

# THE ONES

*What if empathy was contagious?*

*Once you feel it... you can't unfeel it.*

An 8-Episode Limited Series  
Drama / Grounded Sci-Fi

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## Loglines

**Pilot Logline** When Chance returns home to say goodbye to his dying mother, something in his presence begins unlocking awakenings in those around him, some open, some break, and some become dangerous.

**Series Logline** As the awakening spreads beyond one small town, unlocking past lives and buried truths, ordinary people begin to change, transforming some, destabilizing others, and revealing sides of themselves few were ready for.

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## Show Overview

THE ONES is an eight-episode limited drama series about a man named Chance, the last person you'd expect the future to depend on. He just shows up. And everyone around him starts to remember.

Not things they've forgotten. Things they've always known but spent a lifetime running from.

Set against the flat, unhurried landscape of small-town Ohio, THE ONES begins as an intimate family story: an outcast son returns home to be with a dying mother, navigates a fractured relationship with his fundamentalist brother, and tries to hold his own family together in the middle of someone else's grief.

Then you start to notice things.

Cameras glitch when Chance walks past. People react in ways they can't explain. A violent young man who just committed armed robbery ends up on his knees in a gas station parking lot, crying, forever changed.

The shift is subtle. Personal.

Until it isn't.

## **The Architecture of the Show**

THE ONES runs on a single dramatic law:

Chance's presence doesn't change people. It unlocks what's already there. Love becomes more loving. Fear becomes more fearful. And the choice between them becomes impossible to avoid.

What his presence unlocks has been carried across lifetimes, waiting for the right collision to surface. The souls around him, Jorge, Kenny, Zoel, Kinsey, the elderly widow with an unlit cigarette outside a hospital, were not random. They were always going to remember. Chance didn't cause their awakening. He arrived first.

This is not a show about good people and bad people. It is a show about what happens when ordinary human beings, flawed and frightened and deeply loved, are forced to confront what they are made of.

Some of them open. Some of them harden. And the most dramatic tension in the series lives in that space, the moment before a person chooses, when they could still go either way.

## **The Blue Beings**

Chance was not born with this gift. It was activated.

Threaded throughout the pilot, and the series, is a presence that operates just out of frame. A light that fills an empty room in a flophouse hours after Chance has gone. A Blue Star Kachina doll at a desert rest stop. A grandmother pointing past a young man's shoulder at something he cannot see.

The Hopi Elder who opens the series watches a shooting star — or perhaps something else — cross the sky with a quiet, knowing smile. He has been expecting this.

They are not announced. They are not explained.

You feel them before you understand them, just as the characters do.

That is intentional.

They will never be fully explained.

## The Ones

Chance is not the source of the awakening. He is the first visible ripple. The blue beings did not create something new when they activated him in that desert circle twenty years ago. They unlocked something that was already there.

What nobody understands yet, including Chance, is that he is not alone. There are others. Ordinary people living ordinary lives, carrying something in them without knowing it.

The blue beings showing up at Fenman's was not a side effect. They were there for Jorge.

Jorge brought a fake gun. The universe brought the real thing.

Jorge went into that gas station one person and came out another. Not because Chance changed him. Because Jorge was always going to remember. Chance just got there first.

They are not special. They are open. And once they remember, they cannot forget.

Not the one. Not the few.

The ones.

They remember.

## Tone & Voice

THE ONES sits at the intersection of *The Leftovers*, *Arrival*, and *Reservation Dogs*, grounded and emotionally specific in its character work, quietly mythic in its scope.

The show does not explain its supernatural elements. It does not reassure viewers that what they are seeing is real. It simply shows people being changed, and lets the audience feel the truth of it in their own bodies.

The humor is real and lived in. Chance is a man who cleans up dog poop in a dead woman's house while whispering to the universe. His daughter is seventeen and has zero patience for anyone's bullshit, including her father's, who she considers woo-woo. His son wears an Andy Warhol wig out to eat and refuses to take it off. This is a family. They are funny and exhausting and deeply human.

The spiritual weight of the series is carried not through exposition but through image, music, and the behavior of light. A heart monitor flatlines. A golden field bursts from a dying woman's body. Fluorescent lights synchronistically flicker to a question. Two children reach for their grandmother's hands. A seventeen-year-old girl lies in the dark with her eyes open, just listening.

That is the show. Everything else is in service of that.

## Format

THE ONES is designed as a self-contained limited series with a world built for continuation. Eight episodes, each approximately 45–55 minutes, with a complete dramatic arc that begins and ends within Season One. The season opens with a death and closes with a choice. Every major character is changed. The awakening that begins in a small Ohio town is, by the finale, something much larger and apparently occurring all around the planet.

The series is a standalone experience. A viewer who watches all eight episodes will feel satisfied. Nothing is left dangling.

The world, however, is large enough to sustain multiple seasons. The awakening does not stop at the town limits. The blue beings have been operating on a global scale for longer than anyone in the show fully comprehends. And Zoel, Chance's seventeen-year-old daughter, whose massive glowing golden FIELD Kenny glimpsed in a darkened doorway, is just getting started.

Season One follows five primary points of view — Chance, Zoel, Kenny, Casey, and Jorge. Kinsey and Father Jim are secondary. Ella, Jen, Daniels, and McGuire are tertiary.

Episodes: 8 Runtime: 45–55 minutes per episode Genre: Drama / Grounded Sci-Fi Structure: Self-contained limited series with a world built for continuation

# Characters

## Chance Whitaker — 40

*Native American. Full sleeves of tattoos. Kind, disarming eyes. The last person you'd expect the future to depend on.*

Chance's life was transformed by something he still can't fully explain, and he's spent the last twenty years trying to understand it. He's not a guru. He doesn't have a following. He's a husband and father who travels with his family, triggering others to remember past-life memories whether they like it or not. He doesn't do this intentionally. His presence alone is enough. He tries to ignore the fact that security cameras glitch when he walks past. He secretly enjoys it.

His gift was activated in his early twenties during a desert encounter he rarely discusses. He was chosen not because he is exceptional but because he was open.

He doesn't dislike people, he just feels them too completely to be comfortable around them for long. The fishing village where his family lives isn't exile. It's the only place he can breathe. Ohio is the place he can least afford to be. It's also exactly where the awakening needs him.

He begins the series operating on instinct, feeling his way through each encounter, without fully comprehending the scale of what is spreading. By the finale he understands the scope of his mission and for the first time chooses it deliberately. Being chosen and choosing are not the same thing. By the end of the season, Chance understands the difference.

His wound: He has always been the outcast son. His brother's contempt. His father's denial. A lifetime of being called a joke, a fraud, a cult leader. He carries it lightly on the surface and deeply underneath. Beneath the calm is a man who wants, simply, to be allowed to feel it himself. To be held the way he holds everyone else.

The question isn't what Chance can do. It's whether he will ever fully believe he deserves to do it.

On his name: Chance has no last name in the world of the show. The only person who reaches for it is a cop. That is not an accident. The institution is the only entity that needs to pin him down. In Episode 8, a flagged DNA result surfaces a legal name nobody knew he had: a name from a father who denied him. A character revelation hiding inside a plot mechanism.

## Adela — 40

Latina. Natural beauty. Still in a way most people aren't. The family's quiet compass.

Adela is the most spiritually developed person in the room and the one who talks about it the least. She midwifed Chance's mother's transitioning without flinching. One hand on her forehead, one over her heart, listening and reacting in real time to his mother's soul. This is clearly not her first time. She has done this before, in this life and others, and she instinctively knows exactly what to do.

She is Chance's anchor and equal. She doesn't follow him. She moves beside him.

