

12 MONKEYS

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DELETED SCENES
SEASON 2

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Please note that this is not an official script and was typed up from the deleted scenes off the UK Blu-rays by a dedicated fan who obviously has too much time on her hands. :-)

Thanks to WanderingNettle for the beta read!

EPISODE 2X01 "YEAR OF THE MONKEY"

1 EXT. STREETS OF NEW YORK - DAY (2016)

Amid tourists and locals alike, JENNIFER GOINES walks down a busy New York street whose sidewalk is lined with trees on one side and buildings on the other. We hear her voice whispering a stream of jumbled words, urgent and unintelligible. Jennifer looks stressed and nervous.

Jump-cuts switch between different shots of Jennifer, walking. A red sign in a window reads "the END OF THE WORLD!" Her whispers intensify. We can make out single words in between.

JENNIFER

Six-oh-seven. Hyena. Die. Promise.

The jump-cuts place Jennifer in a café. She hesitantly sits down at a table.

Cut to a wider shot of the table. There's a 40's-something man in a grey suit and not quite fashionable tie sitting opposite her at the table. His long hair and beard are streaked with grey. He's not in any way strikingly handsome, and teeters more on the dividing line of dork and average Joe. We soon learn that his name is DALE.

DALE

Oof. I'm Dale. You got Dale.

(Beep of a new take.)

Cut to a frontal shot of Dale. He has a name tag attached to his left lapel that says, "Hello, my name is Dale." This is a speed dating setup of some kind.

DALE (CONT'D)

It's really great to meet you. I'm Dale. You might have heard of me. The Dale, they call me. I once hit a baseball so far that it still hasn't landed.

Cut to Jennifer, who is clearly bewildered. There's a voice calling something unintelligible in the back. BRIAN QUINN, the actor portraying Dale, looks towards the off screen voice.

BRIAN QUINN

(not in character)

Yeah, that's the-- Oh, you're not talking to me.

Flash of a red screen with a circled number 2, accompanied by a beep, indicating a new take.

TAKE 2

DALE

Eh. Boring is normal, right? Wait, wait, no. Normal is boring.

Brian Quinn notices that he said a wrong line. Cut to a new take.

Flash of a red screen with a circled number 2, accompanied by a beep, indicating a new take.

TAKE 3

DALE (CONT'D)

Well, I'm not a sports guy. I'm more of a thrillseeker, if anything. Bought myself a sweet waverunner on my 40th birthday.

Cut to a different angle of Jennifer and Dale.

DALE (CONT'D)

Still got all my hair, know what I'm sayin'? Got a boat when I got divorced, so... You know, Dale's got that going for him.

Flash of a red screen with a circled number 2, accompanied by a beep, indicating a new take.

TAKE 4

DALE (CONT'D)

Waverunner... that I got for my 40th birthday party. Gave away my age.

Cut to a different angle of Jennifer and Dale.

DALE (CONT'D)

Got a boat, got that for my divorce. I mean, I bought it for my divorce. She didn't buy it for--

Flash of a red screen with a circled number 2, accompanied by a beep, indicating a new take.

TAKE 5

DALE (CONT'D)

We're safe. We're in a safe space.

A wardrobe person walks over to the actor playing Brian Quinn and adjusts his lapel, shirt and tie.

WARDROBE PERSON
... is kinda hanging out
everywhere.

BRIAN QUINN
(not in character)
Okay, well, yeah.

WARDROBE PERSON
I know you're supposed--

BRIAN QUINN
I'm also sweaty and overweight.

Flash of a red screen with a circled number 2, accompanied by a beep, indicating a new take.

TAKE 6

DALE
Okay, but I'm doing all the
talking, and that's boring. Why
don't you tell me a little bit
about yourself?

Dale smiles expectantly at Jennifer, waiting for her response. Jennifer looks around the room rather uninterestedly, staying silent.

Flash of a red screen with a circled number 2, accompanied by a beep, indicating a new take.

TAKE 7

The wardrobe person adjusts Brian's tie again.

WARDROBE PERSON
There you go.

DALE
The camera adds 10 pounds, and I'm
in front of two cameras.

Emily Hampshire laughs heartily.

Flash of a red screen with a circled number 2, accompanied by a beep, indicating a new take.

TAKE 8

DALE (CONT'D)
Going somewhere?

Jennifer reaches across the table and grabs his left hand and pulls it closer to her.

JENNIFER
I got cases of the stuff. Hey.

Dale extracts his hand from hers.

DALE
All right, look. For this kind of
drama, I could have stuck with,
like, the MySpace dating scene.

Flash of a red screen with a circled number 2, accompanied by
a beep, indicating a new take.

