

THE RIVER

"Magus"

Michael Green

Network Draft
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CHARACTERS

THE COLE FAMILY

DOCTOR EMMET COLE
TESS COLE
LINCOLN COLE

CREW OF THE MAGUS

LENA LANDRY (PILOT)
EMILIO VALENZUELA (ENGINE)
JAHIEL VALENZUELA (ENGINE)
CAPTAIN REESE BYRNE (SECURITY)

TELEVISION CREW

CLARK QUITELY (FIELD PRODUCER)
ADJAY CHANDRASEKARAN (LEAD CAMERAMAN)
SAMMY KIRSCH (SECOND CAMERAMAN)

FADE IN ON:

NATURE SHOW FOOTAGE. YOUR FAVORITE GROWING UP. 80S TRAPPINGS. UNFORTUNATE CLOTHES, WORSE HAIR. BUT ARTFUL, DOCUMENTARY FILM, LOVINGLY MADE. FAR MORE COUSTEAU THAN BURNETT. WE FEEL LIKE WE'RE RIGHT THERE WITH HIM IN --

EXT. THE AMAZON RAINFOREST - DAY

HANDS cup a DRAGONFLY. WIDEN to reveal --

DOCTOR EMMET COLE. Dreamer, adventurer, showman. Part Don Herbert, part Carl Sagan, part Doctor Henry Walton Jones. Wonder in his voice to make you believe in magic.

DOCTOR EMMET COLE

Zenithoptera lanei. Look at that. Gorgeous adaptations for flight. Muscles and wings that rotate independently. He can fly over 36 kilometers per hour in six directions. Only thing I know this blue in nature are my wife's eyes first thing in the morning.

(gives us a look)

People say there's nothing left to discover in the world. They've just never left their apartments. I don't need a Bible to understand God. I can cup His works. There's magic out there.

He lets the dragonfly go. It circles round his head before flying off, and we -- JUMP CUT TO:

INT. CHAUVET-PONT-D'ARC CAVE - FRANCE - DAY

The 90s now. Cole with HIS WIFE, TESS. Smarter than he is, but hampered by practicality. They walk through the ancient, hand-painted cave.

DOCTOR EMMET COLE

26,000 years since a human set foot in here. Yet all these images of bison, elk... they look like they were painted yesterday. I think art was born, right here.

EXT. OFF THE COAST OF JAPAN - THE MAGUS - DAY

Cole in a SCUBA SUIT, climbing back aboard their boat, THE MAGUS. Coming up from a dive, thrilled.

DOCTOR EMMET COLE
 A frilled shark, near the surface!
 Came right up to me. Did you get
 it? Tell me you got it!

Camera catches Tess. She's got a YOUNG BOY in her lap.
 Their SON, LINCOLN. A family growing up together on film.

TESS
 We got it.

EXT. COSTA RICAN MOUNTAINS - DAY

Cole is draped in a large SNAKE. Gross. He loves it.

DOCTOR EMMET COLE
 He's like a Palm Viper, only the
 color variegation is different.
 Look at that. We're filming a
 species no one has ever even seen
 before. There are 4 million known
 species, but more than 500 million
 undiscovered. We just found one.
 Lincoln! Come. He wants to play.

Camera finds his son, NOW 12, hanging back, scared.

Camera catches A YOUNG GIRL. Playing with a SPIDER.

DOCTOR EMMET COLE
 Lena's not scared of a spider.
 Come, he won't hurt you. He eats
 frogs and birds, not little boys.

The boy comes, reluctantly. Father puts son's hand on the
 snake. The boy cries. Uncharmed by nature. Cole looks
 up, giving up. TO CAMERA --

DOCTOR EMMET COLE
Cut. It's all right. We'll go out
 with the bit of me and the Borneo
 kid. He was terrific, big smile --

Camera falls off center. Focusing briefly on the hurt
 Lincoln's face. And we --

FADE TO BLACK.

COME BACK UP ON: *A MODERN DOCUMENTARY. HI-DEF VIDEO.
 EVERY BELL AND WHISTLE. SEAMLESS, ARTFUL EDITING. NOT
 WITHOUT ITS INFLUENCES. DOCUMENTARY IN THE AGE OF REALITY
 TV. DEFT CAMERAMEN (TWO FOR NOW) COVER EVERY MOMENT,
 MASTERS OF THE PERFECT STOLEN SHOT.* We are --

INT. UNIVERSITY AUDITORIUM - NIGHT

A MEMORIAL SERVICE about to begin. HUNDREDS mill, talking openly, respectfully, sadly. A PHOTO OF COLE HANGS.

CAMERA GRABS fragments of conversations, moving through the emotional crowd -- JUMP CUTTING BETWEEN:

VOICES / VARIOUS

Can't believe he's gone --
 (JUMP CUT:)
 To go missing, just like that --
 (JUMP CUT:)
 Never missed an episode --
 (JUMP CUT:)
 Made me want to become a doctor --
 (JUMP CUT:)
 Made me want to go to the moon --
 (JUMP CUT:)
 He was my hero --
 (JUMP CUT:)
 He was my hero --
 (JUMP CUT:)
 He was my hero.

CLOSE ON: LINCOLN COLE. 28 now. All his father's rugged independence, with none of his exhibitionism. Sharp, tough, happiest in quiet settings, which this is not. He is currently being hugged way too hard by someone --

LINCOLN

You didn't have to come all this way.

We see the squeezer is an emotional Hispanic man, EMILIO VALENZUELA (50s, out of place among this sea of suits). He speaks English intelligently, but haltingly.

EMILIO

For Doc, I go anywhere in the world. I owe him my life. I come out of prison, no one want me. Doc give me a home on that boat. I should have been with him.

Lincoln moves on. Walks towards the stage. WELL-WISHERS stop him to offer condolences. He presses through --

Until he sees LENA LANDRY (mid-20s now, still fearless, abrasively competent). The only other person here who knows exactly what he's going through. Beat. So much to say there's nowhere to start.

LINCOLN

Hell of a place to catch up.

LENA

Tell me we're not doing this too soon? We should've kept looking.

LINCOLN

You did. Everyone did. After six months... we need to let them go.

She nods. Knowing he's right. Hating it.

LENA

Your mom didn't come. How is she?

Lincoln shakes his head. *Not good.* JUMP CUT TO:

INT. STAGE - MINUTES LATER

Lincoln takes to the podium. Looks out at the audience.

QUIET. Someone COUGHS. He is about to eulogize his own father. He looks to the CAMERA FOLLOWING his every move. Cracks a smile. He knows the game: to the world his family is all sunshine and lollipops. Regardless of the truth.

LINCOLN

"Keep the cameras rolling, they might strike gold."

(LAUGHTER, beat)

This is all hard to believe. As a kid I'd watch my father on TV and the voice would come up, "Next week, Emmet Cole may not survive what he finds in the cave..." I'd be terrified he wouldn't come home. He always did.

(beat)

Then six months ago we got the call.

(beat)

I'm not alone in loss today.

Camera catches LENA in the crowd. A smile back.

As he speaks, B-ROLL NEWS FOOTAGE TELLS THE STORY: SILENT REPORTS FROM WHEN EMMET WENT MISSING. "EMMET COLE AND CREW MISSING ON AMAZON"... "THREE OF COLE'S CREW MEMBERS FOUND DEAD"... "SIX STILL MISSING"...

A PHOTO OF LENA, HUGGING A CAMERAMAN. HER FATHER.

LINCOLN (V.O.)

His crew went where they shouldn't. Because my father... he believed more than anything that the age of discovery was only just beginning.

NEWS FOOTAGE: HAUNTING WORDS: "COLE DECLARED DEAD."

LINCOLN (V.O.)

Before the Amazon expedition, he said this was going to be his greatest discovery. The one that changes everything. He had hope like most people have troubles...

BACK ON LINCOLN.

LINCOLN

Today we give up hope.

(beat)

My father spent his life making the show you all loved. He missed a lot of things for it. I can't tell you how many times in my life people've stopped me and said, "Hey, your dad's my hero." He was a lot of people's hero.

(beat)

I wish I could...

He stops. Trails off... Almost getting real for a moment. People in the audience sense the tension. Uneasy.

Lincoln looks at his speech. Three pages to go. A long beat. Then... folds up the pages. Puts on a smile for the crowd. Finding a booster shot of charm:

LINCOLN

Aw hell, my father was the show more than anything. Let's watch some. Lights, please --

Relief from everyone. LIGHTS DROP. PROJECTED BEHIND HIM:

A MONTAGE OF EMMET COLE COMES ALIVE ON A SCREEN. CLIPS OF HIM GIVING HIS SIGNATURE CATCH PHRASE. AGAIN AND AGAIN... SAID ACROSS THE WORLD... ON ICE... SEA... AIR... DESERT... JUNGLE... RAINFOREST... MOUNTAIN... JIMMY KIMMEL...

DOCTOR EMMET COLE

There's magic out there...

And somehow every time he says it, it feels true. The CROWD adores it. The only one still uncharmed is...

Lincoln. The projected IMAGES overshadow him. Nothing he's not used to.

INT. PRODUCTION OFFICE - THAT NIGHT

A CAMERA TEST. DIFFERENT LENSES TRIED OUT. FOCUSING ON:

This documentary's PRODUCER. No accident he's framed with his EMMYS behind him. He competed for his success. Roughly. A gift for inserting/extracting himself from the action for maximum effect. And for stirring the shit. CHYRON IDENTIFIES HIM: CLARK QUIETLY. SERIES PRODUCER.

CLARK

Memorial. You got everything?

LEAD CAMERAMAN (O.S.)

Didn't miss a snot bubble.

CLARK

Looks good. We're starting.

(turns to SOMEONE)

You ready?

Camera finds... TESS (late 40s now). Cole's wife. We recognize her from the old footage. Time and loss has taken the laugh out of her eyes, replacing it with thoughtfulness. Determination. A beat.

TESS

We shouldn't do this to him.

(Clark holds silent)

Yeah. Let's go.

EXT. PARKING LOT - NIGHT

THE TWO CAMERAS follow Tess, into...

INT. CRAPASS BAR - CONTINUOUS

A place to get drunk and be left alone. Tess finds Lincoln, striving for both. Still in his suit.

TESS

You're drinking too much.

LINCOLN

Yes, I have that good fortune.

TESS

Take a break. We need to talk.

LINCOLN

I had a ~~shitty~~ day. We buried my father. Why are they following you?

He means the CAMERAS, the crew. Following his mother. There's little in life he hates more than being filmed.

(NOTE: As in a true documentary, characters will swear naturally and we'll ~~BLEEP~~ it out. Similarly, we won't use "fake" brands, only blur out real ones.)

TESS

We need to talk.

LINCOLN

Turn off the cameras, talk all day.
(but the camera stays)
I let you cover the memorial, you have an episode. Make it a two hour. Enough already.

