

E D E N | R I S I N G

#203

**"There Was No Calm Before This Storm"**

*by*  
John Oddo

Previously on EDEN RISING:

- Tom's group arrives 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, PJ puts down a soldier named Hernandez who was bit by smashing his face into the toilet. 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 and warns Tom that there is a traitor in their midst, Tom lets his anger out by shooting Griggs right in the face.
- Tom lies and says Griggs was bit, one of the soldiers - Michael - doesn't buy it.
- Michael finds respect in young PJ, who helps the soldiers bury the bodies, including that of Hernandez, the soldier he put down.
- Rory bullies Kitty, he says he does it for fun, it's nothing personal.
- Later, Kitty tells Rory that Xander is her husband - he gets confused, obviously because he saw Xander and Gwen having sex, and assumed they were together and not Kitty and Xander. As Rory skrits off, Kitty looks confused.
- Tom, Leigh, and Michael encounter a woman named Maude in the forest after finding the truck full of supplies and a camp site. Maude holds Ash hostage.
- Ash peeks into Maude's tent...
- Leigh uses information about Maude's daughter Chrissie to get Maude to let Ash go and let them have their truck of supplies back.
- Leigh tells the group she saw a kid's sleeping bag with the name Chrissie on it.
- The supplies are brought back, Darla's hand is successfully amputated and she has a nice reunion with the survivors.
- Kelvin, who went off on his own, encounters a hostile Gareth (fka "Red Hood") in the forest.
- Ash tells Tom Leigh was lying -- he saw the sleeping bag and it had no name on it. Leigh knows a lot about Maude, but she lied about how she knew. Tom thanks Ash for this information, and watches Leigh suspiciously.

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TEASER

EXT. FOREST -- MORNING

GARETH and KELVIN are in a stand off just how we left them. Gareth's rifle pointed at Kelvin, Kelvin's pistol at Gareth.

GARETH  
...They're watchin' me, ya know.  
They're out here. And I'm *this*  
close, I ain't lettin' you fuck  
this up now.

KELVIN  
Who's watching you?

GARETH  
I dunno... They've got masks.  
Creepy fucks...

KELVIN  
What the fuck's going on...?

GARETH  
Keep your voice down, idiot...

KELVIN  
Not until you...

Gareth seizes his opportunity now that Kelvin's talking --- he suddenly CHARGES. Kelvin pulls the trigger, but he's too late. By the time the trigger's pulled, Kelvin's already down like a sack of shit, rolling down the side of the hill, not a standard roll but a violent one.

He drags Gareth with him, though Gareth tumbles in another direction. We hear Kelvin's knee collide with a small rock, one just big enough to leave a mark. When Kelvin hits the ground, sprawled out in the dirt, he gasps in pain and holds his knee when he hears something... in the distance...

A LAKE.

The flow of water is like music to his ears but for a moment Kelvin lays face flat in the ground, contemplating and putting himself together. Slowly he hobbles to his feet and takes note that Gareth is no where to be found... He bends down, noticing a tear in his jeans and a small cut from the fall.

KELVIN (CONT'D)  
(to self)  
Fuck.

He shakes his hand as if it would discard the blood as he looks for the source of where the river could be. He limps over to some bushes, brushing them apart, there it lies -- just a walk away -- a stream. He smiles feeling pretty pleased with himself, looking along the river when... a body... he's taken back slightly... then another... and another, this one half eaten.

Alarmed, Kelvin takes a step back when he hears a noise, a biter in the distance comes hurdling towards him this is the last thing he needs - he draws out a knife from his bag, knowing he may have the use it as he attempts to run off. Close-up of the pain in his face as he pushes himself to run, the biter a mere few steps away... he's got him!

The biter grabs Kelvin by the arm holding the knife as he blindly attempts to wriggle out and use the weapon to no avail. The only way out of his now is if he could somehow turn, although that would mean falling to the ground by this point and making himself more vulnerable...

...THUD!

They both fall as Kelvin attempts to restrain the blood thirsty creature, but he can't stab and hold him back - the knife falls to the floor! Kelvin closes his eyes and mutters something to himself.

KELVIN (CONT'D)  
Gloria sea al padre y al hijo y al  
Espíritu Santo. Como lo fue en el  
comienzo, es ahora y nunca será,  
mundo sin fin. Amén.

Looking up to the sky...

BAM! We get a close up of an eye opening, it's Kelvin, he's still lying there, blood on his shirt as he sits up to find the zombie before him had fallen back, impaled with a bow straight through the heart. Kelvin inspects the creature and removes the bow to examine it, taking a look around he notices something from the hill. Someone wearing a Wooden Christian Mexican mask is on the hill and making his way over. Kelvin raises his hands in submission.

KELVIN (CONT'D)  
I mean no harm. Please, put down  
your weapon...

The eerie Masked figure before him keeps the old-fashioned bow up and pointing towards Kelvin. We hear the wood of the mask creak as the figure looks down at the cut on Kelvin's leg, he too notices. Kelvin knows what they're going to imply, he shakes his head feverishly.

KELVIN (CONT'D)  
No! No! I did this falling down  
the hill! Please...

It looks as if though the figure is about to release the arrow when:

MASKED MAN #2 (O.S.)  
You know the rules...

The Masked Figure turns to see another figure approaching from the other side of the field.

MASKED MAN #2 (CONT'D)  
If they're safe, they're with us.

Seizing his opportunity, Kelvin goes to knock the bow out of the Masked Figure's hand when the new Masked Man grapples him. The two throw him to the floor, Kelvin throws his hands up again.

KELVIN  
That was... a bad move, I'm sorry.  
Please, just don't kill me.

One Masked Man looks to the other.

MASKED MAN #1  
Can we kill him now?

The second Masked Man looks down at Kelvin. Slowly, he crouches down. Pushing his mask up, revealing...

DECLAN. Both men look shocked as the first Masked Man pushes his mask up and we see an elderly man wearing a straw hat.

KELVIN  
Declan?

OLD MAN  
You know him?

DECLAN  
He's one of them.

OLD MAN  
Glenley?

Declan nods.

OLD MAN (CONT'D)  
And you think he's going to let  
them in?

DECLAN  
He let me in, didn't he?

The old man rolls his eyes, it appears he isn't all that  
happy with Declan either.

KELVIN  
What's going on?

DECLAN  
I could ask you the same thing. I  
thought we were supposed to meet at  
Eden?

Declan snickers, almost coldly. The old man chortles while  
Kelvin looks pissed --- Declan frowns, at least someone finds  
it funny.

DECLAN (CONT'D)  
I guess we both got kinda *side-*  
*tracked*.

**CUT TO BLACK.**

END TEASER

ACT IINT. BATHROOM -- DAY

WIDE SHOT of the WOMEN's BATHROOM.

KITTY stands at the sink, washing her hands. She starts a really bad, whooping cough. As she does, she hacks up some phlegm. Examining the phlegm in the sink, she notices it has a BLOODY RED tint in the greenish sludge. On her face --- worried, KNOWINGLY ---

INT. TERMINAL -- DAY

TIGHT on XANDER, in a group discussion, speculating...

XANDER

So you're telling me I can go out there right now, dance around, scream, shout, do whatever really to attract the attention of these things and if they bite me on the arm, I can come back in here, you can chop off that limb and I'll be fine.

RORY

It all depends on the situation, the severity of the bite and how long it takes for your body to fight off the infection. Some people take longer than others to turn.

GWEN

Why don't we go test it out?

Xander and Gwen lock eyes --- sparks are flying here.

XANDER

Oh, that mouth of yours. You've got quite the impressive bite... and that *tongue*...

Rory glares at Xander. He's unimpressed.

RORY

...says the married man.

The men's eyes meet.

GWEN  
 (growing uncomfortable)  
 So you're a surgeon then?

RORY  
 Depends on your definition of...  
 surgeon. If you mean world class,  
 certifications-coming-out-of-my-ass  
 surgeon, then absolutely... not.  
 If you mean learn-as-you-go-post-  
 apocalyptic surgeon then yes.  
 (rather proudly)  
 Yes I am.

XANDER  
 ...My marriage is none of your damn  
 business. Go back to whatever is  
 you do around here, sit on your ass  
 and play with your computers or  
 whatever, while us adults talk...

With every word, Xander approaches Rory. His best attempt at  
 intimidation. Rory just smirks, COCKY. He's not letting  
 this guy get to him.

RORY  
 Look you wanna' keep pushing my  
 buttons big boy? I don't take shit  
 from anybody, especially half-wit  
 losers like you so stop talking to  
 me like a fucking child. I saw you  
 and the blonde bimbo shacking up  
 the other night on camera.

Gwen looks shocked, Xander stops approaching Rory, his eyes  
 squinting at the man.

RORY (CONT'D)  
 If you want me to tell your wife  
everything I saw, I suggest you  
 back off.

XANDER  
 I'll break you in half.

RORY  
 I have no respect for a man who  
 can't respect the promise of the  
 ring on his finger. And you can't  
 fear someone you don't respect. At  
 least, that's what I found from  
 personal experience.  
 (glaring at Gwen now)  
 (MORE)



RORY (CONT'D)

Nor do I have respect a woman who agrees to shack up with her best friend's hubby... Kitty talked a lot about you yesterday when we were patching up Darla yesterday. Nice. The look of horror and disappointment and betrayal in her eyes --- is it gonna' hurt you or is that something you two are gonna' thrive on? So if you decide to continue fucking with me dude, I suggest you realize what I have hanging over your heads.

XANDER

You don't have the fucking balls.

RORY

HEY KITTY!! XANDER HAS SOMETHING TO TELL YOU, WHEREVER YOU--- OOOOOF.

Rory gets a quick SOCK to the GUT. And he keels over, looks up --- his eyes are like an ANIMAL's.

As he charges forward ---

--- we see him get sent back by another fist, this time across the face.

GWEN

Xander, what the fuck!!

Gwen tries to pull him back.

XANDER

Step back, sweetheart---

She doesn't listen, so Xander resorts to shoving her away. Rory looks up, coughing.

RORY

Ah, you don't respect your whore either? Nice guy.

At this point, others have gathered around. REGIS is among them, he's cheering.

REGIS

Best bit of amusement I've seen in a while... Anyone got popcorn?

PHOEBE

Knock it off, Regis! You're not helping.

(to Rory and Xander)

Break it up! Rory, come on, what are you doing?!

XANDER

Getting his ass kicked.

Ash rushes forward, pulls Rory up on his feet and away. He stands in front of Rory as Xander lumbers forward...