TAKE 9

Jennifer pushes back her chair so that it scrapes across the
floor and gets up. As she walks away, DALE pulls his
smartphone from his jacket pocket and makes a call.

DALE (CONT'D)
911?
(beat)
Yeah, I have an emergency. I'd say
it's an emergency.

Laughter erupts in the background.

CUT TO BLACK

EPISODE 2X02 "PRIMARY"

2 INT. RARITAN NATIONAL LABORATORY - UNDETERMINED TIME OF DAY
(2044)

Debriefing time -- the whole team is sitting around the large table in the lab's briefing room. The room is dimly lit as per usual, the two drop lights above the table illuminating the faces of what are mostly scientists around the table, with a darkly clad CASSIE on the side.

We cut back and forth between the speakers' faces in the following scene.

WHITLEY

So, you're saying you changed our reality?

JONES

No, my timeline changed into this one.

ADLER

The virus occurred earlier.

JONES

Right.

ADLER

And much worse than we remembered it.

JONES

Precisely.

Cut to Cassie, expression switching from slight disdain to mildly interested.

JONES (CONT'D)

There were other changes as well, at least from my perspective. Spearhead, for example. In my reality? We invaded, confiscated their core, and used it to continue our mission.

WHITLEY

That happened.

JONES

And Dr. Lasky was killed.

LASKY

Er... what? I was killed?

JONES

Shot to death during the attempt to
commandeer Spearhead.

LASKY

Well, then I prefer this reality.

JONES

So do I, Dr. Lasky. I will need
your help. All of you, to fully
understand this timeline. This will
be all for now. You're dismissed.

Everyone gets up from their seats.

JONES (CONT'D)

Oh, wait, wait. One more thing.
Very important. Do I grow tobacco
leaves in this reality and use them
for, uhm...

Adler produces a cigarette case and wordlessly hands it to
Jones.

JONES (CONT'D)

Thank God.

CUT TO:

3 INT. RARITAN NATIONAL LABORATORY HALLWAY - UNDETERMINED TIME
OF DAY (2044)

CASSIE and DEACON walk briskly through the dimly lit
hallways. Cassie hands Deacon an orange pill bottle.

CASSIE

It's called penicillamine, it'll
help flush the copper out of your
system.

DEACON

I am forever grateful. Now is there
anything I can do for you, Doc?

CASSIE

Ramse.

DEACON

That is a terrible answer.

Cassie stops walking, Deacon stops with her.

CASSIE

He was with the Monkeys for
decades. If anyone knows where and
when the Messengers splintered,
it's him.

Deacon sighs wearily in acceptance, and walks away. Cassie looks on and walks off in the opposite direction.

CUT TO BLACK

EPISODE 2X03 "ONE HUNDRED YEARS"

4 INT. FOYER OF COLUMBIA UNIVERSITY, NEW YORK - EVENING (1944)

CASSIE hesitantly walks through the crowd of a large, classy party. Music is playing, the women are dressed in their best dresses, men are sporting suit and tie or crisp military uniforms. There's champagne and canapés, the atmosphere is mellow and lively.

The camera cuts to MANTIS, who is dressed in an exquisite black and white dress. She sashays through the crowd and approaches a young boy and his father. She bends down to the boy's level as she addresses him.

MANTIS

Hello there, little one.

She runs a dress-gloved finger down the boy's cheek.

MANTIS (CONT'D)

Beautiful.

The father is rather perturbed and leads the boy away from her. Her eyes follow them as they walk away, and she feels suddenly self-conscious. When she turns around, she faces DR. THOMAS CRAWFORD, a grey-haired man in a black suit in his 50's. She introduces herself and holds out her hand.

MANTIS (CONT'D)

I'm Glennis.

Crawford shakes her hand.

CRAWFORD

Hello, I'm Dr. Thomas Crawford.

CUT TO BLACK

EPISODE 2X05 "BODIES OF WATER"

5 INT. FOYER OF THE EMERSON HOTEL - DAY (2016)

DON (played by James Murray), a man in his thirties, close-cropped hair, black horn-rimmed glasses, walks through the foyer of the Emerson Hotel. The green uniform with the name "Don" stitched into it gives away that he works at the hotel.

JENNIFER comes up from behind him, addressing him.

JENNIFER

Oh, hey, guy.

Don turns around, recognizing Jennifer right away.

DON

Miss Goines! How are you?
(points to the name on his
chest)

It's Don. We've met, like, a bunch
of times.

JENNIFER

I just came here to check on Suite--

DON

Suite 607, right? See if anybody's
home? Just like clockwork. I get
it, I'm the same exact way as you.
It's like we're two of a kind, you
know? You like structure, I like
structure. People don't appreciate
that. Not like we do, right? We're
two peas in a pod.

