

SHaCKLeS

created by
Angelo Shrine

PART NINE

The Architect

....

3x09..... Protector

3x10..... Dead Weight

3x11..... Being a Grandmother

....

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MATILDA (V.O.)
Previously, on Shackles.

FADE IN:

INT. LIMOUSINE - EPISODE #1X01

Matilda sits in the back of the limo, telling her story.

MATILDA
Milgate Epoch was born in 1964, to
William and Mary Epoch.

INT. HOSPITAL ROOM - FLASHBACK - EPISODE #1X01

Epoch (20s) sits at his ailing father's bedside.

WILLIAM
Love, son... love is what makes
this work.

INT. FORTUNE TELLER TENT - FLASHBACK - EPISODE #2X10

Epoch (30s) speaks to Jamanda in the tent.

EPOCH
My father. He didn't have any fear.
Not like me. But he always had Mom,
and then later, me.

EXT. LONG BEACH CEMETARY - EPISODE #3X04

Jonathan stares at all the Epoch family gravestones. Mary,
Lila, and Zachary all died on June 28, 1968.

JONATHAN
They died on the same day....

INT. TESTING ROOM - EPISODE #3X03

Toddler Xera heals a sleeping Kylee in the hospital room.

KYLEE (O.S.)
If it ever comes down to it... I
want you to kill me.

INT. THE ANNULUS - CELL ROOM - EPISODE #3X09

Verna stands in her cell, blackmailing a furious Sheng.

VERNA

I just don't know what to call you anymore. How about... Li Sheng?

INT. THE ANNULUS - EPISODE #3X01

Jonathan stares at Kylee and Sheng.

JONATHAN

You can't tell me you people haven't killed any of them.

KYLEE

There was one member of our team.

SHENG

He's in prison now. For life.

INT. THE ANNULUS - CIRCULAR CORRIDOR - EPISODE #3X01

Kylee and Brett watch Jonathan through the window.

KYLEE

Sending Jonathan with her is a mistake.

BRETT

Then we were wrong to recruit him. And he's not the one to save this world after all....

INT. THE TRIQUETRA (SEATTLE) - LIBRARY - EPISODE #3X02

Jonathan stares at Parina and Brett, confused.

JONATHAN

The... Architect?

INT. OLD FACTORY - EPISODE #3X10

Clarissa is chained up to the wall.

CLARISSA

He's responsible for creating all of these detestable units.

EXT. KENYAN JUNGLE - CLEARING - EPISODE #3X09

Xera gives an innocent, warm smile at the camera.

JONATHAN

Your grandmother -- that's who you've been staying with?

XERA
Grandmother raised me.

EXT. KENYAN VILLAGE - EPISODE #3X01

Kaeto and Jonathan speak outside Zahur's tent.

KAETO
Their mission is to kidnap Xera,
ensure that she heals a countless
number of people, and then kill
her.

INT. UNDERNEATH CASTLE MORAY - EPISODE #3X06

There are dozens of sick, dying CITIZENS beneath the castle.

KAETO (V.O.)
They want to create a new army.

EXT. ABANDONED TRAIN YARD - EPISODE #3X08

Clarissa lunges forward and hugs Kaeto.

CLARISSA
Our numbers dwindle. We need to
make this work.

Then, we get QUICK CUTS of every Poisoned from Season Three:

- LUCAS PRULE (3x01), scaling the walls of the gymnasium.
- SPIKE (3x02), bloody saliva dripping from his chops.
- VERNA DENDRON (3x03), standing in potting soil, smirking.
- ASH TALMADGE (3x05), feeling empathetic pain.
- TESHLER (3x05), blinded, helping Jonathan escape.
- WALTER SWIDDLE (3x06), fixing the laptop with his blood.
- TARA BENZ (3x07), hanging from wires, causing the storm.
- BASIL LOGUE (3x07), being tossed around in the wind.
- ALEC HENOM (3x09), rising out of the water, blending in.
- SAM GRODEN (3x10), being decapitated with his meat cleaver.
- KAETO (3x10), crouched in the jungle, spying.

KAETO
You're not going to believe who I'm
staring at right now.

JONATHAN
Who?

KAETO
Matilda Truant.

CUT TO Matilda, alive, in the flesh!

EXT. WHITE CEMETERY - EPISODE #3X06

Everyone is mourning Matilda at her funeral. Clarissa watches from a distance through her binoculars.

CLARISSA
A stroke. How pathetic.

INT. DESERT SHACK - EPISODE #2X11

Matilda drops her blood-soaked walking cane and grabs her chest in pain.

MATILDA
Help... me....

Matilda takes one last gulp of air, before falling to the floor. Her hand bounces roughly on the ground, then lands peacefully inside her son's bloody palm.

CUT TO BLACK.

3x11 "Being a Grandmother"
WRITTEN BY Angelo Shrine

TEASER

BLACK.

Quiet shouting. Fearful screams. It's as though we're underwater, hearing only muffled voices from the surface.

FADE IN:

INT. DESERT SHACK - NIGHT

And we're right where Season Two left off, with MATILDA TRUANT's hand resting in the bloodied hand of her son, their bodies lying on the floor of the desert shack.

PUMPKIN TRUANT stands off to the side, staring at the wall and pulling out clumps of her once-beautiful hair.

THE ARABIAN is the one doing the screaming, as he's bent over Matilda's body, administering CPR.

He's a dark-haired man, quiet, and slightly impatient. His skin is covered in recent burn marks.

ARABIAN

Come on! Come on, dammit! Please!

The Arabian pushes on Matilda's chest, then leans over her mouth and breathes into her lungs. Again and again.

ARABIAN (CONT'D)

Go get help!

Pumpkin doesn't answer. Doesn't even move.

ARABIAN (CONT'D)

Dammit, Pumpkin, now!

PUMPKIN

He's dead....

The Arabian looks over at the dead body on the floor -- his chest ripped apart from deep claw marks.

ARABIAN

Well, she's not!

That seems to do the trick. Pumpkin rushes over to the old-fashioned wall phone and starts spinning the rotary dial.

As Pumpkin listens to the RINGING at the other end, she notices a PHOTOGRAPH tucked behind the phone. Curious, she digs it out with her fingernail.

The photograph is worn through the decades and drained of color. A white family is depicted (brown-haired father, blonde big-boned mother, twin girls, and a young boy), all smiling happily at the camera.

Pumpkin flips the picture over, seeing sturdy handwriting:

**girls' last birthday
-april 18, 1968**

Pumpkin gives a relieved sigh when the call goes through.

OPERATOR (O.S.)
(filtered)
Los Angeles Police --

PUMPKIN
Thank God! We need help --

OPERATOR (O.S.)
(filtered)
Unfortunately, we are experiencing
an unusual amount of activity.
Please call again. We apologize --

Pumpkin angrily SLAMS DOWN the receiver, over and over.

PUMPKIN
Dammit, dammit, dammit!

The Arabian continues beating on Matilda's chest.

ARABIAN
Then bring the van over!

Pumpkin catches sight of her husband's body, and freezes.

ARABIAN (CONT'D)
Pumpkin! Go get the van!

Finally, she rushes out the front door.

CUT TO:

EXT. DESERT SHACK - NIGHT

The surrounding desert is just as we left it. There are scores of DEAD BODIES lining the sand.

TRACK WITH Pumpkin as she starts running through all the death and decay. It's a grisly sight, as she slips on some of the blood and trips over corpses.

Finally, she arrives at the Team's white VAN, which is parked next to the black LIMOUSINE.

SHENG (O.S.)
Thank God you're okay.

Pumpkin WHIPS to the side, where LI SHENG (in his 40s) is leaning against the back of the van.

PUMPKIN
(relieved)
Detective Sheng?

Sheng struggles to step closer to her, and she sees that his leg is bleeding from where he was just shot.

PUMPKIN (CONT'D)
You don't look so good.

SHENG
(forcing a smile)
Been shot before. I'm used to it.

PUMPKIN
(quickly)
Come on. We need to help Matilda.

Sheng nods and gets into the van -- wincing in pain.

Pumpkin jumps inside and turns on the ignition, then SPEEDS AHEAD over the sand.

CUT TO:

INT. DESERT SHACK - SAME

Again and again, the Arabian pushes on Matilda's chest and blows into her lungs. And then --

Matilda's eyes shoot open!

She takes in a long GASP of air, desperate for breath.

ARABIAN
Matilda!

The Arabian caringly rubs the older woman's forehead, as she looks around, taking in her surroundings.

Matilda looks to the right, and that's when she sees the face of her son, staring at her with cold eyes.

ARABIAN (CONT'D)
 Pumpkin is coming with the van. Can
 you breathe? Are you okay?

Matilda shakes her head, straining with every muscle.

MATILDA
 No. I am not okay.

And the Arabian knows right away that Matilda isn't just
 talking about her health.

Matilda gives him a sweet smile, and then rubs his cheek.

MATILDA (CONT'D)
 (emotionally)
 Amaan....

And as Matilda begins telling him something, we --

CUT TO:

EXT. DESERT SHACK - NIGHT

TRACK WITH the van as it speeds over the sand, plowing over
 many of the bodies like they're speed bumps.

It swerves to the left, then to the right, as Pumpkin tries
 to maneuver over the bloody obstacles.

Finally, she slams on the brakes and jumps out.

PUMPKIN
 Stay here!

Sheng quickly nods up and down.

Pumpkin rushes over the cement walkway, stepping onto the old
 handprints made in the concrete, with the names "BRETT" and
 "GILLIAN" written for all time.

INT. DESERT SHACK - CONTINUOUS

Pumpkin rushes inside, a woman determined.

PUMPKIN
 All right, let's go!

And that's when Pumpkin's eyes widen in shock.

The Arabian is sitting on the plush green chair, rocking back
 and forth softly.

Pumpkin looks down, where Matilda is once again lying on the floor, her hand resting in her son's hand.

Pumpkin drops to her knees, staring emotionally at the two bodies. A guttural MOANING noise comes from deep in her throat as she feels the extreme loss.

Then, in a caring manner, she pulls the photograph of the smiling family from her pocket. She tucks it into Matilda's shirt, tapping it lightly.

PUMPKIN (CONT'D)
(quietly)
Be happy.

CLOSE ON: Matilda's eyes, which TWITCH. She's alive....

FADE TO:

BLACK.

MATILDA (O.S.)
Do my eyes deceive me?

FADE IN:

EXT. KENYAN JUNGLE COMPOUND - PRESENT DAY

Two red-clad AFRICAN GUARDS push their prisoner forward: KAETO. She hangs her head low, dreading what will come next.

A white-haired Matilda slowly, slowly stands from her rickety wheelchair. She appears much more aged now, while at the same time seeming more full of energy.

Fear in her eyes, Matilda explodes with anger.

MATILDA
Shackle her! Now!

At once, the guards pull Kaeto's arms tightly behind her back. They begin pulling her away.

KAETO
Wait -- Let me explain myself!
(struggling)
Matilda, please! Matilda!

MATILDA
(to the guards)
You tape her mouth shut. Don't let her say one more word.

Matilda gives an icy glare as Kaeto disappears from view.

Shaking slightly, Matilda sits back down in her wheelchair. The AFRICAN BOYS and GIRLS who were playing ball are now gaping in shock at what just happened.

MATILDA (CONT'D)
 Don't worry, children, it's all
 right. Please, continue playing.
 (in Swahili; subtitled)
*Show me who can kick it the
 farthest.*

Matilda gives them a sweet smile, and that seems to do the trick. The boys and girls start playing again.

CUT TO:

INT. KENYAN JUNGLE COMPOUND - REC ROOM - DAY

Kaeto stands in the tiny rec room, TAPE over her mouth, hands bound behind her. There's a billiard table, jump ropes hanging on the wall, and various croquet materials.

