

E D E N | R I S I N G

#208

**"Wedding"**

*by*  
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Previously on EDEN RISING:

- A crazy woman, Maude, is met in the forest and she takes Ash hostage and refuses to give the group their supplies back. Leigh talks about her daughter Chrissie and Maude lets Ash go and lets them have their supplies.
- She says Chrissie's name was on a sleeping bag, Ash tells Tom that it wasn't on the bag at all.
- Leigh admits that her father is living in the Last Chance Society, he's sick and dying and she keeps contact with his nurse Libby so she knew about Chrissie.
- John Smith heads out to investigate a loud noise, Father Warden suggests he take along members Kenneth and Bray along.
- Their jeep collides with Rory, Kitty and Manila's. Kenneth is killed. Smith warns Rory and co. as they reunite with Ash, PJ and Darla. They leave with a briefcase and a dead body taken from the shipwreck, while Smith tells Bray they will head off on foot.
- Leigh and Tom head to the Last Chance Society as her father is dying.
- Tom helps Libby euthanize him as Leigh refuses to end his suffering.
- After her father's funeral, Leigh is mentioned to be gone. Libby tells Tom not to worry.
- At the airport, Phoebe tries to get rid of the vials inside the briefcase the group recovered, after discovering they hold a strain of the virus.
- Rory and Kitty find Phoebe zombified in the airport basement, with the virus gone. The couple are chased around, leading to Regis's death, until Rory puts her down in the lab.
- Sidney finds Manila stabbed in the parking lot by an assailant, who stabs her in the gut, revealing herself to be Leigh.
- Gwen finds Sidney zombified and puts her down with a gunshot to the head.

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TEASER

EXT. FIELD -- NIGHT

WIDE SHOT of an empty field. Two people lie there. A woman in a wedding dress, and a man in a suit and tie. A groom and his bride, of course. We get a view of them from behind, staring up at the sky. It's a truly gorgeous shot.

ROBIN (O.S.)  
So are we going to have fun  
tonight?

LEIGH (O.S.)  
Absolutely.

We're tight on LEIGH, lying in the arms of a handsome man.  
His name is ROBIN.

ROBIN  
I don't know, I can't really  
believe you.

LEIGH  
Why not?

ROBIN  
All of this. This beautiful night,  
this beautiful mansion we're going  
to be married in, and you're so...  
Quiet.

LEIGH  
What you don't understand is, I  
actually *like* being poor.

ROBIN  
I don't think I'll ever understand.

LEIGH  
Well you better get used to it  
babe, because come 6pm tonight,  
you'll be stuck with me.

She rolls over, her head in his lap, and she giggles.  
Looking right up into her husband-to-be's eyes.

ROBIN  
You think it's too much?

LEIGH

I think it's perfect for the wedding. I know how much you want a big ol' house, but I just don't think that's *me*.

ROBIN

We'll think about a house after the honeymoon.

LEIGH

Nothing extravagant, please.

ROBIN

(laughs, nervous perhaps)  
You're picky.

LEIGH

I just don't want to be one of those plastic couples that everyone's so quick to judge. A simple yet heartfelt honeymoon, a modest house, a couple kids... I think we could make it work.

ROBIN

You don't want to be someone you're not.

LEIGH

Exactly.

ROBIN

I get that. I do. Though, if it makes you feel any better, you'd be an amazing trophy wife.

Robin shoots her a wry smile. She swats at him, and he dives in for a playful bite at her neck. As he does, he whispers:

ROBIN (CONT'D)

We're going to be so happy together.

Leigh grins, biting her bottom lip. Completely, madly in love.

INT. MANSION -- NIGHT

We're in the middle of a large banquet hall. This is a beautiful mansion, old-fashioned but all decked out. FANCY. A lively cocktail party's being prepared.

LEIGH makes her way inside. Leigh's older sister MADDIE, a bit less striking in looks, with a face that's been worn by motherhood and the stresses of a real life, greets Leigh with a huge hug.

MADDIE  
(all smiles)  
The big night, huh?

LEIGH  
Yeah.

MADDIE  
I'm so proud of you, Leigh. It all  
looks so... beautiful.

Maddie's husband KEVIN gives Leigh a hug, and so does Leigh's young nephew GRAHAM.

KEVIN  
Graham and I are gonna' go get us  
some seats okay, honey?

MADDIE  
Okay, see you inside.

Kevin and Graham go for the doors leading into the church while Leigh can see something off about Maddie's overwhelmed reaction... The judgment in her face. This is what Leigh was talking about. Disappointed, Leigh carries on...

LEIGH  
I'm surprised you didn't head for  
Tucson...

MADDIE  
Because of Dad? Are you serious,  
Leigh? I wasn't going to miss your  
big night because of Dad's latest  
episode. I know he doesn't exactly  
approve of you and Robin, but  
pulling a stunt like this was too  
far. Of course I'm here for you.

LEIGH  
He sent you the exact same b-s?

MADDIE  
About this being important, and  
that we need to find him  
immediately? That something bad  
was going to happen?

Leigh nods. Maddie sighs, annoyed.

MADDIE (CONT'D)

Yeah, then.  
(shaking her head)  
Our family sometimes...

LEIGH

Tell me about it.

MADDIE

Well, I'll let you get all dolled  
up. Not too much though okay?  
Remember some of that natural  
beauty, not too much make-up...

Maddie's constant pushing of Leigh is leaving her a bit annoyed. She waves at Leigh, who heads up the stairs with a soft smile and a nervous wave.

EXT. SKY -- NIGHT

TIGHT ON A BLACK NIGHT SKY.

STARS provide mini light sources, but something stands out. Something that gives us a burnt orange glow in the sky --- it becomes more apparent that we are looking at a large group of SKY LANTERNS, burning in the core, dancing among the night sky, showing us more CARS as they pull up for the big event.

Off this image, beautiful ---

EXT. MANSION -- NIGHT

--- we get an ESTABLISHING SHOT of the MANSION. It's a beautiful estate, enormous. Surrounding the mansion is the large field Leigh & Robin were lying in earlier, and even further out is a shingled shore surrounding a flowing river.

INT. MANSION -- NIGHT

Among the people setting up is BETTE. A 'well-rounded' so to speak, type-A woman who's all about meeting deadlines and making sure everything's PERFECT. She's bitching to Leigh's sister MADDIE, about the cocktail she's trying. A young boy, Maddie's son GRAHAM, holds her hand.

MADDIE

I'm the maid of honor.

BETTE

Leigh's sister?

MADDIE

Yeah. Maddie. She asked me to put all the drinks together, and was just wondering if you had an opinion...?

BETTE

Well, they're god-awful, I'm sorry to say.

MADDIE

No need to be sorry, I don't take offense easily...

BETTE

I wasn't sorry because you chose the drinks, sweetie, I'm apologizing for my guests because the party's going to start any minute and you're about to serve bad cocktails! I'd hate to have anyone suffer food poisoning and spoil the night. I've got everything perfect, from the glass tables being moved into the sun room without a scratch and all of the ice statuettes in pristine condition and exactly as described... it'd be a shame to fuck up on the food, now wouldn't it? It's a wedding for god's sake, there's supposed to be good memories... and then the only bad ones are supposed to be from overdoing it on the alcohol side of things. Leigh should have just left me to take care of the drinks.

MADDIE

(annoyed)

And who are you again?

BETTE

Bette Mankiewicz, I'm the party-planner. I'm a friend of the groom's, doing this as a favor for him. I was with MacMillan's New York PR Department for the last two years, but I was promoted and got the job in LA --- I ended up publishing Robin's book. We're very good friends.

Maddie's face really says it all: TMI, lady.

MADDIE

That's wonderful. Um, look, my son just had to take a potty break, so... I need to get back to the ceremony...

BETTE

What did you think of Robin's opus then? Isn't it fabulous?

She's all smiles, waiting for his reaction --- waiting to inhale all the glory through her flared nostrils.

MADDIE

Not much of a reader, sorry. Now, please, excuse me...

And then he's off. Off Bette's annoyed frown...

INT. SUN ROOM -- NIGHT

In a sun room extension to the mansion, the wedding's happening. MADDIE walks in, holding her son's hand. She walks little GRAHAM to her husband in the aisle.

She rushes around to join the other bridesmaids in line at the sides of ROBIN and LEIGH, who stand at the altar. The bride's face is concealed by her large veil, her body simply glowing in the beautiful cream dress.

PRIEST

Do you, Robin Evan Vega, take Lorelei Adelynn Weiss to be your lawfully wedded wife?

ON ROBIN's face ---

ROBIN

I do.

And then we angle over his shoulder, tight on beautiful LEIGH...

PRIEST

Do you, Lorelei Adelynn Weiss, take Robin Evan Vega to be your lawfully wedded husband?

LEIGH

I do.

Off her beautiful smile ---



INT. MANSION -- NIGHT

--- we're back to the mansion. A woman looks sick, keeling over by the wall. BETTE, headset back on, dials madly.

BETTE

Get me Bob. No, I won't hold.

Her gaze falls on this woman. She frowns.

BETTE (CONT'D)

Never mind. I'll call him later.

And then she clicks off her headset and approaches the woman, a look of concern in her eyes.

BETTE (CONT'D)

Did you try the cocktails? Please tell me you didn't. Goddamn it, Keith I knew this would happen, where are you!

WOMAN

No... I just... I don't even know, but I feel so... so tired.

BETTE

Just relax, okay? Take a seat. It's probably just the *amazing* atmosphere of this wedding getting the best of you.

Bette starts up the music. TIGHT ON THE STEREO AS IT PLAYS---

"TIPTOE THROUGH THE TULIPS" by HELEN SHAPIRO:

Bette gives a cheery giggle, as the woman suddenly LUNGES forward and bites a nearby waiter. Bette squeaks and jumps back.

BETTE (CONT'D)

What are you doing?!

The woman, her eyes bleeding and her face horrifying, pounces toward Bette now. Bette runs, as best as she can. The fallen waiter gets up and reanimates as well, following after her. The few others (mostly staff) in this room scatter and flee elsewhere, as Bette goes up the stairs.

EXT. BALCONY -- NIGHT

BETTE makes her way out of the room, finding herself at the BALCONY.

She peers down, around, there's no way out except down --- to the ATRIUM of the SUN ROOM, where the wedding is still going on. She's trapped herself. As the zombies make their way out, charging toward her, Bette's breathing is shallow, panicked, as she takes in a breath and lets loose a horrific scream.