XANDER (CONT'D)

You sure you wanna' stand in front of him?

ASH

You sure you want my foot up your ass?

XANDER

Fucking little kid. I swear, you think you're some tough-ass, you're just a punk.

ASH

Seriously, dude... We don't need this shit right now!

Ash looks around, sees that Tom is rushing over now...

XANDER

Yeah well we don't need useless drama either. This guy thinks he can just start shit, actin' like he knows me. Dude's out of his fucking mind.

Xander goes --- for another punch. Hits Ash instead. Ash hits the floor, stands. *Oh hell no.*

And now Ash is in this. He leaps forward, wailing a few punches into Xander's gut. Xander keels a bit, before he whips forward and in a single blow, knocks Ash to his knees. Ash isn't done yet, despite a bloodied nose. He leaps back up angrily... And now Tom's here. He pulls Ash away by his collar, Ash is huffing and puffing, releasing all of his anger as Xander stands his ground.

RORY

I did that. I hurt him. That was all me.

TOM  
What the HELL is going on here!?

ASH  
He fucking hit me...

RORY  
(to Xander)  
You wanna' tell him, buddy? Or how  
'bout her? Tell her.

His eyes fall to KITTY --- Who's standing in shock over all of this.

KITTY  
I know you said you liked picking  
on people, but... my husband? Not  
the smartest choice.

She goes to see Xander, help him up.

KITTY (CONT'D)  
What the hell did he do to deserve  
a pummeling like that?

TOM  
Who started this? Huh?!

LEIGH and some of the soldiers approach. Leigh is truly baffled.

LEIGH  
A brawl? Seriously, Rory?!

Tom's attention snaps to Leigh --- then his eyes fall back on Xander, Rory and Ash --- the situation at hand.

GWEN  
Xander and Rory were fighting. Ash  
came in to calm things down. Ended  
up getting a fist to the face.

ASH  
I don't even know what they were  
fighting about, I just thought I  
could stop them ---

TOM  
Well, you didn't. Thanks for  
trying though.

PHOEBE  
I'll have a look at his face...

RORY  
His face? My face too?

Phoebe looks like she's going to say yes, but Tom looks at her seriously.

TOM  
No.

Xander goes to storm off, Tom's right behind him. In a lightning move, Tom whips for his belt and pulls out a pair of handcuffs. The ones he used to keep Declan's prison buddy chained up in Season 1. He locks up one of Xander's wrists. Xander's incredulous. Goes to fight off Tom.

XANDER  
What the hell...?

Tom nods to Ash.

TOM  
Grab Rory.

RORY  
What?!

Ash shoves Rory toward Tom --- Rory sees what's coming next.

RORY (CONT'D)  
Oh, hell, this isn't happening is it...?

CLICK! The other side of the handcuff is linked to Rory's hand now. Rory and Xander are staring at each other, Rory gulps.

TOM  
I am SICK and TIRED of the petty arguing.

Everyone looks among each other. Tom's fuming...

TOM (CONT'D)  
Quite frankly, at this point, I couldn't give two shits about what the hell happened between you two. Because I know if you tell me, it's just going to set me off even more over how ridiculously stupid it is.

Tom's eyes shoot over to Phoebe ---

TOM (CONT'D)  
Are the soldiers occupying the  
construction area today?

PHOEBE  
Erm, I dunno. Ask Leigh. She's  
our timekeeper.

TOM  
...You ask her.

Off Leigh's look --- his reluctance to look, or speak, to her is noticeable.

Leigh? PHOEBE

LEIGH  
It's Sunday. Sunday's are off  
days, so no, they're not there,  
they're on patrol.

TOM  
Phoebe, take me there. Gwen,  
you're coming with us.

Tom takes Rory and Xander, and moves past Leigh. Gwen follows curiously, while Leigh's eyes never leave Tom...

INT. CONSTRUCTION ZONE -- DAY

This is the area of the AIRPORT that is still under intense construction. The wind blows through tarp that dangles loosely from the ceiling. RORY and XANDER are sat down like children. TOM, GWEN and a feeble-looking PHOEBE stand around.

TOM  
...You two can sit in here until  
you make up.

Sorry. XANDER Erm, me too --- ? RORY

--- That was settled. Let us go, please.

Tom ignores them and wanders off. Gwen and Phoebe follow. Phoebe stands alone, watching the men argue inside, curiously. Almost amused maybe. Gwen takes Tom aside.

GWEN

What the hell do you think you're doing?

TOM

I was waiting for you to ask that.  
(beat)  
Sidney told me. About your...  
'revolution'.

Gwen swallows, a bit nervous.

TOM (CONT'D)

I get that you're concerned and... you probably miss making decisions and everything. You were a politician right? You... sort of are used to do that, making decisions. So I figured --- hey, she wants it? She can have it. Being a leader... I think at this point we can both say it hasn't really been my thing. So consider this officially handing over the reigns ---

He swings a key ring, only carrying A SINGLE KEY, off his belt.

TOM (CONT'D)

--- Think fast.

He tosses it. Gwen's hands fly up and she catches the key ring.

GWEN

(curiously)

A key?

TOM

To their handcuffs. You want to be leader, fine. Here's your first assignment. You get to decide when to unlock them. When you think they're sincere. I'll support whatever decision you make. Maybe this group could use a change of face. I sure as hell know I could use a break. I've scared people off --- my daughter, Sidney, and even Ash yesterday. I took all this anger and frustration out on the poor kid. And for what? He didn't do anything wrong.

(MORE)

TOM (CONT'D)

My mistakes led me to that point.  
I'm tired. I thought I could find  
rescue, give all of you a little  
bit of hope. But now, now that  
it's been crushed for the upteenth  
time and we're stuck in this  
standstill --- I don't even have  
hope anymore. So if you think you  
have what it takes, if you think  
you have the hope the rest of us  
need by now... then be my guest,  
Gwen. Be my leader.

And with that, Tom turns on his feet and walks away. Leaving  
Gwen staring at the key in her hand, stunned and taken aback.  
Phoebe follows Tom.

INT. TERMINAL -- DAY

TOM and PHOEBE arrive back at the TERMINAL. He looks at  
Phoebe expectantly.

TOM

...Is Darla resting?

PHOEBE

Um... no. She went to be with PJ  
a while ago.

TOM

Damn it.

He looks to MANILA, who is sprawled out on a pair of chairs,  
finally getting some sleep. Tom's voice is booming.

TOM (CONT'D)

Where's PJ?

Manila jumps in her sleep --- it's comical, really. She rubs  
her eyes, groans ---

MANILA

I... I don't know.

TOM

(frustrated)

Fuck. Do you know where he  
could've gone? He and Darla went  
off trapezing around the airport.

MANILA

I think I have an idea of where  
he'll be.

Manila marches off, frowning. Tom follows her lead.

EXT. OBSERVATORY ROOM -- DAY

We drop in on the OBSERVATORY ROOM --- plenty of feet in the air. We get a nice shot of the airport parking lot, the back construction lot, in all of its quiet splendor.

INT. OBSERVATORY ROOM -- DAY

We find PJ staring through the barrel of a SILENCED RIFLE --- clocking in a magazine, the boy is standing among a group of soldiers. One of them is MICHAEL.

In the lot below, a soldier stands next to a set-up of EMPTY CANS --- left in the shape of a HUMAN --- or a BITER.

We get a POV shot of the SCOPE, BLURRY AS SHIT --- PJ aiming at the cans.

MICHAEL  
(O.S., into talkie)  
Kid's half-blind, I suggest you  
move.

We see the blurry figure of the soldier march off-screen. Leaving PJ just with the cans to look at. He pulls the trigger. The cans seem to explode in a blur of COLOR ---

--- PJ pulls away, and we see his face. He's frowning.

PJ  
I swear, I'll never be able to see  
shit.

MICHAEL  
You shouldn't say that.

PJ  
Sorry. I know you soldiers have a  
code about that right? 'Never say  
never'.

MICHAEL  
I was actually talking about  
'shit'... but yeah. That too.

Wiping sweat off his brow---

PJ  
Oh. Right.



MICHAEL

Hernandez was the sack of shit you killed the other night.

PJ looks up at Michael silently.

MICHAEL (CONT'D)

He was in the bathroom when you found him?

PJ

Yeah. I didn't know he was... one of them. I said something when I walked in, he didn't look at me. Went into one of the stalls and he started banging at it. I don't really want to talk about it ---

MICHAEL

--- But I do. You killed one of my men.

PJ

I didn't have a choice.

MICHAEL

You know, you people come here and all of a sudden all of our folks are dying. Maybe Leigh doesn't want to say anything, or maybe she's blinded by infatuation for your leader, but something ain't right with you people. He was always a pussy though --- Hernandez. Doesn't surprise me that he tried to hide. Fucking coward.

PJ uncomfortably puts the gun away.

PJ

Technically I haven't even been with them... I'm sort of like an outsider. These people couldn't give two...

(hesitates, sighs)

...craps about me or Manila.

BEAT.

MICHAEL

Do you care about them?

PJ thinks. Then, as realization hits him, the doubt leaves his face.

PJ

They're good people. They didn't do any of this on purpose. We've been only around for a week and it's not like we've been making much of an effort to fit in.

MICHAEL

We could use another man in uniform 'round here.

PJ

I'm not a soldier anymore.

MICHAEL

That's disappointing. You've got a good eye, kid... for someone with really shitty eyes.

PJ

Um. Thanks?

MICHAEL

If you ever want to practice shooting again, I'm gonna' have to ask for a commitment. I just wasted bullets to get you to train, kid, I was hoping you were actually interested.

PJ

I don't understand what you're trying to do. Why are you trying to recruit me when we're all living here?

Michael says nothing. Awkwardly, PJ shuffles away. Half way across the walkway leading back to the airport, he sees TOM and MANILA emerge from the door. He picks up his pace and meets up with them.

PJ (CONT'D)

What's up?

MANILA

What the hell are you doing out here---

TOM

Where's Darla?

PJ

She didn't come with me. She thought watching me shoot guns would be boring and she wanted to stay close so she wouldn't get into any trouble... She went to go see your girlfriend.

Tom rushes off, leaving PJ and Manila alone on the walkway.

MANILA

I told you I didn't want you shooting with those soldiers.

She snatches his arm ---

MANILA (CONT'D)

It's my job to protect you. You're going to do as I say.

PJ

It's not your job. You're trying too hard, and it's pretty painful...

--- Manila yanks at his arm and drags him. PJ winces.

PJ (CONT'D)

Ow! Yeah. Painful.

