

MAYA 'S WINDOW

"Reese Meet Maya"

PILOT

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TEASER

EXT. PACIFIC OCEAN - DAY

We MOVE deftly through this undersea realm of divergent flora and schools of playfully colored fish swimming as one.

REESE (V.O.)
If I told you I know someone who
changed the world, you'd probably
say I'm bat shit crazy...

MOVING along the ocean floor, daylight shimmers from above.

REESE (V.O.)
... and, yeah, I am a little crazy.
I, Reese Dillon, of sound mind and
body, am a *little crazy*. But how
many teenagers do you know who are
straight up sane?

We DIVE DOWN into a deepwater trench, a true abyss. The light fades into a cold and fathomless gloom.

REESE (V.O.)
I didn't always feel this way. You
know, that there's something more
to things...

BIOLUMINESCENT PLANTS in unceasing colors line the trench walls. They are vivid, ethereal, heartbreakingly beautiful.

REESE (V.O.)
... hell, I didn't believe in much
of anything for a long time...

A LIGHT from below, like a spotlight on speed, accompanied by LOW-FREQUENCY POPS intensifies rapidly as we:

FLASH TO WHITE

EXT. OREGON COAST HIGHWAY (U.S. ROUTE 101) - SUNSET

A small sedan drives north along the coastline. The magenta sky accentuates TWO SEA STACKS (rock formations) standing just offshore.

REESE (V.O.)
... and it wasn't like a "come-to-Jesus" moment or killer 'shrooms
that got me here...
(MORE)

REESE (V.O.) (CONT'D)
the truth is everything I know, and
everything that happened to us, is
because of Maya Cooper.

The peaks of the sea stacks bend naturally toward each other,
like they're straining to touch.

SUPER: "NORTHWEST OREGON, DECEMBER 24, 2004"

INT. SMALL SEDAN - SAME TIME

A MAN, 50, wears a short sleeve dress shirt and tie. The
hardworking type. He looks distressed, sickly as he drives.
His breathing is labored, each gulp of air more like a gasp.

A CIGARETTE BUTT smolders in an ashtray. MILITARY DOG TAGS
dangle from the rear-view mirror.

The man struggles to control a heavy, wet cough.

EXT. HOSPITAL - EVENING

The IGNITION CHIMES as the man exits the sedan, wheezing as
he trudges past a lighted EMERGENCY sign.

INT. HOSPITAL LOBBY - MOMENTS LATER

Entering from outside, the man is seeking assistance, but
there's no one around.

TINNY CHRISTMAS MUSIC plays (o.s.). String lights are warm,
festive, incongruous with the otherwise murky lighting.

The man is already heading toward --

INT. SURGERY SUITE - MOMENTS LATER

Automatic double-doors OPEN as he enters, his forehead soaked
with perspiration, his every step daunting.

A surgical team stands around an operating table.

The man edges closer to them, expectant. Like his whole life
is hanging on this moment.

A HEART RATE MONITOR shows a flatline. A battle-worn doctor
removes his surgical mask.

The man sees the patient's hand, an adult female, hangs
lifeless over the side of the table.

His waning hope melts into dismay.

NURSE (O.S.)
Mr. Cooper?

The man, LLOYD COOPER, turns weakly to a NURSE. She is solemn yet gracious and holds a newborn baby.

NURSE (CONT'D)
You have a daughter.

She offers the baby girl to Lloyd. His hands are shaking as he cradles the infant, smiling through his tears.

Feeling the pure gravity of the moment, he slips his pinky under her tiny curled fingers. Her palm closes around Lloyd's digit and --

-- his body constricts all at once. It is fierce, beautiful. Like he's been struck by something astral, or perhaps divine.

A row of ceiling lights dim almost all the way, flickering, while various surgical equipment goes dark...

... a WHIR now as the building's generator kicks in.

The baby, her eyes brilliant blue, releases Lloyd's finger. She looks weakened, like her energy has been drained.

As the ceiling lights and equipment return to normal levels, the surgical team looks bewildered.

Lloyd can feel their eyes on him.

LLOYD
Maya... her mother named her Maya.

Mesmerized, he gazes into MAYA COOPER'S boundless blue eyes.

END TEASER

ACT I**INT. HIGHVIEW PREP SCHOOL, HALLWAY - DAY**

A LOCKER DOOR opens abruptly as --

-- REESE DILLON, 17, All-American with an edge, transfers soccer cleats from her locker to a backpack as students in sweater vests embroidered with "Highview Prep" cascade by.

REESE

Hold on a sec.

SUPER: "VENTURA, CALIFORNIA, 17 YEARS LATER"

TESSA "TESS" CRUZ, perky and pretty, yet awkward, and CORY GANN, biracial, doughy waistline and a "what me worry?" vibe wait for Reese.

TESSA

Reese, we're *hella* late for lab.

REESE

By like a minute. Who gives a shit?

TESSA

You know my mom freaks out when they send reports home.

REESE

We're seniors now, Tess. Real life is right there.

TESSA

Oh, like dragon lady even cares?

REESE

She should be happy you're not preppers or slinging Meth or something. Hasn't she heard of *vivre et laisser vivre*?

TESSA

I, um, haven't even heard of that.

REESE

Live and let live. My parents could use a dose or two.

CORY

Hey, Reese, check it out.

He shares one of his headphones. Reese smiles.

REESE
Love it! Okay, peeps, let's dive
into the abyss.

Completely uninspired, she swings her locker door SHUT.

INT. SCIENCE LAB - DAY

Twenty students sit grouped at small lab tables. Working hard on a quiz. Everyone, that is, except for Reese. She draws a THREE-DIMENSIONAL CYLINDER in a marble notebook.

REESE
Twelve seconds, guys.

CORY
You're done? Okay, then what is the hadopelagic zone and why is it even on this shitty quiz?

TESSA
Cory. Shush. I can't think.

She scribbles an answer as the BELL RINGS. Reese is relieved by the sound. Stuffs the marble notebook in her backpack.

MOMENTS LATER: An excited Tessa waves Reese over to a glass case labeled: HIGHVIEW PREP: SCIENCE FAIR WINNING REPORT

TESSA (CONT'D)
You totally killed it, girl.

Report in the case: *"The Ocean's Secrets" by Reese Dillon*

REESE
Whatever. It's no big deal.

TESSA
That section on undiscovered worlds would be *amazing* as a college writing sample --

CORY
College? Don't be using dirty words around her, Tess.

TESSA
-- *in case* she decides to go.

REESE
Just an fyi, there is life beyond college. Okay? Come on. I'm late for practice.

The natural leader, she playfully bumps Tessa and Cory as they leave.

EXT. PACIFIC OCEAN OVERLOOK - DAY

Lloyd Cooper, in his 60s and grayer than before, stands by a sedan and gazes at the ocean.

LLOYD
I think we lost them. For now.

TEENAGE GIRL (O.S.)
They always find us.

Lloyd considers something.

LLOYD
Look, I want you to have these.

He holds out his military dog tags as -

- THE CAMERA PANS to Maya Cooper, approaching 17 now with long black hair and those brilliant blue eyes.

MAYA
No, Daddy. They belong to you.

LLOYD
They're from a long time ago.
Another life. And your mom would want this.

Maya smiles appreciatively. Lloyd's look grows serious.

LLOYD (CONT'D)
We have to be careful, Maya.

MAYA
... I need to finish my work. You know how much depends on it.

They share a weighty look.

PRELAP: A WHISTLE BLOWS.

EXT. ATHLETIC FIELD BLEACHERS - DAY

Reese, wearing soccer gear, joins the seated Cory and Tessa and changes out of her cleats as other players walk by.

REESE
Hey, Tess, do you have lip balm?

TESSA
For you, girl, I have cherry, mango
and, wait for it: cotton candy.

REESE
Join the team already. *Pleeeeeease*.
It's like playing with a bunch of
highly athletic morticians.

TESSA
I would totally suck.

REESE
I'll try the mango. And, no, you
would not suck.

Tessa hands her a lip balm as they stand up.

CORY
Does anyone understand the Math
homework? I'm like *whaaat?* Shit, if
I was rich I could pay someone to
do this stuff -

WHACK! JAKE BALL, 17, cocky trust fund type, strikes Cory
with a lacrosse stick. Jake and his buddies laugh, fist bump
as they saunter on.