The door opens, and a shaft of light comes into the room as Matilda's wheelchair CREAKS through the doorway, being pushed by one of the red-clad guards.

Matilda looks Kaeto up and down, disgusted.

MATILDA
 I'm constantly amazed, even with
 the passage of time, how much
 things tend to stay the same.

Kaeto leans against the billiard table, unable to speak.

MATILDA (CONT'D)
 It appears you have found me.
 (long beat)
 How many more of The Poisoned are
 out there, Kaeto?

Kaeto just shakes her head, back and forth.

MATILDA (CONT'D)
 You mean to tell me that you're
 here all alone?

Kaeto nods, trying to look as honest as possible.

MATILDA (CONT'D)
 You're here for Xera, aren't you?

Kaeto doesn't move, not wanting to answer incorrectly.

Matilda frowns. She turns to the guard beside her.

MATILDA (CONT'D)
Help her remember.

The guard nods and crosses the room. He BACKHANDS Kaeto, smacking her right in the face.

Kaeto falls onto the dirty floor, moaning in pain.

MATILDA (CONT'D)
(fiery)
Are you here for Xera?!

Kaeto screams "YES!" through the tape.

MATILDA (CONT'D)
Now we're making progress.

A big welt on her face, Kaeto starts MUMBLING underneath the tape, trying to speak.

MATILDA (CONT'D)
(to the guard)
Remove the tape.

AFRICAN GUARD
(warily)
Ma'am?

MATILDA
Hold your gun at her temple. If she says one wrong word, fire.
(smiling)
She has the power of suggestion.
But we won't let her suggest.

Hesitating, the guard removes the tape from Kaeto's mouth, then points his gun at her forehead.

KAETO
(licking her lips)
You better not twitch.

The guard just glares at her.

MATILDA
You have something to say? Say it.

KAETO
(choosing her words)
You need to know that I've changed.
I work for your grandson now.
Brett. As well as Kylee. I'm
helping them, at The Annulus.
(pleading with her eyes)
You must believe me.

Matilda just sits there for a beat. Then, she leans forward.

MATILDA
What... is The Annulus?

And at that moment, Kaeto realizes that she's done for.

Matilda gives the guard a nod, and he replaces the tape over
Kaeto's mouth. Then, he wheels Matilda back outside.

Kaeto SCREAMS beneath the tape, her words muffled, as the
door is SLAMMED SHUT, bathing Kaeto in darkness.

CUT TO BLACK.

END OF TEASER

GO TO MAIN TITLES.

STARRING**JIM STURGESS****NOAH WYLE****MAR GOODING****TRACY MIDDENDORF****JAMES HONG****ZELDA RUBINSTEIN****with KELLY ROWAN****and YUNJIN KIM****ALSO STARRING****MACY GRAY****DONNIE KESHAWARZ****and NICHELLE NICHOLS****GUEST STARRING****Clare-Hope Ashitey XERA TUMAINI****Patrick Bauchau LAMSON GREY****B.D. Wong DETECTIVE LI SHENG****Cynthia Ettinger MARY-LYNN EPOCH****Aaron Stanton YOUNGER WILLIAM EPOCH****John Savage ZACHARY EPOCH****Sam Rockwell GEORGIE GILL****Joseph Ruskin BLOODER****Marilyn Henner JO ELLA SMYTHE****with Djimon Hounsou TABARI UWABU****and William B. Davis WILLIAM EPOCH**

ACT ONE

FADE IN:

EXT. UNION STATION - NIGHT

Establishing shot of The Annulus' exterior at Union Station.

We hear the BEEP-BEEP-BEEP of a heart rate monitor.

CUT TO:

INT. THE ANNULUS - INFIRMARY - NIGHT

JONATHAN EPOCH lies asleep on the infirmary bed, his chest bandaged from where Clarissa attacked him.

BRETT and KYLEE TRUANT stand there, holding each other.

The infirmary door opens, and BLOODER hobbles in holding a file in his hand. He wears an irritated look.

BRETT

What did you find?

Brett goes to grab for the file, but Blooder hands it to Kylee instead, and speaks only to her.

BLOODER

I ran the trace. Twice. But it's not possible to determine where Kaeto was when she made the call. Her phone was likely destroyed.

Kylee takes the file, as Brett nods.

BRETT

Jonathan said it sounded like she'd been captured.

BLOODER

(rudely)

And did he happen to tell you anything else, when he called you for help, instead of any of us?

Brett's anger boils. His hand tightens into a fist.

He looks at Kylee, and she gives her blessing.

As Blooder suddenly looks very worried, Brett PUNCHES the older man in the nose!

Blooder MOANS, then glares at Brett, whose eyes intimidate the man, as if saying "go ahead." Instead, Blooder holds his nose and scurries out of the room.

Just then, Jonathan COUGHS. He's awake.

KYLEE

Jonathan! Are you all right?

Jonathan opens his eyes woozily, looking around.

BRETT

Do you remember anything from earlier tonight?

(intently)

Jonathan, the phone call....

Jonathan sits up in bed, remembering everything.

JONATHAN

Kaeto found Xera's compound.

BRETT

Yes. And you also said that she was with... my grandmother.

JONATHAN

That's what she told me before we lost contact. But how can that be?

BRETT

(angrily)

Because no one looked in the damn casket!

Brett KICKS the wall, making a large hole in the plaster.

KYLEE

This is Matilda Truant we're talking about. If anyone's seriously surprised she's still alive, they haven't been in this game very long.

JONATHAN

(meeting Brett's gaze)

Well, call me a rookie, but I ain't gonna believe it till I see for myself....

Brett gives an uncomfortable look, then nods.

CUT TO:

INT. KENYAN JUNGLE COMPOUND - MATILDA'S HOME - DAY

Matilda wheels herself into her home, as behind her, the children are still playing ball. The home is tiny and clean, with just the bare essentials needed for living.

XERA (O.S.)

What was that noise, Grandmother?

Matilda looks up as XERA TUMAINI enters from the other room. Xera yawns, stretching her arms over her head.

MATILDA

(motherly)

I told you to get to bed, young lady.

XERA

I tried. It is hard to sleep with so much yelling.

MATILDA

That was just the children playing.

Xera eyes her, and we see a new side to Matilda. She gives a happy SIGH, and then comes clean.

MATILDA (CONT'D)

You know I can't lie to you. There was a woman found hiding in the jungle. A very dangerous woman.

XERA

What? Where is she now?

Matilda doesn't answer, and Xera grows worried.

XERA (CONT'D)

You did not kill her, did you?

MATILDA

(honestly)

No. I did not.

Xera nods, happy that they're telling each other the truth.

MATILDA (CONT'D)

Well, if you're not going back to bed -- which I can't make you -- then will you at least sit with me and have a cup of honey tea?

Xera smiles warmly. She kisses Matilda on her white hair.

XERA
Only if I make it.

Matilda watches Xera rifle through the cabinets, and her warm demeanor slowly becomes saddened.

MATILDA
(sadly)
My baby, I found a beautiful place,
near the creekbed under the baobab.
Would you... like to go out and
bury him at sunset?

Xera stops. She closes her eyes, remembering her father.
Then, she brightens.

XERA
Only if you will join me.

Matilda gives Xera a caring nod.

XERA (CONT'D)
Now. How about that tea?

CUT TO:

INT. KENYAN JUNGLE COMPOUND - BASEMENT - DAY

Kaeto is SHOVED down into a dark basement by the guard. Her head hits the wall, creating a nasty GASH above her eye.

Her mouth is still taped, her hands bound behind her.

AFRICAN GUARD
(thick accent)
Be good.

Kaeto CURSES toward the man as he ascends the rotten staircase and exits the basement.

Kaeto examines her surroundings, seeing just a thin window high up on the wall.

Her eyes look up, as the blood from her gash trickles down her forehead and seeps into her eye.

Kaeto closes her eyes tightly.

CUT TO:

EXT. WHITE CEMETERY - NIGHT

The often-scene cemetery where all of the Truants are buried.

Currently, a BACKHOE is digging up Matilda Truant's grave, being operated by Brett. Standing beside it is Kylee, a bandaged Jonathan, and LI SHENG (in his 80s).

SHENG

(adamantly)

I was there that night. She was dead.

JONATHAN

Or maybe that's just what she wanted you to think.

Finally, the backhoe CLANGS against wood.

Brett jumps into the hole and starts digging away the rest of the dirt. Jonathan and Kylee help him, as Sheng stays above, hands deep inside his pockets.

BRETT

All right, back up!

They step back, and Brett PRIES back the top of the casket.

He instinctively holds his hand over his mouth as he stares down into the pristine white casket.

But it's empty.

Jonathan, Kylee, Sheng, and Brett all exchange a silent, emotional look in the dead of night.

Kylee points to a BLACK ENVELOPE inside the casket.

Curious, Brett wipes off his dirty hands on his suit jacket and grabs the envelope. He jumps up to ground level, and carefully opens it, finding a note.

JONATHAN

What is it?

Brett reads Matilda's handwritten note, choking back tears. He hands the note to Kylee, who reads it aloud.

KYLEE

"No amount of searching will find me. Just let me be. With great love, Matilda."

Kylee looks up, also quite emotional.

JONATHAN

So, what, that's it? Dear old grannie fakes her death and says goodbye to everyone she ever knew to start a new life... in Kenya?!

Brett turns his head to the side, lost in thought.

SHENG

(scoffing)

Foolish move. How do we know she doesn't need help? She could be in trouble, for all we know.

KYLEE

(rolling her eyes)

Here we go.

Sheng's eyebrows raise at hearing her tone.

KYLEE (CONT'D)

(emotionally)

You're only pretending to care about Matilda! So you can get to the one person you've been after all these years!

SHENG

(offensively)

I beg your pardon?!

Kylee wants to shout back, but holds her tongue.

SHENG (CONT'D)

Everything I've done -- all of it -- has been for this unit! For the survival of the damn human race!

(pointing his finger)

And forgive me for wanting to protect this girl. Forgive me for wanting to save your ass from becoming Poisoned!

Furious, Kylee goes to slap him, but Sheng's hand shoots up quickly and GRABS her arm just in time.

SHENG (CONT'D)

I'm not as old as I look.

JONATHAN

Heard that before.

Brett steps into the group, fire in his eyes.

BRETT

All right!

(passionately)

Look, whatever it is that made her leave, to live a life protecting Xera... even she couldn't have predicted the war we're facing now.

(intently)

Xera's more important than anyone on this planet. And a ninety-year-old woman with a handful of guards just isn't going to cut it.

Silence, as everyone takes in his words. Then Kylee and Jonathan step forward, showing their support.

KYLEE

Anything, Brett. You name it.

JONATHAN

(nodding)

I'm in.

And finally, Sheng SIGHS and steps forward too.

BRETT

Annulus be damned, Architect be damned....

(voice trailing off)

We're going to find my grandmother and help protect Xera with our lives.

Brett motions to the gravestone at his feet. It's the six-year-old grave of DUNCAN TRUANT.

BRETT (CONT'D)

It's what he'd want.

Brett, Kylee, Jonathan, and Sheng share a meaningful look -- a proud moment of sincerity between comrades.

And as the foursome walk away from the open grave, we CLOSE IN on an object in Sheng's hand. A cell phone.

Sheng closes the phone, ending the connection.

MATCH CUT TO:

INT. OFFICE OF THE ARCHITECT - NIGHT

CLOSE ON: a black desk phone on the tabletop. When the call is ended, this phone plays a DIAL TONE.

A gloved hand reaches out and turns off the phone. This mysterious, unseen figure is THE ARCHITECT.

The Architect's black leather chair spins around to face the window, where the figure stares out into the night.

THE ARCHITECT (O.S.)
Did you hear what he said?

The Architect has a particularly SCRATCHY VOICE. It's completely ambiguous as to sex, ethnicity, or age.

