

THE HIDDEN PEOPLE

Episode 1.20

"Blood on My Hands"

Written by

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207. In a MOVING CAR, driving fast.

NARRATOR

Cast your mind back. Twelve years ago. Ireland. A quiet stretch of highway. In order to understand the players in Mackenna Thorne's game, we need to understand what broke them...and whether they came back together.

EMMA

(playful)

You shut it, Shaylee. Besides, Beyonce is dating Jay-Z. I don't think she'd be interested in you.

SHAYLEE (18)

Emma!? Are you saying I'm not superstar material?

EMMA

I'm saying you're not Beyonce material. I think she wants something else from a relationship.

SHAYLEE

Whatever could you mean?

EMMA

I mean that you're not a famous musician.

SHAYLEE

Ah.

EMMA

And you have no penis.

SHAYLEE

(laughs)

You're so bad.

EMMA

Me?! Who stole her parents' car and money to go out partying?

SHAYLEE

I'm just a wee Irish lass. Innocent and pure.

EMMA

You're pure as a stripper.

SHAYLEE

Ahem. We prefer "exotic dancer."

EMMA

Like your parents would ever let you be a stripper.

SHAYLEE

I've always dreamed of running off to join the stripper circus.

EMMA

That's not a thing.

SHAYLEE

You poor, innocent girl.

EMMA

Is that really a thing?

SHAYLEE

You're a right moran, aren't you?

Emma PUNCHES Shaylee's arm.

EMMA

Stop coddling me. You know I always believe you.

SHAYLEE

And that's why I love you.

EMMA

Cuz you can tease me so easily?

SHAYLEE

I don't like to work for it. What can I say?

EMMA
(playful)
Eff off, Shaylee.

SHAYLEE
Eff something.

KISSING.

EMMA
(disengaging)
You're driving a car, you know.

SHAYLEE
Oh? Am I?

Car SWERVES.

EMMA
Ah! Watch the curves!

SHAYLEE
Oh, I intend to.

EMMA
You are so bad. A right floozie.

Phone VIBRATES.

EMMA (CONT'D)
Who's calling you?

SHAYLEE
Probably my parents again.

EMMA
You're sure they won't do a number on you for this?

SHAYLEE
They'll get over it. I only took what was lying around.

EMMA
Lying around? You took two thousand dollars!

SHAYLEE

And I didn't take the Ferrari or the Bentley.

EMMA

My parents only have one car between them.

SHAYLEE

I could be a total asshole and just go on about how having rich parents is so hard, but it's the fecking best. I fecking love it.

EMMA

You want to kiss these lips anymore tonight, you best shut it.

SHAYLEE

Or just ply you with drinks until--

Phone VIBRATES.

SHAYLEE (CONT'D)

For fuck's sake.

EMMA

Maybe you should answer.

SHAYLEE

You answer. I'm driving.

EMMA

I'm not talking to your parents in their stolen car.

SHAYLEE

Just do it.

EMMA

(beat)

It says "Uncle Adam."

SHAYLEE

What? Hold on.

Car SLOWS to a stop.

SHAYLEE (CONT'D)

Give it to me.

(beat)

Hello?

(beat)

I'm out for a drive. How's it your business?

(beat, serious)

What?

(beat, nervous)

I don't understand.

(beat)

A shooting? I don't...why would they be in Dublin?

(beat, frantic)

Why would they look for me there?

That's not even where I went.

(beat)

This can't be right.

(beat)

No, I'm coming home.

Phone HANGS UP and FALLS.

EMMA

Shaylee?

Car starts MOVING.

EMMA (CONT'D)

Shaylee? What happened?

(beat)

Shaylee! What shooting?

SHAYLEE

(lost)

Terrorism or something.

EMMA

Your parents were there? Why did they think we were in Dublin? Didn't you leave them a note?

SHAYLEE

Of course I didn't leave a fucking note!

EMMA

Are they...

SHAYLEE

Please put some music on.

EMMA

Shaylee...please...

WHOOSHY TRANSITION SOUND

208.

THOMAS

Shaylee, please. We need your help.

