

BOMA-75

"PILOT"

Written by

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Created By
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LOGLINE

The leader of a community of rebel Amphobes - a new amphibian species of humans - leads a struggle for their rights in a city with deep history of segregation, made worse by the rising ocean levels further dividing the city.

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COLD OPEN

FADE IN:

EXT. BACK BAY BROWNSTONE - NIGHT

A full moon hangs over the city, silhouetting a row of old brownstones. Sea water laps the front door: the street is a canal. THUMPING PARTY MUSIC bumps from the upper floors. From next door, a lean figure steps across from building to building, reaching back to help another figure follow.

INT. BACK BAY BROWNSTONE - CONTINUOUS

A hand pulls back a heavy curtain, and MADD (16) climbs in. A Latinx chica with ocean of curls - literally: dyed blue - MADD reaches back to pull in VEE (17), Black, her bestie. Vee tumbles in, cackling. Madd snaps the curtains closed.

MADD

Shush!

VEE

Ooh, shh. Ve have come for a vewy sewious party.

MADD

Don't be such a kid.

VEE

Me? You think you're grown cuz you gettin' laid tonight?

Movement silences them. JARETH (21), Black, at the door.

JARETH

Hey.

MADD & VEE

Heeyyyyyy.

They wave, like kids.

INT. BACK BAY HOME - LATER

The den. YOUNG FACES, candlelit. Madd watches as a dropper squeezes a drop of bright blue on the eye of a PARTIER.

VEE

Gross. You want to BE one of them?

DEME (22), takes the bottle, and prepares a drop.

DEME
'Them'? Bigot much?

VEE
I'm no bigot. It's just like weird.

Madd smirks at Jareth.

DEME
One: Amphobes aren't weird. They
are evolved - post-human.

VEE
Post?

Deme squeezes a drop into his eye. Blinks, shakes his head.

DEME
Two: AMP don't make you them. It
makes you feel the world, like new.

VEE
And that, is freaky.

Jareth leans into Madd's ear.

JARETH
Let's get outta here.

Jareth swipes the vial from Deme, and pulls Madd up stairs.

DEME
I think: you're scared to try.

VEE
Me? Scared? Oh HELL no.

INT. BACK BAY BROWNSTONE, BEDROOM - CONTINUOUS

Madd and Jareth work hard to blend their faces together. They
tumble into bed. Jareth takes the vial from his pocket.

JARETH
You wanna try?

Fear and nerves flicker over Madd's face.

MADD
I've never done it before.

Jareth softens. He brushes hair from her face.

JARETH
Hey. I love you.

Madd pushes him back, jokingly angry.

MADD
I mean AMP, doof. I'm not a virgin.

JARETH
Oh, you're not?

MADD
Nope. Just with ... that.

JARETH
It's just AMP.

MADD
I won't get sick? I have school.

JARETH
It only lasts thirty minutes.

MADD
Longer than you.

She giggles. He groans and pulls her in.

JARETH
Hey. That's those boys you've been playing with.

MADD
Not you?

JARETH
Naw.

MADD
Prove it.

He smiles, loosens the vial and holds the dropper to her eye.

JARETH
Unleash the animal.

A drop of electric blue splashes on her eye. She blinks - a bolt flutters through her. She looks at Jareth - her eyes VERTICAL SLITS, GRAY SCALES budding around them.

Jareth drops his own eye. Madd kisses his neck and he growls.

JARETH (CONT'D)
You ready?

She nods. He lays her back. They make love.

EXT. BACK BAY HOME - DAWN

The moon dips down as the sky barely lightens.

INT. BACK BAY HOME - CONTINUOUS

Madd and Jareth lie in bed - their bodies human again.

JARETH
Can you hear that? It's high tide.

MADD
You know the tide schedule?

JARETH
Fishing family.

She kisses him, her hand running down his back.

MADD
What's this?

She tries to feel it, turn his body. He takes her hand off.

JARETH
Just an old scar. Fishing accident.

MADD
You can tell me.

He kisses her.

JARETH
You better get home.

INT. BACK BAY HOUSE BATHROOM - LATER.

Jareth showers. He turns to let the water hit his back.

A patch of SCALY YELLOW SKIN with dark green shapes pushes out, grows, spreads across, like bone rising out of his skin to form a fully-covering carapace.

He grabs the shower wall for balance: his fingers slightly webbed, eyes turned to slits.

SMASH TO TITLES:

BoMa-75

ACT ONE

SUPER: FOUR THREE LATER. BOMA, 2075.

EXT. BOSTON HARBOR - NIGHT

A ferry speeds away from the city lights. Full of YOUNG FOLX - high school to mid 20s - dressed in their fab finest. A handful of STAFF wear tuxedos and earpieces.

INT. FERRY - CONTINUOUS

Among the partiers, AMAL (28), a Black Yemeni woman in a studded Hijab and purple contacts. She has the too-old-for-this-shit look of someone who hasn't gone to the club in a while and finds herself stuck on a boat with teens out late.

Amal watches THREE TEENS, wailing a song together off-key nearby, and shakes her head at their singing and brazenness. But something ahead catches her attention and she freezes, eyes locked forward and up, widening.

EXT. FERRY - CONTINUOUS

Ahead looms a - HOLY CRAP - stories-tall pure WHITE WALL OF ICE, looming over the water like a terrifying monolith. It slowly grabs the attention of the entire ferry except the off-key gals, who keep singing until one of them stops, pointing.

EXT. ICE BERG - CONTINUOUS

Amal's ferry - and others - curls around the ice berg. The rhythmic thud of good old four-to-the-floor drum and bass, booms out of the ice, over the roar of the boat.

INT. FERRY - CONTINUOUS

Amal stares up, agape.

TEEN 1
Can you snap us?

Amal shakes her head at the teens, coming out of her reverie.

TEEN 2
Spanish, dummy.

TEEN 1

Oh. Por favor?

She mimes "take a photo." Amal nods. The girls pose. Amal focuses in on them with her eyes.

AMAL'S POV

Her eyes are a camera, zoom in on the girls, with icons for red eye removal, flash, center. Her view quickly shutters once, twice, soft SHUTTER CLICK.

BACK TO SCENE

A whoosh as Amal "drops" the pics to the girls.

TEEN 1 (CONT'D)

Gracias!

TEEN 2

Yo, these are good.

Amal starts away. The ferry has docked; guests de-board.

TEEN 3

Ask her. Come on.

TEEN 1

Hey. Um. Donde esta el AMP?

Amal rolls her eyes.

AMAL

Don't do drugs on a school night.

TEEN 2

Whatever. Madre.

Amal turns back to them. The girl startles, scared.

AMAL

I'm only giving you this because the crap they sell inside is janky, and if I find out you died I'd feel responsible.

She hands over a vial.

AMAL (CONT'D)

Two drops each. Max. OK? Have fun.

She climbs down the stairs to the dock.

TEEN 3
OH MY GOD. Thank you! Gracias!

AMAL
I don't speak Spanish!
(to herself?)
I'm just brown.

EXT. ICEBERG - CONTINUOUS

Carousers approach the iceberg, which emits a glow from inside. One by one, they lean in to a red laser that scans their eyes, as USHERS take tickets. Doors lead inside the behemoth, over which glimmers a bright sign: FLÖ.

Amal watches TWO BOUNCERS haul a man - BAPTISTE (33), bone-thin and bearded - out of the club, onto the ice. His hat falls, splaying a tumble of multi-colored hair.

BAPTISTE
I have a ticket.

BOUNCER
Doesn't match the retscan.

BOUNCER 2
Sorry bub. You got conned.

BAPTISTE
How am I supposed to get back?

BOUNCER
Don't you swim?

BOUNCER 2
Naw. This dude - he walks on water.

They laugh. Amal gets caught staring, holding up the line.

USHER
Miss? Your eye?

Amal holds her eye up to the retina scan. DING.

USHER (CONT'D)
Enjoy the show.

Amal takes a last look up the giant white wall, as a helicopter sweeps in and lands on top of the berg.

EXT. ICEBERG HELIPAD - CONTINUOUS

Under the whirling of the chopper, SENATOR SHADE - a prim and pant-suited politician - walks briskly to the figure waiting: JAMES (25) wearing a 3D printed wig and club kid costume.

JAMES

Senator.

James holds open the elevator. They step in, doors close.

INT. POP'S OFFICE - CONTINUOUS

POP (43), the visionary owner responsible for turning this gigantic Iceberg into a nightclub, looks through a window down at the gathering crowd on the dock. She's regal, androgynous and avant-garde.

Behind her, the door opens; James and Senator Shade step in.

POP

Senator Shade. Welcome. James: my usual, and a vodka martini.

James nods and goes to the bar in the corner.

SHADE

Cut the niceties, this is business.

POP

Very well. Just mine, James.

