

E D E N | R I S I N G

#205

"No Peace"

by
John Oddo

Previously on EDEN RISING:

- Michael and the other soldiers plan an uprising.
- Leigh goes with Tom, Ash and Michael to find a lost truck full of supplies, and run into a crazy woman named Maude. Leigh uses information about Maude's daughter Chrissie to turn Maude away from shooting Ash dead.
- Leigh explains she knew about Chrissie because a blanket in Maude's tent was a child's size, and had the name Chrissie on it so she just made a guess. Ash is suspicious because he tells Tom he was there and is *sure* there was no name on any sleeping bags.
- When asked by Tom, Leigh reveals she's been in contact with the Last Chance Society because her dying father lives there, with a woman named Libby as his nurse. She says she isn't the traitor and Tom trusts her.
- Kelvin is off on his own, meets Gareth. The two fight, are separated, and Kelvin is met up with by two strangers who reveal themselves to be Declan and an old man named Bray.
- Kelvin meets new faces at their camp, a suburban neighborhood with a monastery as its sort of 'landmark', including their leader John Smith, and residents Ivy and Libby.
- Libby struggles getting down stairs, looking like she's in pain.
- Gareth is found and brought into the Society's walls, saying he has a message for Smith.
- Kelvin listens to the conversation, overhearing Gareth say something about the "little boy" to Smith.
- Gwen challenges Tom's authority, handcuffs herself to Xander when Tom gives her the keys. They have sex whilst handcuffed, Xander is killed while Gwen escapes.
- Tom's group stops Michael's attempt at taking over, killing all of his soldier. Ash takes out Michael, shooting an arrow from his crossbow into the soldier's eye.
- It's revealed someone sabotaged the radio and it won't work anymore. PJ says he'll be able to fix it.
- Two months have passed, and Kitty mentions to Rory how Kelvin's believed-to-be-death is effecting Ash on his 18th birthday.
- Leigh and Tom are together now. Sidney's the bitter ex, siding with Gwen on a lot of things, both of them now challenging Tom's authority.
- PJ reveals his fear of water, has visions of his mother Gillian after falling into the creek they try to pass on a raft.
- Ash, Darla and PJ go through the creek and into a sewer system. PJ releases the sewer water to put a stop to the oncoming zombies.
- Leigh shows Manila that PJ fixed the radio, and plays "Gimme Shelter" by The Rolling Stones over it.
- The kids then end up stumbling upon a house at the end of the creek's path.
- Inside, PJ and Darla discover a survivor named Jessie as Ash finds a mutilated man he thinks is dead, who suddenly wakes up as Jessie reveals the people that lived here were cannibals.

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TEASER

EXT. DECLAN'S HOUSE -- NIGHT

We're on the porch of DECLAN'S HOUSE at the LAST CHANCE SOCIETY's little COMMUNITY. DECLAN sits on the porch swing in a BLACK SUIT and TIE. He stares on grimly at a PLAYGROUND across the street where a few children play --- he holds up a CIGAR and LIGHTS it.

KELVIN (O.S.)
Cuban cigar...

Declan turns and sees KELVIN stood, leaning against the wood railing of his porch. Interestingly, Kelvin's wearing a POLICE UNIFORM. A sheriff's badge pinned to the front.

KELVIN (CONT'D)
...illegal, last time I checked.

DECLAN
That's what gives it its appeal,
honestly. When I was a kid, we
couldn't chew gum in school ---

KELVIN
(remembering fondly)
We couldn't either.

DECLAN	KELVIN
--- I'd always do it anyway.	--- Dad wouldn't buy me gum.
	Insisted I kept to the rules.

DECLAN
It's the thrill of it, Sheriff
Rivera. Try it sometime. Well,
actually, never mind, you already
have broken a lot of rules haven't
you? Slept with John Smith himself
to get that shiny sheriff's badge
of yours, didn't ya?

KELVIN
Shuddup. I'm the only person here
with actual police experience, you
know that---

DECLAN
Yeah, yeah. Your buttons are just
too easy to push.

KELVIN
I came to check on you. You're
doing a lot better than I thought.

DECLAN
I just keep trying to forget about
it. Then I had to wake up and put
the suit on. Face the reality.

There's a somber moment of silence. Declan takes a puff.

DECLAN (CONT'D)
You gonna' be there?

KELVIN
Absolutely.

Declan nods, appreciative. He tosses the cigar to the floor
and stomps on it ---

KELVIN (CONT'D)
Waste of a good cigar.

DECLAN
Yeah, well. Chrissie's death was
the waste, too.

CHRISSIE. DEAD. Well, shit...

...And we see Declan's obviously grieving in his own way.
Silently, brooding.

KELVIN
I'll give you a ride if you want.

DECLAN
Nah. I'd rather walk.

KELVIN
Fair enough. See you there. And
Dec? Sorry again... I... I
really am.

Declan just nods.

DECLAN
Me too, man. Me too.

Kelvin gets into his car and drives off --- Declan gives a sigh, stands, dusts himself off and leaves the comfort of his porch.

INT. MONASTERY -- DAY -- FLASHBACK

SUPER: SIX DAYS AGO

DECLAN stands at the desk, where IVY sits impatiently with BENEDICT.

DECLAN
(to Ivy)
Ivy, I need to talk to your little
boyfriend. Toy sheriff?

IVY
(annoyed)
He's busy, Declan.

DECLAN
Chrissie's gone. Let me talk to
Kelvin.

Ivy looks up at Declan, her expression mixed with grimace and pity.

IVY
Oh no...

DECLAN
So please, let me talk to him.

BENEDICT
Can't do that. You're not the only
person 'round here who's got a
missing child.

EXT. SUBURBAN STREETS -- NIGHT

DECLAN moves through the streets on foot. They're pretty dead. No one's around. The perfectly trimmed yards have no friendly faces...

And the camera PANS up to the MONASTERY --- the town's landmark, towering above everything else. Crowds of people in MOURNING BLACK line up to get in. This is where everyone is. The monastery, to pay their respects.

EXT. MONASTERY -- NIGHT

DECLAN has made his way here. He pushes his way through the crowd ---

DECLAN

'Scuse me. 'Scuse me... Sorry...

Everyone recognizes him. And they let him through respectfully, understanding. A few people mutter their condolences and give him friendly pats on the shoulder with pitiful expressions... Declan remains stone-faced.

INT. MONASTERY, CHURCH -- NIGHT

The church connected to the MONASTERY is jam-packed.

We get glimpses of familiar faces. IVY stands near KELVIN in one of the pew's. BENEDICT is in the front row next to JOHN SMITH. Curiously, Stepford-Wife LIBBY is absent... *More on that later.*

DECLAN (V.O.)

I know that, but please...

BENEDICT (V.O.)

So you *should* know that Kelvin and I can't go 'round giving you special treatment. We're doing as much as we can, so please just... let us do our jobs.

FOUR tiny caskets in total line up the front of the church. And then DECLAN makes his way in --- spies the caskets sadly.

And then we pan up to see four pictures hanging up on the sides of the caskets. The faces of three smiling children, gone forever. The last one in the row, the one we STOP at and linger on for a moment, is CHRISSIE.

BENEDICT (V.O.)

Don't go leadin' your own rogue investigation either, Declan. We're going to find these kids. Safe and sound.

Off Declan's solemn expression, as he stands frozen at the front of the church ---

BOOM.

END TEASER

ACT IEXT. PLAYGROUND -- DAWN -- FLASHBACK

SUPER: FIVE DAYS AGO

TIGHT on a tiny hand. The hand of a child. It lies limp, DEAD, against the cold cement. The swing set is seen in the backdrop here. It is covered politely with tarp.

We see the person who covered the body is BENEDICT. As we pull out, we see other OFFICERS stood over three other covered bodies... KELVIN approaches Benedict. His sheriff's uniform on.

KELVIN

Any signs of sexual assault?

Kelvin pulls out a small flashlight, lifts the tarp and examines the young victim's head.

BENEDICT

None.

KELVIN

Any entry wounds?

BENEDICT

Get this... Lethal injection.

Kelvin looks up at Benedict curiously. Benedict kneels down and removes a part of the tarp, lifting the girl's arm. Pointing to a small prick on her arm.

KELVIN

Shit... so these are the kids,
huh? All of the missing ones?

BENEDICT

(sighs)

Looks like it...

Kelvin looks at the girl he's examining now. And frowns.

KELVIN

This'un's Chrissie. The girl
Declan's been lookin' after.

He removes his cap, a grim expression on his face. And then he looks up, that expression only growing more dire as he looks at all the bodies that line up the playground.

KELVIN (CONT'D)
Had to be someone the kids
trusted... they disappeared
without a trace. Most of 'em in
broad daylight. Someone
recognizable.

BENEDICT
Like a cop?

BEAT.

KELVIN
That's a possibility, yeah... But
honestly, anyone will do. This
place... it's like a family 'round
here, you know?

Kelvin covers Chrissie's body back up and stands. Benedict
simply nods.

INT. MONASTERY -- NIGHT

DECLAN makes his way through the monastery. The funeral's
over and he wants to speak to KELVIN... He makes his way to
the desk, brushes past IVY.

IVY
Declan... Declan, wait!

She rushes with Declan into Kelvin's own ---

INT. MONASTERY, OFFICE -- NIGHT

--- office. KELVIN's sat at his desk as Declan and Ivy storm
in.

DECLAN
Kelvin, we need to talk.

KELVIN
...I'm busy.

He shuffles with imaginary paperwork. Certainly not busy.
Just trying to avoid Declan.

IVY
I didn't ask for this goddamn desk
job but since I've got it now I
want to actually be good at it. I
have work to do too, so can you
please just leave quietly?

DECLAN

(beat)

I think John Smith had something to do with these murders.

Kelvin's eyes snap up at Declan quickly --- they narrow and he says slickly ---

KELVIN

That's a mighty big accusation you're throwin' around... the leader of our group... a child murderer?

DECLAN

You can't deny he's been acting strange lately. Libby fell off the face of the planet, and that woman's one to make her presence known. There are a lot of rumors, and quite frankly people are scared, Kelvin.

Kelvin sighs.

KELVIN

Just because you're suspicious doesn't mean he's a killer.

DECLAN

I'm asking you to look into it.

KELVIN

I can't look into anything without concrete evidence, Declan.

DECLAN

Don't pull this by-the-book shit with me.

KELVIN

Get out of my office.