TESS

You didn't bury him.

LINCOLN

We said goodbye. We let go. You should have been there.

TESS

I couldn't come because he's not dead --

LINCOLN

Mom -- we had this conversation. He's legally dead. He's actually dead. I wish he wasn't --

TESS

-- He's not dead. I'd know. I spent my life with him. We had no secrets. I know everything about him. I'd know if he was dead.

Something in her insistence rankles Lincoln, making him less kind than he ought to be.

LINCOLN

That's the difference. I didn't spend my whole life with him. My whole life was waiting for him to come back from Kenya or Peru for my birthday, graduation... You'd be there. And I'd just know he was gonna make it too... He never did. To me, this feels like just another birthday. See? We're talking. This is fun.

TESS

You're pissed at me -- I'm sure you think you have a reason. I don't care. I'm going down there. To find him.

(MORE)

TESS (CONT'D)

Listen to me -- we have a boat --
we have a crew. The network is
paying for everything if I let them
shoot --

LINCOLN

What? You can't go back to
the Amazon --

TESS

-- He knows the Amazon
better than anyone, no
matter what happened, he'd
survive there --

LINCOLN

Yeah, he would. He could survive
anywhere, eating bugs and filtering
water through his socks as long as
it took to get to a phone and call
you. But he didn't. He didn't.

A long beat. Tess drops her bomb.

TESS

They found his beacon. Yesterday.
4:02 PM, Eastern. The emergency
signal went off. His personal
frequency. After six months.

Lincoln stops. Weighing the news. Deciding whether to
allow hope back in.

LINCOLN

That doesn't -- it could have been
anything.

TESS

It could have been him.

(then)

I'm going down there. We have a
boat and a crew. We'll find his
ship. And we'll find him.

(and then)

I need you to come with me.

He finishes his drink. Sets it down. Striving for calm.

LINCOLN

This hasn't been easy for me
either. I wish he was still alive,
because I have a lot I wish I'd
said to him. I said my goodbyes.
I'm done putting my grief on
display --

TESS

You had your differences, but he's
your father --

LINCOLN

Mom. Listen to me. I'm going back to school in a week, I start my residency in Chicago. I got a really good placement -- they approved my research on the NMDA mouse, the allosteric site, so I can work on my PhD too. You might even be proud. Come visit.

He kisses her, tosses a few bills. Walks out. Tess follows, out to --

EXT. PARKING LOT - CONTINUOUS

CAMERA JOSTLES, FOLLOWING, as --

TESS

I need you, Lincoln. I need you.

LINCOLN

(had it)

No -- I gave enough to him -- that show. He missed my life to inspire a billion people I could give a ~~shit~~ about. For the "500 million undiscovered species." You know what animals are to me? Chicken, steak, bacon. Lab rat. Amazon is a website. There's no magic out there. I'm not going --

TESS

They won't pay if you don't go --

This stops him. Tess's voice breaks. Small.

TESS

The network. They said it's both of us or no show... I can't do it without you.

Disbelief. Lincoln looks to camera. We catch CLARK.

LINCOLN

You're serious?

CLARK

That's the deal. We pay for the expedition. As long as it takes to find him. But we get full unfettered access. To both of you.

Lincoln ignores Clark. He hates him. Talks low, to Tess:

LINCOLN

Why? They know Dad and I hated each other.

Clark shoots straight. Maybe even enjoying it:

CLARK

That's why we want you.

TESS

(beat)

Please... Lincoln... I need you.

HOLD ON LINCOLN. Seeing his mother. So desperate. They may have their problems, their fights... but she's still his mother. And she's suffering. And we --

CUT TO:

SUPER CLOSE ON: SAMMY'S FACE. OUR SECOND CAMERAMAN (25, cool side of gearhead, MythBusters chic, game for anything). He tests the works on a WIDE-ANGLE CAMERA.

SAMMY

We're good. "Eject Laserbeak!"

AND HE... THROWS THE CAMERA! INSTEAD OF FALLING, IT... TAKES OFF... INTO THE AIR! RISING HIGHER! OVER...

THE AMAZON RIVER!

CHYRON: DAY 2. TONANTINS, BRAZIL. AMAZONAS.

WIDE ANGLES taken from A REMOTE CONTROLLED PLANE, dorkily named "LASERBEAK" to the amusement of few.

A STUNNING AERIAL VIEW OF THE S.S. HOPEWELL (a Red Cross rescue vessel) chugging around a snaky bend in the river.

The DRONE catches incredible shots no helicopter can. Swooping insanely CLOSE to the emergent layer of the trees... skimming the water alongside river dolphins who actually wave... goosing a flock of herons, scattering them...

EXT. RIVER / S.S. HOPEWELL - MAIN DECK - DAY

CAMERA FINDS LINCOLN --

On the bow. He came. He's scraping down a heavy dredge, no stranger to hard work. He takes a moment to stare out at the endless rainforest lining the Amazon... the red and purple crush of bromeliads... the kapoks and orchids and water lilies. God's fattest brushstrokes.

CLARK (O.S.)
Pretty amazing, right?

LINCOLN
(right into camera)
Go ~~fuck~~ yourself.

He walks off, hauling more gear. Camera lands on Clark.

CLARK
He'll come around.

LASERBEAK CAMERA POV AS -- IT FLIES BACK TO THE BOAT...
right up to Sammy. HE CATCHES IT. Brings it in. Pleased
with himself, Sammy points the camera to a self-portrait,
the river behind him. Waves like a doof.

CHYRON: SAMMY KIRSCH, SECOND CAMERAMAN.

SAMMY
Hello! I'm on the Amazon! Not a
lot of other Jews out here!

THE LEAD CAMERAMAN, ADJAY (tattoos, pretty much a dick),
PANS the TEN CREWMEN, shouting back and forth in SPANISH
and PORTUGUESE. If you're white here, you stand out.

ADJAY SHOOTS HIS OWN INTRO SHOT IN A MIRROR. Toasts his
reflection with a BEER, then points where his CHYRON should
come up. It does, right where he suggests: ADJAY
CHANDRASEKARAN, LEAD CAMERAMAN. (*CHYRONS continue to*
identify people as needed.)

ADJAY
I just want to catch the close up
when we find Cole's corpse and we
get the wife crying. Money shot.

He finishes his beer, about to chuck it overboard. TESS
GRABS IT. WHACKS him upside the head. She's CAPTAIN here.

TESS
We're a green ship. No waste.
Nothing Emmet hated more than trash
on the river.
(looks out)
Storm coming before we hit Tefé.
Don't throw up.

INT. BRIDGE - LATER THAT DAY

RAINING AGAINST THE WINDOW. The fickle rainforest storms.
The boat ROCKS pukeably. Get used to it.

Tess steers them down the choppy river. She holds a SONAR SIGNAL FINDER, TRACKING THE BEACON. It's miles ahead. She looks out, as if she could already see him. Hoping.

INT. ENGINE ROOM - DAY

Cramped quarters. Noisy. Where EMILIO feels most at home. He's here too. Sanding down a dinged prop.

EMILIO

This Red Cross thing, this is no ship. This is a boat. The Magus, she's a ship. I sail her for Doc 23 years.

JUMP CUT: He fits the propeller onto an outboard engine.

EMILIO

Year ago, Doc's fueling for the Amazon, he say, "Emilio, you don't come on this trip, go home." I say, "~~Fuck~~ you, this is my home." Next morning, they left without me. Left me keys to his sailboat, note says it's my pension. After 23 years. I thought he was mad at me.

(beat)

Now I see. He wanted to protect me.

CLARK (O.S.)

Why did he want to protect you?

EMILIO

Because of my daughter.

Camera FINDS JAHEL VALENZUELA (ha-yel). Not a lick of English, but as good a mechanic as her father. Liability beautiful. 17, so don't even think it for at least a year.

EMILIO

God hates me, I know. Or he would have made her ugly.

Sammy's camera lingers. She's annoyed by it. And him.

SAMMY (O.S.)

Hey there. So you can, uh... fix things...

She looks at him. Answers in PORTUGUESE. SUBTITLED:

JAHEL

You're wearing the wrong shoes.

SAMMY (O.S.)
I don't speak Spanish. No hablo.

JAHHEL
American education system.

EXT. MAIN DECK - DAY

Camera looks over Lincoln's shoulder at a MAP of the river, then -- COMMOTION -- CAMERA JERKS to see:

REESE BYRNE, (40s) a soldier's comportment, a boxer's economy of movement. Dedication and efficacy rubbed deep into his skin. Reese DRAGS a CREW MEMBER by his neck, already has him zip-tied. CHYRON: CAPT. REESE BYRNE (RETIRED), PRIVATE SECURITY.

In one swift move Reese CUTS the zip tie and HURLS him over the side of the boat -- onto shore. Thrown off.

REESE
Caught him trying to get into my
gun safe.

A slow turn back to the remaining CREW MEMBERS. A warning. Without words. None needed.

INT. BRIDGE - DAY

ON REESE, checking the BEACON'S LOCATION against a MAP. Lincoln acting helmsman. He knows his way around a boat.

LINCOLN
How far are we?

TESS
Four kilometers. We're close.

REESE
(off map)
It's a rough map up there, Ma'am.
Drug runners here, hijackers here,
civil war here and here -- and
these folks... they're just bad.

TESS
Then get ready.

INT. PRIVATE QUARTERS - DAY

Reese brought guns, a Bible, and little else. He re-inventories his guns, like a catechism. Looks to camera:

REESE

Where we're headed... I'm one of maybe twenty people on Earth who can say I've seen worse and not be lying to get laid. Folks like Mrs. Cole, they don't know how lucky they are they hired me.

WE HEAR A SHOUT FROM ABOVE -- SOMEONE FOUND SOMETHING --

SAMMY'S CAMERA POV -- FOLLOWING REESE -- RUNNING TOPSIDE. Sammy SLIPS on the deck, falls. Looks at his Converse. Definitely the wrong shoes for this.

EXT. MAIN DECK - CONTINUOUS

FIND TESS -- holding the signal detector. It CHIMES LOUDLY. The BEEPS tight together. She points ahead.

TESS

The beacon's close! That way!

JUMP CUTTING as we get CLOSER. The BEEPS on top of each other now. This is it. What they came all this way to find. JUMP CUT: *BEEP BEEP BEEP BEEP BEEP BEEP* --

EXT. RIVER / SHORELINE - MOMENTS LATER

All hands in the river. Combing everywhere. Yelling in three languages. Floodlights probe the dark water.

Camera catches MOVEMENT in the water -- *a croc?*

Lincoln pushes ahead, furthest one out there. Wading through the marsh deep into the river, unafraid.

TESS

Anything?

LINCOLN

Keep digging --

EMILIO

HERE! Found something.

