

Strangekind Studio

presents

KIND

**Chapter Eleven: The Human
TRANSCRIPT**

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ACRONYMS

SFX - SPECIAL EFFECTS

VO - VOICE OVER

VD - VOICE DESCRIPTION

TN - TRANSCRIBER NOTE

SHOW NOTES

KIND is a cinematic audio drama best experienced with headphones. For adult audiences only.

Sujin Baek is a happily married cook and caretaker for the children at Eden Orphanage. He is also the Kind Killer, Silver City's most prolific and terrifying serial killer. When his secret is forced to the surface, the city's dark underbelly threatens the very heart and humanity of all Silverians.

StrangeKind Studio presents stories that subvert tropes and challenge genre conventions. We spotlight characters who are part of the intersection, including characters who are LGBTQ+, disabled, neurodiverse, and BIPOC. Questions? Comments? Contact us at strangekindstudio@gmail.com or at linktr.ee/strangekindstudio

CONTENT WARNING

KIND has potentially triggering content. This Chapter has content warnings for misophonia (Part 2, from 9:33 - 9:53), ableist and misogynistic language, non-consensual drugging & restraining, mind control, gun violence, cannibalism, self harm, implied sexual assault, graphic violence and gore, gun violence, graphic depiction of suicide and suicide attempt, panic attack, pyrophobia, claustrophobia, graphic harm against animals (Part 2, from 18:31 - 18:36), soundscaping of battlefields and war, explosions and bombs, kidnapping and imprisonment, and character deaths.

This show is for adult audiences only. Listener discretion is advised.

PRE-SHOW MESSAGE

MUSIC: 'For a Moment' by Amaranth Cove. It's a quiet, moody piece with a simple electronic piano/synth melody.

JAE: Hey, it's Jae. This is our big finale for KIND and I would like to say thank you for staying with us until the very end. I know I've said this before, but truly, it means everything that you've come along on this journey with us! So thank you, sincerely.

We have a special announcement after the end credits, so if you're interested make sure to keep listening until then.

Now, just like we did with Chapter Seven, unless you're listening on YouTube, this chapter is split into two parts to ensure audio quality. This Chapter is also especially triggering, especially pertaining to suicide and suicidality, animal harm, and gore - so please check the description for a full list of content warnings and take care while listening.

With all that housekeeping done, I'd like to introduce our first featured friend of the show, Project Gnosis by MQ Media!

Project Gnosis is set in the year 2030 CE. The Earth faces tensions in the realms of the mundane and the supernatural. Organizations and individuals have answered the call to keep the balance of their world safe by preventing extremists, imperialists, and abominations from throwing the world into chaos. Follow Fei, an advanced form of jiangshi, and Riz, a werehorse vigilante, as they face a world of conflict waged by those who seek the ruin of all.

They are currently releasing season two, so this is a fantastic time to jump into the show and check out season one in its entirety. Stay tuned to listen to the trailer and please do show them some love!

Thank you for listening once again. Until Part Two!

PROJECT GNOSIS TRAILER

NARRATOR: At the heart of this world where monsters and magic exist in secret from modern life is conflict. And among this chaos, there's one endeavor of great undertaking waiting to be unleashed yet to be unleashed on the world.

ABUJA POLITICIAN: They are swarming into our affairs like locusts.

DAVID: I wandered aimlessly finding a place of my own. I never got the chance to find it.

ABIMELECH: And all this for what? For what?! Scraps? Nonsense?

TIWA: Idiot, stop stumbling around and come with me.

FINN: They are snakes that think themselves dragons.

YAZMIN: That's the sad reality we live in. Too much BS being peddled out there obscuring fact.

RIZ: Like I need more reasons to think society is terrible.

SOLOMON: Horseboy, just follow her lead.

YEO-JIN: Gonna make this easy and come quietly or do you want to do this the fun way?

FEI: I wanted to see the world, be daring, help people elsewhere?

NARRATOR: Those chosen will seek the truth of what they will face. Let them reveal what is hidden and enlighten the world. Let them seek the truth of Project Gnosis.

SCENE ONE: THE TRIAL

SUJIN & GIV (VO): The good days are like this.

MUSIC: 'Towards Unknown Transition' by Rand Aldo. A suspenseful, droning synth.

AMBIENT/SFX: Sunshine. Chirping birds. Long grass. Two pairs of footsteps, strolling. An idyll, languid happiness.

SUJIN (VO): Sometimes, there are cracks; unseen seams like lightning branches. We walk with precarious calculations. Time passes in a turn of the wheel. A blind draw of confidence.

GIV (VO): But always—

SUJIN (VO): Always—

SUJIN & GIV (VO): You are there.

GIV (VO): Sometimes we think we can control the weather.

SFX: The footsteps stop. Thunder rumbles. The roar of a deluge. They begin to run.

SUJIN & GIV: (Laughing, panting as they run)

GIV (VO): We laugh like we're kids again.

SUJIN (VO): So buried in our bodies.

GIV (VO): Precious years between nascent awe and the anger of assimilation.

SUJIN (VO): (Laughs, giddy) We control the weather!

SFX: The deluge stops. But this time it's a tornado, ripping through the earth.

SUJIN & GIV: (Panting, catching their breath, watching the tornado)

GIV: Isn't it beautiful?

SUJIN: (Awed) Yeah...yeah...

GIV: Are you scared?

SUJIN: A little bit.

GIV: If it takes you, I'll leap in after you.

SUJIN: (Laughs) Don't do that.

GIV: I'll do it! I will!

SUJIN: I don't need you to do that for me.

GIV: Well-

SUJIN: Just watch.

GIV: (Chuckles)

SUJIN: And hold my hand.

GIV: (Smiling) Always.

SUJIN: (Softly, whispers) Always.

SUJIN & GIV (VO): The bad days are like this.

SFX: Reality cracks. Shatters. It's a bad fever dream. Disorienting. Dark.

CARPENTER (VO): **I'm at the end of the world with no name and no face.
Thousands of years behind me like unwound tape.**

GIV (VO): I'm not scared. I'm grateful.

SUJIN & GIV (VO): Relieved.

GIV (VO): This doesn't read like a second life, but-

SUJIN & GIV (VO): (Simultaneously) – the beginning of my death.

SFX: They're walking through a hellscape. Behind them, a giant entity follows, its footsteps rumbling and shaking the ground. A zippo is flicked open and close and open and close and–

SUJIN (VO): He dogs every step.

GIV (VO): Relentless.

SUJIN (VO): I'm scattered like I'm not really here. Bits of me embedded in different spaces outside of us.

GIV (VO): You look lost.

SFX: The zippo snaps close. Echoes. The entity disappears into the darkness around them.

GIV (VO): Fragmented. You are so easily confused.

SUJIN (VO): Once, I woke up and you were a stranger to me. I couldn't remember your name.

GIV (VO): Once, you returned smelling like the grime of the city. The fervent cling of death. And when I spoke, it was entangled wool.

SUJIN (VO): **Cotton viscera; loose guts. It frayed my fibres.**

GIV (VO): And though you insist on crossing the river–

SUJIN & GIV (VO): We walk the bridge together.

SFX: They approach a large river. Their feet hit wood - they're crossing the bridge.

SUJIN (VO): No matter where I go–

GIV (VO): No matter where you go–

SUJIN (VO): You come after me like an earthbed. Your hand tunes to mine – grants me mercy. Breaks me out of amber for a second birth. And I could die curled in tender–

GIV (VO): Your adoration.

SUJIN (VO): It dazzles.

GIV (VO): Steals.

SUJIN (VO): Aches.

SUJIN & GIV (VO): A precious memoriam.

VD: Their voices echo as though they are in an endless space.

SUJIN: Don't let go.

GIV: I won't. I won't.

SUJIN: It's cold.

GIV: It is.

SUJIN: Don't–

GIV: –let go. I know.

SUJIN: It shouldn't be so easy.

GIV: (Chuckles) Like going for a walk in the park, right?

SUJIN: Why is it so easy?

GIV: It's as easy as it should be.

SUJIN: It's so...

GIV: (Breathless, awed) Immense.

SFX: They are in an abyss. Perpetual nothingness. Their footsteps echo. Until that too, disappears. A ringing silence.

SUJIN (VO): (Quietly, grieving) The last days are like this.

AMBIENT/SFX: The world slams back into being. They're in Capernaum Bay. Dawn. The party is being transported across the water on Marlin's boat. Sujin is thrown down.

SUJIN: (Grunts as he falls)

GIV: What did you do to them?!

DANA: Ilana? Ilana! Kid?! Snap out of it!!

FISHERMAN: (Sneering) They're Puppets. We can't take any unnecessary risks. Especially with this one.

SFX: Fisherman grabs Sujin.

SUJIN: (Pissed, laboured) Let go of me. Dick.

FISHERMAN: Enough tranq to kill an elephant and he's still cussin' me out. Incredible!

SFX: He shoves Sujin away.

SUJIN: (Pants, angry)

MUSIC: 'The Answer Lies' by Christoffer Moe Ditlevsen. A dark, suspenseful orchestral piece with eerie, disharmonious swoops of the strings every so often.

SUJIN (VO): The world takes on a mean glare as the drug meddles my senses. I keep my eyes on Giv but he keeps warping. Crumbling like sand with every kick of the waves. He's scared. Terrified. And I can't do anything about it.

GIV: (Scared) Sujin...

SUJIN: (Laboured, slurred) Giv...it's okay...it's okay. It's going to be...it's going to be okay...

SFX: Giv drags himself close to Sujin. Grabs his hand.

SUJIN (VO): He shifts closer. Strains against the zip ties to grip my hand. His palm is clammy with sweat and sea. He's cold.

SUJIN & GIV (VO): We walk the bridge together.

AMBIENT/SFX: The rattle and slam of a metal door. The party are inside the Calvary Island compound, restrained and struggling. There's a hollow drone, giving the impression of a cold, dark space. It's a blur of voices as they all speak over each other.

FISHERMAN: Okay - split 'em up!

OLIVIA: (Disoriented, scared, slurring) No!! No, I don't wanna-

DANA: It's okay, kid!! Don't panic!

OLIVIA: (Stammering) I don't-I-I can't-

DANA: I know you're tripping balls right now, but you gotta trust me, Olivia! Just breathe, okay?

OLIVIA: (Shaky) O...Okay....

GIV: We don't have anything on us! You took us from our beds!

FISHERMAN: It's Master's orders! So quit yer damn whinin'. GUARDS! STRIP 'EM AN' SEARCH 'EM!

DANA: HEY! You ain't strippin' no-one, asshat!!! Get your fucking hands OFF ME!!

AMBIENT/SFX: Another slam of a metal door.

SUJIN (VO): They strip us down to nothing. The leering lights wash over our bodies - given only to lovers - now ripped so forcibly away from us.

His roaming eyes. His roaming hands. Clothes peeled like skin. The air is muggy and tastes like salt. It fills my mouth; makes me taste like blood. Bad iron.

SFX: Handsy Guard grabs Sujin and slams him against the wall.

SUJIN (VO): He slams me against the wall and it's him. Master. Servant. Family. **Traitor**. Bakula Ciesla breathes down my nape and Giv's imprint is so easily forgotten. Why is it so easy to forget him?

SFX: Handsy runs his hands over Sujin, patting him down, perhaps more than that.

SUJIN (VO): In the anger and violation that burns; Giv dissipates. **And Ciesla reigns.**

SUJIN: (Angry, panicked pants)

SFX: Handsy releases Sujin.

VD: Handsy has a deep, masc voice. Guttural and insidious.

HANDSY GUARD: You're clean.

SUJIN: (Pissed, humiliated) I know.

HANDSY GUARD: You're giving me lip?

SUJIN: I'm not giving you shit.

HANDSY GUARD: Sounds like lip to me.

SFX: Guard grabs him. Shoves him against the wall.
A brief struggle. Sujin elbows the guard, breaking his nose. **CRACK!**
Handsy stumbles back, clutching his face.

HANDSY GUARD: (Enraged, congested) **ARGH! YOU BROKE MY FUCKING NOSE!**

VD: Handsy's voice is muffled behind his hand.

SUJIN: (Snarling) **Touch me again and I'll break something vital!**

SFX: Guard grabs Sujin and violently shoves him against the wall.

SUJIN: (Grunts upon impact)
(Yelling) GET OFF OF ME!!!

HANDSY GUARD: (Hisses, menacing) I know what you are. How does it feel? Being overpowered by a human? You're nothing in here. Nothing! So keep your mouth shut and your head down, and I won't have to hurt you again. Got it, you wooden fuck?

SUJIN: (Angry panting)

SFX: Guard finally lets him go.

HANDSY GUARD: Out those doors and down the hall. Move it!!!

MUSIC: Fades out.

AMBIENT/SFX: The door rattles and slams. Sujin drags his feet down the cold, metallic hallway. But then, his feet sink into snow. A cold wind howls. Trees sway and creak. He's in Ibukimori - midwinter.

SUJIN (VO): He's here. In the heart of Ibukimori.

BAKULA (VO): (Simultaneously) You're here. In the heart of Ibukimori. You are a thousand years old and the last child born to your people. Your mother sings to you every night. But you are not alone. He stains the new snow like churned up detritus. And around you, embedded in the flesh of your people - with wide, trusting faces and broken limbs - are the children of the children. Your waning humanity.

SFX: Sujin stops walking.

BAKULA (VO): You use them like tethers, like hooks, injecting your parasitic desires into this world that never belonged to you. You tell the same story. The same tired story. Of the birth of humanity. Their blaring, rapid tread. But-

VD/SFX: The party are standing around Sujin. We hear them from every direction.

DANA: Humanity has always been here.

EMA: Like an infection.

OLIVIA: Like new skin mottled blue.

ILANA: Humanity has always been here.

GIV: And you sought to rule.

BAKULA (VO): Do you see the crests of your gentle destructions?

DANA, ILANA, GIV, OLIVIA, EMA: Your conceited kindness?

SFX: Thunder crashes and rumbles.

BAKULA & THE CARPENTER: (Accusing, angry) **SPEAK, CHILD! DEFEND YOURSELF!!!**

SUJIN: (Scared, shaky) I-

GIV: (Warmly, gently) Sujin. Do you remember?

AMBIENT/SFX: Everything falls silent.

GIV (VO): We're here.

MAEVE, OWEN, KIMIA, DARU, DIRECTOR, AYA (VO): In Eden.

AMBIENT/SFX: Slam cut to Eden. The playground. We hear the distant roar of Silver City traffic. The trees and birds nearby.

MUSIC: 'The Sum Of All Things' by Gavin Luke. A sentimental, fast paced piano melody, bright and warm.

VD: Aya sounds older here. Perhaps, this is a reflection from her future self.

AYA (VO): You found me on the swings, crying. I was feeling sad and I didn't want to talk to anyone. You were worried. Giv told you that crying was a good thing, but you knew that whatever caused my upset wasn't. And you wanted more than anything to fix things. To help. You were floundering, as you so often did. And in your silent panic, you told me a joke that you saw on page seventeen in the Silver City Standard.

VD: Sujin has a remnant of the Carpenter's cadence, stilted and deep. A fish out of water. Within this memory, Aya sounds very young - maybe around five or so.

SUJIN: (Deadpan) What do you call a beehive with no exit?

AYA: (Sniffing, aftermath of crying) I...I dunno.

SUJIN: (Deadpan) Unbelievable.

SFX: The chains on the swings rattle as Aya laughs.

AYA: (Through teary laughter) That's...that's so bad, Susu!!!! That's worse than bad!!

SUJIN: (Dismayed - taking her literally) Oh. I'm sorry.

AYA: You're so silly.

SUJIN: (Startled) I am?

AYA: The silliest!

SUJIN: Oh.

AYA: (Giggles, cheering up) Tell me another joke!

SUJIN: Why are pine trees so bad at knitting?

AYA: Oh! I know this one! They always drop their needles!

SUJIN: (Deadpan, simultaneously) They always drop their needles.

AYA: (Laughs)

AYA (VO): You sat with me on the swings and listened to me laugh and cry. You made me feel loved. You made me feel like I'd never be alone again.

AMBIENT/SFX: The sky darkens. Thunders. A torrential rain beats the pavement. We're in Ophid. Night. Two pairs of footsteps splash through puddles. Kind is stalking his prey.

MUSIC: 'Almandite' by Christoffer Moe Ditlevsen. A heavy, suspenseful orchestral piece. Long, drawn out strings.

VD: Thomas has a masc voice that's deep and slightly monotone. He's the Old Man from Scene One, Chapter One.

THOMAS (VO): You found me outside Eden in a daze, watching the children play. Your hackles were raised like the good guard dog you were. And you followed me to Ophid, tracking me with your nose low to the ground.

SFX: Within the memory, Thomas slides open the phone booth door. Kind stops to watch from a distance.

THOMAS (VO): You saw me enter a phone booth and call my Master.

SFX: The Ophid Market. Voices, bustle.

THOMAS (VO): You saw me at the markets, selling my wares. You saw me interact with the humans and how deeply integrated I was in their small, gritty world.

SFX: We hear snippets of memories from Scene One, Chapter One - of Kind murdering Thomas.

THOMAS (VO): You felt a pang of regret. You were tired. Tired and sick and you wondered what would happen if you turned around. What would happen if you let me live?

But your bloodthirst, your sickness - its potent keen clawed through your lacklustre attempts at morality. And so you waited until nightfall to catch me in the alley. And you showed me your flame. Your fangs. Your rage. And you

tore me to shreds, the rabid dog you are, and you ended me like taking a breath. A natural, mindless mechanism –

THOMAS, SYLVIA, JOAH, TAMARA, JOE, RASHID: –an extension of you.

AMBIENT/SFX: The scene fades out. Thunder rumbles.

BAKULA (VO): There is no end to your depravity. There is no end to yourself.

GIV: Do you remember?

SFX: A memory from Chapter Four. Moments after Owen found out about Kind. Sujin's driving erratically through Silver City.

OWEN (VO): We're here. In your car. Blindly weaving through the streets of Silver City. Olivia slumped unconscious in the seat beside you, blood trickling from the fresh bullet wound in her head. It's stark, jagged, like a crack in her skin. Kind's Mark. The beginning of the end.

SFX: A pendulum swings. Slow, echoing, burdened.

OWEN (VO): You were drowning in grief, with your foot pressed flat against the gas pedal, grief and worry and guilt. You lost everything. You gained everything. Eden was in flames. Eden was safe. You shot Olivia. Olivia was alive. The night was a nauseating oscillation between two presents and their futures. And you were torn in a way only we can be torn.

SUJIN: (Panicked panting, cursing, and crying as he drives. He's trying to keep himself together but his emotions are getting the better of him)

SFX: The pendulum fades out.

OWEN (VO): And in the rare, dim moments between, you recall our relationship. My frigid welcome. The subsequent warmth. The way I called you brother. My flat jokes. My honest smile. I was safe. Safe. And you remember how I said your name over and over–

OWEN (MEMORY): It's Su-jin, right? Soo-jiiinnnn. Yeah?

OWEN (VO): It was important to me to say it right. It was important to me, because it was important to you. And you felt happy in a way you couldn't describe.

AMBIENT/SFX: A bomb goes off. We're on a battlefield during one of countless wars. The Carpenter's walking through the carnage, every step sinking into deep blood-churned mud.

MUSIC: 'Eventide' by Christoffer Moe Ditlevsen. Another dark, orchestral piece. This one is more gloomy. Mournful.

