

THE HARVEST

by
Marisa Torre

MarisaTorre@live.ca
Pilot - Death Comes To Life
plus Series Info

FADE IN:

EXT. FAMILY HOUSE - DAY

Early morning on a residential city street in the full bloom of late summer, a family car laden with luggage pulls up to the curb of Marie's modest home.

From the front veranda, KATE, average 30ish stepmother, watches MARIANITA (Marie), her average 14-year-old nice girl step-daughter, slowly get out of the back seat.

Imperceptible to everyone, behind her, stand the four fully robed "REGALS" of THE LEAGUE OF REAPERS. Unrobed, gender neutral and diminutive between them, RiT, their 16-year-old "REAPER-in-TRAINING" studies Marie.

Marie CLOSES THE CAR-DOOR, stands on sidewalk and waves sadly watching the CAR SLOWLY DRIVE AWAY. They can't hear:

REGAL 1 (to RiT)

I don't know who in Hell you
pissed-off for this one
(off RiT's avoidance)
but your first harvest has no
clear expiration date.
At the time of her first period,
she dies from a form of
hemorrhaging called
Endometrial hyperplasia.

A same-age girl leans out the car window and also waves back sadly to Marie as the car goes down the street, until it is out of sight.

REGAL 2

You'll have to monitor her
biological functions.

Kate waits, watching Marie stand there, heart-broken, until Marie turns and runs into the house.

REGAL 3

A sticky bit of business that
Mother Nature bitch.

REGAL 4

Yes, because of course, Father
Time is just so kind...

REGAL 1

You'll have to be there to
capture her at exactly the
precise moment she passes

Marie runs to get past Kate into the house and (o.s) STOMPS
UPSTAIRS to her room.

Kate tries to say *something* to Marie, but can't and just
lets her go then follows her in.

RIT

And if I miss it...?

All four Regals FLASH a look of doom to RiT and they are
instantly cast into the Blackness.

BLACK. BLACKNESS - BLACK

The Regal REAPERS' human form dissolves.

There is only a grey silhouette for each of them against a
vast expanse of darkness.

REGAL 1's larger silhouette looms over RiT's vaguely human
form projecting a stream of thoughts and an unearthly voice.

RiT's form shows the projected images of torture and misery,
exhaustive pursuit and unbearable pain dripping blood from
the eyes and as sweat from skin, under the crushing weight of
a massive stone cut crucifix on the shoulders, until he is
reduced to a hobbled mound.

REGAL 1 (v.o.)

Banishment from the comfort of
an eternal peaceful rest, to an
anguished pursuit until you get
that soul which is owed us for
the cosmic order of the Dark
Realm and to maintain the
balance of good over evil.

EXT. FAMILY HOUSE - DAY

The 4 Regals and RiT are returned to this life.

REGAL 4

(to clarify)

Y'gotta chase and kill her yourself

INT. MARIE'S ROOM - SAME DAY

Marie enters, without closing the door, plops on her bed to cry until she sees Kate approaching.
Marie immediately annoyed, sits up and wipes her face.

MARIE

(Quebecois accent)

Not that again.

KATE

Yeah, he has no choice. We've tried everything else.
-I can give you a ride there

MARIE (gets up)

It's just around the corner

KATE

-I made your favourite sausage.

MARIE

(steps toward the door)

I can eat there

KATE

Look, I'm sorry, I know she's your best friend since grade 1 speaking French, and now you have to start High School alone-

MARIE

-he doesn't REALLY need me there, does he?

KATE

I know... He thinks you'll suffer alone at home all day. This way you'll be busy all day and you guys can still text and talk on the phone all nigh-

MARIE

-No. Her phone was on her Dad's business, now he took that job in Montreal... (Off Kates understanding) She won't get one til next week. (off Kate's whisper, Shit) I gotta go.

INT. ANTON's BONNE CUISINE (A.B.C.) - DAY

A few tables have people eating and others are cluttered with tableware and leftovers from customers who have left. Marie speaks to Cashier across the counter. Cashier points Marie to the office door.

INT. A.B.C. BISTRO OFFICE - DAY

To ANTON; Marie's father, average late 30's, Euro-type

MARIE (upset)
Papa, je n'veux pas y travailler!

ANTON
Actually Marianita, I have no choice. Another one quit yesterday, I need help for lunch and dinner rush, -and that's it!

INT. A.B.C. BISTRO - DAY (SERIES OF SHOTS)

During the day, Marie is shown her responsibilities:
- the quickest way to clean and set the tables properly
- where to put dirty dishes and garbage
- how to stack beverage cups, take-out trays and bags
- how to keep coffee, tea and beverage supplies filled
- how to fill salt, pepper, chili and grated cheese jars.

Between each one she checks her phone, but there's nothing. She does a good job; the lunch rush is hectic but goes well. Marie gets a plate full of food, a drink and goes to eat.

INT. A.B.C. BISTRO - THAT NIGHT

Marie busses the last table at closing time. Cashier preps the bank deposit and Anton pops out from the backroom.

ANTON (to Marie)
C'mon dépêche-toi with that, I wanna run the dishwasher.

Marie pockets the tips and brings the dishes to him. At the cash register Marie leans on the counter and slides the 'TIPS' jar from one hand to the other.

MARIE

Dad said I could keep the tips
on the tables when I clean them.
(off Cashiers nodding)
Hey, why do they call it 'tips'?

CASHIER

I don't know

Counter Staff, ready to go, comes to count the tips-jar.

MARIE

Hey, why do they call it tips?

Counter Staff just shrugs I dunno, takes it, and leaves.
Cashier zips the bank bag as Anton comes over to take it.

MARIE

Pourquoi s'appelle 'tips'?

ANTON (thinks and shrugs)

Je n'sais pas.

INT. A.M.C KITCHEN - NEXT DAY

After the lunch rush Marie gets her 'go ahead' from Cashier
and tucks herself into a corner to check her phone.
When Kate passes with an empty serving tray from the
counter, she sees Marie sadly put her phone away.

KATE

Nothing yet huh?
(off Marie's shrug)
You could call her mother's cell

Kate moves right along to let Marie reluctantly agree.
Through the clamor of A SMALL STAFF PREPPING FOOD, COOKING,
and MUSIC, Kate calls to Marie then Anton:

KATE

Hey kiddo, brioche is ready
and so is coffee, com'on have
some with us -Anton! coffee!

Marie smiles watching her Dad mock-dancing his way across
the kitchen, and reluctantly shrugs 'why not'.
Anton mock-dances to turn up MUSIC then goes to dance with
Kate for a few steps and 'tah-dah!' a dip!

While Marie assembles herself a plate of food, Anton tries to coax Marie to a few steps with him while he sings to the radio. Marie shrugs him off and pats him away from her.

INT. A.B.C BISTRO OFFICE - SAME DAY

Marie closes door, puts down food, gets her phone and calls:

MARIE (into phone)

Um, hi Mrs-

SUSIE'S MOM (through phone)

-Oh hello Marie, how are you?

MARIE

I'm OK ...uh, I'm sorry to bother you but, can I talk to Susie please?

SUSIE'S MOM (through phone)

Well sure hun, but she's out with some friends from our building right now. We got her a phone last night at the mall.