THE *BEEPING* CONTINUES -- LOUDER -- AS WE --

JUMP CUT: SPLASHING IN THE WATER -- A HOOK ROOTS AROUND, CATCHES SOMETHING --

JUMP CUT: A PIECE OF METAL SURFACES --

JUMP CUT: A WINCH CRANKS, TUGGING. SOMETHING HEAVY IN THE CHURNING WATER. FINALLY -- IT COMES UP:

AN ALUMINUM DIVING CAGE. DENTED. THE SHOW LOGO ON IT. INSIDE... THE SIGNAL BEACON. NOTHING ELSE. IT'S EMPTY.

EXT. BOW - LATER

The smashed diving cage is splayed out. Tess, Lincoln, Emilio, Reese inspect. All disheartened.

REESE

I don't want to be the one to tell you what this looks like --

TESS

I know what it looks like. We don't know he was in that cage.

She feels the weight of her own wishful thinking.

LINCOLN

Whoever was, it was a long time ago. That much oxidization, it could have been in the water three, four months.

TESS

(holding faith)

Someone turned on the signal.
Someone wanted us to come.

Emilio has been going over the damaged cage. Confused.

EMILIO

It's backward. Diving cage, when they break, something try to get in. This lock, it was broke the other way... Something try to get out. Something strong.

Everyone goes quiet. Not sure what that means. Not sure of their next move. Lincoln says what they're thinking. Gentle with his mother's feelings:

LINCOLN

The beacon's a dead end, Mom. We got what we came for. We have an answer. We're done.

TESS

No. We keep going.

LINCOLN

We don't even have a direction.

TESS

I'll find one.

Tess walks out. HOLD ON THE BEACON. A dead end.

INT./EXT. S.S. HOPEWELL - VARIOUS - NIGHT

THE MOON shines huge and star-supported in the unpolluted sky. The boat CHUGS on. Crew wound down. CAMERA GRABS:

-- Tess combs the map for an idea. Absolutely not crying.

-- Lincoln tries to read on an iPad. The light from the screen draws fat BUGS. He flicks them off.

ADJAY (O.S.)

What do you think? Where to next?

LINCOLN

Go ~~fuck~~ yourself.

He walks out of frame. Perfect place to... FADE TO BLACK.

EXT. AMAZON RIVER - SUNRISE

A GORGEOUS SUNRISE. LASERBEAK'S AERIAL FOOTAGE OF THE RIVER. Its epic beauty and mystery. A sky alive with colors unseen in life by you and me.

CHYRON: DAY 3. RIVER MATAQA. LASERBEAK catches something on the horizon... A HELICOPTER. Approaching.

EXT. BOW - CONTINUOUS

Reese is on the deck fast. Checks binoculars.

REESE

Not military. Friend of yours?

The helicopter LANDS. PILOTED BY... LENA. CHYRON: LENA LANDRY, PILOT. DAUGHTER OF RUSS LANDRY, MISSING CAMERAMAN. The helicopter takes off. Leaving Lena with her pack.

EXT. STERN - DAY

Lena steps aboard off a dinghy. Ready for a fight.

LINCOLN

This place is dangerous, you shouldn't be here --

LENA

How could you not tell me? His beacon went off! There's hope they're still alive -- your dad, my dad! And you didn't tell me? ~~Fuck~~ you, I'm coming --

LINCOLN

The beacon was a dead end. We don't even know where to look.

LENA

(beat)

Yes we do. I found The Magus. I know where the boat is.

All ears perk up.

TESS

Where? Where is it?

LENA

(holding out)

I'm coming with you.

Tess looks to Clark. Lincoln shakes his head. Beat. Fuck. They're stuck with her.

CLARK

You need to sign a release.

INT. BRIDGE - LATER

Lena opens a touch screen. AERIAL PICTURES, A DIGITAL MAP.

LENA

I modeled tide patterns from the beacon's location, came up with six probables. This was the sixth.

SHE OPENS A SHOT OF A SHOALED SHIP. THE MAGUS.

LENA

Here. 55 kilometers west.

LINCOLN

Map says that's dry land.

LENA

It's river. I flew three passes. It forks off at the Yutay.

Something about this makes Emilio nervous. His eyes flick to his daughter, quiet Jahel.

Tess pulls up GOOGLE MAPS of the region. ON SCREEN: ALL IMAGES of the region are sharp and amazing... EXCEPT THE AREA LENA DESCRIBED IS BLURRED. THERE'S NO RECORD OF IT.

LENA (O.S.)

There. I got the shots right above there. Increase the resolution.

LINCOLN

I can't. There's nothing there.
It's not on the map. It doesn't
exist.

LENA

It's there. I'm telling you. The
river goes right through, branching
East far as I could see.

TESS

Then we go there. Tell the crew --

JAHHEL

No --

All stop. Look to Jahel. She's never spoken up before.

EMILIO

Jahel --

She quiets him with a look. In PORTUGUESE, SUBTITLED:

JAHHEL

*That is the Boiúna. We cannot go
there. It is [UNTRANSLATABLE].*

Beat. No one sure how to take her outburst. Except Tess.

TESS

Tell the crew.

EXT. MAIN DECK - MOMENTS LATER

In private, Emilio tries to talk to Tess. They speak in
PORTUGUESE, Emilio able to express concerns he can't in
English. SUBTITLED:

EMILIO

*The river there... nobody sails.
The locals won't go near it.*

TESS

It's just the river.

EMILIO

*Not this. That is the Boiúna. The
Black Snake. The Boat Eater. They
believe it is full of spirits...
bad magic... a... door to the
Encante. The dark world.*

TESS

You actually believe that ~~bullshit~~?

EMILIO

*I believe people who go there...
they no come back.*

TESS

(frustrated, in ENGLISH)
Every turn of the Amazon has some
superstition or curse to keep out
white people -- I'm not here to cut
down rainforest and grow coffee,
I'm trying to find Emmet --

Reese comes. Bad news in his eyes.

REESE

It's not going to be that easy. I
spoke to the captain -- the crew
won't cross into the Boiúna. They
don't want any part of it.

TESS

We'll up their pay, they'll do it --

REESE

Not without trying to gut us first.

Beat. But Tess is undaunted.

TESS

Fine. Get them to take us as far
as the Yutay. It's a day from
there. We'll make our own way.

The Team exchanges looks, uncertain, and we -- CUT TO:

A CAMERA SKIMS A CENTIMETER OVER THE RIVER'S SURFACE --

EXT. RIVER / ZODIAC - MORNING

TWO ZODIACS (high impact rubber lifeboats) motor down
river. OUR TEAM OF NINE -- Tess, Lincoln, Lena, Reese,
Emilio, Jahel, Clark, Adjay, and Sammy -- split over two.
They reach a FORK. The mouth of the Boiúna (bo-YU-nah) is
OBSCURED by thick, low hanging trees. Something meant to
be hidden. CHYRON: DAY 4.

ON ZODIAC 1

ADJAY (O.S.)

Pull ashore. I want to get a shot
of them crossing into the Boiúna
through the turtles.

TESS

We're losing light, shoot from here.

AJDAY (O.S.)
It's backlit, it'll look like ass.

TESS
Use the B-7 filter at 24 and hold
~~fucking~~ steady. I'm not stopping.

Tess GUNS her outboard engine. Moving through the canopy.

ON ZODIAC 2 -- ON CLARK, GRINNING AT HOW TESS CAN BE.

CLARK
Not a lot of people know but...
Cole's whole show was her concept.
He always said, without Tess he'd
be teaching high school biology...
Might've been better off.

And with that, the Zodiacs enter into the Boiúna. Into the mist. This is no longer merely the Amazon. But a place alive with its own awareness. Quieter. The water softly rippling. The INSECTS and BIRDS CALLING in new harmony.

ON LENA AND LINCOLN

Side by side on Zodiac 2. An awkwardness between them. A long history neither plans to address on film.

LENA
Thought I'd hear from you at some
point. After they went missing.

LINCOLN
Sorry. Just school... The lab.

LENA
How's that going? Make a new mouse
yet?

LINCOLN
Not yet. Won an award.

LENA
An award. Fancy.
(beat)
And now the world is one base pair
closer to a selectively activated
NR2C in the internal granule cell
layer of the *mus musculus*
cerebellum. Journal of Transgenics
#550, January 2011.
(off his look)
You published your first article.
Wouldn't miss it.

He's surprised. It actually means a lot to him.

CLARK (O.S.)

That sounds... incredibly boring.

LINCOLN

That's the point. Beautifully boring. Science isn't great big wonder anymore. There are no huge discoveries left to be made. Now, it's the steady push to fathom the details. Micronic advancement. One base pair at a time.

CLARK (O.S.)

You don't see magic out here?

Camera PANS their gorgeous surroundings. Lincoln gets what he's gunning for --

LINCOLN

You want me to wax poetic about the river... nature? The Amazon is 68 hundred kilometers long and lined with plastic bottles, cans, drug runners, and villages of people so poor they'd be kings if they had just a week's trash of a family from Encino. My father cut around what wasn't convenient to make the world look like it still had magic in it -- well it doesn't. It has a million things that could've killed him and one of them finally did.

CLARK (O.S.)

Okay. Then why'd you come?

Beat. Lincoln has no answer. Then --

Seemingly from nowhere... a CLOUD OF DRAGONFLIES descends. Surrounding them. Brilliant blue. The same Zenithoptera Cole showed us in our opening shot.

They engulf the boats. Delicately. As if for no other reason than to enchant. Crawling over them. Landing on their hands. A truly magical moment. Just for them.

Even Lincoln can't help being charmed.

LINCOLN

Okay that's pretty cool.

Suddenly -- the dragonflies all disperse. Scattering in a single mass. *As if sensing something.*

Tess stands -- seeing it first. They come round a bend in the river... until... WE ALL SEE IT --

ACT TWOFADE IN:

EXT. THE MAGUS - BOW - SUNRISE (PERSONAL INTERVIEW)

ON CLARK -- taking it all in from the bow of The Magus, which is RUNNING, sailing through the clear morning. A magical place. A rare moment of introspection.

CLARK

I liked Emmet. We were colleagues a long time. Argued a lot. Won a lot of awards as a result. What he never got is that all this wasn't about adventure. It was a product. His show's syndicated around the world. Translated into 65 languages. He sold them a belief in fantasy. "Magic." So yeah, we're getting another bunch of episodes out of him, alive or dead. And it gives Tess something to do.

(beat)

He barely saw a dime. He didn't care. Just wanted to find new kinds of monkey.

(beat)

Hope we find him.

Hard to tell if we believe him.

NOTE: This is our first example of a convention of the show: At times beginning acts with private interviews, from other, safer times -- providing personal contrast -- before we SHOCK BACK TO THE ACTION/TENSION -- SOUND CRASHING IN, AS WE -- SMASH BACK TO:

INT. THE MAGUS - DAY (RESUME)

The Team RUSHES THROUGH the ship. It's dark, cramped, scuffed, tilted scary. You're probably wishing we were back on The Hopewell. No such luck. We live here now.

