

SECOND ACT

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3 **INT. BEDROOM - LATER**

3

Maya sits at the vanity, hair extensions in, blowing on her nail polish.

TREY
You look hot.

MAYA
I need to look professional.

TREY
You do... Relax, okay. Everybody there loves you.

MAYA
You need a bachelors degree to be a manager.

TREY
I'd argue fifteen years experience is worth ten degrees, not to mention the Bernie Millman seal of approval.

MAYA
Thank you...
(smiles; he always knows what to say)
We need to move your car.

She heads out.

4 **INT. LIVING ROOM - SAME**

4

Maya gets her bags then stops to rub her fingers on a leaf of the Gingko tree. Speaks under her breath--

MAYA
I need you today, abuela.

Trey enters, dressed...

TREY
It's they who need you more than you need them.

MAYA
Yeah, well, I'm taking it one game at a time.

(CONTINUED)

TREY

Did you just sports metaphor me?
(he loves it)
Just keep your eye on the ball.

MAYA

What if Weiskopf doesn't like me?

TREY

It's a game of inches. Give it a
hundred and ten percent.

MAYA

I'm ignoring you... Do you like,
it's an honor to meet you Mr.
Weiskopf, or does that sound too--

TREY

Ass kissy.

MAYA

I have to get this, Trey.

TREY

C'mere.
(wrapping her in a hug)
You're Maya Davilla. The only thing
with a prayer of stopping you, is
you.

MAYA

(then)
I'm going to be late.

TREY

Knock 'em dead.

He grabs his keys and leaves.

MAYA

Your ass looks great in those jeans
by the way.

TREY

(playfully offended)
Sweetie, no. I am not a piece of
meat. What? Again? I'm not in the--
(approaches her)
Okay. But we'll have to make it
quick.

4 CONTINUED: (2) 4.
4

MAYA
(giggles)
Go!

She takes a minute collecting her things, herself.

5 **EXT. MAYA AND TREY'S APARTMENT - DAY** 5

Maya walks out to her '95 Ford Fiesta, rehearsing as she goes.

6 **INT. MAYA'S CAR - DAY** 6

Maya practices her pitch as she drives through the Queens neighborhood streets.

MAYA
To stand out in the big box
community, we knew we had to do
things differently.

Maya stops at a light and looks over as a Mercedes SL pulls up next to her. She admires the car, even as the business woman in the front seat snaps orders into a phone, then peels away as the light changes.

7 **INT. BODACIOUS BODEGA - DAY** 7

Maya enters, still rehearsing under her breath. She grabs a wrapped ham and egg from a spot beneath a small, plastic palm tree bearing a faded sign that reads: MAYA'S H&M.

MAYA
Thanks, Justin.

JUSTIN
(behind the counter)
You got it, babe.

8 **EXT. BODACIOUS BODEGA - DAY** 8

Maya crosses the street and sits on a wooden city bench beneath a tree. Her world seems to slow as she eats meditatively.

When she's done, she ritualistically rubs her hand back and forth across theommel of the left arm rest before folding the sandwich paper and, with a deep breath--

MAYA
Let's do this.

9 **EXT. VALUE CLUB - PARKING LOT - MORNING**

9

Maya pulls into the huge parking lot.

She climbs out and joins the dozens of others walking towards work at the giant warehouse market that is VALUE CLUB.

COSTCO by another name.

MAYA (O.S.)

It's an honor, Mr. Weiskopf...

10 **INT. VALUE CLUB - LATER**

10

SAMUEL WEISKOPF, 72, CEO of VALUE CLUB, stands with, a young man in a bow tie, ARTHUR COYLE, 27 fastidious, southern preppie, and store manager, BERNARD MILLMAN, 70's.

MAYA

...to show you what we've been doing at VALUE CLUB, 151.

WEISKOPF

The honor is ours.

(introducing)

My associate Arthur Coyle. Take note, Arthur, Forest Hills Value Club outsells it's nearest competition twice over.

MAYA

Two and a half times, but who's counting.

BERNARD

We are. Let's show him why, Maya...

Maya walks with Bernie, Weiskopf, and Arthur through the enormous warehouse of food, electronics, household supplies.

MAYA

It's no secret the challenge for brick and mortars are the online outlets, the Amazons, eBay's...

BERNARD

So we started to think, how do we fight them...

WEISKOPF

And?

11 INT. BACK ROOM/FULFILLMENT CENTER - SAME

11

MAYA

Welcome to our online store.

Three staffers sit at desks with iPads and head sets fulfilling phone orders.

ON THE COMPUTER: We see Value Club's well stocked aisles.

MAYA (CONT'D)

It's what sets us apart. Wasn't it you sir who said, "We live in a multiple universe"?

WEISKOPF

Did I?

MAYA

In your last newsletter. So, my best friend, Joan Viccidommini, fellow employee, sends her son, Dilly, into the store with his cellphone so he can hold up every single cut of sirloin for her Beef Bracirole, and that's when it hits me.

ARTHUR

(browsing the site)

It's a live feed. Interesting.

MAYA

From home, our subscribers can pick an exact filet of salmon, the third lemon from the back, anything they need. They shop before noon, we deliver by six. Twenty mile radius. Expands our community. Expands our volume.

BERNARD

And expands our profits nicely.

WEISKOPF

Wow.

MAYA

Anyone thirsty?

Located at the back of the store. A few early shoppers stand at the coffee bar beneath the sign that reads: TRIPLE M CAFÉ.

ARTHUR

Triple M?

WOMAN'S VOICE

Monday. Morning. Moms.

Everyone turns to see JOAN VICCIDOMINI, 30's, Maya's best friend. She's colorful both in language and dress.

MAYA

Meet the aforementioned Joan...

JOAN

(to Maya)

Now?

(Maya nods)

Okay, so I have three kids and a husband on disability, and I was, you know, "sharing my woes" with a few other mothers, and Maya thought we should start a weekly bitch fest-

MAYA

--a social club. Catering to the Monday Morning Moms or Dads. It started small, the hour after AM school drop off--

JOAN

We vent. We shop. We vent.

MAYA

And it just grew.

ARTHUR

Are we talking staff or customers?

WOMAN'S VOICE

BOTH!

Maya looks shocked as a short, squat, woman, SUZI TEPLITSKY late 30's walks over. Tight pants, lots of jewelry, make up.

MAYA

Suzi's here?

JOAN

For seasoning.

(CONTINUED)

SUZI

I call it Value Club Therapy -
we're like shopping friends. We
swap stories, recipes...

Another triple M member, Antonella Denunzio ("Big Ant"), 40s,
big voice, big boobs, overweight, tight clothes.

BIG ANT

Husbands...

JOAN

You wish.

BIG ANT

This moisturizer sucks, that one's
overpriced, the rotisserie
chicken's as dry as my--

SUZI

--and that's why they got rid of
it.

BIG ANT

Along with all the crappy skin care
stuff. The point is, these ladies
listen to us.

SUZI

Like it's our store too.

MAYA

And that about sums it up.

WEISKOPF

I don't know what to say. Other
than, Arthur's going to be
extremely fortunate to have you as
a first Lieutenant.

The news hits Maya hard. Now she knows why Arthur's there.

WEISKOPF (CONT'D)

(walking off)

I'll leave you guys to get to know
each other.

MAYA

(calls out)

Mr. Weiskopf.

(he turns)

Could I have a moment?

Bernard looks worried.

WEISKOPF

You can have two.

MAYA

Thank you, ummm I prepared for this meeting for many weeks. I didn't sleep last night or all week, actually.

BERNARD

You did great, Maya.

MAYA

I've put fifteen years of my life into this store, and, since becoming assistant manager 6 years ago, sales have increased at a record pace.

(she looks at Arthur)

I mean, no disrespect, but what do you know about this store or the customers who shop here?

ARTHUR

(smarmy)

I specialize at team building.

WEISKOPF

Arthur's MBA is from Duke. I think you'll find that he's the best man for the job.

MAYA

No sir. I am.

WEISKOPF

Where did you go to college, dear?

MAYA

I have my G.E.D.

WEISKOPF

Well, I respect that. I do. But we have minimum job requirements in place for a reason.

MAYA

And what is that reason?

(CONTINUED)

12 CONTINUED: (3)

WEISKOPF
(shutting this down)
I want you to know how much we
value you, your ideas, and your
loyalty.

Off Maya as Weiskopf walks away.

13 INT. BREAK ROOM - LATER

13

Maya has her head down. Joan comes in.

JOAN
It's just a title.

MAYA
It's everything.

JOAN
It's one thing. Perspective. You've
got Trey, hello amazing boyfriend.
You know he's ring shopping, right?
(off Maya)
Oops.

MAYA
Why would you tell me that?

JOAN
I said, "oops." And hellloooo,
after five years together, this
can't be a shocker.

MAYA
It's not about-- He wants kids.

JOAN
And that's bad because...

MAYA
We're not talking about this right
now.

JOAN
News flash. You're forty-two.
Correction, forty-three today.
(off Maya)
But we can call you forty-two. Who
even knows if you can still get
pregnant?

(CONTINUED)

MAYA

Wow, and I thought I felt bad ten minutes ago.

(then)

I wanted that job, Joanie.

JOAN

How do I say this nicely? I don't... Get sloshed, and get knocked up after the party tonight. You can use the guest bedroom, and--

MAYA

Wait, what party?

JOAN

Oops?

MAYA

WHAT PARTY?

JOAN

It's supposed to be a surprise. Trey talked us into it. You can't say no.

MAYA

Watch me.

JOAN

Plus Dilly's leaving for California soon. If you don't want to celebrate you, celebrate him. Just do me one favor. Act surprised.

PRE-LAP CHEERING:

PEOPLE (O.S.)

SURPRISE!!

Blue collar, lived in, split level. Decorated for a birthday.

MAYA

Joan told me this morning.

Everyone glares at Joan.

JOAN

Bitch.

15 INT. JOAN'S HOUSE - LATER

15

The party is in full swing until Trey steps to the center of the living room and quiets everyone...

TREY

If we could pipe down for a second...Thank you...I'd like to tell you all a couple'a things about the birthday girl.

Joan takes Maya's arm...

TREY (CONT'D)

Back when I coached Babe Ruth League--

MAYA

Oh, here we go.

TREY

There was this Friday night game at Pezzicola Field. This one kid--

(points at DILLY)

--goes down on a called third strike and suddenly there's this shrieking from the stands. Some crazy lady's all over the ump.

(waving her off)

In fairness, she wasn't wrong; the guy was dropping more calls than AT&T. But she wasn't letting up. So I turn to get a look at this wacko, and bam, that was it for me. She was beautiful and brazen and completely on fire, and anyone who doesn't appreciate how amazing she is... Well, babe, just remember, it ain't over 'til it's over. Happy birthday.

Everyone oooh, and ahhs, as Maya embraces, Trey.

TREY (CONT'D)

(indicating the music)

Dilly.

DILLY, Joan's son, 18, eccentric, skateboarder tech-genius, puts on Luther Vandross' SUPERSTAR.

Trey and Maya dance slowly and others join in. A real party.

16

EXT. JOAN'S BACKYARD - LATER

16

Maya and Joan sit outside sharing what's left of a bottle of champagne.

MAYA

I don't know why I'm so upset.

JOAN

Me either.

MAYA

It's just... I guess I let myself believe they'd give me a shot.

JOAN

Who would?

MAYA

Them. The "educated" people in their big houses and fancy cars who, I don't know, climb Kilimanjaro and only drink Rose.

JOAN

Oh. Them.

MAYA

System's rigged... Doesn't it bother you that just because you couldn't go to college when you were eighteen, you can't qualify for a job when you're forty?

JOAN

Given where you were at eighteen, I'd say you've come a very long way.

MAYA

Days like this, it doesn't feel like it.

JOAN

It's different now. The opportunities, I mean, a child from my loins is going to Stanford, on a Google scholarship. My son.

(CONTINUED)

MAYA

Well, we're sending him with a truckload of condoms, last thing we need is for his life to go off the rails like mine did.

JOAN

You mean Sarah?

MAYA

(nods)

I just wonder how different things would have been if she was still with me. Neither one of us really had a chance.

DILLY (O.S.)

There's tons of other jobs out there, Auntie M.

He's been listening from the door.

JOAN

Quit eavesdropping. She's not going anywhere. And there will be no truckload of condoms.

He hands Maya a piece of cake.

DILLY

One wish for your birthday.

Close on Maya.

MAYA

I wish...

Shakes her head, fights off tears...

JOAN

You did the best you could.

MAYA

I gave it a hundred and ten percent.

Maya, sits with a few other assistant managers.

ARTHUR

I've always liked the idea of round tables. As a boy, my favorite stories were--

Maya rolls her eyes, Arthur clocks it.

ARTHUR (CONT'D)

Ms. Davilla, a minute.

(steering her away)

I'm aware you wanted this position, and what's more I sincerely believe you deserved it. For me this is just a springboard into corporate. But I promise you this, when I get there, I'm going to take a long hard look at any policies that keep out someone with your...

(searching for the word)

...temerity.

MAYA

Temerity?

ARTHUR

It means spunk.

MAYA

I know.

ARTHUR

Yes. Your ideas, while rough, still have merit.

MAYA

What's rough about them?

ARTHUR

But when you roll your eyes at me, you are trivializing a team building exercise that I'm trying to implement. And that divides us.

(then)

I don't want to be the despot ruler forced to replace old regimes. You're my right hand, and we're all at the same table.

He beckons her back to the group.

ARTHUR (CONT'D)

As I was saying, I'd like us to think of ourselves as knights...

(MORE)

(CONTINUED)

17 CONTINUED: (2)

ARTHUR (CONT'D)

Each with our own wisdom and
fiefdoms. So, Sir Vondell Girard,
you are our knight of legumes, and
Sir Alex Gibian, knight of fowl.