The two zombies rush, Bette tries to avoid them but she's blindsided. One grabs her by the back, the other by the side and she's shoved to the ground. A zombie bites into her arm, the other digs its fingers into her gut. She gives a pained cry as the hand is ripped out of her stomach and her insides begin to spill. She stands now, and then Bette Mankiewicz's eyes roll to the back of her head. She tumbles and falls backwards over the edge of the railing...

INT. SUN ROOM -- NIGHT

LEIGH's veil is lifted, revealing a NATURAL, glowing look. She and ROBIN kiss.

Someone in the crowd SCREAMS, causing everyone to look up.

The newlywed's break their kiss now and join in the sight seeing, just as ---

--- BETTE's gutted body SMASHES through the glass roof. She falls right through and shatters one of her perfect glass tables, the ones she brought in "without a scratch", sending shards and blood in all directions.

ON THE WRECKAGE. TIGHT ON BETTE'S HAND, as it gives a resilient TWITCH.

"Tiptoe Through the Tulips" simply continues whilst the guests disperse into a panicked frenzy in the background...

**SMASH TO BLACK.**

END TEASER

ACT I

EXT. AIRPORT, FENCE -- EARLY MORNING

LEIGH, her bleeding bullet wound seeping blood all over her black hoodie, stands in the tall grass surrounding the airport fences. She looks at GWEN, who lowers her weapon as ZOMBIE SIDNEY falls into the TRENCH. This is obviously moments after Gwen just put her down.

Gwen returns to a stabbed MANILA's side and Leigh sees ASH and KITTY heading out of the side doors as well. Her hand pressing her wound, Leigh, pale, keeps going forward into the forest. Without a single look back at the 'friends' she just betrayed and left tattered and destroyed.

EXT. FOREST -- EARLY MORNING

Leigh half-limps, half-runs through the dark forest alone. She clutches her bloody shoulder and continues limping away. She yanks the black pull-over hoodie over her head and tosses it aside, the hood snatches onto a twig and hangs there. She's got a white tee on underneath, stained red. Sweating and gritting her teeth, Leigh troops on... Only to trip and roll down a hill.

She stops at the bottom, laying there, disoriented. She takes a deep breath --- looks around her. She sees a BEAM OF LIGHT ahead of her. Grasping for her weapons, Leigh looks up to see the light shining directly on her face. She shields her eyes with her arm, giving a groan ---

Panicking, Leigh realizing how big a potential threat this could be, she picks herself up and limp-runs away. As we pan around Leigh, that one beam of light has transformed into a scattered DOZEN or so flashlight beams, aiming in all directions... chasing after her through the dark of the night.

**SMASH TO BLACK.**

INT. MANSION -- NIGHT -- FLASHBACK

Leigh's sister MADDIE, her husband KEVIN and their young son GRAHAM are heading up the stairwell in the lobby following the chaos. Maddie spots LEIGH and ROBIN emerging through the blobbing, panicking crowd of patrons heading for the front door, and she screeches ---

MADDIE  
LEIGH!

Leigh and Robin whip their attention to the stairwell, and they fight through the crowd, joining the three of them. They run up the stairs. Infected individuals rush after them, they have no time to think, only time to RUN...

INT. MANSION, STUDY -- NIGHT -- FLASHBACK, CONT.

The five of them run into a large room to keep the door locked and shut as SNARLING BITERS bang against it.

ROBIN

Well, we avoided the crowds, but  
now we've holed ourselves up in  
here.

Maddie opens the window and peers out --- sees the vines that  
crawl up the side of the house.

MADDIE

We can climb out the window... The  
vines, they lead right down, it's  
only a two-story climb...

She kicks off her shoes, ready.

LEIGH

And then we can go for that boat.

Leigh is nodding to the one at the edge of the river.

LEIGH (CONT'D)

You two get Graham out of here. Go  
for the water, there should be a  
boat grounded on the shore...

Kevin wants to keep hold of the door, but Robin nods to him:

ROBIN

We'll hold the door, just go with  
your wife and son...!

Kevin is completely overwhelmed, he gives Robin and Leigh one  
passing glance, before going to the window.

MADDIE climbs out first, GRAHAM in her arms...

KEVIN

I'll carry him, you go ---

Maddie hands over Graham and climbs out while Kevin hoists  
Graham over his shoulders.

KEVIN (CONT'D)

You hold on tight, okay kiddo?

GRAHAM

...Okay.

Kevin and Graham head out after Maddie. As the three  
disappear out of view, Leigh and Robin struggle to hold the  
weight of the zombies behind the door...

EXT. AIRPORT PARKING LOT -- EARLY MORNING

GWEN struggles to stand. She's a mess. Looking like death warmed over. A concerned ASH illuminates her shellshocked face with a flashlight ---

ASH

Gwen. Gwen.

No response --- her eyes shut, silent tears streaming down her face. She moves away from SIDNEY's body. Allowing Ash and KITTY to SEE IT. Sprawled out, chest gored open in a bloody mess, the top of her head blown off. She's dead twice over.

Ash turns away...

ASH (CONT'D)

Aw, shit. No...

GWEN

That's four today, damn it. Under my watch. And then PJ's gone and I... I really fucked this up.

She just collapses on her knees, defeated. Kitty silently goes over to MANILA's side. Checks her pulse.

KITTY

Manila's still got a pulse. She's not dead.

Ash reaches for his gun, swings around.

ASH

You out there, motherfucker?! HUH!  
DO YOU HEAR ME!?

There's something on Gwen's face we're NOT AKIN to --- speechlessness, hopelessness. She stares on, jaw locked, not going to sob, doing her best to fight tears at all but it's not exactly WORKING.

KITTY

Whoever did this isn't just waiting  
for others to show up, they booked  
it! We just... we need to focus  
on... on...

Ash storms off with his gun in the middle of Kitty's sentence. Kitty tries balancing her responsibilities over Manila with controlling Ash. Completely frustrated, she yells shrilly, almost pathetically...

KITTY (CONT'D)

Put the fucking gun down!! FOCUS.

...It actually grabs Ash's attention. He stops, rigid, taking in sharp breaths.

KITTY (CONT'D)

Take Gwen inside, I need to stay out here with Manila.

ASH

Why do you need to stay out here?  
We can't just move her?!

KITTY

For now, I just need to stop the bleeding, not make it worse by moving her.

Ash looks to the catatonic Gwen and helps her on her feet.

INT. TERMINAL -- EARLY MORNING

RORY sits here looking stoic. The other, background characters - the scientists like MAL, STILLMAN, etc. - wander around gossiping about what's going on.

ASH comes back inside with GWEN in tow. DARLA, looking exhausted, gets up from her seat. She's the first one to walk right up to Ash. His face falls instantly.

DARLA

Ash. Where is everyone else? Is everything okay?

The young girl's face reads complete concern. Ash swallows. He wraps an arm around Darla's shoulder and walks her away from Gwen, apparently telling her the news. Rory looks up at Gwen. Their eyes meet, she turns away and wanders off on her own.

Rory's not stupid. He knows something happened.

RORY

We lost someone else didn't we?

Gwen doesn't have to say anything. Rory whips back to look at Ash and Darla, as he sees Darla's face contort from horror to sadness. She starts to cry softly, and he watches Ash hug her tightly. Then he looks back at Gwen, who stares outside. Her back to the rest of the group.

We're tight on Gwen's face, moving her jaw around anxiously, her bloodshot eyes filled with intense shame.

INT. MONASTERY, OFFICE -- EARLY MORNING

KELVIN examines papers. Rifles through them anxiously...

The door opens with a creak and TOM steps his way inside. There's an awkward silence after the two exchange curt nods.

TOM

I don't wanna' hear that I'm out after curfew, I don't exactly give a damn. We need to talk, Kel.

KELVIN

(smirks)

I've never been a big fan of the curfew anyway.

He leans back in his chair.

KELVIN (CONT'D)

So what's up?

TOM

You say it so calmly, like there's... nothing we have to say to each other. Like you didn't leave behind friends... family. Did they do something to you?

KELVIN

(shakes his head)

No one did *anything* to me, Tom.

TOM

Then why are you acting like this?

KELVIN

Because they gave me what my friends... what my *family*... couldn't.

TOM

The sheriff's badge?

KELVIN

No, Tom, some goddamn respect!

BEAT. Kelvin takes in a sharp breath.

KELVIN (CONT'D)

Ash sure as hell never respected me.

TOM

Kid's not good at sharing his emotions, and you know that. But one thing he has shared with us is that he misses the hell out of you. You made him think you was dead this whole time. You think you're the man outshined by his adopted younger brother. I get that. And I always thought you'd challenge that and try makin' yourself grow... but I never expected this.

Kelvin puts a hand on his chin, closes his eyes, so much running through his head right now.

KELVIN

...As much as I'm not a... *fan* of the curfew, I think you should maybe respect the rules and get back home.

TOM

This ain't home. I'll go back home when Leigh gets back here.

He looks at Kelvin...

TOM (CONT'D)

There's still room if you wanna' come back.

Kelvin swallows. Doesn't have an answer.

KELVIN

That's a lot to ask a man, Tom. I have responsibilities around here...

Kelvin goes quiet. He sees the disappointment in Tom's eyes.

KELVIN (CONT'D)

Don't look at me like that, man. You're acting like I haven't thought about you, or Ash, or about going back. I have. Plenty'a times. But no one came lookin' for me. I just assumed... you'd moved on, so maybe it was my time to move on, too.



These words leave Tom with a lot to think about.

TOM

We had a lot on our plate 'round the time you went missing, man. For a few days, we assumed you'd find your way back. You're a man, a cop, you can take care of yourself. And we weren't wrong. Then we looked for a few days after that and just assumed the worst.

KELVIN

I was wondering when we'd get to talk about this. Glad it's off our chests.

TOM

Yeah. Time to move on, just like you said.

And then Tom gets up, gives Kelvin a nod, and exits the office.

OFF KELVIN, exasperated...

EXT. FOREST -- EARLY MORNING

LEIGH LIMP-RUN'S LIKE THE DEVIL'S CHASING HER.

FLASHLIGHT beams surround her. VOICES are calling out from the darkness behind her, YELLING OUT. She's out of breath, seething and crying in pain as she runs.

MATCH CUT WITH:

EXT. FIELD -- NIGHT -- **FLASHBACK**

TIGHT ON LEIGH as she runs through the field outside of the MANOR, holding the frills of her dress as she does...