Reese eyes Cory like "do something." He shrugs.

CORY (CONT'D)
I don't do brave. You know that.

Reese's look turns sympathetic.

EXT. SCHOOL PARKING LOT - MOMENTS LATER

Reese, Cory, and a buoyant Tessa walk together.

TESSA
So we're definitely trick-or-
treating tomorrow, yes? Say yes.

REESE
I don't know. It's weird.

TESSA
Oh, come on, Reese. When is the
last time you went?

REESE
Couldn't tell you.

TESSA
Exactly! And you know why?

CORY
She's not reliving her toddler
years?

TESSA
*Because we've lost touch with
everything that's magical in our
lives. You feel me?*

CORY
Will there be drinking?

TESSA
I love you, Cory. In this zigzaggy
way.

She paws at Reese like a playful kitten.

TESSA (CONT'D)
Say yes, Reese. Come on, girl. Say
yes. Yes. Yes!

REESE
Okay, okay. Yes. But it better be
amazing.

Tessa whoops it up and they skip away ala "The Wizard of Oz."

EXT. MODEST SUBURBAN HOUSE (REESE'S) - LATE DAY

Reese waves back at Cory, behind the wheel, and Tessa as they
drive away in a beat-up hatchback.

She glances at a RANCH HOUSE next door, where movers walk a
sofa inside. She eyes an empty wheelchair amid the furniture.
This intrigues her.

Now she catches Lloyd Cooper's eye, smiles. Lloyd returns a
frosty glance, turns away.

REESE
(to herself)
Welcome to the neighborhood.

She rolls her eyes and walks on.

INT. REESE'S HOUSE, KITCHEN - NIGHT

Reese eats dinner alone at a table.

CONNIE DILLON, 43, enters in a hurry wearing restaurant server garb. She has a pretty but sad face, sets an empty wine glass down, checks her makeup in a pocket mirror.

CONNIE
We're short a server, so it may be
a long night. Don't forget to take
out the garbage.

REESE
I never do, Mom.

CONNIE
What would I do without you?

Reese eyes the wine glass with concern.

REESE
You're driving?

CONNIE
Oh, your father called. He can't
see you again this weekend.

REESE
Earth shattering news.

She walks her dinner plate and Connie's wine glass over to a dishwasher, sets them in a rack.

CONNIE
He's probably too busy with his
whatever she is.

REESE
Okay, I don't want to hear this.

She closes the door sharply. Connie knows she went too far.

CONNIE
Hey, Reese...

Reese brushes past her and walks on.

INT. REESE'S BEDROOM - NIGHT

Reese sits at a desk and looks depressed, joyless as she
draws a THREE-DIMENSIONAL SQUARE in her marble notebook.

HIP HOP MUSIC (o.s.) is low.

Pictures on her walls display the dichotomous taste of a
teenage girl: Boy bands, clever quotes, cuddly animals.

Among the wall art is a crude drawing labeled *Reese Dillon, Grade 1*. A man and woman, the parents, hold hands. A smiling little girl stands between them.

Reese eyes the drawing like it's a distant, painful memory, taps a shark bobble head and watches it bobble away.

She opens a desk drawer. Inside are colored pencils, lip balm, and an RX bottle labeled CONNIE DILLON / DIAZEPAM. She nudges the bottle aside, grabs a few colored pencils.

MOMENTS LATER: Reese plops down on her bed, opens the marble notebook to a blank page. Something outside intrigues her.

WINDOW IN RANCH HOUSE: A light from inside creates a soft, almost ethereal PINK GLOW.

REESE'S ROOM: Reese looks soothed by the light.

INT. LLOYD'S RANCH HOUSE, MAYA'S ROOM - SAME TIME

The pink glow fills the room, as Maya hangs a painting of a translucent woman standing in the ocean.

She eyes the painting longingly.

INT. REESE'S ROOM - SAME TIME

Reese is transfixed on the light coming from Maya's room. (o.s.) A KNOCK at her door barely distracts her.

REESE
I'm totally naked.

Still focused on the light, she uses a colored pencil to write the word "*Magical*" in her notebook.

PRELAP: SCHOOL BELL RINGS.

EXT. HIGHVIEW PREP, ENTRANCE - DAY

THE DOOR bursts open and Reese and Tessa exit excitedly and hurry past a FOUNTAIN as they go.

INT. TESSA'S HOUSE, LIVING ROOM - EVENING

Tessa, a princess, and Reese, a zombie, stand at a mirror.

TESSA
Is my eyeliner too heavy?

REESE

Um, no. It's princess appropriate.

JENNY CRUZ, 15, Tessa's smug little sister, looks on.

JENNY

Reese looks way hotter than you.

TESSA

Go away!

DEBRA CRUZ, 42, Tessa's mom, frowns disapprovingly at her.

DEBRA

You're trying way too hard, Tess.

Tessa looks crushed, storms off. Her dad ROY CRUZ, 44, enters from the kitchen and looks confused by what just happened.

EXT. SUBURBAN STREET - NIGHT

Reese consoles a teary-eyed Tessa as they walk.

REESE

They're just jealous.

TESSA

It's always like this. I'm trapped with them.

REESE

I feel you. Sometimes it's not even fair.

They share a look of frustration as they go.

INT. DILAPIDATED TRAILER - EVENING

Cory, a trucker cap his costume, walks past his father, BILL GANN, 46, overweight, who sleeps amid stacks of clutter.

Cory eyes a PRINTED BILL on a table: *Highview Prep, Late Notice: Tuition Balance Unpaid*

CORY

Way to go, pop.

His sullen demeanor turns upbeat as an adorable Maltese runs up, her tail wagging.

CORY (CONT'D)

Come on girl. Let's go.

He scoops up the Maltese in one arm.

EXT. DILAPIDATED TRAILER - MOMENTS LATER

Cory eyes Reese and Tessa as he steps outside. They are so excited to see the Maltese.

	REESE	TESSA
Gaby!		Gaby!

QUICK SERIES OF SHOTS: TRICK-OR-TREATING

- 1.) In FAST-MOTION, Reese, Cory, and Tessa go from house to house collecting candy.
- 2.) They take requisite selfies. All of them are dealing with pain, but tonight they're three kids having fun.
- 3.) They devour their candy. Cory sips booze from a flask.

EXT. RANCH HOUSE (LLOYD COOPER'S) - NIGHT

Cory leads the trio up to the door; there are no lights on. Reese is circumspect.

REESE
Come on. Let's skip this place.

CORY
Speak for yourself. My sugar high
needs some refueling.
(burps)
Damn. That vodka's churning.

REESE
They're probably asleep.

Gaby leaps from Cory's arms, pushes the door open a touch with her front paws, dashes inside.

TESSA
Gaby!

CORY
Crazy ass dog.

REESE
Someone needs to get her.

CORY
I'm not going in there.

TESSA
She's your dog, Cory!

CORY
They could be rednecks.

REESE
I'll go. You owe me big time, Cory.

She musters up the nerve and goes in.

INT. LLOYD'S RANCH HOUSE, LIVING ROOM - MOMENTS LATER

Reese walks gingerly, sees moving boxes in the darkness.

REESE
(low voice)
Gaby? Come here girl.

She waits for a reply.

MOMENTS LATER: Reese traverses a HALLWAY, sees a pink glow up ahead, like the one she saw from her bedroom.

INT. MAYA'S BEDROOM - MOMENTS LATER

Reese steps in and smiles at just how pristine and cheery the room appears.

In one corner, the folded wheelchair. A TABLE LAMP with a pink shade stands by a bed. The dog tags hang on a jewelry holder.

Reese eyes TWO PAINTINGS on a wall. One is the translucent outline of the woman standing in the ocean; the other is a section of ocean illuminated by lights from below.

REESE
Cool.

(o.s.) A SHUFFLING SOUND gets closer. Reese backs up, loses her balance, plops down in a bean bag chair as --

-- Maya enters. She walks with a cane, her left leg impaired.

Reese smiles awkwardly.

REESE (CONT'D)
Uh, hi. I was just looking for --

Gaby trots in behind Maya.

REESE (CONT'D)
That would be Gaby.

MAYA
I gave her some water. She's so
sweet.

Reese picks up Gaby, remains standoffish.

MAYA (CONT'D)
I'm Maya. Wait... are you a zombie?

REESE
Oh, yeah. That's me. Zombie girl.