Joan appears at the door. Gesturing.

ARTHUR (CONT'D)

And Shaniqua Hughes--You are the
Knight of Hummus.

SHANIQUA

(confused)

Um, I run the dairy.

18 **EXT. STAFF ROOM - SAME**

18

They stand by the opened door.

MAYA

I can't take this much longer.

JOAN

Good timing...

(handing her a note)

Some lady from Franklin and Clarke
called for you.

MAYA

F&C?

(off Joan's blank stare)

They make half the crap on aisle 7,
8, and 11.

JOAN

Ah. Don't worry. I intercepted, no
one knows.

MAYA

No one knows what? I didn't apply
for a job.

JOAN

Actually, I think Dilly did. Last
week when you were all, "I wish
this, and I wish that."

MAYA

WHAT?

(CONTINUED)

18 CONTINUED:

JOAN

Relax. He used your legal... Maria de la Rosalinda de la whatever name, and put you up for some jobs.

MAYA

I didn't ask him to.

JOAN

So blow it off. Become the knight of laxatives.

Off Maya.

19 **EXT. CHRYSLER BUILDING - MORNING** 19

Maya with hoops, hair, Queens flavor, but not too over the top, approaches the imposing Chrysler Building.

20 **INT. HUMAN RESOURCES - A FEW MINUTES LATER** 20

Packed. Maya sees other candidates half her age dressed more conservatively, waiting. She eyes them, they her, as she walks to the receptionist.

MAYA

Maya Davilla.

The receptionist checks her computer.

MAYA (CONT'D)

Sorry, it's under Maria Vargas. I got a call from a Miss Lipton...

RECEPTIONIST

Your interview's on the 59th Floor.

Off Maya.

21 **INT. RECEPTION 59TH FLOOR - A FEW MINUTES LATER** 21

A Zen-like lobby with Feng-Shui rock fountain and muted colors. Even the phones whisper. Maya's heels echo as she walks to the receptionist.

MAYA

Hi. I'm--

RECEPTIONIST

Miss. Vargas. Yes, they're expecting you.

(CONTINUED)

21 CONTINUED:

MAYA

They are?

22 INT. ANDERSON CLARKE'S OFFICE - 59TH FLOOR - SAME 22

Views for days, Maya is led in by the receptionist.

ANDERSON

Nice to meet you Maria.

Reveal, ANDERSON CLARKE, late 50's, affability born of supreme confidence; he's been wearing a suit his entire life.

MAYA

Please call me Maya.

ANDERSON

Anderson Clarke.

MAYA

As in Franklin and Clarke?

ANDERSON

I wanted it to be Clarke and Franklin, but I lost a coin toss. Still pisses me off. This is Zoe, one of our senior executives.

ZOE (mid-20's), coolly professional as she shakes Maya's hand.

MAYA

Pleasure.

ANDERSON

I recognize that this is a bit unorthodox, but I've long thought that sales should have a greater voice in product development.

MAYA

Wow. Okay.

ZOE

You're familiar with our products?

MAYA

Company wide?

ANDERSON

Dazzle us.

(CONTINUED)

MAYA

Okay, let's see... In personal care, the Mountain Rain Shampoo's excellent, though we only stock the regular version. Men's shaving gel, Fresh and Bright Toothpaste are big sellers, although the entire skin-care line is...

ZOE

Yes?

MAYA

(trying/failing to soft-pedal)

Careless. You're far behind the competition.

Zoe's eyebrows go up, but Anderson, slightly bemused, motions for her to stand down.

ZOE

Go on.

MAYA

(pivoting)

Um... Your detergents fly off the shelves, oh, and the new Paraffin Dusting Spray is--

ANDERSON

(heard enough)

Your credentials are certainly impressive.

(reads a file)

Harvard undergrad? Wharton B-school...

MAYA

Um--?

ANDERSON

And your philanthropy, all the work with the homeless, two years in the Peace Corps. And then there's--

MAYA

(confused)

I'm sorry but...

ANDERSON

Surely you have summit pictures?

(CONTINUED)

MAYA
Summit pictures?

ZOE
Mr. Clarke has been training to
climb Kilimanjaro.

MAYA
Is that right? Actually, I don't
have any--

ZOE
Except on Facebook.

MAYA
Except on...Facebook.

ANDERSON
The breadth of your experience is
what's impressed us most.

ZOE
You're currently consulting for
Value Club?

MAYA
M-hmm.

ANDERSON
Sam Weiskopf is an old friend of
mine. Know him?

MAYA
Not really. I'm mostly focused on
products; what works, what doesn't.

ANDERSON
What F&C product doesn't work?
Other than skin-care?

ZOE
I don't think we need Ms. Vargas to
tell us--

MAYA
--Cherry-scented floor-polish.

ZOE
One of our best sellers.

ANDERSON
Not anymore.

22 CONTINUED: (3)

MAYA
And not in the tri-state area.

ANDERSON
Why do you think that is, Maya?

ZOE
It's more of a seasonal--

MAYA
People only buy what they need.

ZOE
People don't know what they need
until they see it.

MAYA
If people needed their floors to
smell like cherries, I wouldn't
have had to RMA thirty-six unsold
cases back to your distributor.

Point. Counter point. Zoe, unreadable considers.

ZOE
(dismissive)
Thanks for coming in, Maya.

23 **EXT. CHRYSLER BUILDING - LATER** 23

Maya stands on the sidewalk googling Maria De la..... Now she
sees article after article on herself.

MAYA
SHIT!

Heads for the subway.

24 **EXT. JOAN'S BACKYARD - DAY** 24

Cole leans out the back door shouting at Joan who is on the
trampoline with OTTO, her 5 year-old son.

COLE
Honey bunch, would you mind
whipping up some steaks for the
boys and me?

JOAN
Sure, baby breath. I'll get 'em out
the freezer and you can whip 'em
right up your ass.

(CONTINUED)

24 CONTINUED:

Maya appears.

JOAN (CONT'D)
You don't look happy.

OTTO
She doesn't look happy.

MAYA
I'm not happy.

JOAN
Did they like you?

MAYA
Well, they think I'm very
accomplished; given my MBA, and
stint in the peace corps, who can
blame them?

JOAN
Peace Corps????

MAYA
It's all there on my Facebook Page!

JOAN
You don't have a...
(screaming)
DILLLLLLLLYYYY

25 INT. JOAN'S HOUSE, KITCHEN - DAY

25

Joan and Maya come in.

JOAN
Do. Not. Move.

Dilly FREEZES while drinking milk from the carton.

JOAN (CONT'D)
Did you make a Facebook page for
Maya, and don't lie.

DILLY
Yes.

JOAN
That was easy.

He pulls it up on his tablet.

(CONTINUED)

MAYA

It's not just Facebook.

DILLY

Gimme some credit.

Close on the tablet as we see article after article on MAYA
DE LA ROSALINDA DAVILLA VARGAS.

DILLY (CONT'D)

THIS... is a work of art. I gave
you a completely new identity over
almost a hundred websites - social,
corporate, you've even got a
library card.

JOAN

Huh?

Why, Dill?

MAYA

*
*

DILLY

Your birthday wish.
(to Maya)

You wanted to be fancy, so I
Frankensteined your ass.

Joan slaps the back of his head.

DILLY (CONT'D)

Well I did. I was gonna use your
porn name, then I remembered you
don't use your legal name anymore
so--

MAYA

My porn name?

DILLY

First pet, first street.

JOAN

First pet, first street.

*
*

JOAN (CONT'D)

Mine's Stubby Winkle.

DILLY

(to Maya)

It's under your legal name, Auntie
M, so you have a whole new you, but
it's still you.

(scrolling)

We got your transcripts, employment
histories. The FBI couldn't debunk
it. It's basically real.

(CONTINUED)

MAYA

But it's not.

We see pictures of Maya smiling with giraffes, etc.

JOAN

Did you retouch her ass?

MAYA

Not funny.

JOAN

A little funny. And a lot of ass.

MAYA

Doesn't matter. I'm not getting this job.

JOAN

What happened?

MAYA

You know when someone has a baby that looks like a potato, but instead you say, "Look at those cheeks?"

JOAN

You insulted their potato.

(Maya nods)

Which?

MAYA

Cherry scented floor polish.

Otto walks by with a juice box.

JOAN

I love that shit.

OTTO

I love that shit.

JOAN

Out!

MAYA

Thank you, Dilly. But you gotta take it down.

DILLY

No problem.

(CONTINUED)

25 CONTINUED: (3)

MAYA

Next time I start dreaming hit me
with something.

DILLY

Bulbous Cockburn.
(self satisfied)
My porn name.

26 INT. VALUE CLUB - MORNING

26

Monday Morning Moms are sitting in a circle. Arthur is trying
to conduct the meeting.

ARTHUR

Okay, so all in favor of renaming
to Monday Morning Masticators,
raise your hands.

He raises both. He's the only one.

SUZI

It just sounds so much like--

ARTHUR

It means eating. Calling it "Moms"
is sexist against men.

BIG ANT

You're a little stupid, aren't you?

Joan laughs with the girls. Maya joins in. Arthur clocks it.

ARTHUR

(under his breath)
Remember, you're my right hand...

Arthur walks away past Big Ant and Joan who hear this.

JOAN

(aside to Maya)
You better hope he masticates with
his left.

Maya's phone rings. She walks to the corner, Joan trails.

MAYA

(into the phone)
Hello? I go by... Maya. Who? Yes.
Yes. I mean, YES. I, thank you. Ok.
I will. Absolutely. Thank you.
(flummoxed)
That was F&C. They want to hire me.

(CONTINUED)

JOAN

I thought you shit the potato?

MAYA

I did.

JOAN

Maybe it was some kind of test, you know? They wanted to see if you're a straight shooter.

MAYA

I am. Except for the whole lying about every last part of my life thing.

JOAN

The lie opened the door, but it was you who got that job. You know you can do this, and we both know you may never get another chance.

Arthur snaps at her.

ARTHUR

Maya, I need you.

Maya shares a look with Joan, takes a deep breath and walks over to Arthur.

MAYA

Excuse me, Arthur. I've been thinking about everything you've said over the past month.

ARTHUR

Good.

MAYA

And I'm just not ready to be your right hand.

ARTHUR

You're quitting? Are you're quitting?

MAYA

Best of luck to you.

She turns and starts to walk away.

(CONTINUED)

ARTHUR

Pretty tough for a woman your age
to get another job like this.

(then)

Especially with your lack of
education.

You could hear a dime drop. Maya walks right up to him. He
backs away slightly. After an uncomfortable beat--

MAYA

Watch me.

Joan quietly fist pumps and mouths 'yes!'

BIG ANT

(aside to Joan)

Masticating leftie now.

27

INT. VALUE CLUB - MINUTES LATER - MUSIC UP AS:

27

Maya strides down the cashier lane taking off her "Value
Club" vest. She tosses it as two cashiers applaud.

She smiles at them, then runs right into the chain and "aisle
closed" sign, which knocks her down. Then she's up, a bit
wobbly, and makes a hasty, but triumphant exit.

28

EXT. BAINTON FIELD - NIGHT

28

Home of the Rutgers University baseball team, of which Trey
is the assistant head coach. He sits atop the dugout,
spitting seeds as the team goes through batting practice.

TREY

(shouting)

Light 'em up, Blucas.

The batter takes a pitch off the outside corner. Ball four.

TREY (CONT'D)

Good eye!

MAYA (O.S.)

Good ass.

TREY

(turning)

Who you talking about?

MAYA

Who you think I'm talking about?

(CONTINUED)

28 CONTINUED:

He smiles. She kisses him.

MAYA (CONT'D)
Team's looking great, babe. You
guys are going all the way.

TREY
Easy. We'll be happy to make the
tournament. Lotta good teams to
beat.

MAYA
They don't have the best assistant
coach in the country.

TREY
I like your confidence.

MAYA
I like your...

TREY (CONT'D)
...ass, I know.

*
*

MAYA
I was going to say smile. Hey, I
got some really good news I want to
talk about.

TREY
Yeah? Well, that makes two of us.

MAYA
Fidel's?

TREY
Perfect. Let me finish up--
(checks his watch)
Meet you at eight?

MAYA
(kisses him)
Perfect.

29 EXT. FIDEL'S RESTAURANT - NIGHT

29

We see Maya and Trey through the window, mid-conversation.

30 INT. FIDEL'S - SAME

30

TREY
(agitated)
--I can't believe you said yes.

(CONTINUED)

MAYA

I know, I know. My head is still spinning.

TREY

You're gonna come clean, right?

MAYA

I admit that the way I got in was less than honest, but what I did in that room... I can do this.

TREY

How about you take this offer and leverage Value Club for the promotion they didn't give you. This could be a really good--

MAYA

--I quit this morning.

TREY

You what?

(off her nod)

Busy day. I would have thought you'd want to run at least one of these huge, life-altering decisions by me first.

They look at each other for a beat.

TREY (CONT'D)

--at least that's what I would have done. I mean, that's what I was gonna do tonight... Ask you about a huge life decision. But I don't know. I don't think it's--

MAYA

What?

He looks down. Off his silence, she puts her hand on his.

MAYA (CONT'D)

Tell me. Please.

Trey hesitates, then reaches into his pocket and pulls out a ring box. He places it on the table.

MAYA (CONT'D)

Oh baby.

(CONTINUED)

30 CONTINUED: (2)

Her hand still on his. She doesn't reach for the ring box. The awkwardness is palpable.

TREY
Our timing never seems right, does it?

Maya's eyes fill with tears. She doesn't know what to say.

TREY (CONT'D)
I want a family. Kids.

