

THE LOVE TALKER - EPISODE 9 - "MINA"  
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EPISODE 9 - SCENE 1

[EXT. IRISH COUNTRYSIDE - NIGHT]

[A heartbeat. Night sounds (different than Kilruane, we're in mid-1600s Ireland). Sheep bleat in the fields. A stream flows nearby. IRISH GIRL is humming a tune.]

IRISH GIRL

(singsong)

Fair lady will you come with me  
to the wondrous land of harmony?  
Hair is like the crown of the  
primrose there,  
and our bodies like snow to the  
ends.

[Whirr of insect wings. Footfalls nearby. Her (normal) heartbeat fades.]

IRISH GIRL

Is that you, beloved?

HANDSOME MAN

Ay. Come see me.

[She runs to him.]

IRISH GIRL

It's been days. I dreamed of you  
again.

HANDSOME MAN

Did you now?

IRISH GIRL

Like always. You haunt my dreams.  
Your beauty is terrible,  
inescapable. I am so afraid of

you. But then I see you again and  
the fear goes.

HANDSOME MAN

There's a good girl. Let me see  
you.

[Rustle as she spins about.]

IRISH GIRL

It's my best dress. I know it's  
not much. But I was hoping I would  
see you tonight. Da swears he'll  
kill you if he catches you. But  
I'm not afraid of him. Not when I  
look at you.

HANDSOME MAN

You're a strong one. And I love  
you for it.

IRISH GIRL

What of your promise? Beloved, is  
it time? Each day that passes is a  
greater agony. I want to go to  
your home, to the country where  
the soil is rich and the water  
sweet. Where flowers grow and the  
air is filled with song. To be  
there with you is all I long for.  
Is it time, beloved?

HANDSOME MAN

Take my hand, girl.

IRISH GIRL

Aye?

HANDSOME MAN

Time it is. Come with me now.

IRISH GIRL

But my things...?

HANDSOME MAN

You'll not need them.

IRISH GIRL

I-I should say goodbye to my  
mother. My sister...

HANDSOME MAN

We must go now.

IRISH GIRL

But...

HANDSOME MAN

Come with me, now, girl.

IRISH GIRL

(breathless)

Yes, beloved.

[They hurry off through the woods.]

EPISODE 9 - SCENE 2

EXT. DARK IRISH WOODS - NIGHT - CONTINUOUS

[IRISH GIRL's footsteps through dense brush. The ambiance  
has changed sounding much more isolated and dangerous.]

IRISH GIRL

(a little out of breath)

... where are we? I don't know  
that I've been this far into the  
woods.

HANDSOME MAN

We're here.

IRISH GIRL

I don't understand. You were going  
to take me away. To your home.

HANDSOME MAN

I want you to meet someone, first.

[Soft cracking of branches, rustling, as someone  
approaches. A HANDSOME WOMAN. Hints of insect wings.]

IRISH GIRL

Who... who is that, beloved?

HANDSOME MAN

That's me mate.

HANDSOME WOMAN

(dubious)

A girl this time?

HANDSOME MAN

(to HW)

She is strong.

IRISH GIRL

You... have a wife? But... why?  
Why would you bring me to her?

HANDSOME MAN

These past days I have been gone  
from you, she and I have been  
mating.

IRISH GIRL

... no... no, it's...

[IRISH GIRL starts to run. The HANDSOME MAN's voice echoes  
and reverberates strangely, marked by *italics*.]

HANDSOME MAN

(commanding)

*Stay where you are.*

[IRISH GIRL stops. We hear her breathing, in place.]

HANDSOME MAN

I chose you, girl. I chose you for  
this. You needn't be afraid.

HANDSOME WOMAN

(still dubious)

Men are stronger.

HANDSOME MAN

(to HW)

She's strong enough. She'll last.  
Here, see for yourself. (to IG)  
*Undress.*

[Rustle of clothing.]

IRISH GIRL

My best dress... Yes. If you  
w-wish it...

HANDSOME MAN

I do. I chose you. You are  
special. Now, turn about. Let her  
see you.

[IRISH GIRL tries to resist, but can't, makes breathless  
and struggling sounds.]

HANDSOME MAN

(to HW)

There. She's fit and healthy. You  
see?

HANDSOME WOMAN

Very well.