REESE

Emilio, get the gennie running, we need lights.

Camera pans the ship. Everything askew. A SNAKE works its way across the floor. STAINS in strange places.

DEEP GASHES DUG INTO THE METAL WALLS.

Reese finds a METAL PIPE, uses it to BANG THE WALL.

No answer. He hits again, twice. Then -- TWO BANGS BACK.
An intelligent response. THEY FOLLOW IT TO --

INT. LOWER CORRIDOR - CONTINUOUS

Even darker here, making them rely on the CAMERA LIGHTS.

LINCOLN

Hello! Is anyone here!

BANG! BANG!

TESS

Coming from the panic room.

INT. LOWER CORRIDOR - CONTINUOUS

They run. A foot of fetid WATER on the floor. They stop
in front of a heavy STEEL DOOR. The source of the sound.
Tess POUNDS on it.

EMILIO

We made the safe into a panic room,
for in case of hijackers.

TESS

Emmet! Is that you? Can you hear
us -- we're here! --
(to the rest)
Open it.

EMILIO

It closes from the inside.

Lincoln runs his fingers along the door's edge.

LINCOLN

It's welded shut. From the outside.

REESE

Why would someone --

WHAM! WHAM! Whatever's inside SHOULDERS against the door.
RATTLING THE HALL. They startle. But then... hope.
SOMEONE'S INSIDE. Tess SHOUTS to the door.

TESS

We're here! Listen -- we're here!
Save your strength! We're going
to get you out.

A small KNOCK of understanding. Followed by sad
SCRATCHING. Like a dog locked outside. JUMP CUT TO:

SPARKS -- FLYING OFF THE DOOR.

Reese CUTS with a circular saw. Lincoln keeps tension on the door with a crowbar. Rough work. Lincoln doesn't care. His father -- or Lena's -- may actually be alive.

REESE

This is gonna be a while.

LINCOLN

Get a med kit, prep an IV -- who knows what shape they could be in.

Lena goes. Reese and Lincoln keep at it. All the while, that PAWING on the door from inside.

Camera PANS THE WALLS. Lines of SCRATCHES here too.

INT. EDITING BAY - DAY

The SAW ECHOES as... Clark and Tess find the editing suite. A small room, PACKED with equipment, Avids, endless memory towers, HUNDREDS of tapes. And the heart of the room:

104 SCREENS OF VARIOUS SIZE. Like casino surveillance.

A HUM FROM BELOW, THE GENERATOR COMES TO LIFE. A SIREN BLARES -- jolting them. Quickly killed. LIGHTS COME ON THROUGHOUT THE SHIP. *The power is back on.*

Clark smiles, flicks on the video equipment.

OVER HALF THE SCREENS COME TO LIFE. MOUNTED CAMERAS FROM ALL OVER THE SHIP. STILL WORKING. THE Magus HAS BEEN WIRED WITH 104 CAMERAS, ALL NIGHT-VISION EQUIPPED, ABLE TO CATCH ACTION ALL OVER THE BOAT. INSIDE AND OUT, ABOVE AND BELOW, BOW TO STERN. EVEN A META-CAM COVERING THIS EDITING BAY OVERHEAD. ADJAY FILMS IT FILMING HIM, WAVES.

Clark works the controls. The camera overhead ZOOMS, SWIVELS, TRACKING. He lights up like a sparkler.

CLARK

Hello old friend.

In addition to Sammy and Adjay's cameras, we now have access to all these. WHICH WE CUT BETWEEN FREELY. The coverage game just exploded wide open.

CLARK

(to Adjay)

Get the rest up. I want every inch of this boat covered. Get the editing bay live too -- log it all, we can cut as we go --

TESS

Hold on. You don't cut. I cut.
This is Emmet's bay, he had final
say over every episode.

CLARK

You're not him. Unless he walks
out of that safe, this is my bay.

On Tess, her frustration covered by the overhead camera.
She looks to the MONITOR covering Reese as he CUTS into the
panic room. Hopeful.

INT. CORRIDOR - VARIOUS - DAY

THE MOUNTED CAMERAS FIND LENA. JUMP CUT THROUGH her
movements as we FOLLOW HER -- *searching around the ship.*
Unaware she can be seen. Looking for *something*.

She stops at -- A FOOT LOCKER. Takes out a KEY, tries it.
Doesn't fit. The LIGHTS FLICKER, grow BRIGHTER, as we --

INT. ENGINE ROOM - THAT MOMENT

Emilio tunes the generator, which HUMS louder. Making the
LIGHTS throughout the ship BRIGHTEN.

Emilio looks. This is his and Jahel's room on the boat.
It's in shambles. The engine, his baby, is beaten up.
METAL TWISTED. DEEP GASHES. Three inches of water on the
floor. It hurts to look. In PORTUGUESE, SUBTITLED:

EMILIO

*I should've died young and drunk.
Hard to see her like this.*

JAHEL

They shouldn't open it.

She means the safe. Emilio knows that look. Fear. It
makes her look 10 again.

EMILIO

Doc could be inside.

JAHEL

It's not him... It's not him.

Strange certainty. Emilio's reaction suggests a bad memory.
He pushes it down. Returns to the solidity of the engine.

EMILIO

*Help me take this apart. See if
there's hope for her.*

INT. EMMET'S QUARTERS - DAY

Tess enters alone. She spent a good part of her life in this room. Sees the sad state of it, everything overturned.

A fallen PHOTO of Emmet, Tess and Lincoln. Happier days. His FILE SAFE -- LOCKED. His HAT. Tess picks it up. Feels for a moment like she's cradling his neck.

TESS

Please be in there...

Then sees ON THE FLOOR: A SMALL, WATERPROOF CAMCORDER.

INT. GALLEY - DAY

Lena, Clark crowd around Tess as she sets fresh batteries into the camcorder. Turns it on, heart racing.

(NOTE: This will be our first taste of what the peak horror moments of this show are like: THE SUBJECT IS NEVER SEEN STRAIGHT ON -- BUT IN HALF-CAUGHT MOMENTS -- MOVING CAMERAS -- SUBJECTIVE GLIMPSES OF TERROR. Something for the audience to imagine -- and speculate on -- and post about online -- and rewind a dozen times until they're convinced it's safe to fall asleep.)

COLE'S LAST IMAGES RECORDED PLAY ON THE SMALL SCREEN:

A CRISP DAY. A pretty shot as he tracks a brightly colored tree frog. Then -- an abrupt shift to --

NIGHT. A RUNNING SHOT THROUGH THE MAGUS. AS IF CHASED. CLOSE, CRAMPED. HARD TO SEE. SCREAMS: "THIS WAY!" "GO!"

A BLOW -- THE CAMERA IS DROPPED -- SOMEONE FALLS -- AN ANIMAL GROWL -- CRUNCH OF BONE --

AN ARM FALLS INTO FRAME -- SEVERED -- THE RECORDING ENDS.

Tess DROPS the camcorder.

TESS

That's the kitchen --

INT. KITCHEN GALLEY - MOMENTS LATER

PAN around as Tess enters. The space matches the camcorder footage. Tess pulls at the overturned stove. Too heavy. Clark helps her. SCREECHING as it DRAGS, REVEALING:

Right where it fell in the video: A HUMAN ARM. Desiccated. Tattered sleeve still attached.

INT. LOWER CORRIDOR - OUTSIDE PANIC ROOM - DAY

Reese still cutting. Not slowing, despite the heat. The saw blade glows with the effort. Lincoln still at his side. Both washed in sweat.

Clark and Tess watch, impatient after their discovery.

The pawing at the door has STOPPED.

TESS

How long is this gonna take?

Reese just keeps cutting.

LINCOLN

Any one of those missing men could be trapped in there, for who knows how long. My father -- Lena's --

REESE

It'll take what it takes. This is the only way.

LENA

No it isn't.
(to Lincoln)
The portal.

LINCOLN

(catching on)
Tide's up, I can dive under.

LENA

This used to be a smuggling ship, there's a portal underneath they used to unload drugs. We used to play in here, swim under, scare the hell out of everyone. My Dad bolted it shut. Maybe he can cut through.

CLARK

Hold it -- this isn't diving water, there could be piranha down there --

LINCOLN

(masking fear)
Then you get one hell of an episode.

EXT. AFT DECK - DAY

Lincoln is in diving gear. He lugs cutting tools, and a handheld underwater camera platform. KNIFE sheathed to his thigh. Sammy fits his MASK with a WATERPROOF CAMERA.

TESS
Be careful. Please.

A look between them. A reminder that, despite everything, she'd die if anything happened to him. A final moment, Lincoln finding his courage and -- he jumps in the water --

EXT. UNDERWATER - SCUBA FOOTAGE - DAY

BUBBLES rise all around. Labored scuba BREATHING. Enough sediment in the water to make long solid fingers of sunlight.

Lincoln hugs the underside of the boat. Skirts the viney undergrowth. Finds the HATCH. PULLS it hard as he can.

It won't budge. He LIGHTS an UNDERWATER BLOWTORCH, as --

Directly below, a YELLOW-SPOTTED AMAZON STINGRAY breaks camouflage. Rising from the swampy bottom...

HEADED RIGHT FOR HIM. Lincoln sees the cloud of dust -- DUCKS in time -- SWIMMING BACKWARDS and away -- into a TANGLE OF VINES. He tugs to keep from getting caught up in them -- shaking something loose...

A HUMAN BODY SINKS RIGHT ONTO HIS BACK!

Mostly bones, limply clinging to him. OFF LINCOLN'S UNDERWATER SCREAM -- SMASH TO:

EXT. MAIN DECK - SUNSET

A fireworks SUNSET, toybox colors, as the day gives out.

The Team stands around the full corpse. Full minus an ARM. What flesh left shredded. Lena's almost too afraid to ask.

LENA
Who was it?

Tess inspects the severed HAND. A RING still on it.

TESS
This was Eric's. Navigator. It's not your father.

Tess holds Lena's hand. Lincoln inspects the body.

LINCOLN
This was brutal. Compression fractures at the neck, vertebrae completely crushed. Traumatic spondylolisthesis of C2, hangman's fracture.

(MORE)

LINCOLN (CONT'D)

And the arm wasn't cut -- it was torn out. Complete avulsion like that, you need 2,000 psi of force. Like a car. Or a bear.

REESE

You think he got hit by a car? Maybe a bear took his picnic basket. You know this because you're, what, half a doctor?

LINCOLN

You're right. I'm not a doctor yet. I should be back in Chicago picking up the other half. But I'm here. And that's what I see.

(rising)

We're almost into the safe. Everyone be ready.