As he picks up the pace, Manila stops dragging him. He moves to his own accord now.

PJ (CONT'D)

You should've heard what they said. It wasn't pretty.

MANILA

What are you talking about?

PJ

(lowering his voice)  
...I think those soldiers are gonna' do something awful to Tom.

WIDE SHOT --- of Manila and PJ moving across the walkway ---

ASH (V.O.)

Those two stick out like a sore thumb, don't they? What do you think their story is?

INT. TERMINAL -- DAY

ASH is packing his things and watching MANILA and PJ as they make their way back to the TERMINAL. He's speaking to LEIGH...

ASH  
Funny question, sorry. Considering  
I don't even know your story  
either.

LEIGH  
Oh trust me, you wouldn't want to.  
It'd bore you to death --- and  
bring right back to life again.  
Then you'd be trying to eat me, and  
I'd have to blow your brains out...  
and none of us would want that now  
would we?

Leigh's smiling but Ash looks a bit uncomfortable --- he's not quite sure if she's joking and his mind is playing tricks on him, or if that's a threat. She can tell by the way his face turns that he's a little taken aback by that comment.

LEIGH (CONT'D)  
(curious)  
What? I was *joking*.

ASH  
Just zoned out, sorry.

He chuckles a bit --- obviously feigned. Leigh catches it. She'll let his behavior slide, but she's definitely suspicious...

INT. MEDICAL -- DAY

DARLA sits by SIDNEY's bedside. TOM enters...

DARLA  
Hey, daddy.

TOM  
Hi, sweetheart. You scared me, I  
had no idea where you went.

SIDNEY  
We just needed each other's  
company.

TOM  
How you girls feelin'?

SIDNEY

A lot better actually. I was walking this morning...

DARLA

(interjecting, quiet)

It... it's weird. Not having a hand anymore. You never really notice how much you use your hands, it's always so...

Tom and Sidney stare, heartbroken, at this ravaged little girl. Tom swallows --- finishes her sentence.

TOM

Automatic?

DARLA

Mmhmm.

SIDNEY

I'm so sorry, sweetie.

TOM

I'm just very thankful you're both still alive. I don't know what I would have done if I lost either one of you.

He leans in, kisses Darla on the forehead and then moves to the bed, nearly touching Sidney but not quite. Sid's voice is very low --- a whisper.

SIDNEY

You would've regretted... the way we left it.

TOM

What's the way you wish we left it?  
(even closer)  
If we had to leave it now.

SIDNEY

I'll tell you... in lighter company.  
(speaking up now)  
...Darla, can you excuse us for a second?

Tom looks rather surprised. He and Darla exchange glances, he nods to her.

TOM

You can sit with Ash and PJ. Just stay close. If they try to wander off, you stop 'em okay?

DARLA

Okay.

TOM

I won't be long, promise.

Darla nods and scoots out the door.

TOM (CONT'D)

What's this about?

SIDNEY

(troubled)

I think Darla deserves to have you to herself for a bit.

TOM

What's this about?

Sidney takes a deep breath. This aches her heart, it truly does.

SIDNEY

She told me today... she told me I was trying too hard. She said she doesn't see me as anything other than her teacher. That I'll never be the mom to her that Kate was.

TOM

She said this? My Darla?

Sidney wipes the tears that are leaking from her eyes, nodding through her sniffles.

SIDNEY

The poor thing. She's... she's lost so much. I don't know how to handle her, Tom. I don't know whether to push away or to try harder to win her over. I think she's right in saying I'm trying too hard. I just want her to have a woman to look up to in her life.

TOM

Give her time. She just lost Kate a week ago, Sid. I'll talk to her, I promise.

SIDNEY  
...No. Don't.

Tom's confused.

TOM  
Then what do you want me to do?

SIDNEY  
I think it'd be best if maybe...  
we did cool off a bit. Just for a  
while. Let Darla have you around,  
you two can just sort of... have  
each other to yourselves and then  
I'll wait for you. Whenever you're  
both ready, I'll be here.

TOM  
I was never not ready, Sid. You  
know that.

SIDNEY  
I just don't want to force this on  
her, Tom.

TOM  
And I don't want to lose either of  
you. You and Darla are both all I  
live for, Sid.

SIDNEY  
I don't understand what this is...  
us. We haven't made any  
commitments. And if Darla isn't  
ready for us to keep going forward,  
I don't think we should. It'll  
just hurt us more than it will help  
us.

TOM  
All I want is *stability*. I want us  
to be happy together, the three of  
us.

SIDNEY  
Tom, I don't know what to say.  
Stability is something you work  
for, you can't force it...  
Especially not now. Honestly, I  
feel like you're forcing this on  
both of us. We're obviously not  
ready to play happy families ---  
*least of all*, Darla.

TOM

You told me --- you told me you  
were here for me, you told me that  
I was the... bravest, smartest,  
strongest, and most devilishly  
handsome man on this planet...

SIDNEY

(tearing up)

...And that I'd be incredibly proud  
to be your woman.

TOM

So you do remember. It wasn't all  
just bullshit to make me feel  
better?

SIDNEY

No. I meant every word. And I  
still do. We've hit a crossroads  
and right now, all I'm saying is  
that Darla needs you now more than  
ever. And I'll refuse to be a part  
of forcing her into this too fast.

Tom swallows --- it's a lot for him to take in. We're left  
on these two, in an awkward and heartbreaking silence ---

EXT. ABANDONED STREETS -- DAY

We see KELVIN now has a belt tied around his leg, acting as a  
tourniquet, as he is hobbled along by DECLAN, the elderly man  
BRAY walks out on front with his bow and arrow, mask back on.

KELVIN

What's his deal?

Declan looks at him, unsure how to respond.

KELVIN (CONT'D)

The Mexican Mask, the bow?

BRAY

(behind the mask)

Our own good, that's what.  
Anonymity is safety.

KELVIN

From who? The biters? I don't  
think they're fussy when it comes  
to looks.



DECLAN

Kelvin...

Bray turns around and takes his mask off.

BRAY

There are worse things around than biters.

(beat)

Do we have to take him? I can already tell this one won't even make the gates.

Kelvin looks confused.

DECLAN

(nods)

Even if it's just for the night. We don't turn anyone away and the people I left behind, they might still be alive.

KELVIN

Wouldn't you like to know?

Declan looks confused.

KELVIN (CONT'D)

I thought you had your own little agenda, your little mission for redemption to achieve. You didn't care about us and we didn't care for you too much either, sure we all said 'see you on the other side' but both sides knew there was a slim chance of that ever happenin'.

Declan looks offended for a minute, then smiles.

DECLAN

Then I guess they would call that irony.

(beat)

Who's around? Tom? Ash? Gwen?

Kelvin is reluctant to answer.

BRAY

Would you ladies like a minute? I can go and put the kettle on if you want? This pow-wow can take place at H.Q.

(MORE)

BRAY (CONT'D)

I ain't lying down and lettin' any  
of Satan's soldiers feast on me  
because the two of you are  
scrappin' like alley cats. You got  
me?

Declan and Kelvin both nod. Kelvin is surprised, impressed  
by the fire in this old man's eyes, he really wants to get  
the fuck out of here.

KELVIN

So where are we going? You boys  
got a way to Eden?

Bray bursts out laughing.

BRAY

Kid, did no one ever tell you not  
to believe in fairy tales?

DECLAN

Eden's gone. This is about the  
closest thing to safety any of us  
are going to get.

KELVIN

What? Where?

Declan gestures with his head. As Kelvin turns to look, we  
see it too.

An OLD MONASTERY in the distance, surrounded by a large  
fence. Behind it, a small SUBURBAN COMMUNITY, wealthy with  
life and THRIVING, with the monastery acting as the  
community's landmark. Kelvin looks in awe.

INT. MONASTERY, OFFICE -- DAY

We're inside a tiny, old-fashioned office.

We get a close up of a hand on a desk and pull up to see  
KELVIN sat down. When the door creaks open, Kelvin turns to  
see a man stood at the door. He is young with dark features,  
his name is BENEDICT, who slyly glances at him. Kelvin's  
glance returns to the woman behind the desk. IVY appears to  
be in her 30's dark hair which flows to her shoulders. It  
appears she is trying to dress conservatively, her clothes  
don't seem to be torn, in fact neither do BENEDICT's. It  
would appear life here is of a greater quality.

IVY

Name?

KELVIN  
Where are your masks?

BENEDICT  
We don't wear the masks inside the  
gates. It's safe here.

IVY  
I said... *name*.

KELVIN  
What is this for, exactly?

IVY  
I don't know how they ran things  
back in Glenley, but we're trying  
to help you here. This isn't  
exactly my favorite job to do, so  
the sooner we sort this, the sooner  
you can piss off.

She's not giving him much of anything to work off of.  
Frowning, Kelvin's attention returns to Benedict.

KELVIN  
Any help?

BENEDICT  
It's just paperwork.

KELVIN  
For what?

Ivy looks up from her paperwork, one eyebrow cocked, her eyes  
connecting with Benedict's.

IVY  
110?

Benedict's definitely conflicted.

BENEDICT  
It could be a good thing.

KELVIN  
What is going on here!?

Raging and losing patience, he stands.

IVY  
(re: Kelvin standing up)  
...Well, *that* definitely is.

BENEDICT  
(to Kelvin)  
Please remain seated.

KELVIN  
I just want to speak to Declan.

BENEDICT  
He's busy.

KELVIN  
What the hell with!?

JOHN SMITH (O.S.)  
Whoa, whoa! I sense a little  
frustration around here.

Kelvin turns around to see another man. Beared, shaggy  
looking as he comes in through the door. This is JOHN SMITH.

JOHN SMITH (CONT'D)  
I'm assuming you're Kelvin.

Smith addresses Ivy and Benedict without a single glance to  
either.

JOHN SMITH (CONT'D)  
You both can go, we have a few more  
people to profile. I suggest you  
get to it, okay?

Ivy sighs and stands up from her desk as Benedict leaves.

JOHN SMITH (CONT'D)  
Oh and Ivy?

She turns around.

JOHN SMITH (CONT'D)  
Service with a smile, please?  
After all, there's a lot of people  
out there far worse off than you.

Ivy puts on a weak, sarcastic smile and leaves.

KELVIN  
Real charmer, she is.  
(pause)  
Can I expect anyone to answer me  
today?

Smith laughs.

JOHN SMITH

You know, you're not quite as I expected.

KELVIN

What's that supposed to mean?