[The HANDSOME WOMAN approaches.]

HANDSOME MAN

(to IG)

Now, sweet. Listen to me very  
closely.

[Insect wings begin to flutter more through this.]

IRISH GIRL

I don't understand!

[Some of this is processed *command* voice.]

HANDSOME MAN

You don't need to understand. You  
just need to remember that I chose  
you. You. You are special. You are  
mine. You are special and you are  
*mine*. And isn't that all you need?

IRISH GIRL

I...

HANDSOME MAN

Isn't our love all you need?

IRISH GIRL

... yes. Oh yes.

HANDSOME MAN

Lie you down, now.

IRISH GIRL

Will you make love to me?

HANDSOME MAN

There is something else.

HANDSOME WOMAN

Lie you down, girl.

IRISH GIRL

With her?

HANDSOME MAN

It's not like that. *Lie down.*

[Her heartbeat can be heard, again. Rustling as she complies. Footsteps. Sound of insect wings intensifying on both sides of her.]

HANDSOME WOMAN

Be still.

IRISH GIRL

(grunting)

What... what is she... what is she... ow! AH! AHHH!

[Subtle wet thrust of ovipositor.]

HANDSOME MAN

*Be still for her.*

[IRISH GIRL whimpers. Heartbeat accelerating.]

IRISH GIRL

It's... it's in my stomach... it hurts!

HANDSOME WOMAN

Hush now. Soon you'll sleep.

IRISH GIRL

(in pain)

Oh beloved! You promised to take me to lands of music and flowers, to spend ... mmngh! All my days and nights with you.

[Insect wings crescendo, surrounding her.]

HANDSOME MAN

And so you shall. My mate has prepared it for you. Close your eyes, and you're there already. Can you see it?

IRISH GIRL

(gasping in simultaneous pain and delight)

I ... I can see it. It's... beautiful. So... beautiful.

[Her heartbeat slows, but does not stop until all sounds fade.]

EPISODE 9 - SCENE 3

INT. RUINED MANSION CELLAR - DAY

[Drone: Vibrations, as if from continents away, deep under the earth.]

LT

(VO)

We used to hunt in pairs, long ago. The memories return in the cold months. In the ground. There, time stretches. Memory unspools.

LT

(VO)

It's not sleep. It's communion.  
The earth and I have both been  
here from the beginning. We are  
old friends. The kind that don't  
have to say much to each other.  
It's enough to sit and listen  
while our silences give up  
secrets.

LT

(VO)

When the nights grow long and the  
chill crawls over the world, I  
return to the earth to listen. For  
the longest time, the song was  
unchanged. I felt it. I had my  
part, my particular harmony, to  
play. So did the others. In the  
cold, we tuned ourselves to the  
earth's strings, and when we  
emerged and unfurled our wings,  
our song would cover the world.

[A shifting, reverberating modified cicada song, like out  
of a memory.]

LT

(VO)

You, prey, would tremble, mute by  
comparison. You had no song, no  
harmony to add to the great  
chorus. Only grunts and gasps as  
short as your lives. You envied  
us. You beat upon hollow logs,  
plucked strings of gut to mimic  
us. You hooted your tiny songs  
into the air, but the world could  
not hear them. How could it? Not  
then. But now...

[Ice thawing.]

LT

(VO)



The earth doesn't change. You were made a particular way, and that is all you will ever be. You will never sing as we do. You will always live in the shadow of our wings. Whether you rebel at that thought or cower away from it, it does not matter. You will not escape your place.

[Pause.]

LT

(VO)

But ... sometimes, we must adapt.

[Scraping through dirt, digging, shifting rocks.]

LT

(VO)

The soil is warmer on my skin. Time enough has passed. The cold months fade. The mountain is rousing. So I do, too.

[Tumble of dirt. Outside noises become a little less muffled. Soft, scraping, non-human footsteps, the patter a large insect. Ambiance of the Mansion Cellar. Dripping water.]

LT

(VO)

All is how I left it. (pause) She is still here. I try to remember what her face looked like atop her skull. (pause) Mm.

[More LT footsteps. Clatter of bones. Ascending steps. Ambiance change to Ruined Mansion, outside. We hear crickets.]