Throughout the season she begins to understand that what is happening is larger than their family, larger than this town, and that the cost of Chance's role may be higher than either of them has acknowledged. She is the one who sees the institutional danger forming before Chance does, and the one who will have to decide whether to protect him and the family's privacy, or let Chance truly become who he was meant to be.

She won't be able to do both.

But when the viral video of Chance at the church starts spreading, Adela knows their private world is gone.

Her fear: that the awakening will take Chance somewhere she cannot follow. Not that she will lose him, but that she will lose them. A love that has survived many lifetimes facing something that could finally separate them permanently. She has never said this out loud. She may never have to. Chance already knows.

## Zoel — 17

She looks like a clone of her mother, but underneath, she's her father's daughter in every way she would hate to admit. She can be sharp, blunt, and has no problem telling you you're full of shit, or that she loves you.

She stood beside her dying grandmother, hand tightening involuntarily around her frail fingers, as a golden field of energy burst from her body. She stood frozen, wrecked, thinking... holy shit, this is real.

She is beginning to remember something she can't name and can't close back up. She really just wants to be a kid.

Kenny is the first to see her truth. He watches her standing in the doorway, a massive golden field expanding around her, completely unaware she is the one glowing. Chance affects others one on one, but Zoel affects everyone in a room.

She doesn't believe in any of this woo-woo shit. And yet.

The pilot ends with Zoel lying in the dark with her eyes open, listening. By the end of Season One, one question won't leave her alone. Is she changing people? Not dramatically. Not obviously. But something is happening if you're paying attention. And Zoel always pays attention.

Season One ends not with Zoel's revelation, but with someone else who already knows. Cruz, watching his sister walk into a crowded restaurant, sees every field in the room shift and open as she passes. He takes a bite of his food. Nods to himself. He has known for a while.

The question is when he tells her.

## **Cruz — 10**

Long-haired like his dad, he's his mother's son. Ancient eyes in a ten-year-old face and zero interest in your advice no matter how good it is.

Cruz moves through the world with one foot in the physical and one in the ethereal, and he has never found this remarkable. He watches the fields around people shift and interact the way other kids watch clouds. Then he goes back to his Nintendo. No big deal.

He is not performing his awareness. He is not trying to teach anyone anything. He simply perceives more than most adults will ever allow themselves to perceive, and he does it with the casual ease of someone who has always known how.

Cruz is not ahead of his time. He is the time that is coming. The extra senses he carries so lightly are not a gift or an anomaly. They are inevitable. The next iteration of human perception, arriving early, in the body of a ten-year-old boy who just wants Chinese food and refuses to take off his Andy Warhol wig.

The show will spend several seasons catching up to him. He will wait patiently. He always does.

## **Casey — 45**

Linebacker build. Bible in hand. An alpha male who, after a lifetime of bullying, has weaponized Jesus.

Casey is not a villain. He is a man shaped by fear. His father's contempt, his own failures, and a lifetime of mistaking punching down for strength. He has found in religious zealotry the one system that tells him he is right. He donates five hundred dollars to have a priest bless his dying mother, so she doesn't go to hell. He can't even look at her when he says it.

The awakening that touches everyone around Chance touches Casey too. It amplifies the fear that has always been louder than the love he cannot access. When Chance pokes Casey's third eye and he sees the golden FIELD surrounding his mother for one involuntary moment, he feels only confusion, then rage.

His Season One arc is not a redemption. It is a spiral.

Each episode he connects another dot, obvious only to him. He begins building a case. At first unconsciously. Then with intent.

The wound beneath the wound is his father. Casey found him. There was no note. He has filled this loss with football trophies and Bible verses and the inherited certainty that control is the same thing as safety. He has spent his whole life sharpening one weapon, the contempt their father felt toward Chance, and the declaration that Chance was not his father's son. When he finally fires that shot at the family dinner, Chance agrees. Forgives. Casey has nowhere to go. Chance doesn't need their father's love. Casey does. That is the most threatening thing Casey has ever encountered.

At that same dinner, mid-confrontation, Zoel walks in. The room shifts. Casey can't remember what he was so angry about. He doesn't understand why. He never will. Not this season.

Finds an institutional ally in McGuire who shares his suspicion. And when he has one last chance to stay and face his estranged children, he runs. Not because he's weak. Because staying would require feeling something he has spent his whole life avoiding.

The moment Casey finally feels it, really feels it, will be one of the series' great emotional events.

## **Ella — Late 20s**

Dark everything, clothes, liner, nails. Uneasy. Not wanting to be remembered.

Ella is the smartest person in a town that will never know it. She feels trapped in a small dying Ohio town where nothing ever changes, surrounded by people she knows will never leave. She has the brains for something bigger but nobody in her life has ever told her that. So she stays. Gets loud instead of gone. And agrees to a robbery she can feel in her bones can only go wrong.

Her roommate Jorge is the closest thing she has to a reason to stay. She'd never say that out loud. He wouldn't hear it anyway — he's too busy waiting for her to make the first move, which she's also waiting for him to do. Neither of them knows the other is waiting. They orbit each other in that flophouse like two people who have already decided something they haven't said yet.

She respects him in a way she respects almost nobody. He takes action. He makes things happen. In a town full of people content to die slowly, Jorge moves. That he's more show than action is something she hasn't figured out yet. That underneath the bad boy energy is a beautiful soul waiting to be redirected is something nobody has figured out yet. Not even Jorge.

Then Jorge starts to change. Whatever happened at Fenman's that night, he came back different. Quieter. Stiller. The fire she was drawn to is becoming something she doesn't have a word for. And Ella, who has survived everything by staying one step ahead, has no idea what to do with a Jorge who has found something she can't see.

She mistakes his peace for absence. His stillness for leaving. She's losing the one person who made this town bearable, and she doesn't understand that he's not going anywhere. He's just finally arriving.

## **Jorge — 20s**

Eyes low. Sees everything. A young man running from something he can feel but cannot name.

Jorge is a good person who was raised to be a survivor. If he was born rich, people would love him. He knows that. It pisses him off.

He was raised Catholic. Sunday Catholic, so not serious. But he asks the big questions, the ones most people stop asking after high school. The ones the church can't answer. But the small cross he wears is going to take on a deeper meaning after the night at Fenman's.

His parents moved a lot so he's never felt he belonged anywhere. Now he's stuck in a town with no roots and no reason to stay other than a crew that looks up to him for reasons he doesn't fully understand.

His younger brother Jesus has Down syndrome and will live at home forever. Growing up beside him taught Jorge two things simultaneously — what unconditional love actually looks like, and the world doesn't give it as freely as Jesus does. Jesus has always just been. Present. Open. Completely himself. Jorge has spent his whole life performing a version of that. He just didn't know that's what he was doing.

He thinks he's cool. Good looking, cool tats, confident in a way that lands as cocky. He's young. It's armor. He wants to open a tattoo parlor. He's genuinely good, for real. He just doesn't have the funds to start. That pisses him off too.

The encounter that changes everything happens at a gas station at midnight. Jorge goes in one person and comes out another. He doesn't have words for what happened, but he's seen Ancient Aliens and he has a good idea what it was.

He has no idea.

What nobody knows yet, except Chance, who knew the moment he felt Jorge's energy, is that the gun wasn't real. It looked real, sounded real, but it couldn't fire a bullet. Jorge strutted into that robbery performing danger because he didn't know another way to be seen. He brought a fake gun. The universe brought the real thing.

His relationship with Ella is the slow burn underneath everything. They orbit each other in that flophouse like two people who have already decided something they haven't said yet. He's waiting for her to make the first move. She's waiting for him. Neither knows the other is waiting. Whatever they are becoming, they were never going to figure it out in Hamilton. The awakening may have just given them a reason to stay long enough to find out.

## Father Jim — 50

Priest's collar untucked. Classic rock low. A man who dedicated his life to God... and then found a bigger one.