BAKULA (VO): But they all blur into one. The wars, the deaths, the oceans of blood you've spilled. The faces become like the trees. The many parts of an unrecognisable whole. And at the rotting centre of it all is the Carpenter. Picking his way through the millions of ends he'd brought unto millions of worlds. And you survey your handiwork in the same way you survey the sky. Shades of blue you can't differentiate and you never question what lies beyond. No, you never had the imagination for it.

JOAH (VO): Do you remember? Finding me amongst the dead and dying. And the shock of recognition brought you a semblance of emotion. A reminder of mortality. And you dragged me from the muck and gore and you said my name, over and over, questions teeming, your ancient heart pounding –

SFX: The Carpenter rushes forth. Drops to his knees in the mud. Flies buzz in the hundreds around him, feeding off the rotting bodies. The Carpenter drags one of the bodies from the mud. This one's still alive.

CARPENTER: (Shocked. Shaken) Joah? Joah, is that-? **JOAH!**

JOAH: (Coughing, stirring, laughing weakly) Hello, Carpenter. Fancy seeing you here. First time in France?

JOAH (VO): Thousands of years since you carved your first; since you carved me; since I plunged into the mortal wild. And you followed reluctantly. And in that moment, in the middle of the raging battlefield, you felt a stir within yourself. A flicker of something so removed from what you know, from what you are. And it was dying, if dying was sweet, and it was seeing my face for the first time. Not as something to be dismissed but something to be savoured. To be appreciated. And you held me, because you learned what it

meant to hold and to be held, and like that, you welcomed me back. Your prodigal failure. A manifestation of your compassion. Your yearning for more.

AMBIENT/SFX: The battlefield fades away.

BAKULA (VO): But he fades into your memories. Buried under millennia upon millennia. The impossible burden of being alive. Do you remember his face?

JOAH (VO): You do. You remember.

BAKULA (VO): Did he have brown eyes? Or black?

JOAH (VO): They were black.

BAKULA (VO): Was his hair long or short?

JOAH (VO): It was short.

BAKULA (VO): Did he ever smile?

JOAH (VO): (Smiling, fondly) I smiled. I always greeted you with a smile.

BAKULA (VO): (Menacingly, hateful) You don't remember.

JOAH & GIV (VO): (Overlapping; insistent) You remember!

MUSIC/AMBIENT/SFX: A giant crash of a tsunamic wave. The music ends. We slam cut to...

SCENE TWO: CALVARY ISLAND

AMBIENT: Calvary Island. Present. A small, steely cell. The atmosphere is dark and oppressive. We hear the distant echoing bangs of slamming doors and movement.

VD: Their voices echo in here.

SUJIN: (Sharp intake as he wakes)

DANA: Finally!

GIV: Sujin? Are you awake?

SUJIN: (Hums a yes) Mmm.

SFX: Sujin drags himself upright.

DANA: Thank god. It's been fuckin' hours, Baek.

SUJIN: (Disoriented, groggy) What's going on? Where are we?

DANA: We got dragged to Ciesla's office. He kept tryna psyche us out. Get us to spill everything we know. Don't worry - none of us said shit. Anyway, half of us were conked out of our skulls. Then he took Ema and Olivia and threw us into this shithole.

GIV: (Worried) I hope they're alright.

DANA: (Doubtful, worried despite herself) Well. I dunno about the kid, but Ema will be fine. Ciesla needs her, doesn't he?

ILANA: If Ema is able to get close to the Nexus-

DANA: It'll be a home run. He won't stand a chance.

GIV: Sujin? Do you think you can open the door?

ILANA: I tried, but it seems to be solid steel. Like the kind they use in banks.

DANA: (Teasing) Yeah, she barely made a dent.

ILANA: (Grumpy) I tried.

DANA: (Chuckles tiredly)

SFX: Sujin stands up and shuffles to the door. He throws himself against it a few times.

SUJIN: (Grunting and panting as he tries to open the door)

(Panting) Nothing.

ILANA: Let's try together.

SFX: Ilana stands and bullrushes the door. Their bodies slam against the steel.

ILANA & SUJIN: (Grunting and panting)

SFX: Nada.

ILANA: (Sighs)

DANA: Damn.

GIV: It's okay. Come and sit down.

SFX: Sujin and Ilana sit back down.

DANA: Well, fuck. This isn't exactly how I imagined our vacation would go.

ILANA: It's okay. We'll figure out a way to escape. At the very least, if we can reach the Captain—

SUJIN: (Frustration mounting) No. We let our guard down. He knew we were here from the moment we arrived.

ILANA:: But those Leashed we freed—

SUJIN: (Snaps, irritated) Bakula Ciesla isn't the paragon of honesty. Do you think he'd share the details of his operation with every grunt he owns?

GIV: (Sharply) Sujin. This isn't the time.

SUJIN: When is it the time then?! It's not like we're going anywhere.

GIV: Getting angry at each other isn't the solution!

SUJIN: You shouldn't be here. This isn't part of the plan. We fucked up, Giv, and this could—Bakula could—

DANA: Save the spiralling. You're gonna take up all the air.

ILANA: My question is, why did he choose to act when he did? He left us alone for a good few days. Why didn't he capture us the moment he became aware of our presence?

DANA: Probably means your theory is wrong, Baek.

ILANA: Yes, I believe he wasn't aware until last night.

SUJIN: (Sharply) It doesn't matter!

GIV: Sujin-

(Frustrated sigh)

Let's just...think for a moment. Bakula can't keep us in here forever. He wants us under his control, doesn't he?

SUJIN: Dead or under his control, yes.

GIV: So. It's a high possibility that he will want to give us an implant.

DANA: And when they open that door-

GIV: That would be our chance.

DANA: Okay. Okay!

ILANA: So...we wait?

DANA: (Grim determination) We wait.

SFX: Hours pass. Dana's pacing, restless, panicking.

MUSIC: 'Sensoji' by Drift Far Away. A suspenseful, droning synth with what sounds like a flute. Dreamy and formless.

DANA: (Hums a nervous tune)

(Sighs)

(Whining) How LONG are they gonna keep us in here?!

ILANA: (Quietly) Dana. They're sleeping.

DANA: (Lowers her volume - whisper-shouting angrily) How can they sleep at a time like this?!

ILANA: Well. By my calculations, it's been over 24 hours since we were locked in here. It is far more concerning that you haven't gotten any sleep.

DANA: I'm not tired.

ILANA: Dana.

DANA: (Snapping quietly, pissed) I'm not!

SFX: Dana stops walking.

ILANA: Sit down. Please.

DANA: I'm gonna lose it, Ilana. If I gotta stay another fuckin' hour in here, I'm gonna seriously fucking lose it!!!

ILANA: Come here.

DANA: I can't even tell if it's night or day! There aren't any windows!

ILANA: Dana.

SFX: Ilana stands. Walks over to Dana.

DANA: And even if Cassie realises we're fucked, she doesn't know where to find us!

SFX: Ilana hugs Dana.

MUSIC: 'Odonata' by Jacob Ahlbom. Quiet, romantic piano and strings.

DANA: (Catching her breath, shaking) Goddamnit...

ILANA: I won't let anything happen to you. We will get out of this.

DANA: What are you, a fucking psychic?

ILANA: I never told you? Fortune telling is another superpower of mine.

DANA: (Shaky laugh) Oh yeah? You gonna tell me the winning numbers for the next lottery?

ILANA: And which team's going to win the World Series. It's not the Yankees, by the way.

DANA: (Releases a shaky breath, calming down) I'm gonna hold you to that.

SFX: They both sit.

ILANA: (Smiling) Good. Feeling better?

DANA: (Weakly) Getting there. Why donchya tell me something?

ILANA: Hm?

DANA: (Increasingly panicked, anxious) I dunno. Talk to me. Keep my mind off the fact that we're in a steel coffin, waiting to get mind controlled by a megalomaniac, and that the kid's probably already Leashed or dead and Cassie's never gonna find us and we're just gonna end up with our faces on the news and-

ILANA: Dana.

DANA: (Still anxious but contrite) Sorry.

ILANA: (Uncertain) ...I don't-I'm not good at this.

DANA: (Trying to control her breathing) Bullshit.

ILANA: I can't-

DANA: You don't have to change yourself for me. You get that, right? Just...being Ilana. Being here, with me. That's all it takes.

ILANA: (Quietly) Is that...is that enough?

DANA: (Smiling weakly) Immeasurably.

ILANA: (Huffs amusedly, pleased)

DANA: (Lying) See? I'm already feeling a helluva lot better.

SFX: Dana pecks Ilana's cheek.

ILANA: (Sighs, worried) I didn't know you were claustrophobic.

DANA: It's...it's not so much small spaces as it is the idea of being trapped. I always sleep with the door open.

ILANA: And your window. Even in the middle of winter.

DANA: I just need to know that I'm not just...alone in here. You know?

ILANA: You're not alone.

DANA: I know that. I do. But my body doesn't.

ILANA: (Half joking, half serious) When we build our house, we could forgo the windows and doors. We would save a fair amount of money.

DANA: (Chuckles, calming down) You got the blueprints up there, Stone?

ILANA: I've already picked out the wallpaper.

DANA: Oh no. Not wallpaper.

ILANA: Paint, then?

DANA: I don't look like it, but I'm a decent artist.

ILANA: So all that doodling during department meetings – that was just practice?

DANA: Gotta get my ten thousand hours in somehow.

DANA & ILANA: (Chuckling quietly)

ILANA (VO): You peer at me through the gloom of the cell. A crack in the door lets in a bare sliver of light and it spears the dark; draws the soft lines of your face. Your eyes shine. So desperate and disturbed.

You grip my hands, wind your fingers through mine. And I have the profound understanding that I am at the centre of your world. That your eyes have only tethered to me. That you have made me synonymous with You. I am...conjured. Seen. Present.

So I tell you about the yellow roofed house. About how I was on my sister's trail, chasing her through Elysium at my Master's behest. I tell you about how I found that painting. A small, insignificant thing, barely considered.

The artist herself was an old woman, comfortable and teeming in her age. It was a terrible painting. She had no skill, no talent. But there was something about that yellow roofed house and the verdant garden that hugged those weathered walls. My Master drowned in the flaking, yellow paint. He was lost to a vision I never knew I could have. A dream. A wish. A yearning.

I was already building our future, years before I even met you.

(Quiet, huffed laughter)

I tell you about how I've always been an observer. My mind had always belonged to the world around me. My name hadn't been anything more than a formality. A function. My face was a guise. My body was another's. Nothing belonged to me because there was never a 'me' to belong to.

And when my Master placed me before you, I did what I did best. I observed. I watched. I studied. You were worth the scrutiny, Dana. You were worth the full intent and scope of my attention.

Every night, as I lay on my bed, I would entrench in my memories of you. My Dana Liu. And I would wonder at how much I cared. How much I ached. For you.

I tell you about our first night together. I tell you about every touch I experienced. Every thought, every surge of heat, every wild emotion – how uncontrolled I was. How you so effortlessly filled my borders that night with your colours.

I tell you, Dana. How excessively, obsessively, I exist for you. I exist because of you.

And when I finally fall silent. As the last, shivering word fades between us, you peer at me through the gloom of the cell. Hands wound tightly around mine. And I know there's more. There's more to be said, to be shared, to be asked. So I say–

ILANA: (Softly. Tenderly. Whispered) I love you.

ILANA (VO): And you say–

DANA: (Softly. Tearfully. Whispered) I love you too.

ILANA (VO): And I ask–

ILANA: Marry me?

ILANA & DANA (VO): And like this we are realised.

DANA: (Crying, chuckling) I will. I will goddamnit.

DANA & ILANA: (Quietly chuckle, tearful, and they kiss)

ILANA: I don't have a ring.

DANA: (Sniffing) Here.

SFX: Dana fiddles with her sleeve. Two snaps of thread.

DANA: There you go. Rings!

ILANA: That's...thread.

DANA: And when we get outta here, you can get me a proper ring. The best of the best. Fifty carat diamond or whatever the fuck. I dunno. For now, this shitty thread will have to do.

SFX: They tie the thread onto their fingers.

DANA: Aaaaand voila! A perfect fit!

ILANA: (Admiring her 'ring') A perfect fit.

DANA: (Grinning) God. We are so disgusting right now.

ILANA: (Grinning) Positively nauseating.

ILANA & DANA: (Quiet laughter)

MUSIC/SFX: Music slowly, gradually, dies down. Time passes.

'Broken Home' by Brotin plays. A dark and moody, droning electronic/synth piece that at times has dreamy trumpet or saxophone playing a melody.

SUJIN (VO): Hours pass. Maybe days.

Giv sits with his eyes closed and back to the wall. Meditating. Or sleeping. It's hard to tell. And when he's awake, he speaks to Dana or Ilana. Sometimes, he joins Dana on her pacing.

I try to talk to him. Try to reach out in the dark to reassure him. Or to reassure myself, I don't know.

But I never make it past the rift between us.

My words catch in my throat. My hand hovers in the air. Useless. Empty. And I return to my corner, counting every arduous second as it slowly crawls by.

VD: Joah's voice is still distorted, like the Carpenter's Inhuman Voice. I'll mark this in bold. When his lines are not in bold, he's simply speaking in his regular 'human' voice.

SFX: Dana's pacing, restlessly.

JOAH: (Quietly) **You're going to let things fester between you?**

SUJIN: No.

SFX: Dana stops mid-step.

DANA: (Sharply) What was that, Baek?

SUJIN:P (Startles) N-Nothing. Sorry.

SFX: Joah's lines overlap the other characters'. The below is what plays out in the background as Joah and Sujin speak.

DANA: Look. If you got something to say, then fucking say it! I know how it looks. But I just don't do good in small spaces like this, okay? Fucking sue me.

GIV: I'm sure he'll come for us soon, Dana.

ILANA: He can't risk leaving us here for too long. What if we had called for reinforcements?

DANA: But we didn't!!! We didn't and he's gonna know we didn't! Then what??

ILANA: (Gently) Hey. Breathe.

DANA: I am! It's the only damn thing I can do!

ILANA: Dana.

DANA: (Sighs) You're right. You're right. Fuck, you're right. I'm doing it again, aren't I?

SFX: Dana walks towards Ilana.

ILANA: You are. Which is why you have to breathe.

DANA: (Muttering) I'm breathing, I'm breathing.
(Takes several deep, calming breaths)

JOAH: What if you die? What if he dies? What if you get an implant? And in that long, miserable existence, there will always be the knowledge that the person you love hates you.

Oh no – what's the word he used? Resents you.

(Sucks air through his teeth in sympathy then laughs)

Hoooo! That's harsh. Hate is easy to stomach. It's just the other side of the coin to love. But resentment? That implies he never really loved you to begin with. No, resentment is bigger than hate. It leaves no room for anything else.

SUJIN: (Murmurs quietly so no-one hears) You're wrong. He's not like that.

JOAH: You heard it yourself, didn't you? He's a bad man, brother. Worse than bad – he's a hypocrite.

SUJIN: It's not his fault. None of it is.

JOAH: **Look at you making excuses for him! It really goes both ways, doesn't it?**

SUJIN: He's better than good. He's-

JOAH: **What's the point in saying that to me? I'm dead, remember?**

SUJIN: (Releases a soft breath. He'd forgotten)

JOAH: **Talk to him, you prick. You are a toxic ball of unresolved regrets. Don't make him another one.**

SUJIN: Why are you-

GIV: (Perplexed) Sujin? Who are you talking to?

SUJIN: (Freezes) Uh....no-one. Myself. Thinking aloud.

GIV: (Long pause) Oh.

SUJIN: (Awkward pause) Giv. Can we-?

SFX: Beep-beep-beep! The door slams open. Handsy Guard enters and grabs Giv. Another guard also enters.

DANA: Finally!

ANGRY GUARD: Everyone against the walls! NOW!

HANDSY GUARD: Giv Hasan! Get up. You're coming with me.

SFX: Sujin bullrushes Handsy. Grabs his throat, choking him.

MUSIC: 'Kosmos Inverted' by Ave Air. An anxious, restless synth.

SUJIN: **LET HIM GO.**

BAKULA (SFX): (Commanding, menacing, hateful) **Do it. Break his neck. Snap it like a twig.**

SUJIN: (Hesitates, breath hitching)

SFX: Angry Guard shoots Sujin. It's a tranq. Sujin releases Handsy and collapses.

DANA: Woah woah woah!

SUJIN: (Gasps, wheezes) Giv!

HANDSY GUARD: I said - stay the fuck back! Or I'll spray your friend's brain all over the fuckin' walls.

ILANA: (Sharply) We're complying! Don't shoot!!!

SUJIN: (Panting, slurring, panicked) No, no, Giv - don't hurt him-don't hurt him-

SFX: Sujin lurches at the guards but Dana grabs him.

DANA: Baek - stop!! Do as they say!

GIV: (Tearfully, scared but trying to reassure) It's okay! I'll be okay!

HANDSY GUARD: (Sneers) Don't worry. It'll be your time soon enough.

SFX: The guards leave. The door slams shut.

SUJIN: GIV!!!!

SFX: Sujin throws himself at the door. Over and over again.

DANA: Hey! Hey, calm down, Baek! Braining yourself ain't the answer!

SUJIN: (Snarls) Then what is?!

DANA: Hey asshole, I'm not happy about this either, okay?!

SUJIN: If anything happens to him-

ILANA: They're giving him the implant.

DANA: They're gonna give all of us the damn implant. Fuck!!! That was our chance!!!!

SUJIN: (Turning his anger, his fear, onto Dana) Why did you stop me?!

DANA: If I didn't, they woulda shot the Nurse-

SUJIN: I could have saved him! **We could have escaped!**

DANA: Oh no. Oh fuck no. You are NOT putting the blame on me!

SUJIN: You said it yourself! That was our chance!

DANA: This ain't my fault, Baek!!

SUJIN: (Apoplectic, screaming) **YOU STOPPED ME!!!!**

SFX: BANG! Sujin punches the door. The metallic ring lingers in the tense silence.

DANA: (Caustic, sneering) What about you?! I saw you. You had him. And you hesitated. That was our one window and you fucked it!

SUJIN: Then why don't you unfuck it, Dana?! Why don't you find a way out of here?!

SFX: Dana stalks over to Sujin.

DANA: THAT WAS OUR WAY OUT! That was our opportunity to get the hell outta here! And now Giv's gonna get turned into a drone or worse and it's all because you suddenly developed this weird moral quandary-!

SFX: Dana shoves Sujin.

SUJIN: Moral quandary?! What the fuck are you talking about?!

DANA: Look, I get that you're feeling guilty or whatever about being Kind. And that whole shitshow with Giv. But this ain't the time to develop a conscience! You HESITATED! You fucking hesitated!!!!

SFX: Sujin punches Dana.

SUJIN: (Yells wildly, blind fury)

DANA: (Grunts when punched)

SFX: Dana staggers back and falls on her ass.

DANA: (Pained) Ow...What the fuck, man?!

SFX: Ilana grabs Sujin and slams him against the door.

MUSIC: The music suddenly transitions to the calm, dark droning of 'Room for Whatever Is Left' by Hanna Lindgren. It's eerie, haunting music that conjures up a deep, unsettling loneliness. Of ghosts and liminal space.

VD: Ilana's voice distorts in her rage.

ILANA: (Dangerous, lethal) **Hurt Dana and I will rip your arms clean off your body.**

SUJIN: (Panting harshly)

ILANA: (Coldly. Commanding) Do you understand?

SUJIN: (Panting. Pissed) Yes.

SFX: A long pause. Then Ilana releases Sujin who collapses. She kneels down beside Dana.

ILANA: (Worried, gently) Are you okay?

DANA: (Blushing hard) Yeah. Yeah, I-I'm okay. Jesus, Ilana. I...You...