They giggle together. Reese loosens up.

REESE (CONT'D)
I'm Reese. I live next door. So are
you from the area?

Maya just smiles as Gaby jumps out of Reese's arms.

REESE (CONT'D)
Gaby!

Maya grabs for Gaby and nearly falls. Reese catches her and
helps her to sit down on the bed.

Maya looks into Reese's eyes, like she's seeing into her
soul. And with assurance:

MAYA
Don't be afraid, Reese.

REESE
What?

As Maya takes Reese's left hand, her body constricts like
she's been seized by a massive surge of energy.

The lamp dims almost all the way, flickers.

Reese looks stunned, yet unafraid, as Maya's incredible blue
eyes gaze calmly at her.

END ACT I

ACT II**EXT. OCEAN TRENCH**

We MOVE through murky water along inscrutable rock walls.

REESE (V.O.)

The memories we create aren't once
in a lifetime... they're once in
eternity. And when we're gone,
those moments, some that make us
laugh, others that break our heart,
disappear with us, like they never
existed... yet they burned so damn
bright while we were alive.

INT. MAYA'S BEDROOM - NIGHT

Maya releases Reese's left hand, nearly collapses.

The lamp returns to normal. A digital clock flashes 12:00.

A bewildered Reese turns to Tessa, her jaw agape. Now all
three of them turn to Lloyd standing in the doorway.

LLOYD

You girls need to leave.

Reese glances at Maya, who struggles to breathe.

EXT. REESE'S HOUSE - NIGHT

Reese, Cory, and Tessa walk across the lawn.

TESSA

Are you gonna tell me what happened
in there, Reese?

CORY

Were they rednecks?

They stop at the door. Reese reads Tessa's impatience.

REESE

I don't know. Static maybe.

TESSA

Okay, I was born yesterday?

Reese shrugs it off. They say their "goodnights." As Tessa
and Cory leave, Reese has a change of heart.

REESE

Hey, Tess... she told me not to be afraid. That's what I remember.

Tessa nods a half-hearted "okay." Cory is entirely confused.

Reese massages her left hand, glances at Maya's window.

INT. MAYA'S BEDROOM - NIGHT

A concerned Lloyd sits with Maya on her bed.

MAYA

She was the one. I could feel it.

LLOYD

If people start talking we'll have to pack up again and --

MAYA

I'm not moving anymore.

LLOYD

Maya.

MAYA

We can't keep running, Daddy.

LLOYD

They won't stop. And I can't let them find you. I promised your mom.

Maya notes Lloyd's angst. Takes his hand.

MAYA

I'll be careful. Okay? But I want to know what school is like, and having friends. For once. I won't get that chance again when I'm gone. And Reese needs me for the work she has to do. You know how important that will be.

This strikes a sentimental note in Lloyd.

INT. HIGHVIEW PREP, GYMNASIUM - DAY

A banner hanging from the rafters reads:

GREATER VENTURA COUNTY: ANNUAL COLLEGE FAIR

Reese looks distracted as she walks with Cory and Tessa.

TESSA

I'll probably major in Lit, but I'm thinking, hey, why not fashion?

CORY

Finance for me. Straight up.

TESSA

Oh, that's original.

CORY

Well shit, Tess, I might as well enjoy my life, 'cause I definitely won't have a pot to piss in if I take over pop's garage.

TESSA

With your brains, Reese, you could get into any of these schools.

CORY

Yeah, but she's all anti-college.

REESE

I'm not anti-college, okay?

CORY

All I'm saying is don't screw your own life on account of your mom.

Reese is stung by Cory's candor. Tessa mouths "what the hell?" Cory looks regretful.

CORY (CONT'D)

Sorry, kid.

REESE

Whatever.

Tessa, conciliatory, stuffs college flyers in Reese's hand.

TESSA

We can't leave empty-handed, so don't even try to put them back.

Reese can't focus on anything at the moment.

REESE

I'll talk to you guys later.

She crams the flyers in her backpack and hurries off.

EXT. HIGHVIEW PREP, ENTRANCE - DAY

Reese takes in a mouthful of air like it's her first. Adjusts her eyes, utterly amazed, because from her view --

-- THE LEAVES, THE GRASS, AND THE SKY ARE MORE VIBRANT, MORE RADIANT, MORE SATURATED WITH COLOR.

She picks up a pine cone, reacts like the scent is potent.

REESE

Whoa.

She leans against the fountain and TRICKLING (o.s.) distracts her. She looks down as WATER DROPLETS rise from the fountain basin and gently beat against her left palm.

Startled, she pulls her hand away. Checks to see if anyone is watching... holds her hand over the basin again as WATER DROPLETS find her left palm.

She raises her hand higher and the droplets rise with it.

REESE (CONT'D)

Oh. My. What?

She giggles, astounded by what's happening.

INT. REESE'S HOUSE, LIVING ROOM - LATE DAY

Connie sits in a recliner with a glass of wine in hand.

CONNIE

You seem awfully bubbly.

Reese wears a big smile as she walks past her.

CONNIE (CONT'D)

Hey, one of the school mom's came into the café last night. She said your first game is on Friday.

REESE

Since when do you care about that?

CONNIE

Come on. You know I work. A lot.

Reese shrugs like "whatever."

CONNIE (CONT'D)

Look, I misplaced a prescription. It helps me to sleep sometimes.

REESE

Go easy on the wine, Mom. It screws with your blood sugar.

CONNIE

You sound like your dad. He always had one dire warning or another.

REESE

Again with my father?

CONNIE

Well, he's not the easiest person.

REESE

Okay, why don't you let me figure out what he is. On my own.

CONNIE

Reese, I really don't understand.

REESE

Exactly! So drink yourself stupid. And pop your pills. And do exactly what you're doing, because I love it all so FRIGGIN' MUCH!

She hurls her backpack down and leaves. Connie is confused.

EXT. REESE'S BACK LAWN - LATE DAY

Reese dribbles a soccer ball furiously. She swipes at it with her sneaker like she's trying to take the covering off.

She flips the ball up, juggles it on her thigh. Her movements are aggressive, borderline erratic.

She lets the ball drop to the ground again. A roll back. Now another, and another, until it becomes frenetic.

Tears stream down her face. Her breathing is forced.

She screams suddenly, kicks the ball hard. It sails away.

Reese weeps like a lost child.

EXT. LLOYD'S RANCH HOUSE, BACK LAWN - MINUTES LATER

Reese retrieves the soccer ball from under a shrub.

MAYA (O.S.)

Hey, Reese.

Reese sees Maya sitting on a lawn chair. Wipes tears away.

REESE

Hey.

MAYA

Have you thought of trying for a soccer scholarship?

REESE

Oh, no. I just like to play.

MAYA

I'd love to do that, but I'm not exactly Women's World Cup material. Could you show me some moves?

REESE

Yeah, um, sure.

Maya stands with effort. Reese juggles the ball on one thigh.

REESE (CONT'D)

The key is to find a rhythm.

She switches to the other thigh. Maya watches, mesmerized.

Lloyd approaches them. Reese stops juggling, wary of him.

LLOYD

Maya, is your friend joining us?

His cordial smile surprises Reese.

INT. LLOYD'S RANCH HOUSE, DINING AREA - EVENING

Maya, Reese and Lloyd eat dinner together.

LLOYD

It's not fancy, but Maya doesn't complain. Not too much anyway.

MAYA

According to who?

(to Reese)

He used to run hospital kitchens, so I tell him it better not taste like patient food.

Lloyd chuckles. Reese enjoys their easy interaction.

LLOYD

How is your meal, Reese?

REESE

Everything is really good. And not like patient food at all.

Reese and Maya share a smile as they eat.

INT. MAYA'S BEDROOM - EVENING

Maya sits on a bean bag chair. Reese, standing, looks through DVD covers, mostly family movies and cartoons.

REESE

I love this girl's red shoes. But who's the weird silver guy?

MAYA

Oh, that's the Tin Man. It was my mom's favorite movie.

Reese takes a seat on a second bean bag chair.

REESE

Does she live with you?

MAYA

Not since I was born.

REESE

Yeah, my dad left a few years ago. I don't see him very much.

MAYA

My mom didn't want to go, but it was her time. Daddy's not my real father, but he'll make sure I get back home to her when it's my time.

Reese looks intrigued, but a TEXT CHIME distracts her.