SHAYLEE

Are you sure Mackenna wants my help?

NISSA

Well, she's currently in jail, so let's go with "yes."

ALFIE

We need to stage a jailbreak! Shaylee, how many jails have you broken?

SHAYLEE

Zero.

ALFIE

That's okay. Because I have a plan.

NISSA

Here we go.

THOMAS

Alfie, maybe we defer to Shaylee's expertise.

SHAYLEE

You did hear me say zero, didn't you?

ALFIE

First, we need replica uniforms that match what the cops wear. Thomas will go to Sam's place and get some photos of her uniform.

(MORE)

ALFIE (CONT'D)

Then, we put smoke bombs on the AC unit. When the place starts to fill with smoke, we slip in amidst the confusion. The uniforms and smoke should cover us. While I cause a distraction, Shaylee lures one of the cops away, knocks him out, and takes his keys. Once she has those--

SHAYLEE

She's just got to draw a circle in her cell.

ALFIE

Huh?

SHAYLEE

A circle. In her cell.

NISSA

So much for your big plan.

SHAYLEE

Thomas, can you get in to talk to her?

THOMAS

I mean, maybe? Probably?

SHAYLEE

Tell her to make a circle. It needs to be perfect.

NISSA

And that's it? That will get her out?

SHAYLEE

If there's a circle, I can go in and get her.

ALFIE

While I'm a little upset that I spent so long storyboarding my plan and didn't even get to start the PowerPoint, this is so cool. Shaylee, is there anything you can't handle?

WHOOSHY TRANSITION SOUND

209.

NATHAN

She is beyond anything you can handle.

SHAYLEE (25)

(a little drunk)

Oh yeah? I'll take my chances, crazy man.

NATHAN

I'm only trying to help you.

SHAYLEE

Y'know, my life was right fucked before you came along, so your story doesn't exactly scare me. Ooo, my crazy doppelganger.

NATHAN

They call her fetch.

SHAYLEE

Yeah, I heard you the first time.

DANE

Nathan, we shouldn't be here. The house has to be the next place she would check.

SHAYLEE

Yes, Nathan. Listen to your lil boy toy.

DANE

My name is Dane.

SHAYLEE

That's a shite name.

NATHAN

You are a changeling, Shaylee. A construct, created by the Hidden People when they abducted the girl who was born Shaylee.

SHAYLEE

Have you ever listened to yourself?
What's American for "barmy"?

DANE

Who do you think came after you
tonight? That girl who looked just like
you. How else do you explain that?

SHAYLEE

I'm pretty hot, right? Maybe I should
go find this girl who looks just like
me.

NATHAN

I think you should put that bottle down
and listen.

SHAYLEE

And I think you should shut your
fucking face hole, you fucking fucker.

NATHAN

Shaylee, I've been there. I know what
it's like. The disconnection. The
feeling that you don't belong, like you
were born into the wrong family, the
wrong world. Like you're just waiting
to wake up from a dream. I went through
all of that, too. I had someone who
helped me figure things out, helped me
prepare. I want to be that person for
you.

NARRATOR

A pattern repeated throughout history.
Fetch hunts changeling. Trainer
prepares changeling. Changeling and
fetch do battle. This particular
trainer, though, has certainly met his
match.

SHAYLEE

I'm sure you want to help me, don't
you? Help me right out of these
clothes.

NATHAN

It's not like that at all.

DANE

I don't even like girls.

SHAYLEE

Oh, so you two are a couple? How sweet.

NATHAN

We're not a couple. We work together.
Helping changelings.

SHAYLEE

Too bad. You're both kinda cute. You
should fuck.

DANE

Yeah, she's the most obnoxious one yet.
And I'm including the one who tried to
kill us four times.

SHAYLEE

Are you saying I should try to kill
you?

NATHAN

Shaylee. Stop. I know things have been
hard for you the last seven years.
Since your parents.

SHAYLEE

What do you know about my parents?

NATHAN

They were killed in the crossfire of a
shootout seven years ago when you were
out with your girlfriend, Emma. You
blamed yourself for their deaths.

SHAYLEE

Fuck off.