The Architect is speaking to LAMSON GREY, who comes into view on the other side of the desk. He's clearly just a visitor here, as he stands at the desk uncomfortably.

LAMSON
"Architect be damned."
(squinting)
Not smart. Not smart at all.

THE ARCHITECT (O.S.)
If only he knew... I've already
been damned.

The Architect's gloved hand rests on the tabletop, and begins TAPPING impatiently....

FADE TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. CALIFORNIA MAXIMUM SECURITY PENITENTIARY - DAY

Establishing shot of the exterior of CalMax -- a set we haven't visited since #2x03.

CUT TO:

INT. CALMAX - CORRIDOR

BUZZZZT! -- Metal doors open, allowing Brett passage into a long corridor. As he walks, he eyes the various solitary rooms, reflecting on something.

Finally, he arrives at a door at the very end. A moment later, the door SWINGS OPEN.

INT. SOLITARY CONFINEMENT - CONTINUOUS

Brett calmly steps into the room. The decor is simple: four walls, a metal door, a rusty bed, an old toilet.

The Arabian is sitting on his bed. He has old burn scars all over his body, a full beard, and looks extremely unkempt.

Brett and the Arabian take a long look at each other.

ARABIAN

You look different.

BRETT

(beat)

Yeah.

There's a long moment of uncomfortable silence.

CUT TO:

INT. JO ELLA'S HOME - DAY

In the nicely-decorated home, with a Southern flare, Kylee paces back and forth with toddler DUNCAN in her arms.

Behind her, her attractive mother JO ELLA SMYTHE has a worried look on her face.

JO ELLA

Kylee, please, just talk to me.

Kylee stops walking and takes a deep breath.

KYLEE

I need.... I need him to stay with you. For the time being.

JO ELLA

Well, of course he can, sweetie.

KYLEE

I may need to leave on a moment's notice. And if I do, I don't know how long I'll be away.

JO ELLA

Well, you're not going into witness protection on me, are you?

KYLEE

(shaking her head)

I just don't know yet if it's safe for Duncan to come along.

Jo Ella crosses the room and takes Duncan from Kylee.

JO ELLA

But what if it's not safe?

Kylee gives a shaky SIGH.

KYLEE

I'll be in touch. Okay?

JO ELLA

Can't you at least tell me where you're going?

KYLEE

(long beat)

We have reason to believe that Matilda is still alive.

JO ELLA

(shocked)

That old bat? You didn't even like her!

KYLEE

I know. It's... complicated.

Kylee KISSES Duncan's head, close to tears.

KYLEE (CONT'D)

Mommy loves you.

As Kylee turns to leave, Jo Ella grabs Kylee's shoulder. She gives her a quick peck on the cheek.

JO ELLA
So does this mommy.

With one final goodbye nod, Kylee exits the house.

CUT TO:

INT. THE ANNULUS - CELL ROOM - NIGHT

CLOSE ON: a lit match, in Sheng's hand.

Sheng watches as the fire crawls down the stick, creating blackness as it goes. As the fire hits his fingers, he shakes it out and throws it to the floor.

Sheng is sitting on the floor of Kaeto's former cell. Across the hall, POISONED SPIKE is sleeping in his own cell.

Sheng grabs another match and lights it.

As he stares at it, we hear faint sounds of SNIPER RIFLE FIRING and THOMAS SCREAMING. Haunting sounds from Sheng's mind, as he deals privately with his shame.

CUT TO:

INT. THE ANNULUS - SHACKLE ROOM - DAY

The door to the Shackle Room opens, and Jonathan enters.

VERNA DENDRON, who'd been asleep in her chair, her hands and feet shackled together, looks up curiously.

VERNA
The boy himself.

Jonathan approaches her, a frown on his face.

JONATHAN
Verna. How long does it take you to locate someone?

VERNA
Give me a plant.

JONATHAN
Just answer the question.

Surprised by his quick tone, Verna leans forward.

VERNA

You bring a plant in here, I can tell you within thirty seconds what my boy had for breakfast.

JONATHAN

(rubbing his chin)
And if you didn't already know where he was?

VERNA

(eyeing him)
Why don't you just come out and ask me what you want to ask me?

JONATHAN

We're trying to find Xera.

Verna EXPLODES with laughter. But Jonathan keeps glaring.

VERNA

You really think, kid, that in all those months your mommy kept me captive, she didn't try to use me to find that damn girl?

JONATHAN

So why didn't you?

VERNA

I tried! Ohhh, I tried. My little toesies nearly turned black.
(shrugging)
But then we came to realize that the Gift in Xera's lungs must... shield her... from people like me.

Verna's eyes FLASH BLACK as she smiles. Disappointed, Jonathan goes to leave. But he stops.

JONATHAN

Wait. Let's say that Xera is living with her grandmother.
(intently)
Could you locate her?

Verna tilts her head, as Jonathan waits for an answer.

CUT TO:

INT. SOLITARY CONFINEMENT - DAY

Back with Brett and the Arabian, both sitting on the bed.

BRETT

How's the time passing? I hear the warden's a real jackass.

The Arabian takes a long beat.

ARABIAN

Every day, knowing that they're all still out there, and I'm in here? It sickens me.

BRETT

You didn't just kill a Poisoned man, Amaan... you murdered his whole family.

The Arabian stares ahead stoically.

ARABIAN

They were sympathizers.

Brett looks into the man's tiny eyes. He has no remorse.

BRETT

I'm sure you can guess why I'm here.

(off the Arabian's nod)

The day of the attacks, Sheng was too incapacitated, and my mother was... out of it.

(beat)

Had to be you who helped Matilda.

The Arabian just stares at him. Brett, furious, jumps up.

BRETT (CONT'D)

Why?! Why did you keep this from me? She was my grandmother!

ARABIAN

She was staring right at her son's body -- the son she got released from prison, the son she brought into this mess, dead because of the woman she trusted with her heart.

(sadly)

She looked into my eyes and said three words: "Amaan, I'm done." And I knew right then, the Matilda we knew was gone.

Brett walks in a tight circle, battling his emotions.

BRETT

Where is she now?

ARABIAN

That, I don't know. She left the state, kept quiet. When I learned that Xera was the new healer, and being held at The Gibbous, I informed her as much.

(sadly)

And I never heard from her again.

Brett squints at him.

ARABIAN (CONT'D)

I swear on Nawar.

His chin shakes ever-so-slightly, and Brett believes him.

Brett approaches the door, but doesn't exit.

BRETT

Can I ask you something?

(long beat)

How did you do it, Amaan? How did you... bring yourself... to kill the woman you loved?

The Arabian stands. He puts a calming hand on Brett's shoulder, staring him deeply in the eyes.

ARABIAN

All I can tell you... is that every day, I wish I hadn't.

The men exchange a noble nod, and then Brett exits.

The Arabian sits back down, then grabs something from under his pillow. It's the tattered EPOCH BOOK. He begins aimlessly flipping through the pages... forever flipping....

BUZZZZT -- the door to the Arabian's cell closes, as we get one final look at the sad, broken man.

CUT TO:

INT. CHAINED BASEMENT - NIGHT

We PUSH THROUGH an underground basement surrounded on all sides by chained-link fences (last seen in #2x10).

Our team of Jonathan, Brett, Kylee, and Sheng is here. The meeting has a very clandestine feel to it.

SHENG

Sorry we couldn't do this at The Annulus.

BRETT

Yeah, well, I'm not the most popular person over there right now, am I?

SHENG

So, let's hear it. I know you folks have some questions.

Jonathan steps closer to Sheng, glaring at him.

JONATHAN

Who is the Architect?

Surprised by his bluntness, Sheng looks at the others. But they're equally as curious.

SHENG

I'm sorry. I can't tell you that.

JONATHAN

You can't?

Sheng nods, and Jonathan SCOFFS in annoyance.

BRETT

You do realize, sir, that two of The Poisoned announced their allegiance to the Architect. What do you make of that?

SHENG

(rolling his eyes)

Well, I encourage you to check the source of those accusations --

Suddenly, Jonathan pushes Sheng against the wall! He shoves his arm into Sheng's throat, choking him.

JONATHAN

They're dead. But we'll gladly ask your boss. Where is he?

(looks around)

Or she?

SHENG

(choking)

Get -- off!

When Jonathan doesn't move, Kylee gives Jonathan a quick shake of the head. So he angrily lets Sheng go.

BRETT

Look! The moment we stop trusting each other... they win.

Sheng fixes his collar, staring daggers at Jonathan.

SHENG

Mr. Epoch, didn't it ever occur to you that you're only here because of the Architect?

Brett and Kylee exchange a knowing glance.

SHENG (CONT'D)

The day Truant and I came to your apartment, it wasn't because of your charm or your track record.

(beat)

The Architect wanted you recruited.

JONATHAN

(suspiciously)

Is that so?

SHENG

I don't know how much merit you put in the hieroglyphics found below the Kitcum Caves, but there are many people who consider them to be of utmost importance.

Jonathan eyes Brett and Kylee, both of them nodding.

JONATHAN

And... what? My name was on a rock somewhere?

(mockingly)

"Recruit Jonathan to Annulus"?

SHENG

(annoyed)

No, no, Mr. Epoch, nothing like that. The Architect believed that you were the one person who could fix this mess we're all in.

Jonathan lowers his eyebrows, confused.

KYLEE

It's true. The message translated from the cave wall said, "If ever a healer fails, his own flesh shall be key to ending the horror."

JONATHAN

So, what, I'm the one that's supposed to kill them all?

KYLEE

Jonathan, you're the one that can cure them all.

Jonathan gives her a shocked look.

BRETT

Six years ago, Gillian knew there was something different about you.
(sadly)
We all remember how that turned out....

Kylee steps closer to Jonathan.

KYLEE

We've been searching for a cure for The Poisoned all this time. The Lemniscate in London was even created for this very purpose.
(honestly)
But it could be in you.

JONATHAN

(nearly speechless)
I'm... just a guy.

BRETT

(confidently)
With the blood of six previous healers running through your veins.

Not knowing what to say, Jonathan raises his hands up to his face, staring intently at his veins.

FADE TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. UNION STATION - DAY

An exterior shot of The Annulus. A new day has arrived.

CUT TO:

INT. THE ANNULUS - SHACKLE ROOM - DAY

Jonathan and Kylee stand next to Verna in the Shackle Room.

Verna CLAPS excitedly as Jonathan lifts up the woman's legs and buries her feet into a medium-sized potted plant.

JONATHAN

This one'll work?

VERNA

Oh, they'll all work, silly.

Then, she looks around the room.

VERNA (CONT'D)

Where's the stuff?

Kylee hands her a burlap sack, which Verna digs into. She pulls out Matilda's black envelope and gives it a SNIFF.

VERNA (CONT'D)

This is good.

KYLEE

The rest of the objects were turned over by the coroner. They were found on her person, at the moment of her... "death".

Verna pulls out Matilda's red-and-black outfit, the very one she was wearing in #2x11.

Then, she removes Matilda's walking cane, crusted with blood.

VERNA

(hopefully)

My, my. Is this her blood?

Kylee gives a disgusted look, shaking her head.

VERNA (CONT'D)

A shame.

Verna pulls out one last item. It's the old photograph that Pumpkin found in the desert shack.

VERNA (CONT'D)
 (confused)
 What is this?

KYLEE
 (shrugging)
 I don't know. But it must have meant something to her.

Jonathan stares oddly at the photo.

JONATHAN
 This doesn't belong to Matilda.
 (to Verna)
 Can I have this?

VERNA
 Be my guest.

Jonathan takes the photograph and pockets it.

VERNA (CONT'D)
 And now, of course, is when I ask for a favor.

Jonathan and Kylee wait for it.

VERNA (CONT'D)
 If I'm able to locate Matilda for you, then I will expect to be released. No questions.

JONATHAN
 Done.