(Marie visibly shocked)

I have her new number; I can text it to you if you want.

MARIE

Um yeah, sure, thanks.

SUSIE'S MOM

Ok give me a sec, say hi to Anton and Kate for me, ok.

MARIE

(just nods sadly at first)
Oh, uh, yeah g'bye...

Marie plops to sit, thinks, snarky-baby-talks to herself: "new phone, last night"... "new friends, in our building"
Marie sits at Anton's computer, stomps her feet up on the desk, turns on the TV, and MUSIC and plays a VIDEO game. When the text 'PINGS' on her phone, Marie just stares at it. Marie EXPLODES her game on the screen to end it. She just sits back limply, even too sad to cry.

LATER:

Marie is asleep, sitting back in the desk-chair, and dreams:

INT. 1819 TEA GARDEN - NIGHT (MARIE'S DREAM)

Marie is in the same clothes of that day. She is alone, bussing a table, but instead of the square plastic container of the bistro, she is putting dishes into a round straw basket. She looks around to see where she is.

Another bistro, same as her father's except: tables and chairs are chicly draped in fancy fabric with lacey ties, candles have dripped wax around the holders and bolted to the middle of each table is a small, locked box with a slot on top and written on the side:

"To Insure Prompt Service"

Marie happily turns to share, forgetting she is alone, and it hits her hard and sad.

As the (O.S) BISTRO OFFICE DOOR OPENS AND CLOSES, Marie feeling weak, leans on table.

Enter, the ghost of 14 yr old ANITAMARIE (ANITA) from 1819 in distressed nightclothes. She gently guides Marie to sit, then strokes Marie's face to lean her back. Before Anita strokes Marie's eyes closed, they stare at each other for a moment, no fear, just calm. Anita watches Marie sleep and she fades away replaced by Anton, back to reality:

INT. A.B.C. BISTRO OFFICE - SAME DAY (RESUMED)

Anton gently nudges Marie awake, and waits for her to wake.

ANTON

You O.K? You want to go home?

(Marie gestures "no")

Dinner rush started. In a few hours we close, clean, go home

MARIE

That's like 50 bucks, right?

They both throw-off "plus tips" and chuckle as they leave.

EXT. A.B.C. BISTRO - SAME DAY

THREE 14 YR OLD GIRLS, bored, phones in hand, and dressed very trendy, walk on the street in front of the Bistro. One of them does a double take when she sees Marie through the window bussing a table and recognizes her. She gets her friends to check it out. They agree it's her. They gesture with nasty and judgemental gossip among them, and with sly-eyed spiteful shrugs and nods, they go in.

INT. A.B.C. BISTRO - DAY

The 3 girls enter and bicker about what to do. It's between the lunch and dinner rush, and not very busy. As they settle in, they constantly look around for Marie. When they see Marie wipe a table, they excitedly pretend not to see her, but make a lot of noise pretending to laugh at something on their phone. And then, one DROPS HER FORK.

GIRL 1 (to Marie)
Excuse me, sir!

Before even looking up Marie rolls her eyes

GIRL 1
Sir ... excuse me sir...

Marie finally looks up and it hits her hard, she knows them.

GIRL 1
Could I get a clean fork please... Marie? Marie, is that you?

Marie walks reluctantly toward their table. The other girls turn around to pretend they're surprised. With a tight smile, Marie waves a perfunctory "hi" to them.

GIRL 1
So, what are you doing here?
You... work, here? Susie too?

MARIE
Yeah. Some people just quit -to go to college, so Dad asked me to fill-in... for them, y'know cuz they're in college now...

GIRL 1
-Your Dad works here too?

MARIE
My Dad's the owner...
(off their nods)
Yeah, he won a big award and used the prize money for it.

GIRL 2
There's a prize for sandwiches?
(they giggle)

MARIE

No, he's a Master Chef, like on TV except for real...

The girls give exaggerated nods of being impressed. Marie exaggerates a nod and a shrug. They all start "Where's Susie" but Marie cuts them off-

MARIE

So, what're you guys having?

GIRL 3

Just panini and stuff...

SERVER brings the girls their food and writes up their bill.

MARIE

(exaggerates approval nod)
My favourite on the dinner menu is lobster pancetta on brioche bruscetta...

On his retreat, Server gives Marie a "W.T.F?" face. The girls start with 'where's Susie' but Marie ignores it

MARIE

-So, you guys drinking... EW, not that crap, I'm so sick of soda, y'know what, let me bring you my best coffee instead, no charge

IN HER MIND:

The girls enthusiastically ask Marie to join them, she sits with them and it feels SO good to be best friends.

BUT IN REALITY:

GIRL 1

Oh hey, I mean, coffee is great ...

GIRL 2

-But we only have it with dessert

GIRL 3

Yeah, or breakfast...

GIRL 1

Yeah, we're kinda used to, like, a glass of wine...?

MARIE

Oh, wine... I dunno...

GIRL 1

Well, I mean, if you can't.
It's O.K... (turns away)

BEHIND THE COUNTER: Marie gets a clean fork

SERVER

-is that to go with lobster
pancetta, on brioche bruschetta?

MARIE

Oh shut-up, I hate those girls;
they're so stupid ... here, bring
her a clean fork, for 'panini'

THROUGH THE WINDOW IN THE KITCHEN DOORS:

First, Marie gives them the "bitches" stink-eye...
then, huffs and makes an "I'll show them" face ...
She lights up at the thought of "beer!"
Marie takes 3 large soda glasses where she can't be seen
filling them with beer.

AT THE GIRLS' TABLE:

MARIE

See, I couldn't bring you wine,
cuz it's only domestic, and
y'know, doesn't pair well with
panini; it has crisp vanilla
notes and finishes with fruity
florals... But our beer is
imported, and, y'know, has
better, undertones. Perfect with
panini, and of course, no
charge... enjoy!

IN HER MIND:

They all gush "You're so cool" and gesture "sit with us!"

BUT IN REALITY;

At the Cashier, Marie tightly counts out her tips money.

MARIE

They're paying separately for
three more large ginger-ales...
That's eight, something plus
tax ... and keep the change.

Marie makes sure the girls can't see her paying. Her face sours to lose \$10 and shoves the receipt in her pocket.

THROUGH THE WINDOW IN THE KITCHEN DOORS:

Marie anxiously watches for the 3 girls to leave and gestures 'finally' happy to see them get up to leave. Until "damn it!!" they've seen her and are walking over. Marie huffs, and gives a quick-step brush-off.

MARIE

Hey guys, see ya later-
 (they try to speak)
 -ya nice to see you too!
 (they try again)
 Gotta go, kinda busy, bye!

GIRL 1 (determined)

Well wait a minute...
 (they quick step to Marie)
 So, how's Susie? Heard she
 moved away or something?

IN HER MIND:

She does a 3 Stooges 3-head-smash bloodying up their faces.

BUT IN REALITY:

MARIE

She's good, yeah. She moved to Montreal. I flew there with her, first class, just to get her settled in, y'know. We had alotta fun. (off their nods)
 We got, like a V.I.P. tour around Montreal, y'know, night life and poutine and ...-stuff.
 (Girl 2 tries to speak)
 I just texted her that you guys are here, she says hi, y'know, and Cheers!! Cuz we have beer for lunch all the time. I might be flying there every week-end.

