you live with constant fear every single day. You're afraid of going out or having someone question your status, asking for help and getting denied because you don't have a Social Security number. Even applying for something to help people, but you can't because you don't have a Social Security number. Pedro, you are an overqualified individual. There's great need but not enough mental health providers in the state. You also have all of the qualifications needed in this field. You are a mental health professional, bilingual, and a man. There are hardly any men in this field. The majority of us are women.

-How nice that, little by little, I've been able to come full circle. First, starting as a client and now as a person that can help others. It gives me great satisfaction, pride, and responsibility because without someone like you, I wouldn't be here. Now it is my responsibility to be on the other side and support those behind me to continue their journey. At the end of the day, it is like a chain of favors. We help each other and together we help someone else.



AUDIO DESCRIPTION: He faces her, sits still in deep concentration. Then, back to the blurry haze.

## Scene 29: Set and Pedro talk about filming

[music fades, cane scrapes sidewalk]

SET: Pedro, can you believe that it has been six years since we started filming? I don't know if you remember the first time we filmed at your old house.

PEDRO: I do.

SET: I'm curious if you don't mind me asking, how do you feel about this thing that we've been doing, me following you around during the last few years?

-Mmm, my perception about it changes. I'm afraid. I'm excited. I have used it also as a...another healing opportunity. Just, I don't know, being vulnerable and being exactly who I am. I'm tired of being of in a way...having to fragment myself in order to fit in different situations, in different settings, and feel accepted.

## Scene 30: Pedro's next birthday party

AUDIO DESCRIPTION: Afternoon at the family home. [cheery conversations] Mom holds a smiling toddler.

-[in Spanish] Hug your Godfather. Look, like this. Like me. Hug, hug your Godfather. Look, she's hugging you.

-She's like no, no, no. That's it. She didn't want to show me her Peppa Pig shoes.

-Peppa Pig?

-Yes.

-Who has Peppa Pig?

-Miguel looks like Peppa Pig, and the baby has the shoes.

-Fuck you, dude!

-The dog is loose, and she gets scared when he comes. [laughter]

-When she was little, she was scared of you.

PEDRO: How life changes. [laughter]

AUDIO DESCRIPTION: People gathered in small groups. Pedro stands alone, looking around, then joins a group.

[Tyler panting, people chatting and eating]

-Stop stealing my chips!

-Are you there? How are you, man?

-How are you? My leg is injured.

-How old are you, Emanuel?

[Pedro sighs, laughter]

-Just get over it, fool.

-31.

-No, you're kidding? Fucker, you're like 35. You're such an ass.

-Dude! I'm almost 33! I was born in '89.

-I'm also from '89.

-You're 33?

-Yeah, July '89. You're April '89? Oh shoot. Then I'm 32. [laughter] First, the little one doesn't want to hug me, and you're giving me this crap. Bustin' my balls here.

-Miguel, can you help me move these tables?

-Yeah, of course.

-You sure?

[voices fade to ethereal music]

## Scene 31: Pedro and Set connect

AUDIO DESCRIPTION: Images revisit moments from the film: walking, the bus, work, the lake, over time, shifting into focus.

SET: You know, when I first approached you to film, my main intention was for advocacy, to bring to light this dual experience of immigration and disability in your life. But after all these years, I think my motivations to continue filming with you has changed. Just like you talked about healing, this film has been a big part of my healing too. I find myself resonating a lot with the intersectionalities that you share with me, and in many ways, I feel less alone to go through the uncertainties I face in life, being undocumented, and in my case, queer. I don't know if I ever told you about this poem that I wrote. If I can recite it from memory, it's called "Me Authentically." It goes something like this.

"If I were to be me authentically,  
I wonder if you would still love me.  
If you were to see the truth behind my story,  
would you still willingly embrace my reality?"

I used to think I wasn't worthy  
of being loved in my totality.  
Shame became the enemy,  
convincing me I am eternally guilty.  
But I deserve a life,  
not a lifelong penalty.  
After all, my truth is too beautiful to bury.  
I'll never know what it feels like to be truly happy  
if the love I take is never rooted in honesty.  
So I'll no longer  
say sorry for wanting to be free.  
These lies are too heavy for my heart to carry.  
From here on, I'll live my truth with no apology.  
I hope you'd be ready to love me unconditionally."

AUDIO DESCRIPTION: Set appears for the first time.

PEDRO: That poem pretty much...summarized my life.

AUDIO DESCRIPTION: The two, in focus, face each other and then embrace. Set rubs Pedro's back, and they rest their chins on each other's shoulders, holding each other close.

[music sweetens]

PEDRO: For the longest, I never gave credit to myself. And now I'm trying to do that. And that gives me a sense of abundance. And that doesn't mean even having papers. [laughs] That just means having a peace of mind. That just means being in peace with myself. Being okay with my shadow and embrace my shadow, because that's part of who I am. No shame on that.

AUDIO DESCRIPTION: Cut to black.

## Credits

Audio description written by Cheryl Green. Audio description mixer, Thomas Reid. Narrated by me, Nefertiti Matos Olivares.

♪ ooh, ooh, aa-aa-ah ♪

[folk guitar plays melody]

PEDRO: This film is *unseen*. Featuring me, Pedro Navarro. Directed, produced, and cinematography by my friend, Set Hernandez. Produced by Day Al-Mohamed and Félix Endara. Executive producer, Diane Quon. Written by Set Hernandez, Daniel Chávez-Ontiveros, and Pedro Navarro. Co-producer, Dorian Gomez Pestaña. Edited by Daniel Chávez-Ontiveros and Set Hernandez. Associated editor, Claudia Ramirez. Music by DeAndre James Allen-Toole. "Round and Around," music and lyrics by Julie Yeeun Kim and produced by Brandon Jung. For the rest of the credits, visit [www.unseen.com](http://www.unseen.com).

This film is in memory of my baby Goyis, my granny...who watches over me from heaven. I love you.

♪ It's not that I don't  
trust you or want you close  
or need you cus I do  
The madness of waiting  
the balm in this healing  
All take a bit of time  
Stumble and crash  
in the dark with my mind  
Like I've got  
all the time in the world  
Back through the  
rounded tracks I go  
They say this is  
just how life goes  
Stumble and dance with you  
Oh is this  
a new song I hear?  
Round and around  
this world we'll go  
We'll make a home  
wherever we are ♪

[music continues]

♪ We'll make a home  
where we go  
Sing songs that  
we don't know  
We'll try and try cus  
this is how life goes  
We'll make a home  
where we go  
Sing songs that  
we don't know  
We'll try and try cus  
this is how life goes ♪