Kylee shoots him a look that he spoke too soon. But Jonathan looks absolutely determined.

Verna GIGGLES happily. Then, she closes his eyes.

CUT TO:

INT. THE ANNULUS - CIRCULAR CORRIDOR - LATER

Jonathan and Kylee stand outside the door, staring in through the tiny window. Verna continues sitting with her feet in the soil, eyes closed, not moving.

Sheng approaches. He gives a very irritated look in at Verna, as though despising that it's come down to this.

SHENG
Now, we wait....

CUT TO:

EXT. LONG BEACH CEMETARY - NIGHT

Jonathan stands at his father's grave in the Long Beach Cemetery, where many tombstones have bullet holes from the shoot-out in #3x05.

He's holding the photograph depicting a brown-haired father, blonde big-boned mother, twin girls, and a young boy.

Jonathan notices that the twin girls have their names embroidered onto their sundresses: "Mary" and "Lila."

He lowers the photograph, revealing two gravestones next to his father's: MARY EPOCH and LILA EPOCH.

The inscriptions on those graves, as well as the grave of ZACHARY EPOCH, reveal that all three died on June 28, 1968.

Jonathan examines the photo yet again, paying special attention to the young boy.

JONATHAN
Guess that makes you my dad.

Off the old photograph, drained of color, and the happy family smiling at the camera --

FADE TO:

BLACK.

BACKGROUND SONG: "Folsom Prison Blues" by Johnny Cash.

SUMMER OF 1968

FADE IN:

EXT. EPOCH FARM - DUSK

WIDE SHOT of the sprawling Epoch farm. There's a farmhouse, a barn, and a vast field for the pigs and cows. The sun sets in the background, creating a purple sky.

A red pickup truck drives down a dirt path toward the farmhouse, kicking up dust.

AT THE FARMHOUSE, a stunning, big-boned blonde woman sees the truck approaching and gives a wondrous smile. She has a dish towel over her shoulder.

This is MARY-LYNN EPOCH.

MARY-LYNN
(shouting into the house)
Girls! Your father's home!

AT THE TRUCK, the good-looking brown-haired man behind the wheel sees his wife and WHISTLES to himself. He's a man we've seen before at the end of his life.

This is WILLIAM EPOCH (in his 30s).

Beside William in the passenger seat, a 4-year-old boy named MILGATE EPOCH tries to whistle like his father, but can't.

William chuckles, then rubs his son behind the ear.

WILLIAM
One of these days, Milgate, I gotta
teach you how to whistle.

AT THE FARMHOUSE, twin 7-year-old girls rush out of the house and wave happily at the truck. It's MARY and LILA EPOCH.

LILA
Mama, do you think he'll like our
new dresses?

MARY-LYNN
(smiling)
Well, you're gonna just have to ask
him, aren't you?

Young Mary and Lila begin spinning around on the porch, showing off their new sundresses.

AT THE PIG-PEN, we find a twenty-something farmhand in the midst of shoveling animal excrement. He's wearing blue overalls and covered in filth and sweat.

This is GEORGIE GILL.

Georgie gives a toothless grin as he watches the twin girls spinning around in their dresses.

GEORGIE
(to himself)
I think they're just beautiful.

Georgie fixates on the little girls as they greet William and Milgate at the truck.

CUT TO:

INT. FARMHOUSE - DINING ROOM - NIGHT

The five Epochs are sat around the dinner table, LAUGHING and TALKING together as a family, no television to distract them.

WILLIAM
(to his wife)
Pass the peas please, Mary-Lynn?

MILGATE
(mocking)
"Peas please"!

Mary-Lynn hands her husband the pot of peas, and they share a loving moment as they smile at each other.

MARY-LYNN
(RE: Milgate)
So, you got him all signed up?

WILLIAM
I did.

MARY-LYNN
Gosh. Kindergarten all over again!
They just keep growin' and growin',
don't they?
(tickling Lila)
Don't you, little Lila!

Lila laughs, squirming at her mother's long fingernails.

Young Mary pushes her plate aside.

MARY
Mama, do I have to finish my food?

MARY-LYNN
Course you do. I spent all day
makin' it.

MARY
But I'm not hungry.

MARY-LYNN
Just eat a few more bites then.

Young Mary HUFFS and then begins eating more.

Taking a bite, William's eyes wander to the window. Outside, he sees Georgie cleaning the rest of the pig-pen.

MARY-LYNN (CONT'D)

What is it, William?

WILLIAM

We do have a lot of extra food tonight, don't we?

William and Mary-Lynn look out at all the remaining food.

TIMECUT TO:

LATER in the dining room, Georgie is hungrily making himself a plate at the table. His skin and clothes are filthy.

GEORGIE

Thank you, Mr. Epoch. Thank you, Mrs. Epoch.

William and Mary-Lynn nod, smiling. They're sipping tea at the table, having finished eating. The three kids are playing with their toys in the next room.

WILLIAM

Georgie, you've been doing some great work here, and we just wanted to say thank you.

MARY-LYNN

With William always away with his father, I really don't know what I'd do around here without you.

Georgie shoves food into his mouth, grinning at them.

GEORGIE

(chewing)

Mighty kind of you, mighty kind.

MARY-LYNN

And the kids love you too.

(sipping tea)

Especially the girls! They're always talking on about you.

Georgie stops eating, his entire body freezing when he hears that. He gives a strange look toward the other room, seeing Lila and Mary playing with their dolls.

GEORGIE

Well, I love them right back....

His words come out creepily, but Mary-Lynn doesn't notice, as she stands to take away some of the plates.

Off the disturbing image of Georgie's unnerving smile --

CUT TO:

INT. FARMHOUSE - MASTER BEDROOM - NIGHT

In the main bedroom, William is putting on his long-john pajamas for the night. Mary-Lynn is already in bed, applying purple fingernail polish to her nails.

William gives his wife a soft peck on the cheek, then walks toward the hallway.

MARY-LYNN

What, not ready for bed yet?

WILLIAM

I'm just gonna say good-night one more time.

Mary-Lynn gives a warm smile as William steps out.

CUT TO:

INT. FARMHOUSE - KIDS ROOM - NIGHT

Inside the cluttered bedroom are three beds, and not much else. Lila, Mary, and Milgate are all asleep, as CRICKETS are heard outside the open window.

William pokes his head in, smiling in at his three children. Seeing that they're sleeping, he closes the door.

INT. FARMHOUSE - HALLWAY - CONTINUOUS

William starts walking down the hallway, but stops when he hears a strange BANG.

WILLIAM

(curious)

Kids?

William opens the door again and looks inside.

INT. FARMHOUSE - KIDS ROOM - CONTINUOUS

Milgate, Mary, and Lila are lying with their eyes closed.

William shrugs and closes the door again.

GEORGIE (O.S.)
 Good, good job.

PAN OVER, to see the snarling face of Georgie, who's bent down in between the girls' beds.

GEORGIE (CONT'D)
 You can open your eyes now.

Both girls open their eyes. They're terribly fearful, near tears, as the man caresses their legs over the sheets.

GEORGIE (CONT'D)
 I really like your dresses.

Young Mary starts CRYING, and Lila tries to calm her.

LILA
 Ssh, Mary, it's okay....

GEORGIE
 Mary. Such a pretty name.
 (sniffing her)
 Your mama must really like you to
 name you after her.

On his bed on the other side of the room, Milgate is watching the entire thing. He's frozen to the bed, eyes wide.

Mary CRIES again, and Georgie frowns sadly.

GEORGIE (CONT'D)
 Ssh, ssh, ssh, say your prayers
 now.

Georgie slowly brings a razorblade up to Mary's throat and slices a clean line, ear to ear.

As the poor girl begins choking, Lila sits up in bed.

LILA
 Mary!

GEORGIE
 What did I say about yelling?

Georgie grabs Lila around the wrist, then pulls her down. He quickly moves the razorblade across her throat.

Milgate's eyes widen in fear, but he keeps still.

Holding the weapon, Georgie walks over to Milgate's bed. He bends over the lad, putting his ear to his mouth.

GEORGIE (CONT'D)
Are you sleeping?

Milgate doesn't move.

Satisfied that he's asleep, Georgie walks over to the window and hops through it, escaping into the night.

And seconds later, Milgate jumps out of bed!

CUT TO:

INT. FARMHOUSE - MASTER BEDROOM - MOMENTS LATER

Milgate bursts open the door, looking white as a ghost.

MILGATE
Mom! Dad! Hurry!

Rubbing their eyes, William and Mary-Lynn sit up in bed.

CUT TO:

EXT. FARMHOUSE - NIGHT

Outside the farmhouse, crickets CHIRP. The moon shines in the sky. Mary-Lynn gives a high-pitched SCREAM. William gives a deflated MOAN and begins crying.

FADE TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. FARMHOUSE - MASTER BEDROOM - NIGHT

Camera is positioned in the bedroom, aiming down the hallway. To the left is the doorway to the kids' room, where we hear shouting and screaming coming from inside.

MARY-LYNN (O.S.)
God, God, God!

Suddenly, Mary-Lynn comes into frame, and she's covered in blood. Gasping to breathe, she rushes toward camera, on her way to her bedroom.

With shaky hands, Mary-Lynn opens the bottom drawer of her oak desk. She grabs onto a cold REVOLVER.

CUT TO:

INT. FARMHOUSE - KIDS ROOM - NIGHT

William covers the bodies of his daughters with a sheet, hiding them from view.

He looks up when Mary-Lynn rushes back into the room.

MARY-LYNN
Here! Take it!

Mary-Lynn shoves the revolver into William's face.

WILLIAM
Mary....

MARY-LYNN
Now! He's gettin' away!

Young Milgate hides his face in his bed sheets, frightened at his mother's rage.

William lowers the gun to his side.

WILLIAM
No. This family doesn't injure.

MARY-LYNN
Damn you!

Mary-Lynn looks like she's going to slap him, then she sees blood seeping through the bedsheets.

Deflated, Mary-Lynn bends down to her daughters. She caresses their hair that sticks out at the end of the sheets.

MARY-LYNN (CONT'D)

We have to go see him....

William takes a deep breath and shakes his head no.

WILLIAM

The rules are clear; I don't know
if he'll do it.

Mary-Lynn kisses her daughter's hair, determined.

MARY-LYNN

He will.

CUT TO:

INT. TRUCK (MOVING) - NIGHT

It's silent in the cab of the truck. William drives through the night, with Mary-Lynn in the passenger seat looking out the window, and Milgate squished between them.

Mary-Lynn is holding the revolver in her hand, squeezing it tightly. William gives her a worried look.

WILLIAM

You should put that away now. It'll
be all right, Mary-Lynn.

Finally, Mary-Lynn puts the gun in the glove compartment.

MARY-LYNN

(softly)

Don't know how to use it anyway.

Milgate looks back and forth between his parents. Then, he reaches out and holds onto both of their hands.

CUT TO:

EXT. DESERT SHACK - NIGHT

The red truck pulls up to a familiar location: the desert shack. William and Mary-Lynn jump out of the truck.

MARY-LYNN

(to Milgate)

Stay in here. Lock the doors. We'll
be right back, Milgate.

She kisses his head, then closes the door.

As William and Mary-Lynn step up to the desert shack, Milgate waits for them to move out of sight.

Then, he opens the door.

AT THE SHACK, William and Mary-Lynn are POUNDING on the door again and again.

WILLIAM
Anybody home?! Hello?!

Mary-Lynn impatiently walks around the side of the shack, peeking in all of the windows.

And that's when her eyes widen in fright.

MARY-LYNN
William!

William rushes over and looks inside, seeing an elderly man with stringy white hair sprawled out on the floor.

This is ZACHARY EPOCH.

WILLIAM
Dad!

William starts banging against the large window with his elbow, until it finally BREAKS.