DECLAN

I'm serious, Kelvin. Please --- help me find out who did this ---

Kelvin repeats calmly:

KELVIN

I said get out.

DECLAN
There's a murderer running around
who needs to pay!

KELVIN
I SAID GET OUT.

His sudden outburst is frightening to watch and Declan just looks at him PATHETICALLY. Kelvin catches his breath and removes his hat, slicking his hair back with his fingers and then topping his hat back on. Declan goes for the door --- Ivy's glance falls between both men ---

KELVIN (CONT'D)
You got somethin' you wanna' say,
Ivy?

IVY
No.
(beat)
Not to you.

OUCH. Based on Kelvin's reaction, that HURT. Ivy shuts the door behind her and we're left on Kelvin's solemn expression as he tries to regain his calm demeanor.

INT. TERMINAL -- NIGHT

A wide open shot of the terminal. Empty. TIGHT on the speakers that hang above the walls --- as sound suddenly emits from them.

"HAVE A NICE DAY" by STEREOPHONICS plays.

INT. FOOD COURT -- NIGHT

TOM cleans up the scraps of the dinner, sweeping the bits of food away into a garbage bag. The music plays, and he looks up --- a moment of confusion. And then happiness. Smiling:

TOM
(softly -- to himself)
I'll be damned.

He drops what he's doing and jogs off-screen...

INT. TERMINAL -- NIGHT

The music starts up and SIDNEY, GWEN, and REGIS, who are playing cards together, look each other over in confusion.

INT. FIRST-CLASS LOUNGE -- NIGHT

RORY and KITTY wake from their slumber as the music plays in the lounge, and head for the doors excitedly.

INT. TERMINAL -- NIGHT

Track shot behind Tom as the music continues ---

EXT. AIRPORT -- NIGHT

--- the music carries on through this scene.

From a nice big aerial shot of the airport, TOM is visible like a tiny ant, jogging outside across the large parking lot toward the observation tower.

INT. OBSERVATORY TOWER, STAIRCASE -- NIGHT

Tom rushes up the staircase...

...we jump cut to him near the end of it, out of breath but still determined to get up there.

INT. OBSERVATORY ROOM -- NIGHT

TOM makes his way into the observatory room at the top of the tower, finally finding the source of the song, the fixed radio.

And MANILA and LEIGH stood in front of the repaired panels. He joins them.

TOM

PJ fixed it? He's finally done?!

LEIGH

Yeah, and it's working like new.

TOM

Do you think you can work up a, uh, a distress signal or something for the folks at HQ?

LEIGH

I've already sent them a message, just waiting for some sort of response. It could take a while.

TOM

When are you recording your next broadcast?

LEIGH

I don't know if I'll be doing anymore.

TOM

And why's that?

LEIGH

If there's no rescue coming I don't see the point. Until we get confirmation that we're getting another plane or boat coming our way, I'm not going to give other survivors false hope like I did to you.

There's a silence here as the three stand, listening to the song as it wraps up and we cut to...

INT. CABIN, KITCHEN -- NIGHT

PJ takes the tablecloth and whips it off the kitchen table, taking the plates full of rotten meat (HUMAN MEAT, as we learned) and utensils with it. DARLA walks JESSIE over to the table and seats her at the head of the table.

DARLA

You okay?

JESSIE

Yeah, thanks sweetheart... just my arm... a bullet grazed me, shit...

PJ

From the shootout out there?

Jessie sits in silence for a moment --- hesitates with her answer. Rubs her head with her uninjured arm.

JESSIE

No. They shot me --- and my friends. And then they dragged us in here, they wanted to eat us.

PJ

Why all those dead bodies then?

JESSIE

My friends --- tried to get the upper hand with 'em. I was in the other room, they locked me in there so I didn't hear much... Jesus, I'm starving. Got any grub on ya?

PJ

No.

JESSIE

Damn.

PJ

How'd you get here?

JESSIE

The people that live here --- they set it up as like, a shooting range. They used the signs to lure in their prey, and then they'd shoot 'em down, bring 'em in, chop 'em up and eat 'em. I was traveling with... with some people from school.

PJ goes to the door leading to the living room, peers in and scans the bodies on the floor. He returns his glance to Jessie skeptically.

PJ

They're all older men... You either look good for your age or they were held back a couple dozen grade levels.

JESSIE

What is this, a police interrogation? They were my teachers, okay? They already killed and ate the people of my age group so can we move the fuck on and just find something to eat?!

PJ

Where's Ash?

JESSIE

Who's Ash?

PJ

A friend. C'mon.

He and Darla help Jessie stand and move her to the living room---

INT. PANIC ROOM -- NIGHT

ASH is in the PANIC ROOM with the AMPUTEE he found at the end of the previous episode. The man struggles with his breath...

...in the background, PJ, DARLA and JESSIE stumble into the living room and see Ash with the amputee.

JESSIE
Ohmygod...

DARLA
Is he one of your friends?

JESSIE
(thinking)
...Mister... Mister *Holmes*, oh no.
God.

She stumbles off and PJ and Darla go to comfort her. Ash stays with the amputee, pointing in Jessie's direction as she goes to leave. His eyes bulge ---

AMPUTEE
She... she... she...

Pale with shock, his face contorts into one of horror and pain and confusion and then --- goes SLACK. And Ash sadly lifts his gun and stands on his feet, getting a good distance away. Game's over for the poor amputee and now it's time for Ash to make sure there's no overtime for this guy. BLAM!

The man's head explodes like a cherry, splattering vivid red blood all over the room. And then Ash turns and leaves.

INT. CABIN, BEDROOM -- NIGHT

PJ is exploring the CABIN... peeks into a bedroom. A pried open cabinet, brimming with guns. Rifles, snipers, all of the good stuff. These people weren't messing around. And then a messy desk, filled with useless junk. But there's something on this desk that catches PJ's eye. He throws the cluttered shit out of his way and takes a seat at the desk.

Now we see it --- a RADIO. And he takes a deep breath, a BEAT, and then he goes for the power button and...

...we hear it. The static. It still works.

Off PJ's smile ---

INT. CABIN -- NIGHT

ASH exits the PANIC ROOM, shutting the heavy metal door, as DARLA and JESSIE stand concerned at the opening to the kitchen. In the background, PJ can be seen shuffling between rooms, searching for something.

DARLA
Everything okay?

ASH
Who's she?

JESSIE
The name's Jessie. Darla here was
tellin' me about the airport.
You've got a whole group there?

She seems excited by the prospect of joining, but judging by Ash's expression, he isn't all too keen on the idea.

ASH
Wait, who the hell are you? Like,
where'd you come from?

Jessie shows off the grazed bullet on her arm ---

JESSIE
They shot me. Dragged me in here.
Tried to eat me. I thought you
people were going to help me.

Ash is definitely conflicted here. In the background, PJ takes a mic and drags it out of the den and takes it to the bedroom.

INT. CABIN, BEDROOM -- NIGHT

PJ hooks up the computer mic to the radio and we hear a
CLICK!

PJ smiles, it works. He twists the knob on the radio's front panel and ends up on the right frequency.

PJ
Hello? Hello? Can you hear me?

INT. OBSERVATORY ROOM -- NIGHT

LEIGH's face is pressed against the panel in the observatory room, she's dozed off but now she's wide awake as PJ's voice breaks through ---

PJ
Hello? Hell---?

Leigh picks up the equipment and starts to speak ---

LEIGH
Who's this?

PJ (V.O.)
You don't recognize me? It's PJ.

Leigh grins.

LEIGH
Where'd you get a radio?

PJ (V.O.)
Found it.
(beat)
Hey listen, I just wanna' check in and say that me, Darla and Ash... We're okay. We just... we got lost. A bit sidetracked. My fault really. But yeah, we're safe and we're on our way. Who knows how long it'll take, we sure as hell don't, but we'll get there when we get there.

LEIGH
Is there a way you could uh --- keep in constant contact? I've got a talkie, you can patch into that somehow can't you?

INT. CABIN, BEDROOM -- NIGHT

PJ
Ash has his portable walkie.

LEIGH (V.O.)
Yeah because you're lucky you caught me here, but I couldn't be fucked to walk my ass back to the airport for bed... Figured I'd just crash up in the tower.

PJ chuckles a bit.

LEIGH (V.O.)
Stay safe, PJ.

PJ
Will do. You guys too. Don't kill
each other over there.

LEIGH (V.O.)
We'll do our best.

PJ
I'm gonna' need the deets on your
talkie's frequency.

LEIGH (V.O.)
Need a sec to grab a pen and paper?

PJ
No, I'm fine. Spit 'em out...

And then we cut to black...

EXT. FOREST -- NIGHT

The airport is in the background. We're following SIDNEY --- armed with a MACHETE --- as she moves through the forest. She raises the machete, and moves cautiously. Three BITERS lumber around.

She swings, connects the blade with one's head, slices it off. The others rush at her, alerted by her presence and snarling like wild animals. She gets one, stabs it through the face. And the other goes for her hair... she swings the blade out of the biter's face and swings at the next one's arm, letting it swing off. It keeps going, lands on top of her. She raises the blade now and slices off its other arm and pushing it onto its back. It's helpless, flopping around on its back, snapping its jaws at her.

SIDNEY
Cm'ere...

The biter lifts its head, gives a yell like an angry warrior, and Sidney pulls out a rope. Swings the noose-like appendage around its neck and, using it like a fucking LEASH, DRAGS the biter across the floor of the forest behind her as it snaps and squeals and screeches.

INT. MONASTERY, CHURCH -- NIGHT

GARETH is knelt in the church, praying at the altar. He's alone in here until a figure enters the church, passing the baptismal font at the entrance of the church, in which he dips his fingers and makes the sign of the cross.

As he enters frame and kneels down beside Gareth, the identity of this figure is revealed to be FATHER JOSEPH WARDEN.

FATHER WARDEN

They're going on a hunt --- you're not joining them?

Gareth doesn't speak. Just a bitter stare forward, whispering prayers to himself.

FATHER WARDEN (CONT'D)

I see I haven't been bestowed with your forgiveness... that's fine. I hadn't expected it.

GARETH

Then why you here?

His raspy Southern drawl is menacing. His tone frustrated. Warden smiles simply.

FATHER WARDEN

Just making sure you're still on the right side of this...

GARETH

(reciting from the Bible)
"There is no peace for the wicked," says the Lord... He'll punish whoever deserves it. It's just deciding which one of you is in the wrong, that's the trick. I don't even know, and I can usually sniff out a winner. But since The General I think my radar's completely on the fritz.