EXT. FOREST -- EARLY MORNING

TIGHT ON LEIGH, running in real-time now, tripping -- falling flat on her face. She hits the ground hard.

ROBIN (V.O.)

One of us is going to have to go.

LEIGH (V.O.)

I'm not leaving you behind.

An unfamiliar voice is heard---

MAN (V.O.)  
...What happened back there was no  
accident, Leigh. They're messing  
with your mind, making you a  
living, breathing weapon.

Her father's voice. Kind, but stern---

Her vision begins to swirl. She looks around, dazed. More  
inaudible voices are heard. Leigh gets back on her feet and  
keeps moving, grabbing onto nearby trees for support...

**CUT TO BLACK.**

END ACT I

ACT II

INT. TERMINAL -- EARLY MORNING

RORY stands, having heard the news of what's happened...

RORY

We've lost three people, Tom's not back, PJ's missing... this all went to shit pretty fast.

GWEN stares out, not knowing what to say. She chokes a bit.

GWEN

I'm working on a plan.

RORY

Of what? Retaliation? We don't know who did this, why, or where they are next. What's your next move, Gwen? Our priority, our promise to Tom, was that we'd keep everyone safe....!

GWEN

You don't think I know that?

RORY

I don't think you know much of anything. You wanted your way with the group, you wanted to have your cake, eat it too, and hoped the rest of us be okay with not getting a slice. And look where that got us, Gwen... This is on you and your fucking cake.

Rory is trying to let off some steam. He storms away angrily, as the other nameless researchers in the background head off after him. ASH looks at Gwen from his place at the seat, as he comforts DARLA...

ASH

So what's the plan with Manila?

GWEN

...Kitty says we can't bring her in here. We don't have enough supplies to save her.

DARLA

...The people Leigh and daddy went to... if they have a nice little town, don't you think they'd have to have doctors?

Ash and Gwen look at each other. Gwen nods. Rubs her eyes with shaking hands....

GWEN

Uh... Yeah. That's... Pretty fucking logical, actually. At least if we move her into a truck, she might be able to stand a chance.

DARLA

If you're going, I want to come with you.

ASH

You're not in any condition to drive, Gwen.

GWEN

You're right, I'm not.

ASH

I'll drive. We just need to try and get a hold of Tom, first.

DARLA

We can go up to the tower and try contacting him?

Ash nods.

ASH

Let's go do that.

GWEN

I'll wait for word from you two before I move Manila into the truck.

ASH

I'm a little worried. We're going to be leaving this place pretty vulnerable. What if whoever did this decides to come back?

GWEN

I trust Kitty. Rory, too.

It's all she has to say. She walks away, as Ash and Darla split off to head to the radio room in the observatory tower...

EXT. FOREST -- EARLY MORNING

CLOSE ON TWO MASKED FIGURES, wearing the signature CHRISTIAN MEXICAN MASKS of the LAST CHANCE SOCIETY, moving through the forest. They limp from their injuries.

They rip their masks off, needing a breath, revealing the dirty faces of JOHN SMITH and old man BRAY.

BRAY

...I'm slowin' you down, John. You need to get back home. Leave me.

JOHN SMITH

(scoffs)

That's not an option, Bray. I'm not leaving anyone behind.

BRAY

How d'you think the community's doing without you...?

JOHN SMITH

I'm sure Father Warden and Kelvin are doing a fine job holding things together. They're not children Bray, everything will be fine.

Bray's knees buckle and he hits the ground, taking Smith with him. Bray tumbles further away. He starts to fumble with his pockets, grunting.

JOHN SMITH (CONT'D)

Bray, Bray... c'mon, keep it together, you need to...

As he turns Bray over, he sees that Bray is holding a piece of SHRAPNEL in his hand. Bray looks at Smith apologetically as he SHANKS the shrapnel in Smith's direction. Smith is shanked in the chest. He gives a yell. Smith yanks the shrapnel from his skin, revealing a superficial wound.

JOHN SMITH (CONT'D)

What the hell was that for?

BRAY

I--- I'm sorry.

JOHN SMITH

Put my guard down and then shank me? Wise like any old man.

He PUNCHES Bray across the face.

JOHN SMITH (CONT'D)  
 You're happy being one of Father  
Warden's lap dogs? Fine. I'll  
 treat you like a dog.

Another PUNCH. Bray gasps...

BRAY  
 You--- you knew about--- about  
 Father Warden? About us?

JOHN SMITH  
 I *made* the Last Chance Society.  
 You don't think I've got a good  
 idea on what's going on in my own  
 community? The Father truly is  
 delusional. He's finally making  
 moves? No more games? Well, this  
 should be fun.

With another punch, Bray is knocked out cold. Smith grabs  
 the old man by his collar and heaves him up angrily, dragging  
 him through the forest...

EXT. MONASTERY, COURTYARD -- EARLY MORNING

In the back of the monastery, there's a large courtyard. A  
 fenced-in area with RED TILED FLOORS. On the chain link  
 fence, a sign reads "RED ZONE". Most are asleep.

We see, among the faces, DECLAN is there. He has scraps of  
 food in his hand, and he brings them to MAUDE, who sits in  
 the corner of the fenced-in area.

DECLAN  
 I saved you some grub. You really  
 should eat.

MAUDE  
 I'm not hungry.

BEAT.

MAUDE (CONT'D)  
 I never should have came back, you  
 know. Those people... your  
 friends...  
 (shakes head)  
 ...they're *crazy*.

DECLAN  
 I'll leave this here for you, just  
 in case okay?

He puts the food next to her feet.

DECLAN (CONT'D)  
If you ever need to talk, I'm here.

MAUDE  
Did you care about my daughter?

DECLAN  
...I did my best to take care of  
her like my own.

MAUDE  
So that's a yes?

DECLAN  
Yes. I cared about her.

MAUDE  
You have kids?

DECLAN  
I... never had children of my own,  
no.

MAUDE  
I find your word choice very  
peculiar. "Never had children of  
your own..." Hmmm...

Declan falls silent.

MAUDE (CONT'D)  
Thank you for being there for her.  
It means so much to know that she  
at least had someone there for her.

Maude's growing emotional. She starts shedding tears.  
Declan offers her comfort. A voice breaks in from behind him--

KELVIN (O.S.)  
You mind conversing?

Declan turns around. KELVIN's stood at the gate. Declan  
stands, puts a hand on Maude's shoulder, and moves toward  
Kelvin.

KELVIN (CONT'D)  
John Smith's been gone for a long  
while, and everyone's gettin'  
scared. I've heard rumblings of a  
revolution.

DECLAN

You'd like that, wouldn't you? A crisis for you to start. You can't handle it.

KELVIN

Father Warden's got people gearin' up to have him take over. They don't like being leaderless I suppose, but it's only been what? A day? Two? Sounds to me like they're just anxious for new leadership. This ain't a sudden development, this is something that's been building... pouring over, spilling out of an overflowing cup. And please, forgive me, I put you here to protect you. I'm afraid the Father's going to do something drastic, and if you're not locked in here with the other "sinners", he'll have you killed.

DECLAN

So I'm not shoved in this rut because you were jealous of me and your not-girlfriend? Oh, it's a relief that you're not *that* petty...

KELVIN

(lowering his voice)

I'm serious, man. I just needed to make a scene...

DECLAN

Where is all this coming from anyway?

KELVIN

Ivy. She's got evidence that Father Warden's involved in these murders and not John... Apparently he nearly hit her last night. He was talking shady shit with Gareth last night, mentioned murder. That's enough evidence in my book.

DECLAN

Well what's this got to do with me then? Why the protection?



KELVIN

...If Father Warden pulls a stunt,  
I wanted to know which side you'd  
be on. I know you haven't been  
very approving of John, but I  
assure you, he's no killer.  
Father Warden on the other hand...  
he and Gareth have somethin'  
brewin' and I don't like the smell  
of it.

Declan and Kelvin's eye contact remains intense between the  
chain linked-prison Declan's stood in. Kelvin doesn't expect  
an answer now, Declan's too pissed. So he turns around and  
starts heading back. Declan takes a deep breath...

DECLAN

I'm with you and Ivy, Kel.

Kelvin turns around, slowly but surely.

DECLAN (CONT'D)

Let's just hope things don't get  
too out of hand.

KELVIN

(nods)  
Thank you.

Then, Kelvin continues.

INT. OBSERVATORY ROOM -- EARLY MORNING

DARLA sits at the PANEL of the RADIO, while ASH stands over  
her shoulder.

ASH

You know how to work this thing?

DARLA

PJ taught me a few things.

Her voice is meek, lacking confidence. Her stare is sullen,  
but hopeful. She plays around with buttons. Ash doesn't  
play the skeptic, though. A tone comes in through the  
speakers.

DARLA (CONT'D)

Almost --- there ---

She turns a few dials. Presses a button.

TOM (V.O.)  
Hello? Guys. Hello?

Darla and Ash exchange looks. It's a confusing emotion for them. So good to hear Tom's voice again, but with the situation at hand, it's not exactly a comfortable position to be in.

DARLA  
Daddy...

TOM (V.O.)  
Honey, I miss you so much. But you know I left this radio frequency for you as emergencies---

DARLA  
...People are dead, Dad.

An eerie silence. Discomforting.

DARLA (CONT'D)  
And Manila's hurt. Bad. Kitty says we don't have what we need to save her and that if we don't fix her up soon, she'll be dead too.

TOM (V.O.)  
I'll get a pack of supplies and be up there within an hour.

DARLA  
Kitty's suggesting we take her to your people. Better supplies, hoping for trained doctors.

TOM (V.O.)  
The Last Chance does have a medic team, yes... but isn't that dangerous?

DARLA  
Phoebe's dead and Kitty and Rory are all we've got to patch her up. They're not confident that they can do this on their own.

(crying)  
...I miss you so much. I... I can't be here anymore. Everyone's so scared.

INT. RONNIE'S HOUSE, SPARE ROOM -- EARLY MORNING

TOM lies in the bed of the SPARE ROOM at LEIGH's FATHER's house. The portable RADIO up to his face... He speaks into the mic.

TOM  
...baby, I miss you too. What happened, I don't understand...?

DARLA (V.O.)  
Someone broke in.

She's getting emotional, her drivel is too hard to understand. Tom closes his eyes. Tears stream out of his eyes. It's a painful moment to listen to her cry like this and being so unable to help her.

