

E D E N | R I S I N G

#202

"Friendly Cards Turn and Back Again"

by
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Previously on EDEN RISING:

- Tom's group is taken in by The General.
- Ash and Gwen fight off zombies in an arena.
- PJ and Manila are soldiers of the General who lead a revolt with Tom's help.
- Ash is taken in by The General while Kelvin lets out zombies and he, Kate and Gwen escape the tunnel of love.
- In an attempt to stop Ash from feeling like a man anymore, The General undoes his belt and it is implied that he rapes Ash.
- In the tunnel of love, an upset Ash brutally murders The General.
- Sidney is shot by Lori and Kitty tries to save her life.
- At the clinic, Kate and Darla meet up with Kitty. Kate is ambushed by zombies. She's in bad shape and Tom puts her down.
- The group leaves The General's camp.
- Ash spins the gun chamber in a revolver in a church and pulls the trigger. It jams. He sees new hope in life after admitting to Tom that now with The General dead, he sees no purpose to his life anymore. Tom tells Ash the group needs him.
- The group spots an airplane overhead, reviving everyone's hope in life.
- They arrive at the airport and are briefed by Regis about Eden.
- The adults get drunk, Gwen and Xander have drunk sex.
- One of the scientists at the airport, Rory, sees them having sex over the video feed.
- Darla and PJ are attacked at the bathrooms. Darla is bit and begs PJ not to tell anyone, but PJ tells a soldier named Leigh immediately and apologizes to Darla, saying he did it for her own good.
- Lieutenant Griggs hears someone was bit over the radio and blows up the airplane to prevent any infected from getting to Eden.
- Ash and Manila see the explosion from the window.
- Tom angrily pins down Griggs and after Griggs tells him about Darla, Tom lets his anger out by shooting Griggs right in the face.

EDEN RISING
"Friendly Cards Turn And Back Again (Mama Said...)"
#202

TEASER

EXT. AIRPORT -- EARLY MORNING

THE DARK SKY ARCS AND THE MOON GLISTENS OVER THE AIRPORT.

It's nearly morning. Rain pours. A LIGHTNING flash blinds the screen and sends us to:

INT. TERMINAL -- NIGHT

LEIGH and RORY struggle with DARLA, carrying her away. Everyone else is panicking. TOM and ASH are all up in Leigh and Darla's faces.

TOM
Where are you taking my daughter!?

LEIGH
We're going to save her life.

ASH
Wait, I thought you said there was no vaccine yet.

RORY
Pheebbs, baby, I need you to get the anesthesia...

PHOEBE
Right.

Phoebe rushes off in the other direction while Leigh and Rory shuffle along, carrying Darla. Ash looks at Tom wildly.

ASH
Should we go in there or just wait out here?

TOM
You stay put, I'm finding out what the hell's going on with my daughter.

His tone is harsh. TIGHT on his face, determined and swallowed in rage and guilt and fear as he rushes after the two that have disappeared with his daughter.

We cut to Ash, as he swallows, a bit embarrassed, as Kelvin comforts him, places a hand on his shoulder.

KELVIN
He didn't mean it like that...
There's so much happening, Ash, he
just wants...

ASH
I know. I get it.

INT. LAB, CLEANROOM -- NIGHT

We're in a refrigerated 'cleanroom'. This is a prefabricated operating environment used to safely work with contagion.

The laminated surfaces are a blinding white in coloration, purified with HVAC air filtration units.

Bathed in a bright green halogen light is an operating table laid straight in the middle of the room. On the table lies DARLA.

We're TIGHT on her face --- The world seems to SWIRL and CONTORT around her. Her bleeding arm, the bite wound, it doesn't look good at all.

Rory and Leigh look her over. Moments later, TOM bursts in.

TOM
What are you doing with her?

LEIGH
We're trying to save her life.

RORY
Amputation. An amputation can save
her life, Tom.

LEIGH
I just don't know if we have enough
to keep her stabilized after the
fact, so she doesn't bleed to
death.

TOM
How long does she have until it
spreads?

RORY
That's the scary part. It's
different for everyone.
(MORE)

RORY (CONT'D)

The bites contain a toxin that kill the bitten person when it travels to the brain, and if we get it in time, we can stop the toxin from spreading to her brain. If not, then it's too late. They're dead and they reanimate.

Rory grabs around for tools.

TOM

What do you have? To amputate with?

PHOEBE enters the room, with a bottle. She presents it to Rory and Leigh.

PHOEBE

I got the anesthesia.

LEIGH

Thank you.

Leigh takes it and starts to inject a needle into the bottle and extract the liquid.

LEIGH (CONT'D)

You should really leave.

Phoebe takes Tom's arm --- he looks at her wildly and then back at Darla again.

TOM

I can't leave her. I can't.

PHOEBE

You have to give us space.

Phoebe drags Tom out ---

INT. TERMINAL -- NIGHT

Tom collapses in a clump on the ground. None of them know what to do, how to react --- Some cry with him, others are in silence. It's just such a traumatic situation, from the plane to Darla, all of it.

FADE TO BLACK.

END TEASER

ACT IINT. CORRIDOR -- NIGHT

SLOW-MOTION of the SOLDIERS collecting GRIGGS's body. It's covered up, and being carried away. We FOCUS in on the looks of some of the soldiers that stand by --- especially on one such soldier, MICHAEL.

And then we see PJ, watching as others carry out HERNANDEZ's body. They drop him. Respectfully, PJ rushes over and helps them pick him up. Having respect for this kid, Michael nods to him. PJ simply nods back as he heads out the door, helping carry the man HE PUT DOWN...

The slow-motion stops as...

...A screaming and angry MICHAEL is held back by his fellow soldiers, as TOM stands nearby, looking solemnly and grimly at the blood puddle on the floor.

TOM

I'll... I'll dig his grave.

The soldiers look at Tom, incredulous.

MICHAEL

You might as well piss on him while you're at it... We'll dig his grave. You and your people can get the fuck out of here.

TOM

What!?

MICHAEL

None of us want you here. You're a murderer.

Scrambling for words ---

TOM

Your commanding officer was bit.

He's pulling this out of his ass, but he's PULLING IT OFF WELL. He looks serious as hell, as if he believes it to be the truth himself.

TOM (CONT'D)

Right in the cheek. I had no choice!

Michael is dumbfounded. He shakes his head, walks it off and goes to follow the soldiers that have carried Griggs's body away. Off Tom's face, breathless ---

INT. BOARDING LOUNGE -- NIGHT

--- We PAN through the BOARDING LOUNGE. KITTY, GWEN and XANDER stand together. Gwen and Xander exchange awkward glances, Kitty remains clueless.

KITTY
Jesus, nothing can ever slow down.
It's just one thing after another,
huh?

GWEN
Yeah, definitely.

Her eyes don't leave Xander, both give a guilty glance.

XANDER
I think Tom's losing his marbles.

KITTY
Not like I can really blame him.
He's had to put up with so much. I
just hope and pray they can fix up
Darla... think they could use some
help in there?