FATHER WARDEN

I have a feeling you'll come back to me, Gareth. Because I see it in you. You believe me. You believe every word.

GARETH

I do. But your methods... they're *illogical*.

(MORE)

GARETH (CONT'D)

They were just children, Father.
Even I know that this isn't...
this isn't right, man.

FATHER WARDEN

And your past --- you told me a lot
about this general friend of yours -
-- was any of that right? Tell me.

GARETH

I want this so bad. And now you
say it's impossible.

FATHER WARDEN

Because you've let me down.

GARETH

This isn't the work of God. If
you're... if you're who you say
you are, then you'd know that. God
doesn't promote this madness.

FATHER WARDEN

"He judgeth the righteous, and God
is angry with the wicked every day.
If he turn not, he will whet his
sword; he hath bent his bow, and
made it ready. He hath also
prepared for him the instruments of
death; he ordaineth his arrows
against the persecutors."

(beat)

Our God is one who is not easily
impressed. The wicked --- they
belong here. Those children
didn't. That's what you need to
understand, Gareth. This place...
those things, Satan's soldiers...
none of this is real. It's a test.
You're all left here, under God's
will, because I'm here to shepherd
you away. I choose who's worthy
enough to move on. Now I ask you
again if you're going on a hike.

GARETH

(beat)

No. I'm already lyin' for him, I
don't need to be there.

FATHER WARDEN

Good. Shows me you know what side
is really going to win.

GARETH

Even though you've convinced
yourself otherwise... John Smith
is more of a threat than you think.

FATHER WARDEN

There are no threats, Gareth. Not
to me. The power I have... the
power the Father has bestowed on
me... is incredible. And when
these people discover the truth---
not just about Smith, but about me,
about what the Lord brought me here
for--- then they'll see it. Just
like you have, Gareth. Give my
mission time.

Gareth has a lot of questions, but Father Warden leaves. His
presence is powerful, hinging and gripping on Gareth, leaving
him stunted as he goes. On this final shot, of Gareth alone
in the chapel, we...

END ACT I

ACT II

EXT. FOREST -- NIGHT

JOHN SMITH is leading a group of men through the forest. A
makeshift torch in hand. The torch's light reveals that out
of the five or so men following Smith, we recognize some of
them --- namely DECLAN, BENEDICT and the old man BRAY.

BRAY

Yer out of your element out here
Smith. What brings you out of the
gates and into the moonlight?

JOHN SMITH

Needed some fresh air. Was getting
a little tired and cramped up in
there.

BRAY

Understandable.

JOHN SMITH

I hope I'm not intruding.

BRAY

Of course not. Just after so long,
it's a surprise.

JOHN SMITH

You say it's easier to hunt at
night?

BRAY

Yeah, when they're asleep. I've
recognized a lot of their patterns,
luckily none of the deer 'round
here catch on well.

Bray and Smith trail ahead and now we FAVOR Benedict and
Declan.

BENEDICT

...I'm a little surprised you came
on the hike tonight.

DECLAN

No reason not to. People need to
eat, I'm not going to drop
everything just---

BENEDICT

We would've understood if you
needed to stay behind and take some
time off.

DECLAN

But I don't need time away. I need
distractions.

Declan's tone is a warning --- Benedict is silenced now. He
nods. Fair enough.

DECLAN (CONT'D)

...I just want to know one thing.

Benedict turns to look at Declan. Waits for it. Declan's
voice falls. It's quieter. Between himself and Benedict, no
one else needs to hear this ---

DECLAN (CONT'D)

How did they die? Chrissie and...
the other kids.

Beat. Benedict hesitates but he answers. He's gonna' give
it to Declan straight, we can tell by his expression.

BENEDICT

We aren't sure what exactly happened but all of the children they... they were injected. We don't know the substance, we just know that there was a prick in the arm. No signs of sexual assault, no physical pain.

DECLAN

So these kids wandered off with someone? Someone they trusted...

BENEDICT

...That's strictly pertaining to the investigation, Declan, you know I can't...

Declan is growing frustrated with Benedict. Realizes he's not going to get anywhere and cuts right to the chase, what's really eating at him right now.

DECLAN

(fine, fuck you then)
...So she *didn't* suffer?

BENEDICT

No. It was like she went to sleep. Peaceful. Comfortable.

Declan inhales sharply --- we can tell by his look that this makes him feel better. Not a whole lot, but the comfort is there.

BENEDICT (CONT'D)

For someone who's only known her for what? A few months? You seemed pretty attached.

DECLAN

...Kids can get attached easily.

BENEDICT

Kids yeah, but *you*? Don't seem like the type that'd get attached easily.

Declan says nothing.

We cut to Bray and Smith. There's a COOING SOUND.

BRAY

Ya hear that?

JOHN SMITH
Yeah. Sounds ---

BRAY
Almost like a baby?

JOHN SMITH
Can't be.

BRAY
Sure as hell sounds like it.

They get closer, and then they hear a low grumble. A biter. Bray goes to use his traditional bow and arrow, but Smith rushes it. Uses brute force, pinning it against a nearby tree. Bray keeps his weapon trained, just in case, but Smith takes care of it. Grabs the snapping zombie by its forehead and smashes the back of its head against the trunk of the tree. Once, twice, three times, as its head splits open and its brain pours out. It hits the ground with a thud and Smith smears the blood it left behind onto his pants.

He moves toward the noise, looks down and his eyes widen.

We're back with Declan and Benedict as they, and the two redshirts nearby, turn to the sound of this chaos.

BENEDICT
What the hell was that?

---we jump cut to Smith stood with Bray in the jungle. A snuggled blanket in his arms. He cradles something close to his chest and looks down in amazement. Then back up at Benedict and Declan and Bray and the two redshirts... On his grin.

JOHN SMITH
I'm not imagining this am I?
Please tell me I'm not crazy.

And then we're CLOSE ON IT ---

--- inside the blanket, wrapped up, is a sleeping child. A newborn by the looks of it. Barely a week old, if that.

DECLAN
Jesus, that baby was left out here?

BRAY
Yep, blanket 'n all. Newborn too,
by the looks of 'im.

DECLAN

Fuck, someone's out here? In our territory?

BENEDICT

Maybe it's your folks back at the airport...

DECLAN

I don't... I don't remember anyone being pregnant.

But he doesn't truly know. He can't. He barely knew those people in the first place, so his tone isn't exactly one brimming of confidence. And Benedict catches on, eyebrow crooked---

BENEDICT

You don't sound very sure.

DECLAN

So what are we doing with it? The child?

JOHN SMITH

...Taking him to his new home, of course.

On Smith's smile, one of pride, as he looks down at the child. We see Benedict and Bray's reactions, they seem confused but nonetheless happy. This baby's a sign of hope for them.

We're off with Declan, though, who stares on --- suspicious. This doesn't make sense and Smith's behavior just isn't clicking with him...

INT. MONASTERY, OFFICE -- DAY -- FLASHBACK

BENEDICT throws open the door to JOHN SMITH's office and tosses GARETH into a chair.

Gareth's got a bloody gash on his head. John Smith looks up from his desk, through his reading spectacles, and squints curiously ---

SUPER: TWO MONTHS AGO

JOHN SMITH

What is going on?

He removes his glasses and sighs.

BENEDICT
Found him wandering the gates...

JOHN SMITH
You're back?

Gareth doesn't respond.

JOHN SMITH (CONT'D)
Mind giving us some privacy,
Benedict?

Benedict shuts the door as he goes hesitantly. Smith and
Gareth are alone together now ---

JOHN SMITH (CONT'D)
You got what your boss wanted. The
little boy. What do you want from
me now?

GARETH
A place to sleep.
(beat)
I want a chance.

JOHN SMITH
You come all this way to extract
something from your boss and now a
week later, you've returned because
you need a new place to stay? You
seem to switch sides a lot, Gareth.

GARETH
There are no sides anymore, man
don't you get that?
(beat)
I'm desperate. I've got nowhere
else to go. I did what he wanted
and then he tossed me out like
yesterday's trash. Please.

JOHN SMITH
What are you looking for here? In
one word. Sum it up.

Expecting a generic answer, Smith leans back in his chair
confidently, coolly as Gareth says ---

GARETH
Redemption.

THIS intrigues Smith. Gives him the opposite of what was
expected. Raising an eyebrow, leaning forward ---

JOHN SMITH
I've got just the man.

INT. MONASTERY -- DAY -- FLASHBACK, CONT'D

FOLLOW JOHN SMITH and GARETH as they move through the halls of the MONASTERY. The citizens give Gareth horrified looks and try to avoid his contact, while the two seem relatively ignorant of the redshirt's around them.

JOHN SMITH
...usually I decide everyone's
place in the Last Chance Society.
But you --- you're a special case.
I'm willing to accept people, but,
I need some sort of satisfaction
from someone else. A close
confidante of mine. A very good
friend. Your ol' pal Declan?
(Gareth scoffs at this
point)
When he first got here, he admitted
his past to me, his crimes, wanted
a clean slate and wanted to get
that out of the way before kept the
secret and everything came spilling
out. Noble choice, but I was
skeptical. I made the choice to
give him a chance to prove himself.
Father Warden didn't approve and
because he's a good friend of mine
I decided next time I had to make a
big decision like that, I'd include
him in that process. I truly do
trust his judgment. If he sees
enough in you to trust you, then so
will I.

Smith brings Gareth to a chamber. Opens up the door.

INT. MONASTERY, CHURCH -- DAY -- FLASHBACK, CONT'D

JOHN SMITH and GARETH enter the CHURCH. FATHER WARDEN dusts something off and looks over at them as they enter.

JOHN SMITH
Father Warden, this is Gareth.
Gareth --- Father Warden.

FATHER WARDEN
Gareth? A new arrival?

JOHN SMITH

Father's not so... up-to-date with the latest gossip around the Society, he's very much a man who keeps to himself. He's a former man of God, a man who has now developed a love for pieces of the Holy Scripture, and denounced the lies that are God and Jesus Christ... If there's one man here who knows a lot about retooling one's self and moulding a new lifestyle, it's Father Warden.

Warden approaches, holds a hand out curtly for Gareth.
Gareth shakes it.

FATHER WARDEN

It's... a pleasure to meet you.

Off their tight handshake...

INT. MONASTERY -- NIGHT

GARETH walks the sprawling halls of the MONASTERY with FATHER WARDEN, having caught up with him.