TOM  
I shouldn't have left. I'm sorry, honey. Just... just sit tight. Can you get a piece of pen and a paper?

All he hears is crying on the other end.

TOM (CONT'D)  
Honey, you need to focus. I'm gonna' give you directions...

ASH (V.O.)  
Tom, it's Ash. I've got pen and paper. Darla needs a moment right now.

Tom takes a deep breath --- puts his head in his hands --- and he starts droning on some directions as we fade out:

INT. MANSION, STUDY -- NIGHT -- FLASHBACK

The SNARLING OF BITERS is heard as ROBIN and LEIGH hold their combined body weight against the door. Realizing they can't hold it for much longer, as zombie hands tear through the wood, Robin looks at Leigh seriously:

ROBIN  
One of us is going to have to go.

LEIGH  
We make a run for it. Both windows are open, we can do this together.

ROBIN  
And we don't let go, okay? 'Til  
death do us part.

Robin takes a deep breath...

ROBIN (CONT'D)  
Ready, then?

LEIGH  
One --- two ---

She takes his hand.

ROBIN  
--- *three*.

They make a beeline for the windows. The door instantly bursts open, collapsing onto the floor and taking some biters down with it.

EXT. FOREST -- EARLY MORNING

LEIGH's still going. Falls face-first into a STREAM. She picks herself up, face soaked, arms covered in mud. She's crying. Lights SWIRL around her... One of the beams falls right on her face. She cries out...

LEIGH  
Please---- p--- please. What do  
you want...?

INT. MANSION, STUDY -- NIGHT -- FLASHBACK

LEIGH takes ROBIN's hand, as he ushers her out the window. She GRABS onto the VINES outside the wall, and starts scaling the wall. Her grip never leaves Robin's hand, as he struggles to get out of the window...

LEIGH  
Come on!! Robin, hurry...!

Robin swings his free arm forward, toward the window... his hand gets caught in the mouth of a BITER. It chomps down, RIPPING away at his flesh ---

Inevitably, despite Leigh's fierce efforts, Robin is yanked back inside, dragging Leigh half-way inside with him. As they start feasting on Robin, his grip still locked in hers, he's screaming ---

ROBIN  
OH MY GOD.

Robin's grip is so tight around Leigh's hand, he won't LET GO. He stares at her with pleading eyes as he SCREAMS at the top of his lungs...

Leigh's just wrapped in a tornado of disbelief, confusion and horror.

LEIGH  
I'm sorry! I love you, I'm  
sorry...!

It's all she can say. She rips away with tremendous force, falling backward out the window.

EXT. MANSION -- NIGHT -- FLASHBACK, CONT'D

Leigh manages to grab onto the vines outside and catch herself. The zombies rip and tear at Robin, hollowing him out. Leigh SLAMS the window shut and starts scaling the wall.

TIGHT on her hands as they grip the vines... she's holding it together as best as she can, but her hands are SHAKING TREMENDOUSLY. This is just a sign of how much she just wants to explode right now.

Leigh's shaken as she joins MADDIE, KEVIN and GRAHAM at the foot of the mansion. She's caked in BLOOD. Not even needing to ask, Maddie KNOWS what just went down.

MADDIE  
Leigh, Leigh, ohmygod, I'm --- I'm  
so sorry, I ---

Leigh just keeps going with a frozen expression of guilt and heartbreak.

LEIGH  
The boat...

It's all she can muster. And they carry on...

**FADE TO BLACK.**

EXT. FOREST -- EARLY MORNING

The beam of light from the flashlight leaves Leigh's face. She looks up and sees...

ROBIN.

Stood there in the darkness of the forest, a flashlight in his hands. He turns it to reveal his face. Bloodied, flesh hanging off like broken cheese on a slice of hot pizza, he looks like a complete MESS.

ROBIN  
You could have saved me. Why  
didn't you?

Off Leigh's horrified expression, twisting with confusion ---

EXT. FIELD -- NIGHT -- FLASHBACK

CUE --- "DIED ON THE BAYOU" from the LEFT 4 DEAD 2 OST:

LEIGH, MADDIE, KEVIN and GRAHAM run through the dark field. The sky lanterns take off around them, ominously, beautifully, lighting the night sky...

AERIAL SHOT, FOLLOWING ONE OF THE LANTERNS ---

revealing more of the field around the four, showing us more of the guests that are being devoured and trying to flee in their vehicles.

EXT. SHINGLED SHORE -- NIGHT -- FLASHBACK

"Died on the Bayou" continues as LEIGH, MADDIE, KEVIN and GRAHAM meet with other survivors who had the same idea. They desperately haul into a small BOAT sat on the edge of the shingled shore.

LEIGH (V.O.)  
I did everything I could.

Maddie and Kevin lift their small son Graham into the boat, Leigh following and then helping her brother-in-law and her sister into the boat, while others desperately climb in as the biters converge toward them, racing over the roaring sea wall.

ROBIN (V.O.)  
No. You could have saved me.

LEIGH (V.O.)  
That's not true.

ROBIN (V.O.)  
You say it now, but you're not  
confident of that.  
(MORE)

ROBIN (V.O.) (CONT'D)  
 You think it all the time. You  
 live in regret, deep down...

LEIGH (V.O.)  
 Why would I lie? I have nothing to  
 regret...!

EXT. FOREST -- EARLY MORNING

LEIGH stares on at ROBIN...

ROBIN  
 I'm not really here, Leigh. I'm  
 only here because you're letting me  
 be here. I'm who your brain is  
 telling you to say. I'm a little  
 something called your conscience.  
 That night... you did your best to  
 save everyone. That was the Leigh  
 Robin knew and fell in love with.  
 And that's what you regret the  
 most, deep down? We have no  
 regrets about what just happened  
tonight? We killed three people,  
 Leigh. And now we're going to be  
 responsible for the deaths of more  
 if you keep going with that.

He nods to the case of vials in Leigh's hand.

EXT. SHINGLED SHORE -- NIGHT -- FLASHBACK

Leigh tries starting the outward motor, which splutters and dies. Survivors fight for a seat in the boat, too many of them for a watercraft its size. Kevin hugs his son and his wife, kisses them, and then LEAPS OVERBOARD. As Maddie screams after him, he lands in the water and instantly pushes the boat.

The engine starts, but as it does, a biter lunges into the water and tackles Kevin, teeth barred, digging into his throat. As they both disappear and drown beneath the waves, blood bubbles up from where they were as the boat tries to drift off.

...The boat starts off and an emotionally-fragile Maddie holds on tight to Graham. Leigh stares off, empty. The weight is too much for the boat to handle... Within seconds, the boat FLIPS right on the edge of the shoreline.

Mostly everyone ends up back on the rocks, and the biters converge on them, tearing people to bits.

Some try to drag themselves into the water, but biters are after them. They fall in with their prey, but are unable to swim, so they are dragged along the water with the flipped, empty boat...

LEIGH (V.O.)  
I've... I've come too far to  
just... drop it now. This is what  
my father would have wanted.

...but it's not so empty. Hanging on from the bottom of the boat is Leigh, her hands gripping the sides. She bobs under water and back above, her face barely above the water. She drifts out from under the boat, which disappears, while she is allowed to float up.

ROBIN (V.O.)  
Our father's gone. His agenda can  
die with him, we just have to make  
that happen. So we go on with  
this, we destroy Eden, we betray  
Tom, betray all of your friends...  
And what's left then?

AERIAL SHOT ---

Leigh's position is eerily similar to the painting "*Ophelia*" by Sir John Everett Millais, as she lies on her back and floats, expressionless, along the river.

LEIGH (V.O.)  
(softly)  
Nothing... nothing at all.

TIGHT on her for a few more moments as the looping "Died on the Bayou" song fades and so does the screen...

**FADE TO BLACK.**

EXT. FOREST -- EARLY MORNING

LEIGH  
They're not my friends. They're  
tools for what needs to be done.

ROBIN  
That right there... what you just  
said... It isn't really us. They  
did their best to erase anything  
human, anything good, left in our  
head.



LEIGH

Stop referring to "us" as the same.  
We aren't.

ROBIN

(nodding --- as you wish)  
They did a hell of a job too, but  
what we truly are does shine  
through every now and then. With  
Tom. He's staring to fall in love  
with you, Leigh. And the way you  
poured your heart to him about your  
marriage, about things you've never  
told many people... it's obvious  
you've fallen in love with a  
target, a man who you're going to  
eventually destroy. Why? Because  
you're human. What you see here,  
me standing here, is a projection  
of the last glimmer of hope you  
have left. You're not a lost  
cause, Leigh. You can be saved  
still.

He approaches... points directly at the CASE of VIALS in her  
hand once again.

ROBIN (CONT'D)

Get rid of the virus. Destroy it.  
It'll be your path to redemption.

Leigh shakes her head...

LEIGH

Everything we worked for... we're  
so close, it'd be such a waste.

ROBIN

Everything you worked for? The  
deaths of thousands? You don't  
think we have enough blood on our  
hands?

LEIGH

Stop talking like we are one.

ROBIN

I already explained that we are.  
We're inseparable, Leigh.  
(bitterly)  
*'Til death do us part.*

Leigh's eyes shut --- we're tight on her face as she SCREAMS,  
throwing a RAGING FIT, like a child throwing a TANTRUM.

LEIGH  
 Go, go, GO!! Just leave me ALONE,  
 you're not real, you're not real,  
 just --- just FUCKING LEAVE!

And then her eyes open again, tears pouring, and her face contorts as she sees that in front of her stands... nothing. Nothing at all.

And she takes in a sharp breath, breathing in and out heavily, regaining her composure. She holds her side, shakes her head, and continues on her way...

EXT. AIRPORT PARKING LOT -- EARLY MORNING

It's still dark out as a HORSE with a SHADOWY FIGURE riding atop it makes its way into the AIRPORT PARKING LOT...

...The horse stops. And the figure ties it to the fence. The doors to the airport open. KITTY exits, GUN AIMED...

The figure steps out of the darkness. Hands raised. It's just PJ. He shuffles forward awkwardly.

PJ  
 Where's Darla? I've got a surprise for her. I got her a horse. She said she wanted a horse, and I actually found one, can you believe that? She's gonna' love it, I---

He sees Kitty's blank, sad expression. And he stops talking.

PJ (CONT'D)  
 You're upset that I left without asking, I get it, but...

KITTY  
 It's not just that. Get inside.