XANDER
...Why don't you go check?

He's ushering her off like a child. Kitty notices this in his tone, giving him an odd look before nodding.

KITTY
Yeah, I'll go ask them.

And then she's off. Xander swallows.

GWEN
If you sent her off so we can talk,
you're horribly mistaken.

XANDER
What the hell's that mean...?

GWEN
It means last night was a mistake
and there's more important things
going on right now.
(MORE)

GWEN (CONT'D)

A lot more important than you and me. I was drunk, you were drunk, that's all.

XANDER

You didn't feel that?

GWEN

Kitty's my *best friend*. I feel awful about what we did, so no, based on the stupid grin on your face, we didn't feel the same thing.

And then Gwen stomps off.

Now, we're at the window overlooking the parking lot.

ASH is knelt, in a prayer position, at one of the lounge chairs. KELVIN approaches him from behind.

KELVIN

You alright?

Ash shakes his head. Gets out of his prayer position and sits down, he looks a bit embarrassed. Clears his throat.

ASH

Yeah, I guess. You should be saving that question for someone who really needs it. Like Tom. I can't... I can't even describe how much I feel for 'im.

KELVIN

...He told me about what happened at the church last week. Before we buried Kate.

Ash swallows --- looks ashamed.

KELVIN (CONT'D)

You were going to kill yourself?

ASH

I had a lot on my mind at the time. Just... leave me be, I don't need you acting as my suicide watch. I'm fine, really.

KELVIN

It was scary to hear, Ash. Especially because you nearly blew your brains out in a church.

Ash scoffs.

ASH

I only went to the church because it was the only quiet place in that damn town. Everyone was searching everywhere for supplies except in the church. I needed some peace and quiet.

KELVIN

And here I was thinkin' you were there talking to God.

ASH

Nah. I only talked to God once before today. Never been for me, either. I begged him to give Ben the world if he was really on his way to heaven. And then today, I'm here prayin' for Darla. For her to pull through. Then again, I don't see why people pray. When I get done, it made me feel pathetic begging to a guy that doesn't even exist. Though I suppose it does help a bit, gets a lot off your chest, 'cause you feel like somethin' out there's gonna' magically solve your problems just cause you asked him to.

KELVIN

You never believed?

ASH

Not before. My family was never into the religious stuff. Call us lazy but waking up at 10am on Sunday just to go get preached and bitched at by some old people wasn't all to appealing for us when we could just sleep in. And definitely not now either. I just don't see how anyone could believe in any sort of God now. The God they all believed in, they all preached for, wouldn't have let all of this shit happen. That's why that church was vandalized. People had put all their hope in God and were completely disappointed when the truth came out.

KELVIN
Unless he's testing us.

ASH
So you believe?

KELVIN
What I do believe is that we're
wasting our time here.

ASH
What?

KELVIN
I think we should get the fuck out
of here. There's a traitor, we
can't trust these people, Ash.

ASH
They'll send more planes. We can
get to Eden, we'll be safe there!
We know it exists... We can't just
walk away now!

KELVIN
I don't feel safe here, Ash. You
shouldn't either.

Ash rolls his eyes --- this conversation is frustrating him.
Through grit teeth, trying to keep his calm:

ASH
You never answered my question. So
you believe in God?

KELVIN
Never said I did. Javier raised me
to be a devout Catholic but I've
been... dabbling in and out. Went
to church a few times but... yeah.

TOM (O.S.)
I'm open minded when it comes to
religion.

A red-eyed TOM, finally consoled at this point, takes a seat
beside the guys.

TOM (CONT'D)
Doesn't really matter to me either
way. You've got a lot of points.
I just like to keep an open mind.
About everything.
(MORE)

TOM (CONT'D)

Maybe this is a test for humanity by God, maybe he doesn't exist altogether. If he's real, great. If not, whatever. What difference does it make really in the end?

ASH

None.

TOM

That's the beauty of religion. The thing that has started more wars than anything in the world... in the end, doesn't mean shit.

ASH

(beat)

You okay? How is she doin'?

Tom rubs his face, his eyes, nervously. He's beyond exhausted.

TOM

I don't know. They put her in for surgery and they won't let me stay in there. I guess they... they had a convoy go out. Full of soldiers, on a supply run. They left a few days ago and haven't come back. They have the proper tools needed to amputate, but... They need to medicate her and keep her stable. They simply don't have what they need.

ASH

So we go out and get it.

TOM

I suggested that, but Phoebe advised me against it.

Ash sees it in Tom's eyes ---

ASH

You can't give up, Tom.

TOM

You didn't see her. You didn't... you didn't see her face. And you didn't see Kate's either. They look --- they look the same --- their eyes --- so lifeless, so dead.

Archive footage: FLASH-CUT to an image of KATE, lying on the floor of the CLINIC dying from the season 1 finale ---

ZOOM IN ON HER EYES...

INT. LAB, CLEANROOM -- NIGHT

MATCH CUT that to a close-up of DARLA's EYES as she lies on the table, slowly falling into unconsciousness...

...Leigh is pumping anaesthesia into the young girl's body through the needle. Soon, Darla's tiny body is completely still.

RORY stands with Leigh over Darla, analyzing what they need to do, they discuss the medical aspects of it all until Rory looks up and ---

--- sees, in the observatory window above, KITTY stands, watching over them urgently. Rory's instantly annoyed.

RORY
Have you noticed her?

LEIGH
The "horrible surgeon" standing up there like a gargoyle? Yes, I have.

RORY
Ah, so you do agree that she's awful.

LEIGH
I was quoting you, honey.

RORY
Well what's she doing? I bet no one wanted her around. Can you believe she actually studied for trauma?

LEIGH
Yeah, she told me.

RORY
Trauma is stressful enough, who needs the woman with the voice who can peel paint off walls around?

Kitty can hear every word. She winces ---

RORY (CONT'D)
(mocking Kitty, high-
pitched)
Use the forceps! Please be more
careful!

Leigh's giggling.

LEIGH
Rory, you're horrible.

RORY
Am I wrong? I'm not. I can see it
in your eyes, you're thinking the
same thing.

LEIGH
I'm thinking she's got potential.

Rory looks over as he sees Kitty's made her way down the
stairs. She looks pissed and determined. We see that she's
dressed herself in scrubs.

KITTY
You know I can hear every word
right?

Rory has no words for her... He whispers over in Leigh's
direction.

RORY
Is this why you sort of
complimented her? Because she can
hear? Because I know you think
she's shit too ---

LEIGH
What I know is, is that there's a
little girl on the operating table
who doesn't need petty squabbling.
Rory, I love you, but you need to
learn that there's a right time and
a wrong time for anything.

KITTY
If you need help, I just came in
here to offer it. I figured you
could use whatever capable hands...
and grating, paint-peeling
voices... you could get.

Kitty and Rory stare daggers at each other, Rory looks like he's about to say something bitchy (*'Yes, Kitty, 'capable' being the key word here...*) while Leigh immediately nods and speaks up before Rory can.