LT

(VO)

Sunlight cuts through the trees, heavy and orange. Soon it will be

night. I must get higher, give  
myself some room.

[LT climbs the roof, scrabbling of claws, tumble of loose  
rock.]

LT

(VO)

The fallen roof. The vine-covered  
chimney. This mansion, another  
failed attempt to change with the  
song. They wouldn't understand why  
I did it. They might even find it  
absurd. But they are gone. Aren't  
they?

[Shifting wings, like cloth.]

LT

(VO)

I spread my wings and sing.

[The LOVE TALKER's cry shrieks out and reverberates for  
miles across the mountains. When it is nearly gone...]

LT

(VO)

Wait.

[Pause.]

LT

(VO)

Listen.

[Pause.]

LT

(VO)

Futile.

LT

(VO)

Once our songs covered the world.

LT

(VO)

Foolish to hope. They are gone. Or so far away, we cannot hear each other, even in winter's communion. (pause) So. Adapt. Down the mountain, they are burning the candles and closing their doors. They heard my song. And in their hearts, they know me. And you know me.

EPISODE 9 - SCENE 4

EXT. LOVE TALKER'S MEMORY

[Sounds of blacksmiths, cities, wagon wheels, horses' hooves, shouting.]

LT

(VO)

It was your noise that changed things. You bred so much, faster than we could cull you. You tore the rocks from the ground and built cities. You envied our song and made instruments of iron and smoke. A flailing rebellion of sound, at odds with the world. Like you owned the place. Impudent children, wailing. Tone deaf. There was no art to it. How could there be? You don't live long enough to learn to listen. Most of my kind reckoned it was just your natures. But I always believed you did it deliberately, even if you didn't know it. You wanted the song for yourselves. Soon your noise could not be ignored. We couldn't hear each other calling. We retreated further into the world, but you followed. Your screaming mouths hungered for more.

EPISODE 9 - SCENE 5

EXT. SAILING SHIP - NIGHT

[Sound of ocean waves, creaking of ropes and wood.]

LT

(VO)

When some of you left for a new world, you carried us with you. I wanted a place of quiet. I wanted to return to the world as it should be.

[A sea shanty plays somewhere below decks.]

LT

(VO)

The journey was not so difficult. By day, I would hide below decks. At night, I climbed the rigging to feel the wind in my wings. No one saw me. Or if they did, they assumed I was one of them, some shadowy watchman among the sails. Or another ghost story.

SAILOR

Who's there?

[We hear a subtle, fluttering vibration from the LOVE TALKER's wings.]

LT

(VO)

The vibrations. Little songs you can't hear with your weak ears, but you feel them all the same. Your mind, ill-equipped for them, softens like clay. Glamour, they called it. Seeing the handsome man, hanging on his words, and then, doing whatever he asked.

LT

(Irish accent)

Just me. I think there's something  
on the side of the ship.

LT

(VO)

It takes a few days alone with one  
of you to hook you forever. But  
with care, and a little time, a  
little preparation, you'll do what  
we ask in the moment.

SAILOR

Who's your family? I don't  
remember your face.

LT

(Irish accent)

*Come see.*

LT

(VO)

I made the crossing alone. So  
there was no mating.

SAILOR

Where? I don't see anything.

LT

(VO)

But I did have to eat from time to  
time.

[Insect wings, tearing noises, SAILOR screams, dies. The  
ocean roars.]

EPISODE 9 - SCENE 6

INT. LOVE TALKER'S MEMORY

LT

(VO)

I followed you into the mountains.  
It took a while to learn the new  
smells, the new terrain. But it  
was old earth, old stone. The  
world still knew me. And it was  
quiet. In time, others joined me.  
Fewer than before, but we heard  
each other's songs across the  
mountains. We traveled far to meet  
and mate and hunt. It felt like it  
had before. The order of things  
returned. You hid in your houses,  
drew your little sigils and wove  
your garlands of herbs to make  
yourselves feel like you had some  
power. And time went on.

[Growing sounds of factories, railroads, city noise.  
Industrial revolution-era.]

LT

(VO)

But you were still jealous of our  
song. You began to build new  
instruments that played by  
themselves. Factories that  
hammered through the night.  
Railroads that screeched and  
hissed and carried your discord  
across the countryside. Your  
cities grew. You spread like  
plague.