Father Jim and Casey have been friends since grade school. They won the state high school football game together. Casey was attracted to sin and vanity. Jim found God. They remained friends.

Jim came to the hospital to offer last rites but when he sees the golden field around Chance's mother he stands speechless and humbled. His worldview expands in an instant, and it makes more sense than anything he has ever believed.

On the drive home, a deer steps into the road. Jim swerves to save it and hits a tree. No skid marks. It looks like something it isn't. He walks out of the hospital a changed man. Again. Whatever he saw during those hours between life and death will alter but deepen his faith in ways his congregation will have to work out.

When Casey visits him in the hospital, looking for confirmation that Chance is... evil, Jim's reaction sends Casey reeling. The first thing Jim asks is: where's Chance? Casey leaves convinced Chance is destroying his controlled, black and white view of the world.

Jim's awakening is a direct threat to Casey. The man Casey paid five hundred dollars to bless their mother is now saying things that sound uncomfortably like Chance. This is not a coincidence. Nothing in this show is.

## Kinsey — 40

Sun-browed. Midwest-beautiful. Runs a time-capsule motel and quietly saves lives without knowing that's what she's doing.

Kinsey lost her son Taylor in a drunk driving accident five years ago. Her husband Tanner couldn't get past it and took his own life. She focused her pain and loss and turned a rundown motel into a shelter for homeless families. No charge, no paperwork, just rooms and love. By helping others, she has unwittingly healed herself without ever asking why.

She already knows, on some level, what she is. She just hasn't had anyone hold up a mirror. Chance's presence begins the process. The hug that lasted a beat too long. The weight of her son's death moving through him like a current. The words "you smell like a memory."

Kinsey's arc is about grief becoming purpose. The show will spend time with what she has built at The Inn and what it means. A woman who lost everything creating a place where people can start over. That is not coincidence. That is calling.

She appears in Episodes 1, 3, and 5, each time the mirror held a little closer, each time she looks a little longer before turning away.

By the end of Season One Kinsey no longer mourns the ones that got away. She has found her people. They just weren't who she expected.

## **Kenny Cox — 40**

Corn-fed gentle giant with a long '80s mullet. Small-town ways are in his DNA.

Kenny played his favorite numbers on his birthday and won the lottery. Now he and his wife Jen are minor celebrities in the small town they grew up in. They can buy anything they want, except the large family they planned for. He has accepted this. Kinda.

After a synchronistic reunion with his childhood friend Chance, Kenny's simple life turns into a science fiction mystery. He watches a forty-foot energy FIELD of blue light bloom around Chance, hears Chance whisper perfect German into the ear of his attacker, causing him to break down emotionally and run away. Kenny has no framework for any of this and is doing his best to keep it together.

When Kenny starts seeing FIELDS around everyone, including himself, he asks Chance for help. Chance triggers Kenny to remember a past life as a Hopi child whose hair was cut at an Indian boarding school while her brother was dragged away. The memory lands.

Throughout the season Kenny starts experiencing sudden and overwhelming emotions of love. Standing in line at a grocery store watching a mother hug her son, Kenny bursts into a loving sob before he can hide it. He wouldn't flinch if he cut his hand wide open on a jagged Coors can. He has no framework for any of this.

At one point Chance asks what's wrong and Kenny can barely get it out. "What the hell is happening to me?" Chance reminds him. "Once it starts it doesn't stop." Kenny's response is immediate. "Well it better fuckin stop."

It won't. But he gets used to it.

The mullet was always the answer. He just didn't know the question.

## **Jen — 40**

High energy. Documents everything like it matters. Because to her, it does.

Jen comes from a large family and has dreamed of one her whole life. She and Kenny tried. Three miscarriages. She carries this quietly, underneath the TikTok dances and the blackberry mojitos and the genuine warmth she brings to every room she walks into. Kenny knows. They don't talk about it much anymore. She has accepted this. Kinda.

Her awakening begins not with a vision or seeing FIELDS of energy, but with dreams. Night after night, life after life. She is a mother in every one. Different races, different countries, different

centuries. The weight of it accumulates across the dreams until one night she screams into it — “I never want to have children again.” She wakes up different.

Something has shifted that she cannot name and cannot unfeel. The three miscarriages she and Kenny grieved for years begin to look different. Not like loss. Like choice. A decision made before she got here that her body honored three times over. She remembers she chose this life. She just didn't know it until now.

Her role in the viral moment at the church is accidental but completely her. She films everything. Of course she films Chance at the church, during a moment nobody planned for. Of course the field surrounding him ends up on her phone. She isn't trying to expose anyone. She's just doing what she always does, capturing what matters. The subscribers and the chaos that follow are not the healing. The healing already happened. In the dark. In a dream. In a scream nobody heard.

## **Daniels — 40s**

Steady. Unflappable. The kind of cop who has seen everything and made his peace with most of it.

Daniels told his mom he was going to be a policeman when he was seven years old. He never wavered. Most people spend their whole lives chasing something they never reach. Daniels reached it. He knows that.

When Chance says "looks like dreams do come true" on his way out the door, it stays with him. Because... why would he say that?

Daniels notices things other people miss. No skid marks at a crash scene. A security camera that glitches every time the same man walks past. A high-pitched ringing that shouldn't be there. He files these things away without alarm because Daniels has learned to stay objective, knowing the universe occasionally does things that don't fit inside a report and the wisest response is to keep moving.

He knows the Whitaker family through Casey's tainted perception, but he doesn't fully buy into it. When Chance says "looks like dreams do come true" something lands in Daniels that he doesn't examine too closely. But it stays with him.

He leans toward compassion without knowing that's what he's doing. In a show about people choosing between love and fear when faced with something they cannot explain, Daniels chooses quietly, without drama, almost without noticing. That is the most Daniels thing about him.

## **McGuire — 30s**

Sharp. Eager to prove it. The kind of cop who notices everything and can't stop pulling the thread.

McGuire is the first person outside Chance's family to say out loud what everyone else is only thinking. That's not the camera. It's him. She hears the ringing. She pulls the Fenman's footage again when she doesn't need to. She makes the call at the end of Season One that sets the institutional

threat in motion. She can't help it. She is wired for pursuit and something about Chance Whitaker will not let her go.

Her awakening is the dark mirror of Kenny's. The same phenomenon that cracks Kenny open with uncontrollable love starts closing McGuire down. Every little thing begins to unsettle her. Friends. Routines. The things she counted on to stay fixed start feeling unreliable.

She finds Casey at church. Tells him about the DNA anomaly. Watches him absorb it. She doesn't fully understand why she needed to tell him specifically. She just knew he was the right person to tell.

McGuire is just doing her job. She is a woman whose suspicion has always been louder than her curiosity, and who is about to find out what happens when those two things finally meet something they cannot explain away. The awakening doesn't make her dangerous. It just makes her faster.

# Themes

## Fear vs. Love

Every scene in THE ONES is, at its core, about this choice. Not in a heavy-handed way, but in the way real life is about this choice, constantly, without ever announcing itself.

Casey and Ella are the show's two great fear registers. Casey's fear wears a suit and quotes scripture. It has the armor of institution, righteousness, and decades of practice. Ella's fear is rawer and more kinetic, the kind that doesn't know it's afraid, that reads its own alarm as anger and its own grief as betrayal. The awakening amplifies both. Two people whose fear looks nothing alike, responding to the same phenomenon with the same hardening.

The question becomes whether fear, once it recognizes itself in a mirror, can choose differently.

On the other side are the ones who open. Chance, who feels people so completely he can barely be around them. Kenny, who starts crying in grocery stores at random acts of kindness and can't stop. Kinsey, who built a place for strangers to land without ever asking why. Jorge, who dropped a gun in a parking lot and ran away changed. Love doesn't announce itself in this show either. It just shows up. And people start to remember.