Behind them, Marie sees Anton watching her talk to them. Marie pretends that he wants her to do something.

MARIE (to Anton)

What?... oh, O.K.,
 (to the girls)
 Gotta go, this was nice, see ya!

THROUGH THE WINDOW IN THE KITCHEN DOORS:

Marie waits for entrance DOORS to OPEN AND CLOSE, and then walks over to the girls' table to clean it, relieved.

Anton goes happily to speak to her reaching in his pocket.

ANTON (hands her \$10)

Here, you know if you want to treat your friends once in a while to ginger ale, you just have to let her know, and it's not a problem. (helps her clear) So, y'see, lots of kids round here. You have a nice visit?

Marie shrugs a tight smile. Anton reaches for the large glasses, he notices the foam, smells them and stops cold.

ANTON

Why do these smell like beer?

MARIE (goes blank)

-might be from another table

Anton goes straight to the Cashier.

Wide-eyed with anxiety while Marie finishes the table, she can hear Anton asking Cashier what she knows about this!

Then she can see Cashier's defensive gestures: insisting she didn't know, Marie told her it was ginger ale.

Marie sighs with dread to Anton's gestures "to the office".

INT. ABC BISTRO OFFICE - SAME DAY

Marie stops just inside the door. Anton is SO angry!

Kate closes the door behind Marie.

ANTON

Do you have ANY- (paces) How could-!?! (off Marie's shrug) you LIED about another table!
(to Kate's confusion)
She gave beer to her friends!!

MARIE

They're not my friends.

ANTON

They are minors!! I could lose my license! And my business!!

MARIE

You let me have wine at home...
(off Anton's dagger eyes) sometimes

KATE

It's our parental discretion on
special occasions, in our home
A-N-D we take responsibility...

ANTON

-Not in a public place! If they
get sick or hurt on beer!?! -If
they pass-out or get hit by a
car, who's gonna pay!? Huh!?
You!? Me!? Who!? And if their
parents find out!?!

MARIE

O.K-ay-y! I know, I know I won't
do it again! O.K.!? I'm Sorry!

ANTON

Why did you do it at all!?!

Marie takes the door and leaves. Anton gestures exasperated
Kate nods, that she will go talk to Marie.

EXT. ABC BISTRO STREET - DAY

Marie bolts out bistro doors along the NOISY STREET.
She drips with sweat soaking through her T-shirt.
She feels a nice alley-breeze between buildings and ducks in
to cool down but chokes from the garbage smell.
She has drawn attention from a big menacing Stranger who
draws a gun.
Marie can't see RiT appear, then the Regals.
RiT gestures, maybe "this" is it? The Regals huff annoyed:
One Regal grabs him by the neck and FLINGS him to the roof of
the building.
The next Regal grabs a thought and FLINGS a huge billboard to
appear. Another Regal FLINGS RiT, SLAM against the billboard.
Then, we see that the billboard is an ad for "first-time
tampon users" featuring a picture of Marie.
The fourth Regal, as clean-up, vanishes all of it and them.
When the Stranger sees Marie's sweat-soaked shirt cling to
her young breasts, he smiles with arousal and approaches her.
Marie bolts again; across the street into SCREECHING-TIRES
traffic that just barely misses hitting her.

INT. MARIE'S BEDROOM - SAME DAY

Changing her T-shirt, Marie can hear the FLOOR CREAK (o.s.)

She sees Kate in the hallway texting, then put it away intending to retreat unnoticed until she looks up to see that Marie can see her.

KATE (at Marie's door)
 I wasn't spying, just wanted to
 tell your Dad that you're safe.
 (off Marie's shrug)
 y'know, I get it, why you did
 it. When I was in High-

Marie has moved out of eyeshot and Kate gets that too.

KATE
 You never argue with me, do
 you? You never get mad enough
 to yell at me or get pissed
 off... Y'know, sometimes being
 too nice is worse than not at
 all.

LATER THAT EVENING:

Marie lies on her bed, then sits up on the edge.
 She pulls out her cell phone to call, then stuffs it back
 in her jacket pocket and starts to cry.
 Shaking it off, she kicks off her shoes, whips off her
 pants and flings them to her desk. They land with a THUD.

Remembering her cell phone, she jumps to get it and sits on
 the chair while she checks the screen for cracks.
 The thought of 'email' lights her up and gets right to it.
 After a few quick clicks we can see from her expression
 that there's nothing. She tears up again and cries.

Eventually, she gets up undressing for bed, reaches into
 her pockets, pulls out her tips and scowls at them.
 As she puts the money on her desk she sees a red mark on
 the chair cushion she had just been sitting on.
 She touches it and it stains her finger, still wet.
 She's confused.

It occurs to her there might be something on her rear-end.
 From the mirror she sees the same sort of red stain on her
 bed where she sat. Horrified she goes to her ensuite
 bathroom.

INT. MARIE'S BATHROOM - THAT NIGHT

Sitting on the toilet, Marie looks at her underpants, horrified to tears.
There's no doubt about it, it's her period.
She has already pressed the screen instinctively on her phone when she remembers and slaps it off as the operator starts to answer "SORRY, THAT NUMBER IS-".
She breaks out into a full-out sob.

LATER:

AS she gets up, the rim of the toilet is imprinted on the back of her legs as she flushes a toilet-bowl full of blood and then puts away a box of feminine hygiene product.

BLACK. BLACKNESS - BLACK

The 4 Regals appear. They wake RiT and shuffle him among them and push him out into Marie's reality/room.

INT. MARIE'S ROOM - THAT NIGHT

RiT appears behind Marie to watch with dutiful detachment as she sits on the side of her bed facing the door; her hair is still wet, she's in a clean short pajama and her eyes are puffy and blood-shot.
RiT hovers ominously.
She reaches for a framed picture of her mother and hugs it to her chest as she gets into her bed, sobbing.

LATER:

Marie's pulse fades as she sleeps, and she looks pale.
Under the covers her menstrual blood drips behind her into the mattress. RiT leans in ready to reap.
But Kate comes in to check on Marie.

Unseen by Kate, RiT jolts surprised right in front of her.
Unseen by RiT the Regals grab him, from behind, and fling him back to the Black Realm.

As Kate tucks the blankets around Marie, she can't see the stain on the computer chair and the stain on the bed is still small enough to be hidden behind Marie's legs.
Kate tries to take the frame away from Marie's sleepy clutches. It won't budge without waking her so Kate just leaves it, turns off the light and closes the door quietly behind her when she leaves.

BLACK. BLACKNESS - BLACK

Regals 2,3,4 give RiT a toss that visibly belittles RiT.

REGAL1

You cannot take her while
she's still alive!

RiT

But she bled out, I saw it!!

REGAL4

gotta wait til she "stays" dead

They dismiss him by tossing him off, back into the room.

INT. MARIE'S ROOM - NIGHT

Marie's pulse is still weak but persistent.
RiT waits fixated. He leans in then reluctantly backs off.
Marie's blood stain grows and spreads from behind her on
the mattress to in front of her as she sleeps and dreams:

INT. 1819 TEA GARDEN - NIGHT (DREAM RESUMED)

Marianita brings her basket to the counter in front of a
wall of fancy boxes labeled as "Tea". She sees a newspaper
on the counter and reads the date, Aug 20, 1819. She sees
an elegantly engraved wooden sign:
TOWNSEND TEA GARDEN Purveyors of Fine Teas.
With one step she is all the way across the room.
She parts the curtains in front of a door marked PRIVATE.
She opens the door and with another step she is at the top
of a long stairway. She takes another step and...