He and Mary-Lynn hop over the broken shards, and rush into:

INT. DESERT SHACK - CONTINUOUS

Inside, the decor is different from how we've seen it in the present, with more of an old-fashioned feel.

MARY-LYNN
Zachary!

William rushes over to the man's unmoving body.

WILLIAM
Dad? Dad! C'mon, Dad!

William tests for a pulse, listening to his mouth. And then he hears it -- a weak breath.

WILLIAM (CONT'D)
He's alive!

As they try to rouse the fallen man, PAN OVER to the broken window, where young Milgate is peeking into the shack. He's wide-eyed as he watches the scene before him.

Finally, Zachary stirs.

MARY-LYNN
Oh, thank you, Lord!

Zachary squints, trying to recognize them. He's got a wrinkled face, sunken eyes, and yellow teeth.

WILLIAM
Dad, what happened?

ZACHARY
(swallowing)
I... fell down.

William takes a deep breath, relieved, then he shuts his eyes at what he's about to ask.

WILLIAM
Dad. We need you.

MARY-LYNN
It's the girls! They -- They've
been --

She can't finish her sentence. Zachary struggles to sit up.

ZACHARY
Are they able to be saved?

WILLIAM
Well....

MARY-LYNN
(desperately)
Yes! Yes, they are!

Zachary eyes her intently, seeing the fear in her voice.

ZACHARY
I am sorry, my dear. But you know
the rules. I will not use it on
unliving flesh.

Mary-Lynn SLAPS him.

MARY-LYNN
(disgusted)
"Unliving flesh"?

Furious, Mary-Lynn stomps away from Zachary. She goes to the night stand near the telephone, where we see the familiar photograph on the table, depicting her happy family.

Full of emotion at seeing her girls' smiling faces, Mary-Lynn flips over the photo. There's a message on the back:

girls' seventh birthday
-april 18, 1968

Mary-Lynn angrily grabs a pencil. She erases the word "**seventh**" and then writes, in the same handwriting, "**last**".

She shoves the photo behind the telephone, hiding it from view, never wanting to see it again.

On the floor, William continues to hover over Zachary.

WILLIAM
Please, won't you try?

ZACHARY
Absolutely not.
(squinting)
And shame on you for putting me in
this position.

Mary-Lynn exchanges a long glance with Zachary.

MARY-LYNN
My daughters can not die like this.

And after a long beat, Zachary speaks up.

ZACHARY
There is... something.

They both stare at him, suddenly hopeful.

ZACHARY (CONT'D)
(weak smile)
William, I think it's time for me
to meet your mother in heaven....

CUT TO young Milgate in the window, still staring in awe, wondering what that means.

CUT TO:

INT. DESERT SHACK - BEDROOM - LATER

Mary-Lynn and William help Zachary onto his unmade bed. They rest him down peacefully on the sheets.

WILLIAM

What about your Book?

ZACHARY

It's not needed now. After the transfer, there will no longer be a threat to any of them.

MARY-LYNN

(curious)

Threat?

Zachary leans back in the bed, getting comfortable.

ZACHARY

If a healer dies without someone caring enough about him to take the Gift, all those people he healed will be... changed.

(to William)

Nothing less than a human catastrophe.

William takes note of the frightening words.

Zachary looks up at the ceiling. He has a wry smile on his face, as though he's fully accepting death.

ZACHARY (CONT'D)

Both of you... never lose love.
Love is what makes this work.

William and Mary-Lynn meet each other's gaze for a beat.

WILLIAM

(softly)

Are you ready, Dad?

Zachary nods.

ZACHARY

I love you. Now come... closer.

William leans over his father's mouth as it creaks open.

Zachary begins CHOKING, and soon a LEAF comes out of Zachary's throat. Then another.

Soon, the entire DANDELION creature emerges.

William's eyes fill with tears as the Dandelion grabs onto William's teeth and pulls itself into his mouth.

Zachary continues GURGLING, sounding like he's in pain.

Finally, William gives a loud SWALLOW, and the Dandelion disappears down his throat.

William looks down at his chest, which glows yellow.

MARY-LYNN

William? Are -- Are you okay?

William takes a long beat, and then, he looks up to her.

WILLIAM

(peacefully)

I am fine.

He brushes aside his father's stringy hair, as Zachary remains on the bed, not moving, a weak smile on his face.

Mary-Lynn stares at her husband in a new light, sensing something isn't quite the same about him.

MARY-LYNN

William?

William's eyes water. And from the look on his face, he's dreading what he's about to say next.

WILLIAM

I will not do it.

MARY-LYNN

You -- What?!

WILLIAM

(honestly)

My father was right. The toll is too great.

MARY-LYNN

No....

William grabs her shaky hands and holds them calmly.

WILLIAM

Let's go home.

(quietly)

And say goodbye to our girls.

A sad look on his face, William steps out of the room.

Mary-Lynn gives a furious glare down at the deceased Zachary, then to her exiting husband, and then up to the ceiling.

Shaking like a leaf, Mary-Lynn drops to the floor on her knees. She WAILS softly, as the truth of the situation finally hits her. A moment passes.

MILGATE (O.S.)

Mama?

Mary-Lynn looks over at young Milgate, who's standing timidly in the doorway.

MARY-LYNN

(forcing a smile)

Come here, Milgate.

Milgate walks across the floorboards, and Mary-Lynn wraps him in a tight, powerful hug.

MILGATE

Mama, what's wrong?

Mary-Lynn's eyes sparkle as she tears up.

MARY-LYNN

We need to have a long talk, my boy.

(playing with his hair)

I need to teach you... about life and death.

VIEW FROM ABOVE: Zachary lies dead on his bed, with Mary-Lynn and Milgate kneeling on the floorboards in a tight embrace.

FADE TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

EXT. LONG BEACH CEMETARY - DAY

A funeral is in progress at the familiar location near the old oak tree. A funeral with three graves.

Many mourners are present, including William, Mary-Lynn, and 4-year-old Milgate. They're all staring at the tombstones for Mary, Lila, and Zachary Epoch.

William goes to hug his wife for support, but Mary-Lynn turns away, tears in her eyes.

Milgate, wearing a small old-fashioned suit, looks behind him. He sees that another family is present at the other end of the cemetery, having their own funeral.

At the other funeral, there are many PRIESTS and NUNS, all mourning a tombstone that reads "FATHER JAMES CARUS."

Amongst the mourners is a 13-year-old CLARISSA CARUS. She has blonde pigtailed, and she bites her tongue inside her mouth.

Clarissa looks away from her father's grave, and that's when she sees Milgate. The two kids stare at each other for a moment, and then give silent, respectful nods.

A 40-something RENATA CARUS (portrayed by Kelly Rowan) rudely grabs onto Clarissa's arm and spins her back around.

RENATA
(grimacing)
Keep your eyes forward, young lady.
Show some damn respect.

Back at the Epoch funerals, the mourners begin SINGING a quiet song for the dead.

William gently picks up Milgate and whispers in his ear.

WILLIAM
Go ahead, let's see if you can do
it.

While everyone else sings, Milgate purses his lips together and begins WHISTLING along with the lyrics.

Tears in his eyes, William gives him a proud kiss.

CUT TO:

EXT. FARMHOUSE - DAY

Mary-Lynn is sitting on a porch swing, slowly rocking back and forth, lost in her own mind.

PULL OUT to reveal a LOCAL SHERIFF standing in front of her, holding his hat out of respect.

LOCAL SHERIFF

Ma'am, we've searched everywhere for Georgie Gill. His parents tell us that he grew up with some mental faculties -- always a slow student in class.

MARY-LYNN

(maliciously)
Apparently not slow enough for you.

The sheriff lowers his head sadly.

LOCAL SHERIFF

If there's anything we can do for you, anything at all....

Mary-Lynn just stares at him.

CUT TO:

INT. FARMHOUSE - MASTER BEDROOM - NIGHT

At night, Mary-Lynn and William are both under the covers of their bed, but they're awake. Young Milgate is between them, his eyes closed.

WILLIAM

I can hear you thinking.

Mary-Lynn takes a long beat.

MARY-LYNN

What you did... not saving our girls... I'll never be able to forgive you.

William closes his eyes, feeling absolutely horrible.

MARY-LYNN (CONT'D)

Every time I look at your face, the new wrinkles on your brow, all I'll see are their bloody little necks.

WILLIAM

Mary-Lynn... don't talk like that.

MARY-LYNN

I'll talk how I want.

(sitting up in bed)

But know this. As soon as he turns 18, as soon as he's a man in his own right, I'm leaving you.

William sits up, staring into her emotional face.

WILLIAM

Don't do this.

MARY-LYNN

I have to. I can't stand to look at you for the rest of my life.

She lies back down on her pillow.

MARY-LYNN (CONT'D)

It's all over....

In between his parents, Milgate opens his eyes. He heard everything, and a sad look comes to his face.

FADE TO:

INT. WILLIAM EPOCH'S HOUSE - YEARS LATER

ANGLE ON: the face of MILGATE EPOCH, only now, he's a strapping young 20-year-old.

SIXTEEN YEARS LATER

Epoch is leaning behind the old television set in his father's house, trying to maneuver the rabbit-ear antennas. This is the same tiny house we've seen previously.

WILLIAM (O.S.)

(elderly voice)

Figure it out yet?

PAN AROUND to see that WILLIAM EPOCH has greatly aged over the past sixteen years. He's now the familiar wrinkled, gaunt man with stringy white hair.

EPOCH

Almost, hold on.

Epoch finally moves the rabbit-ears into a good position, and the set comes alive.

WILLIAM
That's it! Right there!

Epoch stands back and stares at the fuzzy screen.

EPOCH
I can get it better than that.

WILLIAM
Nonsense. It's never looked so good.

William pats him on the shoulder, then walks to the kitchen.

WILLIAM (CONT'D)
Can I get you anything to drink?
Water? Juice?
(poking his head back)
Beer?

EPOCH
You know I'm not twenty-one for another ten months, right?

William waves his hand at him, brushing him off.

WILLIAM
Oh, come on. When I was your age, your grandfather and I would sneak out to the old barn for whiskey and cigarettes whenever your grandmother wasn't looking.

EPOCH
(smiling)
I never knew that.

William's happy demeanor fades away.

WILLIAM
Sometimes it's... hard to talk about the past.

The men exchange a brief moment of silence.

WILLIAM (CONT'D)
But thanks for fixing the TV.
(eyeing him)
I mean that.

Epoch stares at him warmly, knowing that it's not just the TV his father is happy about.

CUT TO:

INT. WILLIAM EPOCH'S HOUSE - NIGHT

At night, William leans back in his reclining chair, watching a NEWSCAST on the staticky television.

Suddenly, his ears perk up at what's on screen.

NEWSCASTER

(filtered)

That's right, Walter. We're hearing now that a first-year police officer named Li Sheng was hit during the shoot-out. No word on his condition, but he's being held at St. Fjord Hospital.

William makes a mental note of the man's name.

NEWSCASTER (CONT'D)

Once again, for our new viewers, an armed man came into First Horizon Bank several hours ago, demanding all of the money in the safe. But when the police arrived, the man was shot dead.

(beat)

According to authorities, the man responsible is a former psychiatric patient named Georgie Gill....

ON-SCREEN comes a photograph of Georgie Gill. He looks as ugly as he did sixteen years ago, only older.

William GASPS in shock as he stares at the photograph.

The screen begins turning to static, and finally, the image disappears for good.

But William continues gazing intently at the television.

CUT TO:

INT. MILGATE'S ROOM - LATER

As Milgate Epoch lies asleep in his bed, we see the door open softly. William pokes his head in and checks on his son, just as he did sixteen years ago.

WILLIAM
 (whispering)
 I'll be right back.

Eyes closed, Epoch remains sleeping in bed. As he closes the door, we notice a tear in William's eye.