JOHN SMITH

Well, from the little Declan mentioned, let's just say you didn't seem so feisty. Thought of you as more of the meek type. Quiet, brooding. Angry on the inside but just... really good at bottling it up. Here, you're like a shaken bottle of Mountain Dew and Ivy just uncapped you prematurely. Then again, the virus changed us all right? Dead or not.

(beat)

I guess, you could call me the founder of this place... a beaut ain't she? Some old monastery from years ago, I wouldn't even wanna embarrass myself by predicting when she was built. The town though, they built it about twenty years ago, it's tiny but we've got houses. A nice little barracks for us.

KELVIN

(not caring)

...And your name?

JOHN SMITH

What good is a name in this day in age? When you can be anyone you want.

KELVIN

Well what does your profile say? Who do you want to be?

Smith gets close to Kelvin and smiles, he pats him on the cheek.

JOHN SMITH

I think I'm going to like you.

Whipping around to BRAY, who's stood, arms-folded in the hallway outside.

JOHN SMITH (CONT'D)  
You see, Bray, he's not totally  
sold but he's a cynic.

KELVIN  
You've avoided my question.

John Smith snickers.

JOHN SMITH  
John Smith.

KELVIN  
Original.

JOHN SMITH  
Like I said, you can be anyone you  
want to these days. That's why it's  
so important to profile... plus,  
it helps us decide.

KELVIN  
Decide what?

JOHN SMITH  
If you're beneficial to us here.

KELVIN  
Here? What about Eden?

JOHN SMITH  
Eden? You believe in that shit?  
You believe that out there  
somewhere the government are trying  
to help us? After years of failing  
us, after years of letting us rot?  
And I ain't just talkin' about the  
people we lost in the outbreaks  
either...

KELVIN  
So what makes this place special?  
What's so different between this  
and Eden?

JOHN SMITH  
Faith.

Kelvin doesn't quite know how to react.

JOHN SMITH (CONT'D)  
When I first came across this place  
I had thirty of 'em after me -  
thirty.

(MORE)

JOHN SMITH (CONT'D)

I had no weapons, just my legs and I ran and ran as fast as they would take me and they lead me to this here place. It was a sign, a sign from above.

KELVIN

But I thought everyone turned on religion when it seemed that the heavens didn't open for us all.

JOHN SMITH

Oh Kelvin, we don't give a rat's ass about God or Allah or even fuckin' Buddha. In this day and age, how can we bow to the deities that let shit like this happen? That doesn't mean we don't believe in the good book itself. You see every group, every denomination, every family really, had its rules and in order to be pure, to be saved, you follow them. Right?

Kelvin nods.

JOHN SMITH (CONT'D)

That's what we are, we're Purists... to a degree I guess.

By the look on Kelvin's face, John's explanation didn't help at all. In fact, it only worsened the confusion.

JOHN SMITH (CONT'D)

You ever been to a club, Kelvin? A really fancy one?

KELVIN

Umm, I guess.

JOHN SMITH

Well you see, you have your bar and then you have your V.I.P. lounge you know for those celeb folk and those who can afford to be here. Think of this place as the survivors V.I.P. lounge, a place where you get the best treatment, the best lifestyle if you abide by our rules. Now race, that ain't a problem round here. It's the pure of heart we want, no thieves... no convicts... no paedophiles... no homosexuals... no disabled...

(MORE)

JOHN SMITH (CONT'D)  
no deaf, blind etcetera, etcetera.  
You any of the above?

Kelvin shakes his head, a complete "no".

JOHN SMITH (CONT'D)  
What do you do?

KELVIN  
I'm a cop.

John beams. This news is exciting to him.

JOHN SMITH  
I knew you would be a good fit, I  
just knew it! Any of your friends  
cops?

Kelvin nods.

JOHN SMITH (CONT'D)  
Then you shall get on very well  
with us here.

KELVIN  
Wait, what about Declan?

JOHN SMITH  
What about Declan?

KELVIN  
You let him in, what about his  
past? His charges.

Kelvin has this smirk on his face, he feels like he's about to get the jump on Declan. Payback for what he sees as Declan's betrayal...

...Smith looks on uneasily. Sternly. Not the shocked or horrified reaction Kelvin was looking for or expecting.

JOHN SMITH  
Declan is beneficial to us. Don't  
worry, I'm aware of his criminal  
record. His honesty was immediate,  
he let me know as soon as we  
brought him here about what he did.  
And let it be said, Declan is one  
of a rare few exceptions to the  
rules around here. He knows what  
will happen if he lets us down.

KELVIN  
What?



Kelvin looks inquisitive as Smith laughs and pats him on the back.

JOHN SMITH

Come, I'll show you around. So you  
can really get a feel for the  
place.

END ACT I

ACT IIINT. TERMINAL -- DAY

DARLA sits with ASH and PJ. They're all looking in different directions, at different things. Ash is sprawled out on the chairs, staring up at the ceiling. PJ ties his shoes. Darla just stares at the door to the medical room.

DARLA  
...I miss Trigger.

PJ  
Trigger?

DARLA  
Our dog. We took him from Glenley but... we couldn't find him at the carnival place thingy...

PJ  
I didn't see a dog. So I don't know what they did with it.

DARLA  
Do you think he might still be out there somewhere, Ash?

ASH  
Maybe. Dogs are smart. He can scent us out, find his way here. How are you feeling?

DARLA  
(perky)  
I feel great, actually.

PJ  
(annoyed)  
Oh come on, you're so fake.

DARLA  
What? Why?

PJ  
You're pretty much a fresh amputee at this point... You can't suddenly be having a jolly good time, can you?

DARLA  
I never said I was having a "jolly good time".

(MORE)

DARLA (CONT'D)

But since you challenged it, sure.  
Why can't I be happy?

PJ

It's like... someone with AIDS  
saying they're happy they have  
AIDS.

(then)

No one likes AIDS. Just like no  
one likes having half their arm  
chewed off by a zombie.

DARLA

What the heck is AIDS?

(beat)

And it isn't *half my arm*--- Do you  
even know what half is?

PJ

Like you're one to judge, when you  
don't know what *AIDS* is.

ASH

...Remember the sex talk we had  
back in Glenley, Darla?

Darla nods.

ASH (CONT'D)

Yeah, well... sometimes when you  
have sex, you get babies, right?

(Darla nods)

Other times, you get something a  
little less pleasant. Either one  
you end up with, there's a  
screaming pain in the woman's  
crotch. One takes about a few days  
to prop up, the other one grows for  
a few months.

PJ's in a fit of giggles. Real mature. While Darla stands  
there, still confused, shaking her head. A bit disgusted,  
actually.

DARLA

Look, the more I hear about it, the  
less appealing this whole 'sex'  
thing sounds.

ASH

It's not as bad as it sounds.

DARLA

Oh, you know from experience?

Ash's face stiffens. Awkward moment. His tone gets more serious.

ASH  
That's irrelevant.

PJ  
(whispers)  
That's a yes.

Ash takes his shoe off and whips it at PJ, who bursts into a fit of laughter.

On the other side of the terminal, KITTY joins MANILA, who throws the MANUSCRIPT she's been mulling over in the past couple episodes to the ground with a yawn.

KITTY  
You've been reading that thing through.

MANILA  
Not much entertainment around here.

Kitty looks at it curiously. Sees "by MANILA SHEA" on the front page.

KITTY  
Oh, you're a writer? What genre...?

MANILA  
Non-fiction.

KITTY  
Oh yeah? Uh... I've been bored too. The boy seems to have adjusted nicely, though. I mean that's good, it's nice seeing someone around here enjoying themselves. Gives hope for the rest of us, right?

Manila looks at Kitty oddly. Her expression speaks volumes---  
*What are you trying to do here?*

KITTY (CONT'D)  
Look, I just figured... I know what it's like. Joining the group, being the new kid in town. It's not very fun. PJ seems to have settled in, but you... you don't seem like you're as comfortable.

MANILA

He's not as comfortable or happy as he looks. The kid's miserable. He's just a good fibber. Guess he learned *something* from me.

KITTY

If you need anything, let me know.

MANILA

Your husband... do you even know where he went?

KITTY

No.

MANILA

Do you know what was going on?

KITTY

...No.

Manila nods to something behind Kitty.

MANILA

Something tells me we might be finding out...

Kitty whips her head around. Off her shocked expression ---

--- as we DOLLY around and see RORY stood there. Rubbing his wrist. Ash, Darla and PJ notice too. They stop their playful banter, the mood suddenly grows serious. Kitty stomps away from her welcoming party for Manila, and gets up close with Rory.

KITTY

What happened?

Manila stalks over, obviously curious.

RORY

Your little blonde friend let me go. Husband of the Year contender is still over there. And yes, before you ask, I'm feeling fantastic.

He walks off --- Phoebe crowds around him, to check out his wounds. Then, Tom emerges from the medical room and sees a passing glance of Rory as he is taken into medical by Phoebe.

TOM

I see Gwen's made her first decision.

KITTY

First decision as what?

TOM

As leader. I know about her little scheme she was pulling yesterday. Figured if she wanted a say in things, fine. Here's the perfect opportunity for her... she decides when to let people go. So where's Xander? I'm a little surprised she let them go so quickly.

KITTY

She didn't let him go yet.

Tom raises an eyebrow.

INT. MEDICAL -- DAY

CLOSE on Rory's bloodied face. Phoebe picks at it.

RORY

*Ouch.*

PHOEBE

Sorry. Well, you and Ash both got lucky. No broken nose. Just a lot of blood.

RORY

Ah, I can handle blood. It's 'cause the guy hits like a pussy.

PHOEBE

Rory, sweetpea, you just sound silly when you try to talk big.

RORY

(sarcastically)

Glad I have your vote of confidence.

(beat)

But since when did you start talking like a country bumpkin?

PHOEBE

Better question here is since when did you start picking fights with guys ten times your size?

RORY

He's not really ten... more like two.

PHOEBE

...You're crushin' on her aren't you?

RORY

What the fuck are you on about, Pheobe my dear?

By the offended look on his face, we can tell that he knows but he wants to hear it straight from her lips.

PHOEBE

Kitty! You beat up her husband because you like her. It's cute of you, but not exactly the way to win a girl's heart. And a married woman, Rory? Really?

RORY

It's not that. It's not that at all.

PHOEBE

You know what they say--- when someone's mean to someone of the opposite gender it's because they're crushing.

RORY

Absolutely not---

PHOEBE

You gush all over her in private don't you?

She's teasing him at this point and he doesn't want any of it. Shaking his head ---

RORY

You want the truth? When I was growing up, my mum and dad...

Phoebe interrupts incredulously.