GARETH

You talked about me like... you still believed. You still believe in me, don't you? There's a chance isn't there?

FATHER WARDEN

I simply don't have time for this, Gareth.

Warden glares at Gareth scathingly. Gareth understands that Father Warden wants to keep this quiet, but he's using this to his ADVANTAGE...

GARETH

You'll make time, man. I know you will, for me.

There's something incredibly pathetic and sad about Gareth --- he's basically pleading with this guy. Warden leans close, whispers.

FATHER WARDEN

I do, I do. I just... I don't know if it's too late.

Father Warden stands and goes to leave. Gareth watches him go, desperately.

GARETH

You don't know? How do you not know? According to what you've been saying, you're the son of Jesus Christ, so you should know a lot of shit, shouldn't ya---?!

Father Warden's hand grabs Gareth's shoulder and he tugs him into a dark crevice in the wall --- close and malevolent.

FATHER WARDEN

Not... here.

INT. MONASTERY, LIBRARY -- NIGHT

Father Warden throws Gareth against the table and, like an angry father, berates him.

FATHER WARDEN

You're like a child, Gareth! You know we have to be discrete...

GARETH

I had to rile you up. It'd be the only way you'd talk to me.

FATHER WARDEN

You've got my attention.

GARETH

I want an answer. Is it too late for me? Am I wasting my time trying to help you?

FATHER WARDEN

I don't know because... I haven't decided yet. It's good to see you still have faith in me, Gareth. But I fear you're only doing this for yourself. This isn't about faith, or your belief in God, it's about security.

GARETH

Of course when someone as damn good as you offers someone like me a ticket to Heaven I'm going to drool all over it. But I do believe.

(MORE)

GARETH (CONT'D)
You're doing the right thing
Father, and I think --- I think
you're the real deal.

Father Warden sees it in Gareth's face --- sincerity. And as a man who's not easily impressed, this is a big moment for Gareth to see that he's IMPRESSED with him.

FATHER WARDEN
When the opportunity arises for
your second chance, I hope you're
up for the task.

GARETH
I will be.

The lack of confidence in his voice is astounding. Father notices this. He frowns, all of that impressiveness he found in Gareth just a few seconds ago drowned away in an instant. And then Gareth continues---

GARETH (CONT'D)
My momma' used to be into this
whole church thing. I was
always... a little prick. Never
really gave it much thought. And
then the world went to hell and I
thought she was an idiot. She
wasted her time, devoting her life
to God. She died in the initial
outbreaks, she was... she was
killed right away. Didn't have to
go through all of this. And after
all of the things I've done, all of
the... the people I've killed, and
John Smith welcomes me here with
open arms. And I meet you. And
what you've told me... It opened
my eyes.

Warden turns around to face Gareth.

FATHER WARDEN
You've told me this story before.

GARETH
(agitated - worried, even)
Just... just listen to me. Listen
to it *one more time*.

Gareth swallows, trying to keep in his emotions here.

GARETH (CONT'D)

My mother died early because she was a good person. The good people died first. The rest of us, the damaged souls, the --- the fuck-up's, the flawed ones, we were left here. Because we deserve it. And now Judgment Day is here. I want to help you, I do, it's just... trust isn't exactly part of my DNA. And what you asked me to do --- to kill those children, to lead me on my path to redemption --- it didn't click for me. It didn't make much sense. Kill the children to redeem yourself? Those words shouldn't be allowed to combine --- that sentence shouldn't be able to exist, but it does. And now I get why. Because this is it... The second coming. Judgment Day's approaching and you're choosing the people who deserve to be here for it and the people who don't.

FATHER WARDEN

(nodding)

From here on out, things are only going to get worse... What Smith is doing, tucking away the truths of the Bible and throwing them out, it's a monstrosity and he needs to be stopped. But first we have to let the innocents go, Gareth. So then the rest of them --- those who deserve it --- can be left here for their punishment.

GARETH

I just need some time to learn how to trust you, Father. Time is all I'm askin' for.

Warden sees how passionate Gareth is about this and after a moment, he finally responds.

FATHER WARDEN

You'll get your time. Just don't disappoint me again.

GARETH

I won't. Thank you.

Father Warden nods and heads off...

INT. OBSERVATORY ROOM -- NIGHT

LEIGH is sitting at the radio, trying to intercept any broadcasts over the panel. TOM approaches, concerned.

TOM
You're not gonna' hole yourself up
in here forever, are you?

Smiling---

LEIGH
Hey, I've got priorities. And I
managed to pick something up.

TOM
Oh yeah? Anything good?

Now curious, Tom pulls up a chair and grabs one ear of the headphones to give it a listen, scooting in real close to Leigh.

LEIGH
Did you notice anything, like a...
a canal? Before you got here?

Tom thinks --- we're tight on his face and we:

QUICK FLASHBACK TO "BIRTHDAY":

ASH and KATE look out at the CANAL, Ash watching the moon's reflection in the water. ON TOM, his reflection in the rearview mirror, driving...

BACK TO REAL-TIME:

TOM
Yeah, actually.

LEIGH
(nods)
Well, I told you that 'Eden' used
to send boats through canals,
right?

TOM
Yeah. Like, the boats full of
supplies and they'd drop 'em off at
the stations there, and you'd go
out there and pick 'em up?

LEIGH
Exactly. It was that canal. They
built it.

(MORE)

LEIGH (CONT'D)

Stretched it across the states.
Wasn't exactly tough because there
was nothing much left of this
country when they did it, but
they've since run out of resources.
Hordes got too violent. They had
to move the people stationed at the
canal out of there so now it's
pretty much abandoned. Without a
government here to support and help
out with projects, every attempt
we've made at helping out around
here has been butchered to all
hell.

TOM

Yeah, I know, this is all familiar.
What are you hearing?

Leigh clicks on the radio, turns on a broadcast.

LEIGH

It's on a loop. This is playing
over and over for us to hear. I
sent out a signal, to see if maybe,
maybe there'd be someone out there,
another 'Eden' station nearby that
could relay the message for us. I
ended up getting this...

VOICE (V.O.)

...This is the captain of the *La
Fleur*. We are bringing in a
shipment of food, but we have been
compromised. Until the situation
is defused, we will not be
delivering food to any locations...

TOM

So you're saying we're not getting
food because someone's attacked the
ship?

VOICE (V.O.)

...Hang tight, we'll get through
this. We're 'Eden'. Always sort
our shit out, always will.

And then the broadcast goes out. Starts repeating again.
Tom looks on grimly ---

TOM

Is there some way to trace the date
it was broadcast?

LEIGH

No. It'd be great if there were...

TOM

Yeah, give us some sort of idea if we're gonna' get any food or not. Everyone deserves to know about this ship. You can patch that in too, right? Play it over the intercom system in the airport like you did with that song?

LEIGH

Yeah. Definitely.

She starts playing with the panel in front of her.

INT. TERMINAL -- NIGHT

REGIS frowns as he sorts through clothes.

GWEN

What are you doing?

REGIS

Laundry. Someone no one else 'round here seems to do...

GWEN

Everyone does their own clothes. Even the kids. You shouldn't expect us to cater to your every whim.

REGIS

I'm your ticket out of here, lady. When that plane comes to get us, I'm the PR guy. I get to sort who stays and who goes. So, with that in mind...?

He picks up the clothes, arms outspread, ready to hand them to Gwen. And she uses her arm to smack his, sending the clothes out of his shaky grip and all over the floor. With a shriek, Regis goes to gather them...

REGIS (CONT'D)

You bitch!!

Gwen stomps off as the radio crackles in overhead ---

VOICE (V.O.)

...This is the captain of the *La Fleur*. We are bringing in a shipment of food, but we have been compromised. Until the situation is defused, we will not be delivering food to any locations... Hang tight, we'll get through this. We're 'Eden'. Always sort our shit out, always will.

Gwen's look is one of surprise --- she looks back at Regis,. He picks one article of clothing up and dangles it with a cocky grin like *Come on bitch, help me pick this shit up now.*

INT. BOARDING LOUNGE -- NIGHT

KITTY is sprawled out, child-like, over seats in the terminal. Her legs are kicked up in the air, swaying a bit, while she flips through the text books in front of her. RORY bounces over and takes a seat beside her.

RORY

'Sup?

KITTY

Erm -- hi. Studying.

RORY

You're still worried?

KITTY

I'm just... eager to make a good first impression. I don't want to screw everything up and completely embarrass myself.

RORY

I already told you Kit-Kat, the guys at Eden aren't looking for the most confident people. They're looking for *competence*.

KITTY

Competence comes with confidence.

RORY

Where'd you hear that? Dr. Phil?

KITTY

No. My inner conscious. It was telling me I'm not good enough.

RORY
 Your first surgery should be on
 yourself.
 (off her confused look)
 You need an "inner conscious"
 replacement.

Kitty scoffs --- smirks, even --- but fights trying to give
 him what he wants, a happy reaction.

KITTY
 You're... not funny.

RORY
 Yes I am. You're smiling.

KITTY
 Not *at all*!

Kitty laughs. Slams her books shut. Whips around, sits
 cross-legged on the chair and smiles, finally giving in to
 him. Giggling:

KITTY (CONT'D)
 You're distracting me! Okay, you
 got my attention, what do you want?

RORY
 I just want to talk.

Disappointed --- thinking it was something urgent --- She
 returns to her books... Rory frowns.

RORY (CONT'D)
 I thought we'd gotten over this.
 You're nervous aren't you?

KITTY
 (nods)
 I thought so too. But now that
 it's actually happening and
 rescue's actually coming, my nerves
 are shot to hell all over again.

Tight on Rory's face---

INT. FIRST-CLASS LOUNGE, WALKWAY -- DAY -- FLASHBACK

SUPER: ONE MONTH AGO

RORY stands outside the LOUNGE DOOR. He knocks --- checks
 his watch briefly. He sighs ---

RORY
(to himself)
Forty minutes late... *Forty*
minutes, shit...

The door opens and there stands KITTY. Her expression uncharacteristically morose.

KITTY
Hi.

She steps back to let Rory in. He looks at her strangely, before stepping inside.

INT. FIRST-CLASS LOUNGE -- DAY -- FLASHBACK, CONTINUED

RORY glances around the EMPTY lounge, set up to look as fancy as can be with a table and all. Peppy music plays from the BOOMBOX, in stark contrast to the downtrodden mood. There's a table filled with different and UNTOUCHED appetizers and desserts. LIQUOR lines the back of the table, many uncapped bottles of them. Rory meets Kitty's disappointed glance.