MAYA
(she doesn't, not yet)
You know how much I love you.

She puts her hand over his, but he pulls away, taking the ring box off the table.

TREY
I don't think we can do this anymore.

31 INT. JOAN'S HOUSE - NIGHT 31

Joan opens the door to reveal Maya, tears in her eyes, holding suitcases. Joan hugs her as Maya begins to sob - an unspoken moment of understanding between two friends.

32 INT. JOAN'S KITCHEN - MORNING 32

It's morning mayhem as Joan makes lunches and breakfast as Otto eats at the table and Cole grabs his stuff to leave.

COLE
Going to Pete's, bye.

JOAN
You're picking up Otto from baseball at 4.

COLE
Got it.

JOAN
(shouts)
Maya. You gotta eat something.

MAYA (O.S.)
(freaking out)
I don't know what to wear.

(CONTINUED)

She enters the kitchen wearing a very conservative dress with a large white collar and flat shoes.

MAYA (CONT'D)
How's this?

JOAN
You look Amish.

MAYA
I'm trying to look respectable. Not too uptight, not too slutty.

JOAN
Don't worry. That dress is like dick repellent.

OTTO
What's dick repellent?

JOAN
Otto!

OTTO
What? You say bad shit all the time.

JOAN
(stares at him a beat)
Just go get your frickin' jacket.

OTTO
(as he leaves)
That's not even a word.

Maya returns, having changed into a white pant suit.

MAYA
This better?

JOAN
Yeah, if you're selling milk or joining a cult.
(approaches her)
Get back in that room. Let's see what else you got.

Maya walks down Madison Avenue, chic, together, and understated. She pauses in front of the Chrysler Building, and looks up. Here goes nothing.

34 **INT. CHRYSLER BUILDING LOBBY - DAY**

34

Maya waits on an bench next to the security desk. She picks a mote of lint off of her skirt while arguing with herself.

Finally, she stands to walk out when--

HILDY (O.S.)
Maria Vargas?

Maya turns to see HILDY OSTRANDER (43), wears Lily Pulitzer on weekends, and ARIANA NG (23), an overweight Asian girl who is on her third day and failing miserably thus far.

MAYA
Hello.

HILDY
I'm Hildegard Ostrander, your D.E.
Call me Hildy.

MAYA
(shaking hands)
Nice to meet you, Hildy. D.E.?

HILDY
Development Executive. This is Miss
Ng, your probationary assistant.

ARIANA
An honor to meet you, m'am.

MAYA
Please call me Maya.

ARIANA
Yes, Mayam. My. M'am. Yes. It's
truly an honor to--

HILDY
Say less.

Ariana silently beckons Maya down the hall.

HILDY (CONT'D)
This way please.

35 **INT. MAYA'S OFFICE - DAY**

35

Maya enters the spacious and tastefully adorned corner room with a vertigo-inducing view of the city.

(CONTINUED)

MAYA
Wow, this is...

HILDY
We'll get the decorators up, so you
can customize.

MAYA
This is pretty great.

HILDY
(disagrees)
Cancel the decorator.

Hildy hands Maya an envelope.

HILDY (CONT'D)
These are the keys to our company
apartment in the city. It's a bit
small, but comfortable.

Off Maya "apartment?"

HILDY (CONT'D)
(looks over her shoulder)
Miss Ng?

ARIANA (O.S.)
(unseen; in the hallway)
Yes?

HILDY
I can't-- Please come in here.

ARIANA (O.S.)
...No thank you.

HILDY
She's afraid of heights.
(Maya stifles a giggle)
We were hoping to dazzle you...
Alas.

MAYA
How long have you worked here?

HILDY
Thirteen years.

ARIANA (O.S.)
Three days.

35 CONTINUED: (2)

MAYA

Great, because I'm here to work my butt off, so, you know, any wisdom you can impart...

HILDY

We can start with the morning meeting.

36 INT. F&C HALLWAY - DAY

36

Hildy leads Maya down a marble staircase to the Zen-like foyer. Ariana follows, taking notes on everything.

HILDY

Development kicks off the new quarterly cycle today, so your timing's perfect.

MAYA

What cycle?

HILDY

It was men's grooming, but they switched it to skin care at the last second.

MAYA

("because of me?")
You're kidding?

They stop outside a large door marked EXECUTIVE BOARDROOM.

HILDY

I don't want this to sound like anything but constructive advice--

MAYA

Shoot.

HILDY

We've never had a consultant in development before. They'll be looking for any excuse to tear you apart.

MAYA

That's comforting.

Executives and lab coated scientists scatter throughout the seats. Hildy and Maya enter. Hildy closes the door behind them. A thump is heard as Ariana walks into it on the other side.

HILDY

(to Maya)

You're reasonably attractive, which will help with the men, *she's* another story.

MAYA

She who?

RON EBSEN, 34, officious, ambitious, comes in.

HILDY

That's Ron Ebsen, the other D.E..

MAYA

He's cute.

HILDY

He knows. He'll come over as soon as he...yep here he comes. Brace for impact.

RON

(walking over)

You must be Maya. You know, I've been lobbying for a consultant for awhile, but bringing in someone from sales is either brilliant or insane.

MAYA

Probably both.

RON

Probably. You went to Wharton, right?

MAYA

Yes, I did. Wharton.

RON

Did you have Professor Gumpart?

MAYA

Of course. Love him.

RON
(smiling, suspicious)
Her...

MAYA
(quick pivot)
Yeah, not anymore.

RON
Oh. Wow.
(stumbling)
Cool.

ZOE (O.S.)
Good morning everyone.

Everyone takes their seats as Zoe enters.

HILDY
(to Maya)
That's "she who".

MAYA
Zoe, right?

HILDY
President of Global Skin & Personal
Care.

MAYA
("I'm fucked")
Oh, wow.

Zoe hits a button on an iPad, and dozens of skin care products appear on the four interactive screens behind her.

ZOE
Some of you have already heard, our
new mandate from on high...
(audience mutters)
To replace our existing moisture
line with an organic alternative.

The mutters turn to complaints as Zoe meets Maya's eyes with a hard stare - clearly the change wasn't Zoe's idea.

MAYA
("I'm really fucked")
Oh, wow.

CHEMIST #1
It's already all natural.

ZOE

It needs to be more so.

CHEMIST #2

By the end of this quarter? Not possible.

RON

We're not talking one hundred percent green. Just green..er.

More groans... Until Anderson enters...

ANDERSON

From the shrieks of wild enthusiasm, I take it Zoe's just broken the news.

He takes Zoe's hand and pecks her cheek.

MAYA

Are you kidding me? He's old enough to be her--

HILDY

Father. Because he is.

MAYA

("really really fucked")
Oh, wow.

ZOE

(to Anderson)
You want to run this?

ANDERSON

No, no, I just wanted to pop in and formally introduce our newest hire.

(he looks to Maya)

Maya Vargas is an extremely accomplished consultant, and the new skincare direction was partially based on her feedback.
Maya?

Maya stands briefly to small, cold applause. Then--

RON

Sir, I think it's an inspired idea. End of the quarter is aggressive but we're up to the challenge, aren't we folks?

(CONTINUED)

He turns to the people in the audience, eyebrows raising sharply to compel their response, which comes...

ANDERSON

Excellent.

RON

We'll get to brainstorming, though it would be helpful to hear Maya's game plan.

MAYA

Sorry?

ZOE

Yes, Maya. Tell us where you think the existing skin-care line falls short.

MAYA

Oh, it's not fully... I don't want to offend.

ZOE

(challenging)

How about you consult.

MAYA

Okay.

(then)

I think it's a rip-off.

People stir. Hildy shifts slightly away from Maya.

ZOE

Is that right?

MAYA

I mean, respectfully, the company was skewered when you tried to convince people that Novalis was some new hair growth product and it came out that it was repackaged shampoo.

Zoe stiffens. Ron is offended. Anderson is intrigued.

MAYA (CONT'D)

They felt scammed. So to repeat the pattern...

RON

--It's not the same.

(CONTINUED)

MAYA

It's close enough. You don't want your consumers to lose faith in you.

(before he can speak)

I'm just saying aim higher. You can't say "all-natural" on the front of the bottle, then have a list of parabens, and... other chemicals on the back--

FELIX HERRMAN, 48, bald, bespeckled and confident in his 25+ years as a white-coated chemist.

FELIX

All comfortably within FDA guidelines.

MAYA

People don't want to "probably not" get cancer from skin cream.

RON

Launching an entirely new product line is almost triple the cost of evolving an existing one.

MAYA

Ok. I come from a different world.

ANDERSON

Which is why we asked you to join this one...

(paces for several beats)

Why don't we see who's right.

ZOE

I beg your pardon?

ANDERSON

Zoe and Ron's group will thread the needle on *profitably* organic-ifying the current line. And Maya and Hildy will cook up something new.

HILDY

Oh Christ.

ANDERSON

All green. Within our profit margins. Three months. May the best woman win.

(CONTINUED)

37 CONTINUED: (5)

Zoe glares at Maya for a moment before she follows Anderson out, protesting as she exits.

Maya sits back in her seat as Hildy and Ron exchange exasperated looks.

RON
(to Maya)
Welcome aboard.

He chuckles to himself and walks off...

HILDY (V.O.)
The first, and most imperative step-

38 INT. F&C HALLWAY - LATER

38

Hildy and Maya walk briskly back to Maya's office.

HILDY
--is landing Felix.

MAYA
What's Felix?

HILDY
He's F&C's chief chemist. Inventor
of Eye Soar and--

MAYA
I love Eye Soar.

HILDY
--every other brilliant personal
care product this company has
produced over the last twenty-five
years.

MAYA
Can we get him?

39 INT. MAYA'S OFFICE - LATER

39

On Felix, staring across the desk at the hopeful Maya and Hildy who have just made their pitch.

FELIX
No.

He gets up, buttons his jacket and walks out. Maya is incredulous. Hildy slumps.

(CONTINUED)

39 CONTINUED:

HILDY
Walt Benjamin is Felix's number two
and an incredibly talented--

40 INT. MAYA'S OFFICE - LATER 40

As WALT BENJAMIN, 48, bearded, sits uneasily.

WALT BENJAMIN
I'm not going against Felix.

HILDY (V.O.)
Rishad Olpadwala is our latest hire
out of Cornell--

41 INT. MAYA'S OFFICE - LATER 41

As RISHAD, 29, in a Sikh turban, stares at them cockily.

RISHAD OLPADWALA
Are you guys smoking crack?

Off their looks--

42 INT. BASEMENT LABORATORY - NIGHT 42

Freight elevator doors open into a gloomy corridor. Maya and Ariana emerge, checking darkened room numbers against a post-it note. A cat pads quickly past.

MAYA
What the hell? Was this guy on
Hildy's list?

ARIANA
We've gone through her list. This
is my idea.

They share a look and stop at a door with light coming from beneath the crack. Another shared look before Maya opens it.

43 INT. CHASE'S LAB - NIGHT 43

The sound of mewing hits us first. Cats in cages. Cats on play structures.

CHASE
Wait, no!

43 CONTINUED:

CHASE ISKOWITZ, 28, disheveled, adds slices of chicken to a blender filled with other mystery meats and powders. He runs after a pair of cats that escape through the door.

CHASE (CONT'D)
Daenerys and Cersei, get your
little butts back here-- Dammit!

Maya slowly turns to Ariana, who smiles sheepishly.

44 INT. CAFETERIA - NIGHT

44

Chase sits across the table from Maya and Ariana. He picks at a plate filled with mashed potatoes.

MAYA
So, you went from M.I.T. to
developing cat food.

CHASE
Maybe I like cats.

ARIANA
(to Maya)
Or maybe Felix exiled him.

CHASE
Maybe Felix is an ass-panda.

Ariana catches his eye, pointing to her face. He's got a glob of potato above his lip. He wipes the wrong spot.

MAYA
Well, he joined up with Zoe.

Ariana shakes her head, points again. Chase wipes, smearing the potato across his lip like a pencil-thin mustache.

CHASE
Everyone joined up with Zoe.

MAYA
Except you. Is that because of
Felix?

Chase just shrugs.

ARIANA
So here's your chance to beat his
punk ass.

She reaches across and wipes the potato from his face. Both he and Maya are startled.

(CONTINUED)

44 CONTINUED:

CHASE

Thank you.

ARIANA

(looking for a place to
wipe her hand off)

Gross.

45 EXT. FLATIRON DISTRICT - NIGHT

45

Joan and Maya get out of a cab with Maya's suitcases. Maya checks the address and looks up at the renovated building.

JOAN

Wow.

MAYA

Yup.

46 INT. MAYA'S NEW APARTMENT - FOYER - NIGHT

46

The elevator opens to the 15th floor, and her apartment. The elevator man helps her with her bags.

ELEVATOR MAN

Welcome home.

With sight-lines for both rivers. The furnishings are exquisite. Maya and Joan start walking around, in awe.

JOAN

Screw the kids, I'm moving in with you.

(off Maya's look)

They can learn to hunt or something.

MAYA

What am I doing here? The CEO's taking a risk on me, and yet he's got me competing against his daughter, who already hates me. And all of them think I'm someone else.

Joan has wandered into the kitchen. She opens the fridge.

JOAN

Holy frick, you cannot back out now. They stocked the fridge with beer.

(CONTINUED)

MAYA

Holy frick?

JOAN

Otto got sent home yesterday for calling his teacher a dunt.

MAYA

A what?

JOAN

A dumb--

MAYA

Oh wow.

JOAN

Yeah, I'm endeavoring to set a better example.

She hands Maya a beer. They sip together, taking in the view across the Hudson River...

MAYA

Have you seen him?

JOAN

Him?

(off Maya's look)

Oh, Trey. Have I. Uh, maybe, I don't really--

MAYA

What are you not telling me?