INT. LOWER CORRIDOR - OUTSIDE PANIC ROOM - NIGHT

THE SAW SPITS SPARKS. Finally, Reese flicks it off.

REESE

We're in.

All tense. It's time. Lena has the medkit. Reese grips his sidearm. Lincoln turns the handle -- A METAL CLUNK.

He swings the vault door slowly.

An acrid smell makes them cringe. Darkness inside.

Lincoln steps in, followed by camera.

Steps past shredded cloth hanging from the ceiling.

Steps on rotted food. SOMETHING RUSTLES in the back.

LINCOLN

Hello -- who's in here?

A lump of blankets MOVES, as if rising and falling, as if with shallow breaths. Lincoln moves to it.

KICKING A WOODEN OBJECT OUT OF THE WAY.

He crouches low. Reaches out a hand. Touches the blanket.

Slowly begins to peel it back.

LINCOLN

We're here to help.

Peels it back further.

LINCOLN

Dad?

Suddenly, the thing under the blanket STOPS MOVING --

AND SCREAMS -- JERKS FORWARD -- TOO FAST TO SEE --

IT KNOCKS LINCOLN BACK -- RACES THROUGH THE OTHERS --

OUT OF THE VAULT --

LENA IS THROWN DOWN -- SCREAMS -- REESE'S GUN FIRES --

INT. CREW QUARTERS - CONTINUOUS

CAMERA FOLLOWS AN INDISTINCT FORM -- IT CHITTERS AWAY --

A WINDOW SHATTERS, BLOWS OUT -- IT ESCAPES TO --

EXT. RIVER / MAIN DECK - CONTINUOUS

CAMERA COMES OUT -- LOOKS AROUND -- HEARING MOTION --

SEES NOTHING BUT WATER -- AND NIGHT -- AND A TERRIFIED CREW.

SNAP TO BLACK.

END OF ACT TWO

ACT THREEFADE IN:

INT. ENGINE ROOM - DAY (PERSONAL INTERVIEW)

Emilio nurses The Magus's engine, which RUNS. Promising better days ahead.

EMILIO

When she was small, five, six,
Jahel, she slept there --

(points under a shelf)

Always like a rock. One night she comes to me, I play cards upstairs with Doc, and she says, "Papa, come, you have to tell Ghost Friend to be quiet." I think one of the new crew is bothering my girl. I get my gun. I come here, I say which man was it. She says it was not a man, it was Ghost Friend. She wants to sleep, but Ghost Friend... keeps talking to her. "Tell him to be quiet." So I say, "Ghost friend, be quiet." A few days later I ask her if there is still a voice bothering her. She says, "No. No bother. Ghost Friend talks more quiet now."

(still unnerved, in
PORTUGUESE)

I did not like this Ghost Friend.

SHOCK CUT BACK TO:

EXT. AFT DECK - NIGHT (RESUME)

Aftermath of the attack. BLOOD ON THE FLOOR. Nerves frayed. CHYRON: NIGHT 4. ABOARD THE MAGUS. 9:07 PM.

ADJAY AND SAMMY -- film one another. Sammy on edge.

SAMMY

That was ~~fucked~~. That was ~~fucked~~
the ~~fuck~~ up.

ADJAY

You think it was gonna be all sea turtles? Strap on.

REESE -- scans the area. Relieved the Zodiacs are still intact. Cleated to The Magus, floating in the water.

REESE

No sign. Whatever it was is gone into the trees. The lifeboats are fine.

LINCOLN AND LENA -- he cleans her WOUND, a nasty MOTTLED GASH to her THIGH. If it hurts -- and it does -- she doesn't let on.

LENA

Always thought you'd make a good doctor. Really hoping I was right.

LINCOLN

Sorry. Only half a doctor.

LENA

You'll do. How bad?

He threads a needle.

LINCOLN

Know how you used to think scars were sexy? You're about to be much sexier.

He STITCHES. To take her mind off it, Lena eyes a familiar old mounted barometer. Pulls it off its hinge. A small hiding place behind it.

LENA

I used to keep pot in there.

LINCOLN

I know. I used to steal it.

A shared smile. Some naked high school history to explore someday. Lincoln finishes. Dresses her wound. STOPS --

A PRETERNATURAL GROWL coats the night. Whatever that thing was... *it's out there*. Distant. Not far enough.

They catch eyes. Nervous to be in the open. Lincoln helps Lena up. Follow them into...

INT. GALLEY - CONTINUOUS

...Where Tess looks over Emmet's camcorder. *The ATTACK FOOTAGE. The SOUNDS. The savagery. A FORM THE CAMERA CAN'T FOCUS ON. SO SIMILAR TO WHAT THEY JUST SAW.*

CLARK

You think it was the same thing that was in the panic room?

TESS

What the hell was it?

REESE

(unfazed)

Probably just a panther. Must've gone through a vent as a baby, grew too big to get out. I'll look.

Panther? No one's buying it. Lincoln looks to his mother, not liking this. The full measure of his patience spent.

INT. PANIC ROOM - NIGHT

Reese's FLASHLIGHT scans THE PANIC ROOM. Gun cocked. Emilio beside him, finding the nerve to step in.

Jahel comes in behind him with none of his hesitation.

They look at the blankets.

REESE

No scat. That was no animal.

Something on the floor: A GUN. Distinct. Ivory-handled.

They step out. Completely overlooking A WOODEN BOWL on the floor (the one we saw under the blanket). A CLASP with a LID to seal it tight.

Jahel sees it. Picks it up. Turns it in her hands.

Sees it is stained on the inside with DRIED BLOOD.

INT. GALLEY - NIGHT

Reese puts that GUN on a table for the Team to see.

REESE

That mean anything to anyone?

EMILIO

It belong to one of the missing. Cam Travers, the field producer. Your job.

(off Clark, *spits*)

Was a son of a bitch.

Lena registers the name. She knows something. Hesitates --

LENA

Before they went missing, Emmet said Travers caught a fever. They thought he wouldn't make it.

TESS
 (beat, surprised)
 Emmet spoke to you. From here?

LENA
 (making light of it)
 Emailed. He had some questions
 about how to back up files. Always
 worried about a server crash.

Camera HOLDS ON LENA. If it's a lie, it's a good one.

INT. CORRIDORS - VARIOUS - LATER THAT NIGHT

Lena walks, limping. Her leg freshly dressed. MOUNTED
 CAMERAS follow as she resumes her secret search, unaware
 cameras can see. CHYRON: NIGHT 4. 10:15 PM.

JUMP CUTS as she checks under benches, floorboards...

INT. EMMET'S ROOM - NIGHT

Still with Lena. She peels back an electrical panel and
 finds... THE LOCKED FILE SAFE. She tries that KEY again...

IT OPENS. Inside: SHELVES PACKED WITH VIDEOS. DVDS.
 Like in the edit bay, but when we ZOOM IN --

WE SEE THEY ARE ALL LABELED IN A STRANGE CODE. Lena
 checks, makes sure no one else has seen this.

INT. CREW QUARTERS - NIGHT

Emilio CROWBARS open a chest. CANNED GOODS spill out.
 Water. Food in bar form. The boat's reserve. Lincoln
 knives open a can of peaches on a marlinspike, hands it to
 Jahel. She doesn't take it. Upset. He sets the can down.

Lincoln and Emilio collect the cans.

LINCOLN
 All that time you sailed with my
 father, you see anything like that?
 Any idea what it could be?

EMILIO
 (beat)
 Before he fire me... your father
 started to spend nights off the
 boat. All night. By hisself. No
 food, no gear. I told Doc I worry
 about him. He said I shouldn't
 worry. He was protected.

LINCOLN

By a gun?

EMILIO

By magic.

Lincoln gives a polite nod. *Ooookay*. Jahel speaks up -- urgent. SUBTITLED:

JAHEL

He does not believe. Tell him.

EMILIO

Eat your peaches.

JAHEL

I am no child to be silenced with treats --

She shows Lincoln that WOODEN BOWL. (NOT SUBTITLED).

JAHEL

You need to see -- look! It tasted blood, it will be stronger now --

Emilio quiets her in Portuguese. But she continues.

LINCOLN

What's she saying?

(to Jahel)

You know what that thing was? It's okay. Tell me.

Jahel locks eyes with her father. She begins answering.

Beat. Then, reluctantly, Emilio TRANSLATES as she speaks, talking over her. So the legend is spoken in doublets.

JAHEL / EMILIO

*"It was not an animal. It was *Corpo Seco*. The dry spirit... A soul so bitter the ground would not take him. And the Devil sent him back. So it wanders the land where it died. Looking for blood to make it whole. More blood, more strength."*

LINCOLN

You think it's some kind of ghost.

She touches the bowl. INTERCUT Jahel with NIGHT VISION SHOTS from MOUNTED CAMERAS on the gunwhales, looking off the boat into the wind-strewn night. A place for ghosts.

JAHHEL / EMILIO

This. This is Kraho. From chonta palm. Full of *tsarutama*. Holy. The shaman use this to catch the angry soul. A soul trapped inside suffers worse than Hell's heart... but can hurt no one.

(Jahel looks inside)

Blood. Your father trick Corpo Seco. It come to drink the blood, they catch it... close him up inside... But we open. We feed it blood. Now it is strong enough.

LINCOLN

To what?

JAHHEL

To hunt us.

Off Lincoln... fear rising... SMASH CUT TO:

INT. CORRIDOR - VARIOUS - MOMENTS LATER

Lincoln storms through. On a mission.

INT. BRIDGE - MOMENTS LATER

Lincoln finds Tess studying a map with Clark, Reese, Lena.

LINCOLN

We're going. Right now. Pack what you need, everyone on the Zodiacs --

TESS

What? --

CLARK

Hang on a minute --

LINCOLN

We're not safe. Someone is out there -- I don't know if it's an animal or a guy on drugs -- or just the crew is on drugs. But people died here -- and we could be next --

Clark finds this ridiculous. Lena looks uneasy.

TESS

Whatever attacked us killed at least one man on The Magus and forced it afoul. Any survivors would be on foot -- we're isolating places they might take shelter. We are going to find them.

(MORE)

TESS (CONT'D)

I am not leaving this close to
finding your father --

LINCOLN

If he's still alive --

TESS

Someone welded that thing in
-- someone survived.

Holding fast to faith. Beat. Reese speaks up. To Tess.

REESE

You're captain here, so this is
your call --

CLARK

Excuse me, she is not --

Reese shuts him right the fuck up with a look that'd make a
rock shitsquirt. Turns to Tess. Voice calm, compelling:

REESE

Your son cares about you and that
counts for something. But you
hired me for a bucket of money to
keep you safe and find your
husband. I promise you, I can and
will do both of those. We are
here. We have a trail. I intend
to follow it and see your family --
your entire family -- home safe.
It's your call.