CUT TO:

EXT. ST. FJORD HOSPITAL - NIGHT

William stands outside the often-seen hospital, warming his hands together. He's waiting for someone.

Hearing footsteps, William turns to the side. He lays eyes on Mary-Lynn, and he WHISTLES to himself.

WILLIAM
 Still take my breath away.

MARY-LYNN
 (worriedly)
 You've gotten old....

Mary-Lynn walks closer to him.

MARY-LYNN (CONT'D)
 Is it true, William? Please, please
 say it's true. Tell me he's dead.

William nods. Mary-Lynn gives a relieved EXHALE. She looks skyward for several moments.

WILLIAM
 However, an officer was injured
 during the shoot-out.

Mary-Lynn nods, understanding. Then she grabs tightly to William's hand.

They stare at each other, letting this moment sink in, and then they walk toward the entrance.

CUT TO:

INT. HOSPITAL ROOM - NIGHT

And we come into the scene right away, with William EXHALING the yellow/gray seedlings into the mouth of a very young-looking Li Sheng (20s).

William pulls away and stands next to Mary-Lynn, who looks as though she's seen this many times in the past.

Sheng stares down at his leg with a slight look of disbelief. There's a nasty bullet wound in his flesh.

SHENG
Sorry, old man. It doesn't look
like anything's --

Sheng's mouth closes, as the wound begins to HEAL.

Eyes wide, Sheng starts rubbing his leg, where his skin soon goes back to normal.

SHENG (CONT'D)
What the hell?

Sheng shoots a look up to William and Mary-Lynn, who are giving him warm, caring smiles.

WILLIAM
You are very welcome, my friend.

SHENG
Huh? Why are you helping me?

William and Mary-Lynn exchange a look.

MARY-LYNN
We appreciate what you did today.
Risking your life, to stop that
criminal.

William pats Sheng on the shoulder.

WILLIAM
You're a good man, Officer Sheng.

As Sheng continues staring at them, dumbfounded, William and Mary-Lynn go to exit the hospital room.

SHENG
Wait! Who are you people?

William is already out in the hall, so Mary-Lynn turns around to answer Sheng's question.

MARY-LYNN
His name is William Epoch.

She eyes her aged husband in the hallway.

MARY-LYNN (CONT'D)
And you might just be the last
person he ever heals.

Mary-Lynn gives Sheng a knowing nod and steps out. She wraps her arm around William's, and they walk away together.

CUT TO:

INT. TRUCK (PARKED) - NIGHT

A heavy RAIN falls onto William's old truck, which is parked on the driveway just outside his house.

William and Mary-Lynn sit in the front seat in silence.

WILLIAM
(finally)
I'm gonna go to the police station
in a few days, to see how Sheng's
doing. You can... come with me.

With difficulty, Mary-Lynn shakes her head no.

WILLIAM (CONT'D)
Are you seeing someone else?

Mary-Lynn looks him honestly in the eyes.

MARY-LYNN
Never. I love you.

WILLIAM
(desperately)
Then come back to me.

Mary-Lynn wipes tears from her eyes.

MARY-LYNN
I can't. I still see their faces,
William. Every time I look at you.

WILLIAM
(long beat)
I... don't even remember what they
look like anymore.

William stares at her, ashamed. But Mary-Lynn rubs his chin, comforting him.

MARY-LYNN
Time passes so fast. Do you realize
they'd be twenty-three now? Married
probably, maybe with kids.
(smiling)
Grandpa William.

WILLIAM
 (smiling back)
 Grandma Mary-Lynn.

William motions to the house.

WILLIAM (CONT'D)
 I'm sure he wants to see you.

MARY-LYNN
 I'll see him soon.

Mary-Lynn points to William's chest.

MARY-LYNN (CONT'D)
 He's prepared to take it, right?

WILLIAM
 (proudly)
 He is.

MARY-LYNN
 Good. I just can't get your
 father's words out of my head. What
 he said on his deathbed.

William nods.

WILLIAM
 I kept a Book too, like he did.
 Just in case something ever
 happened to me. It's underneath a
 yellow dandelion, on the roof.
 (shaking his head)
 But we won't need it.

Mary-Lynn looks at the house, where sure enough a DANDELION
 is growing out of one of the gutters.

MARY-LYNN
 Hopefully, many years from now,
 neither will he....

William and Mary-Lynn both stare through the falling rain,
 thinking of their son. And as they hold hands, they silently
 reflect on their lives together.

FADE TO:

INT. JONATHAN'S APARTMENT - PRESENT DAY

CLOSE ON: Jonathan's television in his black-decorated
 apartment, where the usual STATIC is being displayed.

REVERSE ANGLE to see Jonathan doing sit-ups on the carpet. He's shirtless and covered in sweat, and we notice that the gashes on his chest are now white scars.

Jonathan's cell phone begins RINGING.

He does a few more sit-ups, then answers it. Behind him, his wall calendar displays the month to be JUNE 2012.

JONATHAN

Hello?

SHENG

(distinctly)

Verna has succeeded, Mr. Epoch.

Jonathan's mouth opens slightly.

SHENG (CONT'D)

We've located Matilda Truant.

Off Jonathan's look of excitement at hearing those words --

FADE TO BLACK.

END OF ACT FIVE

ACT SIX

FADE IN:

INT. KENYAN JUNGLE COMPOUND - MATILDA'S BEDROOM - NIGHT

Matilda Truant is asleep in bed. Her wheelchair rests underneath a window, where moonlight streams in. There is a large potted plant in the corner.

Hearing something strange, Matilda sits up. She squints her eyes as they adjust, and that's when she sees:

Verna Dendron, appearing as an aura of green, fluttering in and out of reality.

VERNA
(wisply)
Hello....

Verna DISAPPEARS, leaving Matilda gasping for breath.

MATILDA
Xera!

CUT TO:

EXT. KENYAN JUNGLE COMPOUND - CREEKBED - NIGHT

Near a creekbed, Xera bends down to a man-sized mound of dirt, paying her respects. She notices that several orange flowers have begun blooming out of the grave.

XERA
Well, look at that. You're getting tall, father.

Just then, she hears loud noises behind her.

Several jeeps come speeding up to the creekbed. They all slam on their brakes at the same time.

XERA (CONT'D)
What is this?

Matilda sticks her head out of the passenger side of one of the jeeps. Seeing Xera, she yells to the African guards.

MATILDA
Get her to the basement! Now!

The guards rush over and grab Xera protectively. But the girl fights back, not knowing what's going on.

XERA
Hey! Let me go!

A red-clad guard trudges carelessly over the orange flowers, and Xera opens her mouth in pure horror.

Xera is finally whisked into one of the jeeps, and it drives away just as quickly as it had arrived.

CUT TO:

INT. THE ANNULUS - CIRCULAR CORRIDOR - DAY

ANNULUS GUARDS escort Verna through the circular corridor. She smiles arrogantly and nods at everyone she passes by.

TILT DOWN to her legs. Verna is barefoot, and her legs and feet are covered in black potting soil.

CUT TO:

INT. SHENG'S OFFICE - LATER

Verna sits at Sheng's desk. Sheng and Kylee watch as Jonathan types a set of coordinates into the computer.

VERNA
Well, that about does it. Now, do you call for a cab, or is that something I have to do on my own?

Sheng gives an annoyed snicker.

SHENG
You're not going anywhere until we verify the location.

VERNA
Such a stickler.

The computer BEEPS, and Jonathan shows them the monitor.

JONATHAN
Verna's coordinates point here, to a south-eastern region of Kenya, along the Tana River.

KYLEE
(examining the screen)
It's an untouched area of jungle.

JONATHAN

(noticing)

Thirty-two miles west of the
Kenya/Somalia Wildlife Reserve.

(looking up)

This is it.

Verna sits proudly in her chair.

VERNA

I don't believe in giving cabbies
tips either, so perfect change
would be nice.

They all exchange a glance. Sheng seems the most irritated,
and gives Kylee a dour, blunt expression.

SHENG

I am so sick of this woman.

CUT TO:

INT. OFFICE OF THE ARCHITECT - NIGHT

As before, Lamson Grey stands in front of the expensive-
looking desk. He's resting his hands on the table, and
speaking at the desk phone.

LAMSON

You trust these coordinates?

SHENG (O.S.)

(filtered)

At this point, it's all we have.

LAMSON

Good work, Sheng. I'll let the
Architect know.

Lamson shuts off the phone. He looks to the plush leather
chair, where the Architect is sat staring out the window.

THE ARCHITECT (O.S.)

Do what you have to, Lamson.

(vicious beat)

We will not lose Xera Tumaini
again. Will we?

The way the words are spoken, Lamson knows that his life, or
even more so, depends on his success.

The usually-confident Belgian man trips over his feet on his way out of the office.

CUT TO:

EXT. SKIES ABOVE THE ATLANTIC - NIGHT

The Annulus jet flies over the ocean.

CUT TO:

INT. ANNULUS JET

In the fuselage of the jet, Kylee and Brett are smiling at a photo of their son, while Jonathan bites his nails.

KYLEE

Are you all right, Jonathan?

JONATHAN

Just... confused.

Kylee waits for him to explain.

JONATHAN (CONT'D)

I mean, if there is a cure, then it makes sense now why Sheng created legislation to protect these monsters.

(beat)

But if I'm supposed to be the big bad cure-all, why haven't you all even tried to use me?

Kylee looks over to Brett, who answers.

BRETT

During one of your first visits to The Annulus, the man in the Blood Room took a sample of your DNA.

(beat)

And all this time, The Lemniscate has been studying it.

JONATHAN

Well, what's taking 'em so long?

Brett shakes his head, not knowing. Kylee walks across the tiny fuselage and grabs Jonathan's hand.

KYLEE

Jonathan, we need to pray that the hieroglyphics are right.

(MORE)

KYLEE (CONT'D)
 (shaking)
 Because if Xera dies....

Kylee's voice trails off. Jonathan gives her a happy grin.

JONATHAN
 You best be getting me a really
 good Christmas gift this year.

Kylee grins back.

CUT TO:

INT. KENYAN JUNGLE COMPOUND - BASEMENT - NIGHT

The door to the basement opens, and Xera is escorted carefully down into the darkness.

XERA
 What is going on?! Someone say
 something!

Lying on the floor, Kaeto looks like she hasn't eaten in the past three months. She's lost a lot of weight, and her bones are literally sticking through her skin.

Xera gasps upon seeing the bound and gagged woman.

XERA (CONT'D)
Kaeto?
 (to the guards)
 Why is she here? Is this the woman
 you caught in the jungle three
 months ago?
 (shouting)
 Answer me!

Matilda is carried down the staircase in her wheelchair by the red-clad African guards.

MATILDA
 Xera, The Poisoned have found us.
 But you'll be safe down here for
 now, while we come up with a plan.

XERA
 But, I know this woman.

Matilda looks around, confused.

MATILDA
 I'm sorry, baby?

Xera storms over to Kaeto and RIPS the tape from her mouth.

MATILDA (CONT'D)

Xera -- No!

Kaeto smacks her mouth, feeling her lips for the first time in a long while.

KAETO

Thank you, Xera.

XERA

(forcefully)

Speak up, Kaeto! Tell me what the hell is going on!

Kaeto nods her head, and she begins to explain.

CUT TO:

INT. THE ANNULUS - SHENG'S OFFICE - DAY

Sheng is pacing in front of his desk, on the phone.

SHENG

I don't care how many men you lose,
this is our top priority.

INTERCUT WITH:

EXT. THE GIBBOUS (KENYA) - NIGHT

Outside the warehouse exterior of The Gibbous, there are all kinds of GIBBOUS AGENTS, Humvees, and even several helicopters in the sky with spotlights.

Jonathan, Brett, and Kylee are amongst the group.

TABARI UWABU, the man in charge of it all, steps into frame holding a satellite phone.