JENNIFER

Okay, listen, bellboy. I get that
most of your clients are one
syllable shy of monosyllabic, but I
don't come here to chit-chat.

DON

Is that a new dress, by the way?
Fantastic, the pattern. Very
slimming.

JENNIFER

Slimming?

DON

I'm just saying you look good.

JENNIFER

Information, spill it. Suite 607.

DON
The occupant is upstairs in the
sitting area.

JENNIFER
What? He's here? Wow!

JENNIFER briskly walks away, up to the sitting area.

DON
(makes a 'gotcha' gesture
with his fist)
Almost.

CUT TO:

6 INT. EMERSON HOTEL SITTING AREA - DAY (2016)

CASSIE is in a fist fight in the hotel's sitting area above the reception with JENNIFER's "friend" STACEY from group. Stairs to the left and right lead down to the foyer.

Cassie delivers a kick to Stacey's torso, which sends her tumbling over the railing. She falls to the floor some twelve feet below, landing on her back right in front of the reception desk. DON and other guest look on with shocked faces.

Cassie grabs Stacey's gun off the ground and takes a startled Jennifer rudely by the arm, dragging her down the stairs.

CASSIE
Looks like your friend is one of
them. Come on.

Cassie leads Jennifer through the foyer. The camera cuts to Stacey twitching on the ground. Don, behind the reception desk, picks up the phone.

DON
Hey, Terry? I'm thinking of
ordering Thai, yeah.

CUT TO:

Next take of the same scene. Stacey falls to the floor in front of Reception. Don, behind the reception desk, picks up the phone.

DON (CONT'D)
Hey. Dead. What?
(beat, looks at woman)
No. Never mind.

CUT TO:

Next take of the same scene. Stacey falls to the floor in front of Reception. Don, behind the reception desk, picks up the phone.

DON (CONT'D)
Hey, Terry, we got any more gauze?

NEXT TAKE:

DON (CONT'D)
(on the phone)
Yeah, another jumper.
(beat)
Oh, never mind, she stuck the landing.

NEXT TAKE:

DON (CONT'D)
(answers the phone)
Yeah?
(beat)
Yeah, no, we have air conditioning.
(beat)
Yeah. 92 dollars a night.

NEXT TAKE:

DON (CONT'D)
(on the phone)
Hey, Terry, could you bring up the mop?

NEXT TAKE:

DON (CONT'D)
(on the phone)
Yeah, jumper.
(beat)
No, she's walking it off.

Stacey heaves herself to her knees and starts crawling away.

CREWMEMBER (O.S.)
And... cut.

The crew and James Murray start laughing.

CUT TO BLACK

EPISODE 2X10 "FATHERLAND"

7 INT. RARITAN NATIONAL LABORATORY SPLINTER ROOM - UNDETERMINED
TIME OF DAY (2044)

KATARINA JONES is on the metal stairs that lead up to the chair, smoking a cigarette. DR. LASKY is sitting at a working station, looking at his monitors.

JONES
Dr. Lasky? How are their tethers holding?

LASKY
Steadiest I've ever seen. All must be well in 1957.

JONES
Paradox radiation?

LASKY
It's still there.

JONES
Then causality dictates they were unsuccessful. Prepare for evacuation.

DR. ADLER comes walking towards them, obviously having overheard the conversation.

ADLER
What's the point? We won't survive out there any better than we will here.
(beat)
Oh, but you know this, don't you? Tell me, when did our deaths become part of your grand experiment? Has the inability to undo yourself in the past made you believe that you're immortal? Did you have the power to resurrect us all?

JONES
Would you prefer panic, Dr. Adler?

ADLER
I'd prefer success. And this mission has provided *none*.

Jones gets up and walks up to Adler.

JONES
Your tone is not one of debate. It's more like resignation.
(MORE)

JONES (CONT'D)

(beat)

I need to see the tethers.

Jones walks over to Lasky's work station and looks over his shoulder.

LASKY

The tethers are fine.

(machines start beeping)

Hold on. Something's not right.

JONES

Move.

Jones pushes Lasky out of his chair and sits down in it. She types something on the keyboard. The screens get all warped and contorted.

JONES (CONT'D)

This is a simulation.

Adler looks on with a smug expression. Lasky looks betrayed.

JONES (CONT'D)

1961. What have you done?!

ADLER

I've encrypted their return sequence. They'll be back in four days.

JONES

But then we are out of time!

ADLER

Our best option is to find and kill the Witness. So you'll just have to wait, as I've waited for ten years for what you promised. To save my son. Save all of us. Not kill us first.