ILANA: (Frowning) You're going to bruise.

DANA: (Quietly. Pleased) I'll be fine.

SUJIN: (Hoarsely) I'm sorry-

ILANA: (Sharply) You should be.

JOAH: **Come now, brother. I thought you were done razing everything to the ground.**

SUJIN: Then what do I do?!

JOAH: **What is the one thing you could never give your dear husband?**

SUJIN: (Catching his breath, thinking)

DANA: (Wary) Uh. Baek? You're not gonna go Jack Torrance on us, are ya?

SUJIN: (Whispering, uncertain) Help me. Help me save him.

(Beat)

(Desperate) Please.

DANA: You gonna freak on us again?

SUJIN: (Calming, regretful) No. No, I...I'll follow your lead.

DANA: (Sighs) Every party needs their healer, right? There ain't no way we're letting anything happen to him. But just so we're clear – after this shitshow is done and dusted, you owe me a free punch.

SUJIN: (Weak, amused huff) I feel like I'll owe you more than that after this.

SFX: Time passes. Slow. Agonising. The pendulum swings. Dana and Ilana are sleeping.

JOAH: **You've been staring at the door for hours.**

SUJIN: (Grunts a yes)

JOAH: **Or has it been days? It's hard to tell in here. So dark and cramped. So...nothing. Those two are barely holding it together. They haven't said a word since Giv was taken. How long do you think until they break?**

SUJIN: (Hoarse, quiet) This isn't helping.

JOAH: **How long until you break?**

SUJIN: I thought you were trying to help me.

JOAH: **I was.**

SUJIN: So why are you being a prick?

SFX: Joah holds out his hand for a shake.

JOAH: **Hello. I'm Joah Birch. Brother. Puppet. Prick.**

SUJIN: (Sighs, pissed)

SFX: Joah lowers his hand.

JOAH: **I can hear your mind. So loud. So desperate. It's like a battered, rusted engine, coughing out its last breaths.**

SUJIN: It's been too long. He's been out there alone too long.

JOAH: **They're not coming for you.**

SUJIN: (Bewildered, confused, despairing) I hesitated. Why did I hesitate?

JOAH: **He's already gone.**

SUJIN: It's Giv. Why didn't I save him?

JOAH: **Because he's just as rotten as you are.**

SUJIN: 'Broken attracts broken.'

JOAH: **Maybe you both deserve this.**

SUJIN: If Bakula wins, would anything be different?

JOAH: **He'd take your throne. Steal your crown. A human Carpenter.**

SUJIN: Why did I hesitate?

JOAH: **Why?**

SUJIN: I could have killed him.

JOAH: **Should have killed him.**

SUJIN & JOAH: **So why did I hesitate?**

SUJIN: (Sharp intake, realising) Oh.

JOAH: (Smiling) **And there it is.**

SFX: BOOM!!! A massive explosion.

DANA & ILANA: (Yells/exclaims in shock)

SCENE THREE: THE CIESLAS

AMBIENT/SFX: We go back in time. Days ago. We're in Olivia's quarters. Ema is sitting beside her bed.

OLIVIA: (Groans as she stirs awake)
(Groggy, confused) ...Mom-?

EMA: (Hums a wry laugh) Hm.

OLIVIA: (More alert) I mean. Ema.

EMA: How do you feel?

OLIVIA: Where are-?

EMA: Your new room.
(Dryly) Do you like it? He chose your favourite colour for the walls.

OLIVIA: (Pause) But it's...pink.

EMA: (Wryly amused) Quite.

OLIVIA: (Realising, anxious) Where are the others? Are they okay? Are they-?

EMA: Oh, they are all unfortunately alive. Safely kept under lock and key.

OLIVIA: But we're-

EMA: It appears that your father still has hopes for a family reunion.

OLIVIA: (Disbelieving laugh) After everything he's done. After everything we've done.

EMA: He is a rather forgiving sort.

OLIVIA: (Upset) So that's it? You've gone back to his side?

EMA: Don't be so dramatic. Would you rather be in cuffs?

OLIVIA: (Sighs) No. No, I suppose not.

SFX: Olivia gets out of bed and tries the door. It's locked. Heavy duty steel. The kind they use in banks.

EMA: Forgiving, but not foolish.

OLIVIA: He's going to Leash us, isn't he?

EMA: Starting with your irritating friends, yes.

OLIVIA: We gotta get out of here. We need to contact the Captain. If we can get to a phone-

EMA: There is no external communication. Not on Calvary. You yet under-estimate your father. For every move you plot, he has long since countered.

OLIVIA: (Sneering) I don't know. I think my estimations are pretty fucking accurate.

SFX: Olivia kicks the door.

OLIVIA: (Frustrated growl) Eurgh!!

EMA: (Raising her voice) Play along. Be the perfect, obedient daughter. And when the time is right – we strike.

SFX: Olivia glances at Ema.

OLIVIA: You have a plan?

EMA: If I know Bakula, he has an escape route off this island. A route only he is privy to. Which means–

OLIVIA: Which means it'll be unguarded.

EMA: Precisely.

OLIVIA: (Hesitating) I...I don't know if I should trust you.

EMA: (Softly) You don't have a choice. For what it's worth. I am sorry. That was said in all sincerity. As much sincerity I can afford, anyway.

OLIVIA: (Huffs with grim amusement)

EMA: Now eat. The bread is awfully dry but it is....passable for food.

SFX: Ema offers her a sandwich. Olivia hesitates, then makes her way over to Ema.

OLIVIA: (Weakly) Thanks.

EMA: Eat. Your father had it made especially for you.
(Dryly) Your 'favourite sandwich'.

SFX: Olivia unwraps it.

OLIVIA: Eurgh. I hate egg mayo.

EMA: (Dry amusement) Quite.

MUSIC: 'From the Past' by DEX 1200. A moody, anxious piano piece.

OLIVIA (VO): Whenever I'm not giving Bakula Ciesla bad intel about the Kindred and our actions for the past month, I'm playing the role of the dutiful daughter at his dinner table.

As I'm shuttled to and fro my glorified prison cell, I try to memorise as much of the compound as I can. And every so often, I glimpse the ocean. The sky. The mainland that sits upon the horizon like a slumbering giant.

It's...beautiful.

God. It's too easy to fall back into old habits. I've been trained from birth and Bakula Ciesla is still so ingrained in me. It's like the past few months never happened. Like I never stumbled upon Kind in that alleyway. Like all that fire I fought so hard to feed was never lit in the first place. All I've got is cold, dense coal and the boundless nothing of tomorrow.

But they pull Giv from the cell. Giv - who is the best of us - and they want to snuff him out. Another faceless, mindless drone for the Governor's army. And I can't play along anymore.

AMBIENT/SFX: Whoosh! At the family dinner table. Cutlery clinking. Classical music playing in the background - 'J.S. Bach Cello Suite No. 2 in D Minor, BWV 1008 II. Allemande' by Laura Metcalf.

BAKULA: (Cheerful, pleased) How is the food, sweetheart?

OLIVIA: (Disgusted) It's foie gras.

BAKULA: Delicious, isn't it?

OLIVIA: Uh...

EMA: (Coughs lightly to remind Olivia)

OLIVIA: (False cheer) Yes, it's...it's sooo delicious, dad. Thank you!

BAKULA: (Chuckles) The fucker has a criminal record to rival Al Capone's but if I don't just want to inject his cooking straight into my veins...

EMA: (Chiding lightly, amused) Bakula.

BAKULA: Sorry, sorry. Shouldn't be using such language at the dinner table. Now. I would like to propose a toast.

SFX: He raises his glass.

EMA: Oh, how wonderful. Yes.

SFX: Ema raises her glass.

EMA: Olivia? Honey?

SFX: After a pause - Olivia sets down her cutlery and reluctantly raises her glass.

BAKULA: Our home has been destroyed and my title illegally stripped away from me. I have been vilified by the media, the public - the very people I worked tirelessly to save. But visionaries are often burned at the stake.

(Chuckles)

And look at me! I am still standing on my own two feet with an army at my command and a loving, doting family at my side.

Ema. Olivia. You are truly all a man could ever desire.

The perfect family.

To us.

EMA: (Indulgently, smiling) To us.

OLIVIA: (Lifelessly) To us.

BAKULA: (Darkly) And to the revolution.

SFX: A knock at the door. Handsy drags Giv into the room.

HANDSY GUARD: Ah. Sorry to interrupt, sir. You asked for this one?

OLIVIA: (Whispers, shocked) Giv...?

GIV: (Shocked, relieved) Olivia! Are you okay? Has he hurt you?

OLIVIA: (Shaken) I-No, I'm okay but-

EMA: Bakula. We're having dinner.

BAKULA: (Chuckling) Ah – apologies, my dear.

(To Handsy) Send him to the lab. Have Morgan oversee the operation.

HANDSY GUARD: Yes sir.

SFX: Handsy drags Giv away. Olivia leaps out of her chair.

OLIVIA: (Panicked) Giv!

BAKULA: Sit down, sweetheart. Your food's getting cold.

OLIVIA: But–

EMA: Olivia. Honey. Remember what we talked about.

OLIVIA: (Hesitating) You're going to Leash him.

BAKULA: Leash?

(Realising) Ah. How creative.

(Chuckling) Yes, yes, I am. As I will 'Leash' anyone who dares stand in the way of progress.

(A warning. A threat) So sit down. And eat your foie gras.

SFX: Olivia slowly, reluctantly, sits down. The dinner resumes.

BAKULA: (Brighter, happier) Now that bit of unpleasantness is out of the way – who wants a top up? I had this wine imported directly from Italy–

OLIVIA: (Stiffly, faux-politeness) May I please use the bathroom?

BAKULA: (Pause)

(False brightness) Of course you may. But don't take too long. Or your mother and I will drink all the wine.

(Chuckling)

EMA: (Chuckling)

BAKULA: You. Escort my daughter to the bathroom. No detours. Finger on the trigger.

VD: Stoic guard has an androgynous voice. Stern and slightly monotone.

STOIC GUARD: Yes, sir.

OLIVIA: You don't have to-

BAKULA: But I want to. And that, sweetheart, is the only thing that matters.

SFX: BAM! We cut to the hallway. Just outside the bathroom. The metal door is slammed open.

STOIC GUARD: Two minutes.

OLIVIA: (Bluntly) I need to take a shit. Make it five.

STOIC GUARD: (Sighs) Not a second more.

OLIVIA: (Sweetly) Fine. Asshole.

SFX: Olivia opens the bathroom door. And pauses. Contemplates.

STOIC GUARD: (Impatient) Well? The fuck are you waiting for?

SFX: Fuck it. She grabs the guard.

STOIC GUARD: What are you-HEY! (The rest of their shouts are smothered by Olivia's hand)

OLIVIA: (Hisses, panicked) I'm sorry, I'm sorry! But I'm doing this for you too, okay?

SFX: Olivia knocks them out. Stoic slumps to the ground.

OLIVIA: (Panting, nervous laughter) Okay...that wasn't so bad?

SFX: Searches their clothes and finds a phone. She quickly dials a number.

OLIVIA: (Muttering under her breath) Oh god, please work. Please, please work--! Come on...come on...!!

SFX: The call connects.

OLIVIA: (Excited, relieved) YES!
(Angry laugh, aimed at Ema) I fucking knew it!!

SFX: Cassie answers.

OLIVIA: (Urgent) Captain! It's Olivia!

AMBIENT/SFX: We slam cut to...

SCENE FOUR: IMMOLATION

ILANA: Sujin! SUJIN!

AMBIENT/SFX: We're back to the present. The aftermath of an explosion. A disorienting ringing. Sujin struggles to his feet. In the distance, chaos reigns. Shouting and screaming. Rapid gunfire. More explosions. An alarm blares.

MUSIC: 'Spooked' by Fashion. A fast-paced, energetic electronic song.

SUJIN: Yeah! Yeah, I'm up!

ILANA: Help me with the door! The frame is damaged. Between the two of us--

SUJIN: Got it!

SFX: Sujin and Ilana rush the door and slam into it. Again and again. The door breaks down and they stagger out into the hallway; hit the wall.

ILANA: WE'RE THROUGH!!

DANA: Wooo!!! Fuck yes!

SFX: Dana stumbles out into the hallway.

DANA: No guards!

SUJIN: What's going on? Is it the Captain?

DANA: Gotta be! Dunno who else it could be-

ILANA: Maybe Olivia got away-

DANA: Whoever raised the alarm, we can send them a gift basket later. First-

ILANA: The Nexus.

SUJIN: (Simultaneously) Giv.

DANA: Lumberjack. You find Giv. Ilana and I will find the Nexus and/or the Cieslas.

SUJIN: Got it.

DANA: Oh, and try not to die, Baek. Or your husband will kill me.

SUJIN: (Amused) For your sake, I won't.

SFX/AMBIENT: The labs. Sujin smashes through a glass door, rambo style. Outside, we hear the muffled sounds of combat.

VD: The Scientist has a nervous and cartoonish high-pitched androgynous voice.

SCIENTIST: (Shrieks) Y-You can't be here! This lab is-is for authorised personnel only!!!!

SFX: Sujin strides towards them and snatches them by their collar.

SCIENTIST: AHHH! GUARDS! GUARRRDS!

SUJIN: (Impassive) Don't bother. You can hear the commotion outside. You know what that means for you.

SCIENTIST: But I haven't done anything! I'm just-I'm just in R&D! I d-don't know shit-!

SUJIN: Where is he?

SCIENTIST: Master Ciesla?! I-I assume in his office-

SUJIN: (Aggravated, impatient) No, where is Giv! Giv Hasan! The man who was dragged here to get the implant!

SCIENTIST: I-I have no idea what you're-

SUJIN: (Dangerous, threatening) **There are two ways this can go for you. I don't think I need to explain what they are.**

SCIENTIST: (Panicked panting) I-I really don't know where he is-!!

SUJIN: (Irritated) Where's the Nexus?!

SFX: Sujin punches the scientist.

SUJIN: **TELL ME WHERE THE NEXUS IS!**

SCIENTIST: I-It's through those doors! But even if you get to it, you can't control it! Only Master Ciesla has the authority to surpass the biometric security system-

SUJIN: Don't lie to me.

SCIENTIST: (Terrified) I-I-I-

SUJIN: (Growls) You're coming with me.

SCIENTIST: (Shrieks) HELP ME! HELP MEEE!

SFX: Sujin drags the scientist towards the Nexus. But is stopped by another presence.

SUJIN: (Releases a shocked, shaky breath)

SCIENTIST: GUARD THE NEXUS!!!! MASTER'S ORDERS!

SFX: The scientist wriggles free and runs out of the lab. Leaving only Sujin and–

GIV: (Mechanical, emotionless) You are trespassing. Leave or I will shoot.

SFX: Giv cocks his gun.

MUSIC: 'Alluvion' by Christoffer Moe Ditlevsen. A slow orchestral piece, sad and sweeping. It begins with mournful strings.

SUJIN: (Laughs shakily at the ridiculous situation)

GIV: Leave. Or I will shoot.

SUJIN: Giv. Giv...goddamnit. Honey, it's me. Sujin. Don't you recognise me?

GIV: You. Are. Trespassing.

SUJIN; I know it's hard. But you have to remember. Remember, Giv!!!

SFX: Sujin steps forward.

GIV: (Sharply) Stand back! You are not authorised to enter.

SFX: Sujin pauses.

SUJIN: Please! Please! We can't...we can't end like this. Not after what happened. What you said at the chapel–

SFX: BANG! Giv fires off a warning shot. Somewhere nearby, a computer screen shatters.

A tense silence.

SUJIN: (Gathering himself) You were right. Everything you said was right. You might be a bad person. You might feel nothing but resentment towards me. And you'd be right.

GIV: (Winces) S-Stand back–

SUJIN: But as true as those things are, my truth holds as much weight.

SFX: Giv raises the gun again for another shot. Sujin steps back.

SUJIN: Look. Look, I'm moving away. Okay? I don't want the Nexus. I want—
(Hesitates)

Just listen to me. That's all you have to do.

GIV: (Faint, shaky exhale)

MUSIC: The main melody begins. Slow and quiet and then building as Sujin continues to speak; to tell his truth.

SUJIN: (Quietly. Like trying to calm an agitated wild animal)

You gave me my name. Do you remember? It was from a novel you liked. And you treated me, a stranger, like a-a real person. You resented me for saving you, and yet you showed me kindness.

Do you remember, Giv? You—you put snow in my hands when I burned them. Your natural instinct is to help. To make the pain go away. To heal.

GIV: (Winces again, the pain in his head getting worse)

(Strained) This is irrelevant—

SUJIN: (Louder) You welcomed me into your home. You gave me things. A toothbrush. Clothes. Shoes. You told me about death. About what it means. You taught me about empathy and compassion. You taught me about justice. About righteousness. And you believed in those things and I saw that you believed—

GIV: (Cries out in pain)

(Snarling) STOP TALKING!

SFX: Another shot. It goes wide.

GIV: (Pain getting worse, yelling, panting) Arghh!!!

SFX: Giv stumbles. Grabs his head.

SUJIN: (Determined, undeterred) You agreed to marry me. You vowed your life to me. You vowed yourself to me!

And you tried to save those kids even as they threatened to kill you. Even after they pulled the trigger, you never wanted to hurt them. No, you helped them. You held no grudge. You saw their pain and instead of enacting revenge, you showed compassion. And even when your husband turned out to be the worst kind of creature, you decided to stay with him. You decided to help him put together the very thing he broke. You took on the burden of his sins.

That is you, Giv. That is all you. And you can try to ignore your goodness or—or call it a brume for the evil you ostensibly are, but regardless of the reason, without you, Giv, the world would be a colder, darker place. And maybe the illusion of light is better than no light at all.

(Panting lightly, trying to calm his tumultuous emotions)

SFX: The gun drops to the ground. Giv collapses to his knees as the implant lashes out.

GIV: (Breaks down crying) I'm sorry. I'm sorry, I'm sorry, I'm sorry—

SFX: Sujin rushes to Giv. Holds him tight. Kisses him fervently.

SUJIN: (Feverishly) I love you, Giv. I love you so much, I love you I love you I love you—

SUJIN (VO): And for a brief, wonderful moment. I have him back.

GIV: (Tearily, passionately) Sujin...my love...

MUSIC: Quietly fades out.

JOAH: (Yells, urgent) **Brother! The Nexus!**

SFX: Sujin gets to his feet and stalks to the door. He smashes through it. Enters the server room. The hum of machinery. He pauses. Gathers himself. And punches through the Nexus. A sonic boom. The dying howl of Bakula's power.

SUJIN (VO): (Awed, breathless, quiet) And like this, we end Bakula Ciesla's reign. And like this...we are free.

AMBIENT: WHOOSH! The compound. A few moments ago. Alarm blaring. Outside, the fight rages on.

MUSIC: ‘Severn Island’ by DEX 1200. A racing, urgent electro song with femme vocals.

SFX: Dana and Ilana are rushing through the hallway, searching.

DANA: Shitshitshitshit! We ain’t gonna find nothing and no-one in this huge fucking place!

ILANA: Do you remember the way to Ciesla’s office? It was all blurry for me–

DANA: I think so? All these damn hallways look the same–

OLIVIA: (Mechanical, aggressive) What are you doing out of your cell?

SFX: Olivia approaches with a group of Leashed. Dana and Ilana stop short.

DANA: Ahhh shit.

OLIVIA: Answer the question. What are you doing out of your cell?

DANA: Uh. It kinda exploded?

ILANA: I am sorry we couldn’t get to you in time, Olivia.