REESE

It's my mom. I better go.

She stands up, looking a bit insecure.

REESE (CONT'D)

Hey, were you messing with me?

MAYA

What do you mean?

REESE

Last night. You know, when you touched my hand.

Maya uses her cane to stand up, looks Reese over.

REESE (CONT'D)

What I mean to say is I like the way I feel. And I want to believe it's for real.

MAYA

You have important work to do. And there are things I need to share with you before I go.

REESE

What does that mean? Go where?

MAYA

Whatever you're feeling is real. Trust it, Reese. And I wouldn't hurt you. Ever.

Reese is still confused, but Maya's words put her at ease.

PRELAP: SCHOOL BELL RINGS.

INT. HIGHVIEW PREP, SCIENCE LAB - DAY

Students take their seats at the tables. ELLA SIMMS, 34, kind face, distributes stapled lab packets.

ELLA

Be sure to complete all sections on the life cycle of phytoplankton.

Scattered GROANS are heard as Reese draws a TAPERED ROCK PEAK in her marble notebook.

The LAB DOOR opens as Maya enters. Ella smiles at her.

ELLA (CONT'D)

Have a seat at any table. Everyone, please welcome Maya.

Maya smiles self-consciously at stone cold faces. As she walks, her cane makes a conspicuous SHUFFLING SOUND.

TWO MEAN GIRLS eye her like "you're not sitting here."

As Maya walks on, Jake and his lacrosse buddies are next.

JAKE

Move along candy cane.

Each step for Maya is more awkward, more agonizing... until she spots a smiling Reese at the next table.

REESE
Maya, sit here.

Maya sits beside Tessa who smiles unevenly, fixes her hair.

REESE (CONT'D)
You met Tessa. And that's Cory.

Cory flashes a peace sign from across the table.

Jake reaches over and slaps Cory in the head. As his buddies get a cheap laugh, Jake notices Maya is looking at him.

JAKE
You have a problem, tripod?

MAYA
Hurting him gives you pleasure?

Her composure makes Jake uneasy, but he turns defiant. Goes to slap Cory again, but his hand STOPS in mid-air. He tries to move it, but it's stuck there, trembling in place.

Other students look bewildered. A few nervous chuckles.

ELLA
Is there a problem, Mr. Ball?

Jake's hand drops to his side. He is stunned and confused.

Reese watches Maya intently.

INT. HIGHVIEW PREP, HALLWAY - DAY

Reese, Tessa, and Cory are giggling as they walk.

TESSA
Did you see his face? Oh, I wish I could've Insta'd that to the world.

REESE
He's such an asshole.

CORY
Bro, it was like Yoda was in the house. Like mad Jedi moves. It wasn't Jedi, right? But if it was?

Tessa catches Reese's eye, mouths "Maya?" Reese just smiles.

INT. REESE'S BEDROOM - NIGHT

Reese removes the college flyers from her backpack like she forgot about them.

CONNIE (O.S.)
Paying her school tuition is *not*
being a father!

Reese inserts ear buds to block Connie. Gazes out her window, opens her marble notebook to the picture of tapered rock peak and continues working on it with a colored pencil.

MAYA'S WINDOW: It glows with the familiar pink light.

REESE'S ROOM: Reese draws vigorously, like her life depends on it... now she lowers the pencil, eyes a DRAWING OF TWO SEA STACKS that bend toward each other -- just like the ones we saw in the teaser.

Reese looks unsure why she's drawn it, yet she's satisfied.

INT. MAYA'S BEDROOM - NIGHT

Maya sits up in bed. Her eyes are fixed on the painting of the translucent woman in the ocean...

... a window is open and a breeze MOVES the curtains.

Maya extends a palm toward the painting. The lamp dims... the breeze INCREASES... a LOW HUMMING (o.s.) can be heard...

... Mia reaches out for the woman, her hair blowing now in the breeze, the light is flickering, the humming LOUDER.

INT. HIGHVIEW PREP, CAFETERIA - DAY

Reese sits with Tessa, Cory, and Maya, who looks confused by her homework.

MAYA
Wait. How many components are there
in monomers again?

CORY
Yo, who's not eating their fruit
cup?

REESE
There are three components. You
have a 5-carbon sugar, a phosphate
group, and a nitrogenous base.

She tosses her fruit cup to the elated Cory.

TESSA

Have you lived in here long, Maya?

MAYA

We lived mostly in Oregon, but we moved around a lot. Roseburg was the last town. I actually liked it there a lot. I hated to leave.

The BELL RINGS and they prepare to leave.

REESE

Maya, are you coming to my game?

TESSA

Yes! You have to come! Cory and me get crazy.

MAYA

Sounds great.

REESE

What are you doing this weekend?

A smiling Maya shrugs "I don't know."

SERIES OF SHOTS: REESE, MAYA, TESSA AND CORY BONDING

- A.) SOCCER FIELD: Reese dribbles a soccer ball in a game.
- B.) BLEACHERS: Maya, Tessa, Cory cheer Reese on.
- C.) MAYA'S ROOM: Maya and Reese sit on the bean bag chairs, share a bag of chips while watching a movie together.
- D.) REESE'S LAWN: Reese, Cory, Tessa and Maya play with Gaby.
- E.) MAYA'S DINING AREA: Reese eats dinner with Maya and Lloyd, the mood is light and pleasant.
- F.) MAYA'S ROOM: Maya helps Tessa fix her hair. Tessa looks more self-confident than before.
- G.) MAYA'S LAWN: Reese and Maya work on homework together, roll a soccer ball back and forth.
- H.) REESE'S DRIVEWAY: Cory works on his car engine, flexes his muscles as Maya laughs encouragingly.
- I.) BLEACHERS: Maya cheers loudly for Reese.
- J.) SOCCER FIELD: Reese sees Maya in the crowd and smiles.

INT. MAYA'S BEDROOM - NIGHT

Maya and Lloyd sit together on the bean bag chairs.

ON TV: Home movie of a younger Lloyd walking on a beach with a STUNNING WOMAN, 35, pregnant, long black hair. The TWO SEA STACKS we've seen before stand in the background.

MAYA
She was so beautiful.

LLOYD
I don't know what she saw in me.

Maya smiles.

ON TV: Home movie of Lloyd standing on the same beach holding a two-year-old Maya. They wave together at the ocean.

LLOYD (ON VIDEO) (CONT'D)
Wave to Mommy, Maya.

In the present, Lloyd's expression turns bittersweet.

LLOYD (CONT'D)
She always said she'd take a part
of me with her. I hope that's true.

MAYA
I'll do the same when I go.

Lloyd puts an arm around Maya. She snuggles against him.

INT. REESE'S HOUSE, KITCHEN - DAY

Reese, wearing PJs, pours a glass of juice. A DISTRAUGHT GIRL (o.s.) draws her attention to a window. Her eyes open wider.

EXT. LLOYD'S RANCH HOUSE, DRIVEWAY - DAY

Lloyd lies unconscious. A despondent Maya kneels over him.

Reese runs up, sees groceries scattered on the ground.

MAYA
Help us, Reese. *Help us!*

Reese nods urgently, dials her cell phone.

END ACT II

ACT III**EXT. OCEAN TRENCH - DREAM SEQUENCE**

A pervading gloom gives way to the BIOLUMINESCENT PLANTS.

REESE (V.O.)
Remember when you were a kid and
days seemed to go on forever? And
it always felt like, at the end of
every day...

A LIGHT far below us is much brighter than all the plants.

REESE (V.O.)
... things would somehow turn out
okay? Sometimes I miss the hell out
of those days.

The light from below, along with the LOW-FREQUENCY POPS,
approaches at high speed and becomes BLINDING.

END SEQUENCE**INT. REESE'S BEDROOM - NIGHT**

Reese is jarred from her sleep, her dream. Exhales hard. She
sits up, shaken, looks out her window.

MAYA'S WINDOW: There is no pink light. It's dark.

INT. LONGSHORE HOSPITAL, PATIENT ROOM - DAY

Lloyd lies in a bed, tubes in his arm.

Reese stands in the doorway, watches Maya sleeping in a chair
beside Lloyd, holding his hand.

INT. HOSPITAL WAITING AREA - DAY

Reese approaches a DOCTOR, 44, handsome cocksure type.

REESE
Any update on Mr. Cooper?