LT

(VO)

And then ... I didn't hear an  
answer to my song.

[LOVE TALKER's cry sounds... fades... silence.]

LT

(VO)

I was alone. I had no mate.  
Because of you stupid, shrieking

animals. For many years, I took revenge for my loneliness upon your kind. But it wasn't until one of you became pregnant by me that I realized the future may have... possibilities. The child died before birth, as did the woman, screaming and thrashing. But if it could happen once, it could happen again. Thus began my great experiment.

LT

(VO)

In the mountains, in the quiet, I stepped up my pace. For a time, I even lived as you did and you never knew. You invented stories about me. You sang songs to me. You built flimsy wards to keep me at bay and offered me gifts hoping for mercy. You worshiped me. You made holy days to me.

[Sound of hammering of nails into wood. Windows being shuttered. Doors latched.]

LT

(VO)

But my children were flawed. I don't know why I expected anything else. Look at yourselves. Small. Weak. Stupid. Loud. But what could I do? I took what I needed. And... I will admit I felt some small satisfaction in it. From time to time.

[Slamming doors.]

EPISODE 9 - SCENE 7

EXT. KILRUANE CHURCHYARD - DUSK

[Wind in the trees.]

LT

(VO)

Your heartbeats. Your own little vibrations. Your own songs, even though you don't know it. I can hear them. It's how I find you. Drumming beacons that catch my attention. Pity they all sound the same. Except...

[MINA's irregular heartbeat.]

LT

(VO)

Except for hers. (pause) It was a holy day. They were burning the wild thyme, the air was heady with the fragrance. Intoxicating. So much hammering and carrying on during the day. They had done this before, in years gone by. They had a gift for me, again.

[Insect wings turn into footsteps in the church yard. MINA's heartbeat fades, replaced by her light breathing. She is terrified, but doing a good job of hiding it.]

LT

Hello there, girl.

MINA

Hello.

LT

You're all alone out here in the churchyard. Where is everyone?

MINA

It's Hiding Day. So they're hiding.

LT

But not you?



MINA

I'm meant to wait here.

LT

Wait for what?

[Pause.]

MINA

You, I reckon.

[Pause.]

LT

Is that so?

MINA

Are you here for me, mister?

LT

(VO)

She was in a white dress, trimmed with lace. But she was weak. Thin. Her eyes heavy with dark circles. Sick.

LT

Why did they leave you here for me?

MINA

It's Hiding Day. The town always leaves a girl for you on Hiding Day.

LT

But why did they choose you?

MINA

... don't you want me?

LT

*Answer me.*

[His *command* doesn't work on her. She is not swayed or overcome.]

MINA

Please, I don't ... really know what you want with the girls we give you, only they never come back. But... but I'll make you happy. Whatever that means. Just take me. You don't need anyone else.

[Pause.]

LT

Are you sick?

[Pause.]

MINA

It's my heart. It's defective. I... am lucky to have lived this long.

LT

Your kin put you out for me to save their stronger and healthier girls. I am no scavenger, happy for scraps. I am a hunter.

MINA

Doesn't seem like a very sporting hunt when they leave a girl out for you once a year. Think they call that 'fish in a barrel,' don't they?

[Pause.]

LT

Sometimes they run.

[Pause.]

LT

Go back to your home. I will take what I want from your kind.

MINA

Please don't. The other girls--

LT

*I said, go home.*

[Pause. As before, she is unaffected by his voice.]

MINA

You don't look like I thought you would.

[Pause.]

LT

Do you not see a handsome man, as from your very dreams?

MINA

Yes. I see that. You're very handsome. But there's a shadow behind you not cast by the sun. A shape, tall and strange. And the handsome man, he moves like a puppet does. A puppet controlled by the shadow.

[Insect wings.]

MINA

Oh! You have wings! Like a jarfly. I think. So hard to see.

[Pause.]

LT

I do.

[Wings again, the hypnotic purring washes over.]

LT

*Will you dance for me?*

[As before, the hypnosis has no effect.]

MINA

I'm not much for dancing. I can't do it for long.

LT

*I want you to dance for me.*

MINA

If you take me away and leave the other girls alone, I will try.

[Pause.]

LT

Can you walk the trail up the mountain?