James brings her a rocks glass full golden liquid, and leaves. Pop touches a finger to her temple: the window blinds close, the locks CLICK, the lights dim, and a LOW HUM arises. Shade's eyes follow the changes.

SHADE

A dead room? Impressive.

POP

The wonders of international waters. No signals in or out. Complete privacy. To business?

SHADE

You want me to kill the Seawall.

POP

Yes.

SHADE

Why?

POP

A giant wall across the Boston harbor, blocking ferry traffic to my club? Bad for business.

SHADE

So's the heat.

POP

I've got enough liquid nitrogen to keep my club cold for five years.

SHADE

And after that?

Pop shrugs.

SHADE (CONT'D)

That sea wall is the only plan to save Boston from rising sea waters. It's going to take more than a few thousand Tubmans to sway my vote.

Pop presses a button at her desk. A bookshelf slides open, revealing an open bag, bleeding stacks of money.

POP

How about a few million? Five. Count it if you like.

Shade grins at the money.

POP (CONT'D)

But Senator! What about your poor constituents?

SHADE

I only worry about the rich ones.

She laughs. Pop sips her drink.

SHADE (CONT'D)

(practicing her PR)

BoMa deserves a plan that protects all who live here. We need more than this thirty trillion dollar band aid. I vote NO on the BoMa Harbor Seawall.

Pop golf claps.

Pop presses her temple; the doors unlock and lights rise. She zips up the bag as James re-enters.

POP
Senator Shade has acquired luggage.

James takes the bag to the elevator. Shade smiles patiently.

POP (CONT'D)
Something else?

SHADE
I want to meet Them.

Pop frowns.

SHADE (CONT'D)
My grandchildren adore them.

INT. ICEBERG ELEVATOR - CONTINUOUS

The screen walls display a live image of the outside: full moon, BoMa Skyline in the distance. Pop and Shade step in.

POP
Hold on tight.

SHADE
(laughing)
I work in a tower.

POP
Not like this.

The doors close. A laser scans Pop's eye.

POP (CONT'D)
Club Level, backstage.

The walls show them plunging - fast - splashing into water, surrounded by fish. Shade falls back, gripping the walls. Pop smirks. A prehistoric squid swims closer and reaches out, enwrapping them in darkness.

Shade screams.

INT. BACKSTAGE - CONTINUOUS

The elevator door opens. Pop exits. Shade huffs on the floor.

POP
You thought it was big, but that's
just the tip. Coming?

Shade gathers herself and follows.

INT. FLŌ CLUB - CONTINUOUS

The large performance space in the lower depths of FLŌ. A curtained stage. A raucous crowd. MUSIC POUNDS.

Amal stands in back under a MERMAN SCULPTURE. A MAN WITH TATTOO (32) on his face sidles up to her, looking more like a bouncer than a concert-goer. Gait of a jacked soldier. His tattoo: an anchor whose point becomes the head of a shark.

MAN WITH TATTOO
What'd the mermaid say to the clam?

AMAL
Shuck off?

MAN WITH TATTOO
Some spot for a handoff.

AMAL
Busy means anonymous. We on?

MAN WITH TATTOO
Tomorrow morning.

AMAL
Here's the address.

MAN WITH TATTOO
And?

She hands him an envelope. He shakes it.

MAN WITH TATTOO (CONT'D)
Feels light.

AMAL
You get the rest on delivery.

He pockets the envelope, grimacing.

AMAL (CONT'D)
Well? Shuck off.

INT. DRESSING ROOM - CONTINUOUS

ON FISH TANK

Two beautiful Beta Fish assess each other across the water.

BACK TO SCENE

The tank rests on the dressing table of an opulent room, done up in deep tones. At the vanity: VELVET THRUSH (AGELESS), international pop star, part human, part something else. They enjoy a glass of wine and apply make-up. The door opens.

VELVET
Poppy, Darling.

POP
Welcome home, gorgeous.

Pop leans down to kiss them.

POP (CONT'D)
Senator Shade? Meet Velvet Thrush.

SHADE
I'm a huge fan. Enchanté

VELVET
Le Plaisir est à vous.

SHADE
Heh. What?

POP
See you on stage.

Pop exits, closing the door.

SHADE
Could I get a photo?

VELVET
How about a mirror shot?

They pose. Shade snaps a photo with her eyes: CLICK.

VELVET (CONT'D)
If you'll excuse me...

Shade smiles, unmoving.

SHADE
What if I won't.

VELVET
You don't own me, Senator.

SHADE
That's for the courts to decide.

Velvet drops her dressing gown: starkers. Her spine curls out to a long tail, her skin dappled with reptilian coloring.

VELVET

Don't drool, Senator. I just had
the carpet cleaned.

A knock, and a door opens as GIANNI, a dog sized salamander
with a vaguely human face clambers in, with Velvet's costume.

GIANNI

It's time.

VELVET

You see? We don't have time to
enjoy ourselves. Now get out.

Shade gives her a final look over.

SHADE

(deeply cruel)
Fish.

Shade leaves. Gianni growls, shutting the door.

Velvet grasps the fish tank, the Betas now circling each
other, and she tips it to her mouth and guzzles the entirety
of the water and fish. She takes a last look in the mirror.

VELVET

Humans are such vile animals.

INT. ARROYO HOUSE - CONTINUOUS

Madd and Vee lay on the couch, staring at a screen that reads
"Live from Club FLÖ." Madd dips cheesy chips into peanut
butter.

VEE

Ewwww how can you Eat that?

MADD

Yo, it's true! It makes you want to
eat the weirdest things.

Madd plays at loving it; Vee groans in disgust.

MADD (CONT'D)

Evs. In the morning? Vòmito!

VEE

That is disgusting.

HECTOR (41), Madd's father - rugged hands, salt and pepper
head - stumbles in from outside. You can almost see the beer
fumes. Madd shushes Vee. Hector struggles to lock the door.

HECTOR
 (Spanish)
 Ah, hi Vee. You're up late?

VEE
 (overlapping)
 Hi Mr. Arroyo.

MADD
 (overlapping)
 It's not late, it's early. Remember
 - the concert.

HECTOR
 (Spanish)
 Sure sure. OK. What's that?

MADD
 Vee was hungry.

Vee looks at Madd like "what?"

HECTOR
 (Spanish)
 Next time, people food. 'Night.

Hector stumbles out, falling.

VEE
 Good night, Mr. Arroyo.
 (whispered to Madd)
 He doesn't know? About the baby?

Madd scowls, and nods at the TV, which comes to life.

ON SCREEN:

Pop steps into the spotlight, to the microphone.

INT. FLŌ CLUB - CONTINUOUS

POP
 Creatures. Critters.

The crowd cheers.

POP (CONT'D)
 What's the only clube in town where
 you can be yourself, without fear?

CROWD (CHANTING)
 Flō. Flō. Flō.

POP
 What's the club where amphobes and
 humans dance, cheek to cheek?

CROWD (CHANTING)
 Flō. Flō. Flō.

INT. ARROYO HOUSE - CONTINUOUS

Madd and Vee chant along with the screen. A SHUTTER CLICK.

MADD'S POV:

A still shot of the screen she just photo'd. Text fills in underneath as she "thinks" a text to Jareth:

TITLES: "Wish I was watching this with you."

A Whoosh as the message sends. It pops up as "Read."

BACK TO SCENE

Madd frowns: he's not writing back. Vee smiles at her and Madd shakes it off, looking back at the screen.

INT. FLŌ CLUB - CONTINUOUS

POP
 And now, creatures: Unplug and give
 yourselves over to: Velvet Thrush.

The room goes black and silent. A soft distant light, as if the stars have found a way to gleam through the ice above. Amal watches with wonder.

INT. ARROYO HOUSE - CONTINUOUS

Madd grabs Vee's hands, anticipation building.

INT. FLŌ CLUB - CONTINUOUS

The far light grows larger, more distinct: huge pearly, luminescent clam shell floating over the stage.

It opens, steam billows around Velvet, like Botticelli's Venus. She sings, multiple notes at once, something old and enchanting, and incredibly new, an Opera with a dance beat.

The crowd - at home and here - scream and dance along.

EXT. FLŌ DOCKS - CONTINUOUS

Man With Tattoo strides to a BOUNCER.

MAN WITH TATTOO
Can I get a lift back?

The bouncer signals a small speeder.

BOUNCER
Have to ride back with the trash.

Man With Tattoo climbs plops down across from Baptiste, who sits cross-legged, praying. The boat zips off.

INT. BOAT - CONTINUOUS

Man with Tattoo watches the ice berg shrink behind them. He turns to Baptiste.

MAN WITH TATTOO
Not a music fan, either, huh?

Baptiste ignores him, still praying.

MAN WITH TATTOO (CONT'D)
Jesus. Two's a crowd, huh.