DOCTOR
It was a pretty bad stroke. We'll
have to see... how is everything
with you? School?

Reese doesn't want to chat. The doctor indicates "I have to go" and turns to leave.

REESE

Dad...

PAUL DILLON (the doctor) glances back at Reese.

REESE (CONT'D)

Take good care of him.

Paul acknowledges. Reese watches him go.

EXT. SANTA CLARA RIVER - DAY

Reese, Cory, and Tessa walk away from Cory's beat-up hatchback toward the water.

CORY

Damn. My pop is due for a major attack the way he eats. And that craziness runs down the line.

REESE

Mr. Cooper's not her real dad.
Look, I need to talk to you guys.

They stop at the river's edge. Cory and Tessa wait on Reese.

REESE (CONT'D)

Do you feel different lately?

TESSA

Um, more specific?

REESE

Just different. Like inside.

CORY

Uh... well, yeah. Sort of. I mean,
I don't feel as afraid of shit.

TESSA

Hmm. I kinda feel better about the
way I look. You know, sometimes.

REESE

Since Maya, right?

Cory and Tessa think about it, shrug "yeah."

REESE (CONT'D)

Don't freak out. Okay?

She holds her left palm over the water. As DROPLETS rise from the river to touch it, Cory and Tessa are amazed.

CORY

Yo. When did you turn superhero?

TESSA

It was that night at Maya's!
Halloween. It had to be!

CORY

That's what I missed? Oh, shit. I
need to make better decisions.

TESSA

Oh my god. Maya has powers.

REESE

Let's keep this between us. Okay?

Tessa and Cory nod. Cory runs a hand through the droplets.

INT. REESE'S HOUSE, KITCHEN - EVENING

Connie sits at the table, tipsy. Reese and Maya enter.

REESE

Hey, Mom. This is my friend, Maya.
She just moved in next door.

CONNIE

Oh, right. You bought the old
Francis home.

MAYA

We're just renting it.

REESE

Can Maya stay here tonight?

CONNIE

Sure. And I just love that name:
Maya. You know, every name has a
meaning, too. Reese means fiery,
which totally fits her.

Reese looks mortified. Maya smiles at Connie.

MAYA

Maya means water.

CONNIE

Well, look at that: fire and water.

Reese signals to Maya "let's go." As they walk on, Maya brushes Connie's forearm with her pinky.

Connie sips wine. Stares off into space. Now she sees...

... the HAIRS are standing up where Maya touched her.

INT. REESE'S BEDROOM - NIGHT

Reese and Maya share ear buds, move their heads to MUSIC.

REESE

It's one of my favorites.

Maya remove her ear bud, eyes Reese's Grade 1 drawing of the parents with the happy little girl.

MAYA

That's really cute.

REESE

Yeah, it's when I thought people stayed together forever. I wanted to be an artist back then.

MAYA

What do you want to be now?

Reese has no idea. She sees Maya eyeing the DRAWING OF THE TWO SEA STACKS in her marble notebook.

REESE

I've seen sea stacks in Big Sur, but I don't these two at all.

MAYA

They're in Oregon.

REESE

To be honest, I don't even know why the hell I drew them.

MAYA

It's my home.

REESE

The rocks?

MAYA

Beyond them.

REESE

Okay, that's just all ocean.

Maya grows tired, rests her head on a pillow.

REESE (CONT'D)
Maya, why did I draw this?

MAYA
It's part of what you need, Reese.

Reese glances down at the drawing again, unsure.

REESE
You said I have work to do. What
did you mean by that?

No reply. Reese looks up and sees Maya is asleep.

EXT. OCEAN TRENCH - DREAM SEQUENCE

The LIGHT from below approaches fast as LOW-FREQUENCY POPS grow almost deafening, overlapping with the sound of...

... AN ALARM CLOCK.

INT. REESE'S BEDROOM - DAY

REESE'S DREAM ENDS as her eyes open. She's sleeping on the floor by her bed, slaps an alarm clock into silence...

... looks over and sees Maya is not in the bed.

INT. MAYA'S BEDROOM - DAY

Reese stops in the doorway. Maya sits on a bean bag chair watching her TV, clutches Lloyd's military dog tags.

ON TV: The home video of Lloyd and Maya's mother at the ocean with the two familiar sea stacks in the b.g.

REESE
You missed breakfast. It sucked.

Maya doesn't reply. Reese sits down beside her, eyes the TV.

REESE (CONT'D)
Is that your mom? She's beautiful.

MAYA
She was an artist.

REESE
Really? Did she do these paintings?

Maya nods.

MAYA
One is a self-portrait. It's what
she thought her true form would be.

REESE
True form?

MAYA
Reese, can you drive me someplace?

REESE
Now? We have school.

MAYA
Soon. I need to show you more.

REESE
Um, yeah. Okay.

She eyes the painting of the ocean illuminated from below.

REESE (CONT'D)
So what is the other painting?

MAYA
That's what I need to show you.

ON TV: The video of Lloyd and baby Maya waving at the ocean.

INT. HIGHVIEW PREP, SCIENCE LAB - DAY

Maya sits at her lab table, smiling as she gazes at photos on walls of sea life and an ocean trench.

Distracted by a "pssst," she turns to Mean Girl #1 holding up a notebook with a picture of Maya walking with a cane and the caption "Peg Leg Ho."

Jake and his buddies chuckle upon seeing the drawing.

Reese bristles at the mean girl.

REESE
Bitch.

ELLA
Reese, is there a problem?

Reese nods at the mean girl.

REESE
Ask fake nails.

Ella walks over to the mean girl, who plays dumb, turns the notebook over to the picture of Maya.

ELLA
Detention. Two days.

The mean girl is crestfallen.

Maya smiles a "thank you" to Reese, now eyes the photo of the ocean trench more keenly. Reese watches her.

EXT. HIGHVIEW SOCCER FIELD - DAY

Reese dribbles a soccer ball past several defenders from an opposing school.

SCOREBOARD: *Home 2 Visitors 2*

BLEACHERS: Maya and Tessa clap loudly.

MAYA
Come on, Reese!

FIELD: Reese takes a shot. The ball whizzes in for a goal.

BLEACHERS: Maya and Tessa hug as the crowd erupts.

EXT. SCHOOL PARKING LOT - MINUTES LATER

Maya, Tessa and Reese walk arm-in-arm.

TESSA
That was amazing!

MAYA
I'm so proud of you, Reese. I
really don't know how do that.

A smiling Reese holds Maya's arm tighter.

REESE
Hey, where is Cory?

TESSA
I don't know. He's been MIA since
first period.

Reese checks her cell phone.

REESE
He's not answering texts.

TESSA
My Dad can drive us there, since
they won't just buy me a damn car.

A TEXT CHIME and Reese checks her phone.

ON THE SCREEN: 'Gaby'

REESE
I think something's wrong.

They all look concerned as they continue.

PRELAP: KNOCKING at a DOOR.

INT. DILAPIDATED TRAILER - DAY

An anxious Cory sits on a sofa, holds the listless Gaby.

CORY
Come on, girl. Drink some water.

Reese, Tessa and Maya appear behind him.

REESE
Cory, what's going on?

CORY
She just stopped eating. I don't
know. Shit. I can't lose her.

TESSA
Oh, Gaby...

The girls gather around Cory. Maya watches Gaby.

MAYA
I'd like to hold her.

CORY
Look, I don't -- I don't know.

MAYA
Cory. Please.

She's not asking. Cory relents and hands Gaby to her.

MAYA (CONT'D)
She's dying.

CORY

Oh, come on. No. No. No!

Maya presses a palm against Gaby's belly. A beat. Suddenly, a CEILING LIGHT and a FLOOR LAMP dim.

CORY (CONT'D)

Maya... what are you doing?

The TV turns off. The lights start flickering wildly.

CORY (CONT'D)

Stop, Maya. Hey. Stop. Just stop!

The lights flicker a beat longer. Now Maya removes her palm from Gaby's belly, and the lights return to normal.

Gaby lies motionless.

CORY (CONT'D)

What did you do, Maya?

Reese and Tessa look on with uncertainty. A beat. Suddenly, Gaby springs to her feet like her old playful self.

CORY (CONT'D)

She's back! My baby's back!

As Cory celebrates, Reese sees Maya is ready to collapse.

REESE

Maya?

Reese and Tessa catch Maya and sit her down in a chair.