Love unites. Fear separates. Every scene is about that choice.

## Every Scene is a Reunion

The past-life connection at the heart of the show means that no encounter between characters is truly a first meeting. Chance and Jorge have been finding each other for centuries. Kenny has been Chance's family before. The elderly widow outside the hospital with an unlit cigarette. We don't know her full story yet. But Chance sat beside her without hesitation because some part of him recognized her.

Every scene is a homecoming. That is the most emotionally precise description of what this show is actually about.

## Memory as Liberation

What we call the human condition, the loneliness, the fear, the feeling of being lost, is largely a product of forgetting. We have been here before. We have loved these people before. We have survived worse. The awakening Chance triggers is not the introduction of something new. It is the return of something ancient.

This is both hopeful and devastating, because remembering means confronting everything you have been, not just the parts you are proud of. Not every past life is a comfort. Some are a reckoning.

## The Quiet Revolution

THE ONES is not about a chosen one. It is about chosen ones, plural. Ordinary people, spread across every race and culture and income level, waking up in gas stations and flophouse bedrooms and hospital waiting rooms and motel offices, feeling something shift, and deciding, one person at a time, whether to trust it.

This revolution in consciousness is not political. It is not religious. It does not have a flag or a leader or a manifesto. It spreads like empathy. Which is to say: it spreads like a feeling that one person catches from another, and cannot explain, and cannot unfeel.

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## Season One — Episode Roadmap

Season One takes place across approximately two weeks in small-town Ohio. The awakening that starts in a hospital room spreads, quietly and unstoppably, through a family, a community, and finally reaches the edge of something much larger.

The season's dramatic architecture follows Chance's three-stage arc: instinct, pattern recognition, and conscious choice, while tracking the parallel awakenings of Kenny, Jorge, Father Jim, and Kinsey, and the slow, terrible hardening of Casey.

### STRUCTURE

THE ONES is a complete story. Eight episodes with a beginning, a middle, and an end. Every major character enters changed and exits changed. Nothing is left unresolved.

The season opens with a death and closes with a choice. In between, four ordinary lives are quietly cracked open by something they cannot explain, cannot control, and cannot unfeel.

This is not a show that withholds. It reveals. Slowly at first. Then all at once.

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### ACT ONE — The Awakening Begins (Episodes 1–3)

*Engine: Something is happening. Nobody understands it yet.*

Chance returns home to say goodbye to his dying mother. His presence unlocks something in the people around him. Not immediately understood, but deeply felt.

Zoel witnesses something she cannot explain. Kenny sees what shouldn't be visible. Jorge walks into a gas station one person and leaves another. And Father Jim, well he might be the most confused.

At first these moments feel isolated. Emotional. Coincidental.

They are not.

By the end of Act One the question is no longer whether something is happening. It's how is this possible?

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## Episode 1 — "The Ones"

*Cold open: The Arizona desert. Night. A Hopi Elder sits beside a fire. He watches a shooting star cross the sky. Or perhaps something else. He has been expecting this. A quiet knowing smile. He has been here before.*

Chance and his family drive down a desolate country road. Chance drives watching the flat Ohio landscape roll past. He hasn't been back in decades. Cruz comments on an apocalyptic billboard and it's misspelling. Zoel listens to music and calls Cruz out for judging people.

They finally arrive at the hospital relieved. They take a moment to reset before heading in to the almost certain passing of Chance's mom. Cruz notices an elderly lady outside overwhelmed by the loss of their life partner. Zoel notices, nudges Cruz to go over. He doesn't. Chance notices, he goes over and helps lighten her weight.

Chance and family enter, the security guard notices the cameras begin acting funny, glitching.

Chance and family enter the room, Casey and Wendy are waiting. Their mom is being kept alive by machines. Casey's been waiting on Chance to turn them off. The long-awaited reunion is subdued, Chance and Casey are clearly holding onto a difficult past.

Father Jim arrives to offer last rites. Casey paid him five hundred dollars to bless their mother, so she doesn't go to hell. Chance can't play along, and activates Father Jim to visually see his mother's soul, Jim is humbled, and in awe of what he sees. Chance says thank you and Father Jim leaves without performing rights.

Casey erupts, claiming their mother thought Chance and his so-called healing gifts were bullshit. Casey claims they're demonic. Chance triggers flashbacks in Casey revealing what an awful human he has been his entire life. Casey is overwhelmed by this truth and leaves the room.

Adela and the kids return, Chance says she's ready, they gather around the bed. Cruz and Zoel each take one of their grandmother's hands. A sliver of a smile from the grandma. Zoel glances down. Her hand tightens involuntarily around her grandmother's fingers. A golden field bursts from her body and fills the room. Playful. Alive. Rippling through everyone's field.

The heart monitor flatlines. Alarms start screaming. Everyone is moved by the moment. The nurses rush in followed by Casey and Wendy, the golden field embraces Casey. He feels only rage.

Chance and family arrive at his mom's house, her puppy who's been alone has trashed the house. Chance feels ashamed by the condition of her last days. Adela decides they can't stay but must bring the pup.

Father Jim is still high from the hospital moment, collar loose, classic music, he's lit from the inside. His phone rings, he drops his phone, reached down to get it, pops back up and runs straight into a tree.

They stop by the only motel in town, The Inn, owned by Chances childhood crush. She doesn't have a room, but the synchronistic meeting begins to change her life in ways she thought was impossible.

Chance runs into his childhood friends Kenny and Jen at The Great Wall getting Chinese. Kenny offers them their place to stay while in town, they accept.

Kenny and Chance catch up, Kenny questions Chance why he never to came back to visit or never called. Chance asks him a hypothetical question avoiding the answer.

Kenny and Chance are sent to the store for ingredients. While Chance uses the restroom, Jorge and Ella up slide in and rob the store, Kenny, watches the robbery go bad from inside his truck. Chance steps out just as the robbers drive away leaving their Gunman behind.

Chance walks out and makes eye contact with the gunman who immediately rushes him. As the gunman grabs Chance, a massive blue sphere of energy manifests encompassing both of them. Chance is calm, he recognizes Jorge, tells him everything will be ok in German. A memory being a German father in WWII flashes into Jorge's mind. It confuses his sense of reality, he runs away changed.

Kenny's sudden ability to see peoples energy continues when they get back home. He can see energy fields around everyone, especially Zoel's who energy field is by far the largest. It's freaking him out.

Chance changes the subject and toasts his mother, a true pioneer. One of the first to volunteer for this shit show on Earth. She knew what she was doing. She chose this life to bring Chance into this world. He raises his glass. Kenny has no idea what he's talking about.

Chance tells Kenny he might be able to help him make sense of what's happening. Kenny is freaked out but agrees, a vision as a life as an Native American child taken from his parents surfaces. He is given white man's clothing, and his long hair is chopped off. Somehow Kenny's life makes sense in a way he doesn't believe.

Daniels and McGuire investigate the site of Father Jim's crash. Then they roll into Fenman's after the robbery to ask questions. From the security footage it is obvious Kenny and someone else was there during the robbery. They were not the robbers though.

Daniels and McGuire question Kenny and Chance, who confess to seeing nothing. Daniels and McGuire know they are lying they just don't know why? They both mention hearing a ringing near Chance.

Jorge makes it back to the flophouse with dirty ripped clothes and blank eyes. He might as well have been abducted by aliens. Ella questions what happened, he doesn't really know. He heads to his

room where he encounters an ancient energy that has been waiting for him.