INT. TERMINAL -- EARLY MORNING

PJ makes his way inside with KITTY. He sees RORY and a few of the nameless background characters wandering about the airport. He looks confused.

He sees no one is responding. And then he looks over and sees three bodies on the floor, covered by white blankets. The blood leaks through the sheets... The color in PJ's face flushes away... he turns pale and his expression grows grim.

PJ  
Wha--- What happened?

KITTY  
PJ... you're safe, thank God...

She comes in, pulls the boy in for a hug. He pulls away quickly.

PJ  
Did something happen to Manila?  
Darla? Where are they, where's  
Ash, what happened...?!

He starts freaking out. Kitty puts a hand on his shoulder.

KITTY  
(shaking her head)  
I'm sorry...

PJ stares on, in complete horror and confusion, waiting for an explanation...

**SMASH TO BLACK.**

END ACT II

ACT IIIEXT. RIVER -- NIGHT -- FLASHBACK

TIGHT on the face of a BITER. Just staring at the water.

He looks positively intrigued by it, the reflection of his own self. Or perhaps he's just in sleep mode. No food around, so his MALNOURISHED, SKINNY self has just shut down. We'll never know what's going on in this thing's brain, if anything.

And then he sees something. The silhouette of a body floating toward him down the river. The smell of human flesh entices him.

With grim purpose, the biter steps deliberately toward the water. Hitting the river, he manages to stay on his feet. Standing, waist deep, he moves --- like a trooper --- toward the floating silhouette.

Determined, the biter doesn't notice a small convoy of about three vehicles moving along the river bed behind him. It's nothing to him compared to this meat.

As he keeps moving, suddenly ---

He's struck in the head with a thrown COMBAT AXE from behind. His head splits in two and he hits the water face first. He starts to whisk away until a boot steps into the river and steps on his body, ripping the axe out of his head. Then he removes his boot, steps back onto land, and lets the body wash off.

Military type, we'll call this brute of a guy FRANK. Important. NOT YET, but MAYBE LATER. This introduction's just a tease at the POWERFUL GUY he is.

He and a few men move for the body floating nearby. Frank goes into the water, gets closer, combat axe ready ---

--- and then he gets closer. Leans in and grabs a limp arm for a PULSE... A smile crosses Frank's face.

FRANK  
...We found 'er, boys.

We see the body now --- LEIGH. Hypothermic, frozen, unconscious, but ALIVE.

Frank and his men heave Leigh out of the water.

INT. BUNKER -- NIGHT -- FLASHBACK

LEIGH is slumped over in a chair, unconscious. She stirs into consciousness. Looks around, adjusting to her surroundings ---

She's in a dumpy looking room, with only a small table in front of her. There are no windows. There's just a single door.

LEIGH  
W--- Where--- Where am I?

The door creaks open and her father, RONNIE, enters. He wraps her in a gentle hug.

RONNIE  
My baby girl... my darling... you made it back to me.

Leigh looks at him in confusion, trying to grasp for an answer here...

LEIGH  
...You were... so close... this whole time?

RONNIE  
I warned you not to have this wedding. Don't act like I didn't give you a choice---

Realization hits her like a ton of bricks now. Leigh shakes her head, can't believe it ---

LEIGH  
You knew this was going to happen!  
I can't fucking believe it, Dad,  
why would --- why ---

She starts crying softly.

LEIGH (CONT'D)  
Robin, Maddie, your own grandson...  
they're all dead.

RONNIE  
Do not try patronizing me. I knew of the risks, I knew what I could lose, when I went into this. I offered you all a chance at salvation, but you ignored me...

LEIGH  
What the hell is going on... What  
did you do?!

Ronnie stands.

RONNIE  
I'm going to let you rest, Leigh.  
We'll talk in the morning.

LEIGH  
Are you serious right now? I ---  
Dad, don't leave me ---

Coldly, Ronnie exits the room. Leigh stares at the door.  
She shakes her head.

LEIGH (CONT'D)  
No, come back... co... come  
back... Don't leave...

Her voice weakens. As she walks for the door, she collapses  
in a heap on the floor. And just breaks down. Complete,  
raw, emotion pours out of her. This is the first time she's  
been able to since she lost so much.

LEIGH (CONT'D)  
(sobbing)  
Don't leave me.

INT. DARK SHACK -- MORNING

The morning sunlight filters in through the broken boards of  
an abandoned shack. We follow the brilliant, colorful rays  
of light as they land on the face of BRAY. Thrown to the  
floor of the shack, he looks a dazed mess. The light wakes  
him. He stirs in his unconsciousness, slowly sits up.

JOHN SMITH (O.S.)  
...I just want to know.

Bray turns, sees JOHN SMITH exit out of the darkness of a  
corner of the shack. He wears that CHRISTIAN MEXICAN MASK  
over his face.

JOHN SMITH (CONT'D)  
Do you remember how we ran into  
each other? How I saved your life,  
Bray?

BRAY  
...Yes. I remember.

JOHN SMITH

I bring you to my group, give you food, shelter... and this is how you repay me? With betrayal?

BRAY

I'm very grateful for the opportunity you gave me... gave us... but I don't agree with your direction.

JOHN SMITH

Father Warden isn't who he says he is. His promises are empty!

BRAY

You're a man who's hiding the skeletons of your past in the basement... you're a man who's pissed all over the religion of Christianity! A simple man like you cannot pick and choose what to believe and call it truth! The Bible is the word of God, you sir are no God!

Smith is trembling with anger. He stares on at Bray, looks out the window.

JOHN SMITH

...So if I return to the Last Chance Society, what will happen? Hmm?

BRAY

Sounds to me like we have a potential civil war on our hands.

JOHN SMITH

Self-destruction. What we humans do best.

Bray cowers under Smith, speaking meekly:

BRAY

What are you going to do to me? You're not a killer, John. I know you, and the real you isn't a killer... you're just upset, please, be rational about this.

Smith bellows, startling Bray:

JOHN SMITH

You don't know the real me!! You don't know what I'm capable of, or where I come from, or what I've been through. So SHUT THE FUCK UP.

And then Smith pulls out his gun. Bray SCREAMS, pleading for his life. But his pleading lasts only a second, because as quick as Smith was to whip out the weapon, he's even quicker at pulling the trigger.

Bray's brains splatter across the wall behind him as his dead body crumples to the floor. SILENCE.

And Smith's stood in the darkness alone, panting, staring down at what he's done... In the wake of his murder of Bray, John Smith has actually been *calmed*. He lowers his weapon, holsters it, and then exits the shack.

EXT. ROAD -- MORNING

The sun has risen. A MILITARY TRUCK drives past the gravel...

INT. MILITARY TRUCK -- MORNING

ASH is driving. DARLA's in the passenger seat.

In the back, GWEN is keeping MANILA company.

ASH

You sure you're reading those directions right, Darla?

It's a poorly-drawn map Darla's drawn, with the directions Tom gave Ash scribbled on the margins of the drawing.

DARLA

I'm keeper of the map, don't question my authority!

"Keeper of the map". This hits Ash, we see it in his face. He's remembering BEN, his younger brother, and former 'mapkeeper'. It's a quick shot, a fleeting moment of nostalgia...

ASH

(chuckling softly)  
Sorry, sorry...

Ash looks in the rear-view mirror, positioning it to get a good look at Gwen, who stares down at Manila with grim eyes.



ASH (CONT'D)  
How's she doin'?

Gwen's voice is quiet.

GWEN  
...She's cold.

And that's all she can muster. Ash sighs...

DARLA  
You think PJ's okay?

ASH  
I hope so.  
(beat --- not very  
reassuring)  
No. I know so. He'll --- He's  
gonna' be just fine.

Gwen shakes her head.

GWEN  
She's not going to make it, is she?

Her voice is broken. She's given up.

GWEN (CONT'D)  
I mean, what are the chances, you  
know?

ASH  
We've been lucky before. Don't  
talk like that. This ain't you,  
Gwen, c'mon...

GWEN  
We could just hit one bump and  
boom, her wounds rupture and...

ASH  
(interjecting)  
Focus, Gwen. Keep your hands on  
her fucking stomach, put pressure  
on it, and make sure it doesn't  
rupture. I know you can do it,  
givin' up ain't your style. We've  
got this, okay?

Gwen swallows, and nods. She massages her temples, lets her hair out of its tie. As her blonde locks flow over her shoulders, Gwen puts her hands onto Manila's wound, putting pressure on it. And Ash watches this all through the mirror. That's the Gwen he knows.

INT. MONASTERY, OFFICE -- MORNING

KELVIN is at his desk. There's a knock. Kelvin goes to stand and open the door, but TOM makes his own way in.

TOM  
Kelvin, we've got a situation.

Kelvin looks confused...

EXT. GATES -- MORNING

TOM and KELVIN approach BENEDICT and the other nameless redshirts that are on guard duty.

BENEDICT  
...Why have you decided to join us today, Kelvin?  
(noticing Tom)  
People don't trust an outsider at the gates, you know.

KELVIN  
He has friends coming.

BENEDICT  
People aren't comfortable with him around let alone having more of his friends... have you talked to anyone about this?

TOM  
Someone's injured. They've just been through hell, man. They just need help patching someone up, and then they'll be on their way...

BENEDICT  
I'm not sure how Father Warden will feel about that, have you asked him?

KELVIN  
John left me in charge of policing. Who comes in and out is my decision, past that is Warden's authority... But Tom has made an enticing offer.

BENEDICT  
Yeah?

TOM

If you save my friends' life, I'll owe you a huge debt. If your leader doesn't return, I will personally go out and look for him, as long as my friends are safe. They will leave as soon as you patch them up.

BENEDICT

And you?

TOM

(beat)

I'll be on my way as well. Me and Leigh.

Tom and Benedict exchange glances... Benedict mulls it over, before nodding.

BENEDICT

Stand guard with me. We'll keep an eye out for them.

TOM

Thank you.

Benedict wanders off. Kelvin and Tom exchange glances.

TOM (CONT'D)

What will you do? You know, it's likely Ash might be showing his face here.

Kelvin stands in silence.

TOM (CONT'D)

When they leave, you know damn well Ash is going to ask you to come with him. He's mourned you.

KELVIN

It's a lot to consider, man. It really is.

And that's all he has to say. Tom watches him go, stunned. This isn't the Kelvin he remembered... Not at all.