OLIVIA: (Scoffs) I’m not. Guards. Take them out.

SFX: The Leashed surges towards them.

DANA: Ilana – run!!!

SFX: Ilana and Dana turn tail and flee.

DANA: (Panting) Hey! So! This is kind of a weird engagement party, right?

ILANA: (Panting, laughing) The weirdest!

DANA: Ilana – in case shit hits the fan and I get Leashed or my head blasted off–

ILANA: Dana–

DANA: Just let me say it goddamnit!

ILANA: Say what?

DANA: Just–goddamnit–I’m grateful. Okay? That you found me. That you stayed with me. That you asked.

SFX: Gunshots. Bullets whiz by.

DANA: (Yelps at the bullets)

ILANA: I’m grateful too.

DANA: (Rambling, panting, slightly hysterical) And all that stuff you told me. I...I’m glad I got to hear it. But goddamn, you can talk. I never thought you could say more than ten words at a time. Is that what it’s like in your brain? Just non-stop blabbering–

ILANA: (Laughing)

SFX: They slam against a door. Dana tries the handle.

DANA: (Panting) It’s locked!!! Of course it’s locked! Fuck!!!
(Disbelieving, dismayed laugh)

ILANA: Dana – get behind me.

SFX: Leashed approach. Raises their guns.

DANA: This is it! Goddamnit, this is it!!

ILANA: It’s okay. Everything is going to be okay.

DANA: (Laughs) Getting blasted away by drones ain’t really how I thought I would go, but y’know. Shit happens, I guess!!

SFX: Ilana grabs Dana. Pulls her close.

ILANA: Dana. Listen to me.

DANA: (Panting, panicked)

ILANA: Listen. To. Me.

DANA: I'm listening! I'm listening!

ILANA: (Softly, tenderly) Do you trust me?

DANA: (Shaky, scared) I do. Yeah.

ILANA: Then I want you to close your eyes. And cover your ears.

DANA: What? Ilana-No-

ILANA: You're going to be okay.

DANA: (Despairing) Ilana-

SFX: Ilana grabs Dana and holds her tightly, protectively.

ILANA: (Quietly) Close your eyes, love.

DANA: (Gasps, terrified) Ilana!

OLIVIA: (Coldly. Commanding) Shoot them.

MUSIC/AMBIENT/SFX: Everything dims, goes quiet. There's a tense, expectant silence.

And then WHOOSH!

A pulse of energy. Guns drop to the floor. And so do the Leashed. The world rushes back.

This time, there is the noticeable absence of gunfire and explosions outside. Just the chaotic roar of voices.

DANA & ILANA: (Panting, shocked)

DANA: (Shocked) Holy shit...holy shit--!!=

ILANA: Dana...! Dana – are you okay?!

DANA: I'm fine! I'm fine! But-
(Groans, gasps) Eurkkk!! You-you're crushing me--!

ILANA: Oh. Oh, I'm sorry--!!

SFX: Ilana releases Dana.

ILANA: I think someone found the Nexus.

DANA: (Dazed) You...you shielded me. With your body. Like a-a fucking secret service agent or something. Hah.

ILANA: Of course, I did. Can you stand?

SFX: Whoosh! Dana grabs the unconscious Olivia. Pats her cheeks.

DANA: (Worried) Kid! Kid! Can you hear me?

ILANA: The implant must be retaliating.

DANA: Their heads ain't gonna blow or nothing, right?!

ILANA: No, I don't think it works like that.

DANA: Are you sure?!

ILANA: (Pause) I hope it doesn't work like that.

DANA: (Exasperated) Ilana!

SFX: Olivia stirs.

OLIVIA: (Groaning)

DANA: (Relieved laugh) Hey! Hey, you're okay! You're okay.

OLIVIA: (Weakly, groggy) ...Dana?

DANA: Hey, kid. How you feeling?

SFX: Dana helps Olivia sit up.

OLIVIA: (Strained) Like I just woke up from a coma.

DANA: Do you still wanna execute us?

OLIVIA: I-

(Pause)

(Guilty, shaky) No. No, of course not. I...I'm sorry, Dana. For a moment there, I-

DANA: (Relieved sigh) You're fine. I'm just glad to have you back.

SFX: Olivia stands up. Stumbles, but keeps her balance.

DANA: Woah, kid. Maybe take it easy-

OLIVIA: What's all that noise?

ILANA: We assume it's the SCPD raiding the compound.

MUSIC: 'Severn Island' by DEX 1200 starts back up.

OLIVIA: That's how you got out.

ILANA: Yes.

OLIVIA: I-I got my hands on a phone and called the Captain.

(Shaky exhale at the memory) I only managed to get a few words in before Bakula caught me. I've never seen him so angry. I thought he was going to kill me then and there.

DANA: Well. He didn't. You're okay. And thanks to you, kid, we have a real fucking chance!

OLIVIA: Ema thinks that he has an escape route only he knows about. I've been mapping out the compound, trying to find it.

DANA: This place is too damn big. If he's not gone already, he will be by the time we find it.

OLIVIA: There's one area of the compound I haven't been able to map out yet.

DANA: Where's that?

OLIVIA: There's a small beach at the bottom of the ridge. Could be a private dock. You can only get to it through a secured part of the building – keycard access only.

DANA: A keycard liiiiike this?

SFX: Dana swipes a card from one of the unconscious guards.

OLIVIA: Exactly. Make sure to grab a gun.

SFX: Ilana cocks her gun. Chk-chk.

ILANA: (Determined, smiling) I'm already ahead of you.

AMBIENT/SFX: Cut to, the private dock. At the bottom of the ridge. Bakula is preparing his boat.

A gunshot. A bullet pings off the boat – inches away from him.

Bakula pauses. Straightens up. Sees the trio approaching him.

BAKULA: (Like a shark) Olivia, sweetheart.

OLIVIA: Get off the boat, Bakula. Slowly.

BAKULA: (Sighs) I'm disappointed in you, Olivia. Your mother and I have taught you the importance of what company you keep. And yet you insist on surrounding yourself with damaged goods.

ILANA: Off the boat. Or we shoot.

BAKULA: No, I think you've grown soft, Yvonne. I think the delusions of humanity have made you weak. You can't kill a man point blank anymore. You don't have the steel for it.

DANA: (Losing her patience, pissed) How many chances are we gonna give this fucker?

SFX: Dana raises her gun to fire – but Ilana grabs the muzzle. Pushes it down.

DANA: Ilana!!

ILANA: He's right. We can't.

DANA: You're letting him take advantage of you!

ILANA: (Sharply, sternly) There's a thin line between us and the Masters. Thinner than you think.

DANA: (Darkly) He's never shown mercy. He doesn't deserve ours.

OLIVIA: (Yelling to Bakula) This was never going to work. For all your wealth and blustering claims to power – your so-called army was obliterated in a single day.

BAKULA: Let's talk. Just you and me. Work out our differences–

OLIVIA: You and I...we never should have crossed paths.

BAKULA: (Growing frustration) I indentured myself to my master so that you could live!!!

OLIVIA: (Pissed) That was a decision you made for yourself. I never asked to be made!!!

BAKULA: (Yelling, enraged) I GAVE YOU LIFE, YOU UNGRATEFUL LITTLE BITCH!!!

OLIVIA: (Aflame) GIVE UP, CIESLA! You've lost! Everything you've built has gone up in flames! There's nothing to fight for anymore!

ILANA: Surrender and you won't be harmed. You'll get to keep your worthless life.

BAKULA: (Laughs) I think not. I think I'd much rather take you vermin down with me.

SFX: Distant footsteps fast approaches. Elsewhere, a gun is cocked.

GIV: OLIVIA!!!

SFX: Giv slams into Olivia, knocking her out of the way.

BANG!

Giv collapses. Sujin races towards the party.

MUSIC: 'The Answer Lies' by Christoffer Moe Ditlevsen. A dark, suspenseful orchestral piece with eerie, disharmonious swoops of the strings every so often.

SUJIN: NO!!!!!!

DANA: GIV!!!

OLIVIA: (Screams)

SFX: Sujin drops to his knees beside Giv.

GIV: (Agonised groan, shocked) Eurgh—!!!

SUJIN: Nonononono!! Giv-no-fuck-!!!!

OLIVIA: (Shocked, terrified) She shot him! She shot him!!!

DANA: (Pissed) I fucking knew it!!!

TN: Ema's voice can be heard from the right. A distance away from the party and Bakula. It's implied she was hidden this whole time. Waiting for the perfect opportunity to strike.

EMA: (Coldly, derisive) Did you really think I could ever abandon my husband?

DANA: You backstabbing bitch!!

EMA: (Laughs) What are you to me that I would so readily discard Bakula? He is my reason. My salvation. And you dare take him away from me? You dare disrupt his holy crusade?!

OLIVIA: (Panicked, confused) What are you talking about? What are you saying?!

DANA: (Pissed) She's saying that she was never with us to begin with!

ILANA: (Cold fury) So all that talk. About how you wanted to save your husband-

EMA: It was bait. Obviously. Sentimental drivel that you so eagerly believed.

DANA: Bait for what?!

EMA: My, you are awfully stupid, aren't you? The Carpenter! What else?

SUJIN: (Panting, panicked) Stay with me, love. Please, please, stay with me!
(Breaks down crying)

BAKULA: (Disgusted) He's no use to me like that. I think you broke it, Ema.

EMA: (Sighs) I suppose I was a bit overzealous. Unfortunately, there's no time to perfect it.

SFX: Ema walks towards the boat.

BAKULA: (Chuckles) Another time and place, perhaps.

EMA: (To Bakula) Darling?

BAKULA: You know what to do, my dear.

OLIVIA: (Tearfully) Mom! Please!!!

EMA: (Coldly. Softly) I'm sorry, honey. You saw humanity when you looked at me. But that was wishful thinking.

SFX: The boat starts.

SUJIN: (Screams in inhuman fury) **YOU ARE MINE, CIESLA!!!**

MUSIC/SFX: Music cuts out as Sujin rushes towards the boat at inhuman speed. He smashes the motor. Bakula and Ema leap into the water as they make for the shore.

EMA: (Urgent) Bakula!

BAKULA: Shoot him! Shoot the fucker!

SFX: BANG! BANG! Both bullets catch Sujin, but it doesn't stop him. Only slows him down. Ema and Bakula run towards the ridge.

Sujin continues to make chase like a wild, rabid dog.

We return to the party as they tend to Giv. He's bleeding out.

GIV: (Gasps and groans in pain)

DANA: You're okay, Nurse. You're gonna be okay! Ilana, gimme your jacket!

ILANA: Here!

SFX: Ilana hands over her jacket. Dana presses it down onto Giv's wound.

DANA: Kid – press down on the wound. That's it, as hard as you can!

SFX: Olivia does so. Blood squelches.

GIV: (Raw, pained cry)

OLIVIA: (Terrified) It's hurting him!!

DANA; (Snaps, scared) It's either that or he bleeds out!!!!

SFX: In the distance, we hear the Cieslas shooting at Sujin.

GIV: (Agonised, scared) S-Sujin...!

OLIVIA: (Beat, she makes a decision) Dana – take over!

SFX: Olivia rushes off towards the gunfire.

DANA: Kid-!!! Wait!! Goddamnit!!!

SFX: Whoosh! A thudding, rapid heartbeat. Sujin stalks the Cieslas to a clearing - a cliff - overlooking the island. He's seething, panting, barely cognizant in his overwhelming fury and bloodlust.

BAKULA: Shitshitshitshit!!!

EMA: It's a dead end!

BAKULA: A sheer fucking drop!!!

EMA: We need to go back—!

BAKULA: Are you insane?! JUST KILL THE FUCKER!

SFX; Bakula grabs the gun from Ema. Shoots haphazardly at Sujin who approaches, slowly, like a predator. A few bullets hit – but it's not enough to stop him.

EMA: (Hysterical) Aim for the head! The head!

BAKULA: (Screaming, hysterical, pissed) I'M TRYING, YOU BITCH!!!!

SFX: Click click click. There are no more bullets.

SUJIN; (Screams like his entire world is ending. Like he's being ripped to shreds.)

SFX: Sujin immolates. Bakula and Ema burn. Sujin's screams morph into the screams of the millions, his victims, Bakula's victims; those whose righteous fury are awakened from across the river, for one last time.

AMBIENT/SFX: Silence. The lingering echoes of the screams. And then, crashing waves of Capernaum Bay. The rustling leaves and long grass. Birds wheeling above in the dazzling blue sky.

It's peaceful. Hazy. Memories rise to the surface.

Desires, wishes, and regrets emerge from long neglected depths.

Here, Giv makes his final confession. Giv tells his truth.

MUSIC: 'Snow Blind' by Ave Air. Quiet, nostalgic synth. Warm but also sad. It invokes a sense of longing and loneliness. The end of something. The expanse of everything.

GIV (VO): Sujin. When I was a child, I knew nothing but rage. Anything and everything triggered an anger in me that was far too big for my body. It was immolation. The screams would get trapped in my chest, like a fragile pressure cooker, and they would build and build until they burst through at the first crack.

I found my reprieve in ruthlessness. In the complete disregard of humanity. I was insidious and hateful, which tempered that wild fury into transparent glass. Something whole yet tentative. A brittle expression for the inexpressible.

On my tenth birthday, a boy called Adam stole my gift. He stole one of the few joys in my life as though it was his to take. As though I meant nothing. It was a toy. A cheap, plastic car that you wind up and release. He was taunting me with it. Playing with it on the sidewalk and challenging me to take it from him.

But he was bigger than me. His fists drew my blood on many occasions. And as he wound up that toy car and let it roll down that cracked pavement - over and over and over - my dam broke.

The rage surged forth. And it was almost too easy to step towards him and give him a small push.

(Shaky breath)

The driver caught the brunt of the blame. They were going to rule it as an accident, but then it came out that the driver had a drink one hour before he hit Adam.

And even as I sat through the police interview and the funeral and the trial. Even as I sat through the news report about the driver's suicide - he was too burdened by guilt, they said. Even as I sat through all of those things, I never said a word.

The fire was doused. And I never said a word.

Sujin, that is why I couldn't accept you entirely. Your sins. Your evils. Your immolation.

I think I was so desperate to find repentance in saving you. In giving you your humanity. But your humanity isn't mine. It's your own. You tempered something clearer and stronger than glass. You built yourself from Ibukimori to Eden.

As you drench your fists in Bakula Ciesla's blood. As you give into a fury unlike my own – pure and borne of love. I accept you. I accept you as I accept myself, imperfect and deeply broken. Because that is what humanity is.

And I want to thank you. Thank you for showing me my own humanity. Thank you for saving me. Thank you for letting me know you.

MUSIC: The song quietly plays out. And then–

AMBIENT/SFX: Slam cut to Olivia grabbing Sujin, hugging him - holding him back from the Cieslas' broken bodies.

MUSIC: 'The Answer Lies' by Christoffer Moe Ditlevsen.

OLIVIA: (Desperate) SUJIN, NO!!!

SUJIN: (Seething, panting; like a mindless, maddened beast)

OLIVIA: You can't kill them! You can't! You said you don't want to be Kind anymore! You said you never want Giv to see you like this!!!
(Breaks down) Please, Sujin! Please!!!

SUJIN: (Breaths calm as he returns to his senses)

SFX: Olivia shoves Sujin. He stumbles.

OLIVIA: (Crying) Go to him! Go! He needs you!!

SUJIN: (Shaky exhale, a half-choked sob)

SFX: Sujin runs. Now the Cieslas are the only ones left.
Olivia calms herself. Turns to gaze down at those she once considered her parents.

OLIVIA: (Tearful, exhausted, older) I wish things could have been different.

EMA: (Wheezing, gasping, pained) I'm sorry...

OLIVIA: (No longer crying. Letting them go) I'm sorry too.

SFX: Olivia walks away.

BAKULA: (Wheezing, coughing) Ema...Ema...

EMA: Bakula...darling...I'm here...

SFX: Ema drags herself to Bakula.

BAKULA: I almost had it...

EMA: Yes.

BAKULA: I-I could have been brilliant.

EMA: (Cries) You are. You are so, so brilliant.

BAKULA: (Chuckles weakly) As are you. My genius.

SFX: Bakula drags himself to his feet. Gazes upon his burning domain. It's the end of Bakula Ciesla's reign – and he knows it. Ema stands with him.

BAKULA: (Rasping, guttural) Come with me.

EMA: (Weakly, smiling) Always.

SFX: She takes his hand. They slowly make their way to the edge of the cliff. The ocean waves are loud here. The wind howls.

A long silence, as they savour their final moment together.

And then, they step off the cliff.

Their flapping clothes. The rushing wind. The ocean, the jagged rocks, rushes up to meet them–

AMBIENT/SFX: We're with Sujin and Giv. The party might be there, but we don't hear them. It's just the two. We can only hear the distant ocean. Sujin falls to his knees. Pulls Giv into his arms.

SUJIN: (Shaky, terrified, hoarse, on the edge of nothing) Giv. Giv...my love.

GIV: (Pained, wheezing breaths. He's dying) Su...Sujin...

SFX: Sujin presses his hand against Giv's wound.

GIV: (Pained groan)

SUJIN: (In shock, shaking) I-I can't s-stop the bleeding. I can't...I can't stop it-

GIV: (Whispering, fading) Love...it's okay...it's okay...

SUJIN: (Breaking down crying) No...no...

GIV: Promise me. Promise me you'll...you'll keep going. You'll...keep living...

SUJIN: There's no life without you. Your death is my death, remember?

GIV: Don't forget....

SUJIN: (Feverish whispering, grieving) How could I? How could I forget? You're my everything. My everything!

GIV: I'm sorry...for...
(Agonised wheezing, groaning)

SUJIN: No, no, don't apologise. Don't! I'm glad you were honest with me. I just...I wish we could have been honest with each other. I wish...

GIV: Thank you. For being...my...hero...

SUJIN: (Breaking down, sobbing) Giv...Giv, don't leave me...don't leave me...I don't want to be alone...Giv, please...don't go...don't go...please...Giv...please...don't go-!!!

SFX: Silence.

SUJIN (VO): (Lost. Adrift) He's gone.

AMBIENT/SFX: The nothing persists.

Then...

A river.

VD: Their voices echo here, like Giv and Sujin's did in Scene One - as though they are in a great cavern or abyss. Joah's voice is normal. Human.

JOAH: (Sympathetic) That's too bad. I liked him.

SUJIN: (A quiet sob)

JOAH: He was one of the good ones, Giv Hasan. Even when I was alive, I could see his appeal.

SUJIN: (Ragged. Broken) ...Don't.

JOAH: (Pauses)

(Sighs)

So what now?

(Pause. No response from Sujin)

You're going to just give up? Lay down and die?

(Pause)

This is what ends the Carpenter? The great and mighty El of Ibukimori? A...A fucking nurse?

SUJIN: (A painful glimmer of a memory. Whispers. Numb) The best nurse in Elysium.

JOAH: I won't allow this.

SUJIN: It's not your decision.

JOAH: You're being pathetic.

SUJIN: I was never anything but.

JOAH: You can't die! After everything you've done?! You have an obligation to live!

SUJIN: I don't care.

JOAH: You promised him you would live!

SUJIN: I didn't promise anything.

JOAH: Coward!

SUJIN: I'm sorry, brother. I guess I'll be seeing you soon.

SFX: Sujin steps forward to cross the bridge.

JOAH: WAIT!

SFX: Sujin stops.

JOAH: (Hard exhale, pissed)
Wait. There is...there is one thing you can do.

SUJIN: It's too late.

JOAH: (Overlapping) Become the Carpenter. One last time.