Jones waves two of her henchmen over to take care of Adler.

JONES

Lock Dr. Adler in his quarters.

The henchmen grab Adler by his upper arms and take him away. Jones watches the whole scene with disdain, closing her eyes to try and compose herself.

CUT TO BLACK

8 RARITAN NATIONAL LABORATORY ROOF - DAY (2044)

Deacon is standing near the railing, taking a swig from a bottle of Whisky. Whitley, clad in military camouflage, emerges from the door in the background.

WHITLEY

Thought you should know. Rescue boys are leaving.

DEACON

I know.

He points the bottle towards dirt road below where two pickups are driving away from the facility.

WHITLEY

You're not going with them?

Deacon gives a bitter chuckle and takes another long swig of alcohol.

WHITLEY (CONT'D)

We're starting evac. Get in the gate, Teddy.

Deacon takes a long look up at the sky as Whitley exits back inside.

CUT TO BLACK

EPISODE 2X11 "RESURRECTION"

9 INT. RARITAN NATIONAL LABORATORY HALLWAY - UNDETERMINED TIME
OF DAY (2044)

Cole is running along a dimly lit hallway, smoke billowing from destroyed vents above. He has his gun drawn but is pointing it at the ground.

He stops at an intersection and carefully peers around the corner for potential threats. What he spots is a fallen man in military style clothing, unmoving and possibly dead.

Cole walks up to him and crouches down next to him, feeling his pulse. When Cole determines that the man is indeed dead, he continues on his way through a door that is slightly ajar.

Expecting a threat inside, he pulls his gun up, but soon realizes the room is empty. He spots a checkered game board with black and white tokens and scattered dominoes on one of the tables.

COLE

Atari.

Cole turns around and leaves as the camera zooms in on the game board.

CUT TO BLACK

EPISODE 2X13 "MEMORY OF TOMORROW"

10 INT. CASSIE AND COLE'S HOUSE, LIVING ROOM - CHRISTMAS MORNING
(1959)

Cole is sitting on the couch, reading the card that Cassie gave him. He folds it closed and puts it on the coffee table, rubbing his forehead.

COLE

Wow.

Cassie sits down next to him, and they touch foreheads in an affectionate gesture.

CASSIE

This is exactly where we're supposed to be. Home.

They share a kiss. The camera pans over to the doorframe and you see smoke wafting up to the ceiling. Cassie notices it.

CASSIE (CONT'D)

Shit.

She gets up and hurries into the kitchen.

CUT TO:

11 INT. CASSIE AND COLE'S HOUSE, KITCHEN - MORNING (1959)

Cassie lets a roasting tray with the charred remains of a ruined roast turkey drop down on the counter in disgust.

CASSIE

Time of death, 10:31 AM, December 25th, 1959.

COLE

Taylor's is still open. Pat said they have an extra bird. Just in case.

CASSIE

Just in case, what? You thought I might do this?

Cole offers a "guilty as charged" expression.

CASSIE (CONT'D)

I'll have you know, I am a very skilled--

COLE
Doctor. Very skilled doctor. I'll
be back soon.

Cole leaves

CUT TO:

12 INT. TAYLOR'S SHOP - MORNING (1959)

Cole is standing at the counter.

FADE TO BLACK.

14 EXT. CASSIE AND COLE'S HOUSE - DAY (1959)

A red Chevrolet pickup drives up the driveway to the quaint white house.

CUT TO:

15 INT. CASSIE AND COLE'S HOUSE, LIVING ROOM - DAY (1959)

Cole comes in with a bundle wrapped in brown paper under his arm that he puts down next to the door.

COLE
Cassie?

He walks past the decorated Christmas tree and up to the card on the mantlepiece that reads:

You already gave me the best
Christmas present. Congratulations,
you're going to be a father!

All my love,
-C.

Cassie comes up from behind and startles him slightly. She smiles at him and pulls him around to face her. She takes his hands and they start slow dancing to a tune from the 50's playing in the background. Cole looks worried.

They stop dancing and Cole gives Cassie a lingering kiss on the mouth.

CUT TO:

16 INT. CASSIE AND COLE'S HOUSE, BEDROOM - EVENING (1959)

Cassie and Cole are lying in bed, Cassie's head resting on Cole's chest.

CASSIE

I asked about getting an ultrasound machine at work. I keep forgetting it's 1959.

FADE TO BLACK.

17 INT. ST. MARY'S MERCY ASYLUM FOR THE INSANE - DAY (1959)

We see from a dimly lit hallway, framed by not particularly inviting wooden panels left and right, a reception desk manned by a nun. A by today's standards but then state-of-the-art empty wheelchair stands on the side. Cole walks towards the nun.