PHOEBE

Mum? Seriously, it sounds so weird with an American accent. There's a reason we changed it. If you're doing it to try and sound hip, you're trying too hard.

RORY

I do it because I prefer proper English... And because I think my mother looks more of a 'mum' than a 'mom'.

(beat)

Anyways, they divorced at an early age. My dad cheated and I saw how it made my mom deteriorate. So I guess when I found out that Kitty was married to that scum, it really struck a chord with me.

PHOEBE

So wait, he's cheating on Kitty?

RORY

Yeah, with the blonde.

PHOEBE

And how do you know? He told you?

RORY

I kind of saw them doing the dirty on the cameras the other night. I sort of thought it'd be a bit of fun free porn, but at that point I didn't know he was married.

PHOEBE

And now you feel guilty?

RORY

More like insanely dirty.

Phoebe laughs.

PHOEBE

It was a brave thing to do. Stupid. But brave.

RORY

Thanks, Pheeb.

PHOEBE

...I still think you like her.



RORY

Shut up.

PHOEBE

Maybe you do have a chance if you tell her her husband's cheating on her, she might use you to get back at him.

RORY

Oh yeah because that's the way to win a girl over, act as her tool for payback---

Smirking---

PHOEBE

A-ha! You just admitted it!

Rory shakes his head, stands and heads out the door. Phoebe's still in a fit of giggles as we...

INT. MONASTERY, KITCHEN -- DAY

...find ourselves in an old-style kitchen. JOHN SMITH and KELVIN pass by a perky bleached blonde who is behind one of the oven's --- she whips around, beaming. A positive force, she's definitely easy on the eyes. She wears a big frilly dress, making her look like an inflated balloon from the breasts down.

JOHN SMITH

Kelvin, this is Libby. She's going to help you settle in around here.

KELVIN

Settle in? Honestly, it's nice of you to bring me in, let me see things... but I want to get back to my friends.

JOHN SMITH

Is that true? Looks more like you want to believe it more than you actually do.

LIBBY

Kelvin? Hi.

She's very radiant, in her attitude and appearance. She holds a hand out and Kelvin shakes it.

JOHN SMITH  
I'll leave you two to it.

Libby gives him a wave as he leaves. Kelvin inspects the kitchen, the stone material of it all.

LIBBY  
It's great to meet you. Follow me...

KELVIN  
...This is all very old-fashioned.

LIBBY  
These ovens simply make the best muffin's. I'll have to give you a taste of my apple strudel muffin some day.

KELVIN  
Your... muffin.

He's finding potential humor in her words when he carries on, finally clicking in his brain what she's just said.

KELVIN (CONT'D)  
Some day? I made it clear I'm not staying here.

LIBBY  
You were very hesitant. Your voice --- it had this weird quiver to it. I could tell you weren't sincere.

KELVIN  
That's just my voice. I'm habitually nervous.

LIBBY  
I think we here at the Last Chance Society have a lot to offer. You'll be impressed. And maybe you can make the big move for your friends.

KELVIN  
Smith did seem keen on meeting them. Especially when he learned that another friend of mine's a cop like me.

They make their way through a large door, moving out of the kitchen and ---

INT. MONASTERY, HALLWAYS -- DAY

--- into the hallways. People pass by, offering Kelvin friendly "hello's" and other welcomings. Libby continues their conversation:

LIBBY  
Cops are admired so much around here. We definitely could use some better policing.

KELVIN  
Having problems?

LIBBY  
Erm. Not exactly. It's just the fact that many of our people are of the elderly and we have a lot of women here. We could seek better protection.

KELVIN  
The women don't contribute?

LIBBY  
In a traditional form of contribution, yes. No, we do not participate in any sort of supply gathering's or in defending the camp, but we play an important role. We are all nurses, midwife's, cooks and cleaners.

KELVIN  
Seems a bit sexist.

LIBBY  
Sure, it's rough for some to get used to, but I think for me it's where I belong. I couldn't imagine toting around a huge gun firing at those horrible things out there... Some of us just weren't built to see combat, you know?

Suddenly, these really old-school alarm systems --- with a really eerie SCREECH --- start to go off. Libby looks fearfully at the PA system and then back to Kelvin with a cheeky grin.

LIBBY (CONT'D)  
(speaking loudly over the alarms)  
(MORE)

LIBBY (CONT'D)  
Not the best first impression  
right? But I'm sure you'll like it  
here! You really will.

KELVIN  
What the hell is that?!

LIBBY  
You know what? I don't know. How  
'bout we find out?

INT. MONASTERY -- DAY

LIBBY and KELVIN make their way down some steps --- Libby  
trailing behind. Kelvin looks back at her.

KELVIN  
Need some help?

LIBBY  
It's fine, go on ahead without meet  
I'll meet you down there.

She's definitely conspicuous, but Kelvin, his curiosity of  
what's down there and not what's going on with her getting  
the better of him, ignores it for now and keeps going. Libby  
goes down slowly behind him. Off her wincing look as she  
keeps going down the steps ---

--- Kelvin sees a huge crowd of people in front of the front  
doors to the monastery. They're peering out the open doors  
as...

EXT. MONASTERY, GATES -- DAY

...DECLAN wrestles with GARETH. Takes him down and drags him  
by his RED HOOD toward the doors.

INT. MONASTERY -- DAY

The crowd disperses in shock, paving a path for Declan as he  
drags Gareth in. Declan's eyes fall on Kelvin.

DECLAN  
Found our old friend 'Red Hood'.

Kelvin just nods nervously.

DECLAN (CONT'D)  
Come with me.

INT. MONASTERY, OFFICE -- DAY

DECLAN brings GARETH, beat down from his wrestling match, and KELVIN into IVY's office. Declan shoves Gareth into a chair.

IVY  
Another newcomer?

DECLAN  
Get Smith in here.

Ivy looks worried as she notices Gareth's bloodied face. Slowly recognizing the connect between that and Declan's loss of breath at this point.

IVY  
(shocked)  
You did this to him?

DECLAN  
...Now.

Ivy goes for the intercom and presses a button. The old-school speaker systems screech across the entire community, we CUT to outside, in the suburban streets, loud-speakers are set up and announcing throughout the town...

IVY  
(into loudspeaker)  
Smith, main office, now.

BACK in her office, Ivy lifts her finger off the button and frowns at Declan.

IVY (CONT'D)  
Why do you need him here? He's busy. And you know we can handle sorting the newcomers ourselves...

DECLAN  
Because he asked for John himself. Knows him by name.

TIGHT on Gareth as he glares up at Kelvin.

EXT. AIRPORT -- SUNSET

TOM and ASH are trekking out again.

TOM  
How far do you think Kelvin could have gotten?

ASH

I don't know, I think I found his trail though. Let's just hope he didn't meet up with our friend from yesterday.

(beat)

Speaking of which, have you said anything to Leigh yet?

TOM

No. I still don't know what to do about that.

ASH

Well if she's working against Eden...

TOM

I know. I'm going to have to say something eventually, it's just the fact that... I mean, Michael hates me already. I fear he's going to do something big, plan some sort of uprising or something. Kick us out or worse... He knows I killed Griggs, and he knows it wasn't because he was bit. He has loyalty, I'll give him that, but I just... I don't want to throw insults at his new commanding officer and risk making things worse.

ASH

But then again if it turns out she is a traitor and you've had suspicions all along and he finds out...

TOM

Exactly. A fucking double-edged sword.

INT. MONASTERY, OFFICE -- SUNSET

JOHN SMITH stands at IVY's desk alongside Ivy and DECLAN.  
KELVIN stands in the corner of the room, watching ---

JOHN SMITH

Your name?

GARETH

Gareth. Some prefer to call me Red Hood. Asshole. That ugly motherfucker. Whichever has a better ring for you, doesn't fuckin' matter to me.

JOHN SMITH

Watch your tone with me... Gareth.

GARETH

Look, I came here to deliver a message to you and only you.

Smith looks at Kelvin, then Ivy and Declan ---

JOHN SMITH

Please. Just so I can get this sorted out.

They all nod. Ivy and Declan escort a curious Kelvin outside the room ---

INT. MONASTERY -- DAY

KELVIN leans up outside the office door.

IVY

What are you doing? Being a nosy prick? That isn't any of your business.

KELVIN

That man knows something. Aren't you the least bit curious what he has to say?

Ivy quiets. In truth, she IS. LIBBY makes her way over to the door.

LIBBY

Something going on?

IVY

*Shush!*

Declan sits quietly away from the rest, he won't take part in this.

GARETH (O.S.)

...Where's the little boy?

JOHN SMITH (O.S.)  
...How do you know about that?

GARETH (O.S.)  
---(indistinct)--- Our camps both  
have a common interest. I was sent  
to give you a warning, to be the  
delivery man. Unless you want him  
to come up here himself?

JOHN SMITH (O.S.)  
He --- he can have it.

Kelvin pulls away, he's heard enough. He whispers hoarsely  
to Ivy and Libby:

KELVIN  
The little boy? He has a son?

Libby gives a surprised look. Her perky face seems to flush  
out, losing all color. Ivy just looks confused.

IVY  
Not as far as I know.

LIBBY  
Absolutely not!

KELVIN  
Does he keep a lot of secrets from  
you? Is there any way--?

IVY  
Why the hell is that your business?  
You've just gotten here...

KELVIN  
Because if he's making some sort of  
deal with anything that man  
Gareth's mixed up with... then  
it's definitely fishy and worth  
questioning.

IVY  
So you two have a history then?

KELVIN  
Gareth singlehandedly destroyed my  
town. So yeah, I'd say so.

IVY  
Glenley?

Kelvin nods. Now, Ivy's eyes fall on Declan.



IVY (CONT'D)  
Is this true?

Declan just nods.

IVY (CONT'D)  
You really did a number on him---

DECLAN  
Sorry.

Judging by his tone, HE'S NOT.

CLOSE on his face...

INT. MEDICAL -- NIGHT

PHOEBE is taking a look at KITTY.

PHOEBE  
And the phlegm, was that your only symptom?

KITTY  
No. A really bad cough. It started last night and now it's just... escalating. And then I have this really sharp pain in my shoulders.

PHOEBE  
You said you had lung cancer before?

Kitty nods. *Lung cancer.*

PHOEBE (CONT'D)  
Unfortunately, it's incredibly likely that this could be it coming back.

KITTY  
I have a feeling it's there. You can feel it... you really can.

Phoebe's pitying this woman right now.

PHOEBE  
The only way to be sure is if I run some tests.

KITTY  
Do what you need to do.