SUJIN: The Carpenter is gone.

JOAH: Then bring him back. Just for this.

SUJIN: (A flicker of uncertainty) I...I don't-

JOAH: You did it for a man like Dodder Leach. Why not for a man like Giv Hasan?

SUJIN: (Shaky exhale) I can't.

JOAH: You can.

SUJIN: He would hate me.

JOAH: He would be alive.

SUJIN: I don't have the right to see-

JOAH: His life is your life. He vowed it to you. As you vowed your life to him.

SUJIN: (Shaky breaths as he struggles with himself) I...I...

JOAH: Join as one. Mind and body. Give to him what he so freely gave to you.

SFX: Joah steps forward and grabs Sujin's shoulder.

JOAH: (Gently) Save yourself, brother.

SFX: A long pause.

SUJIN: (Whispers) For him.

JOAH: And for you.

SUJIN: For us.

SFX: Those last two words echo and linger as we cut back to the present/real world. The ever-present sea churning in the distance.

Sujin kisses Giv's forehead.

SUJIN: (Tenderly) Forgive me, my love.

SFX: Then, a blood-curdling cracking and crunching of bone. And the gory squelch of fingers digging into flesh.

SUJIN (VO): (Impassive) So I break his skull open. Expose his brain.

AMBIENT/SFX: Everything goes silent.

SUJIN (VO): And eat it.

INTERMISSION MESSAGE

Hey, it's Jae. Before we get into Part Two of Chapter Eleven, I'd like to take a moment of your time to talk about our second featured friend of the show, the Hi Nay Podcast.

Hi Nay, which literally translate to "Hi Mom", is a supernatural horror audio drama about Filipina immigrant Mari Datuin, whose babaylan family background accidentally gets her involved in stopping dangerous supernatural events in Toronto — alongside two supernatural detectives, her 6'2 strong-armed lesbian neighbor, and a celebrity conman guru with real magic powers.

They are a wonderful show who are also raising funds so they can continue production of Hi Nay Act 3! If you have the means to, please do support them via the Kofi fundraiser linked in the description of this episode. Stay tuned to listen to their trailer and some info about the fundraiser.

Please remember to stay until after the credits for a special announcement from us as well!

THE HI NAY PODCAST TRAILER

AMBIENT/SFX: Scene begins with atmospheric background rumble.

VD: Lower-quality, analog style narration.

MARI: And right behind her, breaking from the darkness, grabbing at the place she had just been, was a hulking figure.
No. Not a figure. A Mass.

SFX: Low, wet, powerful rumbling sound.

MARI: A mass of stretched gray skin - human skin, but from someone long dead, stretched so thin you could see something rotting and roiling beneath, but somehow keeping its shape, keeping itself together, a flimsy flesh sack dragging itself across the floor.

AMBIENT/SFX: Scene ends; clear audio for promo.

MOTZIE: Hi Nay is a horror podcast with cursed objects, supernatural threats, evil rich immortal occultists from the 1920s, and the 5 foot tall Filipina immigrant who must deal with them—as well as the mysterious Filipino folklore horror she’s running from that brought her all the way to Toronto.

Mari Datuin calls her Nanay, or mom, about her experiences with the supernatural. She uses knowledge and magic her babaylan, or shaman, Nanay gave her, to face threats nobody else seems equipped for. A monster of the week series with an overarching plot, Hi Nay’s first season deals with the mysterious Benefactor—a powerful immortal, the leader of the Elders, who appears to be facilitating the frightening supernatural deaths of innocent people, absorbing the magic generated by these deaths.

But not all is as it seems, as Mari’s forced to question everything she knows in this atmospheric, terrifying, Magnus Archives inspired analog style audio drama (in the format of phone calls and tape recordings).

If you like horror podcasts full of supernatural horror, folk horror, body horror, urban fantasy, Filipino culture, queer love both sweet and toxic, the knowledge that supernatural threats will never match the terror of real life fascism—and maybe a surprise musical episode—check out Hi Nay wherever you listen to podcasts!

HI NAY FUNDRAISER TRAILER

MOTZIE: Hey everyone, it’s Motzie Dapul, the creator of Hi Nay. I just wanted to quickly talk about our fundraiser; we’re doing a mini-fundraiser right now, from December to January, and we’re hoping to raise \$4,000 for the remaining episodes of Hi Nay Act 3.

There are more details on our socials and on our official announcement on the Hi Nay feed, but to summarize, we need to hit \$4,000 to release the rest of Act 3, and hitting certain goals in our fundraiser will mean extra bonus episodes for everyone to enjoy.

You can support our fundraiser by going to <https://ko-fi.com/hinaypod/shop> that’s k-o dash f-i dot c-o-m slash h-i-n-a-y p-o-d slash s-h-o-p, and purchasing one of the mini-fundraiser tiers, which provides multiple rewards,

such as the rest of the episodes being ad-free, a Hi Nay concept journal, and so on.

Go check it out, and thank you for listening. Maraming maraming salamat. Ingat!

INTERMISSION END

SCENE FIVE: ONE MIND

AMBIENT/SFX: We enter Giv and Sujin's memories as Sujin consumes Giv. They become one mind as they recall their story, together. We start in Silver City. Higanbana. Heavy traffic and smog. It's the chaos of a megalopolis at midday.

VD: Angry Man has a hostile masc voice with a heavy Brooklyn (or Jersey?) accent.

TN: Help I'm not American

ANGRY MAN: HEY! HEY!

SFX: A man grabs a dazed Sujin by the collar.

ANGRY MAN: HEY!!! I said, you're blocking the damn sidewalk, pal!!!

VD: Sujin's voice in this memory is stilted and deep, with an ever-present mix of awe, confusion, and innocent curiosity. He sounds like an alien, lightyears away from his home planet.

SUJIN (VO): (Impassive) He looks so angry. Veins pulsing in his temples and spittle flecking his lips for every bark. Is this what a human is?

ANGRY MAN: Are you fuckin' high?! What the fuck are you lookin' at me like that for, huh?!

SUJIN (VO): He is so ugly in his rage. Maybe I should smile. Humans like smiles.

ANGRY MAN: You fuckin' laughin' at me now?!

SFX: Angry Man punches Sujin. Sujin grunts but he's rooted in place like a tree, wholly unaffected. The Angry Man however, staggers, clutching his hands in pain.

ANGRY MAN: ARGGGH! MY HAND! YOU BROKE MY HAND!

SUJIN: (Surprised) Oh.

MAEVE: (Sharply) Excuse me!

ANGRY MAN: ARGH!!!

MAEVE: (Louder) Excuse me!!

ANGRY MAN: (Snarls) What?!

MAEVE: Would you please refrain from using such foul language in public?

ANGRY MAN: Stay outta this, you fucking prune!

MAEVE: (Pissed) Oh, I think not!

SFX: Maeve kicks the man between the legs. He collapses.

ANGRY MAN: (Howls in pain)

MAEVE: Now will you stop cursing?

(Sighs)

(To Sujin) Excuse me. I suggest you leave while you can. I daren't say this one will be very happy once he finds his feet.

SUJIN: Oh.

MAEVE: (Beat) Are you alright?

SUJIN: (Hums a yes) Mm.

MAEVE: (Stiffly) Well, then.

SFX: She walks off, shopping bags swaying at her side.
After a pause, Sujin follows her.

MUSIC: 'Shady Neighborhood' by Ludvig Moulin. A relaxed, quiet jazz piece.

SUJIN (VO): I don't know why I feel compelled to follow her.
But there's a word floating in my mind. 'Safe'. She's safe. And in a confusing,
loud place like this – this woman is the only thing that makes sense.

SFX: Maeve suddenly stops. Swings around.

MAEVE: (Wary) I've got another kick in me, you know.

SUJIN: (Innocent awe) You do?

MAEVE: (Frowning. Not understanding his deal) I don't have any cash. And all
I have in these bags are cooking ingredients. Nothing worth taking.

SUJIN: (Simply) Okay.

MAEVE: (Beat) Why are you following me?

SUJIN: Because you're safe.

MAEVE: (Blinks) Safe?

SUJIN: Yes. You saved me from that man.

MAEVE: I see. And. What exactly do you need from me?

SUJIN: I need to find Eden.

MAEVE: (Surprised) Eden, you say?

SUJIN: I need to find Giv.

MAEVE: (Suspicious) And how do you know Giv?

SUJIN: We are friends.

MAEVE: (Scrutinising him) Hmmm. Giv's never talked about having a friend like you.

SUJIN: Do you know where he is?

MAEVE: What's your name?

SUJIN: (Beat) Sujin Baek.

MAEVE: And what business do you have with our Giv, Sujin Baek?

SUJIN: I want to be with him.

MAEVE: (Chokes on her own spit)

(Coughs)

Oh!

(Laughs) Oh, I see! I see! Well! I didn't know our Giv had any proclivities for...well...anyone, really! This is rather wonderful news!

Come along, dear. And hold these bags for me, won't you? They're far too heavy for a frail old thing like me.

SFX: Maeve thrusts the bags at Sujin and hurries off. Sujin quickly follows.

MAEVE: (Happily rambling) Imagine! Our Giv had a secret paramour all this time! And he said not a single word! And I was so worried too. A catch like our Matron shouldn't grow old alone. No, no, he's still young and well into his career. The next step should be a family! I told him this so many times, but he just insists that I shouldn't place such expectations on him. That he's perfectly happy being alone! I suppose that is true for some people, but our Giv? No, he was made to raise a family. I just know it. And look! Here you are! A handsome boy like you springing up out of nowhere? If I was a religious woman, I'd say it was a sign from the gods, whatever they are. But I'm not really the praying type, you see, I'm more of the betting type. Though I haven't really gambled in decades. Not properly, mind. My ex-boyfriend said it was a terrible habit for a lady to have. Well, he's six feet in the ground and I'm still gambling away. With plastic chips, though.

SFX: They reach Eden and walk through the gate. The keypad beeps and Maeve opens the front door.

SUJIN: This is Eden?

MAEVE: Yes, yes. Eden Orphanage. This way, dear. Bring the bags to the kitchen.

SFX: They head inside. The door clicks shut. The music stops.
We cut to them entering the kitchen. The fridge hums nearby. It's quiet.
Empty.
Maeve walks to the sink and starts washing the dishes.

MAEVE: You can put the bags on the counter there.

SUJIN: Okay.

SFX: Sujin puts the bags down.

MAEVE: Giv's not here at the moment. He and the others have taken the children to see the latest Pixar film.

SUJIN: (Blinking) Pixar?

MAEVE: Can you handle spicy food? Or should I make a mild curry? I usually make two batches for the children and the staff, but if you'll be joining us, I may need to use two packs of the spicy.

SUJIN: I...I don't know.

MAEVE: Hm. I'll make an extra portion of the mild, then. Go and sit down at the table, dear. You're in my way.

SUJIN: Yes.

SFX: Sujin doesn't move.

MAEVE: To the right, dear.

SUJIN: Yes.

SFX: Sujin leaves the kitchen. Slowly walks through the lounge and sits at the dining table. In the background, we hear Maeve start cooking.

SUJIN (VO): There's a distinct smell. Like sundrenched bark and crushed grass. The dirt wet from last night's rain or the anxious warmth of a bird with a broken wing. The fat, battered couches and scratched up walls are awash in a drowsy golden glow. Motes of dust float through the muggy air. The carpet bears thousands of tracks. Small feet and heavy steps.

I can barely hear the city outside. I feel insulated. As though I were still cradled in my Master's command. But this insulation is...different.

It's...better.

SFX: Time passes. Maeve walks into the lounge. She places a bowl and a glass of water before Sujin.

MAEVE: I do hope that portion is enough for you, dear. If not, we have plenty more. So don't be shy and eat your fill!

SUJIN (VO): The woman looks at me with bright eyes. They are so intent. I'm not quite sure what she wants.

MAEVE: Well, go on! Eat up!

SUJIN: O-Okay.

SFX: Sujin picks up the spoon and has his first bite.

SUJIN: (Sharp intake - he's never tasted anything like this. Ever.)

SFX: Sujin eats quickly.

MAEVE: Haha! Good isn't it? We all share the responsibility for the cooking, but no-one has yet been able to rival my curry. The children ask for it every other day!

SUJIN: (Furiously chewing, mouth full) Good!

MAEVE: (Chuckles, pleased) Slow down or you'll get indigestion! Drink some water.

SUJIN: (Grunts, chokes, coughs)

SFX: Sujin inevitably chokes on his food. He thumps his chest while coughing and quickly down the water. He sets down the glass and stares down at his plate.

SUJIN: (Curious, in wonder) I have never had this before.

MAEVE: Had what, dear?

SUJIN: This.

SFX: He touches the bowl.

MAEVE: (Confused) Curry?

SUJIN: We are given a stipend for food. So I buy my meals wherever I am able.

MAEVE: (Aghast) You mean you've never had a home-cooked meal before?

SUJIN: I don't think so.

MAEVE: (Dramatic gasp)

SFX: Maeve clutches her chest and staggers into the table. Cutlery clinks. In the background, the front door opens and Eden kids stream inside, laughing and yelling.

OWEN: Alright, alright! You know the drill - go and wash up for lunch!

GIV: And wash your hands properly now! No shortcuts!

SFX: The kids disappear into their dorms. The adults enter the lounge.

DIRECTOR: Oh! It smells delicious in here!

MAEVE: I know you've been craving my curry, Director, so I made an extra large batch this time-

DIRECTOR: The best decision I ever made was hiring you, darling.

MAEVE: Well, of course it was! Without me, this place would be in shambles!

OWEN: You have a visitor, Maeve?

MAEVE: Oh! Yes! This here, is Sujin Baek.
(Grinning) And he is here to 'be with Giv'.

DIRECTOR: You don't say~!

OWEN: What?! Who? Be with WHO?!

SFX: The world dims as Giv and Sujin lay eyes on each other.

MUSIC: 'Squaric' by Martin Gauffin plays. Just the quiet, tinkling piano melody. It drifts up and down the scale a few times, before going into the chorus which is wistful, sentimental, and comforting.

GIV (VO): Five years. It's been five years since you saved me on that mountain.

All that time, I'd been searching for you. Retracing my steps. Leaving notes and supplies wherever and whenever I could. Eventually, I became convinced you weren't real. That you were a kind dream sent to me in my delirium. But here you are, my lovely spectre, sitting at the dining table with curry smeared on the corner of your mouth. And you give me a breath-taking smile and I can't help but smile back and-

SUJIN (VO): -and you are all I know in that breath. And you are all I want to know.

SFX: Sujin quickly stands and rushes towards Giv. Grabs his hands.

GIV (VO): You grab my hands.

SUJIN (VO): (Simultaneously) I grab your hands.

GIV (VO): And I never want you to let go.

SUJIN (VO): (Simultaneously) And I never want to let go.

SUJIN: (Excited) Giv! I'm here!

GIV: (Faintly, shocked) Yes. Yes, you are.

SUJIN: It took me a very long time. But I ran away and now I'm here.

GIV: You...ran...?

SUJIN: (Inspecting) Your hands are better. They aren't hurt anymore.

GIV: (Confused) No. They-Maeve. What is going on?

MAEVE: Director - we're looking for a cleaner, aren't we?

DIRECTOR: Why yes, we are~

MAEVE: (Grinning) Well, I think we've just found him.

OWEN: (Confused) I'm sorry - who the fuck is this?

MUSIC: Fades.

AMBIENT/SFX: Time passes. The pendulum swings. Bathroom. Sujin's trying and failing to clean the bathtub. Scrubbing and water sloshing. The door opens.

GIV: (Groggy, half-asleep) Sujin?

SUJIN: (Breathless) Hello, Giv.

GIV: What are you-
(Cuts himself off, realising)
Are you cleaning?

SUJIN: Yes. I must clean the bathtub.

GIV: It's two in the morning.

SUJIN: (Not getting it) Okay.

GIV: (Exasperated) No-Sujin. You should be in bed. You should be sleeping.

SFX: Sujin stops scrubbing. He looks at Giv.

SUJIN: Why?

GIV: Because it's two in the morning!

SUJIN: ...I don't understand.

GIV: (Sighs)

SFX: Giv walks over to Sujin. Takes the scrubber away from him.

GIV: Night is for sleeping. Day is for working.

SUJIN: Why?

GIV: Because that is how our bodies work. It's...biological clock stuff. I don't know. It's way too late for this.

SUJIN: (Blink-blink) Biological clock?

GIV: Yes.

SUJIN: I need to clean-

GIV: You need to sleep.

SUJIN: I don't want the Director to fire me.

GIV: (Pause) Why do you think they would fire you?

SUJIN: That's what the children say. I am bad at cleaning and I will be fired.

TN: He definitely thought they meant fire-fire the first time he heard this phrase VuV

GIV: (Sighs) They're teasing you. Don't pay them any mind.

SUJIN: (Insistent) I am bad at cleaning.

GIV: That's not true. You've been very helpful. And the Director isn't going to fire you, okay?

SUJIN: (Frowning) I don't want to leave you.

GIV: (Hesitates. Touched, despite himself)
(Gay Fluster) ...I...I can teach you. How to clean. And-and what each product does.

SUJIN: You will?

GIV: Yes. But in the morning. Okay?

SUJIN: (Smiles) Okay.

SFX: The Doorbell Of Bad Timing rings.

GIV: (Dismayed) Oh, no.

SFX: Ding-dong!

GIV: (Heavy sigh) So much for sleeping.

SFX: Front door opens. A baby cries on the doorstep.

GIV: You poor thing.

SFX: Giv picks up the baby and closes the door.

SUJIN: (Wide eyed) What is it?

GIV: (Amused huff) It's a baby, Sujin.

SUJIN: (Awed) Is that where humans come from?

GIV: (Thinking he's joking) Sometimes people drop off unwanted babies on our doorstep. It's not ideal, but we prefer it to the alternative.

SUJIN: What's the alternative?

GIV: The dumpster. The streets. Somewhere worse. The world is unkind to the unwanted.

SUJIN: (Staring at the baby) It's so small.

GIV: (Fondly) Hello, little one.

SUJIN: (Awed) Hello, baby.

SFX: The baby stops crying and gurgles at Sujin.

GIV: (Chuckles) I think they like you.

SUJIN: (Hums a laugh, pleased)

MUSIC: 'Ethereal' by Peter Sandberg. A very sentimental and sparse piano piece.

GIV (VO): We stand there in the vestibule, two in the morning, and I watch you gazing down at the baby. Your clothes are crumpled. You stink like sweat and bleach. You're hopelessly dishevelled and out of place and yet... I'm overcome with something I can't quite articulate. You scare me. You terrify me. I wouldn't have it any other way.

SUJIN: Will you give the baby a name?

GIV: Hm. I suppose we'll have to. There's no note.

SUJIN: You gave me my name.

GIV: Why don't you think of one this time?

SUJIN: Me?

GIV: (Smiles) Why not?

SUJIN: Hm.

(Stares at the baby) Aya. You are Aya.

GIV: Aya. What a beautiful name.

SUJIN: (Smiling) Hello, Aya.

SFX: Aya gurgles and laughs happily.

SUJIN: Why is Aya unwanted?

GIV: (Hesitates) There are...many reasons why someone might not be able to care for a child. Parenthood is...complicated.

SUJIN: It is?

GIV: More than you know.

SUJIN: Have you ever been a parent?

GIV: Not exactly. But I consider the kids at Eden my own. We all do. In place of their biological parents, we have to stand in as their family.

SUJIN: Then, am I Aya's parent?

GIV: (Hesitates) Uh. For now, I suppose you could be considered a guardian. Yes.