UWABU

Xera's recovery has always been the top priority of The Gibbous. Ever since she was removed from this facility three years ago.

Uwabu squints into the distance, seeing Lamson approaching, looking rather out of place amongst the rest of the crowd.

UWABU (CONT'D)

(curious)

What is Lamson Grey doing here?

Sheng thinks, trying to come up with an answer.

SHENG

He said he wanted to help. Who am I
to turn down volunteers?

UWABU

And what possible training does The
Lemniscate have in these kinds of
matters?

Before Sheng can answer, Lamson arrives. He extends his hand
to everyone out of courtesy, but stops when he sees Brett.

LAMSON

Truant?

BRETT

(awkwardly)
Good to see you too.

Sheng's voice comes over the sat phone.

SHENG (O.S.)

I'll expect a phone call the moment
you find the girl.

LAMSON

Of course.

Uwabu hangs up, then turns to his scores of agents.

UWABU

All right, move out!

The agents all SHOUT in response, then jump into the Humvees,
as the helicopters fly into the night.

Jonathan, Brett, and Kylee get into a Humvee and speed off.

CUT TO:

INT. THE ANNULUS - BLOOD ROOM - DAY

Sheng escorts Verna into the Blood Room, her hands cuffed
behind her back. As Sheng wears his irritated expression,
Verna is nearly jumping for joy.

VERNA

It's been a real pleasure. I've had
all kinds of fun, how about you?

Sheng just grimaces.

Behind his glass wall, Blooder watches them leave.

VERNA (CONT'D)
 See ya, bloodman.
 (elbowing Sheng)
 Say goodbye, Sheng.

Sheng's eyes widen when she uses his real name. He turns to Blooder, who's looking Sheng up and down in shock.

Then, Verna makes an exaggerated "Oops!" look.

VERNA (CONT'D)
 Oh, no. Did I ruin the surprise?

Sheng SHOVES Verna forcefully against the red wall.

SHENG
 (snarling)
 Look at you. So pitiful.

Verna's eyes FLASH BLACK as she gets in his face.

VERNA
 Lucky for you, you're never gonna see me again.

SHENG
 You're the worst of the worst aren't you, you little bitch?
 (eyeing her)
 Because you kill with a smile on your face.

Verna shrugs her shoulders. And gives an arrogant smile.

And that's when Sheng SNAPS.

Screaming, Sheng pulls her away from the wall and SHOVES her against the white elevator door.

Verna moans in pain, and then Sheng throws the frail woman down to the floor.

VERNA
 What are you doing?!

Sheng KICKS the woman right in the face!

Blooder slams his hands against the glass of his cubicle.

BLOODER
 Mister S! Stop this right now!

His normally pristine hair now a mess, Sheng calmly walks over to Blooder. He sticks his hand under the glass.

SHENG
Give me a needle.

BLOODER
(stuttering)
I -- I don't think you're well.

SHENG
I am fine.
(angrily)
Give it to me, or you'll be
spending the next month cleaning
Spike's floor.

After a beat, Blooder hands Sheng a syringe filled with clear-colored liquid.

Sheng carefully bends down over Verna's body. She tries to stand up, but she's too frail.

SHENG (CONT'D)
This is going to hurt very much.

Sheng shoves the needle into her neck and injects the fluid. A moment passes, and then Verna starts SCREAMING!

Her body starts flailing around crazily, like she's seizing.

BLOODER
(nearly speechless)
What have you done...?

Sheng stands back and watches Verna squirming around. She makes a high-pitched SCREEEEEE noise as the fluid does its job to completely destroy her internal organs.

Dark blood seeps out of her eyes, dripping to the floor.

VERNA
(rasping)
My plants....

And with that, Verna dies.

Sheng fixes his hair.

CUT TO:

INT. THE ANNULUS - CIRCULAR CORRIDOR - LATER

With a fat red pen, Sheng makes a RED X onto the image of Verna Dendron's photograph.

He pulls the pen away, smiling. And then, Sheng hears violent SCREAMING coming from down the corridor.

Sheng turns, and that's when the door to the Green Room BURSTS open! All of the PLANTS from inside suddenly thrust out into the corridor, in a flurry of life!

Thick ivy begin trailing the walls at high speed, destroying the plaster as they go.

Potted plants drag themselves across the floor.

Leafy plants stretch out and grab onto various workers -- CHOKING them with their branches.

All kinds of workers are attacked within moments! They're choked to death, impaled through their hearts, or just tossed aside like ragdolls.

Utterly shocked, Sheng drops his pen and begins running full-speed down the corridor.

CUT TO BLACK.

END OF ACT SIX

ACT SEVEN

FADE IN:

INT. THE ANNULUS - CIRCULAR CORRIDOR - DAY

BACKGROUND SONG: "Von" by Sigur Ros.

It's chaos in The Annulus, as the Poisoned plants continue their fearful onslaught. Dozens of agents and office workers are being attacked or killed, one after another.

BANG-BANG-BANG! Agents try to fire back, but the plants zip left and right, avoiding many of the bullets.

CUT TO:

INT. CONTROL ROOM - SAME

Heavy potted plants pull themselves into the Control Room and begin SMASHING into the various monitors! Sparks fly and glass explodes as the monitors are destroyed.

CUT TO:

INT. CELL ROOM - SAME

Long ivy speeds across the floor of the Cell Room, digging up the tiled floor as it goes. It comes to the last cell on the left, then CRASHES through the glass.

Poisoned Spike steps out of the cell, finally free. He stares at the ivy, then BARKS and runs down the hall!

CUT TO:

INT. CIRCULAR CORRIDOR - SAME

SCREAMS and SHOUTS from the dozens of workers, as they continue getting attacked by the Poisoned plants!

We catch up with a frightened Sheng, who's trying frantically to unlock his office door with a shaky hand.

Finally, just as plants start coming his way, the door opens and Sheng rushes inside. He SLAMS the door behind him!

CUT TO:

EXT. KENYAN JUNGLE COMPOUND - NIGHT

A peaceful area of the compound, just outside Matilda's house. Boys and girls are walking around, when --

BOOM! A grenade explodes!

IN THE JUNGLE, Uwabu screams at Lamson, who threw the grenade. Jonathan, Brett, and Kylee watch in shock.

UWABU
What are you doing?!

LAMSON
We needed a diversion!

UWABU
No! Don't use your weapons unless
you absolutely have to!

Everyone nods, except for Lamson, who holds his gun tighter.

CUT TO:

INT. KENYAN JUNGLE COMPOUND - BASEMENT - NIGHT

In the basement, dust flies onto everyone's head from above. Kaeto and Xera are frightened, while Matilda looks furious.

MATILDA
They've found us.

KAETO
But I'm telling you -- it's not The
Poisoned!

MATILDA
And I don't believe you!

Matilda turns to her guards, all wearing red fatigues.

MATILDA (CONT'D)
Protect us.

The guards rush up the rotting staircase with their weapons raised, leaving Matilda, Xera, and Kaeto alone.

CUT TO:

EXT. KENYAN JUNGLE COMPOUND - NIGHT

The various red-clad guards approach the burning area of their compound where the grenade hit. They point their weapons into the jungle, and start FIRING!

IN THE JUNGLE, the Gibbous team ducks down.

UWABU

Around the perimeter! Now!

The team breaks off into two sections -- with Jonathan, Brett, and Kylee going to the right, and Lamson and the others taking off to the left.

CUT TO:

INT. THE ANNULUS - SHENG'S OFFICE - DAY

Back in The Annulus, Sheng is sat on the floor in his office, his back to the door, breathing roughly and hearing the pandemonium out in the corridor: gunshots, screams, and plants wreaking havoc with the entire facility.

CRASH! A large stalky plant smashes through the wall and starts seeping into the office!

SHENG

Dammit, no!

Sheng aims his gun and FIRES at the plant. He hits it in its stalk, causing an explosion of green.

Sheng relaxes -- But then, another plant comes jutting into the same hole, and starts heading right for Sheng!

Frightened, Sheng jumps up. He rushes over to the closet and opens it, pushing aside all of his personal items, then opens up a secret compartment in the rear.

As the stalky plant continues seeping in, Sheng frantically grabs onto something that has the shape of a bird cage -- though it's covered in a black cloth.

The plant SWIPES at Sheng, cutting his arm!

Sheng MOANS in pain, then rushes to the door, holding the object. He steps out into:

INT. CIRCULAR CORRIDOR - CONTINUOUS

The once-pristine corridor now looks like an ancient jungle ruin. Plants are growing everywhere -- from the ground, out of the walls, hanging from the ceiling.

Dead bodies line the floor, with plants still wound around their necks and torsos, pulling tighter.

RUFF! RUFF! SNARL!

Spike jumps through the air, right at Sheng!

Sheng FIRES his gun at the dog, and it WHIMPERS as it's hit. But it still attacks, biting onto Sheng's leg.

As the dog sinks its teeth into Sheng, he begins SCREAMING in absolute agony, trying to pull the creature off.

Plants continue destroying the corridor behind Sheng, but he's focused entirely on the monstrous dog. Then --

Blooder appears and INJECTS a needle into Spike's flesh!

Spike YELPS in pain and starts convulsing! The injection causes him to writhe around, just like Verna.

SHENG

Thank you!

When Sheng looks up at Blooder, he sees that the man's entire left arm has been ripped out of its socket! His skin is pale white, as he loses blood.

BLOODER

Go... get help....

Blooder falls to the ground, on top of Spike's body.

Sheng starts booking it through the corridor, hopping over bodies and jumping away as plants try to attack him.

CUT TO:

EXT. UNION STATION - DAY

ANGLE ON: the white elevator door in the middle of the Union Station ruins. It DINGS, and then opens up.

A worn-out, bloodied Sheng jumps out -- being choked to death by some of the thick ivy!

He tries desperately to get the plant off of his neck, and then finally, he succeeds in pulling it off.

With all of his strength, Sheng RIPS the plant in half!

Extremely weak, Sheng picks up the cage-like object and rushes across the grounds to an Annulus helicopter.

CUT TO:

EXT. KENYAN JUNGLE COMPOUND - NIGHT

In the jungle, Jonathan, Brett, and Kylee survey the area, where BULLETS can be heard in the distance.

JONATHAN
 Dammit, this is crazy!

Brett notices a tiny house with a wheelchair ramp leading up to the front door.

BRETT
 Cover me.

KYLEE
 Brett?

Brett kisses her on the lips, then nods to Jonathan.

Jonathan and Kylee start firing into the compound, giving cover fire to Brett, who runs toward the house.

CUT TO:

EXT. JUNGLE CLEARING - NIGHT

Uwabu, Lamson, and a Gibbous Agent are crouching down in a different area of the jungle, approaching the compound.

A red-clad guard notices them and SHOUTS in Swahili. He FIRES his gun, and the Gibbous Agent hits the ground, dead!

UWABU
 No! Don't shoot! We are not your enemies!

The guard holds the weapon on Uwabu and Lamson.

GUARD #1
 Then who in God's name are you?!

UWABU
 Friends of Matilda!

As the guard seems to consider his words --

BANG!

Lamson fires his gun! The guard hits the ground, dead.

UWABU (CONT'D)
 No! What are you doing?!

LAMSON
 What I have to.

Lamson rushes into the compound.

Alone in the trees, Uwabu CURSES under his breath.

CUT TO:

INT. BASEMENT - NIGHT

Matilda, Kaeto, and Xera stare up at the ceiling, hearing all kinds of gunfire and shouting up above.

XERA

Are you sure these are your people?

Kaeto gives a cautious, frightened look.

CUT TO:

INT. MATILDA'S HOUSE - NIGHT

Brett storms into the house, weapon raised. Seeing that it's empty, he starts exploring the interior.

BRETT

Matilda? Xera? It's Brett! I'm so sorry, this has all gotten out of control!