MINA

Slowly. Bit by bit. If that's alright.

LT

Take my hand.

MINA

Oh! It's... it's hard. And such coarse hair on it. (pause) But you're strong to lean on.

[They walk out of the church yard.]

EPISODE 9 - SCENE 8

EXT. MOUNTAIN TRAIL - NIGHT

[They walk up the mountain. MINA is breathing heavily.]

MINA

Please, I need a rest.

LT

Very well.

[They stop, settle. MINA still breathing heavily. Dusk sounds. Somewhere far off, a bear grunts.]

MINA

Oh! Sounds like a bear.

LT

Nothing will harm you while I'm  
with you.

MINA

I reckon that's true.

[Pause. MINA catches her breath.]

MINA

My name is Mina. What's yours?

[He ignores her question.]

LT

You are not afraid of me.

MINA

(laughs)

I am. I just ain't got the  
strength to show it. (pause)  
Should I be afraid of you?

LT

I don't understand fear.

MINA

Then you don't understand us.

LT

I understand enough. I lived as  
you did for a time.

MINA

In that old mansion up the trail?  
Near Heartsore Drop?

LT

Yes. How do you know this?

MINA

There's all sorts of stories we  
tell about you and have been told  
for years.

[Pause.]

LT

What do they say?

MINA

That... you bewitch girls. Make them fall in love with you. You get your hooks in their hearts. Carry them off. (pause) Do you kill them?

[Pause.]

LT

Not always.

MINA

But they die.

[Pause.]

LT

Yes.

[Pause.]

MINA

Are you going to kill me?  
Because... because if... if you are... I ... I won't fight it. If it means you'll... you'll leave the other girls alone...

LT

How is it you are not infatuated with me?

MINA

Should I be?

LT

Yes.

MINA

I... I'm ... sorry? I guess it would make things easier if I was, though.

LT

Perhaps it's your heart.

[MINA's irregular heartbeat under.]

MINA

What about it?

LT

It sounds different. It has a different rhythm. A different ... song.

MINA

I was born with a broken heart.  
(pause) What are you doing?

LT

Listening.

[Pause. Heartbeat fades out under next line.]

MINA

It's getting dark. I can barely see you. The shadow behind you, I mean. You're so strange. Can... Can I touch your wings?

LT

(interrupting)

Are you not angry at your people for what they have done?

MINA

(pause)

Why should I be?

LT

They left you to die.

[Pause.]

MINA

So... you /are/ going to kill me.

[Pause.]

LT

I haven't decided.

[Pause.]

MINA

How can I be angry with them for the terrible choice you force them to make?

LT

Your ridiculous rituals and worthless songs. I indulge them. I did not ask for your gifts.

MINA

But they do it because they are afraid. They believe that if they give you one of us, you will spare the others. No one expected me to live this long. I can't work much. I won't make anyone a good wife. Can't afford the medicine and surgeries that might not even fix me. Now that I'm of age, why shouldn't it be me? I'm not angry with them at all. I volunteered.

[Pause.]

LT

You... are not fit for my purpose. Go back to Kilruane.

[Rustling as he rises.]

MINA

(a little desperate)

Where do you take them? The girls whose hearts you hook?

LT

(pause)



I spend time with them. Days or weeks, sometimes longer. Then I take them to my home.

MINA

The ruined mansion?

LT

Yes.

MINA

Take me with you. Show it to me.

LT

*Go home.*

MINA

I can be just like those other girls. I'll prove it to you. Take me into the woods. Show me your home. If... If I last as long as they do, then... then that will prove it, won't it?

LT

I could kill you right now. I could leave you here.

MINA

Yes, but... then... you'd miss the pleasure of my company.

[Pause. MINA gets up.]

MINA

Uphill, yes? This way?

[Her footsteps.]

LT

(pause)

Take my hand.

EPISODE 9 - SCENE 9

EXT. RUINED MANSION - NIGHT

[Heavy crickets.]

MINA

I can barely see.

LT

We are here.

MINA

Yes... yes, good. I just... need a moment.

[She sits. Pause.]

MINA

This must have been a grand house when it was standing.

MINA

Did you have it built?

LT

Yes.

MINA

Why?

[Pause. LTs footsteps moving off, which turn into wings as he flies away.]

MINA

Where are you going?