He pulls a flask from his pocket and slugs from it.

BAPTISTE
'My hand has found the riches of
the world, like a nest. As one
gathers eggs, I gather the earth.'

Baptiste takes a vial out and droppers into his eyes.

BAPTISTE (CONT'D)
'And there was none that moved a
wing, or opened mouth, or chirped.'

He grins at Man With Tattoo. The boat speeds on to the city.

INT. ARROYO HOUSE, CHELSEA - EARLY MORNING

The dawn light peeps through the windows to hit hungover Hector right in the face. From the bathroom: PUKING. Hector slowly comes to, scowling in confusion.

Madd steps out of the bathroom, wiping her mouth. Her just-barely-there tummy bump catches the glow from the window.

Hector stares, the math slowly tabulating in his head as Madd shakes her head in denial. Hector's mouth opens to yell.

INT. ARROYO HOUSE, KITCHEN - LATER

Hector yells, Madd yells and slams plates - full of breakfast she cooked herself - and SOFIA (78), Madd's abuela, crosses herself, her fingers working a rosary. The only peace here is Yzobel, called YZZY (5), coloring a picture of whales.

HECTOR
What is his name?

MADD
It's none of your business.

HECTOR
He made it my business.

MADD
Eat. You'll be late for work.

HECTOR
Does he go to your school?

MADD
No.

SOFIA
(Spanish, overlapping)
She is ruined. The whole family ruined. Oh, my God. The sin in this place - YOU have no room for god, you good for nothing son in law.

Madd pushes Hector into a chair, sets his food down.

MADD
If you're late again this week -

HECTOR
My own daughter bossing me around.

SOFIA
(Spanish, overlapping)
God, the entire order of this house is upside down! Help, Jesus, help.

She closes her eyes grasps her rosary, muttering.

MADD
Callate! Eat. I've been boss in this house for four years now.
(MORE)

MADD (CONT'D)

Maybe if I didn't have to play
mother all day I wouldn't --

She interrupts herself, turns back to the sink. Hector eats.

YZZY

Will the baby be my sister?

MADD

No. You'll be aunty. Tia Yzobel.

YZZY

Tia Yzobel! Tia Yzobel!

SOFIA

Dios mio.

Sofia crosses herself. Hector groans, coughs on his food.

MADD

I need to see the doctor.

Hector sighs and growls.

HECTOR

They won't see aliens.

MADD

Not most of them. There's one.

Hector drops his fork.

MADD (CONT'D)

You'll have to take me there.

EXT. AMPHITRICIAN CLINIC, CHELSEA - MORNING

The only Amphobe-friendly clinic in the city of Boston, mobbed by PROTESTERS. They hold signs, they chant, they scare patients. But they don't scare Cassandra Byrnes - CASS (30's) - who runs the clinic and pushes through them every day.

As she does today, taking the arm of a shy, SCARED TOAD MOTHER, holding her AMPHOBE SON, and leads them through the crowd.

CASS

Come in. I'm Dr. Byrnes.

It's as though she doesn't hear the angry crowd and for a moment, neither does the mother.

INT. WAITING ROOM - MINUTES LATER

Scared Toad Mother bites her nails. Her Amphobe Son runs out from back, smiling, and she scoops him up. Cass follows him.

CASS
Vaccines all done.

AMPHOBE SON
I was so brave!

He shows mom his cartoon character band aids.

CASS
Yes you were!

SCARED MOTHER
And the, crud, on his gills?

CASS
It just looks like normal gill goop to me. I took a swab to test, but I think he's fine.

SCARED MOTHER
Thank you so much. Say thanks.

AMPHOBE SON
Thank you!

Cass rubs his head playfully.

INT. CLINIC HALLWAY - LATER

Cass looks at a file. Amal pokes her head out of the office and hands her a stack of papers - still in her studded hijab.

AMAL
I need your signature on these.

CASS
By end of day OK?

AMAL
Unh unh. By lunch.

CASS
You are relentless, Amal. What would I do without you?

She starts signing.

AMAL

Have a life? I cleared tomorrow.
Say good bye to the weekend.

CASS

Now see, I would have a life, if it
wasn't for the state senate.

AMAL

Slackers don't win awards.

Cass groans and hands back the forms.

CASS

What am I gonna wear. Scrubs OK?

AMAL

Formal scrubs?

EXT. CHELSEA STREETS - MORNING

Next to this busy city street, a tall cement border wall holds back the ocean. Graffiti: "You cannot erase us," near a painted image of a human with frog eyes and tongue. Madd holds Yzzy's hand. Hector strides quickly ahead of them.

MADD

Keep your mask on - bad air today.

Hector turns around, arms open, pleading.

HECTOR

(Spanish)

C'mon, girls! Let's go.

YZZY

I want to go see the humpbacks
swimming off the coast.

MADD

Maybe this weekend? I'll take you.

YZZY

Promise?

MADD

But you have to stay home with
abuela so I can work on Friday. So
I'll have money for the ferry.

Yzzy watches birds cluster at a puddle, dunking their heads.
Above them: a crack in the wall, seeping small drops.

YZZY

Okay. I'll do it for the whales.

MADD

Good. Run in, don't be late.

YZZY

Maddy, when you have the baby, will you still be my sister.

Madd kneels near Yzzy, and takes her hand.

MADD

Yzzy. I'll always be your sister.

Yzzy nods solemnly. Hector comes to them, pats Yzzy's head.

HECTOR

We have to go. OK? Love you.

MADD

Flagpole. After school, OK?

YZZY

Okay. Bye.

Yzzy runs up the steps and into the school. Madd looks after her; Hector grabs Madd's elbow and pulls her away.

INT. AMPHITRICIAN CLINIC, WAITING ROOM - LATER

Madd and Hector step in. Hector peers at the Amphobes in the waiting room, leery. Madd steps up to Amal, at the window.

AMAL

Good morning. Name?

MADD

I don't have an appointment.

AMAL

You need to make -

Amal glances up from her paperwork and sees Madd - she does a quick double take, her eyes bulging. She recovers quickly. Hector leans on the desk.

HECTOR

This creature-doctor - she see humans too, right?

Madd glares at him. So does Amal.

MADD

Dad. Jesus.

AMAL

We treat all peoples. And everyone needs an appointment.

MADD

Can I schedule one with you?

AMAL

Reason for the appointment?

HECTOR

(Spanish)

Knocked up.

Madd pushes him. Amal looks up at Madd, shakes her head.

EXT. AMPHITRICIAN CLINIC - LATER

Hector and Madd wade through the protesters. Across the street a bus drives off. Hector curses, looks at his watch.

HECTOR

You're good to get to school?

MADD

The ferry's right there.

They walk their separate ways, but he turns back.

HECTOR

Maddalena.

She turns.

HECTOR (CONT'D)

I'm not mad. I'm disappointed.

She frowns and watches him walk away, seeping into the crowd.

Madd sulks up the cement steps climbing up the wall. She throws her bag down and plops onto the stairs.

MADD'S POV

Her text thread with Jareth - still on read from the night before. Madd thinks a new message

TITLES: "You at work today? I have school. But I could skip...if you wanna meet."

A WHOOSE sends the message off.

BACK TO SCENE

Vee's nudging foot brings Madd back to the world.

VEE
Hey, puker. Bus is here.

Madd grabs her bag. A bright yellow SCHOOL BUS FERRY pulls up in the river next to the wall. Students climb aboard.

INT. SCHOOL BUS BOAT - CONTINUOUS

Madd and Vee sit to the back, checking each other's make-up.

MADD
But this red doesn't suit you.

VEE
Boys like red.

MADD
Boys are stupid.

Vee wipes her lipstick off. Behind them, an adult SLEEPER - wearing a green and blue air mask - snores. Vee glances back.

VEE
Who is that? Creep.

Madd stares into space. Vee frowns at her.

VEE (CONT'D)
Jareth still not texting you?

MADD
He's just busy. He works.

Vee scowls in "Yeah, right."

INT. BUS BOAT - CONTINUOUS

Madd and Vee shuffle up the aisle, the last in line to exit.

VEE
Gotta see Coach. See you at lunch?

MADD
OK.

Vee runs off.

EXT. BUS BOAT - CONTINUING

As Madd steps off the bus, the DRIVER knocks her bag down.

DRIVER
Oh - sorry, I -

MADD
Ugh. It's ok.

He gets down to help. He points to a book on the floor.

DRIVER
That yours?

MADD
Yeah.

She grabs shoves it into her bag. She stands up, face to face with the Sleeper, standing one row back, eyes dangerous.

SLEEPER
Morning Maddy.

Madd whirls to find the Bus Driver blocking the exit.

MADD
Excuse me.

He doesn't move.

MADD (CONT'D)
I'll be late.

DRIVER
No you won't, honey.