*Coda: The Hopi Elder watches the same shooting star complete its arc across the sky. The same quiet knowing smile. He has been expecting this.*

*Cut to Zoel lying in the dark with her eyes open. Just listening.*

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## Episode 2 — "The Morning After"

*Three souls wake up different and don't know why. One soul is still in a coma.*

It's early morning. Ella knocks on Jorge's door. He doesn't answer. She opens it. He's gone. Ricky is asleep on the couch. She sees Jorge sitting in a chair in the backyard. Ella confronts him about the robbery and almost shooting Tommy. He lets her believe the gun was real for a beat. Then admits it's fake. The silence that follows is the first honest moment between them. She doesn't know what to think.

Kenny wakes up beside Jen relieved. Last night feels like a dream. He lets Jen sleep.

Kinsey wakes up alone. She rolls over and stares at an empty bed. Gets up and passes an open bedroom door in the hallway. Posters. Trophies. She takes it in. Leaves it open. Heads downstairs. Later at The Inn, Kinsey is restocking the soda machine when a guest passes through the hallway on his phone. An old friend he hasn't spoken to in twenty years has reconnected. Turns out they live in the same town. "What are the chances?" Kinsey stops. Sprite in hand. Yeh... what are the chances?

At breakfast Jen tells Adela about a crazy dream she had. She was a mother during a war, trying to protect her children. It was... intense. Kenny looks up for a beat. Goes back to his pancakes. Zoel walks in just as Kenny says something funny. Zoel laughs. The visions from last night return for a brief moment then fade away. He goes quiet. Looks anxious. Zoel notices him. Cruz notices both of them.

Casey checks his phone. Five messages. Thirteen missed texts. Jim's been in a wreck. He's in a coma.

Casey rushes to the hospital and runs into Daniels and McGuire. Daniels offers condolences about his mother. Then casually mentions he saw Chance in town. There was a robbery at Fenman's and Chance was there. Casey goes quiet, his mind starts racing. Daniels keeps talking.

After visiting Jim at the hospital, Casey drives to his mom's house. He parks a few houses down the street and watches Chance and Adela pile trash at the curb. He doesn't go in. Just watches. Before going inside Adela glances down the street and recognizes Casey's truck. She doesn't say anything to Chance. Then goes back to what she was doing.

Inside, Chance is collecting trash and complaining about Casey. How could he let this happen? Adela lets him vent while she prepares the dog's food. The puppy won't leave Cruz's side as he hunts for treasure. He won't even come for food. Adela notices. Zoel finds a box of old photos.

Three pictures in a row — her grandmother at different ages, the same small blemish over her shoulder in every one. She rubs the spot. It's in the photo. She pockets the picture. She doesn't mention it to anyone. Cruz is across the room watching her. He goes back to searching.

Kenny stands in line at the grocery store with a full cart. In front of him a mother has her arm around her son. He looks up and asks the most innocent question. She smiles, leans down and whispers into his ear. Kenny bursts into a loud loving sob before he can hide it. The mom turns around. Kenny plays it off as a sneeze and apologizes. Wipes his eyes.

End beat: Later that night. Chance and Adela in bed. Almost asleep. Adela: "Casey was parked down the street today." Chance doesn't respond right away. "I know." A beat. Adela: "I get a weird feeling about him." Chance looks at the ceiling. Neither of them answers.

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### Episode 3 — "Once It Starts"

The first clear split. Some souls open further. Some begin to harden.

Jen has another dream. She's a mother again. This time she lived by a river. Weird. She heads downstairs.

Kenny is on the couch watching a teenager audition for American Idol. They step up to the mic, nervous, shaking, nobody expecting much. He opens his mouth and Kenny loses it. Full body sob. Jen walks in. "What's wrong?" He barely gets it out. "American Idol." Jen stares at him. What?

Kenny demands to know why he's become so emotional. He can barely get it out. Chance reminds him. "Once it starts, it doesn't stop." Kenny's response is immediate. "Well, it better fuckin stop." It won't.

Casey drives out to the site of Jim's crash alone. He walks the scene. No skid marks. The tree came out of nowhere. It's almost like Jim drove straight off the road. Casey files it away. He's building something. He doesn't know what yet.

Kinsey drives into town humming a classic song. She turns on the radio. That song is playing. She enters the hardware store. The cashier is singing the same song. Kinsey finds that interesting. At the counter, ready to pay, Kinsey mentions the synchronicity to the cashier. The cashier loves when that happens, "what are the chances."

The door chimes and Chance and Kenny walk in. She's shocked to see Chance but somehow expected it. She doesn't bring it up. They all share smiles and small talk.

Zoel and Cruz wait outside the hardware store. Cruz eats his candy bar. Zoel checks her phone. A woman walks past pushing a stroller — the toddler reaches out for Zoel. She notices and instantly softens, smiles without knowing why. Zoel watches them walk away, the toddler continuing to stare

at her. She sits with what just happened. Another stranger passes. Same response. Zoel puts her phone down. Starts paying attention. Cruz finishes his candy bar. Just watching Zoel do her thing.

Chance and Kenny walk out of the hardware store. Kenny wonders out loud if the robbers at Fenman's will get away. Ricky's muscle car sits at a stop light. Kenny stops dead. "That's them." Chance continues to walk toward it. The light turns green. Ricky drives by slowly. Chance squints. "That's not him." Kenny, "That's definitely the car."

On the way to get fast food, Jorge tells Ella what happened after the robbery. Everything. The air turning blue, Chance speaking in German, how he somehow understood him. The vision of hiding a Jewish boy from the Nazis. Being chased through the cornfields to escape German soldiers. His bedroom glowing blue, falling to his knees, the feeling of love. He knows he sounds crazy but it happened. It was real. Ella listens. Doesn't say a word. She doesn't believe him.

At a red-light Jorge notices a daughter helping her elderly mother into a wheelchair. He can't stop watching. The light turns green. The car behind him beeps. Ella snaps. What are you doing? Jorge. Nothing.

*End beat: Jorge sits beside Ella watching a movie. She's asleep. She's beautiful. He leans closer to admire. Her eyes are shut but they're blinking. Is she dreaming? He raises his hand toward her — the blinking intensifies.*

*In the dream: Ella moves through a hospital corridor. Confident. In scrubs. People part for her. She knows exactly where she's going.*

*Jorge pulls his hand back. The blinking stops. Ella's eyes open. Jorge is inches from her face. "What the fuck are you doing?" Jorge sits back. "I don't know."*

*They stare at each other. Neither moves.*

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## **ACT TWO — It Spreads (Episodes 4–6)**

*Engine: The same phenomenon. Completely different interpretations.*

The experiences become more frequent. More specific. More personal. Memories surface that don't belong to this life. Emotions arrive without warning. Patterns begin to form.

People start to interpret what's happening in radically different ways. For some the synchronicities are healing. They soften, connect, and begin to trust what they're feeling. Others harden. They resist, question, and begin building explanations rooted in fear.

By the end of Act Two the phenomenon is no longer contained to a few individuals. It is spreading. And the private world Chance's family has carefully protected is suddenly visible to everyone.

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## Episode 4 — "The Dreams"

Deb, the hospital security guard, meets McGuire for lunch. She mentions the security camera glitches at the hospital. McGuire perks up, wants to see them. The footage is identical to Fenman's. This is proof.

Jen wakes from another dream. Asian mother, thirties, cooking, yells at her six kids, living in a cinder block room with a tin roof. It was just a dream, thank God. But why is she always so tired in the morning?

Jorge asks Ella to go for a walk. He's never done that. Ella won't stop talking about the trouble they're in. Jorge is focused on nature, stopping to stare at bugs. His lack of concern annoys her. He starts asking questions out loud for the first time. Deep questions. Ella listens, not sure where this is coming from or where's it's going.