NATHAN

Emma's a nice girl. You've been on and off with her since then. Mostly on, until you go on a bender and she breaks it off for a few weeks to try and teach you a lesson.

DANE

Obviously not a winning strategy.

NATHAN

Emma's in danger, too. Anyone close to you is a target for your fetch.

SHAYLEE

Stop talking about her.

NATHAN

Your fetch?

SHAYLEE

Fetches aren't real, you daft fuck. Stop talking about Emma.

NATHAN

She loves you, you know. Despite your antics and acting out. She wishes that you could figure out your guilt. You didn't kill your parents.

SHAYLEE

Well they were out looking for me, weren't they? Cuz I didn't tell them where I was going. They could have called the cops, but they didn't want me to get in trouble.

NATHAN

No. They didn't call the cops because they didn't want to lose face. Your father cared more about his reputation than yours.

SHAYLEE

You know nothing.

DANE

Nathan does his homework, kid. You should listen.

NATHAN

It doesn't matter why they were there. You can come up with a million causes to blame, but the only one you're seeing is yourself.

SHAYLEE

Because it's my fault.

NATHAN

No. It's Emma's fault for making you fall in love so hard that you had to sneak off with her rather than risk embarrassing your family.

SHAYLEE

Don't say her fucking name!

NATHAN

It's the terrorists' fault for opening fire. It's your parents' fault for having you. It's God's fault for not stopping it. Why are you the only one to blame?

SHAYLEE

(anguish)

Because I could have prevented it, okay? Because I don't care about any other reasons.

NATHAN

So you can keep torturing yourself. It's easier than dealing when you have someone to blame. I understand. I watched my fetch kill my parents right in front of me. Almost killed me, too. But I got away. And every night, when I close my eyes, I'm back in that moment. Except I'm tougher, quicker, a better fighter. I can defend them, fight him off. And every morning, when I wake up, they're still gone.

SHAYLEE

You think I care about your parents?

NATHAN

Of course not. I didn't tell you that to make you care about them. Or me. I told you that because I care about you.

SHAYLEE

You don't even know me. You're just my stalker, apparently.

NATHAN

I've watched a young woman torture herself daily. You have that in common with your fetch.

DANE

Nathan, we really need to get out of here.

NATHAN

Come with us, Shaylee. Please. You don't have to train or even listen to anything I say. But if you stay here, you'll die. This place isn't safe.

WHOOSHY TRANSITION SOUND

210.

THOMAS

What if that cell in the station is actually the safest place for her?

NISSA

He has a point.

ALFIE

I don't follow.

THOMAS

She's got bars keeping people out. She's surrounded by armed cops. Maybe that's safer for her than being out here. The...other Mackenna--

SHAYLEE

The fetch.

ALFIE

We're actually going with Fack.

THOMAS

My other sister. Because that's who she is. My other sister. She can't get to her.

SHAYLEE

She can. They're incredibly tenacious and resourceful. She'll get in, and she'll kill Mackenna if she has a chance. And she will kill every officer inside to do it.

THOMAS

You don't know her.

SHAYLEE

I know fetches.

THOMAS

I've looked her in the eye and talked to her twice now. I think I know a little more about--

SHAYLEE

We nearly fought to the death. Mine, to be clear. She's a machine. Designed only to kill.

ALFIE

(reverential)

M.O.D.O.K.

NISSA

As much as I'd love Mack to be safe in her cell, I'm with Shaylee. It's too dangerous with...whatever we're calling her on the loose.

SHAYLEE

She has no name. Even she would tell you that. She is fetch. And they are deadly.

WHOOSHY TRANSITION SOUND

211. Glass SHATTERS. Shaylee SLAMS to the ground.

Nathan RUNS to her.

NATHAN

Shaylee!

SHAYLEE

She's going to kill me.

NATHAN

No. You can do this.

DANE

This is it, Shaylee. It's time.

SHAYLEE

No, please.

FETCH (SHAYLEE)

Back away, trainer. You are not allowed to interfere.

NATHAN

I'm not allowed to kill you. There's a difference.

Iron blades CLASH.