He removes his air mask: the Man with the Tattoo.

MAN WITH TATTOO
You'll be absent.

Madd pulls a taser from her bag stabs it at him. He pushes her hand away and the Man With Tattoo grabs her mouth from behind. She kicks, kicking Sleeper in the leg before the two men throw her down into a seat, and drive the bus away.

END OF ACT ONE.

ACT TWO

EXT. SAFE HOUSE - MID MORNING

The back of a multi-storey in East Boston, on a flooded street. The first level abandoned, filled with water. An exposed staircase climbs up the outside of the building.

The yellow school boat coasts to a stop, and Sleeper - still masked - ties it up. Man With Tattoo - ERIQUE (32) - drags a fighting Madd off the bus, her hands bound and blindfolded. She kicks and he grunts. The Sleeper grabs her legs and the two men haul her up the staircase.

INT. SAFE ROOM - CONTINUOUS

The room is dark and dingy - the windows papered over.

The door kicks open as Sleeper and Erique pull Madd in, and set her on the bedding in the corner. She kicks herself up and runs blindly back into Sleeper.

SLEEPER

You're making me want to hurt you.

MADD

You're making me want to hurt you!

She thrashes, he holds her.

ERIQUE

You behave, we cut your hands free.

Madd softens, goes still. Erique nods at Sleeper, who loosens the zip ties on Madd's hands. She rubs her wrists.

MADD

What about my blindfold?

Erique pulls her blindfold off. She looks at him, then at Sleeper - still masked.

MADD (CONT'D)

What do you want?

The men turn to leave.

MADD (CONT'D)

Wait.

ERIQUE
 Sorry. Just the delivery guys.

He leaves. Madd goes for the door but Sleeper blocks it.

SLEEPER
 You need anything? Water? Food?
 Tea. For two?

MADD
 What?

He smizes, shuts the door. LOCKS LATCH in place.

Madd looks around the room. She crouches at a bookshelf: a few dozen books; crafts, and flea market objects fill it.

Her hand grazes down the books: a Bible, Octavia Butler, apocalyptic fiction and extreme religion. She pulls out a graphic novel, and falls onto the corner bedding.

INT. SEAPORT PENTHOUSE - MORNING

Pop snores in an intensely dark bedroom, naked. A soft alarm CHIMES, rousing her. Light seeps in as BLACKOUT CURTAINS part on the walls, revealing a tower-high, 180 degree view of the harbor, Pop's iceberg in the far distance.

The door opens and JEFFRIES-TM, a Robot Butler, with a human face, rolls in with a tray: a shotglass and a dropper bottle.

JEFFRIES-TM
 (in Mandarin)
 Good morning, ma'am.

POP
 Too early for Chinese, Jeffries.

JEFFRIES-TM
 "Excellence is not an act, but a habit."

POP
 Remind me to leave you unplugged.

JEFFRIES-TM
 Ha. Ha-ha-ha. Ha.

Pop slugs the shot of smoothie from Jeffries' tray - it washes through her like espresso, breakfast, and a shot of vodka all in one, which is basically what it is.

POP
What time is the hearing?

JEFFRIES-TM
Ten a.m. Approximately now. But -

POP
But it's the senate. So...

JEFFRIES-TM
And Pop? Your father is up.

Pop squeezes several drops into her eyes.

POP
(Chinese)
Mother fucker.

INT. SEAPORT PENTHOUSE - LATER

An extravagant living room. The view continues.

DAMON (70s), Pop's father lays on the floor, watching sports on TV and grumbling, as CHUONG (27), a Vietnamese-Amphobe male nurse, stretches Damon's legs. Chuong's fingers are slightly webbed and he has green scaling around his jaw.

Pop enters, wearing a robe.

DAMON
Day's half dead.

POP
Looks who's talking.
(in Vietnamese)
Morning, Chuong.

CHUONG
(in Vietnamese)
Good morning, sleepy.

DAMON
English! Both of you.

POP
Calm down. I won't plan your death
in front of you, in any language.

Pop changes the channel: a C-Span-like shot of a Senate hearing: press, a witness table, Senators filling the dais.

DAMON
I'm watching the game!

POP

Reruns.

CHUONG

We all know the Savannah Dolphins
won the Super Bowl in 2068.

POP

Yes. Today, we watch history.

Chuong leans into a stretch; Damon groans.

INT. SENATE FLOOR - CONTINUOUS

Senator Shade bangs a gavel for silence. The room quiets.

SHADE

Call to order. Today we hear
testimony on S.22904, a seawall
from Charlestown to the Seaport,
impeding flooding from sea level
rise. Hearing called to session.

She smacks the gavel once more.

EXT. SCHOOL PLAYGROUND - MID-MORNING

A DOZEN STUDENTS in Yzzy's class at recess. Among them,
several Amphobe children. YZZY and MIRA (5) watch PROTESTERS
at the clinic through the fence.

MIRA

Abuela says Amphobe is against God.

Yzzy turns to watch classmates playing four-square. ETHAN (5)
a half-amphobe white kid, with frog eyes, runs the court.

YZZY

I don't think Ethan's against God.

Mira also turns to watch.

MIRA

No. He's stinky though.

Yzzy giggles. RAQUELA (28), their teacher, calls out.

RAQUELA

Estudiantes! Line up please!

The children line up, giggling, sweating.

INT. SAFE ROOM - CONTINUOUS

Madd lays down, reading. She grabs her stomach, her face twisting in pain. She struggles to stand up.

MADD
Hello? Hey.

She stands, knocks at the door.

MADD (CONT'D)
Help? Hello! Hey, puto!

She pounds. A window in the door opens. Erique glares.

MADD (CONT'D)
I need the bathroom.

ERIQUE
What number?

MADD
What number? I'm gonna vomit, yo.

The window closes. The locks are thrown; Madd steps back. The door opens, Erique sets a bucket down and closes the door. Madd bangs on it, yelling.

MADD (CONT'D)
Hey! Hey! What kind of -

Before she can finish, her stomach lurches and she bends down, pukes into the bucket.

MADD (CONT'D)
I hope you guys know you suck.

INT. SENATE FLOOR - CONTINUOUS

SHADE
And next with questioning is
Senator Murphy. Senator?

SENATOR MURPHY (50s), one of the last Irish leaders in BoMa, pulls his mic towards him.

MURPHY
Thank you, Chairwoman. I fail to
see how anyone could oppose this
project. The seawall is our only
solution to protect our city and -

From the start of his speech, BOOS and CRIES from the gallery drown him out. PROTESTERS - Amphobes in masks, hold SIGNS and unfurl BANNERS: "Justice ≠ Just Us." Shade bangs her gavel.

SHADE
Order. Order!

INT. CLASSROOM - LATE MORNING

The class watches Raquela intently as she shows a book.

RAQUELA
And we know now that some species live, and they change, they "evolve." Yes, Ethan?

ETHAN
Amphobes are involved.

RAQUELA
Yes. "E-volved." Yes, Amphobes are a type of human that came from the rest of us.

Mira raises her hand.

MIRA
My dad says Amphobes aren't human.

RAQUELA
They aren't human, but -

ETHAN
Ms. Raquela that's mean!

He and Mira talk over each other. Raquela settles the class.

RAQUELA
Estudiantes! In this classroom we don't say humans or Amphobes are better. Just different. Yes, Yzzy?

YZZY
Like, humpback and beluga whales?

RAQUELA
Yes. Very good. Now: some species evolve. They live but they change. Others don't live. They die out. That's call: Extinct.

She turns a page: picture of a blue whale, "2052" in red. The children's eyes light up as Raquela turns the page.

INT. SENATE FLOOR - CONTINUOUS

GUARDS usher protesters out of the gallery, still yelling. Murphy directs his words to the gallery.

MURPHY

Any "persons" unhappy with a community protecting itself, might need to rethink whether they belong here in the first place. Aliens!

Shade glares at him.

INT. SEAPORT PENTHOUSE - CONTINUOUS

Pop, Damon and Chuong watch the hearing. On screen, Shade fights for order.

SHADE

(on screen)

This hearing will take a recess.

POP'S POV

Her eyes zoom in on Murphy, snap a picture. Data and links surround his face: bio, news, voting record, funders.

BACK TO SCENE

Pop smiles, a thousand yard stare.

POP

Call Seven.

(a beat)

Darling. It's me. I need a favor.

INT. SAFE ROOM - AFTERNOON

Madd, nibbling on crackers, closes her book and sighs. She stands on her tiptoes, to see out the window. She scratches the pane but the paper is on the outside.

She runs a finger on one yellowed headline: "New 'Amphibian Humanoid' Species declared."

Outside, a church bell rings: 3pm.

EXT. ELEMENTARY SCHOOL - CONTINUOUS

Yzzy stands by the entrance, in her air mask. The church bells finish ringing 3pm.