KITTY
Help yourself. I mean... There's more than enough now.

RORY
(annoyed)
You invited everyone else didn't you? Where the hell are they?

KITTY
I did. No one came but you.

RORY
I'm sure they're on their way. Everyone's busy. They're just late, I promise. You took the time out of your day to make all of this stuff out of the food you had left, I'm sure they'll come...

KITTY
You're *forty* minutes late. Face it Rory, it probably means they're not coming.

RORY
You invited Ash right? And... Leigh? I'm sure Ash wouldn't just not come.

KITTY

But he's not --- they're not. How do I expect interviewers to like me when the people I live with, the people I supposedly call family, don't?!

She inhales sharply and Rory looks at her incredulously.

RORY

Interviewers? Kitty, that's what this dinner's about?

KITTY

I'm trying to work on my... presentation. I want to impress the people at Eden if I want to be a doctor there. People obviously think I'm irritating, I just want... to fix that.

RORY

I know you're excited at the idea of being a doctor at Eden, but who knows if we'll even be there anytime soon---

KITTY

Yeah but PJ said he'd fix the radio, I have faith in him.

RORY

I do too. But Kitty, what you said... it's absolutely not true. They all like you. Everyone does.

KITTY

They don't like me. They tolerate me. I'm kind of used to it, because basically everyone just finds me annoying and I'm used to it, but I'm also used to family *liking me*, so I'm just really confused at what to feel right now. It's just... tonight was a big mistake. You're right. I've got my hopes too high and I'm... I'm...

RORY

Out of breath? Rambling?

Kitty moves for the table, uncorks a bottle and pours herself a glass ---

KITTY
Oh, fuck it.

And then she takes the bottle and DOWNS a huge GULP. Rory looks on, his eyes wide--- surprised.

KITTY (CONT'D)
Want some?

A BEAT.

RORY
Ah, what the hell.

He takes the bottle and takes a swig. Kitty smiles ---
He sets the bottle down.

KITTY
I thought they'd come for the free
booze. And the food. But I ---
I'm a good cook.

RORY
I'm sure you are. And I'm sure
they're coming.

Kitty looks on skeptically ---

RORY (CONT'D)
Look, I'll be right back. I need
to... get some work done really
fast. But I'll be back.

Rory retreats... Kitty wants to say something, but he's gone. THE DOOR SHUTS...

...Later, he's back. Sat at the table sitting with Kitty.

KITTY
You know, you don't have to stay.

RORY
And pass up all this great food?
The party's not even started yet,
Kitty.

KITTY
I mean, you don't have to stay to
make me feel better. You don't owe
me anything.

RORY

Despite what you keep telling yourself, I actually enjoy spending time with you... I was invited to a party and I intend on making it just that.

KITTY

A party? With two people?

RORY

We'll make the best of it.

KITTY

You go from douche of the year to me and then you're --- you're like the nicest guy ever.

RORY

People say I'm complex...

Rory smirks and Kitty laughs. There's a knock. Kitty whips to look at it --- her eyes fall to Rory in confusion. He's grinning from ear to ear.

RORY (CONT'D)

You should get that, don't you think?

She goes to the door. Opens it --- and there stands ASH.

KITTY

A--- Ash?

ASH

This is where the party is, right?

She steps back in a haze, mouth open like a guppy, as behind Ash are TOM, SIDNEY, DARLA, LEIGH, PJ, MANILA, PHOEBE, MAL, STILLMAN and the two other nameless technicians.

Ash moves over to the door, where Rory stands. The teen gives a wide smile.

ASH (CONT'D)

How'd I do?

RORY

Better than I expected.

ASH

I expect a full explanation tomorrow of course. I have my theories though.

(MORE)

ASH (CONT'D)
 Trying to get laid? Using a woman
 who's husband just died a coupla'
 weeks ago seems like a low blow...

RORY
 Nah, man. Just trying to cheer her
 up.

ASH
 That's nice. You're a good guy,
 Rory.

RORY
 Thanks again for bringing
 everybody. She was pretty down.

ASH
 No problem. I--- I figured Gwen
 was out of the question. And no
 one likes Regis, so I didn't say
 anything to them. For the best?

Rory smirks at the mention of Regis.

RORY
 Yeah. She doesn't need that right
 now.

Ash nods...

LATER:

Everyone's eating. Chatting. Enjoying themselves. Manila
 looks impressed ---

MANILA
 Who knew Kitty was such a domestic?

TOM
 Yeah Kitty, the dip's
 extraordinary.

He scoops up some of it with a celery stick and takes a
 chomp... Kitty looks at Rory excitedly.

KITTY
 I think the dip's a keeper.

He gazes at her --- and echoes ---

RORY
 Yeah... a keeper.

LATER:

The kitchen's cleared out. The party's over. The others help clean up in the background, but Rory's close to Kitty, helping her clear the table.

RORY (CONT'D)
I told you they'd come.

KITTY
You left and came back. You had
Ash bring them didn't you?

RORY
I had him remind them but, yeah...
they were here for you.

KITTY
You're a really decent guy, Rory.

RORY
Um. Thank you?

KITTY
I'm just a total spazz. I freak
out about nothing and... and... I
don't know. You're a really nice
guy, it takes a nice guy to deal
with me without telling me to shut
up or... yell at me constantly.

She fumbles with her RING FINGER, the imprint of her WEDDING
RING still wrapped around it. She swallows.

RORY
You know, we do make a great team.
We'll have to do this again
sometime. You make the food, I'll
get the invite list.

Kitty beams ---

KITTY
I'll hold you to it.

RORY
Think of the unstoppable force we'd
be together. Don't forget, cause I
probably will.
(beat)
Oh and once we get to Eden, if this
whole doctor thing doesn't work out
for you, I'll totally back you up
for your own catering business.

KITTY
 (grinning)
 So we are getting to Eden now?

RORY
 If we have more nights like these
 then yeah, I think we could get
 there. We just need... More of
 this. More happiness around here,
 to keep us goin'.

Kitty nods --- Rory leans in and kisses her. She doesn't fight him. They keep going, and then they pull away. Feeling the awkwardness but actually doing her best to avoid it and doing a pretty good job surprisingly, Kitty smiles playfully ---

KITTY
 Get out of here, Dr. Stiles.
 You've done enough, thank you.

RORY
 Thank you for kicking me out, I
 didn't want to be rude and say I
 was bored with this but *my goodness*
 this is the most mundane thing I've
 ever done in my life! Night, Kit-
 Kat.

KITTY
 G'night... Wait. Kit-Kat?

RORY
 You don't like it?

KITTY
 Not really.

RORY
 Okay.
 (with extra emphasis)
 See ya... *Kit-Kat*.

And he's gone. Kitty rolls her eyes, but she can't wipe the smile from her face...

INT. MONASTERY, LIBRARY -- DAY

We can tell this library is very rarely used, from the dusty bookshelves to the lack of sunlight. Sitting at desk is FATHER JOSEPH WARDEN, relaying a message over the radio.

FATHER WARDEN

Neither let us tempt Christ, as many have also tempted, and were destroyed as the useless servants they are. Our God has always been loving, one God of forgiveness, one of peace...

EXT. FOREST -- NIGHT

A campfire crackles and dances in the moonlight. DARLA is slumped over, asleep, against a tree. PJ stands guard nearby, while ASH and JESSIE sit together. Ash holds out the atlas, trying to dry it off in the flames, but the pages instead fold up uselessly. He then sighs, picks up the PORTABLE RADIO he has carried with him for a while, and listens to it... Flicks through transmissions. Hears a voice --- IT'S FATHER WARDEN'S BROADCAST.

FATHER WARDEN (V.O.)

...but now in a world where sex is allowed before marriage, the gays are accepted for this satanic love, other religions and science are affronted before God, what forgiveness can He give you? Why must He forgive when you have forgotten His love for us?

ASH

This guy's an idiot.

He goes to change the channel, but Warden's voice continues and Ash puts his hand back down --- curious.

FATHER WARDEN (V.O.)

You pushed, you pushed, you pushed.
And guess what? God pushed back.
And now, as the day for the Second Coming approaches... as Jesus Christ will re-enter your lives, you will all see... His wrath is only just starting. "This is the Lord's Plague. Their flesh will rot while they are still standing, their eyes will rot in their sockets, and their tongues will rot in their mouths." This is Zachariah 14:12, for the modern ages.

(MORE)

FATHER WARDEN (V.O.) (CONT'D)

The Bible states it, predicts it, warns you of what God is capable of, and you still poked the Lord with a stick and tested his patience, and now no human left on this Earth will ever find peace. The world is doomed, you all have it, you all see it, you all know it, deep down, whether you want to admit it or not. One day you will all become one of those things. Unless you turn to God in these final days before Judgment, you will be left here on this earth, to rot with the rest. The sinners, the rapists, the pedophiles, the murderers, the gay's...

And then Ash shuts it off. Tosses the radio angrily. So many emotions stirred in him with that broadcast. He's sickened. Jessie looks concerned...

ASH

If I ever find that dick, I'm gonna' shove that mic of his right up his asshole. Then we'll see what kinda' shit he'll talk over the radio... Fuckin' prick.

...Ash storms off and Jessie watches him go, not sure what to say. PJ looks at Ash he storms past him ---

PJ

You okay? Where you going dude?

ASH

Gonna dip my feet in the water. I think I need some fresh air, away from that damn campfire... Be back in a sec.

PJ

(voice low)

And you're leaving me with her? I don't like the idea of that. What if she... snaps my neck and eats me while you're gone?

ASH

You'll be fine. You've got a gun. She doesn't.

PJ

Are you sure? We haven't even checked her things, she might be armed or something. We're not being careful enough...

Ash realizes PJ's right.

ASH

Yeah. I'll check it out later. I just... She's just a girl, you know? I don't think anything's wrong. But you're right, we should check.

Ash sees Jessie following after him, he then gives PJ a nod and disappears into the foliage. PJ doesn't say anything to Jessie as she passes by him. Off his look, suspicious---

EXT. CREEK -- NIGHT

ASH sits on a small wooden dock beside the creek. Ash has removed his shoes and socks and has his feet and the lower legs of his jeans dipped in the water. His legs sway in the direction the water moves, and he keeps his butt grounded on the water moves by planting his palms on either side of the small dock, his fingers curled and wrapped around them tightly.