INT. MONASTERY, WARDEN'S CHAMBER -- MORNING

FATHER WARDEN sits with a group of about ten people. They all sit in a circle, with Warden front and center.

FATHER WARDEN

Reincarnation is a beautiful thing.  
The spirit grows in another body,  
entering into the living world  
again. But why? The answer is  
simple. To improve.

A meek woman, plump and older -- her name is FARRAH -- speaks up.

FARRAH

How does Jesus Christ improve?

FATHER WARDEN

It's all in the bible Farrah. I  
made mistakes in my past life. I  
was too open. Too nice. The human  
race, to sustain itself and keep  
going, to rebuild through its  
suffering, needs to be punished.  
John Smith is a man who has spit  
all over the holy words of the  
Great Book, and we have waited too  
long for this moment.

Another member of this little secret society -- NEIL -- looks at Warden curiously.

NEIL

You think Bray and Kenneth have  
done it? They've bumped Smith off?

Another person, MARGARET, looks concerned.

MARGARET

If they have, why haven't they  
returned? What's the delay? There  
are too many inconsistencies here  
for us to act. It's too much of a  
risk! Plus, we are vastly  
outnumbered.

NEIL

Are we truly?

FATHER WARDEN

It's a good question, considering  
that even the town's good sheriff  
Kelvin Rivera is starting to doubt  
the words of the great John Smith.  
And pretty little Ivy has been  
looking into Smith, watching his  
every move, out of suspicion. You  
think there's trust here anymore?

(MORE)

FATHER WARDEN (CONT'D)

Looks like they're people who can be easily swayed to me. If they can abandon the ideas of our Bible and taint the word of my Father, then surely they can turn around and adopt a more traditional outlook of life all over again!

NEIL

Father's right. If we're going to take over, now's the perfect time to act.

MARGARET

I'm still a little nervous that this is all too early.

FATHER WARDEN

Are you with us or not, Margaret?

MARGARET

I believe you. Every word that seeps from your soul is enlightening me, every word until now. You sound... desperate. And the Christ I've grown up with, the Christ I've kept close to my heart through prayer, I never expected to him to act this way.

She does the Sign of the Cross, and looks on at Warden with a begging expression of forgiveness. The others all stare at her in shock. Farrah goes to say something, when Father Warden raises a hand.

FATHER WARDEN

No, Farrah. Let her be. She's brave. She's speaking her mind, and I like that. I'm sure all of you have had your doubts about me, it's only natural. There have been many a man who have claimed to be the Second Coming of Jesus Christ. They've all been liars and attention-seekers, so surely I must be too?

Silence.

MARGARET

Of course you're not.

FATHER WARDEN

But you've had your doubts. And like I said, I don't blame you. My claims are ridiculous.

MARGARET

Ridiculous is harsh, Father. I'd say something more like... "Hard to swallow". I'm just scared that there's a chance your outlook of reincarnation isn't going as you planned it to, and you might be deconstructing yourself instead of building yourself up. Becoming barbarians, overthrowing and murdering John Smith, holding this town under an iron fist... it just... it doesn't sit well with me, as the words of Jesus Christ.

Warden's face turns from hardened respect to bitter discomfort.

FARRAH

I think you've said enough, Margie.

Warden's gaze is steely, as he speaks through grit teeth:

FATHER WARDEN

She's spoke her mind, and unless there's anything else she needs to get off her chest, then I think it's time to move on.

Margaret shuffles uncomfortably, as Father Warden looks away from her.

FATHER WARDEN (CONT'D)

Tonight will be a dawn of a new era for not just the Last Chance Society, but for humanity. The whole world will know of this town's struggles, we will prove a blueprint for the rest of the world, and faith will once again be humanity's greatest weapon.

There's a knock at the door. Father Warden stands, opens. There stands GARETH.

GARETH

...I wanted to talk about what's going on tonight.

FATHER WARDEN  
Please, come back later.

Warden does his best to hide the group from Gareth. But being much taller than the Father, Gareth sees everyone sitting around in their circle.

GARETH  
What's with the crowd?

FATHER WARDEN  
Bible study. Please, you're interrupting.

GARETH  
Jesus needs to study?

FATHER WARDEN  
(annoyed)  
I'm conducting the study, Gareth.  
(beat, forceful)  
We'll discuss this later.

And then he shuts the door. Gareth's left stood in the hallway, dejected and confused.

EXT. FOREST -- MORNING

LEIGH is pressed against a tree, asleep. She holds onto her wound, having patched it up herself, apparently with a med kit from her backpack, which is left strewn on the grass.

A droplet of water falls from a tree branch above her, hitting her on the nose. Leigh wiggles it a bit, waking slowly. Her eyes open, and she stares up. Sees the branch above her dripping. She moves a bit.

She goes to stand, and sees a stream nearby. It's a familiar one, based on her facial reaction. She dips her hands in it, splashes her face. She then cups her hands, and sips the water from them...

INT. BUNKER -- DAY -- FLASHBACK

LEIGH is virtually unrecognizable. But those eyes, that petite, porcelain doll-esque figure, and her hair... they're unmistakable attributes, it's definitely her. She's a crumpled up figure on the floor of the bunker. She stares off into space, EMPTY.

Outside the CELL she's in, her father RONNIE looks at her with almost-disgust. Another figure stands in the darkness.

MR. WHITE (O.S.)  
You look disgusted.

MR. WHITE steps out of the darkness. He's a charming man in his 40's, with gold-rimmed sunglasses and a cream white suit. We saw him delivering WEAPONS to THE GENERAL in early season 1, and haven't seen him since.

MR. WHITE (CONT'D)  
She's your daughter.

RONNIE  
Don't try guilt-tripping me.  
(beat)  
I'm not disgusted with her, I'm disgusted with myself, with this world. It wasn't worth it, not like how I expected it'd be. But I can't change that. And the way she acted when we first brought her here...

QUICK FLASH: A FLASHBACK WITHIN A FLASHBACK. FLASHBACK-CEPTION. LEIGH wrestles with guards after RONNIE's talked with her. She's violent, angry, SOBBING.

BACK on RONNIE.

RONNIE (CONT'D)  
...she wouldn't survive unless she saw things the way we do.

MR. WHITE  
So you try salvaging your daughter by destroying everything there is that makes her your daughter? This is the world we live in now?

Ronnie looks at Mr. White, with bitter, cold eyes.

MR. WHITE (CONT'D)  
Don't look at me like that. I didn't create this. I'm merely a victim, just like her.

RONNIE  
You've been more open-minded about things than she has.

MR. WHITE  
Because I want to survive. That's not what Leigh wanted, no. But you forced to her to believe that. You helped create this mess, Ron.  
(MORE)



MR. WHITE (CONT'D)  
Don't start feeling guilty now,  
it's too late for guilt.

Mr. White looks Leigh's pathetic figure over again. Shakes his head.

MR. WHITE (CONT'D)  
Is she usually like this after her  
sessions?

RONNIE  
(softly)  
She gets better.

Mr. White calmly turns on his heel and leaves Ronnie to have this eerie moment with his BRAINWASHED daughter.

LATER:

LEIGH's in her cell. Curled up in a ball. Sleeping. She hears voices. It's MR. WHITE, barely visible in the darkness on the other side of the cell. She crawls toward his voice...

MR. WHITE  
Leigh... Leigh...

LEIGH  
You're not real... You're not...

MR. WHITE  
I am. I am. Starting to wish I  
wasn't, this whole I dug myself,  
but yeah, I'm real.

LEIGH  
No. My head... no...

MR. WHITE  
I know. It hurts. You're  
confused. There's so many thoughts  
in your head, most of them not  
yours. It's okay to be confused.  
If you ever need to talk, find me.  
If you remember this conversation,  
that is.

Leigh looks up at him, in confusion.

MR. WHITE (CONT'D)  
We could make for great friends,  
Leigh.

He stands, returning to the darkness, before leaving Leigh in confusion...

EXT. COMMUNITY -- DAY -- FLASHBACK, CONT'D

A small community of people is what we're at right now. Living at the edge of the river bed, in tiny houses. There are about seven houses at the least. It's a tiny group, but they're well-supplied. The walls are covered by shifts in high towers, stacked up and created by hand with pre-apocalypse supplies such as ladders, lawn chairs, and umbrellas. It's all very barbaric and simple, but it works.

LEIGH sits at the edge of the riverbed. She toys with a ROSE she finds poking out of the water. It's a curious sight for her. She picks the rose out of its place in the wet soil... twirls it around. Admiring its beauty.

RONNIE (O.S.)

You remember when we planted that rosebush when you were a kid?

Leigh looks up at her father. He takes a seat next to her.

LEIGH

I... vaguely remember it.

RONNIE

Well, what do you remember?

LEIGH

I remember the day it died. It was like a pet to me, I sobbed and sobbed and sobbed...

(beat)

Death is all that lives in my mind these days. It spreads, like a toxic cloud in my memories. Just plagued with death, death, death. This rose is all that reminds me of something different, something before... death. That's not all I am is it? I'm not just walking magnet for death.

RONNIE

No. You're much more.

LEIGH

Then why don't I feel like more?

MR. WHITE lurks nearby, passing by. Overhearing this. Leigh's eyes follow him back to his home, curious...

Ronnie has no answer for her. She stands and he stares on at the rose she left behind in the soil, GUILT in his EYES.

INT. MR. WHITE'S HOUSE -- NIGHT -- FLASHBACK, CONT'D

LEIGH creaks open the door to MR. WHITE's house. He left it slightly ajar. She creeps in, just as she hears the COCKING of a GUN. MR. WHITE has taken aim.

MR. WHITE

You have ten seconds to tell me why  
you've followed me here, Leigh.  
Did he send me here to kill you?

LEIGH

Why would I do that?

MR. WHITE

That's all you are now. A killing  
machine.

Leigh struggles to remember.

FLASHBACK-CEPTION AGAIN:

LEIGH murdering a group of people. Retrieving a bag of supplies.

MR. WHITE (CONT'D)

For your father. His people.

LEIGH

...I don't... I barely remember  
anything like...

(getting dizzy)

I just had a dream. You told me to  
come to you. To the main in the  
white suit. So now I'm here. All  
I want are answers.

MR. WHITE

You chase dreams, you naive child?

(scoffs)

It wasn't a dream. I was really  
there. You just can't tell reality  
from fiction anymore. It terrifies  
me. Tell me: Do you want to be  
your father's daughter?

LEIGH

Which answer is going to get me  
killed?