CORY

Hey, what's going on? Is she okay?

All eyes are on Maya... she finally nods "I'm okay."

MAYA

Reese, can we go now?

Reese realizes what she means.

REESE

Cory, I need to borrow your car.

CORY

No problem. And look, Maya, I don't know what you did, but you are the bomb.

Maya smiles weakly.

EXT. DESOLATE BEACH - SUNSET

Maya and Reese walk together. GULLS screech in the b.g.

MAYA

When I was little, I loved to run
in the sand. Daddy would chase me
all over the place.

REESE

So you didn't always have a cane?

Maya stops walking, shakes her head.

REESE (CONT'D)

Maya, are you sick or something?

MAYA

When I do something, like what I
did for Gaby --

REESE

You mean healing?

MAYA

-- I lose a little bit of myself.

REESE

Why do you do it then?

MAYA

That's why I'm here, Reese. And
it's why I found you, because you
have something amazing to offer.

REESE

Bullshit. I'm just... whatever.

Maya eyes Reese seriously.

MAYA

Look, my time is running out here.

REESE

What do you mean?

MAYA

Before too long I'll have to go
back.

REESE

Maya, where are you really from?

Maya extends her hands to Reese, but Reese is reluctant.

REESE (CONT'D)
I don't want to hurt you.

MAYA
Reese. Just take my hands.

Reese takes Maya's hands and --

INSERT - REESE AND MAYA'S POV (EXT. OCEAN TRENCH)

The bioluminescent plants glow all around us.

REESE (O.S.)
Maya, I've seen this before. In a dream or something.

MAYA (O.S.)
It's my home, Reese.

REESE (O.S.)
Wait. Are you like a mermaid?

MAYA (O.S.)
We've been here since way before humans. Or mermaids. Our world is beyond this one --

We MOVE DOWN in the trench and see more glowing plants.

MAYA (O.S.) (CONT'D)
-- and it's where you'll find what you need to complete your work.

REESE (O.S.)
How are you even here?

MAYA
We can take human form. But not for too long. And things are changing for me, a lot faster than they did for my mom --

A LIGHT approaches from further down in the trench.

MAYA (O.S.) (CONT'D)
-- and then I'll return to my true form.

REESE (O.S.)
True form? What does that mean?

MAYA (O.S.)
It means I'll die.

REESE (O.S.)
No. Come on. Don't say that.

MAYA (O.S.)
It's only from this life.

EXT. DESOLATE BEACH - SUNSET

Reese gazes into Maya's brilliant blue eyes.

REESE
Why did you choose me, Maya? I'm
not special. Am I?

MAYA
You have no idea what's inside of
you. Not yet.

Reese smiles, blown away by what she's hearing, before her
body is seized by a surge of energy.

INSERT - MAYA AND REESE'S POV (EXT. OCEAN TRENCH)

The LIGHT from below is approaching us faster now.

REESE (O.S.)
What's happening, Maya? What's
happening to me?

The light and LOW-FREQUENCY POPS become overwhelming.

EXT. DESOLATE BEACH - SUNSET

Maya suddenly loses her strength. Reese holds her up.

REESE
Maya! Maya!

She looks around for help, but they're the only ones there.
Maya's eyes find Reese again, and with certainty:

MAYA
You're going to change the world.

Reese is in tears. Thrilled and terrified at once.

INT. LONGSHORE HOSPITAL, DOCTOR'S OFFICE - NIGHT

Paul sits at a desk, rubbing his tired eyes as KAMI MORRIS,
34, bubbly in her nurse's uniform, enters with a folder.

KAMI
Lloyd Cooper's record just arrived.

PAUL
Thanks.

Kami smiles flirtatiously as Paul takes the folder.

PAUL (CONT'D)
I can't tonight, Kami.

Kami shrugs like "your loss" and leaves.

Paul opens the folder. A handwritten note reads: **Patient:
Lloyd Cooper. Date: Dec. 2, 2004.**

He looks intrigued as he reads over more notes, turns the page. Glances at something...

... incredulous, he flips back to the previous page.

PAUL (CONT'D)
How is that even possible?

He looks utterly stumped.

END ACT III

ACT IV**EXT. OCEAN TRENCH**

We MOVE over dimly lit bioluminescent plants.

REESE (V.O.)
I can see why some people choose to
live in denial. But how do you
change things, how you make them
right, by existing in the dark?

As we MOVE along, brighter plants edge into frame.

EXT. REESE'S HOUSE - DAY

Reese, on her cell phone, approaches her front door.

REESE (PHONE)
She wants to spend more time with
her dad, so Cory dropped her off.

Her phone VIBRATES. The screen reads: 'Dad Incoming'

TESSA (PHONE O.S.)
Do you need to take that?

REESE (PHONE)
No, it's fine... listen, I don't
know what will happen, so we should
think about how to help Maya --

ANGLE: Someone disappears around the back of Lloyd's house.

REESE (ON PHONE) (CONT'D)
I gotta go, Tess.

She looks suspicious as she hangs up.

EXT. LLOYD'S RANCH HOUSE, BACK LAWN - MOMENTS LATER

Reese turns the corner, but no one is there.

REESE
What the hell?

Now she sees the person round the far corner of the house.

MOMENTS LATER: Reese walks up to a WORKMAN, 47, in a jumper,
as he peers through a window on the side of the house.

REESE (CONT'D)
What are you doing?

The workman turns to her. His eyes are a bit serpentine.

WORKMAN
Hi there. I'm checking the meter.

REESE
It's in the back. You walked right by it.

WORKMAN
Right. You're right.

He just stands there.

REESE
Like I said. The back.

The workman starts to walk away. Stops, eyes a tablet.

WORKMAN
It says the Francis family stopped service at the end of the month.

REESE
Yeah, so?

WORKMAN
There's no update here on the new customer. Do you know who it is? So I can refresh our records?

REESE
Nope.

The workman wears an odd smile, leaves. Reese watches him.

INT. LONGSHORE HOSPITAL, HALLWAY - NIGHT

As Maya walks, something up ahead gets her attention.

MOMENTS LATER: She stops at a door with a sign above it:

LONGSHORE CHILDREN'S CLINIC

Maya looks conflicted as she eyes it.

INT. CHILDREN'S CLINIC, PATIENT ROOM - NIGHT

Maya approaches a GIRL, 7, who lies in a bed, her skin ashen.

Checking to make sure no one is behind her, Maya turns back to the sick girl.

INT. REESE'S BEDROOM - NIGHT

Reese lies in bed. Her eyes open as she hears INDISTINCT SOUNDS (o.s.).

Something triggers her. Like she's heard this before.

She's out of bed. Opens her desk drawer, sees Connie's RX bottle is gone.

REESE

Mom?

No reply.

FOLLOWING - Reese slams the drawer shut, storms out of her room, traverses a HALLWAY.

REESE (CONT'D)

Why are you going through my desk?

She approaches a half-open bedroom door, pushes on it.

INT. CONNIE'S BEDROOM - CONTINUOUS

Reese enters and sees Connie, in her server uniform, sitting on the far end of a bed facing away from her.

REESE

Mom?

CONNIE

Don't do that again, Reese.

Reese approaches Connie, sees the RX bottle in her hand.

REESE

It was for your own good.

CONNIE

You can't just take my stuff.

REESE

Your stuff?

CONNIE

That's just not okay.

REESE
Oh, shit. That's great. Make it my
problem.

Connie stands up, shows her the bottle is empty.

REESE (CONT'D)
Mom, there were like ten left!

CONNIE
I didn't take them, Reese. Okay?

Reese looks surprised and relieved.

CONNIE (CONT'D)
It's really late. Go to sleep.

Reese nods "right." Now she spontaneously hugs Connie. Connie
embraces her back.

CONNIE (CONT'D)
Good night, honey.

Reese continues to hold Connie. Her eyes are moist.

INT. HIGHVIEW PREP, SCIENCE LAB - DAY

Reese looks exhausted as she glances at Maya's empty seat.
She overhears two female students having a lively chat.

FEMALE STUDENT 1
My mom was on duty last night. She
said it was, like, a massive power
surge. The lights went crazy, and
then it was over. Just like that.

REESE
Where was this?

FEMALE STUDENT 1
Longshore Hospital.

REESE
(to herself)
Holy shit.