LEIGH
You can help. Absolutely.

Rory glares her down for a moment, either offended that she spoke up before him, but then he nods. They start to get to work while Leigh starts taking off her gloves.

RORY
Where are you going?

LEIGH
Griggs is dead and I'm the next in the hierarchy. I need to make sure there's no bad blood.

RORY
No bad blood? Of course there's bad blood.

LEIGH
Well then I need to clean it up.

And then she's gone. Rory and Kitty exchange looks ---

KITTY
Look, I don't get what you don't like about me but we need to put it aside and...

RORY
I already got this pep talk from Leigh. It's fine, let's just get this over with.

EXT. AIRPORT -- NIGHT

Some soldiers are digging a hole for the graves. PJ assists, out of respect. One for GRIGGS, one for HERNANDEZ. The nameless zombie lies in a pile nearby, with the others that the soldiers cleared out of the lot from the attack earlier in the day. From here, we get a really good, sprawling look at the airport from the outside perimeter.

LEIGH approaches her fellow soldiers. MICHAEL spots her.

MICHAEL
Do you buy his bullshit?

Leigh looks over at Michael, curious. His icy cold stare is really chilling.

MICHAEL (CONT'D)

Tom. He says the lieutenant was bit. Is there any way you can confirm or deny his statement?

LEIGH

I can... try.

MICHAEL

I don't want to be housing murderers.

LEIGH

Griggs blew up the airplane, Michael. He had his reasons, maybe he was bit and was going crazy, maybe he didn't want the virus to spread and he freaked out. We don't have any clear motivation and we're not going to get anything out of Tom until his daughter's out of surgery.

MICHAEL

So we don't operate.

There's a heavy beat. Leigh stares at Michael, blinks. He's defiant.

MICHAEL (CONT'D)

If he murdered Lieutenant Griggs, we have every right, so don't give me that look.

LEIGH

She's a little girl. I'm not doing that, no matter what. Do you want me to check out his face or what?

Michael steps aside and Leigh moves over the sloppy grave to the body --- covered by a blanket, the blood bleeding through the material. She pulls up the blanket, grimaces as she stares at Griggs's face. A complete mess, caved in and pretty much ripped apart. She looks at it --- examines it. Michael leans in, curious.

MICHAEL

Anything?

She points to a corner of Griggs's face.

LEIGH

Here --- it's got this arch, see?

Michael squints. He whispers under his breath.

MICHAEL

I'll be damned.

LEIGH

...Similar to the arch of a bite.

MICHAEL

Can you take blood samples?

LEIGH

They'll take days to come in. And by then will it really matter anymore? It's time to move on, Michael. He was bit, Tom killed him in self-defense.

MICHAEL

Oh, wait so that's it then? Because now that you're next in the chain of command, you don't care to see the killer of our previous leader put to justice?

LEIGH

Since when have I ever given you signs that I've been power hungry? We've been friends for a long time Michael, and shit like this... isn't going to cut it with me. So if you want to keep your position here, I suggest you back off and show me some respect. I'm not doing blood samples. I'm not jeopardizing that little girl's life. What I am going to do is find our missing soldiers, get the supplies I need to save that girl's life, and then I'm going to save her.

MICHAEL

So this is a dictatorship now?

LEIGH

Sometimes, when all people do is push you, you're left with no choice. And right now, Michael, you're leaving me with no choice.

MICHAEL

If you're going to find them, I'm coming with you.

LEIGH

Then get your stuff packed and meet us in the West terminal, where our guests are. We're leaving in ten minutes.

MICHAEL

We?

LEIGH

Me, you, and whoever else wants to come with us from Tom's group. It's their girl who's dying in there and this is their chance to prove themselves worthy. Maybe it'll give you and Tom a little bonding time. This hostility needs to stop before it begins.

And then she's off, moving back toward the fence. Confidence all over her face, Leigh is truly proud of herself.

Michael's gaze falls to PJ ---

MICHAEL

Thanks for your help, kid. But the grave's dug. We don't need you over here anymore.

PJ

...It was nothing. I figured I'd at least try...

MICHAEL

You're the kid that put him down?

PJ nods. He's not exactly proud of it, but he takes the credit.

MICHAEL (CONT'D)

Did quite the number on his face.

PJ

It was fear.

MICHAEL

Your greatest ally. Always remember that.

PJ nods again, and Michael waves him off. PJ follows Leigh back to the fence and into the parking lot.

INT. MEDICAL -- EARLY MORNING

The sun is starting to rise through the window --- we're tight on SIDNEY, who is sat up. PHOEBE enters, presenting a plate of food on a tray. It's standard airplane food.

SIDNEY
(sarcastic)
Oh, lovely. Airplane food.

Phoebe chuckles.

PHOEBE
It's all we've been stocked with.
Typical airplane food, comes in
with every plane ride. Luckily, we
got our shipment off the plane that
flew in the other morning before
it... well, blew up.

Sidney is confused at how to react. She scoffs, a bit.

SIDNEY
Wait, are you serious?

Phoebe swallows, guilty.

PHOEBE
Oh, shit. No one told you yet?
And I assume... you haven't
heard...

Sidney sits up, serious.

SIDNEY
Heard what?

INT. TERMINAL -- EARLY MORNING

TOM, ASH and KELVIN are preparing their bags to leave while LEIGH and MICHAEL are on the other side of the room doing the same, talking heatedly (Leigh giving Michael a low-key pep talk about keeping his cool). The others stand around anxiously. PJ sits in a seat reflectively. MANILA approaches.

MANILA
You okay?

PJ

...You know why I acted the way I did when I killed him, don't you?

MANILA

I couldn't forget.

PJ

But you tried to make me. I remember now.

Manila looks on at the boy silently... Looks like she's going to say something.

Then, the door bursts open and SIDNEY stumbles out. PHOEBE following.

PHOEBE

This really isn't a good idea...!
You need rest!

Sidney rounds on Phoebe, shrill:

SIDNEY

Oh shut up, I don't even know who you are!

Bam, fireworks. This catches PJ's attention. He stops storming off and his attention falls on Sidney and Phoebe as if they're a trainwreck he just can't look away from. *Someone grab the popcorn.*

Tom turns and sees Sidney, limping her way over toward him.

SIDNEY (CONT'D)

You never thought I'd like to know about the plane? About Darla?

Tom's eyes land on Phoebe, who shakes her head apologetically.

PHOEBE

I'm sorry, I didn't know she didn't know. I gave her some food and I just assumed you already told her!

Sidney's still barking at Tom.

SIDNEY

Now what the hell are you doing? You're leaving? Do you even know if she's okay?

TOM

She won't be unless I go, Sid. You don't understand. Listen to Phoebe and get some rest...

SIDNEY

I'm coming with you.

TOM

You're being ridiculous.

SIDNEY

I'm tired of being cooped up and resting. Kate died and I... I missed that, I wasn't there for Darla and now she's dying. I'm not just going to sit here and do nothing! Not again!