FETCH (SHAYLEE)

What are you doing? The Magister will hear of this. After I kill her.

NATHAN

I will not allow that.

FETCH (SHAYLEE)

Your task is over, trainer. Why do you still stand between us?

NATHAN

She is not ready.

FETCH (SHAYLEE)

She had her chance. Will you not face me yourself, changeling?

SHAYLEE
(whimpers)

FETCH (SHAYLEE)
Sniveling wretch. Given everything only
to squander your opportunities.

NATHAN
Shaylee, get out of here.

Iron blades continue to CLASH.

NATHAN (CONT'D)
Shaylee. Focus.

SHAYLEE
W-what?

NATHAN
Dane, get her out of here.

DANE
What about you?

NATHAN
I have this.

DANE
But you can't kill her.

NATHAN
I know what I can do. Go. Send her to
the witch. She can give her answers.

DANE
Are you serious?

NATHAN
If we all die right now, I am going to
find you in the afterlife and kick your
ass.

DANE
Come on, Shaylee.

Shaylee and Dane RUN away.

FETCH (SHAYLEE)
No! Come back here, coward! His death
will be on your hands!

WHOOSHY TRANSITION SOUND

212. THOMAS
Hey, Ron.

RON
Thomas. Uh, what are you doing here?
You know Sam quit, right?

THOMAS
I was...Sam quit?

RON
Yeah. I guess to "pursue other
opportunities" or something. I think we
know what it's really about.

THOMAS
Oh. I see.

RON
Someone convinced her to renounce her
duty. Someone who probably thinks he's
her friend even though he was using
her.

THOMAS
Yeah, I didn't come here for an
argument, Ron.

RON
Not much of an argument when one person
is clearly right.

THOMAS
I want to see my sister.

RON
Nope.

THOMAS

I just need to talk to her for a few minutes. See that she's okay. Figure out the lawyer situation.

RON

She's a multiple murder suspect. You aren't getting visitation.

THOMAS

You can't deny her access to a lawyer.

RON

I'm not. I'm denying her access to you.

THOMAS

Look, it's really simple. Just take me a couple minutes. You can even come in with me, if you want.

RON

I'm busy now. Take a seat. Maybe we can go back when I finish organizing my rolodex.

THOMAS

That's a pile of maybe ten business cards.

RON

See, you interrupted and broke my concentration. Now I need to start over.

THOMAS

Fine, fine. Sitting.

WHOOSHY TRANSITION SOUND

213.

NARRATOR

A bower in the English countryside is the setting for the first of many meetings between an ancient witch and a spitfire changeling. One is more powerful than she realizes, and one seeks to repeatedly deceive the other.

(MORE)

NARRATOR (CONT'D)

A long con, with each praying the other doesn't realize.

BLACK ANNIS

What's that, Tilda? Someone new enters Black Annis's bower?

Shaylee tentatively WALKS up to Black Annis.

SHAYLEE

Um, I'm Shaylee. Are you Black Annis? It's dark; I can't really--

Flames IGNITE around the room.

SHAYLEE (CONT'D)

Oh my god.

BLACK ANNIS

(shriek)

It is hideous! Tilda did not warn Black Annis!

SHAYLEE

(shaky)

That's, uh...I was sent by Nathan. He told me to--

BLACK ANNIS

Nathan?

(angry)

Nathan. Always seeking Black Annis's head is Nathan. Mortal enemies. Nathan, first king of Sumer.

SHAYLEE

Uh, no, Nathan was the changeling trainer.

BLACK ANNIS

Nathan's empire shall fall to Black Annis's might! Black Annis will--

(beat)

Stop interrupting, Winston! What is so important to interrupt Black Annis?

(beat)

Etana was the first king of Sumer?
 Nathan is the changeling trainer?
 Winston could have told Black Annis
 earlier before Black Annis became a
 fool in front of this one.

SHAYLEE

Yeah, okay. Hi, Winston. Nice to meet
 you. Uh, I just need to know what to
 do. Nathan said you would know what to
 do.

BLACK ANNIS

Black Annis smells hesitation in this
 one. Fear. Why did Nathan not accompany
 this one to Black Annis?