Parents pick up students on every side of her. She pulls up her hood as fat drops of rain splash.

She looks out at the square; she's the only child left. Raquela steps out, putting a mask on.

RAQUELA
No Maddy?

YZZY
She always forgets.

RAQUELA
Not always.

YZZY
She mostly forgets.

Raquela holds her umbrella over Yzzy.

RAQUELA
Walk me home?

Yzzy nods stubbornly.

EXT. CHELSEA STREETS - LATER

The rain has stopped, but puddles pockmark the street.

RAQUELA (CONT'D)
You like whales, huh?

YZZY
Maddy said she'd take me to see them. The humpbacks in the harbor?

RAQUELA
That sounds fun.

YZZY
Maddy can't be trusted.

They walk in silence a moment. Yzzy hums.

RAQUELA
You know that whales sing?

Yzzy stops, looks at her like 'duh.'

YZZY
Of course. They sing across the ocean to each other, no matter how far. Like family.

Raquela crouches by her.

RAQUELA

I bet, if you listen at night, you
might hear the harbor whales sing.

Yzzy tries not to smile.

EXT. ARROYO HOUSE - CONTINUOUS

Raquela and Yzzy stand on the stoop. Abuela Sofia opens the door. Yzzy zooms past her.

YZZY

Bye Ms. Raquela.
(Spanish to abuela)
Maddy didn't come.

Sofia frowns at Raquela.

RAQUELA

(Spanish)
Teenagers, right?

Sofia smiles and sighs with the weight of several generations of patience with teenagers.

SOFIA

(Spanish)
Thank you for walking Yzzy home.

RAQUELA

(Spanish)
Of course. It's on my way.

Raquela walks away. Sofia looks out at the street. It's trash day - bins and bags line the sidewalk. A large condor digs through a bag, pulling out a stale bagel. Sofia crosses herself and closes the door.

INT. SAFE HOUSE - NIGHT

Erique and Sleeper - with his mask off, it's clear he is Deme, from the house party - drink and watch the RED SOX.

Deme kicks Erique.

DEME

Dinner time.

ERIQUE

You're up.

DEME
I offered her tea.

He goes to the kitchen off the den.

Erique sings along - drunkly and badly - to Sweet Caroline in Spanish. Deme opens the kitchen door - lights and steam stream out. Through the steam, Raquela cooks over a pot.

DEME (CONT'D)
Feeding time.

RAQUELA
I got this one.

Deme tries to out-English Erique on the song. Raquela fills a bowl and carries it upstairs, rolling her eyes at the boys.

INT. SAFE HOUSE HALLWAY - CONTINUOUS

Raquela brings the bowl of soup up the stairs. She pulls a mask up over her mouth and nose, and unlocks the door.

INT. SAFE ROOM - CONTINUOUS

Madd stands at the door. When the knob turns, she yanks it, pulling Raquela into the room, splashing soup everywhere.

RAQUELA
Ah! No! Stop her. Stop her!

Madd runs through the door and down the stairs.

INT. SAFE HOUSE - CONTINUOUS

Erique and Deme still try to out-sing each other. Madd rushes downstairs into the kitchen.

Raquela follows, a few steps behind, yelling.

Madd spins, looks for the door, rushes to it. Erique chases.

Madd yanks at the door - it's locked. She fumbles with the locks and rips the door open right as Deme leaps over the couch, slamming into her and slamming the door shut.

Madd falls to the ground, wrestling with Deme, punching and scratching with everything she's got.

RAQUELA
Careful! The baby!

Madd stops punching. Freezes. She locks eyes with Raquela.

MADD
What did you say?

Deme grabs at Madd's arms. She cold cocks him in the face.

Madd stands, staring into Raquela.

MADD (CONT'D)
How do you know about the baby?

A beat.

Madd turns for the door again, but Deme blocks her from it. Erique grabs her arms and pushes Madd across the room.

RAQUELA
Be gentle!

ERIQUE
Fuck that.

Erique pushes Madd up the stairs.

Deme leans into Raquela and sniffs. He pulls a potato from her hair and gobbles it.

INT. LOVE NEST - NIGHT

A spacious bedroom. Murphy lays on the bed, hands bound to the headboard, grinning like a satisfied cat. SEVEN (20's), a beautiful Amphobe with purple skin, stares out at the night skyline, wearing only a bedsheet.

SEVEN
Mm. Where'd you find this place?

MURPHY
My buddy Jerry. Luxury condo, built early in the century. They couldn't find the millionaires to fill them.

SEVEN
That's your game? Pick up pretty young things at fundraisers, "wanna see something special?"

MURPHY
Only the prettiest young things.

SEVEN
You got a thing for Amphobes?

MURPHY

You don't know who I am, do you?

She inhales from a VAPE, and blows it in his face.

MURPHY (CONT'D)

Untie me. I want to feel your skin.

SEVEN

Patience...

Seven scampers to the bathroom. Murphy glances up at his wrists and sighs, laughing and shaking his head.

MURPHY

That's not something I'm good at.

Seven comes back in, dressed, collecting her purse.

MURPHY (CONT'D)

Hey. What's with the clothes?

SEVEN

OI gotta run. Early shift.

MURPHY

Early -. Untie me. Hey. Untie me, you freak.

SEVEN

Manners, Senator.

A look of realization falls on his face.

SEVEN (CONT'D)

I've taken the liberty of recording our evening together. All of it.

MURPHY

You can't. This is a dead room.

Seven's face goes flat, thousand yard stare, as she calls up the audio. She opens her mouth - recorded sound comes out: the sound of their earlier sex; Murphy's voice is clear.

Murphy's face drops in horror.

SEVEN

Wanna see the video? It's nice.

MURPHY

Who are you?

Seven sighs, grabs him by the chin.

SEVEN

You will vote NO on the Seawall
Bill. You will satisfactorily
explain your change of heart to the
public, or I release my little
scrapbook of tonight.

He tries to swallow a very dry mouth. She turns to walk out.

MURPHY

Hey! Hey! Untie me!

SEVEN

No. Practice your patience.

INT. POP'S OFFICE - NIGHT

Pop stands before six screens: the club, news, film, opera. A
soft ding from inside her head: her phone.

POP

Hello, Seven. It's done? Very nice.

END OF ACT TWO

ACT THREE

INT. SAFE ROOM - MORNING

Raquela enters, masked, with two mugs.

RAQUELA
Good morning.

Amal holds out a mug. Madd - hands bound - takes it, sips.

RAQUELA (CONT'D)
How did you sleep.

Madd throws the rest of the water into Raquela's face.
Raquela, stoic, blinks it out.

RAQUELA (CONT'D)
Theory was you'd be less trouble
tied up.

MADD
Theory was wrong.

Raquela crouches near her.

RAQUELA
I'm sorry for all this. This will
all be over soon.

MADD
Why am I here?

RAQUELA
Protection.

MADD
I don't feel safe -

RAQUELA
Not for you.

Raquela takes the mug and goes to the door.

MADD
How do you know about my baby.

Raquela spins a MOBILE hanging from the ceiling - it casts
dancing animal shadows on the walls.

RAQUELA

We have doctors, for it when it comes.

MADD

When it comes? I'm three months-

Raquela smiles, coughs. And goes.

Madd sits back, watching the mobile

INT. ARROYO HOUSE, KITCHEN - MORNING

Yzzy stands on a short stool, cleaning dishes. Sofia silently prays. Hector paces, on the PHONE.

HECTOR

She was on the bus with you?

INT. VEE'S HOUSE - CONTINUING

VEE packs her school bag.

VEE

We took the bus, yeah, but I left her there - I had to run to gym.

INTERCUT ARROYO DEN AND VEE'S BEDROOM - CONTINUOUS

HECTOR

Did you see her after that?

VEE

No.

HECTOR

Not since the bus?

VEE

We were supposed to meet for lunch but she never showed.

HECTOR

Okay.

Hector glances at Sofia, then ducks into another room.

HECTOR (CONT'D)

Mira, Vee, tell me who's this boy?

VEE

Boy?

HECTOR

The - you know. The father.

Vee freezes.

VEE

The what?

HECTOR

Vee, I know you know. And I know
you know his name. Tell me.

EXT. CHELSEA STREETS - MORNING

Hector holds Yzzy's hand as they walk down the street. She's masked; he's pulled his mask down to talk on the phone.

Yzzy looks at the border wall. Two NEIGHBORHOOD MEN stir a bucket of cement, patching the leak. A bird lies dead nearby.

HECTOR

(on phone; Spanish)

Family emergency. My daughter - .
No, I can't be - Agh.

He hangs up. They approach the school.

HECTOR (CONT'D)

OK. You have your lunch money?