TOM

You have no choice. I'm not letting you go, and that's final.

Sidney stares him in the eyes --- she's angry, she's seething.

SIDNEY

I can't believe you wouldn't even tell me.

He takes her by the cheeks, kisses her. When he pulls away, Sidney's right in his ear. She whispers:

SIDNEY (CONT'D)

I had to learn from a woman I never met that my boyfriend murdered a man, that we weren't getting rescued and that your little girl might die. Don't think that I'm not going to remember that, Tom. It stings. It hurts. Go do your hero thing. I'll stay here but you'll be damned if when you come back you'll expect me to play the doting girlfriend again.

She pulls away and can't look him in the eyes. Phoebe helps escort her back into medical, while Leigh approaches Tom.

LEIGH

Everything okay?

TOM

Yeah. It's fine. We're fine.

Leigh looks confused.

LEIGH
So you're ready to go then?

Noticing they were talking about two TOTALLY DIFFERENT THINGS, Tom snaps out of it and nods.

TOM
I'm ready.
(to Ash and Kelvin)
You two?

Ash nods. Kelvin looks more unsure.

TOM (CONT'D)
Something wrong?

KELVIN
Can we talk for a second?

TOM
'Course.

They walk off, to have a talk alone.

KELVIN
I honestly think you shouldn't be going out there.

TOM
And why's that?

KELVIN
Your 'lil girl is in there, Tom. With these strangers... people we can't even trust. He told you himself before you blew his brains out that there's a traitor among his people... and you're gonna' leave her here with them?

TOM
And what do you suggest I do?

KELVIN
Let me go. I'll take Ash, Leigh, her soldier friend back there... we'll find the supplies. You stay here, keep your people calm, be here for Darla and for Sidney. The look in her eyes? Sidney's? You're gonna' leave her again after that?

TOM

Oh and suddenly you can pass around parental and relationship advice? Last I checked you couldn't even keep a good relationship with Ash, you were never there for him when he needed you, that he came running to me and Darla. Speaks volumes, doesn't it?

KELVIN

Do NOT turn this into personal attacks.

TOM

It got personal when you decided to try and tell me how Sid's feelin'. I know. I know she hates me right now.

KELVIN

I can do this alone, you can be here. I've proved myself more than capable back at the fairgrounds. I've proved that I can be more than just your deputy, Tom.

TOM

But bein' here? It's just gonna' drive me insane because I know damn well they're not lettin' me in to see my little girl and I can't bear to sit out here and just wait. I don't know what this is, why you're suddenly turning this all personal, but it needs to stop. Are you comin' or are you gonna' stay here?

Kelvin drops his bag where he stands. Tom sizes him up --- shakes his head. Disappointed.

TOM (CONT'D)

Fair enough.

Tom re-joins Ash, Leigh and Michael. They begin heading off for the gates...

ASH

Wait, what about Kelvin? Don't tell me he pussy'd out again...

TOM

'Fraid so.

Ash shoots Kelvin a confused glance, but Kelvin turns his back on Ash. Off Ash's frown, as he turns and heads out...

CUT TO BLACK.

END ACT I

ACT IIEXT. AIRPORT -- DAWN

LEIGH leads everyone out of the AIRPORT, locking up the fence behind her. TOM joins her side while ASH and MICHAEL make up the rear.

LEIGH
So, your story? We never really
had a chance to talk. I'm guessing
you were a cop.

She nods to the gun in his holster.

LEIGH (CONT'D)
Since that model's standard issue
for law enforcement.

Tom nods.

TOM
Yeah. Back at Glenley.

LEIGH
That's right. You did share a bit.
And Sidney's your wife?

TOM
Girlfriend.

LEIGH
Darla from a previous marriage?

TOM
Yeah my first.

LEIGH
Oh.

TOM
My second wife was her mother for
most of her life, though. We just
buried her last week.

LEIGH
I'm sorry.

TOM
You're very inquisitive.

LEIGH
I'm very good at reading people.
At least I like to think so.

TOM
I see you're married too. I always
thought there was something up, a
name like Leigh matched up with
Vega didn't seem like you were born
into that family tree.

Leigh looks at her finger --- there is indeed a WEDDING RING
there.

LEIGH
I... was. He's dead now.

TOM
And your crucifix. You're
religious.

LEIGH
My family were very strict Roman
Catholic's. I wasn't exactly part
of their churchgoing group, but I
do have some faith.

TOM
Very brave of you, especially in
this world.

Leigh goes quiet for a moment.

LEIGH
I guess you're not half bad at
reading people yourself.

Tom smirks. He looks ahead at Ash and joins him.

TOM
I wanted to apologize for my tone
earlier...

ASH
No need. You lashed out. It's
cool.

Ash smiles at Tom to show he's serious.

INT. TERMINAL -- DAWN

Everyone sits in the TERMINAL, waiting for news. GWEN looks
serious, she addresses XANDER, MANILA and PJ.

GWEN

I don't understand... he said
there was a traitor?

MANILA

That's what I heard.

GWEN

Then why is he trusting these
people with his daughter? Going
out there with two of them? I
don't think we should be here
anymore.

PJ

But what about Eden?

GWEN

Our plane blew up. We can't trust
the people here... we go to
another base?

XANDER

Or we just abandon the idea
altogether.

Everyone looks at him. Shocked.

XANDER (CONT'D)

I can't be the only one thinkin'
it. We've been through so much
trouble to get there and now we're
so close and then it's blown to
hell. At this point I'm ready to
give up and just build my own damn
sanctuary.

Gwen swallows, in resolve. She actually looks like she
agrees.

GWEN

I... I think you're right.

Her face reads it all: hopelessness.

INT. LAB, CLEANROOM -- DAWN

RORY and KITTY are inspecting DARLA's condition ---

KITTY

We can't just expect to sit here
and wait, can we? She'll turn
before then...!

RORY

(annoyed)

Leigh left the radio with us. When she gives me the all-clear, I'll start operating. We can't operate too early, or else we won't have the necessary supplies to patch her up, and then she'll bleed to death.

KITTY

What is it you don't like about me? For someone happy to see people, you seem awfully keen on picking on me.

RORY

You're an easy target. And it bothers you, that much so is visible.

KITTY

What, you like picking on people? Make you feel better about yourself?

RORY

Nah, it entertains me. Not much else to do round here.

Kitty shakes her head...

KITTY

You're like a little kid.

RORY

And you're like nails against a chalkboard. See, I can keep going on and on.

KITTY

So can I. I was a bully in school.

RORY

Oh really?

KITTY

No, but the world's over. I can lie and pretend I'm anyone I wanna' be.

RORY

You can only pretend to be something believable.

(MORE)

RORY (CONT'D)

You seem more like the nerdy girl
that got pushed around on the
playground.

KITTY

And you're the dork no one liked so
you've grown up used to having
people push you around too. And
your natural reaction is a witty,
bitchy comment. Like a teenage
girl you'd see in a Kevin
Williamson or Joss Whedon film.