INT. 1819 ANITA-MARIE'S BEDROOM - NIGHT (DREAM CONT.)

Marianita finds herself in a bedroom.
A young woman her age is in bed sleeping with a swaddled
infant clutched in her arms, the way Marianita clutched the
picture of her Mom. Then, ANITA-MARIE (Anita), in 1819
bedclothes, is immediately in front of Marianita. For now,
we only see Anita from the waist up smiling pleasantly at
Marie. Anita-Marie is attractive and very comforting. But
there's something about her that horrifies Mari-Anita.
With another step away from her:

EXT. 1819 ROAD - NIGHT (DREAM CONT.)

Marianita is outside; a dark starry night, walking alone. First there is nothing but a span of empty fields on both sides and a long empty road ahead of her. Then, still on the same long empty road, but on both sides there appear 1819 shops and cafes and parties, full of people enjoying each other's company. But no one on the road itself except Marie.

Then the empty fields return as a park with couples strolling on either side of the road. It makes her walking alone more emphatic. She's sobbing and clutching herself. Anitamarie approaches her from behind.

ANITAMARIE

(strong French accent)

Where is it you are going? I think you are to be with me.

Marianita sees Anitamarie looks almost exactly like her. They take each other in. They take a step towards each other and they are back in the 1819 bedroom again standing face to face:

INT. 1819 ANITAMARIE'S BEDROOM - (DREAM CONT.)

MARIANITA

Are... you... me?

ANITAMARIE

I do not know. Perhaps it is you who are me?

MARIANITA

I dunno, I think I'm dreaming

ANITAMARIE

Oh! Well then, look, peut-être,
(points to herself sleeping)
I am dreaming too! I can be whoever you want.

IN MARIANITA'S MIND:

She sees Anitamarie stroke her face, very maternal.

THEN RESUMES:

MARIANITA

Can you be my Mother? -or sister?
I've always wanted a sister.

ANITAMARIE

Oh well, I am already a mother!
Come and look at my beautiful
daughter.

(takes Marianita's hand)
I just have her all by myself.

MARIANITA

-All by yourself?

ANITAMARIE

(Pauses sadly)

Yes, I am toute-soule ... My
mother die en voyage from Paris
to New Amsterdam when I have 6
years ...Then my Father was
killed in the rebellion, and my
husband die in the war

(a beat)

But, it is the middle of
night ... you have not people?

MARIANITA

(Struck sad and pensive)

I have a best friend, but she
just moved away with her family
to Montreal...
-my Mom died when I was 6 years
old too, now all I have is my
Dad and my stepmom...

ANITAMARIE

But, this is family, is not
better than to be alone?

MARIANITA

(now cold and huffy)

They're not for me; they're just
for each other. Wadda they care.
Susie was just for me. I was the
only friend she had, and she was
MY only friend, like sisters -
better than sisters...

(a beat)

You don't have a friend?

ANITAMARIE

I am too wealthy for the working girls, and too working class for the society families or even the bourgeoisie ... and the French widow of an Englishman has not the benevolent regard of her in-laws ...-but now I have my daughter, she will be with me forever! She has not a name yet come and see!

Anitamarie takes Marianita's hand, feels it cold and clammy, sees her pale and drawn, and feels her forehead.

MARIANITA

No, I think I wanna go back now, I'm tired.

ANITAMARIE

(concerned but cheerful)
Very well then, since you have come to my dream, now I will come to yours

Anitamarie (Anita) steps to comfort her and they are back in Marianita's (Marie) mortal present-day bedroom:

INT. PRESENT-DAY MARIE'S BEDROOM - NIGHT

ANITA

(looks fascinated)
Oh you must be from the future; perhaps this is what awaits my infant daughter when she has-
(Sees cell phone and laptop)
What are these instruments?

Marie struggles to speak, she is getting weaker.

MARIE

They're like, communication devices

Marie presses the phone and brings up her father's number.

MARIE

I press here, it calls my Dad.

Marie almost drops it down on the desk.
She goes to the bed to resume her real-life sleeping position while Anita investigates some more.

ANITA

How very extraordinary. I must
remember all of this things when
I wake to tell my daughte-

Anita sees Marie in bed, in her pajama, with the frame.
Sensing something wrong she looks through the covers to see an excessive pool of blood around Marie's legs.

Anita, so focused on Marie, she doesn't notice RiT hovering with delight at Marie's impending death.

Anita panics around the room then looks at the laptop and cell phone on the desk.

She remembers in V.O. "communication devices"

Anita yells in French at the devices for help!
And of course -nothing.
She tries desperately to remember what she heard Marie say.

MARIE (V.O.)

I press here it calls my Dad.

But Anita's fingers can't impact on the keys because she is not of physical matter and she panics again.

RiT, still unnoticed, enjoys Anita's distress, until;

Anita stares at the phone and 'wills' her hand to enter it.
It skims the list until she reaches "Dad" and concentrates.
It surges and lights up to indicate "calling Dad".

Now it's RiT who panics, trying frantically to block the call through Anita, who is still unaware of RiT.

To give her a headache he FLINGS a surge of power to her.

Anita just raises a hand to her head as if to grab it and FLINGS it back across the room, back into RiT.

He doubles over in pain. "Fuck!!"
RiT recovers with a vengeance and takes a stance of attack.
RiT SURGES his own force to Anita, enough to knock her down but even so confused, she fights it to get to Marie.

With a SURGE of her energy, and unknowingly mixed with his own bounced back to him, Anita knocks RiT back behind her. RiT shouts with rage but can't be heard or seen. Anita lingers over Marie infusing her with energy until Dad enters the room, sees the blood and calls 911 on his cell. RiT zooms in on Marie but just as Anita can sense him, RiT is grabbed from behind and flung into the Blackness.

BLACK. BLACKNESS - BLACK

RiT explodes with rage and a SURGE OF STEALTHY POWERS.

REGAL1

How many times!?! ... How many languages do you need it in? You can't take her alive! It won't take. She will go back to life, with powers; powers no human should have! You can manipulate anything with an existing field of energy to kill her, but you CAN'T take her while she's alive!! ... -extra-terrestrials, science, radiation, -they don't imbue humans with 'power', no, no, no, it's people taken too soon and returned!

RiT

But didn't you see, the other one was trying to stop me... Which Hell did SHE come from!?

REGAL 1

Yes, quite the anomaly that. Must be new herself and doesn't know... Get her to us, and we will extinguish her.

REGAL 2

New ones aren't usually that strong.

REGAL 1

There is only one thing amplifies her powers by 10... A higher power impedes this harvest.

REGAL 3

Pff, what higher power?
(to RiT)

Take your harvest. Ascend, and
higher powers be damned! I'm a
Regal 3 and I've never known a
higher power

REGAL 2

Less than Regal 2, you are not
privy-

Regal 3 waves him off in huff...

REGAL 1 (to RiT)

Fact remains; you must take
Marie before you may ascend.