JOAN

Nothing. You know how it is. Word gets out you guys broke up. He's a wounded fish, and the sharks start circling.

MAYA

Already?

JOAN

What does it matter, you ended it?

MAYA

He ended it.

JOAN

He wants a family, and you never told him the truth.

(CONTINUED)

MAYA

So telling him I'm screwed up because I gave my baby up for adoption when I was seventeen is gonna fix everything?

JOAN

Oh, right - it's way better to lug your past around like a cross and bury your self-esteem in your career than ever forgive yourself for things that happened when you were practically a child.

Maya drops into the couch, conflicted.

JOAN (CONT'D)

Uh, oh. Look what I've done. I've put you in a funk and I haven't even made you mad at me for jumping on your princess bed.

Joan giggles and runs off to find the bedroom. Maya doesn't want to take the bait, but can't help herself. Chases her.

MAYA

Don't you dare!

She's drawing on her iPad which is hooked up to a large screen on the wall as Hildy and Chase look on.

MAYA

Okay, let's start with our goal:
(writes)
"Face cream. Moisturizer. Sun block." It's gotta be one hundred percent organic.

CHASE

(rolling his eyes)
Here we go.

HILDY

(hits him)
It has to be profitable.

Maya writes "profitable".

HILDY (CONT'D)

And it needs to fill a hole in the market.

47 CONTINUED:

Maya writes "fill hole in market."

ARIANA (O.S.)
(in the hall)
It needs a 'wow' factor.

CHASE
Why are you in the hall?

ARIANA
(eyes down)
I'm not.

HILDY
It's not important.

CHASE
The 'wow' factor or the reason
she's in the hall?

MAYA
We need to approach this
holistically. What do people really
want?

HILDY
To be young?

ARIANA
To be thin.

CHASE
To be loved.

Surprised by this, Ariana looks up at the back of his head.

MAYA
Great, let's invent a product that
makes people, young, thin, and
lovable....

ARIANA
Oh, and rich. They want to be rich.

MAYA
Ok, where do we start?

48 INT. SKIN CARE ROOM - DAY

48

Floor to ceiling skin-care products; anything and everything
with myriad variations. Hildy leads down the rows...

(CONTINUED)

HILDY

These are all the moisturizers...
face creams... sun blocks... on the
market.

CHASE

Lotta dry skin out there.

HILDY

I'll have research put together a
data package to show us the top
sellers in each sector.

MAYA

Why?

HILDY

It's standard procedure in
launching any new line.

MAYA

I think we need to be IN the
stores, talking to the managers,
looking at sell throughs, rates of
returns if we're going to find a
hole in the market.

HILDY

That's going to eat up a lot of
time and we only have twelve weeks.

From behind them we hear--

ANDERSON (O.S.)

Maya? Are you in here?

HILDY

Mr. Clarke!

Anderson appears around an aisle.

ANDERSON

There you are. Brushing up on the
competition?

MAYA

What? Yes. We're brainstorming to--
Anyway, what can we do for you?

ANDERSON

We like to have a little fun on the
weekends and thought you might like
to join us at the river.

(CONTINUED)

48 CONTINUED: (2)

MAYA

The river?

ANDERSON

That's where our rowing club is.
Since you coxed at Harvard, I
thought you might show us a thing
or two.

Off Maya, huh?

49 **EXT. HARLEM RIVER - MORNING**

49

Zoe sits at the end of her 8 man boat. Ron is in the stroke
position facing her. Felix behind him.

RON

This should be interesting.

FELIX

I loathe this.

On the shore, Ariana and Hildy watch.

ARIANA

This is so exciting.
(off Hildy's stare)
Say less?

ZOE

(calls out to her crew)
On the feather!

Maya, terrified as the coxswain, tries to mimic her.

MAYA

On the feather!

Anderson sits facing her in the stroke position, Chase right
behind him. Anderson smiles.

ANDERSON

Now this is what I call team
building. A little friendly
competition to get the creative
juices flowing.

CHASE

My juices certainly are...
(off Anderson's look)
Flowing... Sir.

(CONTINUED)

ANDERSON

Who are you?

CHASE

Chase, sir. I'm on Maya's project team... I was in cat food.

ANDERSON

Oh. Right.

(then to Maya)

Zoe rowed lightweight for Princeton. Never could beat you Crimson when she was there. Said you guys always had their number.

MAYA

Well, we'll see if we still have the old Crimson magic.

Zoe settles her team just before the gun.

ZOE

Sit ready!

MAYA

(straining to hear)

Shit's ready!

ANDERSON

(bit between his teeth)

Damn right it is! Shall we Power twenty from the start?

MAYA

(nods, trepidatious)

Of course.

ZOE

Ready all...

Maya pauses. The gun goes off.

ZOE (CONT'D)

Row!

MAYA

Row! Power twenty!

The crew accelerates 20 strokes at maximum effort. A bold move that sends Maya's team into the lead, to her surprise.

Zoe and Ron look over at Maya guiding her team into the lead.

(CONTINUED)

49 CONTINUED: (2)

FELIX
They're pulling ahead.

RON
Damn it, Zoe!

ZOE
(pissed)
I've got this.

Maya gets caught up in the exhilaration.

MAYA
(smiles, sotto)
I've got this.

Boats go out of frame as we CUT TO BLACK:

50 **EXT. BOATHOUSE CLUB - LATER**

50

Where a paramedic truck is parked with its cherries flashing. A couple of rowers have ice packs on their knees, heads, etc. Everyone is wet, in towels. Ariana and Hildy approach.

MAYA
I so did not have that.

CHASE
(lying)
It's okay. We've had worse.

In the background, several of Zoe's team carry the broken HALF of their skull past camera.

ARIANA
That was cray-cray.

Anderson, Zoe, Ron and Felix approach, each drying off with a towel.

ANDERSON
Where to begin?

RON
I can think of a couple of places.

51 **EXT. HARLEM RIVER - FLASHBACK**

51

Maya's boat grazes a metal buoy, shearing off all the oars.

BACK TO:

52 **EXT. BOATHOUSE CLUB - DAY**

52

ANDERSON

It's funny, I thought I heard you
call 'pull port' as something
different.

MAYA

Really?

53 **EXT. HARLEM RIVER - FLASHBACK**

53

Zoe yells through her megaphone.

ZOE

Pull port!

MAYA

Pulled pork.

ANDERSON

What?

CHASE

You want us to pull port?

MAYA

Right.

ANDERSON

To the right?

MAYA

Yes.

The boat shifts to the right.

MAYA (CONT'D)

The other right!

Zoe and Ron look right just in time to see the impact of
Maya's boat slicing theirs in two.

Bodies, oars and up-ended rowers splash into the river.

BACK TO:

54 **EXT. BOATHOUSE CLUB - DAY**

54

MAYA

It was hard to hear.

(CONTINUED)

HILDY

Yes, over all the screaming.

MAYA

I just want to apolog--

Anderson politely holds up his hand.

ANDERSON

--I just have one thing to say.

Zoe, Ron and Felix can't wait for this.

ANDERSON (CONT'D)

That. Was. Hilarious!

Anderson chuckles and pops the tops off of two bottles of beer on the edge of a picnic table and offers them to Maya and Chase.

RON

(bugged)

But Mr. Clarke, that skull was--

ANDERSON

--a piece of crap. Now we have an excuse to upgrade.

(then, as he walks)

See you tomorrow, guys. God I hope someone video'd that. That was some crazy shit.

Chase gets up as well and leaves with Ariana and Hildy.

CHASE/ARIANA

See ya, Maya./Bye.

MAYA

Okay.

Ron sizes up Maya as he and Felix walk off. Then, quietly--

FELIX

Coxswain my ass.

RON

Exactly. First we gotta work for his daughter, now we get this one... Something's bullshit about her.

Back at the tables, Maya looks at Zoe.

(CONTINUED)

MAYA

Your dad is...unique.

ZOE

He is that... He's brilliant and competitive to the point of occasional insanity, but it's made him who he is.

She trails off, Maya reading her concern...

MAYA

You worry about him?

ZOE

I worry about some of his decisions.

Maya smiles at the reference...

ZOE (CONT'D)

Especially since my mother passed away.

MAYA

I'm so sorry.

ZOE

Six years he hasn't been on a date or a single vacation, although I finally talked him into selling the apartment. But still, he's always on me about having more of a life outside of work, and yet he can't see the same about himself.

MAYA

I lost my parents young... My grandmother raised me until she died... After that I ended up bouncing around foster care, which was...tough.

ZOE

Is that why you never married or had kids?

MAYA

When you come out of that, there's a lack of confidence that's implanted in you, and you'd never risk making someone else feel as unwanted as you did.

(CONTINUED)

54 CONTINUED: (3)

ZOE
Which makes all of your
accomplishments that much more
impressive.

Maya accepts the kindness, but cringes inside at the lie.

ZOE (CONT'D)
Well, now that we've Oprah'd each
other, I've got a big day tomorrow -
first shot at initial prototypes.
How are you guys coming?

MAYA
(lying)
We're close. Very close.

55 INT. CHASE'S LAB - DAY

55

CLOSE ON: MAYA'S EYES suddenly snapping open. Her face
covered with a GREEN CREAM MASK.

MAYA
Holy shit! What is that smell?

CHASE
Oh, that's you.

MAYA
What the hell!? Oh my God, it's
burning!

Maya runs to the sink and starts splashing water on her face.

CHASE
Yeah, that's because it's a hundred
percent organic, as ordered.

MAYA
Ugh. It smells like Chewbacca took
a dump on my face.

CHASE
Be honest, now. Don't hold back.

56 EXT. VALUE CLUB - ANOTHER DAY

56

Ariana stands at the entrance as people pass...

(CONTINUED)

56 CONTINUED:

ARIANA

Excuse me, can I ask some questions
about your daily skin care
routine...?

Everyone ignores her.

57 **INT. WALMART - ANOTHER DAY** 57

Maya chats with a friendly customer...

MAYA

I see, so then what do you look for
in a sunblock?

58 **EXT. VALUE CLUB - DAY** 58

More people blow past Ariana.

ARIANA

Excuse me, can I just ask you--
Okay. Have nice day.

59 **EXT. CVS - ANOTHER DAY** 59

Hildy talks to a customer who is overly made up.

HILDY

Were you going for gaudy when you
chose your make up today?

The customer, offended, walks away.

60 **INT. CHASE'S LAB - DAY** 60

Maya is wiping her face with a towel.

CHASE

The paraben chemicals are what make
it smell better.

MAYA

Can't do that. And what'll make it
a nicer color than vomit green?

CHASE

Ethoxycinnimate--

(CONTINUED)

60 CONTINUED:

MAYA

Okay. Dumb it down for me? How do we get rid of the chemicals and still make it look and smell nice?

CHASE

Find a biopolymer--

MAYA

Dumber. More dumb.

CHASE

If you don't want it to burn and smell like ass covered in bitch sauce, then we have to find the ingredients in nature.

MAYA

Good. Start searching.
(re: the green cream)
Because we can't market this.

61 EXT. VALUE CLUB - DAY

61

Ariana approaches a dapper gentleman.

ARIANA

Excuse me, sir. Can I just--

The man literally shoves past her. She turns angrily and trips the first woman to walk past.

ARIANA (CONT'D)

Oh my god, are you okay?
(helping the woman up)
That dickhead just kept going.

WOMAN CUSTOMER

Oh thank you dear.

ARIANA

Wow, your hands are so soft. What moisturizer do you use?

62 INT. RON'S OFFICE - DAY

62

Ron is looking at Maya's resume on his desktop. He looks at her Harvard accomplishments, and dials the number listed.

VOICE ON PHONE (O.S.)

Office of the registrar.

(CONTINUED)

RON

Yes, how do I verify if someone who says they went to Harvard actually graduated from there?

VOICE ON PHONE (O.S.)

Do you have the name of the person and the year of graduation?

RON

Yes, Maria Vargas. Class of '96.

VOICE ON PHONE (O.S.)

Vargas, Maria. Yes she did, with honors. Magna Cum Laude.

ANOTHER VOICE (O.S.)

Suck on that!

RON

Excuse me?

Dilly is multi-tasking playing 'Call Of Duty' with his roommate - who shot him in the game. Dilly "shooshes" him.

DILLY

Sorry, admissions gets excited when they ding a scholarship candidate.

RON

(unsure)

Uh, okay. Thank you.

Ron hangs up, then looks at another name on Maya's CV:

Dilly screams at the video game, bouncing angrily on the couch. His phone lights up as it FALLS, UNSEEN, TO THE GROUND.

We see Ron's name appear on the screen, calling a new number with a prompt asking if Dilly wants to intercept the call. After a five-second countdown, the call goes through.

FEMALE VOICE ON PHONE (O.S.)

Edward Taylor's office.

RON

Yes, is Mr. Taylor in? I have a quick question about a reference on a former employee.

63 CONTINUED:

FEMALE VOICE ON PHONE (O.S.)
Mr. Taylor is on vacation for the
next few weeks. I can have him
return.

RON
I'd appreciate that.

64 INT. MAYA'S OFFICE - DAY

64

Maya sits at her desk, watching a YouTube video of the Rutgers baseball team winning the Big Ten Conference championship.

Maya smiles as she sees Trey amidst a group of howling, champagne spraying players. She becomes wistful and starts to type an e-mail to him when suddenly--

Hildy drops a stack of research on Maya's desk.

MAYA
What's this?

HILDY
Research.

MAYA
You did all of this? In the field?

HILDY
Sweet Jesus, no. We've wasted six weeks talking to nutjobs store to store. I ordered this from research.

MAYA
That's not how we're doing this.

HILDY
But it's how it's done.