Rory goes to say something when the walkie talkie buzzes.

LEIGH (V.O.)

Rory? Rory? Please don't tell me
you've killed Kitty, cause I need
you two to start operating now.

He picks up the talkie and speaks ---

RORY

Kitty here owes you a thank you, I
was just about to throttle her
until you chimed in. You found the
trucks?

LEIGH (V.O.)

We're following a trail right now.
I'll give you any updates when they
come. Just start.

RORY

You got it.

He turns to Kitty.

RORY (CONT'D)

Let's do this.

They prepare to begin the amputation. Rory grabs a bonesaw.
Kitty takes a deep breath ---

RORY (CONT'D)

Do not pass out on me, Trauma Girl.

KITTY

I'm not going to. Are the doses of
anaesthesia enough to keep her
under?

RORY

She'll be out.

Rory lifts the bonesaw... and moves down for Darla's skin.
Off Kitty's face as she winces....

INT. TERMINAL -- DAWN

KELVIN sits at the window, staring out guiltily. GWEN sits beside him.

GWEN

What the hell happened? I thought
you were like... Tom's right-hand.

Kelvin winces --- smirks at the irony.

KELVIN

That's exactly why I didn't go. I
was tired of feeling like second
best. Like I'm obligated to always
agree with him... I thought I was
standing up for myself and standing
up for the fact that I don't *trust*
these people, but in the end I just
feel like a dick.

GWEN

I don't think Tom's in the right
mind to keep this group safe.

KELVIN

What are you saying?

GWEN

I'm saying you did the right thing.
I don't trust them either.

KELVIN

The look in Ash's eyes... he hates
me.

(beat)

I don't feel right about this. I
should go after them.

GWEN

You shouldn't. You made the right
choice, you finally became
independent and now you're going to
run back after him to kiss his feet
again?

KELVIN

Tom's been through hell for all of
us.

GWEN

Yes, he has. But he... he killed a man and lied about it. He told us a different story than what he told *them*.

She motions to the soldiers.

GWEN (CONT'D)

That doesn't sound like a man who has his head screwed on right to me.

KELVIN

He's a good man. And I feel horrible about what I did. They could need help out there.

GWEN

You're being naive. You're proving exactly what you wanted to negate. You're just second fiddle, the back-up guy to get him out of trouble.

Kelvin scoffs.

KELVIN

Screw you. You see Tom's vulnerable and instead of supporting him after all he's done for you, for us, you stab him in the back. He pretty much nominated you as our leader but you turned it down. And now you're being a vulture, picking at him when he's down and trying to turn everyone against him. It's not working, Gwen.

GWEN

I appreciate everything he's done, everything he's sacrificed for us. But he's not right, Kelvin. He's losing his mind, he deserves a break...

KELVIN

And all you're doing is making more stress around here.

He throws on his backpack and moves for the gates. The soldiers and Kelvin have a conversation that fades into the background about where he's going, while we focus on Gwen. Taking in what he just said to her, she gives a sigh.

EXT. FOREST -- DAWN

ASH and MICHAEL are following a TRAIL through the forest, Ash's CROSSBOW ready. We jump to LEIGH and TOM, chatting it up.

LEIGH
Impressive for a kid. Where'd he learn?

TOM
He was hunting for a few years now at Glenley. But when this all went down he was out there on his own.

LEIGH
No wonder my broadcasts inspired him so much. He seems like he'd need the hope more than anybody.

TOM
He does. He does.

Ash hears this. Rolls his eyes --- sort of like *seriously, after what you just said to me?*

LEIGH
I'm glad you're holding up.

TOM
Doing my best.

ASH (O.S.)
Hey, I found something.

Tom and Leigh join Michael and Ash in a flash --- Ash taps his crossbow against ---

--- a CAN. CAMPBELL's chicken noodle soup.

ASH (CONT'D)
It's freshly opened, too. See the food inside? If it had been disposed of a long time ago, it'd have been licked clean by animals.

MICHAEL
He's right. We're close.

TOM
Close to what exactly?

MICHAEL

There are others out here.
Malevolent people. They must have
taken our supplies... we haven't
yet found their camp...

LEIGH

(quickly -- defensive)
Because of a lack of trying. We
have always tried to keep our
distance.

MICHAEL

They call themselves the Last
Chance Society. Bunch of religious
nuts...

ASH

(interjecting -- hoars)
Shh! Look!

As they approach, the four of them get down and peer over the bushes. There's a camp. A tent, a fire pit, and piles upon piles of food that's been scavenged, surrounded by a wrapped-around barbed wire fence.

ASH (CONT'D)

This your Society?

MICHAEL

No. They have... many people.
They couldn't all possibly live
here.

LEIGH

This is something else entirely.

She's intrigued. She spares no time, sneaking forward. Michael, Ash and Tom follow. Leigh pulls for her gun --- readies herself as she approaches the tent --- she reaches for the flap and pulls at it.

It's a suspenseful moment as the tent is opened up and Leigh whips her gun in there and sees ---

Nothing. Abandoned sleeping bags.

She looks back at her comrades.

LEIGH (CONT'D)

All clear.

As he looks around, Tom spots something deeper into the forest.

TOM
This your truck?

Leigh and Michael whip their attention toward Tom while Ash continues rifling through the shelves.

MICHAEL
Hell yeah. Shit, it looks
abandoned.

Michael and Leigh approach as Ash finds medicine bottles --- he examines them excitedly, only to end in disappointment when he sees they're empty.

Michael whips open the back of the truck. The supplies are all there. Some have been rifled through, but he finds a bag marked with a red cross. He hops in the truck, rifles through it. Indeed, it is filled with medical supplies.

MICHAEL (CONT'D)
Got the stuff for your lil' girl.

He takes one bottle and then DUMPS IT RIGHT ONTO THE FUCKING FLOOR. Steps on the pills.

MICHAEL (CONT'D)
Those were the pain pills.

LEIGH
What the fuck are you doing,
Michael?!

MICHAEL
I'll dump all her goddamn supplies
if I need to. Until I find out the
truth!

LEIGH
I told you --- Griggs had a bite!
I examined it myself!

MICHAEL
You're lying for him!

LEIGH
And what reason would I have for
that, huh?

TOM
I didn't murder Griggs! I'm sorry
he's dead, I am, but you've gotta'
believe me. You can't take this
out on Darla!

MICHAEL
I don't believe a motherfuckin'
word you say.

He takes another bottle. Uncaps it.

MICHAEL (CONT'D)
There's only three bottles of
painkillers left. Next'll be the
stuff that treats an amputated
arm...

Tom's shaking, in pure anger.

TOM
I DIDN'T KILL ANYBODY!

The yelling attracts Ash's attention. He looks up from his place at the campsite and goes to run over there --- only to be met with a rifle butt to his GUT by an UNSEEN FIGURE. He keels over, collapses ---

BACK AT THE TRUCK:

LEIGH
Michael, stand down! Goddamn it,
I'll shoot you---!