YZZY

No lunch Friday, we leave at noon -

HECTOR

Si, si. I - OK. I'll be here. You-

YZZY

If Maddy's not back will you take
me to the whales tomorrow?

He crouches down beside her and takes her hands.

HECTOR

Madd'll be back. She -

YZZY

Will you? She promised me.

He sighs.

HECTOR
Sure. Of course.

Hector pulls down her mask to kiss Yzzy on the cheek.

INT. AMPHITRICIAN CLINIC - MORNING

Cass puts on her jacket and gathers her purse, moving quickly, the chaos of running late.

CASS
You moved all my afternoon -

AMAL
Yes.

CASS
And the plumber? You called -

AMAL
He's coming this morning. No leak when you get back.

CASS
And don't forget -

AMAL
I ordered it. Everything here is fine. GO.

Cass goes still, smiles.

CASS
Sorry. Nerves.

AMAL
You are going to eat those Senators for breakfast.

CASS
I better. I don't have time to eat anything else.

Cass leaves.

INT. SENATE HALLWAY - MORNING

Senator Shade consults with an AIDE, glaring at her WATCH, as OTHER SENATORS stand nearby, talking and waiting.

Down the hallway rushes SENATOR MURPHY.

SHADE

Nice of you to join us, Senator.

Murphy arrives at the clustered group.

MURPHY

Apologies, Madame Chair. Tied up.
Shall we?

He heads through the door to the Senate Floor.

SHADE

This isn't going to solve itself.

INT. SENATE FLOOR - LATER

The committee is mid-hearing. Shade adjusts her mic.

SHADE

Next up to testify before the
committee is Dr. Cassandra Byrne.

Cassandra sits and settles papers in front of her.

CASS

Madam Chair, Senators. I've
submitted a prepared statement. If
you'll allow, I'll forego reading
and jump right to your questions.

SHADE

Allowed.

INT. SEAPORT PENTHOUSE - CONTINUOUS

The hearing is on TV. Pop watches. Damon and Chuong play
chess, one eye on the proceedings.

DAMON

(scowling at Cass on TV)
Fish lover.

CHUONG

You're losing to a fish.

DAMON

I'm not losing. I'm lulling you
into a false sense of superiority.

POP

Quiet. Please.

INT. SENATE FLOOR - CONTINUOUS

MURPHY

...so then explain to me why we should risk the very heart of our city by voting down this seawall?

CASS

The seawall will protect the city - parts of it. The parts already most protected. But the wall will force rising waters into other areas - notably East Boston - neighborhoods already suffering the most drastic effects of climate change.

MURPHY

Neighborhoods full of alien Amphobes who don't pay taxes and live illegally in our city -

The gallery cries. Shade taps her gavel, glaring at Murphy.

CASS

Some illegal amphobes live in East Boston, yes, Senator. So do many legal amphobes, immigrants, and native citizens.

INT. SEAPORT PENTHOUSE - CONTINUOUS

Chuong captures Damon's final rook.

CHUONG

Check mate.

Damon's mouth drops open. Pop smirks at his fury.

CHUONG (CONT'D)

Or should I say "check BAIT?"

INT. SENATE FLOOR - CONTINUOUS

CASS

One could argue that the Seaport has benefitted from illegal contracts, given to mafia-run companies, guaranteed protection in exchange for campaign funds...

INT. SEAPORT PENTHOUSE - CONTINUOUS

POP
She's good.

She sips her morning smoothie, engrossed with Cass on the TV.

CASS
(on screen in Penthouse)
East Boston's lack of status should
not equate to lack of protection.
We should protect those most
vulnerable, not those most able to
 fend for themselves.

On screen, Murphy glowers, reddens.

MURPHY
(on screen in Penthouse)
I yield my time.

Pop nods to herself.

POP
Good Doggie.

INT. SAFE HOUSE - CONTINUOUS

Eriq sits on the couch, feet up, eating cereal. He watches the hearing on the TV. Amal enters through the front door.

AMAL
Hey. Morning relief.

Eriq glances back, then double takes.

ERIQUE
You?

AMAL
Office is closed. That's my boss.

She drops her bag and watches the TV.

AMAL (CONT'D)
How's she doing?

ERIQUE
She's all right.

AMAL
Our house guest. She eat?

INT. SAFE ROOM - MINUTES LATER

Madd, sweaty and gray, tosses her book down. A knock.

MADD

Yeah?

Amal comes in, a BOWL OF OATMEAL in hand.

AMAL

Hungry?

MADD

I won't keep it down.

AMAL

It's good to try.

MADD

You're from the clinic.

Amal nods.

AMAL

You feeling OK?

MADD

Other than the morning sickness and kidnapping and tying me up? Great.

Amal smiles, stands to go.

AMAL

Try to get some of that in you.

Tears well up in Madd's eyes.

MADD

Will the -

She chokes on a sob. Takes a breath.

MADD (CONT'D)

I feel feverish. Worse than nausea.

Amal returns, holds her hand to Madd's forehead.

AMAL

When did it start?

MADD

Last night.

AMAL
You need fluids.

MADD
Can drugs hurt the baby? Like -

She sobs.

MADD (CONT'D)
What would it do to ...them?

AMAL
What drugs?

MADD
Amp.

AMAL
When?

MADD
I dunno. A few months. Just once -
Before I knew about the baby.

Amal wipes Madd's face.

AMAL
If it was before you were pregnant,
it won't hurt the fetus.

Madd chokes out a sigh of relief.

AMAL (CONT'D)
Eat up. I'll bring you some juice.

INT. EAST BOSTON RESTAURANT - NOON

Jareth and a WAITER stand watching the hearing on TV.

WAITER
Man, there's no way they ain't
building that wall.

JARETH
You think?

WAITER
Save your money and get yourself
some gills, man.

Jareth looks to the hostess stand: Hector, with the HOSTESS.

WAITER (CONT'D)
Me? Saving up, gonna build a ark.

She points at Jareth. Hector locks onto him. Jareth runs.

WAITER (CONT'D)
Hey! Hey you can come too!

Hector pushes past, chasing Jareth out the side door.

EXT. EAST BOSTON STREET - CONTINUOUS

Jareth busts out of the restaurant, grabs his delivery bike. Hector pushes the door open and grabs Jareth by the shoulder.

HECTOR
Hey! Wanna talk to you!

Jareth wriggles away and climbs onto his bike.

HECTOR (CONT'D)
Where's Madd? Tell me -

Hector slips. Jareth kicks off, pumping like mad. Hector chases.

EXT. EAST BOSTON STREET - CONTINUOUS

Jareth zooms around the corner on his bike, looking back over his shoulder. Hector comes running after him, giving chase.

Jareth swerves around a MAN PULLING ICE CART and shoots down the street. Hector crashes into the cart, falls. He sits on the street crying out.

HECTOR
Maddy! Maddy! Where's my Madd?

END OF ACT THREE

ACT FOUR

EXT. ELEMENTARY SCHOOL - AFTERNOON

Yzzy sits on the steps, mask and backpack on, working on a word search homework. She mutters to herself as she does.

YZZY

E - X - T - I - N - C - T. Exctint.

A sharp cry raises her eyes. Looking across the dirt square, she watches a huge condor land, a large RAT in its mouth. It drops the rat and begins slowly cleaning it, removing the hair, and pecking at the meat.

Yzzy's face curls in revulsion. She goes back to her paper.

YZZY (CONT'D)

Evolve. L - V - E.

Hector rushes across the square to Yzzy.

HECTOR

Let's go.

YZZY

You're late.

He frown-nods. Reaches his hand out. Yzzy puts her pen down.

YZZY (CONT'D)

Apologize.

Hector frowns, then drops to his knees.

EXT. SAFE ROOM - LATE AFTERNOON

Madd curled on the bedding, sweating, shaking. The door opens: Jareth steps in.

Madd sits up, the flicker of a smile dances over her face before turning to a scowl.

MADD

Where the hell have you been? No text, no calls, you -

Jareth gets on the floor and crawls to her, hands up.

JARETH

Hey. Shh...shh. I'm here now.

He reaches out to hold her hand; she slaps it.

MADD
Wait! Why are you here?

JARETH
We're safe here. You're going to -

MADD
You're with THEM?

Jareth sits back on his feet.

INT. ARROYO HOUSE - EVENING

Hector circles the kitchen, drinking a beer, holding the phone away from Sofia.

SOFIA
(Spanish)
If you don't call them, I will.

HECTOR
(Spanish)
We can't. If we call the police -

SOFIA
(Spanish)
You can't keep the phone away from me. Not all day and all night.

HECTOR
(Spanish)
I'll destroy the goddamn phone.

Sofia crosses herself, looks to God.

SOFIA
(Spanish)
Not to save his own daughter.

HECTOR
If I call the police, I put the whole family at risk. You too.

He drinks his beer.