Ariana pulls one of the binders over and begins to peruse.

ARIANA
Wow, a hundred and twenty thousand responses, no real consensus on anything.

HILDY
Which is exactly the point - people don't know what they want. They want us to do the work for them so they can pick the prettiest bottle and get on with their lives.

(CONTINUED)

ZOE (O.S.)

Maya?

(Maya looks up)

Do you have a second?

MAYA

Uh. Sure.

Maya walks over to Zoe who leads her out into the hallway.

ZOE

The head of our manufacturing company that we may merge with in China wants to meet me and Ron for dinner Thursday, and his English is sketchy. I was wondering if you might help me out.

MAYA

(slightly confused)

Okay. How?

ZOE

Well, Dad doesn't trust freelance translators and our in-house guy is on his honeymoon. The only employee we have who speaks Mandarin is--

Zoe stops, turns to Maya.

MAYA

(knows what's coming)

Me?

ZOE

I'm kinda desperate.

Joan is HOWLING with laughter. Then, barely able to speak--

JOAN

You are so butt-fricked.

MAYA

This is not funny, Joan. I almost killed people in a boat race, and now I'm gonna murder Mandarin. I do not speak Chinese!

JOAN
(still laughing)
Fine. Then just tell the bitch she
can blow you, respectfully.

MAYA
I'm serious.

Joan pulls out her phone and starts searching for a number.

JOAN
Okay. I've got an idea. Remember
Dilly's carpool friend, Kevin Chow,
from computer camp?

MAYA
No.

JOAN
His father's a vet. Caters to
Chinese clientele. Fluent in
Mandarin.

MAYA
And how does that help me?

JOAN
(dials)
If this works, you will owe me big
time.

MAYA (PRE-LAP)
(perfect Mandarin)
I haven't spoken in years. My
pronunciation is spotty.

Maya, Zoe, and Ron sit with Philip Jiang, of F&C China. All
italics indicate - IN MANDARIN - SUBTITLED.

JIANG
So you understand our concerns?

MAYA
*We do, and I must say our team is
very eager to help you understand
our process in any way we can, sir.*

JIANG
Call me Philip.

67 INT. VETERINARY OFFICE - EVENING

67

Where DR. DAVID CHOW and his CHINESE ASSISTANT are giving a check up to a male Wiemeraner, while listening to Maya's conversation and feeding her lines in Mandarin.

Dogs howl in the background. It's mayhem for poor Dr. Chow.

DR. CHOW (IN ENGLISH)
Okay, he's asking if you have
travelled extensively in China.

68 INT. RESTAURANT - SAME

68

Close on Maya's ear as she hears the translation.

MAYA
(Mandarin)
*No. No I haven't been so fortunate
as of yet.*

JIANG
You must come visit.

69 INT. VETERINARY OFFICE - SAME

69

Dr. Chow holds the dog's head and motions to his assistant as he multi-tasks the phone conversation.

CHOW
You say...
(in Mandarin)
I'd love to.
(then, to his assistant,
still in Mandarin)
Check its scrotum.

70 INT. RESTAURANT - SAME

70

MAYA
(in Mandarin)
I'd love to. Check its scrotum.

Off Jiang's confused look.

CHOW (O.S.)
(still to his assistant)
Really, feel for any swelling.

(CONTINUED)

MAYA

*Really, feel for any swelling.**(then in English)**But I feel badly we're leaving everyone out of the conversation. I'm sure your English is better than my Mandarin.*

JIANG

I suspect it might be.

ZOE

We would love to schedule a tour for you and your colleagues to visit our facilities first hand.

RON

But of course we have to wait until the deal is closed due to the proprietary nature of R&D.

ZOE

As long as there is a signed a non-disclosure agreement, I'm perfectly comfortable allowing Mr. Jiang to tour.

RON

*You may not be aware, Zoe, but that directly contradicts company policy. I'm sure Mr. Jiang can understand that.**A tense beat at the table. Jiang looks at Maya.*

JIANG

*(In Mandarin)**Tell me. I'm having a tough time dealing with Ron. I like everyone at F&C, but I find him arrogant. What's his problem?*

71 INT. VETERINARY OFFICE - SAME

71

Dr. Chow looks at the dog's rear end and tells his assistant--

72 INT. RESTAURANT - SAME

72

MAYA

*(listening to Dr. Chow)**His anal glands need milking.*

(CONTINUED)

72 CONTINUED:

Jiang stares at Maya for a beat, then laughs hysterically.

JIANG
(pointing to Maya)
I like her.
(looks to Zoe)
And thank you, Zoe. I will gladly
sign an NDA to tour the facilities.

Ron looks humbled. Zoe looks at Maya, smiles appreciatively.

JIANG (CONT'D)
Shall we order?

73 **EXT. NEW YORK STREET - NIGHT**

73

Zoe and Maya walk alone.

ZOE
Thank you. That actually worked out
great.

MAYA
Ron didn't seem happy.

ZOE
Ron's only happy when someone else
isn't.
(then)
So, how's your project coming?

MAYA
Honestly? Slow. Wish I didn't open
my big mouth.

ZOE
Yeah, a hundred percent organic is
tough. I took a run at it a few
years ago. I still have a lot of
data at my dad's place. I moved out
a few months ago, but if you don't
mind helping me dig for it, the
research might save you a few
headaches.

MAYA
(taken aback)
That actually would be... very
helpful.

ZOE
It's the least I can do for you
making Ron look like a dick.

(CONTINUED)

73 CONTINUED:

Off Maya's smile.

74 INT. ANDERSON CLARKE'S OFFICE - DAY

74

Anderson works at his desk. Zoe pokes her head in.

ZOE

Hey Pop. Heading out a little early. I'm meeting Maya over at the apartment.

ANDERSON

(closing the door)

Actually, that's why I wanted to see you.

ZOE

(jokingly)

Uh, oh. This sounds serious.

ANDERSON

There's something I need to tell you.

75 EXT. ANDERSON'S OFFICE - SAME

75

Through the window from the hallway, we see Anderson start to tell Zoe something. She listens for a beat, then turns white. She steadies herself as he hands her a folder.

She reads for a moment, then walks out on him. He doesn't follow...

76 EXT./INT. DAKOTA - ANDERSON'S APARTMENT - LATER

76

Zoe opens the door, she appears shaken and looks at Maya as if at a stranger.

ZOE

Hey.

MAYA

Hey.

She enters to find the beautiful apartment filled with moving boxes. Looks around.

MAYA (CONT'D)

When's he moving?

(CONTINUED)

ZOE
(watching Maya)
In a few weeks. My apartment in the Village is so tiny he let me keep a lot of my junk here.

MAYA
This place is... You grew up here?

ZOE
Most of my life.

As they walk down the hall there's a picture of a young Zoe and a blonde woman.

MAYA
Was that your mother?
(Zoe nods)
Beautiful. She was blonde?

ZOE
Yeah. I was adopted.

Maya nods. Zoe clocks it.

INT. ZOE'S BEDROOM - SAME

The room is a shrine to her childhood. Boxes are filled with piles of dolls, stacks of books, and homework assignments.

ZOE
Sorry about the mess. Dad saved everything.

She pulls out SpongeBob PJs that are half her size.

ZOE (CONT'D)
And I mean, 'everything.'

Maya smiles, pulls out a photo of Zoe dressed as Wonder Woman for Halloween with her two front teeth missing.

MAYA
Oh my God. Could you be any cuter?

ZOE
(smiles)
This is the early stuff.
(pulling out ziplocks)
First haircut, first tooth,
(beat)
...first blanket. It's from my birth mother.

77 CONTINUED:

She hands a FADED BLANKET to Maya who takes it, her expression suddenly changing.

ZOE (CONT'D)
(quietly)
It came with this.

Zoe pulls out a FADED ENVELOPE. Maya's face goes white, recognizing it. She looks up at Zoe in disbelief.

ZOE (CONT'D)
It says...

MAYA
(without reading)
"I will always watch over you."

She looks up at Zoe with tears in her eyes. Zoe swallows hard. Tears fill her eyes as well.

MAYA (CONT'D)
Oh my god.

ZOE
You're my mother, aren't you?

Maya backs away, overwhelmed by more than twenty years of fear and guilt surging through her.

ZOE (CONT'D)
I just found out myself...

It's several moments before Maya can begin to compose herself and almost involuntarily, she steps to Zoe and hugs her hard, feeling Zoe's shoulders and head with her hands.

MAYA
Oh my god.

Tears stream down Zoe's face at Maya's primal reaction. They part, then--

MAYA (CONT'D)
How?

ZOE
My dad. I'm completely pissed at him... For years, after my mom died, I tried to find you. It was just a series of dead ends. I sorta gave up. But apparently he didn't.

(CONTINUED)

77 CONTINUED: (2)

MAYA
(laughing through tears)
That was a good decision.

Zoe smiles.

78 EXT. CENTRAL PARK - STRAWBERRY FIELDS - DAY

78

They walk, arm in arm.

MAYA
Ask me anything.

ZOE
Did you ever search for me?

MAYA
The adoption agency advised me not to. You know, 'don't disrupt her new environment.' But every time I'd see a little girl, I'd think is that what Sarah looks like now?

ZOE
You called me Sarah?
(Maya nods)
So, I'd have been Sarah Rosalina de la Santa Cruz DaVilla Vargas?

MAYA
You see why I shortened it.

79 EXT. PROMENADE - CENTRAL PARK - EARLY EVENING

79

They walk.

ZOE
Can I ask... What about my father?

MAYA
I met him at party.

ZOE
Does he know about me?

MAYA
Oh baby, I never even knew his last name.
(off Zoe)
But he was the most beautiful boy I'd ever seen.

(CONTINUED)

ZOE

He was?

MAYA

And so sweet.

(Zoe smiles)

I was sixteen and basically on my own. But I knew you had to be born. Wasn't even a question. I left school, got two jobs, but I had no one to watch you. They were going to take you away. Put you back in the system. I couldn't let that happen.

PAN ACROSS dozens of framed pictures of the Clarkes.

We see photos of Zoe as a toddler being carried by her adoptive mother; Zoe in braces; playing softball; with both of her parents before the prom; standing with only father after graduating from Princeton. There's love in every image.

Reveal Maya, standing alone, crying as she looks up at the photos - it's everything she missed in Zoe's life.

ZOE (O.S.)

I found my old research!

Maya composes herself as Zoe walks through frame at the end of the hall carrying a box.

ZOE (CONT'D)

But I took out the really good stuff cause I'm still gonna kick your ass.

She smiles playfully and approaches Maya.

ZOE (CONT'D)

You okay?

Maya nods, a lump in her throat.

ZOE (CONT'D)

Good. Let's go, I'm starving.

Maya takes one last look at the wall, then takes Zoe's hand with a smile.

MAYA

Me too.

80 CONTINUED:

EXT. ZABARS - DAY - MONTAGE:

From outside, we see Zoe and Maya sharing a sandwich and talking animatedly.

INT. ROSE PLANETARIUM - ANOTHER DAY

Maya and Zoe continue to talk as they walk along the display of planets.

EXT. RIVERSIDE PARK - ANOTHER DAY

As Zoe and Maya jog, Zoe steps on the gas, but Maya keeps up. Zoe smiles, impressed.

EXT. CHRISTMAS TREE LOT - NIGHT

Zoe has picked a tree way too big. She and Maya struggle to carry it fireman style, laughing as they stumble.

81 **EXT./INT. JOAN'S HOUSE - LIVING ROOM - NIGHT**

81

Joan walks in from the kitchen with a bottle of wine, tops off Maya's glass and sits with her on the couch.

JOAN

So that's where you've been. I can't believe it. I mean, it's like out of a movie.

MAYA

Joan.

JOAN

You're right. No super heroes. No one will give a sheet.

MAYA

And please start cursing.

(then)

The last few days have been - amazing. She wants to get to know me.

JOAN

Oops.

MAYA

No kidding. She wants to make up for lost time.

JOAN

Good.

(CONTINUED)

81 CONTINUED:

MAYA

She wants to meet my friends.

JOAN

Great. Love to.

MAYA

No. Not great. My "friends" from Harvard, and the Peace Corps who don't actually exist.

82 INT. TAVERN ON THE GREEN - DAY

82

Anderson sits at lunch across from Maya and Zoe.

ANDERSON

I'd like to explain myself, to both of you.

MAYA

You don't have to.

ZOE

Oh yes, he does.

ANDERSON

We used to say Zoe got her spirited streak from her mother, now we know that was only half true.

(Maya laughs)

When Zoe started looking for you, I didn't know if it was healthy or not, but she wasn't exactly asking my permission... After a while, she gave up, and...

(to Zoe; quelling his emotions)

...something went out in you. I know what your mother would have said, "Fix it, Andy," so I kept the feelers out.

(to Maya)

And suddenly, almost magically, there you were online, formidably so. I had no idea if you'd want to have contact with Zoe, and I couldn't risk her being rejected, so, after reading your resume, I...

ZOE

Manipulated us.

(CONTINUED)

ANDERSON

(he gestures, mea culpa)
One day, god willing, you'll
understand the lengths a parent
will go to for their child's
happiness. Besides, for all I knew
Maya could have been a serial
killer.

MAYA

Well, you still haven't seen what's
in my basement.

ANDERSON

(chuckles; then...)
I did lie, though. To both of you.
And for that I am sorry.

Anderson takes Zoe's hand as they smile at each other. Maya
is affected by the deep love between them.

MAYA

Listen guys, there's something--

From behind them, we hear familiar voices.

BIG ANT (O.S.)

Maya? Is that Maria Maya Vargas?

Reveal, Big Ant, Suzi, and Joan trying their best to look "up
town." Pants suits, hair done up, less make-up.

BIG ANT (CONT'D)

What are the odds?