Ash's reflection is broken, much like himself, nearly missable, in the constantly-moving water, but it's there. JESSIE approaches Ash from behind and he turns to look at her. She joins him on the dock, removes her shoes and places her feet over the edge --- only to notice she's too short and her feet won't touch the water.

She starts to giggle and soon, Ash laughs with her.

ASH

Can't quite touch the water, huh?

JESSIE

Yeah. Too short.

ASH

Consider it a good thing, I'm having a hard time keeping my ass on this dock.

Jessie laughs.

JESSIE

Here, let me help you...

She grips her hands around one of his and pins it down against the dock. He seems to have trouble balancing...

JESSIE (CONT'D)

Better?

ASH

A little, but I'm not exactly balanced here...

Jessie laughs.

JESSIE

So this place --- you said we're being taken to a sanctuary right?

ASH

Yeah. Maybe.

JESSIE

You don't look very sure.

There's something so sad about Ash's expression, his voice. Even newcomer Jessie sees it. Her grip tightens ---

JESSIE (CONT'D)

That radio broadcast riled you up, I can tell.

ASH

Dude's a prick. Probably living in some mansion all alone, living off his parent's wealth... Those are the words of a guy who hasn't lost anyone, who hasn't fought day in and day out to survive. And he's gonna' sit on the radio and preach that God's comin' down to punish us? Bullshit. God left me a long time ago, he left all of us. The punishment's over as far as I'm concerned, we gotta' start makin' things right again.

JESSIE

And you think this place can do it?

ASH

Yeah, I do. Lately, though, my faith's been runnin' on empty.

JESSIE

You and those kids seem pretty close.

ASH
Yeah, they're all I've got, really.

JESSIE
That's cute. Siblings?

ASH
Nope.

JESSIE
Related at all?

ASH
No. I'm the last of my family.
Miss 'em like hell, but they're
long gone. These kids are basically
strangers to me. And yet, I'm
terrified at the thought of the
things I'd do to keep them safe.
That counts as family then, right?
Not blood but... still family.

Something in his tone --- he's wary of her, almost giving her
a WARNING --- she swallows.

JESSIE
(beat)
My family's gone too. Think maybe
I can hop in and be part of this
one?

She smiles cutely, but it falls silent. Ash's expression is
one of hesitation. He's clearly uncomfortable; he can't
trust her, but he WANTS to. We see it. And he lifts his
legs out of the water, removes his hands from her grip.
Jessie shoots up quickly too.

JESSIE (CONT'D)
Where you goin'?

ASH
Gonna' get some shut-eye. Got a
long walk ahead of us in the
morning.

He starts off, leaving Jessie alone on the small dock...

END ACT II

ACT IIIINT. MONASTERY -- DAY

JOHN SMITH and the rest of the hunting crew return into the gates of the MONASTERY. Those who haven't already, have removed their masks. Smith brings in the tiny baby. The crowd of people desperately looking to see what the hunt brought in looks overwhelmed, surprised.

JOHN SMITH
It isn't every day we bring in a
new child to the group, is it?

FATHER WARDEN (O.S.)
A child?

John Smith looks out through the crowd, seeing a smiling FATHER WARDEN.

FATHER WARDEN (CONT'D)
Has he been blessed?

JOHN SMITH
There's no telling is there?

Father Warden raises his arms and the crowd disperses to let him through easily. He touches the baby's forehead, smiles at John.

FATHER WARDEN
He's beautiful. Where'd you find
him?

JOHN SMITH
He was left in the woods. All
alone.

FATHER WARDEN
This is... truly a miracle. He's
lucky you found him.

DECLAN watches --- hearing the whole conversation. He and IVY make eye contact. She looks suspicious too. She pushes her way through the crowd and follows Smith and Warden into his office. Declan curiously goes after them ---

INT. MONASTERY, OFFICE -- DAY

--- SMITH, WARDEN and IVY enter the offices.

FATHER WARDEN
...What will become of this child?

IVY
He'll surely need a proper
interview.

Warden and Smith shoot her a look. She just has this cheeky smile on her face, a little embarrassed.

IVY (CONT'D)
Sorry, no. He has a point, sir.

JOHN SMITH
I'm considering raising him myself.

FATHER WARDEN
Is that so? I think you'd make an exceptional father John, but you have so many responsibilities as it is. Don't you think you should be taking a load off and not adding another bullet to the list?

DECLAN enters the room discretely.

IVY
You should consider putting the child up for adoption. The parents of the children we lost this week might be looking for companionship, a child to look after now.

JOHN SMITH
Companionship? He's not a dog, Ivy.
(beat)
I'm keeping this child. I don't think there needs to be any arguing about it. It's my decision.

Off Declan's look, John Smith takes the child and leaves the office. Father Warden nods to Ivy, and shoots a dark look to Declan before heading off. Declan sighs.

IVY
He seems passionate about this child.

DECLAN
You know something.

IVY
Suppose I did. What's in it for me?

DECLAN
Okay, you have information--- IVY
---Maybe.

---But you want some sort of incentive--- ---Absolutely.

---Then you have to ask yourself, is that a chance you're willing to take?
--What if I'm wasting my time, wasting *whatever it is you want from me*, and you don't know crap?

There's a long pause here. Declan smirks.

DECLAN
You're playing your cards, Ivy. I respect that. No, I admire it.

She goes to grab something from her belt, he grabs her by the hand and pins her against the door.

DECLAN (CONT'D)
But I don't trust you one bit.

IVY
Glad we can agree on something.

DECLAN
What do you want?

IVY
I want your portions for the week. The deer you brought in and killed? I want a whole leg. A lady's gotta' eat.

DECLAN
And so do a dozen other people. I can't do that.

IVY
But you can. And if you're as suspicious as you say, you will.

There's a tense moment. Ivy pulls out of Declan's grasp and shoves him off.

IVY (CONT'D)
Oh, and Declan?
(off his look)
Never touch me again.

It's definitely a warning, we can tell by her PISSED tone. But Declan seems unfazed. And then she opens the door and leaves.

INT. MAKESHIFT LAB -- NIGHT

PHOEBE is on one of the computers. She sees a message popped up on one of the screen's --- she approaches it, CURIOUS --- until RORY walks up, stands in her way, and gives her a casual wave.

RORY
'Suuuuuup?

PHOEBE
Why are you standing in front of
your computer... all suspicious
and stuff?

RORY
Why are you all nose and stuff?

She tries peeking over his shoulder. He stands on his tip-toes, in her line of vision now. She swats at him---

PHOEBE
Stop it Rory...!

RORY
You stop! It's a... personal
message.

PHOEBE
You found a way to send off
messages?

RORY
(proudly)
Well, I am the better computer
programmer after all...

He reaches back and shuts the monitor of his screen off.

RORY (CONT'D)
...so you should give me the
respect a superior deserves.

PHOEBE
Why are you doing this?

RORY
Doing what?

PHOEBE

This.

There's a long moment of silence as Rory stands there with a cocky smile on his face. Phoebe just drifts off, her eyes never leaving him, completely suspicious---

INT. TERMINAL -- NIGHT

Phoebe moves into the terminal, finds Tom preparing a bed.

PHOEBE

So you're not going off then?

TOM

If they're not back by morning, I'll go out there. Leigh convinced me to trust Ash and stay here until then.

PHOEBE

Well good, I'm glad. It's dangerous out there...

There's a long beat. Tom looks at her, expectantly. Knowing she wants something.

PHOEBE (CONT'D)

I need to ask you something.

TOM

Yeah?

PHOEBE

Please --- don't say anything.

LEIGH approaches, hearing this...

LEIGH

Something wrong?

Phoebe looks between them hesitantly.

TOM

I won't if that's what you ask of me. I try to keep my word as best as I can. But what is it?

PHOEBE

There's a traitor here and Rory's not giving me very many reasons to trust him.

TOM
What do you mean?

PHOEBE
He's hovering over his computer,
and he... he never hides things
from me. We're best friends and I
trust him, but... The idea that
one of us could be an outsider, if
Griggs was so sure about it to blow
up our plane, he had to be telling
the truth.

TOM
Well, we wiped out the entire
military force Griggs had here.
All that's left is you, Leigh,
Rory, Mal, Stillman...

LEIGH
...Regis.

TOM
We could have taken out the traitor
months ago. We have no idea if the
threat is still out there.

PHOEBE
And that's the scariest part.

BEAT.

She's right.

LEIGH
I'll look into it.

TOM
No, I...

LEIGH
It'll look less conspicuous if *I'm*
in the lab poking around. With
you, you never stepped foot in
there, people would be suspicious.

Tom thinks for a moment, before he finally nods.

EXT. FOREST -- NIGHT

JESSIE and DARLA are fast asleep. ASH moves around in his
sleeping bag.

PJ, falling asleep at watch, notices and rubs his eyes.
Seems to spring back to life. Their exchange is done in
hoarse and quiet whispers---

PJ
You're awake?

ASH
Barely. What's up?

PJ
Did you, um... how's the atlas?

ASH
...Fucked. Useless.

PJ
Oh.
(what he really wants to
know)
What do you think of Jessie?

ASH
Nice girl. Hot. Why?

PJ
I noticed you two getting close and
it's cute and all to see you
finally hanging out with someone
your age...
(Ash sniggers)
I just... thought you were being
nice. I wanted to see what your
real opinion was.

Ash sits up. Sees it in the boy's worried eyes---

ASH
...You don't trust her.

PJ
Not at all. I don't believe her
story. She scares me. She gives
me weird vibes, I just...
(leans in, even quieter
now)
I think she was one of the
cannibals.

ASH
Think or know?

PJ

There's no way we can really know for sure, is there? There's just her word and our opinions. The only person that knows the truth is her. There's a good chance she's just not telling us though.

ASH

We did this same shit a long time ago. A guy was with our group --- went to prison, did some jail time, you know? It all happened before and we judged him for it. He left because no one would let go. Maybe it doesn't matter what she was before? We should just let go.

He looks at her while she sleeps... PJ still doesn't look convinced.

ASH (CONT'D)

You and Manila were enemies when we met you. And look, we didn't burn you at the stake.

PJ

And yeah, I'm grateful. So's Manila, she might not say it but I promise she is.

(beat)

This is different. You knew about us. There was no denying who we were... With *her*? I don't have good vibes.

ASH

There's nothing I can do, Pajama's. Just know I wouldn't let anything happen to you or Darla okay? Get some sleep, kid.