Chance and Zoel stop by The Inn to tell Kinsey about the funeral arrangements. Kinsey is grateful they came. A toddler guest can't stop staring at Zoel and eventually runs to her. Zoel notices the guests keep glancing at her too. Not rudely. Just... looking. She finds a mirror in the hallway. Checks for zits. Smooths her hair. What are they looking at? Chance and Kinsey don't notice a thing.

Kenny and Jen run into Tracy in town with her three younger kids. Small talk. Her youngest reaches out to Kenny to be picked up. Kenny picks him up. He mentions seeing Tommy at Fenman's. Tracy goes quiet. Kenny reads it as guilt — she's hiding the fact that Tommy might be his. Tracy mentions Tommy seems different since the robbery. Jen notices none of it. She's smiling at Tracy's children.

Casey is at the hospital when Father Jim comes too. He's elated. Talking about seeing a light and speaking with his parents who have passed. He didn't want to leave. He asks where Chance is. Casey came looking for answers, but now has only more questions.

Adela mentions Casey is pushing for a traditional funeral. No celebration. No party. Chance wants to skip the dinner at Casey's. Adela objects. Chance concedes.

In a quiet moment Cruz tells Chance. "Grandma says she's proud of you." Then goes back to what he was doing. Chance doesn't ask how he knows. Adela and Chance exchange a look. They've always known.

Ella shows up at her dad's unannounced. Small apartment. Worn furniture. The man who raised her alone and never made her feel like a burden. She doesn't mention the robbery. She says she needs to get her shit together. Do something real with her life. He doesn't push. Just listens. Puts a hand on her shoulder when she leaves. She sits in her car for a long time before she drives away.

*End beat: Ella walks in on Jorge asleep. His open hands are floating off the bed. His head lifted slightly off the pillow, barely vibrating. Ella calls his name. Nothing. She screams his name. Jorge wakes up completely unaware that anything was happening. He looks at her. What?*

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## **Episode 5 — "The Pattern"**

*Engine: People start recognizing that what's happening isn't random.*

Chance visits Father Jim in the morning at the hospital. Jim's glowing, at peace for the first time in his life. He tells Chance what he saw on the other side. Chance listens without surprise. Jim asks if he believes. Chance smiles. Jim smiles. He knows.

Casey wakes from a dream — an Indian boarding school. We're hiding, peeking behind a door. A nun smiles proudly holding a chopped off braid in one hand and scissors in the other. A child crying. We stay hidden and just watch. Wendy notices his somber mood. Says nothing. She's too excited about the dinner.

Chance and family arrive. Cruz's long hair tied into two braids. Everyone is genuinely happy this is happening. Casey catches himself staring at Cruz. He feels it. He just can't name it. The boarding school dream from that morning flashes. The sound of scissors. He needs to leave the room.

Wendy finds a quiet moment with Adela before the dinner. She's worried about Casey. Not the anger — she knows the anger. This is different and it's been building since his mom passed. She doesn't know how to reach him anymore. Adela listens. Holds the space. Doesn't offer answers. But somehow relaxes her.

Chance finds Casey in the garage. He wants to make amends. Let the past be the past and start fresh. Casey brings up Jim. What did you say to him? The air tightens. You said something. I know you did.

Zoel wanders in and grabs a couple cans of soda from the outside fridge. Says thanks to Casey for letting them come over. Casey smiles. You're so welcome. She feels the room shift. She leaves. Casey stays quiet. Introspective. Like something touched a wire he didn't know was live. Chance notices. Says nothing.

McGuire studies the Fenman's footage again. Then the hospital footage. Something about this Chance Whitaker anomaly will not let her go. Daniels notices. Admires her determination, and files it away warmly.

Kenny is starting to normalize his emotional swings. He's no longer fighting it. He casually makes light of it to Jen over breakfast. She barely reacts. She's been dreaming again. The dreams are getting more specific. More detailed. It's wearing her out.

Jorge asks Ella a question she doesn't expect. "What do you think happens when we die? Does she feel like she's been here before?" Something the old Jorge would never ask. She doesn't answer. But she thinks about it for the rest of the day.

*End beat: Casey sits alone in the garage after everyone has gone. Going back and forth in the silence. I'm making this up. This is all real. Fenman's. Jim's crash. The glow at the end of his mother's deathbed. His phone rings. It scares the shit out of him. It's Sally. He picks up. Hello.*

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## Episode 6 — "The Resistance"

*Engine: The divide becomes undeniable.*

The divide is now visible. Those who are opening. Those who are hardening.

Casey receives a call from Sally. She felt his hang up was important. He tells her about her grandma's death and the funeral. She's coming. Not sure about Stephen. Casey holds the phone after she hangs up. Something just happened that he didn't plan.

Father Jim is determined to leave the hospital. No serious injuries, just scratches. Doctors call it a miracle. He is determined to perform the funeral ceremonies himself. We find out through Deb, later, Chance visited Jim alone, did his hand over the heart thing, and left. Deb was the only one who noticed.

Wendy questions Casey's assumptions about Chance. He lays out the obvious — the machines would have kept her alive for years. He whispered something to Jim and Jim drives straight into a tree and almost dies. The robbery. How can she not see what is happening? She calmly asks what is happening? He doesn't know. But he knows he's right. Wendy goes quiet. That's the most frightening answer he could have given.

Casey seeks out McGuire. They compare notes. Neither has proof. Doesn't matter. Casey says it out loud. "I think he's dangerous." McGuire doesn't blink. Something just became official that wasn't before.

Jorge's parents notice something different the moment he walks in. He asks to help in the kitchen. Later his dad and Jesus are on the couch watching the game. Jesus has his shrine arranged just so beside him. Jorge sits in the chair. Their dog jumps up with him. He never does that. Jesus watches. Then quietly moves his shrine to make room. It's cramped. Jorge sits beside him anyway. They watch the game. No arguing. Just present. His parents exchange a glance from the kitchen doorway. Jesus doesn't move his shrine for anyone.

Ella's convinced they're being watched. She saw Daniels today. He was watching her. He wasn't. She drives to Fenman's and watches Tommy through the window. She gathers the courage to go in, plays it off like she didn't know he worked there. He is happy to see her. No sign he suspects her of anything. She thinks he's on to her.

She tells Jorge about Daniels and Tommy. He doesn't care. She thinks they should leave town. He tells her he's thinking of opening a tattoo shop in town. Ella provokes him. He doesn't react. She starts throwing clothes into a bag. I'm leaving. I will. Jorge watches her. Calm. She stops. Looks at him. This is not the Jorge she knows. It pisses her off more than anything he could have said.

Jen dreams of a mother at her wit's end. Violent and loud, declaring she will never have children again. Jen wakes up. For the first time she's not tired. Something clicked. There's a hint of acceptance. She chose a childless life. She just didn't know it until now.

Zoel wanders into a small artsy coffee shop on Main Street while the family runs errands. She sits three seats down from a girl who looks like she's on the verge of breaking down. Zoel doesn't notice. Just scrolls her phone. The girl shifts from about ready to give up to a deep new insight. She lets out a laugh sob then a big laugh. Zoel notices. Her eyes move toward the girl. The girl is smiling. Not sure why. Cruz walks by the front window with the family. Peers in. Watches Zoel. Doesn't say a thing.

A family is moving out of The Inn. They left it spotless. In broken English the mother tells Kinsey how thankful she is. Lifesaving. The husband who speaks no English says, "Thank You". Kinsey sits with it. Owns it. The next family pulls in. They are so thankful. You're a life saver. Kinsey sits with that word. She built a place that saves lives. She just didn't know that's what she was doing until now.

McGuire is at her desk. Evidence from the Fenman's crime scene came back flagged. DNA anomaly. She stares at it. Makes a note. Files it next to everything else.