As the students continue chatting, Ella stops beside Reese.

ELLA
Hey, Reese. Is Maya doing okay?

REESE
Um, yeah. I guess.

ELLA

I'm concerned because she's so new
and she's missed some days.

REESE

I can share assignments.

ELLA

Great... and are you okay, Reese?

Ella looks concerned, but Reese is preoccupied.

INT. LONGSHORE HOSPITAL, LLOYD'S ROOM - DAY

Maya sits in a chair beside the sleeping Lloyd. A TV displays
a Jerry Springer-type talk show.

Reese sticks her head through the doorway.

REESE

You have room for any more?

MAYA

Definitely, Reese.

She looks delighted as Reese enters. They hug.

REESE

How is he doing?

MAYA

Better. Even with these TV shows.

Reese smiles briefly, but turns serious.

REESE

I heard something went down last
night. You know, with the power.

Maya acknowledges as --

TESSA (O.S.)

Hey, beauties!

Tessa, holding a 'Get Well' balloon, and Cory amble over.

MAYA

Hey, guys. Thanks for coming.

Reese is frustrated by the interruption, but glad to see Maya
getting support from Tessa and Cory.

INT. REESE'S BEDROOM - NIGHT

Reese sits on her bed, traces over the DRAWING OF THE TWO SEA STACKS in her marble notebook with a colored pencil...

... her movements are repetitive, almost ritualistic.

She sets the colored pencil down now. Her exhaustion is too much. She curls up on her side, her eyes close.

EXT. OCEAN TRENCH - DREAM SEQUENCE

The bioluminescent plants glow everywhere...

... the LIGHT from below approaches at high speed, the LOW-FREQUENCY POPS increase rapidly.

END SEQUENCE

Reese opens her eyes, disoriented at first...

... now determined.

She flips to a blank page in her marble notebook and starts to write something down quickly:

ON THE PAGE: *Methodology: Synthesis of nanoparticles by harvesting untested bioluminescent species.*

REESE
(as she writes)
Target: Alter epigenetic process,
aka gene silencing.

A thin smile as she writes to keep up with her thoughts.

REESE (CONT'D)
Result: Inactivation of tumor-suppressor genes equals cell death.

She writes something else and stops.

ON THE PAGE: *Result:*

Reese studies the page.

REESE (CONT'D)
Result: Cancer dies.

She giggles, almost involuntary. Realizing she figured something out. Something big.

EXT. SHOPPING DISTRICT STREET, PIZZERIA - DAY

Reese, Tessa, and Cory exit with a slice of pizza each.

TESSA

We should see if Maya wants to go
to homecoming dance next week.

REESE

I don't know. She's got a lot going
on with her day.

CORY

You think she'd go with me?

TESSA

Cory. You like her.

Reese and Tessa playfully tease him, as Jake walks by and
pushes Cory's slice into his face.

REESE

You're a total asshat, Jake!

As Jake and his buddies laugh, Cory's eyes narrow.

CORY

Hold this.

He hands his mangled slice to Tessa, marches up behind Jake.

CORY (CONT'D)

Yo, Jake.

JAKE

What? Somebody has egg on his face?
Or is that cheese? Oh, it's garlic.

CORY

Why won't you just stop? Huh?

JAKE

Why? Food chain. I eat everything.

Cory wants to fight but hesitates. Jake scoffs as he walks
on, slips on something, realizes it's dog poop.

JAKE (CONT'D)

Oh, shit!

He sees Tessa and Reese laughing at him. Furious, he walks
away, drags his soiled shoe. His buddies follow him.

Reese throws an arm around Cory from behind.

REESE
I'm proud of you, kid. Baby steps.

She glances up now, sees something that interests her.

ACROSS THE STREET: The workman from Lloyd's house, this time dressed in an expensive suit, walks with intent.

Sensing something's not right, Reese starts to follow him.

REESE (CONT'D)
I'll catch up with you guys.

She crosses the street in a hurry.

EXT. SHOPPING DISTRICT STREET - MOMENTS LATER

Reese, trying to be discreet, walks close enough behind the workman to hear his cell phone conversation.

WORKMAN (PHONE)
A few more days and I'll have this sorted out --

He half turns. Reese quickly looks away.

WORKMAN (PHONE) (CONT'D)
-- her powers are exceptional and they will lead us to everything we need, so there can't be any excuses this time. The Cooper girl can not disappear again. Period.

He stops walking and looks back, but Reese is gone.

STORE ENTRANCE: Reese, out of sight, watches the workman go.

INT. TESSA'S BEDROOM - EVENING

Reese, Tessa, and Cory sit around on the floor.

REESE
He was the same dude I saw hanging around Maya's house the other day.

TESSA
Okay, but what does he want?

DOOR OPENS and Jenny, Tessa's kid sister, pops her head in.

JENNY
Hey, Tessa. You're a skinny bitch.

TESSA

Get out!

She slams the door shut, locks it.

REESE

What was the last place Maya said they lived?

CORY

I dunno.

TESSA

It was like Rosedale... Rosewood.

REESE

Roseburg.

TESSA

Roseburg.

REESE

She said they moved around a lot. Right? But why?

CORY

Oh, I got it. Witness protection.

Tessa frowns, but Reese has an idea. She types "Roseburg, Oregon News" in her phone browser, checks results.

REESE

No... no... definitely no... okay, wait. Here we go.

ON PHONE: *Multiple power surges at Roseburg Hospital.*

CORY

What are we looking at?

REESE

There was a power surge the other night at Longshore Hospital.

TESSA

You mean like the one at Maya's on Halloween? Or with Gaby?

REESE

Bigger.

Cory and Tessa look intrigued.

REESE (CONT'D)

It says Roseburg hospital had six power surges in six months, yet the surrounding area was unaffected.

TESSA
That's kind of weird.

REESE
Maya's dad worked at hospitals, so
she was probably there a lot.

She types something in the browser, eyes a new link.

REESE (CONT'D)
Check this out. Same hospital.
(reading)
Sixth child in remission leaves
hospital. Boy, four, says "blue-
eyed angel" cured him.

CORY
Damn.

REESE
Six power surges. Six children go
into remission.

Reese, Tessa, and Cory smile together.

TESSA
She's magic, Reese.

REESE
(reading)
Search continues for girl involved
in recent hospital miracles.

ON PHONE: A GRAINY SURVEILLANCE IMAGE OF MAYA, face unclear
but walking with her cane, as she leaves a hospital.

TESSA
That's why Mr. Cooper keeps moving.

REESE
People are looking for Maya. Like
that guy today. But for what?

They share a weighty look.

ON PHONE: A closer look at the IMAGE OF MAYA.

END ACT IV

ACT V**EXT. OCEAN TRENCH**

A RUMBLING, like an underwater earthquake, shakes the trench walls and the bioluminescent plants.

REESE (V.O.)

I once read this mystery story with a passage like: something is always lurking around the next corner. Something you probably never expected. And as much as you try to pretend it's not there...

The rumbling stops. It's silent.

REESE (V.O.)

... it's still waiting for you.

INT. COFFEE SHOP - DAY

Paul sits with a cup of coffee. Reese enters and joins him.

PAUL

What are you having?

REESE

I'm not a coffee person. Guess you forgot.

She rolls her eyes a bit. Paul isn't looking to argue.

PAUL

You'll be happy to know Mr. Cooper has improved a great deal. More than I could've expected.

REESE

That's great.

PAUL

Yes. It's pretty uncommon when you consider the amount of brain bleed he experienced.

REESE

Dad. You could have texted that to me.

Paul sips his coffee.

PAUL
Has your friend Maya talked about
her dad's health?

REESE
I don't know. Why?

PAUL
I received a report from his old
doctor in Oregon. Seventeen years
ago Lloyd Cooper was diagnosed with
advanced lung cancer and had
discontinued his treatments.

Reese looks surprised, but plays it cool.

PAUL (CONT'D)
There's no logical reason for the
man to be alive.

Reese considers something.

REESE
Dad, could someone be found if they
check into a hospital?

PAUL
Found?

REESE
Discovered. By... people.

PAUL
I guess if someone is looking for
them. Yes. Why do you ask, Reese?

Reese nods "thanks" and stands up to leave.

REESE
See you whenever.

She frowns as she exits. Paul looks contrite.

INT. REESE'S HOME, KITCHEN - DAY

Connie sits at the table painting small, flat stones with a
thin brush.