SUJIN: What does a guardian do?

GIV: Well. It's in the name, isn't it? A guardian must protect the child. Ensure the child's care, happiness, and wellbeing.

SUJIN: Can I be your guardian?

GIV: (Chokes on nothing)

(Coughs) Ah. That's not quite how it works. But I appreciate the sentiment.

SUJIN: (Determined) I will be your guardian. And Aya's, too.

GIV: (Exasperated chuckle) You are an impossible man. Come on. We have to wake the others and get little Aya here checked over at the hospital.
(Sighs) We have a long night ahead of us.

AMBIENT/SFX/MUSIC: The scene and music fades. Time passes. The pendulum swings. Chaos in Eden. Children are screaming excitedly and running around. A cat hisses, yowls, and shrieks as it chases the children about (or maybe it's the one being chased).

DIRECTOR: (More amused than worried) Calm down, calm down! It's just a cat!

OWEN: Just a cat?! It's practically feral!

MAEVE: How did it get in anyway?!

GIV: Director?!

DIRECTOR: (Outraged) Why is your first instinct to blame me for anything that goes wrong?

OWEN , GIV, MAEVE: Director!

DIRECTOR: It started following me and I didn't have the heart to stop it. I just have that effect you know.

OWEN: So this is your fault!

DIRECTOR: I can't help my allure!!

SFX: Claws tearing at cloth.

MAEVE: (Upset) Nonono! It's scratching up my curtains!!!

SUJIN (VO): The kids are screaming, running, as the cat bares its teeth and claws at them. The Eden staff clutch brooms and couch pillows as they attempt to subdue the maddened creature. Guardians. They are being guardians. And I should be one too. The children are screaming and I have to protect them.

SFX: Sujin approaches the cat.

SUJIN: So I grab the cat.

SFX: The cat yowls at Sujin as he picks it up.

SUJIN: And snap its neck.

SFX: SNAP!

A shocked silence.

And then—

Screaming, crying children.

OWEN & MAEVE: (Exclamations of shock)

DIRECTOR: (Disturbed and fascinated) Oh my~

EDEN CHILD #1: You hurted it! You hurted the kitty!

EDEN CHILD #2: (Crying) Mister Cat!!!!

SUJIN (VO): Oh. I fucked up.

AMBIENT/SFX: That night. Living room. Owen and Maeve enter. The others are at the table, having tea.

Owen and Maeve sit down.

OWEN: Okay, they've settled down now. But it took alot of bedtime stories.

MAEVE: (Tired) And difficult conversations I don't think many of them were ready to have.

OWEN: What were you thinking, man?! Killing the cat in front of the kids?!

GIV: He was only trying to help!

OWEN: Who is this guy anyway? Did you even run a background check on him?!

MAEVE: Of course I did!

OWEN: And?!

MAEVE: And nothing! I wouldn't hire anyone who posed a threat to the children!

OWEN: You don't think he's a little, I dunno, weird?

DIRECTOR: Hum. I dunno, Wenwen. Weird is in these days.

OWEN: Director. Please. We're trying to have a serious conversation. Do you understand the gravity of what Sujin did?

GIV: (Defensive) He was a little heavy-handed-

OWEN: (Laughs) 'A little heavy-handed?' That's what you call snapping a cat's neck? Jesus, Giv. Look, I know the guy's your boyfriend or whatever-

GIV: He's not my-!

OWEN: (Interrupting) But you gotta stop playing his lawyer and let him explain himself.

MAEVE: Sujin?

SUJIN: Yes?

MAEVE: (Sternly) Did you want to say anything, dear?

SUJIN: No.

GIV: Sujin, maybe you should explain what happened?

SUJIN: You were there. You saw what happened.

GIV: No, I mean. Tell us your perspective.

SUJIN: My...perspective?

GIV: Yes.

SUJIN: (Confused) Why?

OWEN: (Scoffs) Wow.

SUJIN: (Realising) Oh. You are angry at me.

OWEN: (Sarcastically) Yeah. A little bit.

GIV: We'd like to hear the events from your perspective, so we can understand your...um...your intentions, better.

SUJIN: Is it important? To know my intentions?

GIV: Very. If we're to live and work together. That's how you build trust, Sujin.

SUJIN: Trust.

GIV: Okay?

SUJIN: Okay.

(Beat)

They were screaming.

MAEVE: The kids?

SUJIN: Yes. And guardians must ensure the child's care, happiness, and wellbeing.

OWEN: That's it?!

SUJIN: Yes.

OWEN: Seriously?!

SUJIN: I'm sorry. I fucked up.

DIRECTOR: (Giggles) Oh, he swears now? Who taught him that?

TN: Owen did.

SUJIN: I didn't realise there may have been...another perspective. The children. They were screaming not out of fear, but from excitement.

GIV: Yes. That's right.

SUJIN: Next time, I will consider this before taking action.

MAEVE: (Sighs) I guess what's done is done.

OWEN: Maeve!

DIRECTOR: But as punishment, you have to get rid of the body. Can't have the law sniffing around here.

MAEVE: (Joking) Why? Got something to hide?

DIRECTOR: Oh, always, darling~
(Giggles)

OWEN: (Outraged) Director!!!

AMBIENT/SFX: Backyard. Night. Hours later.

MUSIC: 'Kanji' by Aerian. Mysterious piano and string music.
Giv is using a handheld shovel to dig a small grave.
Sujin approaches and sits down beside him.

SUJIN: What are you doing?

GIV: Digging a grave.

SUJIN: What's that?

SFX: Giv pauses mid-dig.

GIV: (Beat) You don't know what a grave is?

SUJIN: No. Should I?

GIV: I....

(Shocked huff of laughter) Sometimes I wonder about you.

SUJIN: Hm?

GIV: Nothing.

SFX: Giv continues to dig.

GIV: I don't know what the customs are for your people. But in Silver City, we bury our dead in graves. Sometimes we cremate them. It depends on the person and their culture, really.

SUJIN: Why do you bury them?

GIV: Hm. I suppose the rationale behind it is to ensure the bodies decompose safely.

SUJIN: Why don't you leave them out for other animals to eat?

GIV: Custom, I suppose.

SUJIN: It's not very rational.

GIV: It's...sentiment.

SFX: Giv jabs the shovel blade into the dirt.

GIV: Sujin. Do you know why everyone was so upset with you today?

SUJIN: I misunderstood the situation and took away the childrens' excitement.

GIV: Not quite.

SUJIN: Oh.

GIV: Everyone was upset with you because we don't...just kill animals like that.

SUJIN: Yes, you do.

GIV: (Hesitates) Okay. Um. In certain situations, we do, yes. But in this situation, killing the cat was a disproportionate reaction.

SUJIN: How so?

GIV: Well. We should always try a more compassionate approach first. Instead of killing, you could have put out food for the cat. Coaxed it into a calmer state. And then we could have taken it to the vet to receive proper care. Perhaps, a new home.

SUJIN: That was the correct way to do things?

GIV: It's the right thing to do, yes.

SUJIN: But there will be other situations that may not involve a cat. How do I know what the right thing to do is then?

GIV: (Hums as he thinks) Imagine how you would like to be treated in any situation. For example, if you were the cat, would you rather experience hostility or care?

SUJIN: Hm. Care, I think.

GIV: Then you know what to do.

SUJIN: Oh! That's...easy.

GIV: That's empathy.

SUJIN: (Thinking hard) So I take action based on my own preferences.

GIV: That's one way of putting it, I suppose.

SUJIN: (Determinedly) I understand.

AMBIENT/SFX Time passes. The pendulum swings. Kitchen. Day. Giv is cooking and Sujin is washing dishes. The children are playing outside. Sujin turns off the tap. Giv chops up vegetables beside a bubbling pot.

SUJIN: The dishes are clean now, Giv.

GIV: (Hassled) Oh, good! Thank you.

SUJIN: You seem distressed.

GIV: That's because I am! I'm not the best cook but Maeve is down with a cold and everyone else is busy so-

(Stressed sigh)

The kids will have to make do with soup. That's the only thing I can do that's relatively edible.

(Chuckles)

(Exclaims in pain as he burns himself)

SUJIN: (Alarmed, worried) Giv!! Your hand!

SFX: Giv rushes to the sink and runs his hand under cold water.

GIV: Yeah, ouch. I think I burned myself.

SUJIN: Does it hurt?

GIV: (Sighs) I'll be fine.

SUJIN: You have injured your hand.

GIV: Hazards of cooking.

SUJIN: You shouldn't cook anymore.

GIV: I don't really have a choice, Sujin. The kids need to be fed.

SUJIN: I'll do it!

GIV: (Chuckles) I appreciate your offer, but...do you even know how to work a stove?

SFX: Giv turns off the tap.

SUJIN: (Frowns) Yes.

GIV: (Startled, amused) Did you just lie to me?

SUJIN: (Smally) Um. Yes.

GIV: (Kisses Sujin's cheek)

SUJIN: (Surprised intake)

GIV: Thank you. For worrying.

SFX: Giv returns to the stove and continues chopping.

MUSIC: 'Pictures on His Wall' by Leimoti. A synth/keyboard piece that for now is just a few sparse notes. Warm and sentimental.

GIV (VO): Your skin tingles as you watch me cook. You bring your fingers to your cheek and you feel the ghostly imprint of my lips. You wonder briefly if you might be sick as well, because your heart is beating as fast as it does when you run, but you're standing still, so still, and yet you thrum with so much movement within. This is when you discover desire.

SFX: Time passes. The next night, perhaps. Sujin is at the stove, teaching himself how to cook. He turns the knobs.

SUJIN: How did she...? The knobs turn right. But they also turn left. Perhaps the images correlate to the strength of the fire? But they-

SFX: Sujin turns on the stove. Fire leaps. Sujin does too, almost out of his own skin. The pan clatters in his hand.

SUJIN: (Sharp intake, afraid)
(Shaky) Fire. I made fire. Good. Okay. Now...the eggs.

SFX: He cracks eggs and puts them in the pan. It starts to sizzle.

SUJIN: And then she moves the pan like this.

SFX: He jiggles the pan uselessly.

SUJIN: (Blankly)Now what?

SFX: WHOOSH! A fire erupts in the pan.

SUJIN: (Exclaims as the fire erupts) Ahhh!! The eggs!

SFX: He starts rushing about, this way and that, flapping his arms.

SUJIN: (Panting, panicked, wincing as he tries to move the pan) What do I do? What do I do?!

SFX: The fire alarm beeps. Giv comes rushing.

GIV: Sujin? What are you-ohmygodthere'safire!!!!

SFX: Giv quickly grabs the pan and shoves it into the sink. Turns on the water and douses the flames.

GIV: (Panting, catching his breath) Sujin. What the hell are you doing?!

SFX: He turns off the tap.

SUJIN: (Distressed, panicking) I'm sorry, Giv! I didn't mean to make a fire! And the eggs. They're all ruined!
(Hyperventilates)

GIV: Hey, hey, hey. It's okay.

SFX: Giv grabs Sujin's shoulder.

GIV: Take a breath.

SUJIN: (Does the opposite)

GIV: (Firmly) Take a breath.

SUJIN: (Shaky, furious breath)

GIV: And another.

SFX: The alarm stops beeping.

SUJIN: (Takes another breath, less exaggerated)

GIV: And another.

SUJIN: (Takes another breath. This time, calmer)

GIV: Better?

SUJIN: (Sighs) Yes.

GIV: (Calmly) Okay. Good. Now can you please explain to me why you're setting the kitchen on fire at three in the morning?

SUJIN: I was cooking.

GIV: Yes, I see that. But...Sujin. If you're hungry, you know you can wake me. I'm happy to make you food-

SUJIN: No! No. I...I don't want you to cook. Ever.

GIV: (Stung) Oh.

(Weak chuckle) Well, yes, that might be for the best-

SUJIN: I don't want you to get hurt!

MUSIC: 'Pictures on His Wall' by Leimoti. This time it's the full song with an orchestral/string backing. It starts out with that quiet synth melody, before swelling and gaining fervour, passion. Like newfound emotions surging forth, unbidden.

GIV: (Realising) Oh! Oh.

(Amused huff) Okay. I see.

SUJIN: If I can cook, then you won't have to.

GIV: But, love. You're afraid of fire.

SUJIN: I'm not-

GIV: You go pale everytime you go near the stove.

SUJIN: It doesn't matter.

GIV: I appreciate the sentiment-

SUJIN: It's not sentiment!

GIV: Okay. Your...kindness, then. I appreciate it, really, I do. But you don't have to push yourself so hard. Not for me-

SUJIN: I want to.

GIV: Sujin-

SUJIN: For you, I want to do everything.

GIV: (Surprised exhale)

SFX: Sujin draws close.

GIV: (Wide-eyed) Sujin...?

SUJIN: Giv. I want to kiss you. Can I kiss you?

GIV: (Nervous, pleased) Okay.

SFX: They kiss. Slowly, softly. Not more than pecks, but it's everything. It's more. They indulge in each other for the first time.

SUJIN (VO): You wonder at how hard my lips are. And I'm cold, so cold, but you find my touch inviting. Dizzying. You raise your hands to my face. Press your palms against my jaw, my cheeks, and your heat becomes my heat and you're almost convinced that we are conjoined. One instead of two. And for the first time, you don't feel so alone.

GIV & SUJIN (VO): You are not alone.

MUSIC: Fades.

AMBIENT/SFX: Time passes. The pendulum swings. Two years later. Christmas Eve. Giv and Sujin are walking through the city, the aftermath of shopping. Giv's holding all the bags (because gains). Growling traffic and happy, bustling pedestrians. Santa ringing a bell nearby for charity.

MUSIC: 'Three Kings' by Hara Noda. A relaxed Christmassy jazz piece with bass and piano.

VD: Sujin's cadence is less alien and stilted in this memory. He's a bit more like the present-day Sujin. His tone still holds his curiosity and wonder, however. Two years on and he's still learning about the mortal world.

GIV: I hope we've got everything on the list.

SUJIN: If we miss even one thing, Maeve will kill us.

GIV: Maybe we should get a bottle of her favourite sherry.

SUJIN: You want to bribe her?

GIV: It's Maeve. Do you really think she can be bribed?

GIV & SUJIN: (Chuckles)

GIV: She's only like that because it's your second Christmas with us. Everything has to be perfect.

SUJIN: (Sighs) I don't even understand the point of Christmas.

GIV: Mm. It doesn't really have much meaning for me. But it's nice to celebrate regardless, don't you think?

SUJIN: I guess so. It just seems like unnecessary stress to me.

GIV: At least the kids love it.

SUJIN: (Happily) And Aya is old enough to enjoy her present!

GIV: What did you get her this year? Not another encyclopaedia?

SUJIN: No, no. I learned my lesson. I got her this.

SFX: He pulls out a small teddy bear from his pocket and holds it out to Giv.

GIV: Oh, a stuffed bear.

(Bursts out laughing) It looks like you!

SUJIN: (Outraged) What?! How?!

SFX: He inspects the bear and it squeaks.

GIV: Look at the way it's frowning.

SUJIN: So?!

GIV: (Teasing) It looks like a big old miser. Just like you.

SUJIN: (Frown deepening) I'm not a miser.

SFX: He shoves the bear into his pocket. It squeaks sadly.

GIV: (Chuckles)

SFX: Sujin pauses at a window display.

GIV: What is it?

SUJIN: That's a very pretty dress. Do you think Aya might like it?

GIV: (Amused) Mmm. Maybe one day. That's a wedding dress.

SUJIN: Oh. How do you know?

GIV: It's all white. And it has a veil, see?

SFX: Giv points.

SUJIN: Then that suit is a wedding suit?

GIV: Yes.

SUJIN: So you have to wear these to get married?

GIV: Not precisely. But it's the standard for most Western weddings.

SFX: They gaze at the wedding dress for a moment.

SUJIN: I wonder what it's like.

GIV: Being married?

SUJIN: (Hums a yes) Mhmm.

GIV: I don't suppose much would change. It could be useful for legalities, like insurance or for consent if one of us needs surgery and—

SUJIN: Is that all it is? A legality?

GIV: It can be, yes. Marriage also has religious and cultural connotations. There's different types of ceremonies and practices, but it all comes down to one thing.

SUJIN: What is it?

GIV: Unification. A lifetime commitment. That sort of thing.

SUJIN: (Wide eyed) I want that.

GIV: (Startles) You...you do?

SUJIN: Yes!

GIV: (Speechless)
(Shaken) Oh. Okay.

SUJIN: Okay?

GIV: (Confused) I—yes?

SUJIN: (Excitedly) Thank you, Giv!!!

SFX: Sujin hugs Giv fiercely, kisses him, and runs off hollering.

SUJIN: (Yelling excitedly at a stranger) I'M GETTING MARRIED!!! HEY! HEY! I'M GETTING MARRIED!! TO GIV!!!

STRANGER: (Pissed) Who the hell is Giv?!

GIV: (Dazed) What...what the fuck just happened...?

MUSIC/AMBIENT/SFX: Time passes. Pendulum swings. Giv and Sujin at the tailors, getting fitted for their suits. Classical music plays over the speakers, Mozart's 'String Quartet in D Minuet'.

DIRECTOR: Oh, no. Oh nonononono. That colour is ghastly on you, darling.

GIV: What? I think it looks fine-

DIRECTOR: You didn't ask me along to your fitting just to be a pretty face, Matron.

GIV: (Sighs)

DIRECTOR: Now be good and listen to Mama Hestia.
Tailor? Let's try a pine this time.

VD: Tailor has a refined masc voice. He definitely thinks himself above these riff-raffs.

TAILOR: Yes, sir, of course.

DIRECTOR: (Clears their throat) Ahem?

TAILOR: (Flustered) Ma'am. My apologies.

DIRECTOR: Chop chop! The pine!!

SFX: Director saunters to the dressing room.

DIRECTOR: Susu, darling? How are you getting on?

SFX: Giv walks over.

SUJIN: (Flustered) Uh. I. Uh. I don't know about this, Director-

SFX: Sujin draws the curtains.

DIRECTOR: (Dramatic gasp and squeal) OH MY GOD!!! Susu!!! That dress is dashing on you!!!!

SUJIN: It's so...itchy.

SFX: Sujin fidgets and scratches.

DIRECTOR: Yes, that's the fabric. Unfortunate but can't be helped, I'm afraid. Now stop fidgeting and let me take a look at you. Hmmm. The waistline could be pulled in a bit more. But it's overall a perfect fit. How do you feel in it, darling?

SUJIN: It's a beautiful dress.

DIRECTOR: Yes?

SUJIN: But it's not me.

DIRECTOR: (Sighs) Very well. I suppose neither of you have good taste-

GIV: (Chastising) Director.

DIRECTOR: Suit and suit it is! Tailor! We need our other groom fitted for a suit. Something in blue, I think?

SFX: Director swans away.

SUJIN: You look very handsome.

GIV: (Smiling) Thank you. You look very handsome too.

SUJIN: (Uncertain) Do you...would you rather I be in a dress?

GIV: I want you to be comfortable, Sujin. And you'll always be beautiful to me, no matter what you wear.

SUJIN: (Bluuuushing) Oh. Okay.

GIV: Do you need a hand?

SUJIN: Yes, please.

SFX: They enter the dressing room. Giv draws the curtain and unzips Sujin's dress. Sujin undresses as they talk.

SUJIN; Oh, Maeve just texted me about the guest list. She needs an estimate of numbers for the catering.

GIV: I see.

SUJIN: Is there anyone you want to add to the list?

GIV: (Hesitates) No.

SFX: Sujin drops the dress and turns around.

SUJIN: What's wrong?