Kenny, Jen, Adela and the kids are barbecuing by the pool. Having a drink and chilling. Jen tells the kids the importance of being themselves. You are you for a reason. It's deep. Kenny notices. This is not the Jen he married. It's a better version. Kenny tells a funny story about Chance. Everyone laughs. Where is he?

*End beat: Chance is on the side of the road changing a flat tire. Cars crawl past in traffic. He's muttering. Talking to the universe out loud. This is what I get? A flat tire? Today of all days? He doesn't notice the cars slowing. He doesn't see his field — massive, blue, forty feet in every direction — brushing through every car that passes. People who will never know what just happened to them. We pull back. Further. Further. Someone is watching from above. Blue beings or institutional. We don't find out. Cut to black.*

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## **ACT THREE — It Can't Be Contained (Episodes 7–8)**

*Engine: The world begins to notice.*

Lines are drawn within families, within the town, within each individual. What was once private becomes visible. What could be dismissed can no longer be ignored.

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## Episode 7 — "Visible"

*Engine: The private becomes public.*

Morning at Kenny's. Chance and Adela watch the dog circle looking for a spot. Adela with a coffee and plastic bag questions if Chance should have called Sally. The dog finds his spot. Chance watches him while taking a sip. Adela thinks that's gross.

Casey is home flipping through channels. He briefly pauses on Ancient Aliens. Someone is talking about DNA activation and the evolution of human consciousness. Casey laughs out loud and keeps flipping.

Kenny finds Jen making breakfast. "You know we've talked about it. We could always adopt." Jen looks at him. "No, I'm... good. Seriously." Kenny reads her face. She means it. Something in him just got a little lighter.

Ella wakes up to find Jorge cleaning the flophouse. It bugs her. He says it makes him feel better. She stares at him. Who is this Jorge? She makes a coffee and doesn't say another word.

The church is overflowing. After thirty-five years of teaching, it seems every student has shown up for her funeral. Chance and Casey greet attendees offering their sympathies. Chance's line is much longer. It seems to bug Casey.

Adela, Cruz, and Zoel look on, impressed by how many people are here. Zoel: "I wish I would have known her better." Cruz: "Me too." Every child in the church seems to make eye contact with her. Zoel notices. It's starting to feel less like coincidence.

Father Jim moves through the attendees with a new vigor. He's practically glowing. McGuire and Daniels watch Jim greet everyone with a smile. McGuire shakes her head. "It's a miracle he didn't die." Daniels agrees. They watch him for a beat. Deb steps beside McGuire. They both watch Father Jim. Deb leans in. "I saw Casey's brother in Jim's room. When he was still in the coma. He had his hand over his heart. Just standing there. Didn't even notice me." McGuire doesn't respond. Deb studies Jim. "I want some of that."

Kenny watches everyone settle in before the service. People laughing, smiling, a long-lost reunion, a small act of kindness. His eyes filling. He doesn't fight it anymore. Chance walks over. Kenny keeps watching. "You're right... it's everywhere." They watch together.

Sally arrives. Chance sees her and heads her way for a long-awaited hug. Casey sees them embrace and catch up. He doesn't go to her. Not yet. Later Sally finds Casey. She introduces him to someone he didn't know existed. A grandchild. Casey goes quiet. Owning the cost of being Casey.

McGuire offers her condolences to Casey. Tells him about the DNA anomaly. Casey goes very still. The Ancient Aliens bullshit from that morning lands differently now.

Father Jim starts the service. Serene. Changed. His congregation doesn't fully understand what happened to him. They just know something is different. Casey watches from the front row. He makes eye contact with Sally and smiles. She smiles back.

A young male near Chance begins to have a seizure. Chance instinctively moves and catches him before he hits his head. He places his hand just above his heart and whispers "You're okay." The room fills with gasps and murmurs. Jen pulls out her phone and starts recording. A child stares, his eyes tracking something nobody else seems to see. He whispers to his sister. Beat. Her eyes widen. She sees it.

Casey steps forward and grabs Chance's arm and pulls him back. Low and controlled. "Don't." Chance looks at him. Doesn't resist. Doesn't argue. Just sees him. That moment matters.

Jorge stands outside a small storefront for rent, imagining the possibilities. He notices a tired mother and her autistic child walking toward him. She's carrying too many bags of groceries. He has a limp but he's keeping up. Jorge looks back to the storefront, takes a pic, and starts to walk away. She drops a bag, and the groceries spill out. Jorge instantly moves to help. She's thankful. Jorge smiles at the boy. The boy's eyes are unfocused, but he has a little smirk letting you know he's there. Jorge: "Hey buddy." He doesn't respond. His mother: "He doesn't speak... He's thinking though, aren't ya?" She's proud but worn out. They continue on. Jorge watches them. He squints. The air around the boy seems to shimmer, hinting at a golden color. Jorge watches them walk away. Not sure what just happened.

Kinsey checks the chlorine level at sunset. The Inn is glowing. The new family is being welcomed by the other families. Kinsey watches like a proud parent. She no longer mourns the ones that got away. She has a new family. They just weren't who she expected.

Jorge is on the couch scrolling when the Chance video pops into his feed. He watches it. Recognizes Chance. Watches it again. A third time. He looks down at his own hands half expecting to see them glowing.

Kenny and Jen are in bed. Kenny's talking about the weird vibes he gets from Casey. Jen checks her phone and sees her video of Chance at the church is blowing up. She's thrilled. She texts the video to Adela.

Adela and Chance are in bed. Adela is praising Sally. Her phone chimes. She hesitates. Then decides to get it. She starts the video. They watch it. They play it again. Adela scrolls the comments. She doesn't react emotionally. She just reads.

"You can literally see it around him." "This is AI." "I felt something watching this." "This is fake as hell." "Why did I start crying?" "Anyone else see the blue?"

She turns to Chance. He just stares at the phone.

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## Episode 8 — "Yes"

*Engine: Recognition, not resolution.*

The morning after the funeral. Chance and Adela are lying in bed. Jen knocks, leans in. "The video has over a million views." Adela looks at Chance. Nothing good can come from this.

At breakfast McGuire calls Kenny to speak with Chance. Wants him to come down for some questions. Adela suggests they cut the visit short and head back to Mexico. The kids don't want to leave. Kenny and Jen don't want them to leave. Chance doesn't know what to do.

Chance and family are back at his mother's house. Cleaning. Sorting. The dog circles. A reporter from the local paper shows up wanting to interview Chance about the church. Chance is calm. The guy was just having a seizure. He's fine. Anyone would have done it. The blue halo some people are seeing, just a weird lighting effect from the church lights. The reporter keeps pushing. People are saying it's a miracle. Chance gets frustrated. Asks them to leave. Adela watches from the doorway. She finds Zoel. "I think we should cut this short."

Kinsey wakes up alone. She turns toward the empty side of the bed. Gets up. Passes Taylor's bedroom door. Stops. Posters. Trophies. She takes it in. Leaves it open. Heads downstairs. The Inn is already moving. Families in the kitchen. Someone making coffee. A child running past. Kinsey watches. This is her life now. She chose well. She just didn't know it until now.

Casey goes to Jim's house determined to find out what happened. Jim slowly retells the story as if remembering it. "I left the hospital... went for a drive... my phone rang. Reached for it... next thing I know I'm in the hospital." Casey goes very still. It was his call that Jim reached for. It's his fault. Jim doesn't say it with accusation. He says it with complete peace. Then Jim asks about Chance. Unprompted. How grateful he is for him. Casey has no response. He leaves.

Casey stands to leave. Jim walks him to the door. Completely serene. No accusation. No weight. Just warmth. Casey looks at him one more time trying to find something. Anger, blame, anything he can push back against. There's nothing there. Just Jim. Peaceful. Changed. Casey walks to his car alone.