[Pause.]

MINA

Hello? (pause) This must have been a pretty garden, once. Some lovely things can grow in even these long shadows. The ground looks all turned over though. (pause) Hello? Mister are you still there?

[Pause. She rises, begins to walk a little.]

MINA

Mister?

[Clink of bones as she treads on them.]

MINA

What's...

[More scraping noises as she picks them up.]

MINA

Are these... bones?

LT

(way over in one ear)

Yes.

MINA

Oh. (pause) Mister I can't see you anymore. Won't you talk to me?

MINA

Mister? (pause) Mister, are you there? Are you just going to leave me here? It's getting cold. Please... (pause) ... are you there? I thought we had an agreement?

[Only the crickets answer her. She sits down again.]

MINA

(a prayer)

Mothers, keep us, wi' the de'il come.

Mother Mary, o let us in.

Mother Brigid, bring fire to our skins.

Mother Eostre, raise us from the soil again.

Mothers, keep us wi' the de'il come.

[LT cry sounds from somewhere far off.]

EPISODE 9 - SCENE 10

EXT. RUINED MANSION - MORNING

[Dawn sounds. Birds chirping in the distance. MINA is shivering. Insect wings, which turn into footsteps that walk up the path, up steps, into the house and stop.]

MINA  
... m-morning.

[Pause.]

LT  
You live.

MINA  
About the only thing I can do,  
now, isn't it?

LT  
You could have found your way down  
the mountain. Rejoined your  
people.

MINA  
No, sir. We had a deal. If I can  
be as good as any other girl for  
you, then you'll take me and leave  
them alone.

[Pause.]

LT  
You are not suited for my purpose.

MINA  
I am. Just give me the chance.

LT  
You don't even know what my  
purpose is.

MINA

... well. I have been trying not to think too hard about that, mister. Though it's been hard, seeing as you got all these bones scattered around here. But ... it doesn't matter. A deal is a deal.

[Pause.]

LT

You're shivering. Your lips are blue.

MINA

I get cold easy. It's fine. I'm a little hungry. And thirsty. Is there a creek nearby?

LT

About half a mile, through the woods.

MINA

Oh. (pause) I reckon once the sun is all the way up, I'll warm up enough to go, if you'll show me the way.

[Pause.]

LT

I do not understand you.

MINA

What do you mean?

LT

Why are you here? Why are you determined to stay with me?

MINA

(laughs a little)

I would have thought you'd be used to girls following you around like baby ducks.

LT

That's different.

MINA

Yeah, it is. You get your hooks in their hearts. They fall for you, but I don't think they really want to. They can't help themselves. You pull them to you. It's all on your terms. But not me.

LT

(warning)

I have terms I can dictate to you, girl.

MINA

(hiding her fear)

Yes. And I suppose that's just the way things are for all of us, when it comes to you, isn't it? But the difference here is that ... I'm not here for you. I'm choosing to be here.

[Pause.]

MINA

Have you never had anyone want to be with you without you making them?

[Pause.]

LT

Not in a century.

MINA

(pause)

I'm sorry. That's... sad.

LT

Spare me your pity, o tiny, noisy,  
broken animal.

[Footsteps charging off.]

MINA

Wait... where are you going?

[Wings, fading.]

MINA

(pause)

I'm not going anywhere! (pause,  
quieter) I'll wait right here.

EPISODE 9 - SCENE 11

EXT. RUINED MANSION - LATE AFTERNOON

[MINA is humming quietly. Scrape of an improvised shovel.  
LT's footsteps approaching again.]

MINA

You're back... what are you  
carrying? Is that a deer?

LT

What are you doing?

MINA

These... these tiny skeletons.  
They looked like... well. They  
look like animals got at them and  
I thought ... maybe I'd just  
gather them up and bury them. I  
found this old garden trowel, but  
it doesn't dig very far. And  
neither can I, really, so I'm just  
sort of doing my best.

LT

Why?

MINA

I... I don't know. I feel sorry  
for them.

LT

Why?

MINA

Because they died all alone,  
before they had a chance to even  
live.

[Pause.]

LT

Here.

[Sound of a deer carcass being tossed down. Splash and  
clink of a pail of water.]

LT

Drink. Eat.

MINA

You brought me water. Thank you.  
I'm very thirsty.