MICHAEL
For him? You'll kill me for him?
I had your back yesterday, I always
have your back Vega!

LEIGH
I am your commanding officer. You
listen to me now! If you don't
stand down, I won't hesitate.

Michael examines the situation. Takes a deep breath. And then he puts the bag away. Zips it up and tosses it to Tom.

MICHAEL
One day, motherfucker. You'll pay.

As Tom takes the bag, slings it over his shoulder, and looks back to the treeline ---

--- he sees ASH at the forest, on his knees, arms up in the air. A woman with an assault rifle holds it to the back of Ash's head. The boy's a fucking HOSTAGE.

And the woman --- by god, she's the SPITTING IMAGE of KATE.

TIGHT on Tom's face as he tries to register this. Kate,
alive?

An image of KATE flashes over the woman.

TOM
(in pure disbelief)
Kate?

TIGHT ON the woman's face, determined, WILD...

SMASH TO BLACK.

END ACT II

ACT IIIEXT. FOREST -- DAWN

The woman resembling KATE is holding ASH hostage... TOM stares at her in disbelief.

TOM

Kate?

The woman snarls ---

WOMAN

Who the hell's Kate?

TOM

You look... a lot like someone I used to know.

WOMAN

Who the hell are you people? Smith send you? He's been watching me since he bunked me out, with that scary mask of his, I don't see why he's sent you out here now...

(beat)

...Unless you're here to kill me?

She cocks her rifle and Ash slams his eyes shut. He's shaking now... The stress of the situation is getting to Tom, we can simply SEE IT draining the life out of him. He can't take another person he cares about being put in peril... not again.

TOM

Goddamn it, no... no. Put the gun down.

WOMAN

Who are you?!

LEIGH

We're from Eden. We're stationed at the airport... are you from the Last Chance Society? I heard you mention "Smith". As in their leader?

WOMAN

I've been Red Zone'd. You know about that? Smith kicked me out because I threatened to tell the truth about him. His true colors.

(MORE)

WOMAN (CONT'D)

People started disappearing, ya know? And I saw him --- Smith. He was always there. Prayin' or... or whisperin'. And then they'd be gone. I knew he was up to somethin'. And then he kicked me out. And I'm living out here now...

Michael interrupts, beyond annoyed. His weapon drawn. Tom looks horrified that Michael would pull a weapon with Ash under the woman's rifle...

MICHAEL

Quite frankly, I don't give a shit.
What did you do to our soldiers?

WOMAN

I ain't done a thing.

MICHAEL

You're a liar.

WOMAN

They left it here. They just...
parked and gone.

MICHAEL

And left all the supplies they
gathered here? For you?

WOMAN

That's right. So it's mine now.
Y'all were stumblin' on my
property, give me one good reason
why I won't blow this little
fuckhead's brains out right now.

TOM

Because once you pull that trigger,
you'll be dead with him. And the
fact that you're threatening us,
living out here on your own...
that tells me you're not the
suicidal type. So just put the gun
down and we'll talk.

The woman stares at Tom... smiles.

WOMAN

You got a point there. You're good
at that, talkin' people down...

The woman lowers her weapon. Kicks Ash in the back. He falls face first to the dirt then quickly scurries off. He clambers over to Tom, who helps him back on his feet.

WOMAN (CONT'D)

So if you're not from Smith, what do you want?

LEIGH

The truck. It's our stuff, we'll take it and leave.

WOMAN

No. They gave it to me. They told me it was alright. And look --- I've got the keys to prove it.

TOM

What's your name? I'm Tom. It'll make things a lot simpler if we're on a first-name basis.

WOMAN

...I wish it was Kate. That's a damned pretty name. I got stuck with Maude.

TOM

Maude. That's... that's a pretty name too.

She raises the weapon and aims it at Ash again. Ash ducks.

ASH

What the fuck lady, Jesus Christ...?!

WOMAN

Lie to me again and I'll shoot that boy from where I stand.

LEIGH

No you won't, Maude. Tom already made that plainly clear for us.

WOMAN

What's your name?

LEIGH

Leigh. And the man beside me --- he's Michael. And the boy you had a gun to the head of, his name's Ash.

The woman, MAUDE, gives a sarcastic smile.

WOMAN

Hi. What the hell you people want me to say?

MICHAEL

"Here's the keys, take it and go."
That's what we want you to say.

TOM

The bones. When we walked in, we saw it. If the soldiers are still alive... then whose bones are those?

WOMAN

Ain't no bones. I don't know what the hell you talkin' about...

Leigh's patience is wearing thin. She's shouting now.

LEIGH

Jesus Christ, Maude. I know about Chrissie. We've been lying. Smith did send us. And if you don't drop the gun and give us the keys, she dies. You know what the hell I'm talkin' about now?

TIGHT on Maude, fucking horrified. Whatever Leigh's saying, it's WORKING.

INT. TERMINAL -- DAWN

REGIS, in pajama's and wearing slippers, waltzes into the terminal. Everyone looks him over.

REGIS

What the bloody hell did I miss?
For folks heading off to Eden
today, you lot look so somber.

GWEN

We're not going anywhere. Plane blew up, Griggs is dead, and Darla was bit. She's in getting amputated right now.

REGIS

Okay, I don't remember who Darla is and I've always hated Griggs's guts but... the plane's blown up? My god, I'm stuck here still! Jesus fucking Christ.

(MORE)

REGIS (CONT'D)

I knew I should've drank more last night. A hangover would've done me some good this morning!

And with that, Regis angrily stomps off like an angry child.

GWEN

I'll have to tell Kitty that I think her gay-dar is spot on.

Some can't help but smirk, like PJ and Manila. A little boost of morale around here is much needed. Xander however, shudders a bit at the mention of Kitty's name. As Gwen goes off on her own, to look out the window for any sight of the group, Xander approaches.

XANDER

How can you say her name?

Gwen turns --- looks him in the eye.

XANDER (CONT'D)

How can you say Kitty's name and not feel guilty?

GWEN

Kitty trusts and loves both of us more than anything and we betrayed her. I do feel guilty. You don't seem all too guilty yourself.

XANDER

I am. I guess we just hide it in different ways.

GWEN

You by being a prick and me by moving on? Yeah, I suppose so.

She turns swiftly on her heel and keeps going. She doesn't want to hear another word.

ON PJ AND MANILA...

PJ

It's going to be so boring here. There's nothing to do. And if they can't save Darla, it'll be even worse.

MANILA

I'm sorry the end of the world didn't include a complementary rec room.

PJ

Do you think the soldiers would let me shoot with them?

MANILA

I don't want you hanging out with them.

(not even waiting for it)

And *I don't care if I'm not your mom*, I'm all you've got, whether you like it or not. We just escaped being put down by their kind, I don't need you becoming a little militia machine again.

PJ

These guys are real soldiers. The General's regime was just glorified psychopaths playing dress-up. There's a difference. I'm bored, and at least if I can practice I can get better. You know my vision's bad, I want to get better.