Brett notices a photograph on the table, depicting Xera and Matilda. Brett rubs his fingers on the image.

KYLEE (O.S.)

(shakily)

Brett...?

Brett spins around. He GASPS when he sees that Kylee is being held by a red-clad guard at gunpoint.

Brett drops the photo and raises his weapon at the guard.

GUARD #2

Lower your weapon!

Tears form in Kylee's eyes as the man pushes his gun further into her blonde hair.

GUARD #2 (CONT'D)

Lower your weapon, or she's dead!

KYLEE

Brett, don't do it! I'm dead anyway!

BRETT
 (confused)
 Kylee?

KYLEE
 (tearing up)
 This isn't going to end well, and
 you know it.
 (beat)
 Tell Duncan I love him.

BRETT
 No....

BANG!

A beat.

Then, the guard falls down dead, revealing Uwabu behind him,
 his gun smoking, aimed right at the dead guard.

Relieved, Kylee wraps her hands around Brett.

BRETT (CONT'D)
 Thank God.

Brett nods his thanks to Uwabu, as Uwabu stands outside on
 the wheelchair ramp, weapon still raised.

UWABU
 What happened?

KYLEE
 (wiping her eyes)
 Jonathan and I were attacked by the
 guards!
 (looking around)
 Where is he?

CUT TO:

INT. REC ROOM - NIGHT

Jonathan stealthily walks through the darkened rec room,
 weapon raised, on the lookout for hostiles.

Then, he spots a HIDDEN DOOR in the floor.

As Jonathan moves over to the door, he's suddenly WHACKED on
 the head from behind!

CUT TO:

INT. BASEMENT - LATER

Matilda, Xera, and Kaeto huddle in the corner, hearing FOOTSTEPS coming down the rotting staircase. Then --

Lamson descends into the basement, looking relieved.

LAMSON

Thank God you're all right!

Matilda wheels herself heroically in front of Xera.

MATILDA

Who are you?

LAMSON

My name is Lamson Grey. I'm the leader of The Lemniscate.

Xera and Matilda look confused, but Kaeto nods her head.

KAETO

He's with me. He's with Brett.

Lamson extends his hand out to the women, but he only makes eye contact with Xera.

LAMSON

Come with me. I'm going to get you out of here.

MATILDA

No. We were safe here before you people came!

LAMSON

And you'll be safe again.
(fake warmth)
Please, Xera. I'm a friend of Jonathan's....

Hearing that, Xera pushes through Kaeto and Matilda, and confidently takes Lamson's hand.

MATILDA

Baby, no!

XERA

It is all right. Jonathan is my protector.

Lamson holds tightly to Xera's hand, then turns to them.

LAMSON
I'll take her to the helicopter,
then be right back for you two.

KAETO
We'll come with --

LAMSON
(quickly)
No! We need to be careful, it's
hell up there.

Lamson starts ascending the staircase, with Xera in tow.
Before she exits, Xera gives Matilda a warm smile.

XERA
When this is all over, I'm going to
make you some honey tea.

Tears appear in Matilda's eyes, as Xera escapes from view.

An unsure look crosses Kaeto's face.

CUT TO:

EXT. JUNGLE CLEARING - NIGHT

As more GUNSHOTS are heard in the background, Lamson and Xera
rush ahead, ducking down as they reach a clearing where
there's a black helicopter.

XERA
Thank you. Now please, get
Grandmother next.

Lamson's eyes narrow maliciously.

LAMSON
Unfortunately, that won't be
happening.

And that's when Xera looks into the helicopter. Jonathan is
sprawled out in the backseat, a nasty welt on his head.

When Xera looks back, Lamson SMACKS her in the head!

CUT TO:

INT. BASEMENT - NIGHT

Matilda and Kaeto look up when they hear more footsteps.
Matilda's face lights up in surprise when she sees:

MATILDA
Brett! Kylee!

Brett and Kylee jump down the rest of the stairs and wrap their arms around the old woman. It's a touching image, as Matilda stands up out of the chair and kisses them.

BRETT
It's so good to see you!

KYLEE
(laughing)
Oh, Matilda! Guess what? You're a great-grandmother now!

Matilda smiles at hearing that, pinching Brett's cheeks.

MATILDA
Well, how about that?

Kylee notices Kaeto's emaciated form.

KYLEE
(proudly)
You did great work, Kaeto.

KAETO
(warily)
Then why doesn't it feel like it?

Brett finally breaks away from hugging Matilda.

BRETT
All right, let's hear it. Why did you do it, Grandma?

MATILDA
(softly)
"Grandma." That word....

Matilda carefully sits back down.

MATILDA (CONT'D)
For thirty years, I'd been a grandmother by title, but I was so consumed with my work, I was never a grandmother by heart. These past years with Xera, I've never been so happy.

Kylee looks the aged Matilda up and down.

KYLEE

You know, you actually look really good, Matilda.

Matilda takes a long moment, gathering her words.

MATILDA

Xera has healed me four times.

Brett and Kylee exchange a shocked glance.

As the background music ends, we FADE TO BLACK.

FADE IN:

EXT. LONDON SKYLINE - MORNING

Morning arrives in London. We get an AERIAL VIEW SHOT of the London skyline. Like Los Angeles, many of London's buildings have been destroyed, including Big Ben.

We focus on one structure in particular: a high-rise building that survived the attacks. A purple sign at the top of the building reads THE LEMNISCATE.

CUT TO:

INT. THE LEMNISCATE - WINDOWED CORRIDOR

Hurried feet rush down the corridor. TILT UP to reveal that it's Sheng, still bloodied and carrying the object.

CUT TO:

INT. OFFICE OF THE ARCHITECT - LATER

Sheng walks up to expensive desk, seeing the Architect sat in the plush leather chair.

SHENG

It's happening. All three pieces are in place.

The Architect's hand TAPS on the tabletop.

CUT TO:

INT. THE LEMNISCATE - WAITING ROOM - DAY

In a tiny waiting room, Jonathan wakes up with a start. He finds himself sitting in a normal chair.

Jonathan rubs his head and looks around. And that's when he sees the Architect standing in front of him -- an entirely intimidating presence, wearing a black coat.

JONATHAN

So... I guess this makes you the Architect, huh?

The Architect removes the gloves from her hands. We see for the first time that she has purple fingernails.

Jonathan squints, recognizing her.

JONATHAN (CONT'D)

Hey....

THE ARCHITECT (O.S.)

Nice to meet you too. I've always wondered what it would feel like, being a grandmother.

CUT TO the face of the Architect. It's MARY-LYNN EPOCH!

Only, the strange thing is that Mary-Lynn doesn't seem to have aged a day since we first saw her in 1968....

Jonathan stands up, eyeing his grandmother intently.

JONATHAN

So, what, this is where you start doing tests on me?

MARY-LYNN

Actually, no. When your DNA came back as normal, Jonathan, I realized that I was wrong.

Jonathan begins circling around Mary-Lynn, studying every inch of her. Meanwhile, she doesn't move a muscle.

JONATHAN

But the carvings in the cave?

MARY-LYNN

"If ever a healer fails, his own flesh shall be key to ending the horror."

(beat)

I assumed it referred to your lineage. Why wouldn't I?

(enunciates)

But then, I slept on it....

Hearing those words, a chill runs over Jonathan's body.

MARY-LYNN (CONT'D)

The answer came to me. And so I set out to retrieve three things: Xera, a body, and the head.

Jonathan considers her words, deep in thought.

JONATHAN

You used Alec Henom to try to bring in Xera. And the body... that was what Sam Groden was searching for?

MARY-LYNN

(impressed)

Yes. A body with the right DNA markings to accommodate the head.

JONATHAN

What... head?

Mary-Lynn gives a strange smile. She KNOCKS on the door, and then Sheng, carrying the cage-like object. Sheng removes the black cloth, and Jonathan GULPS as he sees:

THE HEAD OF MILGATE EPOCH

Last seen in #3x06, the head is earless, with white stringy hair. It's preserved in yellow liquid.

JONATHAN (CONT'D)

No....

MARY-LYNN

Get on with it, Li.

Sheng nods. He twists open the top of the casing, and it HISSES, as if depressurizing.

Scrunching his nose due to the stench, Sheng rolls up his sleeves and immerses his hands into the liquid.

SHENG

We need to do this now. It won't survive long in the open air.

Holding Epoch's bloated head, Sheng rushes into an area marked SCIENCE LAB. Mary-Lynn eyes Jonathan.

MARY-LYNN

Coming?

Mary-Lynn exits, and Jonathan carefully follows behind.

CUT TO:

INT. THE LEMNISCATE - SCIENCE LAB - DAY

We find ourselves in an enormous, sprawling science lab.

Holding Epoch's head, Sheng steps up to a VERTICAL TABLE. Attached to the table is the naked, headless body of LEON WHAY -- the dead man from #3x10.

Mary-Lynn and Jonathan watch as Sheng positions Epoch's head on top of Leon's neck.

SHENG

It's ready.

Mary-Lynn turns to the side, where Lamson appears out of the shadows, holding a GUN to Xera's head.

JONATHAN

Hey!

XERA

Let -- me -- go!

MARY-LYNN

(calmly)

No sense fighting, girl. You do this, or you die.

Xera's mouth opens in shock at Mary-Lynn's bluntness.

XERA

You wouldn't dare. You people are supposed to stop The Poisoned -- not create more!

MARY-LYNN

If you refuse, we'll just start all over again with the next healer.

(menacingly)

I'm very patient.

Xera looks to Jonathan for help. Deflated and confused, he grabs Xera's hand, pulling her out of Lamson's grasp. Though Lamson still aims the gun at her head.

Her chin shaking, Xera hesitates, weighing the possibilities: the gun behind her, the body in front of her.

Finally, she lets go of Jonathan's hand... and leans over Epoch's rotten mouth. She creates a tunnel with her hands, between her lips and his. A tear appears in her eye.

She begins EXHALING the glowing yellow seedlings.

MARY-LYNN (CONT'D)

Good girl....

As the seedlings fly into Epoch's mouth, many of them begin darting out of the various holes in his head -- his sunken cheeks, his ear holes, his gaping throat.

Xera momentarily stops, and looks over to Mary-Lynn.

MARY-LYNN (CONT'D)

Did I say stop?

Frightened, Xera goes back to EXHALING, even moving over and blowing the seedlings onto the neck itself.

She exhales more and more. More and more.

Mary-Lynn's eyes twinkle.

Jonathan rubs Xera's back caringly. With his free hand, he grabs the gun from Lamson, who doesn't fight back.

After several moments, Xera finally pulls away, COUGHING.

JONATHAN

I'm so sorry, Xera....

As Xera forces a smile, acting strong... her facial features begin CHANGING. She gets older before our eyes, aging out of her young 20s and becoming a 50-year-old!

Looking helpless, Jonathan just gives her a tight hug.

Then, all eyes turn to the body, as Milgate Epoch takes in a DEEP BREATH of air. He's alive!

EPOCH

(rasping)

Duncan Truant knows where my Book
is! He knows --

Epoch stops. He gazes all around him, shocked.

Then, Epoch looks down at the unfamiliar body his head is attached to. A stunned look crosses his face.

EPOCH (CONT'D)
What is this?

Epoch eyes all of the strange faces that are gaping at him -- Lamson, Sheng, Xera... and then Jonathan.

EPOCH (CONT'D)
J--Jonathan?

JONATHAN
(weak voice)
Hi, Dad.

Mary-Lynn steps forward -- and Epoch GASPS at seeing her.

EPOCH
Mama?

With a sly smile, Mary-Lynn leans in close to Epoch.

MARY-LYNN
You were wrong, my boy.
(beat)
It's not over yet.

Then, Mary-Lynn's eyes **FLASH BLACK!**

CUT AWAY TO:

SHaCKLeS