JOAN

We were just on our way to the
alumni social for Norton.

MAYA

Wharton.
(to Zoe & Anderson)
Zoe, Anderson... these are my old
friends from--

SUZI

Harvard.
(extends her hand)
Susan. Kennedy. Distant relation.

JOAN

(extends her hand)
Joan. London. No relation.

(MORE)

(CONTINUED)

JOAN (CONT'D)

(re: Maya who looks
apoplectic)

We did some time in the Peace
Corps.

BIG ANT

Big. Ant. No relation.
(off their looks)
...We saved whales.

JOAN

(staring at Zoe)
So, you're Maya's little girl.

SUZI

She's totally got your eyes.

MAYA

So, guys. Where's the mixer?

JOAN

Upper West Side somewhere. Our
driver has the 4-1-1.

BIG ANT

We just stopped in for a couple
drinks and a tinkle.

JOAN

So we must go. Philanthropy never
waits.

SUZI

Always saving something.

ANDERSON

I thought you said it was an alumni
social.

JOAN

Three hours with drunk alums pawing
at our checkbooks, we'll be the
ones who need saving.

Anderson and Zoe laugh. Maya goes along with it painfully.

ANDERSON

Isn't that always the truth. Well,
nice to meet you ladies.

ZOE

Yes, it's lovely to finally meet
some of Maya's friends.

83 INT. MAYA'S OFFICE - DAY

83

Maya enters to find Chase and Hildy.

MAYA
Hi guys--
(off their excited looks)
What?

Hildy sets a stack of research on Maya's desk.

HILDY
I found the hole!

MAYA
I'm sorry?

CHASE
In the market. Here...

He pushes a top sheet of data towards Maya.

MAYA
(reading)
Fruit?

HILDY
Not just any fruit.

MAYA
Tangerine... Huh.

HILDY
Our data shows that there's a
thirty-seven percent increase in
sales of any moisturizer, face
cream or block with a citrus smell.
And they've all been done, except
for...

CHASE
Do you know what this means?

HILDY
We did it! Yes!

But Maya still looks unsure.

CHASE
Maya?

(CONTINUED)

HILDY
(warning)
We're at deadline.

MAYA
I know. It's just... none of our
surveys gave us any indication that
this really matters.

HILDY
We have to green light? Please?

MAYA
(a beat, then)
Okay.

Hildy and Chase start celebrating. Maya seems unsure.

Maya and Joan walk silently.

JOAN
So you're still mad at me for
lunch?
(Maya shrugs)
She seems nice.

MAYA
Yeah.

JOAN
So pretty too.

MAYA
Uh huh.

JOAN
Unlike the bug up your ass.

MAYA
Oh come on, Joan, "Save the
whales?" really?

JOAN
She nailed it in rehearsal.

MAYA
Why'd you spring that on me without
checking?

JOAN
We were helping you.

MAYA

I wish you'd asked.

JOAN

You said she wanted to meet your friends.

(off Maya)

So what, suddenly we don't exist anymore? Be careful Maya, don't confuse your new Facebook thing with who you really are.

MAYA

My daughter thinks I'm this amazing person, what do you want me to do?

JOAN

Try telling her the truth.

MAYA

And ruin everything, are you crazy? Maybe once we've gotten to know each other more.

JOAN

You once said the exact same thing about Trey.

MAYA

(Joan's right, but--)

That's a shitty thing to say.

JOAN

If the shite fits.

MAYA

You have no idea what it's been like. You have NO idea how many times a day I still thought about her! Is she okay? Is she happy? Is she even alive?... And now, you're right, I've found her and it's all messed up, I'm a mess, and I hate the lie but I have to be the person she thinks I am or I will definitely lose her and I cannot survive that again.

JOAN

You act like you don't have a choice.

(CONTINUED)

84 CONTINUED: (2)

MAYA

I don't.

JOAN

Then I guess it's too bad she'll
never meet the old Maya; she was an
amazing person.

Joan walks off.

85 INT. MAYA'S APARTMENT - NIGHT

85

Maya sits alone in her apartment, several iterations of the
'green line' and stacks of data lie on the coffee table.

Unable to concentrate, she leans back and sighs, looking
around the apartment that, somehow, doesn't seem so grand
anymore.

86 INT. MAYA'S OFFICE - DAY

86

ARIANA (O.S.)

HOLD EVERYTHING!

Ariana bursts in holding a flash drive. Maya, Hildy and Chase
look up from their work.

HILDY

Please don't shout.

ARIANA

(to Maya; dizzy from the
view)

Before we ran down Hildy's
tangerine road I wanted to make
sure we're good.

MAYA

And?

ARIANA

We're not.

She closes her eyes and "bravely" inches her way over to
Maya's desk, holding out the flash drive.

HILDY

Oh, for the love of god.

She grabs the flash drive and hands it to Maya who puts it
into her computer. Up comes graphics for--

(CONTINUED)

ARIANA
(eyes still closed)
Ponds just announced they're
putting out a whole Tangerine skin
care line. And it's green.

HILDY
What?

CHASE
They beat us to the punch?

MAYA
Who cares. For every Pepsi there's
a Coke. I say we stay the course.

Ariana starts backing away...

HILDY
The board will never go for it.
Especially if they're out first.
We've been burned in marketing wars
before. They want originality.

MAYA
Originality. So... you're saying--

HILDY
We're done. We're out of time.

Hildy slumps on the couch. Maya feels terrible.

MAYA
I'm sorry guys.

She grabs her coat and walks out.

The back room overflows with MMM's. Maya walks in, unsettled.

BIG ANT
Oh, look who came to the mountain.

JOAN
You mean down off the mountain.

SUZI
What's wrong?

JOAN
(thinking she came clean)
They fired you?

MAYA

Might as well have. Nine weeks of work, and we just got beat by another company doing the same damn thing.

SUZI

Well, everything happens for a reason, right?

(off Maya's look)

You're with your daughter again.

BIG ANT

Who's gorgeous, by the way.

MAYA

Thank you guys for the other day. It was a little pathetic, but very sweet...

(teasing)

Mostly pathetic.

BIG ANT

I know, I went with whales, should'a said frogs. Gotta listen to my gut more.

MAYA

Me too. I let myself get talked into data and spreadsheets when I should have stuck with what got me there. There's just so many products, so much competition. Too much noise.

SUZI

When there's too much noise in the car from the kids screaming, I lay on the horn. Eeeeeeehh! Shuts 'em right up every time.

MAYA

If only there was a skin-care equivalent.

JOAN

Of what?

MAYA

One thing to cut through the noise... One thing to... Omigod, that's it.

(CONTINUED)

87 CONTINUED: (2)

SUZI

What?

MAYA

You guys are amazing, I love you, I gotta go.

She runs out. Joan shakes her head, disappointed in Maya.

BIG ANT

(to Suzi)

What you don't realize about the horn thing, is your kids duck down in the back seat, and you look like a crazy lady driving alone with your horn blowing.

Off Suzi...

CHASE (PRE-LAP)

One product?

88 INT. CAR - LATER

88

Maya is on the phone. Screaming.

MAYA

Yes! That does the job of all three.

89 INT. LAB - SAME

89

Chase on his cell phone.

CHASE

We should run it by Hildy to check the numbers.

MAYA

Forget the numbers. That's what got us in this mess in the first place. I got a good feeling about this. We're making one product that does everything. Rejuvenates, blocks the sun, moisturizes the whole body. I mean think about it, how ridiculous is it that we have a different cream for every body part. It's stupid.

CHASE

So I can use it for my jock itch?

(CONTINUED)

89 CONTINUED:

MAYA
(a beat)
Okay, so there'll still be two
creams.

90 **EXT. NYC STREET - DAY**

90

Maya and Chase walk as he eats a hot dog from the cart.

CHASE
Maya, SPF formulas that block the
sun and stay on your skin are
synthetic and can actually be
poisonous. You don't want people
sleeping in it. Plus we only have
three weeks left.

MAYA
But, isn't there a natural compound
that gives sun protection and isn't
poisonous?

CHASE
You're talking a biopolymer with a
sun resistant, organic component?

MAYA
Yes!

CHASE
No!

MAYA
Why?

CHASE
It doesn't exist.

MAYA
Yet. If we can put everything into
one product instead of three, and
keep it green? That's a game
changer. No one is doing that.

Chase shakes his head 'not possible.'

MAYA (CONT'D)
Chase, I believe in you.
(checks her watch)
Shit, we'll make a quick stop at
the Christmas party, and then we'll
hit the lab.

(CONTINUED)

90 CONTINUED:

She tries hailing a cab, but Chase hesitates.

CHASE
I can't go.

MAYA
Why not?

CHASE
It's for executives only.

Maya approaches him. Knows what it feels like not to belong.

MAYA
Gimme a break. You're my date. And
Ariana too. It's on the top floor,
she'll be thrilled.

91 INT. EXECUTIVE DINING ROOM - NIGHT

91

Decorated for Christmas, the F&C executive holiday party is
in full swing with an 8 piece band.

Maya, in a black dress, hair up, comes in with Chase who's
stuffed into an ill-fitting suit. Maya can tell he's nervous.

MAYA
You okay?

CHASE
There's a reason I was banished to
cat food. Not good at these things.

Chase grabs a glass of wine off a waiter's tray and downs it.

MAYA
Why *did* Felix banish you?

CHASE
(a beat, then)
The whole Novalis scandal was Felix'
idea. He wanted me to cheat the
readings to hide the fact we were
repackaging shampoo as a hair growth
product. But I wouldn't do it.

MAYA
So he let you keep your job if you
kept quiet, but sent you to
Siberia.
(off Chase's painful nod)
So why didn't you quit?

(CONTINUED)

CHASE
Because that's what he wants.

Maya sees Felix at the bar with Ron, who raises his drink.
Maya smirks back.

ZOE (O.S.)
Well if it isn't Team Green.

Maya turns to see Zoe, looking fantastic. She smiles.

MAYA
Zoe, wow. You look amazing.

ZOE
Thanks. Pretty damn fine yourself.

They're unsure how to greet each other, settle for a hug and semi-cheek-kiss. They laugh.

ZOE (CONT'D)
Did any of that research help?

MAYA
(cryptically)
Who's asking, my rival or my--

ZOE
Your daughter.

Maya smiles at the warmth, once again feeling pangs of guilt.
Anderson approaches.

ANDERSON
Well, I seem to have found the cool crowd.
(quietly)
And two of the most beautiful people here.

CHASE
Thank you.
(then realizing)
Right.

ANDERSON
(offers his hand to Maya)
Shall we?

They start to dance just as Felix sidles up to Chase.

FELIX

I believe the party for the lower-level employees is down at Chili's.

CHASE

I came with Maya.

FELIX

Ah, well, enjoy this while you can. Word is you'll be back to cat food soon enough.

Chase spots Ariana standing nervously at the entrance. Ignoring Felix, he walks over to her.

CHASE

You look pretty good.

ARIANA

Oh, thanks.

CHASE

I'm actually surprised you made it off the elevator.

ARIANA

I just barfed into my purse.

She hands the small, closed clutch to Chase.

CHASE

I see. Do you trust me?

ARIANA

Of course.

He starts to undo his tie, leading her away from the dance floor. As they pass Felix, Chase hands him the purse.

CHASE

Hold this for a sec.

Confused, Felix reaches for the purse's zipper.

Anderson and Maya dance. He can tell she's conflicted.

ANDERSON

You okay?

Maya nods. They watch Zoe dancing "The Shopping Cart" with a group of co-workers.

MAYA

Is she happy?

ANDERSON

Happier...

(off Maya)

F&C was never her ambition, but she came to work right out of college. I shouldn't have let her but I was selfish and we were both hurting and... But now she needs to go and live a life, and fall in love, forget about the old man for awhile.

MAYA

Is it awkward to say thank you? In my dreams I couldn't have asked for... You and Cynthia both did an incredible job with her.

ANDERSON

(touched)

She's the love of our lives.

They admire Zoe, dancing and laughing and young.

RON (O.S.)

Hail to the Chief.

Ron dances with Hildy.

RON (CONT'D)

(to Anderson)

Everything good with China?

ANDERSON

Apparently your dinner went well. Jiang was so impressed with our facilities that he wants to make a deal.

RON

Fantastic. I knew once he saw them, he'd be in.

(cuts off Maya before she can contest the lie)

Maya really helped me to convey that to Mr. Jiang.

Anderson is pleased. Ron gives Maya a "you owe me one" look, which is echoed by Hildy. Zoe, who's dancing nearby, witnesses this.

(CONTINUED)

MAYA
(steely)
Happy to help.

ANDERSON
Look who finally showed up.

Samuel Weiskopf, from Value Club comes over. Anderson stops dancing to greet him as Maya blanches.

SAMUEL WEISKOPF
Anderson.

ANDERSON
(they shake hands)
Hello, Sam. Of course you know Maya from her time consulting for you at Value Club.

SAMUEL WEISKOPF
(perplexed)
When was that?

Maya realizes he doesn't recognize her. Ron clocks this.

RON
Wasn't it fairly recently, Maya?

MAYA
(pivoting)
You've built a great business, Mr. Weiskopf, you should be proud.

SAMUEL WEISKOPF
Tell me your name again.

RON
Funny you two not knowing each other.

The music changes to an upbeat tempo. Zoe knows Maya is being cornered by her asshole partner and moves in to rescue her.

ZOE
(playfully)
It's party time, guys. Time to just shut up and dance.

WEISKOPF
(looks at Maya)
I'm down.

92 CONTINUED: (3)

MAYA
('fuck it')
You sure about that?

They spin away, it's immediately clear that Weiskopf is out of his league.

WEISKOPF
I'm sure we haven't met. I always remember the attractive executives.