PJ nods. Ash goes back to sleep and we're left on PJ, warily getting ready to do the same.

INT. MONASTERY, OFFICE -- NIGHT

We're back in JOHN SMITH's office. KELVIN has his sheriff's hat in his hands, held in front of him dotingly as Smith sits at his desk.

KELVIN

Lots of us were surprised with how you handled tonight's hike.

JOHN SMITH

Handled? What do you mean "handled"?

KELVIN

It's similar to how you've handled a lot of things.

(beat)

You're dodging questions.

John Smith smiles. Curious. Wanting to hear more...

KELVIN (CONT'D)

You've never been much of a hand's-on guy.

JOHN SMITH

And I'd be the first to admit that.

KELVIN

...Yet you jump at the first opportunity for this hike tonight. I wouldn't be asking questions if tonight were like any other night, but sir --- you found a *child* out there. The one night you go and there's a baby out there. People are asking questions.

JOHN SMITH

Who?

KELVIN

I can't name everyone---

JOHN SMITH

Are you just pulling this out of thin air or are there actual names?

KELVIN

This is exactly like Libby...

JOHN SMITH

Libby is fine.

KELVIN

You've been saying that for the past month, the past month that no one has seen or heard from her.

JOHN SMITH
And I'll stand by that word. Libby
is fine.

Kelvin scoffs.

KELVIN
I just want you to restore some
form of order. Assure these people
there is nothing to worry about.
We've got a killer out there,
morale is low, the last thing we
need is a reason not to trust our
leader.

Smith stands now, commanding attention with a menacing glare.

JOHN SMITH
Question my morals, question my
motives, but never question my
leadership or my loyalty.
Everything I've done I've done for
the Last Chance Society.
(beat)
Libby is with the baby now. If you
want to see her, be my guest.

KELVIN
I'd love to.
(beat)
Just please... consider some sort
of speech. Something. They need
it.

Smith nods.

JOHN SMITH
I appreciate you coming forward and
saying something.

What a fucking beat-around-the-bush answer if there ever was
one. And we can see it annoys Kelvin by his expression. He
watches Smith go, until Smith waves him on to follow and he
does so---

INT. MONASTERY, CHAMBERS -- NIGHT

---in one of the inner chambers of the MONASTERY, we see
hospital beds. The makeshift clinic here. We move along
some beds to see LIBBY stood in the corner of the room,
holding the baby in her arms. JOHN SMITH takes KELVIN over
there. Libby greets them both with a robotic grin.

LIBBY
Kelvin! So nice to see you.

KELVIN
It's been a month, Libby. How have you been?

LIBBY
I've been a little under the weather, but I'm ready to grab life by the horns again!

She passes along the baby --- Kelvin holds the young child uncomfortably ---

LIBBY (CONT'D)
His name's Christopher.

JOHN SMITH
Or Henry.

LIBBY
(giggling)
We haven't decided yet. John and I, we decided we were going to raise him together. Isn't he just wonderful?

Kelvin looks down at the baby, then back up at these two --- incredibly comfortable and proud --- off his surprised expression, taking so many things in ---

EXT. ABANDONED TOWN -- MORNING

A small ghost town, left ravaged by the apocalypse, buildings left to rot. Stray dogs move along, a big pack of them ---

PJ tries to hunt one with his gun, but they scurry off, sensing him. He lowers the gun with a sigh.

INT. ABANDONED MARKET -- MORNING

Inside the abandoned local market, ASH, DARLA, PJ, and JESSIE see --- nothing. Just a big mess. It's been totally ransacked, completely destroyed, all items gone. They frown at the remnants of the past...

JESSIE
Well shit, that's disappointing.

ASH
Yeah. Not unexpected, though.

As Jessie keeps going, we see PJ's line of vision following her, suspicious ---

Ash follows Jessie through one of the aisles.

ASH (CONT'D)
Hey, find anything?

JESSIE
Nah.

He moves for her pack. Zips it open ---

JESSIE (CONT'D)
What the hell...?

ASH
If you're going with us, I have
every right to do this.

JESSIE
I thought we were cool?

Ash scoffs --- rips the backpack off of her forcibly and shoves her away. She looks at him in horror as he pulls out... a KNIFE. Large, precise, fucking sharp as hell.

JESSIE (CONT'D)
So what? It's self-defense, it's
for...

ASH
It's got blood on it. You said you
were captured, you never
mentioned...

JESSIE
I had to kill some of those things.

ASH
And when they took you and your
friends in, they didn't take your
stuff? They just left it all where
they found it? You do realize how
tough to take in all of this is.

JESSIE
Why is it so hard to---?

ASH
Because you're not making any
sense!

Fueled by anger and suspicion, Ash looks ready to pounce.
Jessie shakes her head.

JESSIE
C'mon... No. No. I know what
you're thinkin' but --- it ain't
true. Put the gun down, please!!
(beat)
We're still friends right?

Hyperventilating at this point, she takes a deep breath.
Repeats herself calmly ---

JESSIE (CONT'D)
...Right? We're *friends*.

THWIP! Jessie's head snaps back, the top of it and much of
her face blown off in a violent bloody mess. She falls back,
crumpling on the floor. DEAD.

ASH (O.S.)
No...

And we see Ash, holding a SILENCED PISTOL in his hand. He
lowers it, taking in a deep breath. We see it in his eyes,
he's sorry, he truly is...

ASH (CONT'D)
...We're not.

PJ and Darla come around the aisle, hearing the ruckus, and
then they see it --- Ash stands in front of Jessie's body,
blocking their view of the dead girl. Taking a deep breath:

ASH (CONT'D)
C'mon. Nothin' to see. Let's
just go.

Without another look back, he leads the two off-camera...

END ACT III

ACT IVINT. MONASTERY -- MORNING

GARETH, hood up, hands in the front pocket, moves through the monastery. KELVIN sees him pass by from his office, he exits and starts to follow the red hooded man. Gareth's facial expression is one of irritation --- he turns around, agitated.

GARETH
You followin' me, home boy?

KELVIN
(scoffs)
Figured as a protege of the good
Father Warden, you'd have the
manners not to wear this thing up---

Kelvin reaches up and flicks Gareth's red hood off of his head. Gareth frowns.

GARETH
Kid, don't be thinkin' that just
because you've got that uniform on,
you're out of good ol' sheriff
Tommy's shadow... 'Cuz you're not.
Is that why you haven't gone back
for your friends yet? 'Cuz you
like havin' the power, makes you
feel good about yourself?

KELVIN
(quickly)
I tried. Since those kids
disappeared, Smith's been on edge.
Doesn't want anyone leaving or
getting in until this whole
situation's sorted.

GARETH
There was plenty of time before
those poor kids got snatched up
that you coulda' went out there and
grabbed your friends.

Kelvin shoots him a deadly glare. Gareth continues.

GARETH (CONT'D)
We got here the same time, so stop
acting as if you know everything
about this place.
(MORE)

GARETH (CONT'D)
Because if either of us do, it's me
that knows more. And that's what's
bothering you, ain't it? 'Cuz you
know it's true.

Kelvin has nothing left to say.

GARETH (CONT'D)
Now if you'll excuse me, *sheriff* ---

He flicks his hood back up.

GARETH (CONT'D)
--- I'm gonna' go get me some
breakfast. See ya around.

Gareth walks off. Kelvin gives a heavy sigh...

INT. MONASTERY, OFFICE -- DAY

KELVIN is in JOHN SMITH's office. He's on a rant, we can tell. Smith has his back to Kelvin, we see he's listening but his eyes are wandering out the window behind him, watching his people gather breakfast outside. LIBBY is one of the people handing out food, we see she's all giddy. They see GARETH, hood still up like a true rebel, getting his food at the gathering below. Looks up at the window and sees Smith. Gives him a wave. Smith waves back...

KELVIN
The man's got absolutely no
respect.

JOHN SMITH
Is that what this is about? Coming
back to complain about Gareth
again?

Smith swivels around in his seat, eyes finally on Kelvin.

KELVIN
I want your permission for an
interrogation.

JOHN SMITH
And on what charges?

KELVIN
I'm police, I find someone
suspicious and I bring 'em in.
There's been murders --- of kids,
no less --- or have you forgotten
already?

JOHN SMITH

Don't pull that crap on me,
sheriff. I put you in this
position, I can take your right
back out...

KELVIN

(interrupting)

...and I'm *grateful* to be back in
uniform, feeling some sense of
reality... having a *job* again. But
we're playing house here John. And
I don't like the fact that Gareth's
running around and I can't even do
a proper investigation. The man's
a killer.

JOHN SMITH

(beat)

You can't interrogate a man without
evidence. You of all people should
know that.

Kelvin swallows...

JOHN SMITH (CONT'D)

Get me some proof that Gareth has
anything to do with this, and then
I'll give you permission to do an
interrogation. Excuse me, I think
I'll join them outside.

Smith gets up, shoo's Kelvin out, and they both leave. When
the door shuts behind them, we cut to...

INT. DECLAN'S HOUSE, BEDROOM -- MORNING

DECLAN wakes up. Sits up and moves along the hallway---

INT. DECLAN'S HOUSE, CHRISSIE'S ROOM -- MORNING

---The camera's inside CHRISSIE'S ROOM --- the childish,
bubbly, cute happiness of it all is nearly blinding. DECLAN
passes by the bedroom, opening the door and peeking inside.
He enters. Looks at her bed --- covers done up all nicely.

INT. DECLAN'S HOUSE, CHRISSIE'S ROOM -- NIGHT -- **FLASHBACK**

MATCH CUT to a crying CHRISSIE, curled up in the bed.

DECLAN enters the room, clicks on the night at her bedside table and sits down on the bed with her.

DECLAN
You need some sleep, Chrissie.

CHRISSIE
I miss my mommy. When will she be back?

DECLAN
I don't know if she'll be back, sweetie. You know--- you know what happens when someone disobeys the law of God here. They get punished.

CHRISSIE
I do. Mommy deserved it, but still I --- I miss her. Even when she was in the Red Zone, I would sit at the fence and watch her. We'd talk. They never knew I was there, I would sneak but now... now she's just gone. I'm scared.

Red Zone? What's all this about? HINTS FOR LATER.

DECLAN
I know, sweetie. I'll do my best to take care of you, okay? But you need to help me. I can't do this alone, I need you to be strong and brave okay?

Chrissie nods.

CHRISSIE
I'll try. You're a good guy, that's what everyone told me. Mommy told me to trust the good guy's.