REGAL 4

Damn kids.

INT. HOSPITAL - NIGHT

A Doctor explains to Anton and Kate.

DOCTOR

She's experienced a form of
menstrual hemorrhaging called
Endometrial hyperplasia.
Lucky she got here when she did.
She lost a lot of blood; any
more could have been fatal.
She'll be fine now; you should
go home and get some rest.

RiT hovers, undetected of course, not happy and annoyed to
hear it.

INT. MARIE'S HOSPITAL ROOM - NIGHT

RiT scowls impatiently hovering, watching as Marie sleeps.

Marie is sleeping with tubes connecting her to machines and
intravenous fluids but looks healthy again.

Anita, in her own bedclothes, is at Marie's bedside leaning
on her elbows to hold Marie's hand.

Marie's dreaming self sits up to see Anita and they talk about what happened.

RiT sees them happy together, still holding hands. He looks around pensive and is visibly saddened for himself. This time he scowls in distain for himself and disappears.

LATER NIGHT - (MARIE DREAM RESUMES)

Anitamarie motions for Marianita to come with her

ANITA

Come, back for a moment. I want to introduce my daughter; perhaps you can help me name her. It will be nice souvenir, no?

Marianita nods happily and the dreaming Marie slides off the hospital bed and into her day clothes of before by the time her feet reach the floor as the real one still sleeps.

The girls take a step and they are returned to Anitamarie's room as before about to look at the baby.

INT. ANITAMARIE'S 1819 BEDROOM - NIGHT - (DREAM RESUMED)

But, there is a CLAMOURING at the door! KNOCKING and RATTLING the doorknob, two women (o.s.) call out to Anitamarie that it's been three days! Are you ill!?

TWO OLD SERVICE WOMEN burst in and go straight to the bed. Anitamarie watches perplexed, she doesn't understand. She looks at herself on the bed then looks at herself standing; she looks at Marianita who is equally confused.

The 1ST WOMAN shakes Anitamarie on the bed to wake her and the baby rolls, pale and ashen, lifeless. She gives it to 2ND WOMAN who covers the face of the baby.

2ND WOMAN

Why, she's stolen an infant!
Where else would she get a child?

Anitamarie goes directly to the child to take it away from 2nd Woman but can't. Marianita can see that the baby is dead, but Anitamarie hasn't noticed yet.

While the women quietly talk sympathetically, Anitamarie is screaming angrily at the top of her lungs:

ANITAMARIE

No! I do not steal this baby!

She is mine!

(looks at Marianita)

Help me!!

Anitamarie continues to yell at the women and grab at the baby but it's no use.

1ST Woman notices wetness on her fingers, when she looks at it, it is blood and she peeks under the covers.

We now see Anitamarie in full figure, that from the waist down, her bed clothes are drenched in blood.

1ST WOMAN

No, I think it is indeed of her very own bearing

ANITAMARIE

(still tries to grab the baby)

Oh yes!! Yes!! Now give her to me!! Now!! Please!!

2ND WOMAN

Well then, perhaps she had not just become fattened after all.

1ST Woman lifts back the covers to reveal extremely blood-soaked bedding and they gasp.

2ND Woman places the back of her hand on Anitamarie's forehead, shakes her head.

1ST Woman pulls the covers over Anitamarie's face and they solemnly leave the room.

Anitamarie screams at the women and chases them to the door as they leave with her.

ANITAMARIE

Come back! She is mine, only mine!! I would not be so alone anymore!

Anitamarie is screaming and clawing the air, trying to get out, but she can't cross the threshold of the open door.

Marianita goes to the door to see what she can do, but there's a FORCE that also holds her back and there's nothing she can do either.

Anitamarie falls to the floor screaming "come back to me!" Marianita turns in defeat and goes to comfort Anitamarie.

Anitamarie sobs into Marianita's shoulder.

ANITAMARIE

I want to die! I want to die.

MARIANITA

I think you already did.

Anitamarie looks at her bed-ridden and covered self

ANITAMARIE

But, I only sleep! I am not asleep? I am only asleep.

INT. MARIE'S HOSPITAL ROOM - NIGHT

Anitamarie's words become Marianita's.

MARIE

I'm just asleep. I'm just asleep

Marie awakens in her hospital bed relieved, then confused, then frightened by all the apparatus plugged in to her. Marie panics until she sees Anita, asleep, holding Marie's hand under her head beside her. It stirs Anita and she smiles to see Marie awake. They have a moment, and then Anita gives Marie comfort:

ANITA

We have made an adventure,
no?
(Off Marie's confusion)
Me too, I do not comprehend pas
exactement, mais, I know we
have suffer very much the
loneliness. I wish it to be a
dream, but my daughter...

MARIE

(Resumes panic)
Suzie!? Is she d-

ANITA

-Oh no, not at all. She is still only move to Montreal.

(Off Marie's relief)

But, Ma petit bébé ...

Anita tries, but can't hold back the sadness and sobs. Marie tries to comfort her but doesn't know how. Anita sees her concern and it helps her stop crying.

ANITA

I think we are destiné to help each other, forever.

MARIE

(not impressed)

Pfff! Suzie gets a whole building of new friends at the mall; all I get is a ghost? ... in a dream?

ANITA

(hurt and offended)

Oh! So, you have a disappointment of me!? Because a silly school-girl like you is better than my own child, to grow her and to be her mother!?

MARIE

(shocked)

Well, no, I just mean-

ANITA

Oh I know very well what you mean;

(unleashes a French-rant)

Marie rolls her eyes causing Anita further verbal annoyance.

While Marie retaliates with equal measure of verbal volley, we see RiT, hovering behind Anita, assessing and studying.

Marie tries to reason with her without being heard, but Anita escalates into screaming and hands flailing. Marie is annoyed enough to escalate right with her until people hear her screaming to herself and a nurse comes in.

Anita disappears instantly leaving Marie talking to herself.

RiT chuckles to see Marie desperate to not be thought insane. He watches the nurse conclude she had a bad dream and gives Marie a sedative.

Marie has moment without Anita and is visibly saddened. When the nurse leaves, Anita reappears.

RiT sees them drawn to each other, hands clasped.

RiT breathes deep looking up through the roof into the sky. He waves as if to wipe a spot on a window, grabs air through the spot and FLINGS it against a cloud so we can see:

BLACK. BLACKNEES - BLACK

RiT watches the 4 Regals go from an informal, hanging out together posture to that of formality and gravitas when they are approached by another RiT presenting their reap.

There is procedure and grandiose gesturing.

The harvested reap is presented to a guide into The Dark Realm and vanishes.

The Regals present the newly ascended Reaper a folded robe. The robe applies itself, and they all resume a casual posture while the New Reaper is absorbed into the welcoming camaraderie of a cluster of other Reapers.

Before the Regals can look his way, RiT makes a grabbing motion and flings the vision away.

INT. MARIE'S HOSPITAL ROOM - NIGHT (RESUMED)

RiT huffs impatiently watching Marie and Anita try to out-apologize each other and then burst into girlish giggles.

ANITA

I am sorry, not to be Suzie.

MARIE

I'm so sorry, about your baby.

They snuggle and cry, enjoy the moment until they sleep.