SHAYLEE

He's...he's dead. He died fighting my
 fetch.

BLACK ANNIS

The trainer broke the rules. Fought
 this one's fetch, tried to kill it, got
 killed. This one is responsible.

SHAYLEE

I didn't...I didn't mean to.

BLACK ANNIS

Bah. No more trainer means this one's
 game has changed.

SHAYLEE

What does that mean?

BLACK ANNIS

This one should come closer.

Slow STEPS forward.

BLACK ANNIS (CONT'D)

(sniffs)

This one cannot bargain with its
 creator. This one's creator is
 Mirielda, and that one is dead.

SHAYLEE

Is that bad?

BLACK ANNIS

Not if this one wants to die!

(cackle)

Oh, Ainsley, Black Annis is so funny!

SHAYLEE

So what do I do? I...I don't want to die.

BLACK ANNIS

This one's game has changed. New rules. No more creator. This one should bargain with the Magister.

(whispering)

Do not mention Tilda to the Magister. They don't get along.

SHAYLEE

Where is the Magister?

BLACK ANNIS

Arcadia.

SHAYLEE

Where is Arcadia?

BLACK ANNIS

Everywhere. Entrances all around. This one just needs to find one. This one would do well to avoid its fetch. The Magister may be reasoned with; fetches have no reason.

WHOOSHY TRANSITION SOUND

214.

FETCH (MACKENNA)

Hello, coward.

MACKENNA

What the...they just let anybody walk right in, don't they?

FETCH (MACKENNA)

I did not just walk right in.

MACKENNA

You do realize there are cops right on the other side of that wall. With tasers and guns and...like those sticks they use to beat people who aren't white.

FETCH (MACKENNA)

I am aware of the minimal threat they pose.

MACKENNA

If I so much as call out, you're done.

FETCH (MACKENNA)

If you call for them, we shall fight. Perhaps they kill me. Then you win. But perhaps I kill them. Then, I have keys to your cage and no one to stop me.

MACKENNA

Wait, are you saying you want to fight or you don't?

FETCH (MACKENNA)

I did not come here to fight. We will talk, and then I will leave. Or you cry for help, and there is blood.

MACKENNA

All right. Talk if you want to talk.

FETCH (MACKENNA)

I have questions.

MACKENNA

About what?

FETCH (MACKENNA)

My parents.

MACKENNA

(dark)

Maybe you should have asked before you killed them.

FETCH (MACKENNA)

I am asking now. I have recently thought about another fetch who I deceived into execution for treason.

MACKENNA

You are such a good friend.

FETCH (MACKENNA)

He wished to ask questions of his parents. To know why they replaced him. I would also like to know.

MACKENNA

Why they replaced him? You think my parents--our parents--replaced you? You were abducted. Liliana abducted you and made me to replace you.

FETCH (MACKENNA)

No.

MACKENNA

I don't know how she picked you or why. Maybe you were born under a magic star or whatever. Maybe it was just random. But she kidnapped you. The Hidden People are responsible for all of it.

FETCH (MACKENNA)

(disbelief)

Why would they do this?

MACKENNA

Who do you think made me?

FETCH (MACKENNA)

The lady Liliana created you.

MACKENNA

So how did our parents replace you if Liliana had to make the replacement?

(beat)

Exactly. You're getting it. Liliana made me to replace you when she stole you. They are lying to you.

FETCH (MACKENNA)

They sheltered me. Fed me. Trained me.

MACKENNA

Yeah, after they abducted you.

FETCH (MACKENNA)

Changeling lies. You deceive. It is your weapon.

MACKENNA

Then why did you come to ask me questions if you think I'm just going to lie?

FETCH (MACKENNA)

That is...you...

(frustrated)

Do not try to confuse me. Why did they not replace Thomas?

MACKENNA

None of the Hidden People wanted him, I guess.

FETCH (MACKENNA)

Why do you want the life I should have had?

MACKENNA

Bitch, I just want to live. You want my life? You can have it. I have a shitty job, a few friends, and an ant farm.

(beat)

Okay, you can't have my friends, but the other stuff is yours. Have at it. Live it up.