MANILA

It's a no, PJ.

PJ

I can help patrol, I can feel like I'm doing something. At least with The General I felt like I was important, here I'm shoved off in the corner like some kid.

MANILA

You are a kid.

PJ

That word doesn't exist anymore, The General used to say...

MANILA

(interjecting)

Don't argue with me. And I want you to stop bringing him up.

PJ

I'm not trying to glorify him. I supported you one-hundred percent, I'm just saying...

MANILA

And *I'm* just saying, you're not training with these soldiers.

(MORE)

MANILA (CONT'D)

The General was an awful man, and now his actions turned him into a dead man. So who's words are you going to trust? A dead asshole or the still-living woman who's kept you alive all this time?

PJ

...You're right.

MANILA

Thank you.

PJ takes a seat. Argument over, Manila won.

FLASH of PJ smashing ZOMBIE HERNANDEZ's head against the toilet seat from the last episode...

...PJ winces. Manila notices.

MANILA (CONT'D)

...What you did, it's bringing back memories isn't it?

PJ

Yeah.

MANILA

I'm sorry I lied to you about your mother. I just wanted to protect you.

PJ is in a moment of silent understanding. Off his look---

EXT. FOREST -- DAWN

WE SMASH RIGHT BACK IN ON -- LEIGH.

MICHAEL

What the hell, Vega...?!

LEIGH

Shut up. I'll handle this.

Maude, the woman, trembles.

WOMAN

...You touch Chrissie and I swear to god...

LEIGH

You swear what? I have the power here. This walkie talkie ---

She lifts up the walkie she used to contact Rory and Kitty.

LEIGH (CONT'D)
--- my friend is right in
Chrissie's room. She's sound
asleep. Do you want her to wake up
to see another day, Maude?

Tom, Ash and Michael are confused but they keep quiet and
PLAY ALONG. Leigh lifts the talkie to her face --- clicks
in...

LEIGH (CONT'D)
(into talkie)
Do it!

WOMAN
NO, GOD, PLEASE... NO! NO.
(beat)
Take the stupid truck. Everything
in it. I don't... I don't care.
Just please. Don't hurt Chrissie!

LEIGH
(into talkie)
Retract that last call. She caved
in.

Rory then clicks in from the other end ---

RORY (V.O.)
Leigh Vega, may I ask what the
fidgety-fuck you're talking ab--?

Leigh ends his call abruptly. Maude didn't seem to notice as
she's a crying, sniveling mess. She produces the keys and
tosses them. Ash catches them and passes them to Michael.

They move for the truck and go to drive off.

INT. TRUCK -- DAWN

Sitting in the back, Tom sees Maude crying through the window
--- he watches her.

ASH (O.S.)
She really does look a lot like
Kate.

Tom turns and sees Ash sitting next to him. He's watching
her too. Great pity in his eyes.

ASH (CONT'D)
It's scary, really.

TOM
Yeah, I thought I was going crazy
for a minute.

ASH
You're not. I saw it too.

There's a beat. Ash and Tom turn their attention to Leigh and Michael as they argue in the front seat.

MICHAEL
So what the motherfuckin' hell was
that?

LEIGH
What was what?

MICHAEL
Don't play dumb with me, Vega.
Where'd you get the information
about Chrissie? That was too damn
accurate for my liking.

LEIGH
In her tent. She had two sleeping
bags, one was child's size. And
there was a name on it --- one of
those custom sleeping bag's I
guess. It said "Chrissie" on it.
So I just put two and two together.

ASH
Pretty genius of you.

LEIGH
Thanks. You okay by the way?
Looked like you were about to piss
yourself back there.

ASH
Yeah, I'm fine. Thanks.

EXT. FOREST -- DAWN

We follow the truck as it bounces along the forest path...

END ACT III

ACT IVINT. LAB, CLEANROOM -- MORNING

RORY and KITTY look at the BLOODY STUMP, which is all that remains of DARLA's arm. Kitty's trying to contain the bleeding with what they have --- pressing gauze up against the stump, but the blood bleeds through.

KITTY

We've already ran through so much gauze. You know, they tell you in medical school, how much blood is in a human body but you never know really until it's all pouring out. And she's so tiny, so vulnerable, how can she hold so much?

RORY

Yes, I can definitely see you working *Trauma*. Just keep it pinned down, they'll be here soon...

The doors burst open and Rory and Kitty's attention whips to the doors, where they see LEIGH. The medical bag slung over her shoulder. She drops it, gets all the necessary supplies ready.

INT. MEDICAL -- MORNING

TOM is visiting SIDNEY. He takes a seat next to her bed.

SIDNEY

...I got the rest you said I needed. Phoebe says I can be out of bed and up and moving again by tomorrow. As long as there's no intense physical labor.

TOM

Of course not. That's excellent to hear...

SIDNEY

I'm sorry if I embarrassed you earlier. I was really angry, and I feel like you needed to hear that.

TOM

I did. And since it was in front of everyone else, it sunk in a lot deeper I think.

SIDNEY

I just can't believe you'd hide that from me. You're worrying me, Tom. You're worrying everyone.

Pause.

SIDNEY (CONT'D)

While you were gone, I could hear Gwen. She was talking about how you're getting weak. She doesn't think you're fit enough to lead us anymore. You're too angry, you've been put through too much Hell and I'm starting to agree. Maybe you need some downtime.

TOM

How can you say that?

SIDNEY

We all appreciate everything you've done, but... You're becoming a shell of your former self, Tom. You shot a man in the face... You're a police officer, you can't do that.

TOM

I'm not a cop. Not anymore.

SIDNEY

We don't just lose our morals without law enforcement. And I admired you because I thought you of all people would understand that.

There's an intense silence.

TOM

Get some rest. We'll talk more later.

Sidney's confused. This conversation isn't over, not to her at least, but Tom's in a rush to get out of here.

INT. TERMINAL -- MORNING

ASH is putting his bags down, and his crossbow. He begins to look around, confused ---

ASH
Where'd Kelvin go?

MANILA looks up from reading through the pages of the MANUSCRIPT we saw her go through in the last episode...

MANILA
He left a while ago. He went looking for you guys...

ASH
We didn't see him. Shit.

Panic starts to grow in Ash's eyes --- TOM re-enters from the MEDICAL room, and Ash looks at him desperately.

ASH (CONT'D)
Kelvin left to look for us, Tom.

Tom sighs heavily. He doesn't know what to do, how to respond. Not this time.

TOM
Shit... Just wait out here, okay.
I need to see Darla.

Tom goes off into the lab, leaving Ash alone and in a surprised state...

INT. LAB, CLEANROOM -- DAY

Darla lies on the table. Her bloody stump wrapped up, her hand has been cut off by the wrist. TOM shakes his head at her as he enters...

TOM
PJ told me you begged him not to tell. Do you know how dangerous that is? You... could have killed us all.

Darla swallows --- she looks out the window. Stares out, vacantly and ashamed.