MR. WHITE

Clever use of pragmatism. I need to know this area inside and out. Your father's got quite the charade going forward. If you want answers on your father's games, we're going to have to trade favors.

This is a lot to take in for Leigh. Overwhelmed, she grasps her head as there was an incredible ache. She shakes it off.

LEIGH

Okay... okay... but... who are you?

MR. WHITE

CIA. Or... ex-CIA. Employed at the time the world ended, so I'm not quite sure when my next paycheck's gonna' be cashed in...

LEIGH

And you're spying on my dad?

MR. WHITE

I'm examining a threat to national security, yes. I have been before the world ended, and now I have all the proof I need. Any man who goes to the lengths of brainwashing his own daughter into becoming a murderer is one very dedicated to his extremist cause...

LEIGH

What do you need me to do? I want it to stop. I want to feel like myself again. I feel so full of memories, of feelings, but I can't tell what's real and what's not, and it makes me feel emptier than I've ever felt before...

MR. WHITE

I've opened up a Grade-A can o' worms. Trust me, it's big enough to test that patriotism of yours.

TIGHT on her face...

EXT. GATES -- MORNING

TOM and BENEDICT stand guard at the gates of the LAST CHANCE SOCIETY along with other nameless survivors.

A MILITARY TRUCK approaches in the distance... Tom's attention piques.

TOM

That's them.

The gates are pulled open by the reluctant guards, and the truck's back door opens. BENEDICT stands, looking inside the truck.

GWEN holds MANILA tight with one hand, and her GUN with the other. Never be too careful. She doesn't point it though, she just has it as a precaution... She looks back at Benedict, desperately.

GWEN

She's not responding. We need  
someone out here right now.

Off Benedict's overwhelmed face...

**CUT TO BLACK.**

END ACT III

ACT IV

INT. MR. WHITE'S HOUSE -- NIGHT -- FLASHBACK

LEIGH sits with MR. WHITE in his home.

MR. WHITE  
What do you remember?

Leigh looks traumatized. She shakes her head.

LEIGH  
It wasn't a fun experience. My father's friend... that man Frank... he's the one who does it. He reads us the history of how it all started. His son created some little college study group, believing the world would end soon because of humanity becoming sinful and decadent. Because he was a politician, Frank was warned about what was happening. This was a big fucking conspiracy, a giant corporation set this up. So Frank took over his son's study group, believe it or not, and radicalized it.

MR. WHITE  
So he knows who did this?

LEIGH  
Some industrialist, I guess. It... it doesn't really matter, does it? Obviously the government fucked themselves over right, I mean, where are they now? Not giving you your paycheck, it looks like.

Mr. White's smile is sly, unlike Leigh's giddy one:

MR. WHITE  
You seem exhilarated.

Leigh's smile wipes from her face. She shakes her head.

MR. WHITE (CONT'D)  
And your father?

LEIGH

I guess Frank warned him and got him to supply him with artillery in preparation. And now, Eden, you heard of this place? It's supposed to be like some sanctuary to reboot the human race... Frank wants after them now, he and my dad have convinced me that I can get in there and destroy them from the inside.

MR. WHITE

For what reason though? Why?

LEIGH

They're playing God. If he hasn't sustained life himself, why should we do it? It isn't meant to be. And he's got his own island in Europe, he's got a ton of people on his side. That helicopter he's got? Jesus Christ, he might actually be able to do this!

MR. WHITE

You're really starting to believe this. I'm sorry I made you go through this so many times...

LEIGH

No, no I'm not. Don't worry. I'm on your side.

On Mr. White's smile, as he puts a hand on Leigh's.

INT. BUNKER -- NIGHT -- FLASHBACK

FRANK and RONNIE are stood together. LEIGH sits with them.

FRANK

Jesus, this guy really thinks he's got a grip on you, doesn't he?

RONNIE

This doesn't make sense to me. He's been so loyal. He's played a role in our trades, volunteered so much help...

Obviously she's spilled the beans.

LEIGH

It's a ruse. He thinks we're crazy  
and wants to take us down.

FRANK

He needs to be eliminated. He's  
getting too deep in shit he knows  
nothing about.

LEIGH

You want me to get rid of him?

RONNIE

No. It'd stir up too much shit.  
Not until we think of something.

Frank looks annoyed by this decision, but he nods.

FRANK

I agree. Keep up your finesse.  
You're doing a fine job, soldier.

He pats Leigh on the shoulder.

INT. TERMINAL -- MORNING

MAL, one of the scientists, joins a stoic RORY in the  
terminal's chairs.

MAL

You know, everyone's upset. No one  
knows what to do.

RORY

What do you mean?

MAL

We've been abandoned by our  
employers. Radio silence for  
months. Hell, we don't even know  
if Eden still exists. At this  
rate, anything could have happened.

RORY

(shakes head)

I don't know what you're possibly  
trying to say here...

MAL

I'm saying we leave their sorry  
asses.

(MORE)



MAL (CONT'D)

The airport clearly isn't safe anymore, and no one here has any grasp of control on their people.

RORY

And where are you going to go, Mal?  
I'm with Kitty now, I'm friends  
with everyone, I can't just leave  
them...

Mal frowns. She's disappointed in his reaction.

MAL

Well, we're not just going to sit  
around waiting for anyone to make  
decisions. Remember where you came  
from, Rory.

Off Rory's face, as he watches Mal head off to talk with  
STILLMAN and some of the other scientists.

EXT. AIRPORT PARKING LOT -- MORNING

Out in the open grass, KITTY and a still-sulky PJ use SHOVELS  
to dig GRAVES. We see RORY approaching with his own.

RORY

...Hey.

Kitty looks over at him. Surprised that he'd be there.  
After all, he did have to kill his best friend, why bury her  
too?

KITTY

You don't need to be out here,  
Rory.

RORY

No, I do, actually.

He starts helping them dig.

RORY (CONT'D)

...Mal was talking some crazy shit  
in there. She and the others want  
to leave.

KITTY

Leave and go where? We can't leave  
with everyone gone...

RORY

They're talkin' just them. She asked me to come with, but... I said no.

KITTY

They've barely contributed to keeping the airport safe, and they think they can go off on their own?

RORY

They're scared and they need some reassurance.

Kitty stops digging for a moment. She and Rory look between the three bodies and PJ, who is digging a FOURTH grave.

PJ

...They're not the only ones.

EXT. GATES -- MORNING

FATHER WARDEN and TOM are in the middle of a discussion... ASH stands by, approaching slowly, listening. His eyes fall between the pair and KELVIN, who has recently approached. Ash doesn't know what to say, he's so focused on the conversation at hand.

FATHER WARDEN

The answer is no.

TOM

You won't help her? She's dying!

FATHER WARDEN

Precisely. I've got a colony full of people to protect and an outsider brings fully-armed people here, with a dying woman in tow. I'm not risking my people's lives to save a stranger. Imagine if she turns here, and all hell breaks loose.

TOM

You're supposed to be a holy man, Father.

FATHER WARDEN

Don't condescend me!

Ash interrupts now, heated.

ASH

The church you belonged to before  
the end of the world spewed all of  
this junk about commandments. I'd  
say turning your back on a dying  
woman who you could save is murder.  
One of those fucking  
commandments....!

Kelvin looks surprised at this. His eyes widen.

FATHER WARDEN

That's ENOUGH!

ASH

Oh no, I'm not finished yet.

FATHER WARDEN

Yes, I do believe you are.

ASH

With all due respect, you're not my  
leader sir.

KELVIN

Stop. Stop, now.

Father Warden is surprised by Kelvin's tone. So is Ash.

ASH

Well, "hello" to you too.

Kelvin looks at Ash warningly ---

ASH (CONT'D)

You could have at least left a post  
card at the airport tellin' me you  
found a new family, but you didn't  
even have the courtesy to do that,  
huh? Left me to mourn you.

Ash stares down Kelvin, and the guilt sinks in. Warden  
scoffs.

FATHER WARDEN

Oh, a good old family reunion hmm,  
Kelvin? Bringing you in seems to  
have caused more trouble than  
you're worth.

Kelvin grabs Ash by the arm.

ASH

What are you doing?

Leaning in to Ash's ear, hushed tone:

KELVIN

Trust me.

FATHER WARDEN

What are you going to do?

KELVIN

Red Zone.

FATHER WARDEN

I'd rather just send them on their way... his friends don't seem anxious to leave him.

KELVIN

He needs to learn his lesson, don't you think? Now that he'll be here, might as well work on the girl.

As he drags Ash away, Kelvin looks to Tom for an approving eye. Tom nods to him, he nods back, satisfied.

LEIGH limps out from behind the gates. She's bruised, bleeding. TOM rushes forward, helps her.

TOM

Leigh... what... what happened?

LEIGH

Some assholes jumped me. Took everything I had, my gun and everything. Shot me, left me, but... bitch had shitty aim.

Leigh sees Gwen and Darla in the truck with MANILA.

LEIGH (CONT'D)

Oh god, what happened?

TOM

She was stabbed. Someone attacked the airport.

LEIGH

Jesus Christ! Why isn't anyone helping her?!

Father Warden remains stoic.

LEIGH (CONT'D)

(beat, to Father Warden)

You should help her.

(MORE)

LEIGH (CONT'D)

And then if they do, I'll make sure me and my people go back to where we came from and give you something in return. Anything. Just don't let her die.

FATHER WARDEN

Bring Libby and some other medic's out here. Leigh, we'll get you patched up too. Tom, take your friends back to Ron's house. We'll discuss a deal later.

Flustered, Father Warden storms off. Leigh and Tom exchange a quick kiss and he takes Gwen and Darla with him in the direction of Ron's house as she stays behind with Manila.

EXT. REFINERY -- NIGHT -- FLASHBACK

LEIGH stands with MR. WHITE at the edge of a REFINERY'S PARKING LOT. The large abandoned factory is in the background, the two are FISHING in the water outside the factory. They're a long ways away from camp, we can tell.

MR. WHITE

So your father found a convoy of military people from that Eden place, huh?

LEIGH

Yeah, he wants me to stumble on 'em. Get in there. He's not been the same since Frank went back to Europe and took everyone with 'im, I don't know if this operation's gonna' hold up much longer if it's just me and him. But he's determined to have me join those soldiers and get to Eden sometime. I just need to think of a way to destroy them.

MR. WHITE

Well, maybe we can run off together. End this now. Unless, you're... seriously considering this?