FETCH (MACKENNA)

What is an interest rate?

MACKENNA

Huh?

FETCH (MACKENNA)

Never mind.

MACKENNA

Are you, like, thinking about a new car?

FETCH (MACKENNA)

They can't hold you in this cage forever.

MACKENNA

That's true. After they convict me of your crimes, they'll put me in actual prison.

FETCH (MACKENNA)

You will be moved. Or you will escape. Either way, I will be waiting. I will reclaim.

MACKENNA

Nobody else needs to get hurt in all this.

FETCH (MACKENNA)

Just you.

MACKENNA

Preferably not me, either.

FETCH (MACKENNA)

Goodbye for now, imposter. We'll see each other again.

WHOOSHY TRANSITION SOUND

215. Arcadia MUSIC. Music fades during next lines as we get farther away from it.

NARRATOR

Arcadia. Every city has one. People walk past every day, barely noticing it. Never going in. For humans, it would take extreme force of will and possibly a few tricks. For a changeling, the only real barrier is the abject terror of what awaits inside.

Massive doors SLAM shut, muffling the now distant music.

MAGISTER

Welcome, Shaylee. I am the Magister.

SHAYLEE

Um, hello? I'm sorry about this, uh, intrusion.

MAGISTER

Were you intruding, you would be a pile of leaves now. If something happens in Arcadia, it happens because I allow it to happen.

SHAYLEE

Right. Of course.

MAGISTER

This is the lady Liliana. And of course, you know this one.

FETCH (SHAYLEE)

Imposter.

MAGISTER

Be still. There shall be no battle in my hall. Yet.

LILIANA

Changeling. Why have you come here?

SHAYLEE

Nathan is dead. She killed him.

MAGISTER

Who is Nathan?

LILIANA

The trainer, I believe.

MAGISTER

Yes. The changeling who trains changelings. You came here to tell me this? I knew shortly after it happened.

SHAYLEE

I just thought...I mean, is his death not important? I was told you might care.

MAGISTER

And who told you this?

SHAYLEE

Um, someone?

LILIANA

The witch.

MAGISTER

I understand you are responsible for his death.

SHAYLEE

She was the one who killed him.

MAGISTER

But he died protecting you. Defying the rules. He couldn't actually defy them, of course. When I give a command, it cannot be ignored. But his command was to not kill fetches. And he did not kill her.

SHAYLEE

Does that mean...are you saying that he wasn't able to defend himself when she fought him?

MAGISTER

Defend? Yes. Properly fight? No. As he did this to save you, I find you responsible for his death.

SHAYLEE

What does that mean?

MAGISTER

It means you have stripped me of an important pawn in the game.

SHAYLEE

I don't understand.

MAGISTER

The trainer worked for me, changeling. He was my agent. Without him to train the changelings, they are no match for their fetches. It isn't much of a show like that.

LILIANA

You have caused irreparable harm to the Court, changeling. Why did you not simply fight for yourself?

SHAYLEE

I was...scared. I cannot fight her.

LILIANA

You mean that you cannot beat her. You could fight and lose. And the trainer would still be alive to train the next changeling.

SHAYLEE

I didn't want him to die.

LILIANA

You speak as a child, as if your whims hold any significance. We should just turn the fetch on her now.

FETCH (SHAYLEE)

Please, lady. Allow me to reclaim.

MAGISTER

I am nearly finished with her. Another moment, fetch.

FETCH (SHAYLEE)

Yes, Magister.

MAGISTER

Stop trembling, changeling. Do you fear your fetch so much?

SHAYLEE

Please. I don't want to die.

MAGISTER

No? Only one of you is walking away from this hall.

SHAYLEE

I cannot win. You would be ordering my execution. I thought you wanted a show.

MAGISTER

And what will you give me to spare you?

SHAYLEE

I have money.

LILIANA

Still just a child made of leaves, pretending to be human.

MAGISTER

What else?

SHAYLEE

I...just tell me. Anything you want. Anything.

MAGISTER

I could make or unmake you with a gesture. And a hundred others like you. So what can you do for me that any other changeling cannot?