Tess looks from Reese to Lincoln. For a rare moment,
Lincoln's guarded exterior goes soft. Goes honest.

LINCOLN

I lost my father to this place.
I'm not losing two of you.

The one thing he could leverage to get through. Love.
Under all his resentment. As much as Tess wants to press
on, she can't fight that. She nods. *Okay...* JUST THEN --

THE SHIP ROCKS. VIOLENTLY. SHOUTS FROM THE MAIN DECK.

LENA (O.S.)

Up here! Something out here! --

WITH LINCOLN, TESS, REESE, RACING OUT -- THE SHIP LURCHING.

EXT. MAIN DECK - CONTINUOUS

Emilio grips the rope from a cleat out to the water -- THE
LINE HOLDING ONE OF THE ZODIACS. *SOMETHING is pulling on
the boat.* Drawing the line taut. Like a wild animal
caught on the other end --

EMILIO
 Something's stealing the Zodiacs --

JAHEL
 (SUBTITLED)
*It doesn't want us to leave. It
 has tasted blood. It wants more.*

Whatever's on the other end is STRONG -- YANKS the rope
 from their hands. THE CLEAT BENDS -- THEN -- RIPS OUT --
 WHIPPING THROUGH THE AIR --

Camera catches the Zodiac DRAG AWAY -- gone.

REESE FIRES HIS GUN -- FOUR SHOTS -- each FLASH of fire
 briefly lights up the night.

THAT FEARSOME BELLOW ECHOES. MOVEMENT.

LINCOLN
 It's coming around again... It's
 going for the second boat!

He races to the rear, where the Zodiac 2 is tied to the
 anchor line. The heavy chain YANKS!

Lincoln reaches for it, leaning over the water, vulnerable.

He grabs hold -- the chain JERKS --

LINCOLN IS PULLED FORWARD -- OFF THE BOAT -- HANGING OVER --

LINCOLN
 Help me!

He's looking to ADJAY'S CAMERA -- *BUT ADJAY KEEPS FILMING
 RATHER THAN HELP* --

Sammy drops his camera -- grabbing hold -- he and Reese
 PULL Lincoln back aboard. A beat --

THE CHAIN WRENCHES -- THE BOAT QUAKES --

THE AWFUL SOUND OF METAL TWISTING AS --

THE ANCHOR CHAIN TEARS OUT OF THE HULL --

THE LAST ZODIAC DISAPPEARS INTO THE DARKNESS.

Their only way out. Gone.

SNAP TO BLACK.

END OF ACT THREE

ACT FOURFADE IN:

EXT. THE RIVER - VARIOUS - DAY

SOARING LASERBEAK FOOTAGE. The Amazon ROARS. Volcanic currents. A reminder of how much power it can wield.

EXT. S.S. HOPEWELL - *FOUR DAYS AGO (PERSONAL INTERVIEW)*

Reese is uncomfortable in front of the camera.

REESE

16 years DEVGRU, Blue. Yeah, I was Navy. Now I'm not. Guess I like my freedom.

SAMMY (O.S.)

You ever kill anyone? How many?

REESE

(beat, hard stare)

You ask a man how many girls he's had, what kinda drugs he's tried, and if he's drunk, what he really thinks about God. You don't ask a man that.

He walks off. Interview over.

INT. GALLEY - NIGHT (*PERSONAL INTERVIEW*)

ON TESS, taking a break from her map work.

TESS

People always tell me they loved Emmet's show growing up not because of the nature or the travel... but they wanted to be part of our perfect little family. That was the secret sauce. And it worked because it wasn't a TV lie. On screen we were pretty damn perfect. Off screen... not too far from it.

(beat)

I mean we had our problems, sure... Our secrets... Who doesn't?

SMASH BACK TO:

LINCOLN, COMING AT ADJAY, PISSED FOR LETTING HIM HANG --

LINCOLN
Thanks for the help, ~~asshole~~ --

EXT. MAIN DECK - NIGHT (RESUME)

As we left them. Scared. Stuck. Lincoln could kill.
Adjay backs up, filming Lincoln's assault on him.

ADJAY (O.S.)
You think I'm a fireman? I don't
save people. Prime directive.

BAM! Lincoln PUNCHES Adjay. Knocks him on his ass. Walks
off. Adjay picks himself up, thinks about going after him.
Sammy holds him back, shakes his head. *Don't.*

ADJAY
~~Fuck~~ him. I got the shot.

WITH LINCOLN

Joining Reese, Tess, Clark, Emilio -- argument already in
progress. CHYRON: NIGHT 4. ABOARD THE MAGUS. 2:12 AM.

REESE
(mind very changed)
We need to leave the Boiúna. Now.

CLARK
There is no reason to turn around --
since when are you scared? --

REESE
-- My concern is for this crew's
safety -- and we are not safe here.
Something killed this ship's crew,
now it wants us.

Reese looks to Tess. She nods reluctant assent.

CLARK
The lifeboats are gone -- best we
can do is wait out the night and
radio for help in the morning.

As if to answer his point, they hear *JUNGLE SOUNDS* and
MOVEMENT IN THE TREES. *Possibly natural, possibly not.*

CLARK
We don't know what that is, and we
don't even have any way to leave --

LINCOLN

Yes we do.

(they silence)

This -- The Magus. Emilio, how long to get her moving?

EMILIO

I need to get one of the engines working, reattach the rudderline, seal the cracks in the hull... Two days.

LINCOLN

You have two and a half hours. Just work the engine, keep us alive long enough to fix the rest. Can you do it?

EMILIO

No. But I will.

LINCOLN

We need to be moving by 4:43 AM.

CLARK

What happens then?

TESS

(catching on)

High tide.

LINCOLN

We get one chance to shove her out, be ready. I'll clear the prop. Everyone else eyes open, signal if you so much as see a bug over the running lights. Reese, I'd like a gun.

Reese hesitates, then hands him his sidearm. Lincoln moves. All follow to their positions.

CLARK

(to Tess)

Kid's starting to sound like him.

INT. ENGINE ROOM - NIGHT

Emilio and Jahel hard at work on the engine. An unspoken choreography from years together. Father and daughter might not connect in life, but over fuel pumps and exhaust manifolds and oil coolers and sterndrives... they articulate their every thought... wordlessly.

EXT. SWAMP - SHOAL - NIGHT

JUMP CUT THROUGH as Lincoln strips down -- wades into the waist-high water/sludge at the ship's rear. Camera (Sammy's) follows him. He stares right into it -- *Really?*

LINCOLN

At least be useful. Shoot anything that's not us.

He hands Sammy the gun. Lena comes, strips down to help.

LINCOLN

Swamp can't be good for your wound.

LENA

It's okay, I know a doctor.

She wades up. Together they begin the rather disgusting work of pulling vines and scum out of the prop. Romantic. Yet these two seem to draw comfort from one another.

LENA

Sad seeing The Magus like this.

LINCOLN

She was always more of a home to you than me. You were the only thing I ever liked about it.

LENA

Not enough to stay.

(beat)

So Emilio works his hoodoo and we all get home safe...

Lena allows some relief. Lincoln isn't there yet.

LINCOLN

This just gives us a chance. That thing isn't going to let us just sail out of here. And I don't think it cares if we shoot it. If we don't figure out a way to hurt it...

We won't make it.

A FLUTTER in the distance makes them freeze. Beat. A BAT flies overhead. Relief. They continue their sticky work.

LENA

We live through this, I'm telling everyone in your lab you believe in ghosts. They'll throw you in science jail.

LINCOLN
 (smiles, beat)
 Everything I ever studied tells me
 we're all caught up in group
 hysteria and it's probably just a...

LENA
 A panther.

LINCOLN
 But if it's anything... other...
 something unnatural... we need to
 know more.

He dives under -- leaving Lena alone a moment with her
 thoughts. His words weighing heavily on her.

After a moment he burst back to the surface, holding a
 final clump of vine. He wipes the swampshit from his face.

LINCOLN
 Nature is just disgusting. We're
 good to go.

LENA
 (beat)
 There's something you should see.

INT. EMMET'S ROOM - MOMENTS LATER

Lena has the locker opened. Showing Lincoln, Tess and
 Clark Cole's secret cache of VIDEOS, DVDS.

LENA
 Emmet... made me promise never to
 let anyone know these existed. If
 anything happened to him I was
 supposed to destroy them. There
 might be something on them that can
 help us.

Tess is silent. Lincoln checks the strange CODING SYSTEM.
 OPENS A JOURNAL WRITTEN ENTIRELY IN THE SAME MADMAN'S CODE.
 The only recognizable word anywhere: BOIÚNA.

LINCOLN
 This is his handwriting.

LENA
 These are the originals. He sent me
 backups, all encoded. I unscrambled
 a few -- and what I saw was... You
 should see for yourself.

Tess, uneasy, looks at the tapes. So many.

TESS

He hid these. From me?

Lena looks away, eyes saying she's sorry. JUMP CUT TO:

INT. EDITING BAY - NIGHT

Adjay hits play. The Team gathered round to watch. The HANDHELD images play QUICK, INTENSE, STARTLING. ON SCREEN:

-- CLOSE ON COLE'S FACE. SOAKED IN SWEAT. SMOKE ALL AROUND HIM. EYES ROLLED BACK IN HIS HEAD. HE'S CHANTING IN SOME UNKNOWN LANGUAGE. WIDEN TO REVEAL HE IS BY A CAMPFIRE, SURROUNDED BY PAINTED KAIAPO TRIBESMEN. OVERTAKEN BY A TRANCE -- COLE BEGINS TO CONVULSE -- THEN LEVITATE OFF THE GROUND -- VIDEO ENDS. JUMP CUT TO:

-- COLE WITH LENA'S FATHER AS FOUR DRAGONFLIES FLY IN A DANCE AROUND COLE'S HAND. HE POINTS UP... THEY FLOAT UP... HE TWIRLS HIS FINGER IN A "W", THEY DO THE SAME. AS IF COMMUNICATING, SENTIENT. WONDERFUL. JUMP CUT TO:

-- ON THE RIVER -- A RAGING HIGH TIDE CURRENT -- AND THE ENTIRE LENGTH OF RIVER IS ON FIRE. A MAN STANDS IN THE MIDDLE OF THE FLAMING WATERS. JUMP CUT TO:

-- A MILITARY BASE ON A BRIGHT DAY. CAMERA FOLLOWS COLE THROUGH A QUAD WHERE... HUNDREDS OF U.S. SOLDIERS LIE DEAD ON THE GROUND. CRUMPLED WHERE THEY STOOD. A BAFFLING MASS EXTERMINATION. COLE IS HORRIFIED.