RiT hovers ominously and can't approach Marie past Anita but can manipulate all the equipment plugged into her.

Anita awakens sensing something wrong.

She feels Marie's hand becoming cold, her face pale and o.s. on the monitor her VITAL SIGNS FALLING to FLATLINE.

Anita senses RiT and panics.

In her state of heightened anxiety, she FLINGS a surge of power in RiT's direction.

It catches RiT off-guard and OBLITERATES him right out of the room all the way back into The Realm of Blackness.

Anita is astonished and confused but pleased with herself.

She tries to surge into Marie, but she is spent. Anita appears and disappears with her breathing.

Medical staff swarms Marie's bed. They pump her heart and shout instructions.

Anita anguishes in her despair to be left so alone, again. It seems an eternity but finally, Marie stabilizes.

Anita's joy overwhelms her. She feels herself invincible.

Anita looks at her blood-soaked nightshirt, closes her eyes, and imagines a simple but very pretty, new dress for herself.

With a hand gesture, she grabs the thought from her mind and FLINGS it upon herself.

Now in her new dress, she nods happily frolicking in the air until:

That feeling is back.

She looks behind her, wondering.

BLACK. BLACKNESS - BLACK

The Four Regals watch RiT tumble back into The Black Realm while Anita tries to make sense of it all in the mortal realm.

REGAL1 (to RiT)

That thing is making her stronger...

Get her here to us, and we will extinguish her.

RiT regains composure, grabs his thought and FLINGS himself back to Marie's hospital room.

The Four Regals concentrate on a more critical matter.

REGAL 4

You really think it's, 'that'?

REGAL 1

We've had this before; very rare,
but quite cataclysmic, it sparks
a whole chain of calamities...

REGAL 4

What if he can't break through?
What if it gets stronger, with
her, she's a newly summoned
spirit and unassigned?

Regal 1 breathes deeply and thinks then points to each
Regal while assigning:

REGAL 1

She is lonely for her family.
Go, get her baby, her husband,
and you get her parents.
(they nod)
Bring them to me.

Two of the Regals understand and immediately vanish.

One of the Regals hesitates.
And after a few steps, looks back at Regal 1.
But only for a moment than also vanishes.

INT. MARIE'S HOSPITAL ROOM - NIGHT

Marie sleeps and Anita relaxes.
Again, Anita feels that presence, but different.

RiT, approaches Anita; hovers over her, then SURGES his
dark power to Marie with a look of menacing revenge.

Even confused, Anita's first fear is for Marie.

She intuitively lies on Marie's body;
SHIELDING out RiT's dark force, BINDING her light force,
SHIELDING, BINDING, SHIELDING, BINDING ...
Together they are so strong that all RiT's POWER can't budge
Anita.

Out of nowhere, one of the Regals goes rogue and helps RiT
SURGE power. But even together, nothing, and they relent.

Drained and feeble, they disappear and reappear as they breathe and the Regal bids a hasty retreat behind RiT. RiT surprised to have an ally, chases him to see who it is.

Anita watches Marie sleep. She can no longer sense that presence, but she has another wave of panic, feeling herself fade with fatigue.

She tries to absorb energy from Marie but Marie is too weak. Marie's VITAL SIGNS dip then resume when Anita relents. Relieved, but still weak, Anita thinks about what happened.

Her enhanced hearing tunes in to (O.S.) MEDICAL STAFF WORKING and TALKING on the other side of the door.

INT. HOSPITAL NURSES STATION - NIGHT

Anita walks timidly among The Medical Staff undetected. She sees men and women busily engaged in their work. Some of them resonate with Anita more strongly than others.

Anita seeks out the stronger and attaches herself to them from behind. Anita makes them cast a shadow **towards** the light instead of away from it as she absorbs their energy from their back through her hands. She is careful to absorb just enough of them to make them feel only a little 'drained' and seek a "pick-me-up".

Besides, there are so many of them, she enjoys flitting from one to the next, especially the men. Eventually she feels herself not only strong, but powerful.

She watches nurses, doctors, admin staff, security and maintenance staff who simultaneously put hand to forehead and seek out various comforts. They get themselves, coffee, water, and candies while they sit, lean, pause and recoup. They all complain about "I don't know what came over me"

Anita laughs mischievously, sitting undetected, on one of the C.P.R. boxes mounted on the wall. She explores her powers; Anita can pop from place to place at will, as she is curious about the technologies.

She can hear what people are thinking, feel what they feel and know what they know; she can also read their soul.

She looks around at all the people she has affected and feels a little guilty.

Anita (V.O.)
 Pauvres corps mortels. ... Ils
 ont besoin d'un tiramisu !

Anita gestures, from her heart and through her hands towards an inconspicuous table among them, and POW!! A slab-cake size of Tiramisu appears. Anita is an equal measure of amazed and pleased with herself to see it.

She happily prances among them (undetected) trying to bring their attention to it. Anita claps with glee, when they swarm to it and enjoy. She perches herself on the top of a computer screen to watch them.

But just as they are all digging in and expressing how much they "needed that" an ANNOUNCER overhead calls for a team to the Emergency Room. They all drop their portion and rush to the E.R.

Anita's curiosity draws her (literally) into a speaker on the ceiling. She follows the wires to a console on a desk and is half-way out through a microphone just as the Announcer finishes speaking.

INT. HOSPITAL EMERGENCY ROOM - (THAT) NIGHT

Anita is only half out of the microphone when the Announcer clicks it off and Anita is stuck mid exit.

She struggles to get free but can't and eventually settles in to watch triage and MEDICAL PERSONEL swirl around her.

Trapped as she is, Anita watches and taps into their minds, seeing what they see, she begins to understand.

Then, a patient goes into cardiac arrest.

There is a command from an attending doctor. The Announcer clicks to make another call for a "code blue! stat!" And Anita pops out free.

Anita regains her composure and walks among the medical staff and patients.
She's found a new source of humans to draw energy from.
But the ones coming in are too weak to draw from.
So, Anita helps herself to the new medical staff's energy as before.

Except this time, as medical staff is tending to their patients, it affects their skills.
One of them, while taking a pulse, faints as Anita relents.
Another, suddenly light-headed, instructs the wrong meds and is corrected almost too late.

All around, doctors and nurses are deterred in their care as patients shout, scream and writhe in agony.

Anita clutches her heart and draws a deep, strained breath.
She brings an open hand to her forehead, gestures as if to grab all those thoughts and FLINGS them off to the side inadvertently towards an admin desk computer.

FLASH-BACK - THE WAR OF 1812 - MONTAGE

We see Anita's tragic war experience through the monitor as she resumes absorbing energy from medical staff.

INT. HOSPITAL EMERGENCY ROOM - (RESUMED THAT) NIGHT

As Anita relents on her, a Nurse's handshakes while administering an injection and the Patient FLAT-LINES.

Anita quickly scrutinizes the monitors and the Patient to understand that death is eminent.

Horrified that she is the cause, she quickly infuses her energy to sustain the Patient while someone takes over to give the injection and the Patient revives.

During this critical time, she senses RiT again.
She binds herself to two of the big Security Staff feeling herself stronger than she ever knew was possible.

This time Anita sees RiT and begins to understand.
She shields the Patient and then watches RiT disappear towards Marie's room.