MAYA
Me too. That's why *I'm sure* we haven't met.

Maya spins, snaps and twirls into him, knocking him backwards.

WEISKOPF
(laughs)
Okay, I'm fairly sure I deserved that. Whoa!

People make room as he tries to keep his feet in the barrage of Maya's aggressive dance moves.

93 **EXT. OBSERVATION DECK - NIGHT**

93

Using his tie as a blindfold over her eyes, Chase leads Ariana outside.

ARIANA
Are we outside?! Ohmigod!

CHASE
It's fine. Here, I've got you.

He wraps his arms around her. She clings to his shirt.

CHASE (CONT'D)
I'm going to take the blindfold off.

ARIANA
No.

CHASE
When I do, look only at me.

ARIANA
Okay, but, can I say something first?

(CONTINUED)

93 CONTINUED:

CHASE
Of course.

ARIANA
You don't need to pull some Titanic
bullshit to get close to me.

CHASE
Oh. I was going to show you the
city and tell you you're the queen
of the world.

ARIANA
Can you tell me inside?

CHASE
Oh. Sure.

94 INT. DANCE FLOOR - NIGHT

94

Weiskopf and Maya continue dancing. He's trying to keep up.

WEISKOPF
(getting winded)
So what are you working on?

MAYA
Skin care. We've got some great
ideas, but so far our R&D has been
bombing big time.

WEISKOPF
Well, stay at it. Through the
greatest disasters, there is always
a morsel of hope.

She dips him, holding him horizontally until a huge
realization hits her...

MAYA
That's it.

...and she drops him.

MAYA (CONT'D)
Oh, sorry.

95 INT. EXECUTIVE DINING ROOM - CONTINUOUS

95

Chase and Ariana coming in from the observation deck. Before
he can talk, she grabs him around the waist and smiles.

(CONTINUED)

95 CONTINUED:

ARIANA

Just so we're clear, I'm a little kinky.

CHASE

Um, okay.

They kiss. She bites his lower lip. He yelps. She smiles. He's a little nervous and a little turned on.

MAYA

Chase, we gotta go. Now.

96 **EXT. QUEENSBOROUGH BRIDGE - NIGHT** 96

Maya's car is speeding down the road.

97 **INT. CAR - NIGHT** 97

Chase is shotgun.

CHASE

Where are we going?

MAYA

I cannot believe Weiskopf didn't recognize me.

CHASE

What are you talking about?

MAYA

It's like in a different uniform they look right through you.

Maya calls someone.

MAYA (CONT'D)

Come on, answer. Shit, his voicemail's full.

(hangs up the phone)

Looks like we'll have to bust in. I'm sorry. I'm rambling.

CHASE

If you could give some context...

MAYA

Weiskopf said something. Out of the biggest disasters, there can still be hope.

(CONTINUED)

CHASE

Which disaster are we talking about?

MAYA

Hiroshima.

CHASE

How much did you have to drink tonight?

MAYA

When I was a little girl, my grandma gave me this potted plant and told me this story. After we dropped the bomb, the military sent a team to Japan to make sure the radiation had depleted. The only thing they found that hadn't been destroyed was one single living tree.

CHASE

Still wondering about your alcohol intake. Should you be driving?

MAYA

The leaves were already growing back. A month later it flowered. The citizens built a temple around it, and the soldiers took clippings from it. One of those soldiers was my grandpa.

She pulls onto a familiar street and parks the car.

CHASE

Okay. What kind of tree was it?

MAYA

The Japanese call it *gin kyo* which means silver apricot.

They climb out of the car, and cross the street.

MAYA

After returning home, my grandpa planted his clipping and named it after my Grandmother, Silver Guadalupe.

She rings the front door bell, and knocks on the door.

98 CONTINUED:

CHASE
(realization)
And it's resistant to radiation.

She tries the two front windows. They're locked.

MAYA
AKA the sun.

She leads him through a side gate to the back yard. Where a lattice hugs a clematis vine to the side of the building.

CHASE
We're breaking in? You know they
have Ginkgo trees in Central Park?

She stops at the second story and shimmies across to a darkened balcony.

MAYA
Not the same kind. That's *my* plant
in there.
(off Chase)
I used to lose my keys all the
time.

She jumps over the railing and lands on the balcony, reaches around and unlocks the door.

99 INT. TREY'S HOUSE - SAME

99

She walks in. Takes in the space. It's different.

She notes the empty end table. The pictures they used to have of the two of them together are no longer there.

After a moment she picks up the potted plant.

MAYA
(quietly)
Thank you, abuela.

100 EXT. TREY'S HOUSE - NIGHT

100

She puts the tree in the car. She gets in, then--

MAYA
Gimme a minute.

She gets out of the car and begins scribbling a note, takes a leaf off the tree and is about to go to the front door when:

(CONTINUED)

100 CONTINUED:

TREY pulls into the driveway. Maya smiles when she sees him until A BLONDE WOMAN gets out from the passenger side. They're laughing, he puts his arm around her, and they walk to the front door.

Off Maya.

101 **EXT. CHASE'S NYC APARTMENT BUILDING - NIGHT** 101

Maya's car come to a stop. Chase gets out and waves as Maya pulls away.

102 **INT. MAYA'S CAR - NIGHT** 102

Maya drives, lost in thought. Second guessing every move she's made in the last several weeks. Second guessing what she left behind - her friends... her life... Trey.

She looks in the passenger seat at the little potted plant - then back to the road as she makes her way to her apartment in the city.

103 **INT. MAYA'S OFFICE - NEXT MORNING** 103

Where Hildy is standing in front of Maya, Chase, and Ariana,

HILDY

And this will undoubtedly set you back a bit, but as the ancient proverb says, "Man makes plans, and then the Big Man takes a poop on them." N'est pas?

ARIANA

I don't think that's how it goes.

MAYA

So you're leaving us for Ron?

HILDY

It's not because everyone thinks you're delusional to try and invent a whole new product with three weeks to go. It's just... Ron values me. Plus, when his assistant D.E. got colitis, it just seemed too good to be true.

As Hildy goes to the door, she turns for one final comment when Ariana interrupts.

103 CONTINUED:

ARIANA
No. No. Say less.

Ariana SLAMS the door in Hildy's face.

ARIANA (CONT'D)
(smiles)
God that felt good.

104 INT. LAB - DAY

104

A Chemist carefully grinds leaves before feathering them into a mixer filled with a churning green emulsion.

CHASE
First we emulsify the leaves and mix them with different base compounds.
(re: a thermometer)
Then we give it a few hours to see if it'll homogenize. And then we begin the ultra-violet light tests to see if it works.

MAYA
What if it doesn't?

TECHNICIAN
You're screwed.

ARIANA
It ain't over 'til it's over.

MAYA
(smiles; reminded of Trey)
That's right. How long could this take?

TECHNICIAN
To be honest, could take a lifetime.

ARIANA
To be honest, you're kind of annoying.
(then, to Maya)
We're not going to let you down.

She holds her fist out, Chase puts his in, Maya puts hers in.

110 CONTINUED:

MAYA
What's that?

CHASE
Hope.

111 INT. SOLAR LAB - DAY

111

Chase spreads some of the white cream across a gray plate.

The technician sets other plates with different versions of cream on them beneath an array of "sun simulators."

He looks for his glasses, then sees Ariana wearing them, lying with her face under a sun simulator trying to tan. He taps her shoulder. She startles awake.

With everyone wearing glasses now, Chase flips a switch and all of the simulators bloom with UV light.

ARIANA
They're glowing!

MAYA
What does it mean?

Chase takes his glasses off. Then smiling big--

CHASE
It's party time!

They all hug. Scream. THEY HAVE SOMETHING!

112 INT. MAYA'S OFFICE - DAY

112

Maya is preparing her presentation. Ron knocks at the door.

RON
Got a minute?

MAYA
Sure.

RON
No hard feelings with Hildy jumping ship?

MAYA
You didn't get my thank you note?

(CONTINUED)

112 CONTINUED:

RON
(smiling)
Interested to see what you got.

MAYA
I think you'll be impressed.

RON
Haven't been so far.
(then)
I'm not fond of liars, Maya.

Maya stares him down, what does he know?

RON (CONT'D)
Everything checks out, but it
doesn't add up.
(then)
I really don't care how you got
here, Maria Vargas. Because the one
thing you and I both know is that
you don't belong.

He walks away. Off Maya we--

113 INT. CONFERENCE ROOM - MORNING

113

Filled with technicians, executives, assistants. Members of
the BOARD sit in the front row.

ANDERSON
I've tasked two teams with two
different challenges. Zoe's team
set out to create an slightly more
organic alternate to an existing
product line, while Maya's task was
to create a completely new one. A
totally green line. Zoe?

Zoe steps forward. Hildy passes out test results.

ZOE
Thank you. If a picture is worth a
thousand words, then these test
results should be priceless... You
asked us to re-purpose one organic
line, we made you two. Skin care.

She pulls a sheet off a line of products, then nods to Ron.

RON
And make-up.

(CONTINUED)

113 CONTINUED:

Ron pulls a sheet off a second line of products.

Anderson, like everyone, is impressed.

HILDY

What can I say, we're over
achievers.

Ariana and Maya exchange a look as people pore over stats.

ANDERSON

Are these numbers right?

RON

Yes. With a minimal cost, we made
our products six percent more
organic than our previous line.

ZOE

We estimate we can raise our price
per unit by four percent, and
increase our annual skin care
revenue by twenty-three million.

The room applauds. Hildy takes this in, satisfied.

ANDERSON

Very impressive, Zoe, Ron and....

Hildy jumps up.

HILDY

Hildy. Ostrander. Thrilled to be
part of all this.

ANDERSON

Okay then.
(turns to Maya)
Maya? Your ball.

Maya steps up.

MAYA

Well, my partners, Chase Iskowitz,
Ariana Ng--
(Hildy rolls her eyes)
--and I have challenged ourselves
to think outside the box. And in
keeping with that theme, we'd like
to move our presentation outside.

Zoe, Ron and the rest of the board look confused.

114

EXT. CENTRAL PARK - DAY

114

A display table covered with a table cloth has been set up underneath a FLOWERING TREE with a big desk top computer screen. The board members as well as Zoe's team watch, intrigued, as they stand adjacent to the road.

Before Maya begins, Ariana leans in to Maya and whispers--

ARIANA
Everything's ready.

MAYA
(quietly concerned)
Okay. But I still don't think we need--

ARIANA
--please. Every great presentation needs a 'wow' factor. Trust me.

Maya looks at Ariana, then Chase. She smiles with her reassurance and nods. Maya then turns to the group--

MAYA
We're standing here beneath this tree for a very special reason. Sometimes the simplest answers to complicated questions are right in front of us. Consumers are always looking for something natural and real, but they are confused by the amount of choices out there.

She nods to Ariana who cues the graphics on the screen.

MAYA (CONT'D)
Words like, "Paralyzed", "Confused", "Lost", kept popping up in our research. I'm sure you'll all agree that we don't want to be caught holding the bag with thirty-four percent of the inventory when the crash comes.

RON
What crash?

MAYA
The one that's already happening. People feel ripped off. We use one bar of soap for our whole body, why is our face sub-divided?

(CONTINUED)

Zoe looks intrigued.

RON

Uh, because we can make more money?

A few board members laugh. Zoe bristles at Ron's sarcasm.

MAYA

I think F&C has an opportunity to double our market share by giving people what they want and what they need; one organic product that does it all. And that product comes from this very Ginkgo tree.

She uncovers a small jar on the table with a simple Ginkgo leaf logo.

MAYA (CONT'D)

All-In-One Ginkgo Cream.

Anderson looks very impressed. Maya cues Ariana as--

MAYA (CONT'D)

It's a revolutionary idea that we think--

Chase pulls back the table cloth so that Ariana can reach into a cage filled with doves.

MAYA (CONT'D)

--is really going to take off...

Ariana and Chase grab several of the cute birds.

MAYA (CONT'D)

--and signify a new era in skin care.

Ariana and Chase release the doves that start to fly out into the park, then circle the tree...

MAYA (CONT'D)

--filled with the hopes and dreams of every woman to look rejuvenated, while being protected by a product that will naturally and delicately care for their beauty.

The doves swoop back over the group and out to the road where a TRUCK drives by and SMACKS into them in an explosion of white feathers.

(CONTINUED)

114 CONTINUED: (2)

Off the horrified looks from the board--

ARIANA

Oh.

MAYA

(brightly to the group)

Any questions?

115 **EXT. MCGINLEY'S BAR - NIGHT**

115

Downtown Elmhurst. Been around for decades.

116 **INT. MCGINLEY'S BAR - NIGHT**

116

Full swing. Cole's birthday. People are drinking, shouting, dancing. Maya walks in.

JOAN

Whoa, she's here.

(to Cole)

You owe me five bucks.

(to Maya)

So, did the presentation go good?

MAYA

Define good?

JOAN

Did they like it.

MAYA

Until PETA came.

JOAN

Who's he?

DILLY (O.S.)

Auntie M!

Maya turns, surprised to see Dilly home from college.

MAYA

(hugs him)

You're home!? How's Stanford?

JOAN

Yeah, tell her. I can't.

DILLY

I've spent the past decade writing code, building my own apps.

(MORE)

(CONTINUED)

116 CONTINUED:

DILLY (CONT'D)
Why waste four years on a piece of
paper that says I know how to do
what I already know how to do?

Joan, disgusted walks away...

DILLY (CONT'D)
She's really pissed at me.

MAYA
She doesn't want you to wind up
like me.

DILLY
What are you talking about? You're
slaying it.

MAYA
We're only allowed so many bad
decisions, Dill. Dropping out now
only kneecaps your ability to make
good ones.

Off Dilly, feeling a little guilty.