HECTOR (CONT'D)
I will look for her tonight. If I don't find her, tomorrow we call.

INT. YZZY'S ROOM - CONTINUOUS

A small room that Yzzy and Madd share: bunk beds.

Yzzy lays in the top bunk, listening to the argument, "swimming" her STUFFED WHALE TOY through the air.

She looks out the window - the ocean in the distance. She hums a low, long whale song.

INT. SUBWAY TRAIN - EVENING

Cass steps on to a train, sits next to the door. She wears headphones and a mask, lost in her music.

Next to her, a small roped off section, packed, standing room only. A sign hangs from the ceiling: "AMPHOBE SECTION."

The doors close, the train takes off.

Cass looks up from her reverie, takes her mask off and fans herself with it, glancing around the train.

An AMPHOBE MOTHER holds hands with a BOY WITH SNAKE EYES. The Mother stares at Cass from the Amphobe section. The Mother nods to Cass, smiling. Cass smiles back, then sees the boy: frail, thin, yawning.

Cass gestures to them: "want to sit?"

The Amphobe Mother shakes her head "no."

Cass leans over and takes the rope off the hook, opening the Amphobe section. She smiles at the boy, nods to the seat.

CASS
Sit down. Go on.

The boy looks up at his mom. The Mother smiles sadly, then nods at Cass. She sits, and pulls the boy into her lap.

Cass searches through her PURSE, and pulls out a CANDY to give to the boy. The Mother smiles.

INT. SAFE ROOM - CONTINUOUS

Jareth and Madd sit talking.

JARETH
I had to stay away until we were certain it was mine.

Madd slaps at him.

MADD
Yours? Are you serious right now?

JARETH
It's - hey -

He tries to grab her hands, but she keeps slapping.

MADD
What do you think I am? I never
screwed nobody else and you -

He holds her hands.

JARETH
OK. Okay. You told me you had -

MADD
And who is "WE"? Who needs to know -

JARETH
There's a lot you don't understand.

MADD
Well, you got a captive audience.

INT. SENATE FLOOR - CONTINUOUS

The members step to a microphone one by one to vote. Shade stands center of the dais, looking on at a screen where her AIDE tallies the votes next to her: 19 YEA, 20 NAY.

Murphy steps up to the microphone, last in line. Shade sees him and huffs with anger.

MURPHY
Mass 9th District votes: 'Nay.'

Shade double takes. The screen updates: 21 NAY, 19 YEA.

Shade leans down to her mic.

SHADE
S.22904, to build a seawall across
the Boston Harbor, fails to pass.

She clacks her gavel. Cheers explode from the gallery.

INT. SEAPORT PENTHOUSE - CONTINUOUS

Pop watches the live news coverage.

POP
Jeffries? Champagne.

Jeffries-TM rolls to the kitchen. Chuong stands up from the couch, goes to grab his coat.

POP (CONT'D)
Stay for a toast, Chuong?

CHUONG
I'd love to. Thank you.

He re-hangs his coat.

DAMON
Toast. To what? To drowning us all.

Chuong rubs his shoulders from behind.

CHUONG
Pays to be a fish, Damon.

Jeffries pops the champagne cork. Damon jumps, startled.

INT. SAFE ROOM - CONTINUOUS

JARETH
This isn't just any baby.

MADD
No? A teenage mom and a deadbeat dad? That's the Chelsea special.

JARETH
This child is special.

Madd stares at him: "well?"

Jareth stands, turns his back to her. And lifts his shirt.

Across his back bulges a patchwork of black and yellow shell.

Madd's eyes go wide with awe, then disgust. She coughs.

MADD
What is that.

JARETH
I'm Amphobe, Madd.

MADD

No. No.

JARETH

Your child - OUR child - is the first baby. The child of a Human, and an Amphobe. A new species. Proof that our kinds can mate.

Madd gasps and coughs. She grabs her stomach.

MADD

Oh god. No. No!

EXT. MAVERICK STATION, EAST BOSTON - CONTINUOUS

Cass steps out of the underground, into the night, and waves goodbye to the Boy with Snake Eyes and his Amphobe Mother.

A SERIES OF DINGS.

CASS' POV:

A view of the square, with a LIVE NEWS ALERT scrolling under: "Seawall Bill Fails." Text alerts pop up: "Congrats!" "You did it!" Praise hands.

BACK TO SCENE

Cass laughs and turns around as though to share it with someone, but there's no one there. Just the crowded square, full of Amphobes, immigrants, and the community, going about their nights.

Cass pushes through and turns the corner.

INT. SAFE HOUSE - CONTINUOUS

Deme and Amal watch the live news update from the den.

REPORTER

(on screen)

... surprise turn in a very close vote late this afternoon, the Seawall project will not move forward. What the senate will do to address concerns of rising waters remains up in the air.

Yells and cries turn Amal and Erique's eyes upstairs.

Jareth opens the Safe Room door to yell down.

JARETH
Somebody help me.

He ducks back. Amal rushes upstairs, Eriqye close behind.

INT. SAFE ROOM - CONTINUOUS

Jareth fights to hold Madd, who flails and kicks around the room. Amal puts her hands out. Eriqye stays in the doorway.

AMAL
Careful - careful!

JARETH
She's trying to hurt herself.

Madd screams an animal noise. She throws her body against Jareth, pushing him into the wall, but he holds on.

AMAL
Madd! What's wrong?

MADD
I'm going to be sick.

JARETH
Eriqye - help!

The men grasp Madd to keep her from flailing. She groans, collapsing into their arms. They bring her to the floor.

AMAL
OK what happened.

JARETH
I told her. About me. She freaked out. Started banging against the wall, falling.

Madd pulls herself up into a sitting position, held tight from behind by Jareth.

MADD
I want this thing dead.

Amal reaches out to calm her.

AMAL
Maddy. This baby -

MADD
It's not a baby. It's some creature. Ah!

Madd cries out in pain. Her body cramps up involuntarily.

MADD (CONT'D)

Ow, ow ow.

AMAL

Let her go. It's ok. It's ok.

Eriq and Jareth relax. Madd curls up, holding her stomach.

JARETH

What's wrong. What's happening.

MADD

My stomach. I'm -

She lifts her hand away from her groin - it's wet with blood.

AMAL

It's coming. It's time.

END OF ACT FOUR.

ACT FIVE

INT. SAFE ROOM - NIGHT

Madd, sweating, exhausted, mid-labor but not pushing. Amal holds a damp cloth to her head. Jareth holds her hand.

AMAL

Rest. You'll push again soon.

MADD

I never knew you had to push a miscarriage.

JARETH

Miscarriage? She's not -

Amal shushes him with a glance.

MADD

I'm only three months.

AMAL

It could be lots of things.

MADD

But it's -

AMAL

Rest.

She nods to Jareth. They step out of the room.

SAFE HOUSE HALLWAY - CONTINUOUS

Amal pulls the door close. She whispers.

AMAL

I have to run. Keep her hydrated -

JARETH

Run? You're our nurse!

AMAL

Right. And I'm getting our doctor.

SAFE HOUSE - CONTINUOUS

Erique pulls vodka from the freezer. Amal steps in.

AMAL
We got a project.

Eriqne frowns, puts the cap back onto the bottle.

AMAL (CONT'D)
No. Bring that.

EXT. HOOKS ELEMENTARY - NIGHT

A CROWD saunters inside, passing through metal detectors and an armed SECURITY TEAM. Among the crowd, Cass.

Principal MILLER (50's), salt and peppered and boyish, stands out front. When he spots Cass in the crowd:

MILLER
Dr. Byrnes. Principal Miller. I'm glad you could make it.

CASS
I wouldn't miss this for the world.

MILLER
The kids have a very special evening planned.

Miller flashes a smile at the guards and escorts Cass inside while other attendees have bags checked.

INT. HOOKS SCHOOL ENTRANCE - CONTINUOUS

A small, friendly crowd fills this cramped lobby.

CASS
What's with border patrol?

MILLER
We're a desegregated school, Dr. Byrnes. Not everyone is as sympathetic as you.

INT. SAFE ROOM - CONTINUOUS

Jareth gentle runs his fingers through Madd's hair. She looks up at him, her face softening.

MADD
Why didn't you tell me?

He laughs, looks for an answer on the wall.

JARETH

Yeah. Why keep it a secret when you took it so well.

Madd smiles, sad. Her face slackens: a new round of pain kicks in.

MADD

I don't think I can do this again.

JARETH

Of course you can.

She grabs his hand. Her face clenches as she pushes.

INT. GYMNASIUM - SHORTLY AFTER

A crowd - a mix of human parents and amphibians - sits in plastic folding chairs. Cass glows as she watches the stage, where a group of TEN AMPHIBIAN CHILDREN, perform a song and dance. They come to a big finish, and the crowd explodes with cheers and pride.