DECLAN
Well I'm glad.

CHRISSIE
When will God decide she's learned her lesson?

DECLAN
There's no telling when. In the meantime, we need to make the best with what we have.
(MORE)

DECLAN (CONT'D)
Crying isn't going to bring her
back. You just need to move on as
best you can.

CHRISSIE
Okay.

Chrissie takes a deep breath, choking back her tears---

INT. DECLAN'S HOUSE, CHRISSIE'S ROOM -- MORNING

---as Declan does the same. *Crying isn't going to bring her
back...*

The doorbell rings. Interrupting his train of thought. He
composes himself and leaves the child's bedroom.

INT. DECLAN'S HOUSE, LIVING ROOM -- MORNING

DECLAN and IVY sit in Declan's living room, chatting at the
coffee table. Ivy hands Declan a paper cup of coffee from
the gathering outside.

IVY
Breakfast is good. Brought you a
cup.

DECLAN
Thanks.

He takes a sip.

DECLAN (CONT'D)
So you decided to talk to me as a
sane person instead of monkey-
throwing some shit at me?

IVY
I think both of us were a little...
heated last night. I apologize.

DECLAN
As do I.

IVY
So let's start again then, shall
we? I've been following John.

Declan raises an eyebrow. Slightly impressed.

DECLAN
For how long?

IVY

A while now. Remember that baby you and Smith miraculously found in the woods?

DECLAN

Yeah...

IVY

...Smith planted that child there. He didn't just magically find it --- he went on this hunt because he was leading you there, he knew exactly where he was going and what he was going to find.

Declan looks confused.

DECLAN

How did he have time to sneak off? Did he use Benedict to drop the kid off? Kelvin?

IVY

No. Gareth, surprisingly enough.

QUICK FLASHBACK of GARETH, red hood over his head, sneaking the BABY in his arms out of the town's gates.

IVY is in a gathering outside the MONASTERY, and she sneakily watches Gareth go...

BACK to the present.

IVY (CONT'D)

I'm just wondering what the fuck is Smith's point in having Gareth smuggle a baby out of the gates and then going out there to smuggle it back in?

Declan's confused too. He thinks for a moment...

DECLAN

Do you think it has any connection to the murders?

IVY

No clue. But anything Smith's got that slimeball involved in has to be malevolent, right?

DECLAN

You don't buy his whole
"redemption" act either?

IVY

Barely know the guy, and all I see
is evil in those eyes of his. If
that's not saying something for his
sanity, I don't know what is.

DECLAN

I'll... I'll look into it. I
don't know how much this will
connect back to the murders, but,
it's definitely something we
deserve answers on. As much as the
guy preaches and forces us to
adhere to the codes of his laws,
Smith's not looking very diplomatic
himself anymore.

IVY

I always knew a guy like him could
never get into the position he's in
now without a little bit of
ruthlessness or edge to him. He
always makes himself look so clean-
cut. From the day I stumbled upon
this place, upon his people, he's
always made himself up to be so
goddamn perfect. And you know
someone's pretty screwed up when
you can't spot a flaw anywhere.

DECLAN

Amen.

Ivy nods curtly, stands...

IVY

Thanks for the coffee. I'm gonna'
run. We'll keep in touch?

DECLAN

Yeah.

She goes to leave.

DECLAN (CONT'D)

One question though ---

Ivy turns. Yeah?

DECLAN (CONT'D)

--- why come to me and not Kelvin?

IVY

Because Kelvin's got his head stuck too far up Smith's ass that all of the shit he's been giving us is going right past him.

DECLAN

(nods)

Smith's given him authority, he's not going to question the guy no matter what his gut says. Nice guy, but I knew he worked this way even before. Kelvin's always following people around like a puppy dog and listening to their every whim like one too.

IVY

Yeah. I figured I'd have more chance at a leeway to the authority with you.

DECLAN

I don't know whether I should be flattered or offended.

Ivy smirks, gives a wave, then leaves.

EXT. SUBURBAN STREETS -- MORNING

IVY exits DECLAN's house. JOSEPH WARDEN is standing with some residents nearby, giving them hello's and touching hands with the awe-struck people. They truly love this man. He watches Ivy go, and his eyes narrow ---

--- as he leaves the crowd, he pulls out a notepad. We see a list of names, some of them familiar. The ones we recognize as the camera pans down the list are as follows:

"LIBBY"

"KELVIN"

"DECLAN"

"BENEDICT"

"IVY"

Father Warden takes a pen out --- and scratches through Ivy's name. With a disappointed expression, he puts the notepad and pen away and then continues on his way.

EXT. ABANDONED TOWN -- MORNING

ASH, PJ and DARLA leave the market, silenced by what Ash has just done. PJ isn't thrilled by the awkwardness and innocently ttempts to break the silence ---

PJ
It's a damn good thing I put
silencers on those guns, huh?

--- but he only ends up sounding awkward in the end, the least you can do is applaud the kid for his effort. Ash tries pitching in:

ASH
Uh. Yeah. What did you make these
out of again...?

Darla squeals after the boys, truly confused and disturbed and not appreciating them trying to skirt the obvious elephant in the room under the rug...

DARLA
Why'd you shoot her?! Did she do
something wrong?

ASH
(admittedly)
Nothing I *know* of.

DARLA
Then why...?

PJ
Because I was suspicious.

ASH
I couldn't be sure I could trust
her...

DARLA
So you just shoot everyone you
don't trust?

ASH
There was something... something
off about her okay?
(MORE)

ASH (CONT'D)

I think she was one of them, I think she was one of the cannibals and she was just lying to us. I couldn't risk bringing her to the airport. Not if... not if she wasn't giving me reasons to trust her.

Ash pulls out the bloody knife he confiscated from Jessie.

ASH (CONT'D)

This was the final straw. I found this knife. Stained with fresh-ish blood, in her pack.

DARLA

Fresh-ish?

ASH

(repeating, annoyed)

Yeah. Fresh-ish... They wouldn't have kept it for her if she was really their prisoner, would they? And the blood would've been a hell of a lot more rotten and black than this if it were from a biter...

DARLA

...You never know. You can't just... you can't just take someone's life like that...

ASH

Okay, I didn't know for sure! But there was no way to be sure until it was too late. It's all about taking chances now. Hell, she was someone my age for fuck's sake, cute as hell too. But I wasn't willing to risk what we got goin' for her.

DARLA

What do we got, Ash?

ASH

Our family! You, me, PJ, your daddy... everyone back at the airport's my family now. I made the mistake before of trustin' a bad guy a few years back, and it got my little brother, my only family left, killed.

(MORE)

ASH (CONT'D)
I wasn't going to make that same
mistake again.

There's a real long silence. Ash takes a deep breath, his eyes locked on Darla and PJ, his tone serious here...

ASH (CONT'D)
Point is, I just--- I don't want
you two making that mistake
either...

DARLA
We were strangers. And I trusted
you. PJ was a stranger. Are you
gonna' shoot us too?!

ASH
Not all strangers are bad. All I'm
sayin' is... If a stranger gives
you any indication they're not
trustworthy, you need to do what
you've gotta' do. You understand
me?

CUE -- "BABY I'M-A WANT YOU" by BREAD:

PJ and Darla both nod. And then Ash starts going on. Darla and PJ exchange looks, before following him off...

CUE MONTAGE.

ASH, DARLA and PJ continue out of the small, abandoned town and through the forest surrounding it. DARLA talks over the walkie-talkie with...

...TOM, who sits in the airport's first-class lounge, listening to the song as it plays over the P.A. system. He smiles at his daughter's voice, and they continue exchanging conversation. He then says his "I love you's" and passes the walkie onto RORY, who has a bed-head, lying next to KITTY on the floor.

He chats into his walkie, exchanging banter with someone probably. Kitty kisses him on the cheek.

TIGHT on Ash as he tries going through the atlas. It's dried up, but the pages have curled up. All those memories in that book, it hurts him to see it in this shape. With a sigh, he tosses to the ground. It's useless now. They keep going without it. TIGHT on the atlas, left all withered away on the ground...

LEIGH takes the keys to the MAKESHIFT LAB and unlocks the door. Pushes it ajar, thinking no one's seen her---

---we're back with ASH, DARLA and PJ. They hear a LOUD RUMBLE and the earth shakes around them. Off their "WTF?" faces...

...we're with GARETH. He feels the rumble at the monastery. Everyone reacts with gasps and shocks around him, and we see BENEDICT trying to calm people and check if everyone around is alright... but Gareth's different. He just SMILES softly.

INT. MAKESHIFT LAB -- MORNING

LEIGH walks into the makeshift lab, alone. She sneaks over to RORY's computer... Turns it on...

PHOEBE walks in as "BABY I'M-A WANT YOU" fades out.

PHOEBE
What's up?

LEIGH
Didn't think you were awake.

PHOEBE
You checking his computer...?

LEIGH
Yeah. I just need to make sure things aren't going bad...

PHOEBE
A part of me thinks maybe he was re-living the old sex tapes of him and Mal and he just didn't want me to see for Kitty's sake, but I don't know... I just have a bad feeling.

LEIGH
Oh. Yuck. Please don't make me sit here and hope he's the traitor...

She goes through Rory's files. While Leigh goes along the side of the computer and sees something plugged in. A phone, plugged into the computer via USB Cable. She fumbles with it and sees a recent conversation ---

"Any updates?"

And then below it:

"Vials are on the cruise. Keep an eye out, it's on its way over and should be hitting ground soon."

And then underneath that:

"I will let you know when it's in our hands."

LEIGH (CONT'D)

You see this? What the hell *is*
this?

Phoebe looks it over. She is completely taken off guard, she has no words. Off the women's worried expressions---

EXT. FOREST -- MORNING

ASH walks ahead of the younger kids. They stalk behind him as he goes to check out what the noise was --- they see, the edge of a CANAL. Water travels through the man-made structure.

And at the edge, a SHIP, wrecked onto the edge of the canal, its long body stretching into the forest a bit. It's a majestic cruise, turned on its head, smoke rising from the hull, which is now technically its top. It balances against the canal's edge, SHIPWRECKED! It's an amazing sight.

Ash, PJ and Darla approach it slowly. They look on in awe, and a tinge of EXCITEMENT, though PJ has a tinge of worry on his (the water, duh). The exploration possibilities with this thing are tremendous. Though we realize that this is just a tease, a story for later, as the screen ---

CUTS TO BLACK.

END EPISODE