TREY (O.S.)
Look who's back.

Dilly peels off as Maya turns to see Trey.

MAYA
Hey! I was hoping to see you.

TREY
You look--
(he considers)
--different.

MAYA
Is that bad?

TREY
It's never bad.
(then)
Listen, I--

JOAN (O.S.)
Thank you all for coming--

ON JOAN NEAR THE BAR

(CONTINUED)

116 CONTINUED: (2)

JOAN (CONT'D)
--to celebrate my Christmas baby,
my better half, the man that keeps
me sane.

BIG ANT
(shouting)
He's slacking on the last part.

Everyone laughs and toasts, "TO COLE".

MAYA
(to Trey)
Can we talk?

She motions to go outside. Trey nods and follows.

117 **EXT. MCGINLEY'S - NIGHT**

117

MAYA
Look, there's something I never
told you.

TREY
About your daughter?
(Off Maya's surprise)
Joan told me... All those
conversations we had about family.

MAYA
I know. I was ashamed. I thought...
I should have told you.

TREY
I guess we both dodged a bullet
then.

MAYA
(disagrees)
I know I ruined it, but what we had
was wonderful.

TREY
You're kidding yourself. I fell in
love with a version of you, never
the real you. No relationship built
on a lie can ever survive.

This settles on Maya. Then, from behind.

WOMAN'S VOICE
Hi honey.

(CONTINUED)

117 CONTINUED:

REVEAL CLAIRE: the blonde that we saw with Trey earlier. She comes out from the bar and hands him his beer.

CLAIRE

They didn't have stout, so...
(to Maya)
Hello.

TREY

Thanks.
(then)
Maya, Claire.

CLAIRE

Nice to meet you.
(then)
Trey talks about you, a lot.
Congratulations on all your
success.

MAYA

Thanks.
(then)
Well I'd better...

Maya's phone rings. She pauses, not wanting to take it.

TREY

We'll see ya around.

Trey walks Claire back into the bar. Maya watches him disappear, his words still stinging. Then, she answers--

MAYA

Hello? What? Now?

118 INT. ANDERSON'S OFFICE - EVENING

118

Maya rushes in.

MAYA

I can't believe you're still here.
Everything okay?

Anderson grabbing his things.

ANDERSON

It could have waited until Monday.
But then I wouldn't be able to say
this in person. And you wouldn't
have the weekend to prepare your
speech.

(CONTINUED)

MAYA

Speech?

Anderson extends his hand. He smiles--

ANDERSON

The board unanimously voted to endorse your product.

MAYA

Oh my God! Even with the whole bird thing?

ANDERSON

Yes, that was unfortunate.

Zoe enters with a cup of coffee. Maya feels awkward in her victory against her daughter.

ZOE

Congratulations.

She smiles, and gives Maya a hug. Then--

ZOE (CONT'D)

Except for the donation we'll have to make to the National Dove Society, you're going to help make this company a lot of money. And that's good for all of us.

ANDERSON

We want you to present it to our distributors at the conference on Monday.

ZOE

It's kind of a big deal. It's streamed online. Business Weekly, Forbes, Fortune, they all report on it.

MAYA

Wow.

ZOE

And there's one more thing.

She motions to her father with a smile.

118 CONTINUED: (2)

ANDERSON

We don't want you to consult
anymore. We want you to work with
us permanently.

He gets his things.

ANDERSON (CONT'D)

It's late. We can discuss it all on
Monday.

(as he heads out)

But excellent work today, Maya.
Welcome to the family.

He leaves. Zoe turns to Maya--

ZOE

Wanna celebrate?

119 **EXT. NYC STREET - NIGHT**

119

They walk in silence.

ZOE

What's the matter? I thought you'd
be happier.

MAYA

It's just. A lot.

ZOE

Which part?

MAYA

All of it.

(then)

I don't make products, Zoe. That's
not really what I do.

ZOE

It is now.

MAYA

I think I just wanted to try it to
prove to myself that I could.

(then)

And, to be fair, your dad reached
out to me, not because he thought
it was a good idea, but because he
wanted us to get to know each
other.

(CONTINUED)

119 CONTINUED:

ZOE

What's the difference? It turned out to be a good idea, and we got to know each other.

She stops, faces Maya.

ZOE (CONT'D)

I've lived my whole life without you. And now we can build our lives together, like it was meant to be. I can't remember the last time I was this happy.

She hugs Maya. Maya hugs her back filled with guilt.

MUSIC UP AS:

120 **EXT. NYC STREET - NIGHT** 120

Maya walks lost in her own world. We see flashbacks:

121 **INT. VALUE CLUB - FLASHBACK** 121

The Triple M's applauding her exit from V.C.

122 **EXT. HARLEM RIVER - FLASHBACK** 122

Maya dripping wet as the broken boat is carted away. We see what Maya didn't see before - Zoe looking at her, smiling.

123 **INT. MAYA'S APARTMENT - FLASHBACK** 123

Joan and Maya jumping on her bed, laughing.

124 **INT. ZOE'S BEDROOM - FLASHBACK** 124

Zoe giving Maya the blanket, and the letter.

125 **INT. MAYA'S APARTMENT - NIGHT** 125

Back to Maya, looking out at the city from her balcony.

126 **INT. F&C HALLWAY - DAY** 126

Ron is walking when his cell rings. He answers:

(CONTINUED)

126 CONTINUED:

RON
Yes? Okay, put him through.
(then)
Hello, Mr. Taylor?

127 **INT. EDWARD TAYLOR'S OFFICE - SAME - INTERCUT:** 127

Taylor, mid-fifties, sits behind a sprawling desk in a fancy office. We see a logo on the wall behind him: Maybelline.

EDWARD TAYLOR
Yes, Mr. Ebsen. So sorry for the delayed response. I've been doing a lot of traveling the past few weeks.

RON
That's quite alright.

EDWARD TAYLOR
I got your message, and I have to say, I'm a bit confused. We never had a Maria Vargas work here.

Ron's eyes light up. The break he was looking for.

RON
Really?

EDWARD TAYLOR
Absolutely. As far as Maybelline goes, that person never existed.

Off Ron's look we--

128 **INT. AUDITORIUM - DAY** 128

Rigged with television cameras to stream online, the auditorium is filled with several hundred people.

ANGLE ON THE STAGE:

Set up like an Apple Keynote. Zoe stands alone at the podium, facing an audience of several hundred - the F&C logo on the screen behind her.

ZOE
My father would normally be making this introduction, but because of special circumstances, he is, for once, allowing someone else to get a word in.

(CONTINUED)

Laughter as Zoe looks off stage to Maya and smiles at her.

ZOE (CONT'D)

In a world of increasing competition, and decreasing profits, sometimes you need a fresh perspective to build a better mousetrap. Isn't that what you always say, Dad?

From the front row.

ANDERSON

When *I* can get a word in.

Laughter.

ZOE

So, we hired a woman who has achieved her success not by going by the book, but by using her gut.
(she looks to Maya)
Someone not afraid to tell the truth, even if that truth hurts.
Ladies and Gentleman, Maya Vargas.

ON THE SCREEN: The beautifully designed jar with a ginkgo-leaf logo.

Maya walks on stage to applause.

Ron enters the auditorium. He spots Anderson in the crowd and makes his way towards him to tell him the news.

MAYA

Thank you, Zoe. Anderson. Thank you for giving me a chance. Not everyone in corporate America does that. There are people out there who were never given an opportunity because they couldn't afford the right college, and never got that degree that would open the door. And you're right, Zoe, maybe I did get where I am today because I wasn't afraid to tell the truth. Even if it hurts.
(deep breath)
And the truth is... the truth is...
(fumbling)
The *truth* is...

Ron is almost to Anderson...

132 CONTINUED:

RON

Yes!

MAYA

It's what I thought I needed to do to get in the door. To be good enough. I thought none of you would have looked at me if you knew the truth.

ANGLE ON: Weiskopf in the crowd, dawning on him who she is.

MAYA (CONT'D)

So I gave you a version of me. But no relationship built on a lie can ever survive.

133 INT. TREY'S HOUSE - KITCHEN - DAY 133

Trey watches on his iPhone. He smiles, proud of Maya.

134 INT. AUDITORIUM - SAME 134

MAYA

So, for better or worse, I have to be who I really am. And... I'm Maya from Queens. That's the real me.

HILDY

(to Felix)

This is so embarrassing. How fun.

As a commotion builds in the audience, Maya looks at Anderson-

MAYA

What I did was wrong. I'm sorry. I shouldn't have lied.

(to Zoe)

To any of you.

(back the crowd)

Chase? Ariana?

Chase and Ariana, stunned, shuffle down their row to the aisle, pushing past the equally stunned Hildy and Felix, and take the stage.

MAYA (CONT'D)

It's all yours.

She walks off the stage leaving Chase and Ariana to face the crowd. Behind the podium they hold hands.

(CONTINUED)

134 CONTINUED:

134

Maya walks off the stage, and approaches Zoe. Zoe looks at her, then turns and walks away.

MAYA (V.O.)

I know that many people believe in fate; and trust me, there are times I wish I was one of them.

MUSIC FULL AS WE SEE:

135 INT. MAYA'S APARTMENT - DAY

135

Maya looks around her Manhattan apartment for the last time. She takes her suitcase and walks out the door.

MAYA (V.O.)

I tend to think our lives are shaped by a series of choices; one decision leading to another and another.

136 INT. NYC SUBWAY - DAY

136

Maya rides the train back to Queens.

MAYA (V.O.)

As far as I can tell, it's the journey through all these decisions that paints the clearest portrait of who we really are.

137 EXT. NYC STREET - DAY

137

Joan helps her find a new apartment. Maya, sadly turns to her best friend and hugs her.

MAYA (V.O.)

I've made some spectacularly awful choices in my life.

138 EXT. DAKOTA - ANDERSON'S APARTMENT - STREET - DAY

138

It's moving day. Zoe sits on the lift gate of a moving truck on the street as workers are loading, and reads a letter written to her by Maya.

MAYA (V.O.)

Next to giving birth to you, the best decision I ever made was to give you up.

143 CONTINUED:

MAYA (CONT'D)

And all it takes to join is an email address and an opinion.

BIG ANT (O.S.)

And twenty bucks.

REPORTER

You created an online store specifically designed for each member?

MAYA

Yes. And we make suggestions based on past purchases so your virtual shelves are stocked with items you'd find interesting. It was my Godson's idea. He created the app between finals.

(waves at Dilly)

Works here in the summers when he's not at Stanford. He's a genius.

REPORTER

He's not alone. You basically said to Value Club, we're gonna build a better mousetrap.

From behind them, reveal Sam Weiskopf.

WEISKOPF

And we said, we'd like to help.

BIG ANT

He's our 'lil angel.

REPORTER

(to Maya)

This is quite an accomplishment. It must be incredibly satisfying.

Maya is about to answer "yes" but it dies on her lips...

MAYA

I thought it would be, but...

REPORTER

But what?

144 INT. JOAN'S HOUSE - NIGHT

144

Joan, Cole, Maya, Dilly all have dinner laughing.

(CONTINUED)

144 CONTINUED:

MAYA (V.O.)
We spend half our lives looking
back wishing, if only we'd done it
differently...

Trey comes in, carrying the Gingko tree. He says an awkward,
hello. Nods for Maya to come talk to him.

MAYA (V.O.)
...chose smarter. Not made so many
mistakes.

145 INT. JOAN'S KITCHEN - NIGHT

145

Trey points to a note tied to the tree.

TREY
You really mean this?

MAYA
Ask me anything.

TREY
Okay, are you--

MAYA
Yes.

TREY
You don't know what I was going to
ask.

MAYA
Whatever it is, the answer's yes.

TREY
Did you really lose your daughter?

MAYA
(hurts but owning it)
Yes.

TREY
Will you ever lie to me again?

MAYA
(after a beat)
Yes.
(off his look)
But that's the last time.

TREY
Are you ready to have a family?

(CONTINUED)

145 CONTINUED:

MAYA
(takes his hand)
You're my family, so yes.

They're about to kiss when they hear a floor board squeak. They look to see Joan, Cole and Dilly staring at them from the dining room doorway.

JOAN (O.S.)
Sorry.

They disappear as--

MAYA (V.O.)
But the truth is, our mistakes
don't limit us. Only our fears do.

146 EXT. HUDSON RIVER FRONT - DUSK

146

Zoe jogs alone.

MAYA (V.O.)
And as unpredictable as this
journey has been, I'm glad it
finally lead me back to you.

Zoe stops. We see her POV: Maya, in her running attire, waiting for her.

MAYA
Hey. Your dad told me I'd find you
here.

ZOE
Dad, huh? Why does that not
surprise me?

Maya approaches her.

MAYA
I thought, maybe we could go for a
jog. Or a run if you're up for it.

ZOE
(Zoe's heart races)
I think I'd like that. A lot.

Maya smiles, extends her hand...

MAYA
I'm Maya Vargas.

(CONTINUED)

ZOE

I'm Zoe Clarke.

(they shake hands)

Nice to meet you.

ANGLE ON a nearby parked car where Joan, Otto, Suzi, Big Ant and Trey crouch down trying not to be seen.

SUZI

I'm gonna cry.

Big Ant blows her nose loudly.

OTTO

You guys are frickin' pussies.

JOAN

(off Suzi, Big Ant)

What? It's progress.

Trey and Otto fist-bump.

Zoe starts to jog, Maya joins her.

ZOE

This time I won't be so easy on you.

MAYA

Bring it.

They begin to run, hard. Mother and daughter, together again.

MAYA (O.S.) (CONT'D)

Every day you wake up and have a second chance to do whatever you want, to be whoever you want. The only thing stopping you, is you.

FADE TO BLACK.