INT. GYMNASIUM - LATER

Miller stands at a podium onstage.

MILLER

... and we are thrilled that she could join us tonight. Please welcome this year's recipient of the Pressley Award for Amphibian Advocacy, Dr. Cassandra Byrnes.

The room erupts with applause as Cass climbs to the stage and takes a plaque from the Principal.

CASS

Thank you Principal Miller, and thank you students. An award like this feels so unearned. My reward is the chance to serve this vital community every day. When I was opening what is sadly now the only free clinic for Amphibians in Boston -

INT. SAFE HOUSE - SAME

On Madd, straining through the pain. Jareth urges her on.

CASS (V.O.)
 People asked if I was scared. This
 baffled me. Scared? Of what?

INT. GYMNASIUM - CONTINUING

CASS
 We in medicine are sworn to serve
 life. All life. To do no harm.

EXT. CHELSEA STREETS - CONTINUOUS

Hector walks, a bottle in a bag in his hand.

CASS (V.O.)
 For the Amphobe community, to do
 'harm' is to do nothing.

TWO COPS patrol the street. Hector ducks into the shadows as
 they pass. He downs the rest of his beer, dumps it.

INT. GYMNASIUM - CONTINUING

CASS
 You are my patients, my friends. To
 anyone else I say, Amphobes may be
 illegal, but they are not immoral.

INT. SAFE ROOM - CONTINUOUS

Madd's almost there. She gives a final push and her face
 fills with joy and adrenaline: she's done. Jareth kisses her.

CASS (V.O.)
 They may be inhuman, but we must
 not be inhumane. They are our
 cousins, our friends, co-workers.

Deme cradles a bundle. On Jareth and Madd's face as they look
 up and see it for the first time: Jareth ecstatic. Madd's joy
 curdling to confusion, anger, horror.

INT. GYMNASIUM - CONTINUING

CASS
 Today's Senate victory strikes a
 blow against the movement to strip
 Amphobes of their Rights.
 (MORE)

CASS (CONT'D)

A victory to celebrate. But we have more to do. And I -

CRASH. SCREAMS. FIRE AND SMOKE.

Through the window smashes a Molotov cocktail. The crowd shrieks and runs - a chaotic flood to the doors.

Miller pulls Cass down. They crouch-run off stage.

But Cass slows, looks through the crowd and smoke: seeking victims. Wanting to help.

A hand reaches out of the smoke and pulls her out.

EXT. CHELSEA STREETS - CONTINUOUS

Hector stumbles up the cement stairs to the top of the border wall - the school bus stop. He belches, unzips his fly to piss into the ocean.

Across the river, an explosion rips through the night: fire.

He watches, his sweating face catches the fire's reflection in an otherwise black night.

EXT. SCHOOL - CONTINUOUS

Cass bursts through the door of the school, gasping cool fresh air of outside. Behind her, Amal: holding Cass' arm. She leads Cass out into the parking lot.

AMAL

Move away from the school.

Cass looks across the yard - the rest of the crowd gathers in a cluster two hundred yards away at the front entrance.

CASS

We should join them?

AMAL

Let's go around. Get some distance from the building first.

She takes Cass' arm, leads her out to the street.

EXT. EAST BOSTON STREET - CONTINUOUS

Cass looks back, her eyes reflecting the fire.

ALARMS - a fire truck pulls up.

CASS
Who would do such a thing?

AMAL
You know better than most how
dangerous it is to be an Amphobe.

CASS
God. Monsters.

AMAL
Especially after today. We won a
victory but, like you said, I think
we made some enemies.

Cass chokes up, takes Amal's hand, nods.

AMAL (CONT'D)
I'm right around the corner. Come
ease your nerves?

Cass looks back at the school, the crowd.

AMAL (CONT'D)
Not much here you can do.

Cass puts her arm around Amal. They walk into the night.

INT. FLŌ CLUB - CONTINUOUS

Pop sips a drink, surrounded by FAB CLUB GUESTS. Music bumps.
James emerges from the crowd and whispers in her ear.

Pop downs the drink, smiles to the group nearest her, and
pushes through the crowd.

INT. POP'S OFFICE - MOMENTS LATER

James holds open the door as Pop enters. The news is on TV:
helicopter footage of the burning school.

REPORTER
(on screen)
- No victims at this time, but
obviously many are shaken.

Pop's face drops in shock.

POP
When was this?

JAMES

Just now.

On screen the footage returns to the anchor.

REPORTER

(onscreen)

Senator Murphy, you're learning of this just as we are. Anything to share about tonight's events?

A split screen with Murphy appears on TV.

MURPHY

(onscreen)

Of course my heart goes out to the families. But I think, when you see decisions like we saw today, some people feel provoked.

Pop and James exchange a glance.

REPORTER

(onscreen)

Senator - are you suggesting this attack is connected to the seawall-

MURPHY

(onscreen)

I am suggesting that when the government redefines 'citizen,' redefines HUMAN - that, well, some who have been human all this time might not take very kindly to it.

Pop narrows her eyes; the screen freezes.

POP

James, you have those files I obtained of the senator?

JAMES

Yes, ma'am.

POP

Release them. Widely.

James nods, and walks quickly from the room. Pop sneers at the frozen image of Murphy's anger-ugly face.

POP (CONT'D)

I'm going to bury that maggot.

INT. SAFE HOUSE - NIGHT

Amal closes the door behind Cass.

AMAL
Can I get you anything?

CASS
How about Gin?

AMAL
That we can manage.

CASS
You live here, Amal?

AMAL
Extended family home.

Amal steps out. Cass surveys the room: the hearth, the couch.

CASS
It's nice. Cosy.

Along the wall, a series of family photos. Cass looks at each in turn:

- A white woman laughs at something off camera
- A white family in a Christmas pose, Santa hats and holly
- A different white family with a bare white background.

Are these stock photos? Amal isn't in any of them.

Cass scans the room, frowning. Zipties on back of the couch. A blanket with a bloodstain dries over a chair.

A door opens from above and a man comes down: Jareth. He locks eyes with Cass, frozen.

Amal returns with the glass of Gin.

CASS (CONT'D)
Amal? What's going on?

JARETH
Come upstairs.

Cass looks at Amal, who looks away.

CASS
I think I'll be going.

Amal steps between Cass and the door.

AMAL
Dr. Byrnes, wait -

CASS
It has been a very long day, Amal,
I think I'd better just -

Eriq blocks the doorway, gun drawn. Cass looks to Amal.

AMAL
We need your help.

INT. SAFE ROOM - CONTINUOUS

The door opens and Jareth steps in, followed by Cass and Amal. Eriq guards the door.

Cass goes to the bed, where Madd lies, damp, unconscious.

CASS
What happened?

She puts her hand to Madd's forehead. She looks back to Amal.

CASS (CONT'D)
What happened.

She turns back, but Amal grabs her hand. They lock eyes.

Amal shakes her head "no. She nods to the corner of the room.

Jareth kneels, his back to them, collecting a small bundle.
He turns to show Cass.

ON CASS:

Widening eyes as she looks back and forth between Jareth,
Amal, and the bundle. Her mouth drops as Jareth pulls back
the blanket -

BACK TO SCENE

Revealing a large, luminous EGG. Oval, sticky, five pounds.

The shell pale green and shining with fluid.

The egg Madd just gave birth to.

END OF ACT FIVE.

TAG

EXT. CHELSEA STREETS - LATE NIGHT

CONDOR'S POV

The streets and the border wall, holding back the water, from above. A man - Hector - staggers through the streets, lit by the full moon and a few solar powered street lamps. The streets rise quickly as the bird swoops down and lands

BACK TO SCENE

Hector, startled by the condor, falls. He sobs.

HECTOR

(Spanish)

Disappointed. Disappoin-
Maddy! Maddalena!

Rhythmic HISSING. Hector looks up. Across the street, an image takes shape: a shadowy figure flings color into space. Hector blinks, rubs his eyes.

The figure turns: the lights and the moon catch the colorful hair and pale skin of Baptiste, tagging a wall with graffiti. He locks eyes with Hector, and holds his finger to his mouth, before disappearing into the night.

Left behind him on the wall: "Behold, I bring a flood upon the earth, to destroy man and every creeping thing."

Hector looks at the full moon hanging in the sky. The heat of the air make the moon melt like butter in the pan of night.

Hector grasps his hands together and closes his eyes.

HECTOR (CONT'D)

(Spanish)

Maria, please. Don't let me lose
her like her mother. Save my Maddy.

CONDOR'S POV

As it takes off over the street, over the wall, to the ocean. where a dozen gigantic dark shapes push through the surface, dragging jet streams of white in vast circles. The SONG OF TWO HUNDRED HUMPBACK WHALES from far out on the water. A keening song, as if they are mourning the dead.

END OF PILOT.