DOCTOR EMMET COLE (ON SCREEN)

They're all dead. The whole base. No gunshot wounds. No blood -- no apparent cause of death. How --

-- JUMP CUT TO: THE WRECKED MAGUS. CAMERA WHIPS AROUND, TRACKING THE SHRIEK OF THE CORPO SECO AS IT HUNTS THEM! EVERYTHING FRAGMENTARY, JUMBLED -- HARD TO FOLLOW --

DOCTOR EMMET COLE (ON SCREEN)

-- Engine's trashed -- it killed half the crew -- four of us, all that's left -- that thing, it's Travers. I know it's impossible, he died -- he came back -- as a -- it's him, he's trying to kill --

Cole DUCKS. Falls to the floor. He holds the WOODEN BOWL.

DOCTOR EMMET COLE

-- The Kraho carve soul traps from sacred wood -- Landry and I are going to try to draw it in -- trap it -- it's our only chance --

TAPE ENDS. The results of their showdown unknown.

Jahel catches Lincoln's eye. As much as he can process anything right now, he sees the clue to their survival.

ON LENA, hearing her father's name, realizing: HER FATHER WAS ALIVE AT THE TIME OF THIS RECORDING. HOPE.

Clark slows the VIDEO down. Looking for any indication of FX. He is floored. They all are.

CLARK

Is any of this faked? Effects?

SAMMY

Video doesn't show any signs of tampering. This is raw footage.

CLARK

He said he was out here working on his great discovery... Real magic. He was looking for real magic.

TESS

You knew about this? He trusted... why you?

LENA

I'm sorry.

There's a story here. For another day. Tess walks out. Lincoln follows after her. The VIDEOS continue to PLAY:

DAY. CLOSE ON COLE. EXHAUSTED, EYES WILD, MAD, THRILLED --

DOCTOR EMMET COLE (ON SCREEN)

We're so close to the Source. We have to keep going... we have to. The River, it makes you make bad decisions. But I know... the further we go up the Boiúna... the more physics breaks down, and reality... is so much... bigger.

The Team is stunned -- awed -- terrified -- at what they've seen. Only Adjay curls a smile:

ADJAY

We just got a second season.

EXT. SHIP STERN - MOMENTS LATER

Lincoln finds his mother. Sees she's crying. MOUNTED CAMERAS follow, ZOOMING in. Catching the subtle expression on his face as he considers leaving her be. Then --

LINCOLN

You shouldn't be out in the open alone.

(beat, trying)

You're right, we don't know what happened after. He could still be alive.

TESS

All that time. He was on some... quest. How could he not tell me?

LINCOLN

He never told me anything. Lena was always more a daughter to him than I was a son. Come on, you two had your secrets from each other.

TESS

No. We didn't.

Something about that stops him. Eroding his sympathy for his mother. Already strained. He's tired of it. From a lifetime of playing a part.

LINCOLN

Enough with the act already. The show's over. We weren't a perfect family, Mom. He wasn't perfect. I sure as hell wasn't. And you...

He stops. But it hits a nerve with her. All this time he's been hard on her -- she begins to fear she knows why.

TESS

Me what? *What about me?*

LINCOLN

Forget it, I don't want to do this.

TESS

Do what? Don't walk away from me -- how was I not perfect enough for you?

LINCOLN

I'm not a kid, and I'm not an idiot. All those years you're his partner, his captain, his muse, then all of a sudden he goes off without you? And you let him? Who was it anyway? Always was curious.

Tess goes cold. The reason he's been so unsympathetic. She had no idea he knew.

TESS

That's none of your business.

LINCOLN

Can't play that card, you made our lives the whole world's business. You cheated on Dad with someone else so he cheated on you with his work.

TESS

That is not fair --

LINCOLN

-- Maybe that's why he went off the deep end, looking for something to believe in. Because he sure as hell couldn't believe in you.

She slaps him. He barely registers it.

TESS

You have no idea what our lives were.

LINCOLN

Sure I do. I know why you're out here, in the middle of a jungle, refusing to let go, willing to get yourself killed. No one goes this far for love. But guilt? Sure, that'd get you to the Amazon.

(beat)

You should feel guilty -- you drove him to this. You were the magic in his life. And when he lost you...

He knows he's gone too far. They stare in the silence after regretted words spoken. The silence broken as...

The ship SHUDDERS. THE ENGINE GIVES A BIG DIESEL COUGH... THEN COMES TO LIFE. Started. Emilio did it.

LINCOLN

Good. Let's go home.

HE LOOKS RIGHT INTO THE MOUNTED CAMERA AS HE PASSES.

LINCOLN

You get all that?

INT. EDITING BAY - THAT MOMENT

OVERHEAD CAMERA SHOT OF CLARK. Feeling like the shit he can sometimes be. Yeah, he caught all that.

We CATCH the MONITOR covering THE ENGINE ROOM -- where --

INT. ENGINE ROOM - THAT MOMENT

Emilio does a proud little dance with his daughter.

EMILIO

(SUBTITLED)

*We are better at this than anyone
is at anything!*

INT. BRIDGE - NIGHT

Tess opens up the throttle -- The Magus yawns awake. She grins, like greeting an old friend. CHYRON: 4:46 AM.

EXT. RIVER / AFT DECK - THAT MOMENT

The tide has risen high enough to submerge the propellers.

The engine GRINDS, straining, an out of shape athlete. The props WHIP the thick water into foam. Going nowhere.

INT. BRIDGE - THAT MOMENT

Tess gives it everything it's got -- hoping -- *come on...*

EXT. RIVER - THAT MOMENT

The Magus CREEPS forward... an inch... a foot... a yard... INTO THE WATER. The inclined deck finally straightens out. *THE MAGUS IS AFLOAT!*

EXT. THE MAGUS - VARIOUS - THAT MOMENT

Cameras find each of the Team -- catching their expressions -- varying degrees of relief and celebration.

INT. BRIDGE - LATER THAT NIGHT

The moon has set. All quiet save the engine. A time of private prayers. The Team indoors. Alert... tired... and irrevocably pissed at each other. CHYRON: 5:15 AM.

INT. KITCHEN GALLEY - THAT MOMENT

Emilio prays quietly. Jahel stares out the window. Beside her is the wooden bowl that held the dark spirit.

INT. GALLEY - THAT MOMENT

Reese has his RIFLE at the ready. Resting on his Bible.

Clark checks the time.

CLARK

An hour to sunrise -- two to the
Yutay. We could make it.

LENA

(to Reese; re: rifle)
You really think a gun'll help?

REESE

A gun always helps.

Then -- THAT BELLOW AGAIN. Rustling through the trees.
It's coming back. All eyes dart around. Highest alert.

The creature is stronger now -- its renewed strength can be
heard in the speed of its movements -- and in its raw power
as it *HITS THE SIDE OF THE SHIP* --

WHAM! *The Magus quakes.* EVERYONE TAKES COVER.

INT. EDITING BAY - THAT MOMENT

WHAM! The hit reverberates. Sammy and Adjay feel it.

SAMMY

It's on the starboard --
(off Adjay's look)
The right side. Dammit --

He checks the monitors, tries the controls.

SAMMY

We lost cameras on that side. We
don't have any coverage.

Adjay doesn't hesitate. He grabs his camera, heading out.

SAMMY

Where you going?

ADJAY

Getting a shot of it. Lead
cameraman, there's a reason, ~~pussy~~.

EXT. MAIN DECK - NIGHT

A MOUNTED CAMERA catches Adjay stepping outside. Move to --

ADJAY'S CAMERA POV (NIGHT VISION): Camera sweeps the river. Looking for any sign of movement.

ADJAY (O.S.)
Where you at, Slimer? Let's see
that face.

Again -- *WHAM!* HARDER this time. The ship lists. Adjay thinks it's funny, unafraid.

ADJAY (O.S.)
That's it... If you're solid
enough to sink us, you're solid
enough for hi-def. Come on... come
to Uncle Adjay... I'll make you
samosa just like Nani Ma.

INT. KITCHEN GALLEY - THAT MOMENT

WHAM! AGAIN. Jahel clutches her father. He consoles her. Tells her there's nothing to fear. Not believing it.

INT. GALLEY - THAT MOMENT

Reese SCOPES out the window looking for something to shoot. On the floor, Tess grabs Lincoln's hand. Still family. *Lincoln eyes that wooden bowl.* New meaning to it now.

INT. EDITING BAY - THAT MOMENT

Sammy watches the MONITORS COVERING THE DECK. ON SCREEN:
A GUST OF INDISTINCT MOVEMENT -- EQUIPMENT GOES FLYING.
Incredible. On Sammy, deciding... HE GRABS HIS CAMERA.

EXT. MAIN DECK - MOMENTS LATER

SAMMY'S CAMERA POV: Coming out to the deck, joining Adjay.

ADJAY
Someone grew a pair.

SAMMY (O.S.)
Suck it. I'm getting the shot.

INTERCUT THE TWO CAMERA POVS. They split up, cowboys in the dark. Adjay incapable of fear, Sammy hiding his. CAMERAS JOSTLE, following the creature's chilling whirl.

SAMMY (O.S.)
Watch out -- *it's coming back!* --

ADJAY (O.S.)
Stay on your side!

STAY WITH SAMMY'S POV FOR THE REST OF THE ACTION, AS --
CAMERA WHIPS AROUND, TRYING TO CATCH A SHOT --
SOMETHING CIRCLES ROUND THE SHIP -- SCREECHING -- THEN --
BASHES A FIBERGLASS WALL, CRAZING IT WITH CRACKS --

SAMMY (O.S.)
Motherfucker -- it's here! --

SAMMY RUNS TOWARD THE EDGE -- CRANING OVER -- LOOKING OUT --
ALL TOO QUICKLY -- WITH A HURRICANE SOUND -- LIKE AN ARROW
COMING RIGHT AT YOUR EYES -- *IT COMES AT HIM* --

WE SEE NOTHING. HEAR A WET SOUND. A GURGLE.

CAMERA DROPS. IT LANDS AT AN ODD ANGLE ON THE DECK.
SAMMY'S BODY FALLS ACROSS FRAME. INCHES FROM CAMERA.

ADJAY (O.S.)
Holy ~~shit~~ -- holy ~~shit~~ --

WE HEAR ADJAY DROP HIS CAMERA AND RUN THE FUCK AWAY --

NO MOVEMENT FOR AN UNCOMFORTABLY LONG BEAT.

THEN SAMMY'S BODY IS YANKED OUT -- GRABBED --

CAMERA FOLLOWS AFTER -- STRAPPED TO HIS WRIST --

VIOLENTLY FLUNG -- SPINNING THROUGH THE AIR --

CATCHING PITCHED FRAMES OF HIS ROTATING LIMP BODY -- THEN --

SLAMS AGAINST THE BOAT'S HULL!

STATIC.

CRASH TO BLACK.

END OF ACT FOUR

ACT FIVE.FADE IN:

EXT. MAIN DECK - NIGHT - RESUME

Still dark. But the stars are fading. Morning is coming. Just not fast enough. CHYRON: 6:01 AM. PRELAP FOOTSTEPS.