[She cups her hands, takes a gulp.]

MINA

Much better.

[Pause.]

MINA

In this afternoon light, I can see  
your shape clearer. The shape  
behind the man, that is. Or maybe  
it's just becoming easier somehow.  
You're... so strange. Not like a  
man at all.

LT

Does my appearance frighten you?



MINA

Yes. But... fearful things can also have beauty in them.

LT

You think I am beautiful? *Why don't you come closer?*

MINA

(laughing a little)

There you go again. Sometimes your voice turns all queer, and I can see your wings fluttering behind you. Usually when you want something. If you want me to do something, Mister, I'll do my best, but ask me properly.

LT

I will do as I please.

MINA

Are they your children?

[Pause.]

MINA

The Mountain Children. They're yours, aren't they? Everyone suspects but no one will talk about it.

[Pause.]

LT

They are failures. They're of no consequence.

MINA

Is... that why you need the girls? To make babies?

[Pause.]

LT

You should eat.

MINA

Oh. The uh. Deer. Yeah. Um. Aren't you going to eat?

[Pause.]

LT

I haven't decided.

[Pause.]

MINA

Oh. (pause) Okay. Well, I don't mean to be rude at all, Mister, but I can't eat that. It's... It's raw. I can't eat it raw.

LT

(pause)

You can. I have seen it.

MINA

Well, I was thinking that the fireplace here is still standing. If you could get some matches, I could gather some firewood and... well, we could cook some of the meat. Then... then when night falls, maybe I won't be so cold. What do you think?

[Pause.]

LT

Alright.

[He walks away.]

MINA

(whispered to self)

Alright.

EPISODE 9 - SCENE 12

EXT. RUINED MANSION - NIGHT

[Low fire embers, occasional crackling.]

LT  
You are shivering.

MINA  
Yes, but not as much. Thank you.

[Pause.]

MINA  
When... when you have your girls  
up here, or when you're spending  
time with them, what do you do?

LT  
I mostly let them talk.

MINA  
Well. Girls like a good listener,  
I guess.

LT  
I ask them about themselves. We  
walk the paths of the mountain.  
She may dance for me. She whispers  
the secrets of her heart.

MINA  
Do you enjoy it at all?

LT  
(pause)  
Yes. The hunt is the most  
interesting part.

MINA  
And... you... mate with them?

LT

(pause)  
Eventually. At the end.

MINA  
And... they never know what you  
really are?

LT  
Does it matter?

[Pause.]

MINA  
What happens after?

LT  
Their minds are too far gone. They  
turn... docile. I take them below  
the house. And they lay there  
while the children quicken.

MINA  
They die?

LT  
Eventually. (pause) One way or  
another.

MINA  
(pause)  
How...

LT  
The children must eat.

[Pause.]

MINA  
Where are you when they are born?

LT  
I return to the soil for the cold  
months. They are usually born  
before I awake. If they are born  
at all. So you see, this is why  
you are unsuitable for my purpose.  
You are too weak. There is water

in the cellar, but I require  
stronger, fatter prey who can  
last.

[Pause. MINA gets to her feet.]

MINA

Would you like me to dance for  
you?

LT

What?

MINA

You said your girls would dance  
for you. When we first met  
yesterday, you asked me to dance.  
Here. I will.

LT

There is no point.

MINA

I'm not a very good dancer. I  
haven't had a lot of practice and  
I can't do it for long. But...  
here.

[Shuffling feet, she's breathing faster.]

MINA

Do you like it? It would be better  
with music. How am I doing? What  
would you tell the other girls?

[Pause, while she dances. MINA's heartbeat slowly fades in  
under this section.]

LT

... very lovely.

MINA

Thank you! I'm ... whoa I'm...  
uh...

[She stumbles, collapses, panting. Heartbeat fades.]

LT

You see.

MINA

No! No I can still...

LT

Enough of this. I grew tired of acting like one of you decades ago.

MINA

No don't. I'll do it. I will ... I will do it willingly. I'll give myself to you. I'll go to your cellar. I will wait there to die while your child grows inside me.

LT

You will die within a week.

MINA

Not if you help me! Bring me food. Keep me warm. I won't try to run away. I don't think I could anyway. Just don't let me die for nothing!