INT. CONSTRUCTION ZONE -- NIGHT

...Next we're on GWEN.

The camera pans and reveals that she has handcuffed HERSELF to XANDER. They both sit among the tarp and discarded tools...

XANDER

So how long are we going to sit like this?

GWEN

Until we work this out.

XANDER

For someone who didn't want to say a word to Kitty, you're sure making it hard for us to explain this one. You know Rory couldn't keep his mouth shut.

GWEN

Yeah, well, at least I'll be able to get it off my chest.

XANDER

The reason you're so angry... it's not because you're mad at me. It's because you're mad at yourself, isn't it?

GWEN

I'm upset that I actually felt something.

Xander smirks --- it's cocky.

XANDER

I fucking knew it.

GWEN

Shut the fuck up. Please.

XANDER

I just wanted you to admit it... That's all.

(beat)

Kitty's a doll, she really is. But I'd like a woman who can kiss good, suck better, and snap a bone when she needs to. With Kitty, I mean, one outta' three ain't too bad but you're just the complete package.

GWEN

You really know how to butter a woman up, don't you Xander?

Gwen stares at Xander, dizzy with lust as his hand rides up her leg, up her skirt --- she hesitates.

XANDER

I'd like to think so.

GWEN

I... I can't. I'm not drunk this time.

XANDER

You hesitated. You were going to let me, but you had second thoughts... But your *first thoughts*, your *instinct*... it wasn't for Kitty's well-being. It was for...

GWEN

...pleasure.

His hand keeps going, and NOW --- NOW she doesn't resist. She gives a satisfied moan, we see his hand moving back and forth... And then she pulls her head back, her blonde locks cascade down her back... A smile of pure pleasure overcomes her face.

Gwen pulls herself close, her body pressed against his. She throws herself at him, they kiss --- and as they break she moans ---

GWEN (CONT'D)

...And power.

And then as his hand peels itself out from her skirt, he removes the article of clothing and they drop to the ground---

#### INT. OBSERVATORY ROOM -- NIGHT

MICHAEL's at his post. He's talking to other soldiers, turning his back on the airport parking lot... Examining the RADIO EQUIPMENT, their BROADCASTING UNITS... Everything's destroyed.

MICHAEL

Fuck! NO! Someone did this --- someone sabotaged us!

Michael seethes.

SOLDIER

Griggs... before he died, Tom said there was a traitor.

MICHAEL

Tom's a liar! According to his story, Griggs was infected, the infected don't talk. He's trying to turn us against each other. He's the one sabotaging us! It's time we made our move on them, men. Just like we agreed.

LEIGH (O.S.)

Made our move? What the hell's that mean?

Michael stares at LEIGH, who's stood at the door. She's teary-eyed now as she sees her destroyed equipment.

LEIGH (CONT'D)

Oh my god, *who did this?! Someone destroyed all of this?! Don't they see -- without this, we can't contact Eden. No planes will come! Nothing! They'll think we're dead!*

MICHAEL

It was them Leigh. Pull your head out of your ass and help us. Those people aren't who they say they are.

LEIGH

This isn't what Griggs would have wanted. He'd have wanted you to respect the code! I'm in charge here, Michael!

MICHAEL

No, he would've wanted someone to take charge when you refuse to do what needs to be done!

And then quickly, a soldier comes up behind her and BASHES her in the back of the head with his rifle. She falls to the ground, unconscious.

Michael lifts a pistol --- checks his magazine. Empty. He goes to replace it.

MICHAEL (CONT'D)

This is it boys...

INT. CONSTRUCTION ZONE -- NIGHT

--- Xander takes the edge of her panties in his mouth and pulls with his teeth. Then, he lets go and it gives a snap against Gwen's skin. Gwen reacts, first a quivering gasp and then a giggle. With her free hand, she begins to unbutton her shirt. She undoes the clasp on her bra and pops it open. Coyly staring down at Xander, teasing him, she then removes the bra and tosses it on his face. Momentarily blinding him of the final reveal of her breasts. Beads of sweat run down her body and along her breasts, and as Xander shakes his head and the bra falls off, the sheen of sweat that clings to her skin just makes her body all the more enticing.

And then, still handcuffed, taking some sort of JOY in it, they pull each other close. It's hurting for a moment, the yank of their hands pulling at each other, but it seems to make their hedonistic desires all the more worth it in the end. Xander's about to undo his jeans ---

EXT. AIRPORT -- NIGHT

--- WE CUT to a pair of eyes watching, gleaming from outside the fence. Hearing their moans and cries of sexual pleasure from below. Yellowed, hellish --- the ZOMBIES move for the fence and quickly CLIMB over ---

INT. OBSERVATORY ROOM -- NIGHT

Michael finally readies the pistol. Aims it right at Leigh's head.

MICHAEL

...Time for us to finally take over what's ours. They took this airport over. They killed Griggs. When Tom gets back, he's going to find all of his people dead. And then --- then we're going to kill him too.

The soldiers cheer. In the background, NONE OF THEM NOTICING, the biters climb the fence and run for the construction zone. Michael goes to pull the trigger when one soldier screams ---

SOLDIER

OH SHIT!

Michael whips around and sees it --- the zombies. He leaves Leigh there, his attention now on them.

MICHAEL

Oh, shit...

INT. CONSTRUCTION ZONE -- NIGHT

Both bare-nude now, they move for the cagey, makeshift, post-apocalyptic elevator in the corner. Gwen's legs wrapped tightly around Xander's waist. He carries her with one arm clasped under her buttocks, their handcuffed hands held out. They're giggling at the absurdity of it --- and then he thrashes her against the accordion elevator door. We don't see much after this, but we hear it.

We get a WIDE SHOT --- of their love-making in the elevator... and the BITERS outside, running, CLIMBING up the shaft. Some falling from the GUNSHOTS.

Gwen's ears perk and she peers outside. Her legs, still clinging to Xander, hop down and touch the ground. She pulls away, not too far because of the handcuffs of course, but enough to end their sexual act. Xander, out of breath, stares at her dumbfounded. The gunshots ring out and Gwen looks fearful. Xander's just confused.

XANDER

What is it?

GWEN

You don't hear tha---?

A pair of ROTTING hands burst through the wooden floor of the creaky elevator. They GRAB Gwen by her foot, she SCREAMS and pulls away. Throws open the accordion door of the elevator and throws herself to the floor.

Reacting to her nude body hitting cold cement, she gives a hasty look as she tries to stand, but Xander's place in the elevator prevents her from doing so. More hands burst through. Snarling faces. He's surrounded.

XANDER

The key! Where's the fucking key?!

GWEN

My pocket. Shit!

Xander STOMPS at the hands with his bare foot, SNAPPING some hands off their limb --- but he avoids the faces at all costs. More pour around the elevator from the open hole in the unfinished wall. They throw themselves at the elevator. Xander leaps, fighting through the crowd --- it's a magnificent jump, daring. He lands flat on the ground.

Scrambles up to avoid getting his PENIS bitten off by the horde of undead that are bursting out from beneath him. He moves for the door but ---

--- the zombies GRAB at his leg. He tries to kick them off. One pair of jaws snap right into his ANKLE and rip it right out of the skin on his foot ---

He's screaming, a horrific mess as the zombies fight their way into the elevator now, bursting through the floor and crawling all over him. Biting him all over his body, head to toe. One lands its teeth in his KNEECAP, another digs into his PENIS. Pulling, yanking, and eventually RIPPING THE DAMN THING RIGHT OFF, this thing that was once a woman proves that even in death, the women still can't resist good old Xander. It's a gruesome sight and Xander's screaming in pained horror, making it hard to even listen to the scene let alone watch.

Xander keeps Gwen close by continually YANKING the chain, trying to pull her back in the elevator with him.

XANDER  
HELP ME! YOU CAN'T LEAVE ME --- I  
CAN'T DIE ALONE, I CAN'T ---

The floor is starting to collapse beneath him and Gwen knows if the floor gives in and he falls, she'll be dragged with him. She's pretty FUCKING SCREWED AT THIS POINT.

Gwen scrambles for something, anything --- and picks up a fallen HACKSAW. Crying now:

XANDER (CONT'D)  
No, no, no! You can't be fucking  
serious---!

GWEN  
I'm so sorry!

Gwen's reaction is instant. The hacksaw goes right for Xander's WRIST and she digs in --- going back and forth. The blood squirts up onto Gwen's body, all over her face and neck. Xander's hand is then completely cut off, and she manages to fall back, scrambling away from the collapsing elevator. The horde inside tears Xander apart, and Gwen can't bear to watch anymore.

Then the elevator floor collapses. Everything inside falls, hurtling down the dark shaft. And then nothing. Gwen sobs, and there's nothing left of Xander now.

Nothing except the mess of a hand that's still handcuffed to  
Gwen's.

**BOOM.**

END ACT II



ACT IIIINT. TERMINAL -- NIGHT

TIGHT ON GWEN'S EYES ---

Fear taking place of everything.

WE GET a WIDE SHOT now as she stumbles into the terminal, completely naked. Caked in Xander's blood.

DISORIENTED, Gwen examines the faces around her. This is all very familiar to her --- the familiarity of the situation to her nude entrance after her rape, it's starting to freak her out. And the scene is filmed in a similar way, highlighting the trauma for her.

KITTY is the first to spot her. Just like with the rape, ironically enough... She runs forward, panicky.

KITTY

Oh my god. Someone please get her  
some clothes...!

MANILA sits up at Kitty's shrill shrieking. Her eyebrows furrow. PJ's sleeping. He stirs a bit in his sleep and Manila sits up, blocking his view if he does manage to wake up.

MANILA

What the hell happened?

GWEN

...Xander.. Xander's dead.  
They're everywhere. The biters.  
They... they... Someone needs to  
grab some fucking guns!

Kitty's in a state of complete shock. Shaking...

KITTY

He... he's not one of them is he?  
Is he?

GWEN

No. There's nothing left.

Her teeth chattering at this point --- her eyes widening ---

KITTY

...Why... why are you naked?

Gwen doesn't say anything now. Manila tosses her some clothes from a nearby suitcase. Gwen pulls on a shirt, the panties and the shorts.

GWEN  
Thank... thank you.

Kitty's left standing there as Gwen walks off.

GWEN (CONT'D)  
SOMEONE ALERT THE SOLDIER---

MICHAEL bursts in from above, his band of soldiers following.

MICHAEL  
None of you motherfucker's move.

Trying to regain her composure, Gwen shakily asks:

GWEN  
What the hell are you doing?