COLE

Hi. I'm, uh, looking for a woman. Long, dark hair. Probably a patient here.

NUN

I'm afraid that doesn't quite narrow it down.

COLE

Her, uh, left wrist, she cut it.

The nun gives Cole a surprised look.

NUN

Lillian. Who are you?

COLE

James. Cole.

NUN

She said you might come.

The nun gets up and Cole starts to follow her.

NUN (CONT'D)

I've been here seventeen years. She's been here twice as long. And during that time, she's had exactly one visitor.

(beat)

You.

COLE
No family?

NUN
She did. Parents and two younger
siblings. Until she killed them.
Schizophrenic hallucinations. Rare,
but it happens.

They turn another corner.

NUN (CONT'D)
Door stays closed. Don't get too
close, don't give her anything.
Knock when you're ready to leave.
And if it comes to it, scream if
you have to.

They stop in front of Lillian's door before the nun unlocks
it and lets Cole in. Cole walks in and the nun closes the
door behind him.

CUT TO BLACK

19 INT. RARITAN NATIONAL LABORATORY - EVENING/NIGHT (2044)

Cole is standing by a window, Jones is sitting at a table. We
are being dropped into the middle of a conversation.

JONES
Perhaps I survived due to my
proximity to splinter radiation.

CUT TO:

20 INT. RARITAN NATIONAL LABORATORY HALLWAY - UNDETERMINED TIME
OF DAY (2044)

Flashback. Jones is hurrying along a hallway, entering the
splinter room through an open door. She walks up to one of
the consoles to operate it.

JONES (V.O.)
Or maybe... maybe I'm just lucky. I
checked your tethers. And there you
were, alive and well in 1957.

The camera shows the computer monitor that depicts the
different tethers.

JONES (V.O.) (CONT'D)
I knew that you had succeeded in
stopping the last paradox.
(MORE)

JONES (V.O.) (CONT'D)
All I had to do then was wait for
your real-time tethers to catch up,
to bring you back home safely.

FADE TO:

Jones sitting at a desk.

FADE TO BLACK.

22 INT. RARITAN NATIONAL LABORATORY HALLWAY - UNDETERMINED TIME
OF DAY (2044)

Jones is sitting alone, cleaning her rifle. Her dog comes
walking up to her. She stops what she's doing to pet it.

JONES (V.O.)
What can I say? Never had a dog
before.

CUT TO:

23 INT. RARITAN NATIONAL LABORATORY SPLINTER ROOM - UNDETERMINED
TIME OF DAY (2044)

The dog eats something from a make-shift doggie bowl. The
camera pans upward to Jones idly sitting at a table with a
cigarette in her mouth, watching the dog.

JONES (V.O.)
It's been us ever since. Waiting
for the both of you to return.

We hear the sound of the splinter chair powering up. Both
Jones' and the dog's heads perk up, Jones is immediately
focused on the chair. She stands up to see Cole being
splintered into the chair.

CUT TO:

24 INT. RARITAN NATIONAL LABORATORY - EVENING/NIGHT (2044)

We are back with the conversation between Jones, Cole and
Cassie after they returned to 2044?.

CASSIE
It took us a year. A long year. We
went through every single person at
that factory.

CUT TO:

26 INT. RARITAN NATIONAL LABORATORY - EVENING/NIGHT (2044)

Jones is standing at a window looking into the splinter room.
Cole and Cassie stand near her.

JONES

Dr. Adler has programmed the
machine for Titan.

CASSIE

Time travel without the time part.

COLE

We splinter there and warn them.
Can you finish the calculations?

Jones' brain immediately gets going and she wordlessly walks
away to work on them.

COLE (CONT'D)

I take that as a yes. We better
gear up.

CASSIE

Hey. What happened? You said in
this alternate timeline we didn't
stop the paradox.

COLE

You were in a coma.

CASSIE

For how long?

COLE

Not too long. You woke up. I heard
you went back to being a doctor in
town.

CASSIE

You heard? Did we not see each
other again?

COLE

Here and there.

Cassie looks at Cole, confused, as he walks away.

FADE TO BLACK.

28 EXT. FOREST - DAY (2045)

Close-up on Ramse's face as he is quietly watching the Daughters as they are huddled together to rest and eat. A twig snaps and HANNAH JONES jumps up to run towards the person approaching. It's Whitley, reporting back.

HANNAH

Katarina?

WHITLEY

She and Cole splintered back to the facility. They're safe. We should get going, it's a long way back. What about Jennifer?

HANNAH

Gone.

CUT TO BLACK