Leigh looks at him, incredulous.

MR. WHITE (CONT'D)  
(as if he were joking)  
You know, we could fish our way  
through life. Lots of protein.

Leigh giggles.

LEIGH  
I used to fish a lot as a kid.  
This whole... situation, all the  
stress... really reminds me of how  
relaxing it truly is.

MR. WHITE  
My father and I always used to  
argue about this: Is fishing a  
sport?

Leigh laughs.

LEIGH  
No. I'd say no.

MR. WHITE  
I said the same, but my father used  
to go out and "fish for sport" as  
he'd say. Just catch a fish, chuck  
it out.

LEIGH  
Seems pointless.

MR. WHITE  
Like the idea of calling it a  
sport?

LEIGH  
(laughing)  
Exactly.

MR. WHITE  
You're good at this you know.  
Small talk before assassination,  
it's a really nice way to throw  
people off.

Leigh's face falls. Mr. White shakes his head.

MR. WHITE (CONT'D)  
I'm not going to fight it. I've  
done some terrible things to keep  
myself here, I thought I could save  
you, and I failed.  
(MORE)

MR. WHITE (CONT'D)

You really think you could take me out here and I wouldn't know what you were planning to do? I give up. It's over. You're a lost cause. You've decided who you are, Leigh, and you truly are your father's daughter.

Gritting her teeth, Leigh's at a standstill. And then...

Leigh GRABS Mr. White by the throat, LIFTS him in the air and SHOVES him against the wall of the REFINERY. She SQUEEZES -- there's a loud CRACK as White's windpipe SNAPS.

With one hand still on Mr. White's throat, Leigh grabs him at the waist, turns him sideways, and THROWS his dead body to the cement.

Off Leigh's expression, we cue "IN THE AIR TONIGHT" by PHIL COLLINS:

As she drags him by his feet, to the edge of the parking lot. We're tight on Mr. White's face as his body is heaved into the water. The fishing rod thrown in after him. As his body sinks, we see Leigh's face watching him disappear.

AERIAL SHOT -

Of Leigh walking off coolly, away from the refinery.

INT. RONNIE'S HOUSE, BEDROOM -- NIGHT -- FLASHBACK, CONT'D

LEIGH holds on tight to her father's hands. He smiles at her, proud.

EXT. SUBURBAN STREETS -- NIGHT -- FLASHBACK, CONT'D

JOHN SMITH stands outside the door.

JOHN SMITH

So he doesn't mind staying here?

LEIGH

It was nice of you to offer him in with open arms. He's suffering.

JOHN SMITH

Of course, of course. And you're not going to stay?

LEIGH  
 No. This modest little home  
 lifestyle... It's not really for  
 me.  
 (smiles)  
 I've found home elsewhere.

JOHN SMITH  
 You two talk about some weird shit.  
 You part of some sort of cult?

Leigh's face tenses up, then screws up in a faux confusion.  
 Smith laughs.

JOHN SMITH (CONT'D)  
 I kid. I don't eavesdrop.

Leigh starts to laugh.

LEIGH  
 I was going to say, I'm so  
 confused!

She starts to head off. Off Smith's confused face...

EXT. AIRPORT PARKING LOT -- NIGHT -- FLASHBACK, CONT'D

SOLDIERS spot LEIGH wandering outside the FENCE of the  
 AIRPORT... They approach her.

LATER: RORY and PHOEBE exit the airport and greet her,  
 bringing her inside as "In the Air Tonight" fades...

FATHER WARDEN (V.O.)  
 As many of you know, John Smith has  
 been absent for quite some time...

EXT. MONASTERY -- DAY

FATHER WARDEN is speaking to many people in the crowd in  
 front of him, through a microphone. His voice also plays  
 over the PA System.

FATHER WARDEN  
 We need to band together in this  
 time of weakness and turn it into  
 new strength. In the wake of his  
 disappearance and assumed death,  
 I'm going to be taking over his  
 duties leading this town.



INT. MONASTERY, INFIRMARY -- DAY

LIBBY is working on LEIGH as Leigh peers into the other room, seeing others working on MANILA through the window. Libby looks up in worry as Warden's speech plays... Knowing she's been distracted, Libby looks at Leigh apologetically.

LIBBY  
...Oh... I'm sorry.

Leigh nods.

LIBBY (CONT'D)  
I'm just not too keen on the Father making decisions round here. It's not like he was the pope, you know? I mean, he's not up for the decision-making like John was...

LEIGH  
You really think he's dead?

LIBBY  
I... I don't know. I really hope not.

EXT. MONASTERY -- DAY

The reaction is mixed from the crowd. There's a lot of murmuring discussion. GARETH tries to calm people down by waving at them. IVY is there, looking conflicted on her opinions, as is BENEDICT...

CITIZEN  
What if Smith comes back, then what?

FATHER WARDEN  
Then I will hand back the reigns of this town to their rightful owner. But my gut's telling me to take precaution now and not wait until it's too late. I refuse to let this town fall.

CITIZEN 2  
Yet you bring in strangers!? How can we trust them?

FATHER WARDEN  
I have them under lock and key, they will be on their way when their friend is safe.  
(MORE)

FATHER WARDEN (CONT'D)  
 We have to live cautiously, but we  
 cannot live void of compassion.

MONTAGE --- "DARK PARADISE" BY LANA DEL RAY:

LEIGH, all patched up, steps into the infirmary where MANILA is being worked on. She begins to put her assistance in, as Manila lies there, fate unknown...

At the airport, RORY, KITTY and PJ finish up the GRAVES... They put the finishing touches on them and have a silent vigil. PJ stares at the fourth grave he dug on his own, empty and hoping it stays that way.

JOHN SMITH moves through the FOREST, dragging BRAY's dead body behind him. An eerily similar shot & situation to LEIGH dragging MR. WHITE's body in the previous flashback...

BENEDICT stands outside the RED ZONE, where DECLAN and ASH are, along with many other people. He DRAGS out a DEAD BODY, surely deceased from malnourishment... REGGIE, his boyfriend. And he silently cries to himself.

INT. MONASTERY, HALLWAYS -- DAY

GARETH moves through the MONASTERY. BENEDICT stops him in the hallway. "DARK PARADISE" begins to fade.

BENEDICT  
 ...He died today.

GARETH  
 I'm sorry?

BENEDICT  
 Reggie. Your material to blackmail me?

GARETH  
 Oh. I... I really am sorry, then.

BENEDICT  
 I just figured you'd like to know. I've realized something when I held his starved, eighty pound body in my arms. John put him there in the first place, and now... now I'm free. So if Warden's taking over, you and he got my support.

GARETH  
 Oh yeah? Is that all?

BENEDICT

No, man. I can see it in your eyes --- I saw it since I listened to you talking to John the night you got here, talking about the "little boy"... you've got ulterior motives. And right now, I'm latching onto any opportunity I can to survive and Warden... That guy scares the shit out of me. I don't think he's fit to lead. And when this place self-destructs, I don't wanna' be here. I think we can stick together and survive, don't you?

GARETH

You wanna' stick with me? You must really be desperate.

BENEDICT

We seem... very similar. We're leeches, man. We grasp onto any chance of survival and feed off of it, so why not stick together? Food for thought.

GARETH

You think this is all gonna' crumble, too. Glad to hear I'm not the only one. It's an enticing offer. I'll keep it in mind.

Benedict nods. Wiping tears from his cheeks, he carries on. Gareth watches him go, curious ---

INT. MONASTERY, INFIRMARY -- DAY

LEIGH exits the surgical room, removes her gloves. GARETH approaches.

LEIGH

Gareth. Good to see ya again.

Again?

Gareth smirks.

GARETH

Likewise.

LEIGH  
So your mission with the little  
boy? How'd it go?

Off Gareth's look ---

EXT. FOREST -- NIGHT -- FLASHBACK

GARETH moves on his own through the FOREST. He finds the  
CAMP of FRANK AND RONNIE in the distance ---

INT. BUNKER -- NIGHT -- FLASHBACK, CONT'D

A man has brought GARETH inside the BUNKER, he's in  
HANDCUFFS. This is CHURCHILL.

CHURCHILL  
Friend of the General's, eh?

GARETH  
Shit fell apart over there. I had  
no idea who else to turn to.

CHURCHILL  
Things aren't going so good over on  
our end, either. Managed to get a  
bomb, tried getting it to Eden but  
some motherfucker raided us and  
took it.

GARETH  
What? What do you mean?

CHURCHILL  
The Little Boy. Some douche from a  
camp up the hill, in a little  
suburb, attacked and took it. Our  
operation went from almost-  
happening to a little indie-wannabe  
band.

GARETH  
Mr. White's the man who introduced  
me to you guys, what happened to  
him...?

CHURCHILL  
Dead and gone. Little Lorelei's  
fully brainwashed though, we've got  
her at an airport. Useless now  
that we don't have a bomb.  
(MORE)

CHURCHILL (CONT'D)

Frank's gathering whatever he can in France, trying to ship us a vial of the virus A-S-A-P, but we've got no bomb to spread it.

GARETH

I can grab it. Got shit else to do.

CHURCHILL

You'd do that? You really do love to see the world crumble don'tcha?

GARETH

Might as fucking well. What's this world ever done for me, anyway?

Off Gareth's smirk.

INT. MONASTERY, INFIRMARY -- DAY

GARETH

...I never brought it back to them.

LEIGH

(confused)

Well, why not?

GARETH

I never had the right opportunity. These people welcomed me with open arms and everything seemed so much... better here. I didn't wanna' go back to that.

LEIGH

So what about destroying Eden? You don't wanna' be a part of that anymore? We worked so hard for this, Gareth...

GARETH

Unless you plan on stealing that bomb, you're gonna' have to find another way to spread the virus...

LEIGH

You never answered my question. Are you still with me or not?

GARETH

I'll help you in anyway I can. But  
this place... it's like home to  
me.

LEIGH

Thank you.

GARETH

After all the shit you had to go  
through, you haven't had any second  
thoughts?

LEIGH

And where do your loyalties lie,  
Gareth?

Gareth thinks this over. He grins.

GARETH

With whoever's winning.

(beat)

There, I answered your question,  
you answer mine.

Leigh sits on it for a moment.

LEIGH

This mission, it's who I am. It's  
all I know.

They look at each other for a moment, before Gareth leaves.  
And we're left on a shot of Leigh sitting by herself in the  
hallway...

END EPISODE