PJ and DARLA wake now, looking up at the guns being raised at them. Michael looks at PJ ---

MICHAEL  
You and your Rent-A-Mom with us?  
Or with them?

MANILA  
What are you doing?

MICHAEL  
You two aren't them. You two are soldiers. The boy told me. So what is it then? You a soldier or are you going to die with the rest of them?

PJ's serious with his answer. Defiant.

PJ  
I'm with them. Guess that means you have to kill me too? Waste of a good shot, like you said.

MANILA  
I'm not joining you. No fucking way.

Gwen looks proud, while Darla is scared and Kitty's shaking with fear. REGIS, RORY and PHOEBE enter along with a few of the other technician's, like STILLMAN and MAL ---

REGIS

What the fuck? What about us,  
then? You gonna' gun us down too?

MICHAEL

If you get in my fucking way, then  
yeah.

GWEN

The biters. You didn't see them?

MICHAEL

We saw 'em. When they get over  
here don't expect us to do a damn  
thing about it.

RORY

You're crazy.

STILLMAN

You can't let us die too!

Rory goes for the armory and the guns --- Michael cocks his  
weapon.

MICHAEL

Don't you dare even fuckin' try---

The trampling of the approaching zombies is loud --- and then  
from the door ---

BAM! It's sent down. Michael's attention whips to it as a  
conga line of zombies burst in. One of his soldiers is  
bitten...

BELOW, Rory unlocks the armory case and tosses guns around.  
Kitty stands, catatonic. Rory hands her a gun.

RORY

Kitty, you okay? Kitty?

She swallows --- doesn't nod, but takes the gun. And then  
she leaves Rory, going to prepare to aim, leaving him  
confused and WORRIED.

GWEN

Anyone who's not shooting, get out  
of here. You'll just get in the  
way.

Phoebe, Regis, Stillman, Mal and the other technicians flee  
into the back room. Phoebe urges Darla to come back, she  
refuses. PJ hands Darla a weapon --- Darla accepts it.

Manila and PJ are in a standoff with the soldiers above --- while Gwen and the others focus on what's ahead.

Biter's. Not too many, maybe twenty or so. But they've made it inside, and Jesus Christ, it's scary dark in here. Their red eyes glisten, and they move lightning fast making it hard to make out where they are at any given moment ---

Gunfire erupts. The zombies drop everywhere, blood exploding into the air. Kitty looks tempted to turn her gun on Gwen at any moment, but she resists the urge.

PJ is pounced on by a Biter'. He SCREAMS...

PJ, huffing and puffing, ready for death, SHUTS his eyes. Manila turns her gun and blasts its head away.

In this moment, the soldiers fire. But more Biter's climb and burst through the doors above, dawning upon them. Michael and two other soldiers are all that's left.

MICHAEL

You people are done for! Give it up and we'll let you go peacefully--

REGIS

You're just as crazy as Griggs was. I've always hated you bloody military bloke.

Michael raises his gun.

MICHAEL

Now now, Regis. While I let these people go, you get to stay here and die. All because you don't know how to keep your fucking mouth shut.

#### INT. OBSERVATORY ROOM -- NIGHT

ASH and TOM have made their way back to the airport. They climb their way up the observatory tower and end up in the top room. And they see LEIGH, on the floor in a heap. They stop for a moment. Chilled to the bone by what they see.

TOM

No... Fuck!

Tom runs up to Leigh's body, turns her over... and to his relief, sees that she's only knocked unconscious. Michael didn't finish the deed he planned on doing. He stirs Leigh awake.

LEIGH  
...Michael... what...

Ash is lost in thought, a million miles away. He stares, dismayed, at the broken radio equipment.

ASH  
Someone --- someone did this?

He looks down at Leigh.

TOM  
(warningly)  
Ash... I'll handle it.

ASH  
This was our only chance at calling  
Eden! Getting another plane!

Sickened, Ash storms off and away, controlling his anger. Tom follows him.

INT. TERMINAL -- NIGHT

From his place on the walkway, Michael sees more zombies coming. The doors burst open beside Michael and the two remaining soldiers, and we see TOM and ASH enter. Ash has his crossbow drawn at them.

MICHAEL  
We've got a ton of these ugly  
things running in here. We can  
settle our differences later  
mothafucka', turn that gun away  
from me and out at them.

ASH  
I heard everything, don't act all  
high and mighty, you were going to  
kill our friends.

Michael grunts --- turns his weapon. His soldiers do too, and reluctantly, Ash and Tom. Them and their friends below are firing at the zombies. Michael hops over the railing and runs below, shoving people out of his way to get in on some hand-to-hand action with the zombies. He smashes one's face in. Kicks another down and stomps on its head.

And then Ash raises his crossbow --- aims through the crowd. Fires an arrow ---

--- THWIP!

It goes right through Michael's EYE. He gives a final scream, falls over and into the pile of zombies as they rip into him.

Ash looks over at the other two soldiers, shocked at what they'd just seen.

ASH (CONT'D)

---*Oops*.

They aim at him --- Tom has Ash's back and guns them both down quickly. One in the head for the first soldier and two shots in the chest for the other. Tom looks at Ash darkly.

TOM

...You killed him, you just...  
killed him.

ASH

(coldly)

You're welcome. If I kept him  
alive, we'd never have peace around  
here.

Tom can't chastise Ash for it, because he's right... *You're welcome*. Admittedly, it's exactly what he wanted. Exactly what needed to be done. All he can do is say, softly---

TOM

...Thanks.

And then, with all the zombies shot dead and the soldiers dead with them, the terminal falls into silence once more.

We fade...

END ACT III

ACT IVINT. TERMINAL -- LATER

Everyone's trying their best to sleep. KITTY approaches a wide-awake GWEN, who's washed off Xander's blood, but as we can tell by her lack of sleep, cannot wash away the image of watching him die right in front of her, and so gruesomely too.

KITTY

I want you to show me.

Gwen's eyes slowly pry open.

KITTY (CONT'D)

Do not talk to me. Just show me where he is.

Gwen can't deny her friend her rights...

INT. CONSTRUCTION ZONE -- NIGHT

Gwen takes Kitty to the construction zone. Xander's blood still cakes the walls and the floor. The handcuffs with his hand still in the clasp lie on the floor in a pool of its own. Kitty looks at it, heartbroken. She doesn't cry, she remains vigilant as she picks up the handcuffs. And then she goes toward the elevator shaft --- and looks slowly down at the pulley and lever old-fashioned shaft ---

--- Xander's been ripped to shreds, an unrecognizable blob of blood, chewed muscle and bone. But Kitty's face almost has relief on it.

KITTY

At least... at least he's not one of them.

And that's all there is too it. Satisfied, wiping her silent tears, Kitty walks away. And Gwen watches her go, sadly ---

INT. MEDICAL -- NIGHT

TOM sits with DARLA and SIDNEY. Darla sleeps in his arms as he sits in the chair, Sidney lies in the bed. Tom plays with Darla's hair, puts it behind her ears. He admires his daughter lovingly.

SIDNEY

...How's she been?

TOM

Fine. Her and PJ are getting along nice --- he's the new kid we met at the General's camp.

SIDNEY

Is he... a nice kid?

TOM

Yeah, he's good.

SIDNEY

That's good. Darla could use some company her age.

TOM

...I know you said we should take some time but I just want to be here, to help you get better. And then --- we're you're up and moving again, on your own... we can take that time off, just like you said. Because then ore I thought about it, the more you're right. Darla needs me a lot right now. Her undivided attention.

GWEN (O.S.)

Hey, Sidney.

GWEN has made her way into the room. She takes a seat by Sid's bed.

SIDNEY

Hey. Gwen.

Gwen hugs her, Sidney hugs back.

GWEN

Can I talk to you for a sec, Tom?

Tom nods. He carries Darla, gives Sidney a nod, and then follows Gwen out.

INT. TERMINAL -- NIGHT

Tom sets Darla down in a chair, having her sleep beside PJ and MANILA in the rows of chairs in the terminal. He then follows Gwen as she speaks.



GWEN

No sign of Kelvin? People are asking questions and I don't have the answer. He's not dead is he?

TOM

No. We didn't see anything out there. Trail ran cold.

Gwen frowns ---

TOM (CONT'D)

We're gonna' keep lookin' though. I promised Ash.

Gwen nods, understanding.

GWEN

A lot has been going on. Especially for you. And... I thought it'd be easy to make decisions, to lead. And my... my problems, my flaws, led to my first decision getting Xander killed. I'd forgotten how hard being a leader really is. It's not a job someone should do on their own. I think it'd be best if... maybe we shared that authority. Especially now that the soldiers are gone, we're going to need to fortify this place.

TOM

Or move out altogether. The radio's been destroyed. There's no way to contact Eden now, we've been compromised.

This is hard for Gwen to take in --- she sighs heavily.

GWEN

Shit. When are you going to break it to everyone else?

TOM

In the morning. Everyone deserves to rest for now. But I agree. I think you're the right person to share the job with. Whatever happened between you and Xander --- it's over. You made mistakes.

GWEN

It's just Kitty I'm worried about.  
She won't talk to anybody.

TOM

Especially not to you. I can't  
blame her for that.

It's the harsh truth, but Gwen understands.

TOM (CONT'D)

Tomorrow's gonna' be a rough day.  
More bodies to get rid of. More  
hearts to break.

GWEN

Ash is going to take the news  
especially hard.

TOM

He already knows ---

They look over at ASH, who can't sleep either, his face  
pressed against the glass. Looking out at the destroyed  
plane. What shoulda', coulda', woulda' been, in a  
heartbroken daze.

TOM (CONT'D)

--- Can't ya' tell?

GWEN

(sadly)

Yeah. Tomorrow's gonna' be fun.

TOM

Try to get some sleep, okay?

GWEN

I'll try.

Gwen retreats to the chairs, while Tom continues moving  
through the darkness. He can hear the cracking of a radio ---  
Curious, he keeps going.

#### INT. FOOD COURT -- CONTINUOUS

In the middle of the food court, LEIGH is sat at a table.  
Speaking into a radio.

LEIGH

(into radio)

---Is everything fine? Is he okay,  
Libby?

INT. HOUSE -- CONTINUOUS

We cut to who's on the other side of the radio --- LIBBY.

ONE OF THE LAST CHANCE SOCIETY MEMBERS, THE PERKY BLONDE.

Libby's standing with a man, in his 50's, a priest. FATHER JOSEPH WARDEN we'll call him. He's praying silently over a sickly looking older man who lies in a bed. Libby's in a nurse's wardrobe.