DARLA
I was scared.

TOM

You were *scared*? You ran away,
threatened our security, our
future, because you were scared?
We've all been scared, Darla.
Scared is the definition of our
life now. Imagine how scared I am
now? How scared I've been all day?
You could've died! You could've
killed us ALL.

Tom, in a fit of anger, flips the medical cart nearby over
and runs his fingers through his hair, muttering curse words
under his breath.

Darla's sobbing.

DARLA

I thought you'd --- I thought you'd
kill me. I don't wanna' die daddy.
You shot Kate. I watched her, I
watched you kill mom. She told
me... she told me she didn't want
me to become a monster and I didn't
want to see you become one either.
I didn't want you to kill me like
you killed her!

Tom stares at his daughter. She's shaking, childish guilt in
her eyes. She wipes her teary face.

DARLA (CONT'D)

I'm sorry. I'm sorry.

TOM

It was a dumb move. But... I'm
just... I'm just so glad you're
alive. Never do something so
stupid again though, you got it?

He hugs her tight... kisses her forehead. She sobs in his
arms...

Through the window, Leigh watches ---

INT. LAB -- MORNING

TOM exits the CLEANROOM, DARLA's hand in his. LEIGH looks
surprised.

LEIGH

She should be resting...

TOM

Yeah, well... Kelvin's missing.
There's just a ton of shit going on
right now. So she won't be out
long, I just figured everyone would
like to see that she's okay.

LEIGH

Damn it, really?

Tom nods. He goes to leave --

TOM

Before I go... I need to know.
Why did you tell the other soldiers
that Griggs was bitten?

LEIGH

If I didn't they would have killed
you. What you did was... a
mistake, a human reaction. I
covered your ass because I think
you and your people deserve Eden.

TOM

You risked a lot today. For my
daughter. Thank you, for
everything.

CUE -- "VIENNA" by BILLY JOEL:

Leigh just nods. And then Tom and Darla are gone.

INT. TERMINAL -- MORNING

The song continues as ASH, all packed up and ready to look
for Kelvin, stands at the window. He stares out into the
nothingness of the airport.

Tom walks out, Darla with him. They're hand in hand.
Everyone looks on --- SMILING. Ash turns around, he
approaches Darla and goes to rub her head playfully... she
gets close and wraps him in a tight hug, he hugs her back...

As Tom walks past Gwen, they exchange dark glances...

We JUMP to Rory and Kitty, watching this reunion.

RORY

...You did good today, Nails-on-a-
Chalkboard.

Kitty chuckles.

KITTY

Thanks. You did good too. Is that nickname gonna' stick?

RORY

As long as I'm around, it will.

KITTY

I'll see you around. I'm gonna' go be with my husband.

RORY

Husband? Which guy's your husband?

KITTY

Xander. The big, handsome one.

She's so happy. Rory squints --- shakes his head.

RORY

You're a little ignorant about what's going on aren't you?

KITTY

What?

RORY

I'll let you figure it out yourself. Not my place.

And he whisks away, leaving Kitty looking confused.

Back with the rest of the group --- PJ looks at Darla from his place in the crowd and she simply beams at him. He was expecting a lot worse, maybe hate from her, so his smile is bright.

On this happy reunion, we pan through the group until we...

Fade to Ash, who approaches Tom some time after the happy reaction.

TOM

Give Kelvin another few hours. He only left an hour ago, he's a cop, a big boy --- he can handle himself.

ASH

I know. I freaked out, I'm sorry. We're damn lucky we didn't lose Darla. A miracle, huh?

TOM
Damn straight.

ASH
Look, I have something really
important to say...

Ash watches --- his eyes are on LEIGH, who is chatting with the others.

ASH (CONT'D)
...It's about Leigh.
(beat)
She lied. On the sleeping bag,
when I was poking around at Maude's
camp... it didn't say "Chrissie"
on it.

INT. TENT -- DAWN (FLASHBACK)

ASH peers into the tent while he was snooping around --- we see the sleeping bags again and indeed, he's right. The child size one doesn't say "Chrissie". In fact, there's no sign of that name around anywhere in this tent at all.

ASH (V.O.)
And the look on that woman's eyes,
Chrissie exists. But there was no
evidence in that camp whatsoever...
Leigh knows that woman, knows about
her past and she was covering her
ass. Did a damn good job of it
too.

INT. TERMINAL -- MORNING

Tom looks horrified. He's come to actually trust and like Leigh, so this information stuns him.

ASH
I like her, she's nice. Really hot
too. And I think she kinda' digs
me. But... do you think she might
be the traitor? Imagine how
fucking poetic that would be. The
lady who's voice was the reason we
came here in the first place ends
us stabbing us right in the back...

TOM
(interjecting)
...Thank you, Ash.

Ash goes silent.

TOM (CONT'D)
I'll look into it. Get your stuff ready, just in case Kelvin doesn't get back, okay?

ASH
You got it.

TOM
Again, I'm sorry.

ASH
Whatever, Tom. I'm just happy Darla's okay.

And then he's off. TIGHT on Tom's expression, as he watches Ash go. And then his eyes fall back to Leigh... Something's not right here, and he knows it.

FADE TO BLACK.

EXT. FOREST -- CLEARING -- MORNING

KELVIN moves through the forest, he's confused and lost obviously.

KELVIN
Tom? Ash? You guys out here somewhere?

EXT. FOREST -- CONTINUOUS

A PAIR OF LEGS move continuously through the forest. WE ANGLE OVER THIS GUY as he runs, we only see him from his BACK. Rifle in his hands --- his RED sweatshirt stained with sweat --- this guy's covering a lot of GROUND, FAST, brushing away whatever branches hang low with the rifle in his hands...

EXT. FOREST -- CLEARING -- CONTINUOUS

Kelvin hears footsteps --- he scans for further signs of movement --- and goes for his GUN --- whips it up and aims as the bushes nearby move. He tries to remain TOUGH, but we can tell that Kelvin is PURE NERVES right now. He sees, from the bushes, a RIFLE poked out through the branches and leaves ---

FIGURE (O.S.)
 Don't shoot, damn it. I'm lookin'
 for a big-ass church. Happen to
 see it?

He steps out and we still ONLY see his BACK --- it's all one
 massive cock tease ---

NOW we see Kelvin's eyes widen. Still teasing this shit ---

KELVIN
 You? And give me one damn good
 reason why I shouldn't...

--- CLOSE ON THE FIGURE'S FACE ---

It's fucking GARETH. Our old friend RED HOOD, wearing the
 titular hood. We should've known better, but it's still
 quite the shock.

Where he got that rifle and the BELT of ammunition that's
 wrapped around the loop of his jeans we don't exactly know.
 A STORY FOR LATER...

GARETH
 'Cause it seems we've got a lot of
 catchin' up to do. Didn't quite
 make it to Eden, huh?

We're tight on that BIG OLD SADISTIC GRIN on Gareth's face as
 we...

SMASH TO BLACK.

END EPISODE