SHAYLEE

I don't know.

LILIANA

This is pitiful. Release the fetch and end this waste. It's fortunate Mirielda is dead; what an embarrassment it would be for her to see her creation so debased.

MAGISTER

Very well. Fetch, you may--

SHAYLEE

Wait. I know the trainer's ways. Nathan showed me everything.

MAGISTER

Yes?

SHAYLEE

You need a new trainer? I can do it.

MAGISTER

You could not keep yourself alive, let alone another.

SHAYLEE

So finish his training, and I will work for you.

LILIANA

You have no idea what you're proposing. Nathan spent a year in Arcadia learning to hunt, fight, and use magic.

SHAYLEE

Then so will I.

LILIANA

You would never survive.

SHAYLEE

I'd rather try than die today.

MAGISTER

I am in need of a new trainer of changelings.

FETCH (SHAYLEE)

Magister, my reclamation.

MAGISTER

The fetch raises a good point. I cannot employ you while she hunts you. Once reclamation has begun, we cannot enter into a contract with you until it is complete. And there is only one way it ends. As I said, only one of you is walking away from this hall.

FETCH (SHAYLEE)

Thank you, Magister.

MAGISTER

So you may only become the new trainer
if your fetch is dead.

(beat)

Do you understand this?

SHAYLEE

I cannot fight well. I've never killed
anything.

MAGISTER

You may only become the new trainer if
your fetch is dead.

(beat)

Do. You. Understand this.

SHAYLEE

(realizing)

Fuck.

FETCH (SHAYLEE)

Magister?

MAGISTER

Well?

(beat)

Changeling. Decide.

FETCH (SHAYLEE)

(realizing)

Magister, no. This cannot be how it
ends.

SHAYLEE

I...

MAGISTER

Yes?

SHAYLEE

I accept.

MAGISTER

Liliana.

FETCH (SHAYLEE)
Magister, please, allow me to--

Neck SNAPS. Body FALLS.

LILIANA
Do not look away, changeling. This is your doing. Her death is in your ledger.

MAGISTER
You have one week and two days to make your arrangements. And then you join us in Arcadia for a year. You will be bound to us.

SHAYLEE
Yes, Magister.

WHOOSHY TRANSITION SOUND

216. MACKENNA
Thomas?!

THOMAS
Mackenna. Are you all right?

MACKENNA
I mean, aside from the jail thing, yeah.

(beat)
Can we get some privacy?

RON
Nope.

THOMAS
It's okay, Mackenna. It was the only way I could get in to see you.

RON
You have two minutes, so get to the point.

THOMAS
You're...safe in here so far?

MACKENNA

I just spent a few minutes talking to myself, if you get my meaning. But it's all good now.

THOMAS

You sure?

MACKENNA

Yeah. For now.

THOMAS

Mackenna, we met with your lawyer today. Ms. Lee.

MACKENNA

Are you sure we can trust her? Last time I saw her, I heard some bad things. About her last client.

THOMAS

I think so. She wants to help, and she didn't ask for anything. Pro bono.

MACKENNA

When is she coming to see me?

THOMAS

Soon. We just need to circle the wagons first. You can give her a ring, right?

MACKENNA

Yeah, I'll try to do that tonight.

THOMAS

Perfect.

MACKENNA

Yep.

Few seconds of silence.

RON

Are you done? You'd better hope Mrs. Lee is a really good lawyer.

THOMAS
I'll see you soon.

MACKENNA
Just in case--

THOMAS
I'm never giving up on you, Mackenna.
I'll always be there.

WHOOSHY TRANSITION SOUND

217. SHAYLEE
I have to go.

EMMA
I don't understand.

NARRATOR
Sometimes, the thing you've spent the
last seven years pushing away is the
hardest thing to let go.

SHAYLEE
I'm going away. For a long time. Maybe
forever.

EMMA
Where? Why?

SHAYLEE
It's for work.

EMMA
Work? You've never had a job in your
life. You make more money in dividends
than I do teaching primary school.

SHAYLEE
It's not about money. It's just
something I have to do. It's an
important job.