Reese enters, drops her backpack on a chair.

REESE
Can I borrow your car? I need to go
out for a little bit.

CONNIE
Just have it back by six.

Reese sees Connie drinking wine, sighs. Eyes the stones.

REESE
What are you doing?

CONNIE
Oh, it's something I've always
wanted to try. Here... this is the
first one I did.

She hands Reese a stone with '**Reese**' painted on in. The
handwriting is delicate, elegant.

REESE
I love it, Mom.

She admires the stone, a little surprised by Connie.

CONNIE
The keys are on the --

REESE
Got 'em.

She grabs car keys off a wall peg, sees something out the
window.

REESE (CONT'D)
You know what? Forget it.

She hangs the keys back up.

EXT. LLOYD'S RANCH HOUSE, SIDE LAWN - DAY

Reese walks up to Maya, who sits in a lawn chair.

REESE
Hey, I didn't know you'd be back.

MAYA
They moved my dad to a rehab place,
so the shuttle dropped me off.

REESE
Look, we have a spare bedroom. You
can stay as long as you want, okay?

Maya smiles, appreciative.

REESE (CONT'D)

That power surge at Longshore
Hospital was you. Right?

MAYA

The child needed help. If I hadn't
done anything she would've died in
a week. Maybe less.

REESE

I know about Roseburg, Maya. And
your dad's cancer. And...

MAYA

What is it, Reese?

REESE

Someone is here looking for you.

MAYA

They found us already? Because of
what I did?

REESE

I don't think it was that... how
long have you been running?

MAYA

A long time. That's why Daddy never
buys a home. It's easier for them
to find us.

REESE

Do you know what they want?

MAYA

... Me. They want what's inside me.

REESE

But why?

MAYA

They'll use it to hurt things. It's
what Destroyer do.

Reese looks surprised.

INTERCUTTING:

INT. REESE'S BEDROOM - NIGHT

Reese sits at her desk, drawing an ocean trench with various
luminescent plants...

... a breeze blows through her partially open window, she feels it on her neck.

EXT. BACK LAWN - NIGHT

WIND CHIMES blow in a soft breeze as...

... Maya sits in a lawn chair with her eyes closed.

INT. REESE'S BEDROOM - NIGHT

Reese continues to draw the trench...

... now she writes something down, which looks like a series of numbers.

EXT. BACK LAWN - NIGHT

The WIND CHIMES increase as Maya lifts her palms...

... her hair blows in a breeze. Her eyes flutter open for a brief moment and then close again.

INT. REESE'S ROOM - NIGHT

Reese finishes writing the numbers. We see the following:

45.5231° N 174.3962° W

She reads them over, continues writing.

EXT. BACK LAWN - NIGHT

The WIND CHIMES are going crazy as the wind whip up. Maya raises her palms higher...

... her hair whips across her face. It looks like she is actually conjuring the weather.

INT. REESE'S ROOM - NIGHT

Reese writes faster and we see the following:

Depth: 39,740 ft.

REESE

Wait.

She does a web search on her phone. We see the following:

Depth: 36,200 ft.

She can't believe her eyes.

REESE (CONT'D)
Are you shitting me?

The breeze blows her curtains around. Her lamp dims and flickers. She can hear the WIND CHIMES (o.s.) now.

REESE (CONT'D)
Maya?

No reply. She stands up.

END INTERCUTTING

INT. HALLWAY - MOMENTS LATER

She KNOCKS on a bedroom door.

REESE
Maya?... Maya?

MAYA (O.S.)
What's going on, Reese?

Reese turns to Maya standing nearby.

REESE
Hold on.

She races into her room, returns with the marble notebook.

REESE (CONT'D)
This can't be right. Right?

She points to her notes. Maya looks them over, nods.

REESE (CONT'D)
But it's deeper than anything that
has ever been measured. I mean way
deeper.

MAYA
That's how we've survived. I told
you: our world is beyond this one.

REESE

So it's undiscovered. Holy shit. I did a report on this, but I didn't know it was possible.

She looks awestruck.

REESE (CONT'D)

But how would I ever get there? To the undiscovered place?

MAYA

You'll find a way, Reese. And I'll be with you. No matter what. All the way.

Reese smiles with purpose.

EXT. HIGHVIEW PREP, SOCCER FIELD - DAY

Tessa, Cory and Reese, in her soccer gear, walk together.

REESE

I need to keep Maya away from them until her dad gets better.

TESSA

Have you seen that guy again?

REESE

No, but there are more. Maya called them Destroyers and they're trying to take her powers. Mr. Cooper has been hiding her from them all this time so she can get back home.

TESSA

What do you mean 'home'?

REESE

The ocean. Maya's from the ocean.

CORY

You mean like the deep blue --

REESE

Yeah. That one. The truth is she's from this intelligent race that's been around, like, forever.

CORY

You mean like extraterrestrials? Dude, I think I'm in love.

REESE
So are you guys with me on this?

CORY
Hell, yeah.

Tessa processes it all and then:

TESSA
I'm in. Totes.

REESE
My dad has that cabin up in Los
Padres. I don't think he's ever
there. I can take Maya there for
the weekend and figure things out.

TESSA
Okay, so what's next?

REESE
Just wait for my text.

They continue on.

EXT. REHAB FACILITY, PATIO - DAY

Lloyd sits in a wheelchair. The workman, wearing a leather coat and sunglasses, sits down across from him.

WORKMAN
Feels like old times, Lloyd.

Lloyd frowns but keeps his composure.

WORKMAN (CONT'D)
My guess is she'll visit you. Soon.
And we'll take her. But that
devotion... it touches the soul.

LLOYD
She's not here.

WORKMAN
You've come a long way to be alone.

He removes the sunglasses to reveal his serpentine eyes.

WORKMAN (CONT'D)
She's not your blood. And whatever
atonement this is for past sins, it
won't end the way you want.

Lloyd glances straight ahead.

WORKMAN (CONT'D)
Why do you make it so hard?

LLOYD
She's been gone. For weeks.

The workman stands up, puts the sunglasses back on.

WORKMAN
If that's true you won't hear from
me. Not even a postcard. But I'll
remind you: she's not your blood.

He walks out of frame. Lloyd waits a moment, and softly:

LLOYD
She's my soul.

He closes his eyes.

EXT. MOUNTAIN CABIN - DAY

Cory (with Gaby), Reese, Tessa, and Maya step out of Cory's beat-up hatchback with overnight bags, groceries.

CORY
This place is mad rustic. I hope a
bear doesn't eat us.

TESSA
Why would you even say that?

They walk ahead, bickering. Maya stops Reese.

MAYA
Reese, all the data I transferred
to you...

REESE
Yeah? What about it?

MAYA
I'm sorry. I didn't know they would
find us here. Not this soon.

REESE
Just tell me what's going on.

MAYA
The Destroyers could come after
you. If I'm already gone.

REESE

But how?

MAYA

They have ways. And once they get the information they need, they'll use it to destroy my world, which could damage this world.

TESSA (O.S.)

Are you two coming or what?

REESE

How do you know all this, Maya?

MAYA

My dad used to do something else before I was born. In the military. That's how he met my mom.

Reese realizes Lloyd has history, but her focus is on Maya.

REESE

We're in this together. Right? All the way.

REESE (V.O.)

That old saying '*The eyes are the windows to the soul*?' Two weeks ago it pretty much meant nothing to me.

Maya and Reese gaze into each other's eyes. They are bonded.

EXT. SUBURBAN STREET - NIGHT

An SUV drives into CLOSE-UP and stops. Inside are the wildly attractive driver, NATALIA, 35, and PERRY, 38, male, square-jawed but a little beaten up.

INT. SUV - SAME TIME

Perry speaks hands-free on a cell phone.

PERRY (PHONE)

We have received the coordinates on our destination. Local temperature is sixty-two degrees.

NATALIA

Do you smell that honeysuckle?

She savors the air as they eye a console monitor.

MONITOR: The SURVEILLANCE IMAGE OF MAYA leaving the Roseburg hospital, which we have seen before.

Perry and Natalia glance over to their right at...

... a road sign that reads: **Ventura 136 Miles**

PERRY (PHONE)

We are standing by for updates.

As they turn back to the road, their EYES glow an alarming shade of ICE GREEN.

They drive off.

END OF SHOW