GIV: Nothing. Uh...

SUJIN: Giv? You're upset.

GIV: I'm not.

SUJIN: Your mouth goes all flat like that when you're upset. Or angry.

(Beat)

(Worried) Are you angry? Did I say something wrong?

GIV: (Pause)

(Sighs) I'm upset.

SUJIN: (Gently) Tell me.

GIV: I grew up in Eden. Always considered myself an orphan.

SUJIN: Yes, I know.

GIV: But...my father is still alive.

SUJIN: (Startled) He is?

GIV: Yes. One of my first memories is of the day when he left me at Eden. I watched him from the window. All I could see was his back getting smaller and smaller.

SUJIN: Well...he might be your biological parent, but he wasn't your guardian.

GIV: I know. That's what we tell the kids. But...it's hard sometimes. Especially during milestones like a wedding. I...I wish he could be there. To walk me down the aisle. To celebrate with me. To be in the wedding photos.

(Shaky laugh)

It's silly. He's a stranger to me and...I'm being silly.

SUJIN: You're not.

GIV: (Huffs a soft laugh)

(Kisses Sujin's cheek)

Thank you, my love. But I don't need him when I have you.

SUJIN: Maybe we should-

GIV: No, no. That's a Pandora's box best left unopened. Anyway, with a family as large as ours, an extra mouth to feed will push us over budget.

MUSIC/AMBIENT/SFX: Giv sweeps the curtains aside. The music stops as the scene changes to Eden. Living room. Days or weeks later. Giv's sitting on the couch, watching Sujin pace nervously.

GIV: Sujin, it's almost three. We need to take the kids to their after school activities-

SUJIN: Owen and Maeve have it under control.

GIV: ...Oookay. Do you want to tell me what this is about?

SUJIN: He's late. He should have been here half an hour ago.

GIV: Who are we waiting for?

SUJIN: (Sighs, frustrated) It's supposed to be a surprise. You love surprises!

GIV: Yes. Generally, I do. But I'm not sure if I like this one.

(Pause)

Sujin?

SFX: Sujin pauses.

SUJIN: (Nervous) It's...it's your-

SFX: The doorbell rings.

SUJIN: He's here!!!

SFX: Sujin runs to fetch their guest.

GIV: (Chuckles, exasperated) Impossible man.

SFX: Whoosh. Sujin enters the living room with his guest in tow.

SUJIN: Giv? I want you to meet your-

SFX: Giv stands quickly.

VD: Darius has a deep, gravelly voice. He has an arrogance to his tone.

DARIUS: It's been a long time, son.

GIV: (Furious) What is he doing here?!

SUJIN: (Uncertain, shocked by Giv's reaction) Y-You were upset about...about your father so I tracked him down for you.

DARIUS: So you're still here, huh? The same place I dropped you off all those years ago. I guess some people don't have the drive to make anything of themselves.

SFX: Darius sits down.

DARIUS: Where are your manners? The host should provide the guest a cup of coffee, at the very least.

SUJIN: I can-

GIV: (To Darius) No. You're leaving.

DARIUS: I came all this way to see you, and you're kicking me out?
(To Sujin) What is this? You said he would be pleased to see me!

SUJIN: (Stammering, mortified) I-I thought-

GIV: (Pissed) You thought wrong!

DARIUS: Ahh. Such a bad temper. Just like your mother-

GIV: (Hurt, angry) Is this all you've got to say to me? After-after thirty years of nothing?!

DARIUS: Soomin here says you are a very successful doctor.

SUJIN: Nurse.

DARIUS: Nurse?
(Barks a laugh) Okay. A nurse, then. You get paid well, don't you?

GIV: (Realising) You're here for money.

DARIUS: I'm here to see my son.

GIV: Well, I don't have anything to give you. So you're wasting your time.

DARIUS: (Scoffs)

SFX: Darius stands.

DARIUS: Thirty years and I find out my son is a nurse and a deviant? I'm glad I discarded you when I did. Or else I'd be stuck with this embarrassment as my legacy.

(Pissed) Eurgh. I came all the way from Jerusalem for this?

SFX: Sujin punches Darius.

SUJIN: (Snarling) **Take that back! Take back what you said about Giv!!**

GIV: Sujin - stop!!!

SFX: Giv stands abruptly and grabs Darius.

GIV: You need to leave. Now.

SFX: Darius shoves Giv violently, sending him into the wall.

DARIUS: (Disgusted) Don't touch me!

And don't you contact me again! Do you hear me?! I gave you this life, however much you've squandered it – so you can at least do me the favour of staying the hell away from me!

SFX: Darius leaves, slamming the door shut behind him.
A stunned silence.

SUJIN: (Worried) Giv...

GIV: (Takes a quick, deep breath to compose himself)
(Brightly) Well, that was an utter disaster!

SFX: Giv straightens up.

SUJIN: (Confused) When I talked to him, he seemed eager to meet you, I–

GIV: Thank you, love. I...appreciate the gesture.

SUJIN: (100% serious. A glimmer of Kind.) Do you want me to kill him?

GIV: What?! No! Why-why would you think that?

SUJIN: That's what I would want. If I was you.

GIV: (Exasperated chuckle) Come here, you impossible, unfathomable man.

SFX: Giv walks to Sujin and hugs him.

MUSIC: 'Kairos' by Aerian. Starts with a slow, low cello. As the song progresses, more strings join. It's a romantic, intimate piece full of warmth.

GIV: (Tearfully) I told you, didn't I? I don't need him because I have you. You're all I need, Sujin.

SUJIN: (Whispering) I'm sorry.

GIV: (Breaks down crying)

SUJIN: (Determined, darkly) No-one is going to hurt you again. I'll do whatever it takes to protect you, Giv. I promise.

SFX: Sujin tightens his arms around Giv.

GIV (VO): And you mean it. Every word of that promise. You have never been more certain. Yet you don't see what might lie beyond your own sentiment. You don't see that it means forty deaths after countless past, and the slow decay of your happy present.

AMBIENT/SFX: Fade into their wedding day. Eden. It's a bright day, full of warmth and sunshine.

GIV: I take you, Sujin, to be my husband.

SUJIN: I take you, Giv, to be my husband.

SUJIN & GIV: To have and to hold from this day forward.

SUJIN: For better, for worse.

GIV: For richer, for poorer.

SUJIN: In sickness and in health.

GIV: I give myself to you as you give yourself to me.

SUJIN: From this day forth...

GIV: My life is your life.

SUJIN: Your death is my death.

GIV: And I will love and cherish you.

SUJIN: (Overlapping) I will love and cherish you.

DIRECTOR: I now pronounce you, husband and husband~! You may kiss each other and be disgustingly beautiful and happy~!

SUJIN (VO): But as is the duality of nature - with great joy, comes inevitable tragedy.

AMBIENT/SFX: Time skip. Many years later. The pendulum swings. Ophid, night. Sujin and Giv are walking home in a quiet area.

VD: Sujin's voice is closer to his cadence/tone in Chapter One.

SUJIN: (Laughing) It's probably for the best that he won't remember this tomorrow.

GIV: (Laughing) Oh no. I think Kimia was recording the entire thing.

SUJIN: Two months into starting at Eden and Owen's already dragging her along to the Reel.

GIV: (Chuckling, joking) Think she might resign?

SUJIN: I never knew a person could move like that. It's uncanny.

GIV: He could probably have a lucrative career in contortionism if he ever decided to pursue it.

SUJIN & GIV: (Laughs)

SUJIN: I wish we could have stayed longer. We don't ever really get out anymore.

GIV: (Hums in agreement) Mmm. But poor Maeve is probably exhausted putting the kids to bed herself. So we should hurry back.

SUJIN: (A tad disappointed) Yeah.

GIV: (Pause) Hey. Why don't we have date night next week? Maybe...a dinner and a movie?

SUJIN: (Pleased, surprised) Oh. Okay.
(Smiling) I'd like that.

GIV: (Smiling) Me too.

SFX: Giv and Sujin stop walking.

SUJIN: (Alarmed) Giv.

SFX: A gun being cocked.

VD: Mugger #1 has a young, masc voice, full of fear. Mugger #2 has a young, high pitched androgynous voice - they are more caustic and harsh.

MUGGER #1: (Scared, trying to sound threatening) Give us everything in your pockets! Wallets, phones! Hand them over and-and we won't kill you!

SUJIN: (Coldly) You don't want to do this.

MUGGER #2: (Sneering) You see my friend over here? Yeah, that's a gun he's holding. You know what a gun does, moron? Or do you need me to explain how it works?

SUJIN: (Dangerous) Turn around and leave. Or I'll-

SFX: Giv steps forward. Holds Sujin back.

GIV: (Overlapping) I'll give you my wallet. I'll give you everything I have. Just put the gun down.

MUGGER #1: (Spooked) Stay back!!!! Don't come any closer! Or I-I'll shoot!

GIV: (Worried) You don't have to do this. We can help you.

SUJIN: Giv! What are you doing?!

MUGGER #2: (Simultaneously) Do you wanna fucking die?! Empty your damn pockets!

GIV: If you need a hot meal or a place to stay, we can help.

MUGGER #1: I SAID STAY BACK!!

SUJIN: GIV!!!!

SFX: BANG! Sujin pushes Giv out of the way. He gets hit. A ringing as the moment is suspended in time.

SUJIN: (Choked, shocked gasps)

SFX: Sujin collapses. Time continues.

GIV: (Terrified, shocked) SUJIN!!!!

MUGGER #2: (Shocked) Oh fuck! Oh shit!!!

SFX: Giv kneels beside Sujin. Pulls him into his arms.

MUGGER #1; (Shaky pants, shocked, terrified) I-I didn't mean to--! He--he just came out of nowhere! I told you to stay back!!!

GIV: (Shaky, terrified, shocked) Sujin, oh nononono, Sujin! You're okay. You're alright!!!

(Tearful, desperate) Please, my love--!!

MUGGER #2: (Scared) We gotta get outta here!

MUGGER #1

We-we should call the ambulance-

MUGGER #2

Are you crazy?! We gotta go, man! Like now!!!

MUGGER #1

(Dismayed, upset) Fuck!!!

MUGGER #1 & MUGGER #2

(Panting as they run away)

GIV

(Broken, tearful, pleading) Sujin!!!

AMBIENT/SFX: We fade into the next memory. A hospital room. The steady beep of a heart monitor and other medical machinery. A storm rages outside, rain and gale lashing against the window.

MUSIC: 'Append' by Martin Gauffin. It's a dark, desolate piano piece. During the chorus, it travels to the higher notes and generates feelings of wistfulness and regret.

SUJIN (VO): You didn't think it was possible - to die while still alive. How is it possible that you're able to move, to speak, to be, as a mere remnant? You wonder at what could be holding you together. The sheer obstinacy of your continuation. Everything living has been excavated and yet you sit at my side, present with me in the fragile space between breaths. And while you linger in your suffering, steep in it even - you keep your hand coiled around mine. Your white knuckled oath.

SFX: Director enters the room.

DIRECTOR: Anything?

SFX: Giv leans back in his seat.

GIV: (Exhausted, grim) No. Nothing.

DIRECTOR: (Worried sigh) Well, at least he's still alive and figuratively kicking. When Susu wakes up, however, I expect him to pay for my next salon trip. I'm just dreading the white hairs I'm certain to get from all this~

GIV: I'm sorry, Director-

DIRECTOR: Oh, hush. Don't mind my griping. But I must say, you look positively exhausted, darling. Why don't you go home for a shower and a rest? I'll take over Susu-hand-holding-duties-

GIV: No, I'm fine.

DIRECTOR: Giv-

GIV: Please, Director. I...
(Shaky intake)
I need to be here.

DIRECTOR: (Hesitates) Very well. I'll bring a fresh change of clothes for you, then.

GIV:(Quietly) Thank you.

DIRECTOR: (Worried sigh)

SFX: Director leaves. Giv leans forward and cradles Sujin's hand.

SUJIN (VO); For five days, you keep watch over me. You speak for me since I can't. You hover when the nurses take my vitals. You bathe me, because you know I won't like being so vulnerable with a stranger. You turn me every two hours to keep my blood flowing, even setting alarms during the night, in case you fall asleep.

And you talk to me. About everything and nothing. About memories, shared and your own. Your hopes, your fears. Things you've always wanted to say but never could. Things you say all the time, just for the familiarity of it.

And just as you are falling apart at the seams; just as your will starts breaking down - you feel my hand twitch in yours. My eyelids flutter. And, in the most quiet and unspectacular fashion - I wake up.

SFX: Sujin stirs. Shifts.

GIV: Sujin?

SUJIN: (Mumbles)

SFX: Giv leaps to his feet. His chair skids.

GIV: (Shocked, excited) Sujin!!! Oh my god – LUCY!!! LUCY!!!!!! HE’S AWAKE!

SFX: Whoosh! The nurse, Lucy, clicks a pen light and shines it in Sujin’s eyes as she questions him. Her voice slowly echoes and dissipates.

VD: Lucy has a stern yet friendly voice.

LUCY: Can you hear me? Can you understand what I’m saying? Can you tell me what your name is? What is the current year? What is your address? What is your husband’s name?

GIV (VO): Through the blinding migraine, you try to answer every question thrown at you. You spiral in confusion and disorientation, yet there is one line of certainty that you grasp onto like a tetherline: You are free. Your Master, whoever they are, no longer presses against the back of your mind like a bad memory. They’re gone. And with their absence, there’s space that you fill with yourself. That you fill with me. And the wonder never really goes away.

SFX: Giv sits on the edge of Sujin’s bed and embraces him.

GIV: (Tearful relief) Oh, thank god! Sujin, my love, you’re awake. You’re awake!

SUJIN: (Dazed, hoarse) Giv...? Why are you...crying...?

GIV: (Tearful) I’m crying because of you, you silly, impossible man!!!

SUJIN: (Frowning) I’m sorry.

GIV: So you should be!!!

SFX: Giv hugs Sujin tighter. The pendulum swings. The scene fades out.

GIV (VO): You recover quicker than expected; than is possible. A medical miracle, they call you.

SUJIN (VO): And you believe it.

GIV (VO): Life returns to normal after that. It's almost too easy, falling back into the rhythm of the day to day. Household chores, mundane errands, dribbling noses and grazed knees, bedtime stories and a mountain of dirty dishes. But there are subtle changes that you also notice.

SUJIN (VO): Your nervous glances. Your reluctance to go outside at night. Your passing touches, as though to reassure yourself that–

GIV (VO): –you're still here. You're still alive.

SUJIN (VO): And your dreams. They are of the same scene that haunts you night after night. Sometimes, you turn the gun on those two kids. Shoot them before they can shoot me. Most times, I die in your arms, and you wake up screaming, like you've lost me all over again.

GIV (VO): And you're being watched. At first, you think it's a coincidence. The same people passing you week after week. The same people lingering around Eden. The same people dogging your steps through the same districts. But you realise that you're not the only one that felt your freedom. The bullet was felt by your master, and they want you back. So you draw one of them into a trap. And when they take the bait, you threaten them with the gun you started carrying around. For protection, you assured yourself. For self-defense. But now, as you hold the gun to the snivelling man's head, you're not so sure anymore.

AMBIENT/SFX: Bam! We're in an alleyway, somewhere in the belly of Silver City. It's raining, storming. Sujin's got his victim slammed against the brick wall. Gun to his head.

MUSIC: 'Kamikaze' by Sum It. A dark, bassy, and urgent electronic song. It's grimy and gritty.

SUJIN: (Kind-like, snarling) Who sent you?!

VD: While his voice is unmistakably Orrin - he lacks his usual lofty, dreamy cadence.

ORRIN: (Snivelling, terrified) I-I don't know what you're talking about-

SUJIN: Who is your Master?!

ORRIN: I don't have a Master!

SUJIN: **BULLSHIT!**

SFX: Sujin punches the wall beside Orrin's head, smashing the brick.

SUJIN: You've been following me for weeks now. I've seen you outside of Eden!

ORRIN: I-I don't know you, man! I'm just passing through-

SUJIN: Just passing through?

SFX; He pulls out a lighter.

SUJIN; Sure, I'll buy that. But first, you have to convince me.

SFX: He flicks the lighter on.

ORRIN: (Terrified gasp) No!!! Nononono, please-please-!!

SUJIN: (Wry huff) So let's try this again. Who is your Master?

ORRIN: I-I can't. I can't say.

SUJIN: What are your orders?!
(Snarling) Answer me!!!

SFX: Sujin punches Orrin.

SUJIN: **Or I'll turn you into a walking torch!**

ORRIN: He-he sent me to keep an eye on you!

SUJIN: That's it?

ORRIN: A-And....

SUJIN: (Pissed) What is it?

ORRIN: You have to return to your Master!

SUJIN: No.

ORRIN: You have to!! Or-Or—

SUJIN: Or what?! What does he want you to do?!

ORRIN: (Regretful, terrified) I'm sorry. It's...it's Master's orders!

SFX: Orrin knees Sujin in the stomach. Sujin staggers. Drops the lighter.

SUJIN: (Choked exclamation as he's struck)

SFX: Sujin reflexively shoots. BANG!

MUSIC: Stops.

ORRIN: (Choked gasp)

SFX: Orrin collapses.

Shocked silence.

There's just the rain.

SUJIN: (Shaky pants)

SFX: Sujin moves closer to Orrin. Slaps his face.

SUJIN: (Shaky) Hey. Hey!

(Pause)

(Assuming the worst) He's—

ORRIN: (Intakes sharply - breathes, coughs)

SUJIN: (Shocked intake)
(Shaky, breathy laugh, disbelieving) He's alive!

MUSIC/AMBIENT/SFX: Music continues. Pendulum swings. Weeks or months later. The same dirty belly of Silver City. It's a cloudless night.

GIV (VO): You realise that your newfound freedom isn't only yours to enjoy. It's a gift you are obliged to share.

KIND: If I let you go, you'll continue to carry out your Master's orders. And I really, really, can't have you doing that. I hope you understand.

VD: Ashby has a youthful, high pitched femme voice.

ASHBY: For the last fucking time - I don't have a Master!!!! Whatever BDSM bullshit this is-

KIND: This won't hurt. Not too much. And afterwards - you'll be free. You can do whatever you want. Be whoever you want to be.

ASHBY: (Tearfully) Please, mister. Please don't kill me-!

KIND: I won't.

SFX: Kind shoots. Ashby collapses.

But you were too confident. Too impulsive. The next Puppet your Master sends becomes your first victim. Your debut as Kind.

KIND: Ashby? Ashby!

SFX: Kind grabs Ashby.

KIND: Ashby! Open your eyes, Ashby!

SFX: Nothing.

KIND: HEY!

SFX: Kind shakes her.

KIND: Wake up!!!

SFX: Nothing. He straightens up.

KIND: (Emotionless, detached, the Carpenter leaking through) **Oh. You're dead.**

MUSIC: The music transitions to the calm, dark droning of 'Room for Whatever Is Left' by Hanna Lindgren. It's eerie, haunting music that conjures up a deep, unsettling loneliness. Of ghosts and liminal space.

SFX: The last word echoes and expands, before dissipating like smoke. We hear an audio illustration of Giv's voice-over.

GIV (VO): You don't feel anything. You think maybe you should. But it's just like when you killed the cat. There's such calm. Such...banality. So you straighten out her clothes. Position her hands over her chest – you saw this in a movie once – and you simply walk away.

When you return home, you take a scalding shower and you wash Ashby Collins and her dead, shocked face, down the drain. Along with the sweat and the blood. And you crawl into bed beside me, and when I ask you where you've been, you tell me you had to go for a walk. To clear your head.