LT

Why should I spend the effort? There are better girls waiting for me down in the town.

MINA

But they won't give you what I can give you.

LT

What is that?

MINA

I will give myself freely to you.

[Pause.]

LT

Why would you do this?

[Pause.]

MINA

Because I love you.

[Pause.]

LT

Liar.

MINA

Now you know how it feels. (pause)  
I am not doing it for any  
infatuation or false love. I'm  
doing it because I choose to. When  
was the last time anyone chose to  
do anything for you? I do it  
because we had a deal.

[Pause.]

LT

You will stay?

MINA

I will. Will you leave the other  
girls alone?

[Pause.]

LT

You ... will stay here with me,  
until my child swells in your  
flesh, and until the cold drives  
me into the soil again. Then you  
will rest in the cellar, with the  
others.

[Pause.]

MINA

I will.

[Pause.]

LT

Take off your clothes.

[Pause. She stands. Clothing rustles.]

MINA

I... have never done this before.  
Will you be gentle?

[Beating of his wings.]

LT

No.

EPISODE 9 - SCENE 13

INT. MANSION CELLAR

[Oppressive drone. Dripping water.]

LT

(VO)

She did stay with me, true to her word. We lived in the ruins of my old home, as the nights grew long and the chill came to the air. My mind grew tired, as if filled with sand. I could not go without communion any longer. She was in pain and much weaker then. Sick. But she had lasted long enough.

[Footsteps on the cellar stairs. MINA coughs, wheezes.]

LT

Here. I have made a place for you.

MINA

It's so dark.

LT

Are you frightened?

MINA



Out of my mind. How could I not  
be? You... you really don't  
understand that do you?

[Footsteps on earth, rattle of bones.]

MINA

Here?

LT

Yes.

MINA

(pause)

Who... who was this, next to me?

LT

I don't know.

MINA

... no. I suppose you wouldn't  
care about names.

LT

(pause)

I will remember yours, Mina.

[MINA grunts in pain.]

MINA

She's ... moving. It... hurts.

LT

Lay down.

[She does.]

LT

How do you know it's a girl?

MINA

Just a hunch. How long will I have  
to wait?

LT

I don't know. I have not seen this  
before.

MINA

You sure you can't stay?

LT

I cannot endure the cold any longer.

MINA

(small, scared)

Okay.

LT

I will sleep now.

MINA

(same)

Okay.

[Scraping footsteps as he skitters away. MINA trying not to cry. His voice comes from the dark somewhere nearby.]

MINA

You never told me your name.

LT

I've never needed one.

MINA

I hope...

[Pause.]

LT

Yes?

MINA

Did I ... Did I make a difference in your life at all? Did I... Did I show you anything new about people? About... kindness and mercy?

LT

(pause)

You wish things were different.  
But things are the way they are.  
There is an order to things, and  
wishing will not change it.

MINA

Oh. (pause) That's okay. It would  
have been nice, but...

LT

But?

MINA

I lied. I didn't do any of this  
for you. I did it for the other  
girls. And I did it for myself,  
because I could.

[Pause.]

LT

Perhaps that will comfort you in  
these last moments.

[Pause.]

MINA

Goodbye, Mister.

EPISODE 9 - SCENE 14

EXT. HEARTSORE DROP - NIGHT

LT

(VO)

And when I woke, I searched for  
our child. But I could not find  
her. They had hidden her. The  
Doctor had mutilated her, removed  
the parts he didn't like until she  
looked just like the rest of them.  
But her mind was whole, her body  
healthy. And eventually I found  
her, under the care of the witch,  
who feared her, beat her. And when

I slept and woke again, she was  
gone. Dead, the witch told me. But  
she lied. She has returned to me.  
Returned to the home that birthed  
her, to commune with the mountain.

[REN's dialog the same as from the end of E8, but from LT's  
POV, so at a distance, watching.]

REN  
Ty, wait.

LT  
(VO)  
Look at her.

REN  
Stop. Stop!

LT  
(VO)  
She looks just like you, but she  
shines in the night like we do.

REN  
Stop!!

LT  
(VO)  
She has our song in her voice.

[TYLER's impact far below resonates across the  
countryside.]

LT  
But for her body, she's perfect.  
And she must be taught.

[CREDITS]