LIBBY

(into radio)

He's doing dandy, Leigh. Sleepin' now. I'll let you know when things start getting worse, I told you that.

LEIGH (V.O.)

Shit went down here tonight... all of the soldiers are dead. I think I should let the others know what's going on. At least I know they won't crucify me for it---

LIBBY

(into radio)

Do whatever you need to do, honey. Just make sure that when --- when he does pass, you make it up here for the funeral. He couldn't have it any other way.

INT. FOOD COURT -- CONTINUOUS

Leigh's at the verge of tears. She wipes them --- sniffles.

LEIGH

(into radio)

I know. Just... keep me posted.

LIBBY (V.O.)

You know it.

Leigh puts down the radio and begins to silently cry. TOM approaches from behind her.

TOM

So you are the traitor.

Leigh spins around --- she gasps.

LEIGH

No.

Right where we left Tom and Leigh ---

Tom getting closer to her, Leigh backing up.

LEIGH (CONT'D)

I'm not a traitor...

TOM

You knew about Maude's daughter.  
You're one of the Last Chance  
Society aren't you? That's how you  
knew, that's who you were talking  
to.

LEIGH

I was talking to one of them, but  
I'm not --- I'm not one of them,  
it's --- it's complicated.

Tom has Leigh by the shoulders now, he shakes her. She  
shoves him away.

LEIGH (CONT'D)

(whispering)

You're crazy.

TOM

I just need you to give me one  
reason. Why should I believe you,  
Leigh?! Why should I trust you?!

LEIGH

Because no one else will!

Tom lets go. Leigh shakes her head.

LEIGH (CONT'D)

If I don't have your trust then ---  
then there's no hope. No one else  
will listen to me!

(beat)

My dad... He's at home. They took  
over his neighborhood, the  
monastery, all of it. But they  
promised me they would take care of  
him and keep him comfortable for  
his last days. They let me come  
back here, to fulfill my job. I'm  
not the traitor Tom. Who knows,  
the traitor could be dead at this  
point. All of my men are dead.

(MORE)

LEIGH (CONT'D)

All that's left are... me, Phoebe, Rory, Regis, and the other scientists. I knew about Maude and Chrissie, because I'd been there. I remember her daughter's name --- Chrissie. She's been taken care of by another man now. I don't know these things because I'm a traitor, it's because of my dad. We talk all the time, he tells me these things...

Tom stares her down. He wants to believe her, but we can tell that he's not sure.

TOM

Why the lies then? Why couldn't you just be open with that information...?

LEIGH

I had to lie because Michael, Griggs --- they wouldn't have listened. They would've called mutiny on me and had me killed.

Her words are understandable. Tom's face softens --- not completely, but he can tell there's truth here. He just walks away, leaving Leigh staring at him, confused at what to do next.

EXT. SUBURBAN STREETS -- NIGHT

KELVIN walks with DECLAN. The MONASTERY is in the background, tall and beautiful. The streets are rather dead at this point, most are sleeping.

DECLAN

So what do you think?

KELVIN

I think... at this point, this place is perfect. But it's the same we thought about Glenley. Nothing stays the same forever. Nothing's safe.

DECLAN

You could say the same about the airport. About Eden.

KELVIN

So you've given up?

DECLAN  
I've seen the tough reality.

KELVIN  
We've lost people, you know. Lori.  
Her son. Kate.

Declan swallows.

DECLAN  
Only deaths we have are the  
elderly. Usually.

KELVIN  
Usually?

Declan has said too much.

DECLAN  
I suggest we go recruiting.

KELVIN  
I don't want to bring them here.  
If anything, that airport is what  
most of them need right now. Tom,  
Darla, Ash... They need the  
goddamn hope. Me? I want what's  
best. I don't need hope. I need  
to survive.

DECLAN  
So you won't even try?

KELVIN  
No. For their sake.

Declan shakes his head.

DECLAN  
Fair enough. I'll show you where  
you'll be sleeping. Time for us to  
get some shut-eye.

Declan shows Kelvin to his home. Hands him the keys.

DECLAN (CONT'D)  
The owner of this place died a  
couple weeks ago. Old age. We put  
him down in the monastery, so you  
don't have to worry about anything  
creepy.

KELVIN  
(nods)  
That's reassuring.

Declan chuckles a bit. He moves toward his house, a LITTLE GIRL pops up in the window. Declan smiles ---

Kelvin notices this.

KELVIN (CONT'D)  
Who's that?

DECLAN  
Her name's Chrissie. Ya nosy cunt.

Declan's tone is playful. Kelvin recognizes this and laughs.

DECLAN (CONT'D)  
And no, she's not mine. Her mother was... Red Zone'd. Denied access into the group, she was a bit loopy. Chrissie needed someone to keep her company, I offered to take care of her.

KELVIN  
Noble of you.

DECLAN  
Good night, Kelvin.

CUE --- "GAMES PEOPLE PLAY" by THE ALAN PARSON'S PROJECT:

INT. KELVIN'S HOUSE -- NIGHT

It's a humble, cute little home. Kelvin collapses on the couch in the living room, not even mustering the energy to move for the bed. He looks CONTENT ---

EXT. AIRPORT -- MORNING

The entire group stands around XANDER's fresh grave. The dead soldiers, the zombies, they BURN in a PYRE in the background. Everyone starts to wander off.

The last ones left, PJ and MANILA stand by the fire. Manila digs into her backpack and pulls out that damned MANUSCRIPT. She gives it one last look, before tossing it into the flames. With a resilient sigh, Manila stares at it as it curls up, an expression of freedom in her face... She looks up at PJ, smiles.

PJ  
Why'd you throw your book away?

MANILA  
Don't need it anymore. Realized  
how... wrong the message of it  
really was.

She gives him a noogie. He shakes his head.

PJ  
I'm going in side.

MANILA  
Alright, me too.

They head off together.

TOM (V.O.)  
--- The radio, our communications  
with Eden, is destroyed. Our only  
hope now is to wait around here and  
fix it or just try to fortify and  
survive here, or we move on. Find  
somewhere new.

INT. TERMINAL -- MORNING

PJ speaks up.

PJ  
Back at um... back with The  
General, I was really good with  
machines. I could probably take a  
look at the radio equipment, see if  
I could fix it.

MANILA  
He's good. He's fixed plenty of  
cars and stuff.

TOM  
Thank you, PJ. That'd be great.

EXT. AIRPORT -- MORNING

Kitty stares down at the grave --- Tom is at the head of his  
service. She's zoned out, not listening to a word.

TOM (V.O.)  
So we'll stay here? Is that the  
vote?



GWEN (V.O.)

Then from now on --- We support  
each other no matter what. We're  
one group, all of us.

...Gwen and Kitty are the last two remaining at Xander's grave. They stand in silence. Gwen looks down guiltily at the pile of dirt that is left in his wake, while Kitty stares down with an enigmatic look. Is it contempt in her eyes or forgiveness? We just can't tell.

Then we hear something --- muttering. A zombie, once female now something not entirely human, that was left over from the massacre. It's scrambling toward them desperately, dragging its destroyed legs, shot up and bullet-ridden, behind it.

KITTY

...She looks so sad. So fucking  
sad. So *desperate*...

Gwen continues to stare at the crawling biter, as Kitty continues to mutter these words:

KITTY (CONT'D)

She's going to die so lonely. No  
one to love her. I should upset at  
seeing her around, after what her  
kind have done, after what she's  
done, here... but I'm not. I just  
feel sorry for her.

Kitty's eyes fall on Gwen. Gwen swallows --- it's a bit creepy. She's not sure who Kitty's referring to at this point now.

And then Kitty removes her wedding ring and fumbles with it. She approaches the biter and it opens its mouth, desperately moving for her.

--- She drops the ring right in the Biter's's gaping mouth. It begins to gag. Choke.

KITTY (CONT'D)

Sometimes you gotta' just put 'em  
down when they're this desperate.  
Put 'em out of their misery. This  
world don't need 'em no more, so  
they just go around causing trouble  
for other people.

And as the zombie chokes on the ring and starts to thrash about, Kitty pulls out a knife. She dives forward, landing the blade right into the biter's forehead, spilling its skull.

GWEN  
I'm sorry. I really am.

With nothing left to say, Kitty wipes the blood off the blade and walks toward the gate. Off Gwen's look, troubled and confused...

INT. FOOD COURT -- MORNING

The rest of the group has gathered at the food court, they're having a memorial luncheon, of the post-apocalyptic kind...

ASH sits at LEIGH's table. DARLA and PJ follow with their plates and join Ash at the other side of Leigh's table.

DARLA  
Hi.

LEIGH  
Hi there.

PJ  
Regis is boasting about the spaghetti. I thought you said you made it.

LEIGH  
I did. He's just an ass. Excuse my language...

The kids chuckle.

ASH  
I'm sorry, I was the one throwing suspicions around in Tom's head.

LEIGH  
Everyone knows the truth now. It's why I'm sitting alone, right?

ASH  
You're not alone.

Darla chimes in --- looking at PJ admiringly.

DARLA  
...I really think PJ might fix that radio. He's a smart kid.

LEIGH  
I hope so.

PJ  
 (determined)  
 I will. I promise!

Ash's voice sounds so meek here, more child-like --- he's a little NERVOUS and EMBARRASSED to ask this.

ASH  
 ...You've been there right? Eden?

Leigh nods.

LEIGH  
 Yeah.

ASH  
 Well... how is it? Is it like  
 you've said over the radio?

Off Ash's hopeful look --- then Darla's, then PJ's --- it's like children gathering around to listen to a teacher tell a story ---

EXT. AIRPORT -- MORNING

Like the good old days, Leigh's VOICE acts as our "narrator" of sorts, but this time not over radio. Just in person, telling her 'story', overlapping this scene ---

LEIGH (V.O.)  
 It's isolated. A little lonely,  
 cooped up in France on its own.  
 But it's truly the most beautiful  
 thing I've ever seen. And from my  
 suite --- where I slept --- there  
 was this view of the city of  
 France. Abandoned, but still so  
 pretty. The Eiffel Tower, it's  
 still standing. And --- the  
 greenhouse, it's the biggest damn  
 greenhouse ever, so many trees  
 and... and so much life. So yes.  
 It is. It's worth the wait.

We get a WIDE SHOT of the pyre. The funeral. Kitty returning to the gates, heading back to the airport, and Gwen left standing there at the grave, alone. Staring down at the LONELY zombie Kitty just slaughtered, THOUGHTFULLY...

**FADE TO BLACK.**

END EPISODE