SUJIN (VO): And you believe me. You always believe me.

GIV (VO): And that's how it goes for the next two years. Sometimes you free them. Most times you don't. And it gets harder to do. The longer you're with me, the longer you're human, the harder it becomes to pull that trigger. To endure their pleading, their loathing, their weeping, their deaths.

But you continue to be Kind, you continue to raze the world to the ground, because to lose me is a terror far beyond your comprehension. To lose me is to lose your everything. Your god.

And now your god is dead.

SUJIN (VO): (Simultaneously) And now my god is dead.

MUSIC/AMBIENT/SFX: Everything slowly fades out.

SCENE SIX: ONE BODY

AMBIENT: Calvary Island. Moments after Scene Four.

SFX: The stomach churning sounds of Sujin eating Giv's brain.
Dana grabs Sujin.

DANA: (Disgusted, shocked) Sujin! What-what the fuck are you doing?!

ILANA: Dana-

DANA: Have you LOST YOUR MIND?! YOU'RE-YOU'RE-
(Retches)
Oh my god! Oh my god!!!

SFX: Dana collapses to her knees, retching, traumatised.

ILANA: Are you okay?!

DANA: (Sick, shaking) He's...he's eating-

ILANA: I know. I know. But...Dana. That's how he does it.

DANA: Does what?

OLIVIA: It's how he brings him back.

MUSIC: The sparse instrumentals of 'Miyabi' by Sayuri Hayashi Egnell.
Dreamy, sentimental, and nostalgic. The Carpenter's return.

OLIVIA (VO)" We watch him as he places the last piece into his bloodstained mouth. He chews without feeling. His eyes blank as he loses himself in his husband's memories. His thoughts, his feelings, his consciousness preserved. Assimilated.

The Carpenter swallows. And like that, he and Giv become one.
He kisses Giv on the mouth, staining his lips with his own blood. And he pulls his body into his arms. Carries him like his newlywed bride as he stands. He

turns to look at us and there's no sign of Sujin. There's only this...entity. Momentarily merged with another soul.

ILANA: Carpenter.

CARPENTER: **I will take him to Ibukimori.**

ILANA: Yes.

OLIVIA: (Breathless) I'll come with you.

SFX: Carpenter glances at Olivia.

CARPENTER: **You will be my witness.**

OLIVIA: I will.

OLIVIA (VO): The next hour is a blur.

Bakula and Ema Ciesla...

(Shaky exhale)

They're found at the bottom of a cliff, barely recognisable in the deaths of their own making. The mangled remnants of their hands still entwined.

Captain Alder coordinates the return of the Unleashed to their families and homes. Calvary Island is placed under investigation for human trafficking and other suspected criminal operations.

And while all this is happening, Dana, Ilana, and I accompany the Carpenter to Ibukimori.

AMBIENT/SFX: We're in Dana's beat up car. It's a peaceful drive.

OLIVIA (VO): It feels like a regular road trip. A respite of normalcy at the end of the world.

Giv's held upright in the Carpenter's arms, his head tilted towards the window. And his sightless eyes are witness to the rolling landscape and the brilliant blue sky.

At times, the Carpenter would murmur into his ear. Speaking to him of things none of us are privy to.

Hours and hours and hours pass. And we arrive at the cabin.

The trees and the wind are restless today. The colours, a tiny bit brighter than usual. It's...it's beautiful.

MUSIC: Fades out.

AMBIENT/SFX: We're in Ibukimori, just outside the cabin. We can hear the wind chimes stirring in the late summer breeze.

DANA: (Trying to keep her emotions under control, and failing) Goddamnit, Baek.

SUJIN: Thank you for bringing me here.

DANA: Goddamnit, you stubborn fucking bastard.

SFX: Dana hugs Sujin.

DANA: (Roughly) You call me, okay? When-when this is over.

SUJIN: If I can, I will.

SFX: Dana steps back, releasing Sujin to scrutinise his face.

DANA: The fuck does that mean?

(Pause. Realising)

(Worried) You're not about to do something stupid, are you?

SUJIN: (Smiling) You have been good friends to me. I am grateful to have known you both.

DANA: Baek—

(Hard exhale)

Sujin, you—

ILANA: Dana. It's okay.

DANA: (Sharp, frustrated exhale) Fine. I'll...stop meddling. This is Puppet shit, right? But-but whatever you're thinking of doing – just remember how he would feel. What he would want.

SUJIN: (Quietly) I will. Thank you.

ILANA: Would you like us to pass on a message to Eden?

SUJIN: (Pause) Only the truth. And for them to stay away from Ibukimori.

ILANA: Consider it done.

DANA: (Awkward) For what it's worth. I was gonna ask you and Giv to be my best men. I dunno what that says about me, but-

SUJIN: That would have been nice.

DANA: (Sadly) Yeah. Yeah, it would've.

(Sighs) Ah well.

(To Olivia) Kid? You gonna be okay?

OLIVIA: (Smiling) Don't worry about me.

DANA: Okay, okay. Just...fuck.

SFX: Dana stalks back to the car. Gets in. Slams the door shut.

ILANA: (Smiling) Goodbye, Sujin. Goodbye, Olivia.

SFX: Ilana gets into the car. They drive away. Olivia and Sujin watches them go. And then...it's just them.

OLIVIA: They'll be okay.

SUJIN: They will.

SFX: They walk into the forest, Giv held in Sujin's arms.

OLIVIA: (Takes a deep breath)

(Brightly) It's gorgeous out here, isn't it? I've never seen the sky so blue! And the air feels nice and cold. It's like it's autumn already.

SUJIN: I can hear them.

OLIVIA: (Curiously) Your people?

SUJIN: Our people. Yes. Listen.

SFX: They pause. Listen. The trees susurrate and creak.

OLIVIA: (Wide-eyed) What are they...what are they saying?

SUJIN: They're singing.

OLIVIA: About what?

SFX: They continue walking deeper into the forest. We can no longer hear the wind chimes.

SUJIN: Rebirth. Renewal. **Life is death is life.** They are singing about him.

AMBIENT/SFX: They arrive at a tree. It's quiet here. We can hear acorns or pines falling into the detritus. We are at the same clearing where they first met. The same clearing where the Carpenter released the Puppets. Sujin sets Giv down and starts digging.

OLIVIA: Here, let me help-

SUJIN: No.

OLIVIA: (Pause) Alright. I'll...I'll be over there. If you need me.

SUJIN: Thank you.

SFX: Olivia walks away. Stops at the edge of the clearing. Sujin continues to dig for a while. And then, someone else joins him.

JOAH: Really? Here? At your mother's feet?

SUJIN: Yes.

JOAH: Usually, people meet their in-laws whilst alive. This must be a first.

SUJIN: I wanted them to meet. She would have liked him.

JOAH: You barely remember her.

SUJIN: She was kind. She used to tell me stories. About the El. About the humans. She admired their intelligence. Their curiosity.

JOAH: But then your siblings left.

SUJIN: She didn't condemn them. She understood.

JOAH: And then she became petrified with the rest of them. Without any regard to her one remaining child.

SUJIN: (Gently) I don't condemn her. I understand.

SFX: Sujin finishes digging. He picks Giv up and carefully places him into the grave.

Sujin stands.

JOAH: Are you sure about this?

SUJIN: Yes.

JOAH: Do you know what you're sacrificing?

SUJIN: I do.

JOAH: It might not work.

SUJIN: I have to try.

SFX: Sujin pulls out a purse. Opens it. Velcro rips.

JOAH: What is that?

SUJIN: (Smiling, sad) Samir's purse. He kept Giv safe for me.

SFX: Sujin pulls out a bunch of dried petals and leaves. He drops it into the grave with Giv.

JOAH: Plum blossoms?

SUJIN: (Hums a yes) Mmm.

JOAH: (Sighs)

You should ask her, don't you think? This affects her too.

SFX: Sujin stows away the purse.

SUJIN: Olivia.

SFX: Olivia approaches.

SUJIN: What I'm about to do. It's my last act as the Carpenter.

OLIVIA: I know.

SUJIN: Do you understand what that means for you?

OLIVIA: It means we'll become mortal.

SUJIN: Yes. Your current body will be the last. If you die, you die.

OLIVIA: (Smiling) Just like humans.

SUJIN: Just like humans.

OLIVIA: I think we'll be okay with that.

SUJIN: (Fear creeping into his voice) Will you...will you stay? For this?

OLIVIA: I'll be here for as long as you need me.

SUJIN: (Nervous, shaky) Thank you.

MUSIC: 'Append' by Martin Gauffin plays. At first, we just hear the piano melody. Quiet and tender.

OLIVIA (VO): For a split second, terror shows stark on his face. And he looks so painfully young, like a child on the cusp of his worst fears realised. But as the whispers fall silent and as the restless wind stills, the Carpenter returns.

With steely, inhuman determination, he grabs his right hand and rends it from himself.

SFX: The gory sound of bone splintering like wood. Flesh rips and twists.

SUJIN: (Agonised screams and panting)

SFX: The hand comes clean off. Blood splatters, gushes. Sujin staggers and falls to his knees. He tosses the hand into the grave, along with the petals and Giv. A dull and bloody thump.

SUJIN: (Crying) This isn't goodbye. I promise, it's not. And you won't be alone. Not really. See, this is my mother. And she'll tell you all kinds of stories. She'll tell you about the El. About where we came from. And you can tell her about humanity. About us. And you can keep each other company.
(To Giv) You won't be alone.

MUSIC/AMBIENT/SFX: Everything dims. Goes silent. A held breath.

SUJIN (VO): (To himself) You won't be alone.

MUSIC/AMBIENT/SFX: Whoosh! Wind gusts as we return to the present. The mother tree hums and sings. The forest is alive. The El welcome their new child. The music swells and peaks, becomes bright, romantic, almost triumphant.

Eventually, the music plays out. Summer turns to Autumn turns to winter.

Snow falls thickly over Ibukimori. Cold wind howls.

'Thread the Needle' by Gavin Luke plays. It's a sombre, sad piano piece.

OLIVIA (VO): One day, we'll tell our children about the Carpenter. The lonely god who became human for his mortal lover.

We'll tell them about how he watched over his lover's bed for the next nine months, nourishing the sapling with his own flesh, his own life force, his precious mortal soul.

I was there. Never intervening, but staying close. Always close. And when they returned from their Pilgrimage, the Kindred were there too. We were there as witnesses, guardians, and family. We offered our presence as small

comfort. Perhaps, we kept him from falling into despair. Perhaps, we served as reminders of his determination. His newfound obligations. He never said a word. Not to us. But he would speak to the sapling. As he fed it his body, he also fed it memories, mind, and consciousness, those precious fragments he took from his lover, he passed onto that fragile, green plant. And as the Carpenter's body withered, the sapling flourished.

AMBIENT/SFX: Months pass. Winter melts. Spring descends upon the forest.

OLIVIA (VO): When spring finally descended upon Ibukimori, a new plum blossom tree made its first bloom.

SFX: Sujin and Olivia approach the plum blossom. Sujin's using a cane. The tree rustles in a breeze, as if in greeting.

VD: Sujin speaks quietly, without vigour. He sounds perpetually weakened.

SUJIN: (Hoarse, awed) He's blooming.

OLIVIA: (Delighted) There are so many flowers!

SUJIN: (Soft exhale)

OLIVIA: What is it?

SUJIN: (Hesitates) Nothing.
I think it's time.

OLIVIA: Are you sure?

SUJIN: (Smiling) Yes.

OLIVIA: Here.

SFX: Olivia passes Sujin the axe. Sujin starts chopping the tree down.

AMBIENT/SFX/MUSIC: Everything fades out.

SUJIN (VO): I'm the first thing you see when you open your eyes.

AMBIENT/SFX: We're at the mother tree. Sujin is knelt before the newly carved Puppet, watching him wake.

SUJIN: (Smiling) Hello.

THE LAST PUPPET: (Groans awake)

FX: Giv shifts. Looks at Sujin.

SUJIN (VO): You look at me without recognition. The pain of it leaves me raw. Unmoored.

SUJIN: (Softly, mostly to himself) You are so beautiful.

(Smiling) You are the last of our kind. And the first of your kind. I made you without my desires, my will, imposed upon you. Do you understand?

(Pause - the Puppet doesn't reply)

(Sigh) It means that you are born with free will. I have no more control over you than I do the wind. You are not bound to anything or anyone. I gave you the name, Giv Hasan. I gave you his soul, his mind, his memories. But you can choose to do what you will with him. Become him, my husband, my love, or take on another name. Another life.

This is your choice. And your choice alone.

SUJIN (VO): And he gives me a look. One that tells me his decision. And he stands on his new legs and walks towards his brothers and sisters. His siblings. And they welcome him into their arms and he doesn't once look back.

SFX: The Last Puppet climbs to his feet and walks away.

SUJIN: (Accepting. Hoarsely) Joah.

JOAH: (Kindly, gently) You'd had it rough.

SFX: Joah helps Sujin to his feet.

SUJIN: I did everything I could.

JOAH: You've fought for so long. It's time to rest, brother.

SFX: They start walking to the cabin.

SUJIN: I hope–

JOAH: Yeah. He will.

SUJIN: He has a family.

JOAH: He has Eden.

SFX: Olivia approaches.

OLIVIA: Sujin?

SUJIN: Remember your promise, Olivia.

OLIVIA: (Upset, but determined) I know.

SUJIN: You will look after him.

OLIVIA: We will.

(Hesitates) Sujin. You...you don't have to do this.

SUJIN: I made a vow.

OLIVIA: He's not dead. You brought him back!

SUJIN: He's not my husband.

OLIVIA: Sujin–

SUJIN: I made a vow.

OLIVIA: (Sigh, relenting) I...I'm sorry. I just...

MUSIC: 'The Longest Path' by Kikoru. Slow, suspenseful strings, before gaining body with full orchestral accompaniment.

SFX: She embraces him.

OLIVIA: (Smiling, sadly) See you later, old man.

SUJIN: (Smiling) Goodbye, Olivia.

SFX: Sujin and Joah continue on. It's a long walk. Quiet. Reflective. Joah matching his steps to Sujin's laboured ones. Eventually, they reach the cabin.

JOAH: I have to ask, brother. One last time. Are you sure about this?

SUJIN: (Fondly) This is where we spent our first days together.

JOAH: It's such an ugly, draughty shithole.

SUJIN: It's where we spent our wedding night.

JOAH: Don't. You'll only make this harder on yourself.

SUJIN: (Starts crying quietly, sniffing)

SFX: Sujin pulls out his lighter. Flicks it open. His hand trembles and he struggles to produce a flame.

SUJIN: (Tearfully, frustrated) My hand's shaking too much...goddamnit...

JOAH: Here. Let me help you.

SFX: Joah takes the lighter. Flicks the sparkwheel. A flame leaps into life.

JOAH: Together now.

SUJIN: Okay.

SFX: They throw the lighter onto the cabin, setting it alight. The fire rapidly spreads and grows, turning it into a giant pyre.

SUJIN: (Anxious, vulnerable) I heard it hurts.

JOAH: It's the worst pain imaginable.

SUJIN: (Whispers) I'm afraid.

JOAH: There are easier ways to die, you know.

SUJIN: No, I'm...I'm afraid of death. **I've been alive for so long.**

JOAH: Thousands and thousands of years.

SUJIN: I've never known death.

JOAH: And now you're about to walk right into it.

SUJIN: Will you...will you be with me?

JOAH: (Kindly) I will, brother. I'll be with you to the very end.

SUJIN: (Takes several calming breaths) Okay.
(Softly. Accepting) I'm ready.

SFX: Sujin steps forward. Fire fills his vision. Heat scorches his skin.

SUJIN: (Gasps in fear, pain)

SFX: The inferno swallows Sujin. Beckons him to the other side of the river.
But then someone grabs him. Yanks him away from the fire.

GIV: SUJIN!!!

MUSIC/AMBIENT/SFX: Silence.

SUJIN: ...Giv?

MUSIC: The music returns, soaring and loud. On the tail end of the last few notes, we hear Sujin for the last time.

SUJIN (VO): KIND. Chapter Eleven. The Human.

MUSIC: 'For a Moment' by Amaranth Cove.

NARRATOR:

Chapter Eleven stars:

Jiho or KoreHan as The Carpenter, Kind, and Sujin Baek
GM Hakim as Giv Hasan & Darius Hasan
Skye Redden as Dana Liu
Bree Frankel as Ilana Stone
Athena Lee as Olivia Ciesla
Shykodah-Khi McGrath or Vyxenah as Ema Ciesla
Jeremy Tucker as Bakula Ciesla
Elias McDonald as Joah Birch
Sneha Kumar as Maeve Kelly, Daru, and Sylvia Dilstern
Patrick J. Delva as Owen Reed
Vanessa Benoit as Kimia Azar
Jay Roussouw or Jay33721 as the Director and the Narrator
Hannah Elizabeth as Aya, Eden Child #1 and #2
Hayden Sullivan or Urchids as Orrin
Austin Sharp as the Fisherman and Officer Joe Hamm
Harrison Chow or Sub1optimal as Thomas Hurste & Officer Rashid Almas
Matt Doherty as Handsy Guard, Angry Man, Tailor, Mugger #1
Willa Julius as Nurse Lucy
And James Reece as Angry Guard.

KIND is produced by Madison Diaz.

The script supervisor is Matt Doherty.

The show consultant is Austin Sharp and James Reece.

The Strangekind Studio artists are Elias McDonald and Eva Monique.

KIND is written, directed, and sound designed by Jae-in Hwan.

The sound effects and music for this show is sourced from Epidemic Sound.
You can find the link to the full music credits in the description of this episode. Please follow, rate, and review to support our show. This has been presented by Strangekind Studio.

END CHAPTER ELEVEN

SPECIAL ANNOUNCEMENT

MUSIC: The sparse instrumentals of 'Miyabi' by Sayuri Hayashi Egnell.

JAE: Hey it's Jae. Thank you for listening up until this point. And I really, really hope you enjoyed our big finale. KIND took a year to create from development to production, which is a pretty hectic timeline. I would definitely not recommend it!

The cast and crew were nothing but amazing during production, even with this added time pressure. Everyone poured their heart and soul into this show, dedicating precious time and resources to bring KIND to life in a way I could never have thought possible.

I honestly could not have asked for a more wonderful and generous cast and crew, and I would like to thank them from the bottom of my gay little heart for making KIND a reality.

If you enjoyed their work on the show, please, please go and show them some love via their socials linked on our website in the description.

You can also check out their other productions and shows and support them as a listener, and I know a good number of them are Twitch streamers too, so you can check out their channels as well!

As a small non-profit collective, and as a very green presence in the audio drama space, the best way to support us is to recommend us to your friends, family, fellow podcast listeners, anywhere online that allows you to make a recommendation. Giving us a follow, rating, and/or review also helps make the show more visible. If you've already done any of those things, we really do appreciate your support!

For 2025, our focus will be doing promotional work for KIND on our end, and we'll be writing and developing our next show which we hope to go into production in the latter half of 2025.

We also have our ongoing, long term production of MERCY, which is a queer eldritch western, which - now that KIND is fully released - we'll be able to continue releasing episodes for. The first episode is already up, so if you're a fan of grouchy gay cowboys and unhinged academics, you can check it out now on all podcasting platforms!

We're also looking for voice actors, artists slash graphic designers, producers, techies, and/or all around creatives to join our team for the next show! If you're interested, please drop us a line at our website or email us at strangekindstudio@gmail.com. We'd absolutely love to hear from you!

Okay. I think that's all for now~

Thank you again for listening. Until next time!

xox