Anita panics for Marie, pops immediately into Marie's room

INT. MARIE'S HOSPITAL ROOM - NIGHT

Anita sees RiT hovering over Marie's sleeping body.

RiT instinctively sends a surge of power to bounce Anita out of the room.

RiT begins to shut-down Marie's medical apparatus.

Anita pops right back in and uses the element of surprise to stop RiT.

She tries to blast RiT away but can only manage to bounce RiT off the ceiling.

Luckily, it's enough for Anita to turn everything back on. But Marie's vital signs trigger a SUSTAINED BEEP.

Instinctively Anita sends Marie a surge of energy, her vital signs improve and the BEEP stops before it summons a team of Medical Staff to the room.

No one comes in and Anita resumes her quiet despair.

RiT pounces toward Anita.

Fearing it is Marie he's after she blasts him off again.

They bounce each other around while getting acquainted.

RiT
How can you show yourself to
a mortal?

UNTIL;

The dawn breaks and The Regals FLING RiT away.

Anita sighs with fatigue and relief watching Marie still sleeping barely alive.

Anita acknowledges a temporary victory, snuggles with Marie, and happily sleeps.

EXT. MARIE'S HIGH SCHOOL - DAY (FIRST DAY OF SCHOOL)

A stream of students swirls around Marie as she timidly stops near the entrance to adjust her back-pack.

As Marie looks around, she particularly notices that they are all with each other, there's no one alone like her.

Anita appears beside her.

Marie sees Anita and is relieved at first.

Anita studies the kids; it's all so extraordinary to her.

Kids that bump passed Marie walk right through Anita.

Marie is suddenly very self-conscious that she can't just talk to Anita in front of people who can't see Anita and resumes entering the school.

INT. HIGH SCHOOL ENTRANCE HALLWAY - DAY

All over the walls are signs and banners:
Grade 9 Students Please Go Directly To The Auditorium →

Marie walks slowly amid the flow and BUZZ of students.

The current of students becomes visibly only Grade 9ers.

Anita walks calmly next to Marie and now, it's Anita who is suddenly very self-conscious of her different attire.

Anita, flitting among them from one to the other, finds the girls fascinating; the way they walk, talk, their make-up, their clothes, their hair, their shoes...

Anita finds the boys ...-disappointing...

At lockers that line the hallways, older kids put stuff away just hang out together and make fun of "Freshie 9ers".

Again Marie is a single in a swirl of groups and couples.

Anita beside her makes faces and gestures to kids while making fun of them in French but of course, none of them notice her.

Marie keeps a straight face in dread, not sure what to do.

When she sees the Washroom doors she heads right for them.

INT. GIRL'S HIGH SCHOOL WASHROOM - DAY

Among the girls talking at sinks and mirrors, Marie quickly scans for an open door to a stall and goes right to it.

Anita is again studying, things and people...

Expecting Anita to stick close behind her Marie closes the stall door and looks around for Anita.

When Marie quickly re-opens the stall door to look for Anita, all the conversation stops -dead, to look at her.

Mortified, Marie quickly closes it, embarrassed.

Marie can hear them whispering "What the hell?" before they resume talking.

Anita understands to go to Marie through the stall door.

MARIE

(a harsh silent whisper)
I need you to go away!

ANITA

(in full voice)
But why? I accompany you so you do not be so alone.

MARIE

-Because I can't handle you AND 'this' at the same time!
Just let me see how this goes, OK? Stick around if you want to, but don't let me see you or talk to me. Please!

Indignant but understanding, Anita unleashes a Franco-rant and walks out through the bathroom stall door.

Marie takes a big breath and opens the door:

MARIE

Sorry, I thought I forgot my tampons ...
(off their reactions)
No, it's OK, false alarm.

They nod and shrug.

Marie clumsily nonchalantly half washes her hands and half dries them.

IN MARIE'S MIND:

The girls invite Marie to join them "wanna hang with us?"

BUT IN REALITY:

They just ignore her and Marie leaves the washroom quietly.

INT. HIGH SCHOOL AUDITORIUM - DAY

Amid the clamor of students talking, Marie enters but stops at the door to look around while students pass her to take their seats.

Marie approaches the last rows of chairs for a seat.

Again, from beside Marie, Anita studies everyone.

Let's see, where to sit...

Marie looks around the back rows for a seat on the isle.

But, as she walks down the isle, there aren't any;

All the single seats are in mid row, between groups of kids and doubles of BFFs.

Some of them she recognizes from her elementary school and they acknowledge each other with a nod a 'hello'.

IN HER MIND:

The girls gesture enthusiastically for Marie to join them.

BUT IN REALITY;

As she passes, they just huddle to gossip about her.

Marie pretends she doesn't care but is distressingly aware it's too late to go back to the back now and be invisible. Then, finally, a seat on the isle!

Annoyed, Anita is still at the girls huddling to gossip about Marie, curious to hear what they say.

As Anita hovers among the girls, she hears them mention Marie's name and Susie in a nasty tone.

Anita thinks mischievously.

When she has an idea, she brings her hand to her head as if to grab the thought and FLINGS it to the girls.

As soon as one of the girls says Marie's name, still talking mean and giggling, all their noses start to ooze thick green snot and they dribble with drool at the mouth all over themselves.

ANITA

This! This should happen to
each of you each time when you
speak of her again!!

Anita delights as they are horrified and returns to Marie.

Marie takes the seat; then she looks up to see where she is;

...the dreaded first 3 rows ...the keener wieners ... nerdy niners, loner foreign exchange students and Special Ed kids.

She blinks away tears, pretends to fix her shoe to wipe her eyes and pops back trying to just look cool... and detached

IN HER MIND:

Marie gets up, goes to the back and hangs with cool kids.

BUT IN REALITY;

She just stays sitting, hating it.

Anita quietly sits on the floor behind Marie and just watches as the lights go down and the proceedings begin.

FADE OUT.

RECURRING CHARACTERS, MINI BIBLE AND SEASONAL STORY-LINE INFO

Anita's ghost is Marie's new BFF protecting her from The League of Reapers and the darkest, most ferocious evil forces of ...
High School

Pilot Ep. - Death Comes to Life

The lonely summer before High School MARIE almost dies from her first period but is saved by ANITA's 1819 ghost who happily becomes a secret new BFF. While still discovering her powers, Anita must fight to keep Marie alive and from being harvested away from her by R.I.T, a (Grim) REAPER IN TRAINING. R.i.T must now kill Marie to harvest her soul before he can ascend to The League Of Reapers, or, The REGALS will condemn him to suffer the anguish of eternal isolation.