Wendy and Casey are sitting in a diner. Casey tells her what Jim said. She mirrors what Jim said almost exactly. Casey goes quiet. Sally walks in with her two-year-old child. Wendy is elated. Casey sees them and goes quiet. The jaw tightens. Sally mentions Stephen didn't want to come. Her husband is in the car. He didn't want to come in either. She must go. Casey watches her walk out the door with his grandchild. Back to a husband sitting in a car who didn't want to come in. The jaw tightens further.

Jorge comes home. Jesus and his dad are on the couch watching the game. Jesus has his shrine arranged just so beside him. Jorge sits in the chair. Jesus looks at him. Quietly moves his shrine to make room. It's cramped. Jorge sits beside him anyway. They watch the game. No arguing. Just present. His parents exchange a glance from the kitchen doorway. Jesus doesn't move his shrine for anyone.

Jorge pulls out his phone later. The air around Jesus seems to shimmer faintly. A warmth. A golden color just at the edge of perception. Jorge stares. Not sure what he's seeing. Not sure he's seeing anything at all.

Chance and Jorge finally meet face to face. Not dramatically. Not announced. Just two souls finding each other the way they always have. They don't need to explain anything. They already know. Something settles in both of them.

Chance's field shifts. Blue becomes gold. The same gold that burst from his mother's body when she passed. The same gold that surrounds Zoel. Kenny is nearby. He sees it. Says nothing. Takes a long slow sip of his Coors.

Jorge finds Ella. He wants to tell her what happened at Fenman's. What he saw. What he felt. He tries to show her somehow — reaches toward her the way he reached toward her sleeping. Nothing happens. Or something happens that she can't receive yet. She pulls away. Jorge watches her go. He doesn't push. It's not his timeline to control.

Blue light spills from under a closed door. Cruz walks out calm and matter of fact. "Yeh, we should go." Nobody argues. Somehow everyone in that room knows he's right.

McGuire sits alone with everything she's collected all season. The DNA anomaly. The Fenman's footage. The hospital camera glitches. The viral video. She shows Daniels. He watches the church video. Looks at the file. "I'm more interested in what happened at that church than what happened at Fenman's." McGuire nods. Daniels files it away warmly and leaves.

The office is quiet. Daniels is gone. McGuire sits with everything she's collected. She reads the DNA report one more time. A specific line. Reads it again. Sets it down. "*It's not even... human.*" She picks up the phone. Dials. Waits. "I have something you need to see."

A government office. Somewhere. A man at a desk watching the viral video of Chance at the church. He pauses it. Zooms in. Looks around the room. Spots his superior. Gets their attention. They come over. He says quietly: "I think we have another one." They both stare at the screen. The video's metadata is corrupted. The timestamp is wrong. The location data is gone. Glitched.

Zoel finds Cruz. She has a theory. She's been noticing things since they arrived. People's moods shifting when she walks past, tension dropping, strangers shifting in ways she can't explain. She lays it out carefully. Trying to convince him. As she talks, we see two flashes from Cruz's POV — the coffee shop girl laughing through her tears, Jorge outside the Chinese restaurant. Every field shifting and opening as Zoel passes without her knowing. Cruz has seen all of it. He just listens. Let's her finish. Zoel looks at him waiting for a reaction. Cruz looks back at her. Says nothing. Zoel — "What do you think?" Cruz looks at her for one more beat.

*"Maybe."*

*Then goes back to what he was doing.*

## **The Rules of Awakening**

The awakening in *THE ONES* operates by a consistent internal logic, never explained by the characters, always felt by the audience.

Chance's presence triggers past-life memories and connections in the people around him. He does not do this consciously. Proximity matters. Physical contact intensifies what's already present. But the most important variable is readiness. Some people are ready to see. Some aren't. Some can handle what surfaces. Some can't. Chance has no control over which is which. Neither does anyone else.

Once triggered, the awakening continues to operate in a person independently of Chance. They become, in turn, a tuning fork for others.

The awakening amplifies what is already present. Open people open further. Fearful people become more fearful. The show does not stack the deck toward one outcome.

Children and animals perceive the fields before anyone else. They haven't learned to dismiss what they feel. The dog is uneasy around Casey before Casey has done anything. Calm around Zoel before Zoel knows what she is. Cruz has been watching fields his entire life. He finds none of this remarkable. That is the point.

Security cameras and electronic equipment register Chance's presence as pixelation, signal degradation, and timecode glitches. This is not a metaphor. It is a measurable electromagnetic phenomenon that will eventually attract institutional attention.

The fields surrounding each character are as unique as fingerprints, distinct in color, density, and size. They are not fixed. They respond, evolve, and shift in real time, registering emotional and spiritual states the characters themselves may be entirely unconscious of. For those who can see them, the fields are the most honest thing in the room. The ability to see them is rare, and its arrival in a person is never accidental.

The blue beings operate at the edges of frame. They are never fully seen. Their presence is registered as blue light, a high-pitched ringing, the behavior of animals, and the impossible feeling of being known.

## **The Camera Glitch — A Note on Visual Language**

The security camera motif established in the pilot is one of the show's most important visual tools. It provides empirical evidence of Chance's field without requiring any character to acknowledge or explain it. It grounds the supernatural in the measurable. It plants a seed. Someone, eventually, is going to pull that footage and understand what they're looking at.

Detective McGuire already suspects. She heard the ringing. She noted: that's not the camera. It's him.

The viral video in Episode 7 escalates this from local anomaly to public phenomenon. The institutional awareness of Chance's existence, and what it means for the awakening, is the opposition force that grows across the series. A frightened man with a grievance and a theory will eventually find the people who are already looking. A flagged DNA result. A choice about who to call. The shadow narrative is already underway. It just hasn't introduced itself yet.

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## Comparable Series

**The Leftovers** The closest tonal relative. A show about ordinary people confronting an inexplicable supernatural event, and the ways that event either destroys them or opens them. THE ONES shares its emotional courage and its refusal to explain itself, but offers a more hopeful premise: what is happening is not loss. It is return.

**Arrival** The model for spiritual science fiction that trusts its audience's intelligence. A film about consciousness, time, love, and memory that never condescends and never overexplains. THE ONES operates in the same register, using genre elements to access emotional truths that straight drama cannot reach.

**Reservation Dogs** Not a tonal comparable. A cultural one. Reservation Dogs demonstrated that Indigenous characters depicted with specificity, humor, and full humanity can anchor prestige television and find a broad, devoted audience. THE ONES shares its commitment to authentic Indigenous voices and its refusal to reduce its Native characters to archetypes or symbols.

**Friday Night Lights / Rectify** Friday Night Lights is the template for grounded ensemble drama in an American small-town setting, its commitment to lived-in character detail and its understanding that the most universal stories come from the most specific places. Rectify is the closest precedent for a show about a spiritually awakened man navigating a world that doesn't know what to do with him: quiet, patient, devastating. THE ONES is more kinetic and broader in scope, but shares the DNA of both.

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## The Creator

### Case Parks · Writer & Creator

Fourteen years ago Case's life turned into a science fiction movie. Eight years ago, he wrote and directed a short film called The Volunteers. In it, his daughters, looking down on Earth, have a telepathic conversation about the craziest thing they've ever done. One of them says she went to Earth. The film got over eight million views and was translated into twelve languages.

THE ONES is what happens when that idea grows up and walks into the real world. It is the story of what these volunteers actually look like when they are living among us, raising kids, cleaning up

dog poop, sitting with people who are dying. They don't wear capes. They're just people doing the best they can in every moment, quietly changing the world.

The series was written to answer a single question that has no satisfying answer in the current television landscape: what would it look like if a show told the truth about what is actually happening, in the human heart, between souls who keep finding each other, guided by forces we have forgotten how to see?

THE ONES is that show.

## **THE ONES**

*What if empathy was contagious?*

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