EMMA
What will you be doing?

SHAYLEE

Helping people. Eventually. After the job training. I'll be helping people who are in trouble.

EMMA

Where is it? I'll go with you.

SHAYLEE

You can't. I'll be traveling all over the world.

EMMA

So?

SHAYLEE

And the training is intensive. It wouldn't be safe for you.

EMMA

Safe? What, are you joining G2?

SHAYLEE

I can't talk about it.

EMMA

This is shite. You're not a spy. They wouldn't hire you. What's really going on?

(beat)

Shaylee. Tell me.

SHAYLEE

Just...stop asking. You're making this harder.

EMMA

Making it harder to leave forever and never see me again? Oh, well excuse me. Tell me the truth. Seven years, Shaylee. You owe me the truth.

(beat)

Is it someone else?

(beat)

Fuck. It is, isn't it?

SHAYLEE

Emma...

EMMA

Do I know her? Is it even a her? You know what? Don't even tell me.

SHAYLEE

Emma...

(long beat)

Yes, it's a her.

EMMA

(breaking down)

Fuck you, Shaylee. I loved you. I gave you everything I had, and you gave me pain.

SHAYLEE

I know.

EMMA

Go, then. And don't ever come back.

SHAYLEE

Goodbye, Emma. I'm so sorry.

Shaylee WALKS. Emma's voice fades.

EMMA

Wait. Shaylee. Shaylee! Stop for a minute. Shaylee! Just wait! Please!

WHOOSHY TRANSITION SOUND

218.

MACKENNA

(muttering)

Come on, Shaylee.

STEPPING SIDEWAYS arrival.

MACKENNA (CONT'D)

Finally. Do you know how hard it is to make a perfect circle with a pillowcase and ketchup?

SHAYLEE

You did a better job than with the chalk and string, so I'm impressed. And in the back corner so the camera can't see me. Well done.

MACKENNA

After this, we need to talk.

SHAYLEE

I know.

MACKENNA

There are things you need to explain to me.

SHAYLEE

I'll tell you everything. I want you to trust me again, like you did on the water tower.

MACKENNA

We'll see.

SHAYLEE

I have a lot of blood on my hands, Mackenna. I won't add yours.

MACKENNA

I believe you. Don't make me regret it.

(beat)

Get me out of here?

SHAYLEE

With pleasure.

STEPPING SIDEWAYS departure.

NARRATOR

Promises of future truths do not form the strongest basis of a relationship. Still, there are those who would believe their stars are crossed. Perhaps if we go back just a few weeks this time. Listen to the backstory become story.

WHOOSHY TRANSITION SOUND

219. Shaylee WALKING down the street at night. Mild city noises.

SHAYLEE
I'm almost to the café.

DANE
(filtered)
I see you on the map.

Door OPENS into a busy café. Same café MUSIC as 102.

Shaylee WALKS through the café.

SHAYLEE
She's here.

DANE
(filtered)
Give me another second.
(beat)
Okay, I have the security camera feed.
Yep, that's her.

SHAYLEE
I'm heading to the bathrooms.

DANE
(filtered)
Camera two. Looks like both bathrooms
are open.

SHAYLEE
Putting the out of order sign on the
left one.

DANE
(filtered)
I've got eyes on her. I'll let you
know.

SHAYLEE

Thanks, Dane. I know it's been four years, but I'm still glad you agreed to join up with me. I don't know how I'd do this without you.

DANE

(filtered)

I like making a difference, I guess. They wouldn't stand a chance if we didn't help prepare them.

(beat)

What's so important about this one? You've been tailing her twice as long as any of the other changelings.

SHAYLEE

I don't know. Liliana herself told me to make sure she's prepared. Her fetch must be special. If I had to guess--

DANE

(filtered)

She's on the move. Headed your way.

SHAYLEE

I'm going into the other bathroom.

DANE

(filtered)

Don't lock the door.

SHAYLEE

I know what I'm doing.

DANE

(filtered)

Sorry. Good luck.

SHAYLEE

(sighs)

(accent switching during the line)

Okay. Get ready, Dane. It's time to go to work.

THE END