INT. GALLEY - CONTINUOUS

Adjay RUNS DOWN -- frantic -- NO CAMERA. Tough exterior finally crumbled. He SLIPS down the stairs, falls.

CLARK

What happened --

ADJAY

Sammy -- I think -- he's dead.
He's up there -- he's dead. It's
still out there! --

REESE

(looking out)
It's coming back --

WHAM! The creature STRIKES the boat again. Harder now. Grown even STRONGER from having tasted more blood.

TESS

We have to outrun it.

Tess moves through the galley to --

INT. BRIDGE - CONTINUOUS

She throws the throttle forward -- full tilt. THE ENGINE ROARS -- the ship guns ahead.

EXT. RIVER / THE MAGUS - CONTINUOUS

The Magus strains with all its limited strength -- powering through the river.

INT. BRIDGE / GALLEY - CONTINUOUS

They hear a SHRIEK -- or is it THE ENGINE SCREAMING?

A BLUR OF MOVEMENT out the window -- then --

WHAM! They are rammed in the stern -- knocking them forward. They huddle on the floor.

THE WOODEN BOWL FALLS TO THE GROUND. Rolls by Lincoln.

REESE

It's going for the engine.

WHAM! The sound of METAL TEARING. Pipes and gears CRACKING as... THE ENGINE GROANS -- CHUGS -- DIES.

It is suddenly painfully QUIET. The creature destroyed the engine.

The boat glides forward on its own inertia... then DRIFTS.

No one knows what to do. Tess and Lincoln catch eyes.

TESS

You think it's really Cam Travers?

LINCOLN

I don't know.

A NOISE outside the ship. Whatever it is...

JAHEL

It is coming for us. There is no more running. We must catch it.

Lincoln doesn't need translation to understand. He rises. HOLDING THE BOWL. Someone has to save them.

LINCOLN

It wants blood...

Lincoln takes Reese's KNIFE. CUTS ACROSS HIS HAND.

LENA

What are you doing?

LINCOLN

I'm going to trap it.

He drips HIS OWN BLOOD into the bowl. STEPS OUT TO THE DECK.

TESS

No --

Tess follows after him. Reese after her --

EXT. MAIN DECK - CONTINUOUS

We see Lincoln, Tess, Reese run out, COVERED on --

ADJAY'S CAMERA POV: From where he dropped it. Meticulously placed by chance to cover ONLY A FRACTION of the action.

INTERCUT THE DROPPED HANDHELD WITH ONE MOUNTED OVERHEAD CAMERA IN MUDDY NIGHT VISION VIEW. Together we see SOME -- BUT NOT ALL -- OF WHAT IS HAPPENING. AND IT HAPPENS FAST:

LINCOLN -- sees (we only hear) CIRCLING OVERHEAD. The creature moves with HURRICANE FORCE and SOUND.

REESE

My God. It's coming around!

REESE -- raises his GUN. *FIRES.* A BELLOW in anger. THE BOAT LURCHES -- HIT -- REESE FALLS OUT OF FRAME.

LINCOLN -- steps forward. Tracks something overhead. Hand DRIPPING with BLOOD.

LINCOLN

Here -- you want blood! Take it!
Come on -- take mine!

O.S. -- something SWOOPS -- someone SCREAMS -- Tess SHOUTS:

TESS (O.S.)

WAIT!

TESS -- STANDS IN THE MIDDLE OF THE FRAY. RISKING EVERYTHING. FACING THE CREATURE ABOVE. ADDRESSING IT!

TESS

Wait! Here! Over here! Cam Travers! Your name is Cam Travers!

LINCOLN

Mom -- What are you -- !

A BLUR OF MOVEMENT -- COMING AT HER.

CLARK -- DIVES FORWARD, IN FRONT OF TESS, PROTECTING HER.

CLARK

Get away from her!

CLARK -- *IS KNOCKED BACK INTO A WALL* -- SLAMS -- crumples like pajamas.

TESS -- PRESSES AHEAD. MAD DETERMINATION.

TESS

Your name was Cam Travers... You were married to Elise... You were a man... I know you remember --

Beat. The GROWLING STOPS. As if she's getting through.

TESS -- IS LOOKING UP IN ONE PLACE. As if the creature has STOPPED. Lincoln at her side -- looking up with her.

LINCOLN

Mom -- get out of here, now --

TESS

(CALLING OUT TO IT)

You remember. Tell me -- is Emmet
alive? Is he still alive?

The creature WAILS. Tess doesn't back down.

TESS

Did you kill him? Tell me! COME
ON, SCREAM IT! -- ONCE FOR DEAD --
TWICE FOR ALIVE... COME ON YOU SON
OF A BITCH! TELL ME! --

A pause -- as if an answer is about to come -- then --

SUDDEN MOVEMENT -- SOUND OF AN ATTACK!

*WE CATCH AN EIGHTH-SECOND GLIMMER OF A PHANTASMIC SHAPE,
VAGUELY HUMAN, MOVING TOO FAST TO TELL -- THEN --*

TESS FALLS OUT OF FRAME. Sound of flesh tearing -- Tess SCREAMING --

LINCOLN

No! -- get ~~the fuck~~ off!

LINCOLN -- RUNS AT HER -- AT IT -- DIVES!

ALL AT ONCE ALL NOISE STOPS. THE GHOST IS GONE.

ALL IS QUIET.

Only the soft whimper of Tess. Hurt.

LINCOLN

Mom! Are you okay? Let me look --

There's no light. Lincoln sets down the bowl -- NOW SEALED TIGHT -- grabs the dropped handheld camera to use its light to examine her wounds.

SHE IS BLEEDING FROM HER ABDOMEN. He lifts her shirt.

THERE -- ACROSS HER STOMACH -- CLEAR IN THE LIGHT --

TWO MOTTLED GASHES. TWO.

"TWICE FOR ALIVE."

TESS
 Look. *Look.* Emmet's alive... I
 told you. He's...

And she passes out.

FADE TO BLACK.

FADE BACK UP ON:

EXT. RIVER / THE MAGUS - VARIOUS - DAY

The safety of daylight. A new day the Team is lucky to see.

Jahel steers The Magus. It sails again. Beaten up but
 incapable of giving out...

Emilio hangs over the port side railing, making repairs to
 the hull on the move...

Lena is on the helicopter pad, working on the helicopter...

CHYRON: THE AMAZON RIVER. DAY 5.

INT. EDITING BAY - DAY

Clark and Adjay edit FOOTAGE of the ghost attacks -- of
 Sammy's death. REPLAYING the moment over and over for some
 details, hints (much like anyone with a DVR will be).

ADJAY
 The hell is that?

CLARK
 No idea.
 (beat)
 You shouldn't've let him up there.

The only time Clark lets on he's effected by losing a man.
 Adjay shares none of his remorse.

ADJAY
 He made his choice.

Clark looks up... LINCOLN has come to the edit bay.
 Lincoln sees that CUT across Clark's temple.

LINCOLN
 That looks like it hurts.

CLARK
 Yep.

LINCOLN

Good.

(beat, sincere thanks)
You tried to save my mom from that
thing. You protected her.

CLARK

She's the star of my show. Need
her alive.

Lincoln sees the SCREEN ON in front of Clark: A MOUNTED
CAMERA shot of the BOW, ZOOMED IN ON TESS. Hand across
BANDAGES on her stomach. Hurt but alive. As if Clark was
keeping an eye on her. Clark's largely a shit... but
there's a nub of something there. Maybe decency. Or maybe
he just loves her.

Lincoln lets it slide. Nods his thanks. He goes.

A beat. Adjay sees some activity on THE CLUSTER OF SCREENS
COVERING REESE'S ROOM. Shows Clark:

ADJAY

Check this --

PUSH IN ON THE SCREENS, AS WE -- INTERCUT:

INT. REESE'S QUARTERS - THAT MOMENT

REESE IS DISMANTLING ALL THE MOUNTED CAMERAS/MICS IN HIS
ROOM. JUMP CUT THROUGH, as he unscrews, yanks or just
BASHES them in. *ONE BY ONE THEY GO OUT.*

INT. EDITING BAY - THAT MOMENT

CLARK

~~Fucker.~~

Adjay checks. ONE CAMERA IN REESE'S ROOM IS STILL WORKING.
From the floor, looking up. Adjay taps the SCREEN.

ADJAY

He didn't see it.

ON SCREEN: The camera catches Reese as... he opens a CASE.
A SAT PHONE. He DIALS. WE HEAR A MURMUR on the other end.

REESE (ON SCREEN)

He saw a hell of a lot more than we
thought. We're still in pursuit...
Negative. Cole may be alive. If
he is... and if he found it -- I'll
put him down.

ON ADJAY AND CLARK. Hearing that. Adjay REPLAYS that last ominous piece over and over again. Trying to comprehend.

REESE (ON SCREEN)
*And if he found it -- I'll put him
 down... If he found it -- I'll put
 him down... I'll put him down...*

ZOOM IN CLOSER EACH TIME, UNTIL PIXILATION OVERTAKES FRAME, and we --

EXT. RIVER / SHIP BOW - DAY

Tess where we saw her, on the bow. Private thoughts. Glad to see Lincoln come join her. Followed by Adjay's CAMERA.

LINCOLN
 (off her cuts)
 How're you feeling?

TESS
 Fine.

Too tough to say otherwise. Lincoln sees she's got the WOODEN BOWL. Tightly bound. Holding it over the railing.

LINCOLN
 If it's actually in there, we're
 consigning it to a life of torment.

She throws the thing into the river. It sinks. *Fuck him.*

TESS
 It tried to hurt you.

Beat. A DRAGONFLY whizzes by. Its tail shines bright.

Tess looks to camera, to Adjay. Wanting privacy.

TESS
 Adjay, a minute. Come on...

Reluctantly, Adjay CLICKS his camera OFF.

BLACK. For a moment. Then --

A NEW ANGLE. Them on the bow. One of the MOUNTED CAMERAS. Catching them at their backs, perfectly framed against the water. The coast. The breeze. The birds in the air.

TESS
 I thought I knew your father.

LINCOLN
 Me too.

TESS

The last dated tape puts him headed East, toward the mountains. We can turn around. We can go home.

LINCOLN

No. Dad's alive. He's somewhere on this river. We're going to follow his every move. Until we find him.

TESS

You sure? Give up everything to believe some ghost?

LINCOLN

Dad was on to something. Something... big.

For the first time in his life, he understands:

LINCOLN

There's magic out there.
(beat)
Let's go see it.

Tess smiles. It's good to have her son back.

A long beat. Watching the water. Peaceful. Magical.

TESS

(pointing to it)
You know there's a camera right there.

LINCOLN

I know.

CAMERA SNAPS OFF.

END.