Marie's quest: fit-in at school and make a human BFF but she suffers situation fails

Anita's quest: keep Marie alive and with her to avoid being alone in the Dark Realm

RiT's quest: kill Marie, harvest her soul and ascend to be with The League of Reapers

MARI-ANITA (Marie) average mortal, present-day 14 yr old, nice Toronto girl, was born in Montreal, has Quebecoise accent, and is still coming-of-age with:

- Her first period (from which she was supposed to die)
- Her first year of high school and part-time job at her Dad's bistro
- Her first year without her grade school BFF
- And the first summoning of her (almost) doppelganger ghost, Anitamarie

ANITA-MARIE (Anita) feisty ghost, of 14 yr old mature girl from 1819 New York in period dress, was born in Paris and has French accent, having new experiences:

- Her first ghostly summoning (she died in 1819 birthing her first child)
- Her first freedom from mortal life, **invisible** to all humans except Marie
- Discovering her superpowers. (*augmented against RiT by her motives of true love*)
- Her first acquaintance with her (almost) doppelganger mortal, Marianita

Reaper in Training (RiT): viciously fights Anita now that because of her he must kill Marie for the harvest that ascends him to the comforts of The League of Reapers

REGALS (1-4) of The League of Reapers: They monitor RiT's progress to ascend as a Reaper of "The League", but also, they preserve the delicate balances of all human existence which prevent a catastrophic shift of evil over good until Marie dies.

ANTON: Marie's Toronto born-and-raised father, Career Chef and owns his bistro. He met his Quebecoise wife/Marie's mother, while working and living in Montreal. When his wife died Marie was 6 yrs old and he moved back to Toronto with Marie. Now, his Marianita is 14, and he has no choice but to insist she work at his bistro. They have an affectionate relationship; sometimes they speak French to each other.

KATE: Marie's Toronto born-and-raised step-Mom, cares for them both very much, but doesn't speak French. She struggles to have a better relationship with Marie.

SEASONAL CHARACTERS:

High School Students and Teachers
Bistro Staff and Clients
Historical Ghosts and Reapers

EVERY EPISODE:

- Marie's present-day issues of loneliness, bullying, coming-of-age, Stepmom, family
- Anita's archaic advice proves as relevant today as throughout human history
- RiT tries to kill Marie and almost succeeds, but her life is saved by Anita
- Anita pops in and out of material things, spies on people and manipulates devices
- Marie fakes to fit in; no accent, bad-girl rep, make-up/outfits, famous dad friends...
- Historical Figures are stirred from their deathly slumber as Marie studies them in class, summoned by Anita to help her fight off RiT and to search The Dark Realm: Some are fun with humorous takes of modern day, some are dark and dangerous Some are stand-alone Episodes; others are multiple episodes or seasonal story arc
- Anita searches the Dark Realm for her family: father, mother, husband, her child
- Marie starts to make (fake) friends and (abusive) dates - smoking, drugs, sex
- Anita doesn't approve of them because she knows their motives will betray Marie.
- Marie resents Anita's advice, argues and ignores her until she needs a rescue.

School-life issues follow the school calendar for events and a season per grade:

- First day of school; new schedule, new teachers and subjects, lunchroom
- Making new friends, getting to know teachers, workload
- Extra-curricular activities - sports, school play, concert etc
- School dances, cute boys, mean girls, difficult teachers
- Thanksgiving, Halloween, Christmas, exams, March Break etc

Bistro-life issues include family dynamics and her coming-of-age in adult-life.

- Customers: some are rude, difficult, some are cute boys, some are strange
- Bistro can be used for events like live music, poetry, comedy night etc

SEASONAL STORY OUTLINES:

FIRST: Marie resents having a ghost BFF unaware that Anita fights off RiT to keep her alive. Anita searches The Dark Realm for her family. Regals want Anita extinguished. RiT seeks the identity of the Regal who is a secret ally gone rogue to help him. Marie struggles with Stepmom, not fitting in or making friends. End: Regals keep family from Anita and she falls into such vulnerable despair Marie must fight RiT who almost has Anita extinguished.

SECOND: Marie enjoys helping Anita fight RiT but struggles to keep it a secret. RiT finds out The Regals are corrupt and the real reason one of them went rogue to help him. End: Anita is recruited to "The League" but is set up for betrayal and there is a major shift in alliances.

THIRD: RiT needs Anita and Marie as allies to fight the corrupt Regals who have denied RiT his ascension. Marie struggles with boring, lonely real-life compared to ghost-life, so Regals send suicidal teens to influence her. Now RiT helps Anita keep Marie and other teens alive.

FOURTH: Marie finally makes a human BFF, Anita and RiT bond as a couple, Kate and Anton are expecting a baby. One day before Marie's Graduation, in the morning Kate's baby is still-born, and afternoon, betrayed by the Regals Marie is killed; when Marie dies, it lives. Because Anita fails to protect Marie, and RiT fails to reap her, they summon The League and vow to avenge her death.

FINAL: RiT and Anita must now search and fight The Realm Of Death to find Marie. Feeling it's their fault and enraged with betrayal, they eventually avenge Marie's death and defeat the corrupt Regals of The League of Reapers, extinguish them and take their place.

HALLOWEEN Episode or HOLIDAY Special

This time, Anitamarie's dream brings Marianita to 1819 Paris (in clothes of today). Anita is vibrantly alive and very happy here with Marie. Anita's parents, her husband and child, are also alive and well.

Anita's father is an affluent tea merchant and her mother a courtesan chanteuse. They lavishly entertain Nobles and Royalty at the Palace 'tea garden', which resembles the bistro, but in 19th Century clothes and décor.

Anitamarie is very happy that her people can see and hear Marianita. In this existence, they all have other-worldly superpowers, are immortal and free. Marie finds herself very happy to have a BFF and an affectionate family to join.

They find out there is a way to remain here in the past, happy like this, forever and they are determined to fulfill the directives. But, in 19th Century society, many people question Marie's clothes, her speech and extraordinary knowledge. They decide she must be a witch and be stoned to death.

RiT and the Regals of The League of Reapers inform Anita the truth is, that for her to live this happy existence, there must be a reconciling of souls living and dead; For every expired soul (like hers) resumed to this life in the past, there must be one who will never exist in the future/present.

For Anita to remain here happy in the past, Marie must die here and will never exist. RiT can reap Marie's soul now and ascend to The League of Reapers 200 years sooner for fellowship and comfort instead of suffering in anguished isolation waiting until Marie exists in the future. Anita has to choose while Marie suffers the torture chamber in wait for the stoning.

She decides that in Marie's future life, Anita can rejoin her family, even in death, if she searches for them in The Dark Realm, but Marie will not exist at all if RiT extinguishes her here and now.

Anita and RiT each assemble a team of citizens, and a spectacular battle ensues. But, because Anita's motives are unselfishly based on sincere love, we find out THAT is the higher power augmenting Anita's forces. Even the Regals of The League of Reapers cannot destroy it and they all return safely to life as they were.

THE END

Multiple Award-Winning Screenwriter since 2015 including:



Marisa Torre
Toronto, Canada
MarisaTorre@live.ca

Studied: Film Arts at Ryerson
Fashion Arts and Business at Seneca
Screenwriting with Larry Kasdan
2 yrs Royal Conservatory of Music

Worked: 12 years York Region District School Board, Educational Assistant
5 yrs Volunteer - Art Gallery Ontario (AGO), TIFF, Cdn Film Fest
2 years TV Assoc. Producer - RogersTV
Published Author
Feature Films, TV and Book-to-Screen/Web/S.T.E.M.

Written: 12 Children's Books
7 TV Pilots
4 Feature Films
5 Poetry Books

Google: @**MarisaTorre**
Twitter - 1700+ Followers
LinkedIn - 5000+
Stage32 - 20,000+
FaceBook- 900+ **PoetryForPeopleWhoHatePoetry**

