

E D E N | R I S I N G

#210

"The Second Coming (That Which We Have Wrought)"

by
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TEASER

EXT. OPEN ROAD -- NIGHT

OPEN on an open, abandoned, trashed road. A truck suddenly enters our view... a few more cars enter our peripheral vision behind it.

INT. TRUCK -- SAME TIME

BENEDICT and IVY sit inside the truck. Benedict drives. In the back seat, DARLA sits with MAUDE and BABY ADAM. It's an awkwardly silent car ride.

EXT. OPEN ROAD -- SAME TIME

Behind this little convoy, we see another large car picking up speed behind them.

INT. CAR -- SAME TIME

The driver is an unfamiliar face, but obviously a riled-up revolutionary who's left the Last Chance Society. He looks like he's in pursuit of Ivy and Benedict's convoy of dissenters.

Hanging from the REAR-VIEW MIRROR of this man's car is a mess of PRAYER BEADS, with a small figurine of JESUS CHRIST hanging from the CRUCIFIX. FOCUS on this...

INT. MONASTERY, CHURCH -- NIGHT

...TIGHT ON Libby's dead body. It lies at the foot of a pew. JOHN SMITH finds her body lying there, dead. His reaction is silent. No raw emotion at all. He just stares at her, blankly. Perhaps in disbelief that in his finest hour, he wasn't able to emerge *completely* victorious.

ANGLE the camera, FOCUS on the crucifix hanging on the wall.

JESUS CHRIST watching over Libby's dead body.

INT. MONASTERY, DEPTHS -- NIGHT

A JESUS CHRIST statuette standing against the wall watches over the hallways. TOM has stumbled down here, shaking in anger. He sees a shadow turning down here. He's following John Smith.

ANGLE over the statuette, staring after Tom as he disappears.

INT. MONASTERY, BASEMENT -- NIGHT

TIGHT on a filmy substance. A gloved hand runs through it, breaking it and drawing a slimy liquid. Blackened blood leaks out and the hand pulls up...

Revealing JOHN SMITH, but he's wearing protective gear, wrapped in duct tape, among other tough material over the rest of his body. This is specialized wear he's crafted. This is commonplace to him.

He begins to rub the bloody, mucous-like substance across his face. Then, he picks up a FOOTBALL HELMET and puts it over his head.

INT. MONASTERY, BITER STOCKPILE -- NIGHT

Now we're with the Last Chance's very own JESUS...

FATHER WARDEN, the skin all over his body ripped to shreds, lies dead among the undead, his limbs outstretched as if he were CHRIST HIMSELF. The undead still feed on him.

His eyes FLICKER open and he begins to groan. A zombified Father Warden flips over onto his belly and crawls away. The other biters ignore him now. He's one of them. They're uninterested. His innards are dragging along with him, as he crawls toward the open door where a SHADOWY FIGURE stands.

FOCUS on the SHADOWY FIGURE.

JOHN SMITH, wearing his makeshift riot gear.

As he steps forward through the sea of biters, they lunge at him and bite, but the bites don't go through. Nonchalantly, he shoves some off gingerly and keeps moving.

He walks toward Warden, and Warden crawls toward him.

They finally meet up. Inches away. Warden reaches up --- gargles --- even as a zombie --- he manages to push out RECOGNIZABLE speech in a deformed, groggy tone:

ZOMBIE WARDEN
Why --- weepst --- thou.

It's hard to understand, but understand is what John Smith does.

JOHN SMITH

Poignant choice of words, Joseph.
Even in your resurrection, you're
clouded by your delusions.

He lunges at Smith. Bites at his ankle. Smith kicks him
off. This kick takes a chunk of Warden's cheek off.

JOHN SMITH (CONT'D)

Tut tut. I shall not have this.

ZOMBIE WARDEN

Why --- weepst ---

Smith shakes it off. Thinks he's going crazy. Is he?
Perhaps. He pulls out a knife and he swiftly takes a huge
chunk of flesh right off of Warden's face. And then another.
He gathers up the flesh in his hands and turns his heel on
zombie Warden.

Leaving the zombified Warden there, John Smith finds the
return trip to the door much easier. Having biter flesh in
his hands keeps the biters away from him. He makes it to the
door...

...as it shuts we get a last glimpse at zombie Warden, arms
outstretched, reaching for the slowly disappearing light.

BOOM.

END TEASER

ACT IEXT. OPEN ROAD -- NIGHT

TIGHT ON the tire of the truck leading the convoy of vehicles.

ANGLE on the pursuing car as it swerves down the other side of the road, zooming past abandoned cars and corpses and fallen power lines, preparing to cut off Benedict and Ivy's truck.

ON BENEDICT, in the driver's seat, as he sees the pursuing car barrel in front of his truck. He swerves a bit, trying to avoid the truck.

ON DARLA in the backseat, who screams and clings onto baby ADAM...

ON the tire of the truck again as it is BLOWN AWAY by a gunshot. The truck does a swift stop, nearly flipping, coming to a stop right in front of the car.

The other couple of cars behind the truck come to a halting stop.

A few people emerge from the car... GUNS pointed. This is NEIL, who we first saw in FATHER WARDEN's focus group a few episodes back. His hand is shaking. He's completely losing it!

NEIL

The child... he must be a
sacrifice!

INT. TRUCK -- NIGHT

Maude shakes, looking concerned. She grips Darla's hand roughly.

MAUDE

A sacrifice? No. Not the
children. They're not taking the
children...

Darla gives a cry and pulls away.

IVY

Relax, Maude. Everything's gonna'
be fine. Just keep them safe,
okay?

Ivy and Benedict both leave the truck. Darla places a pacifier in a crying Adam's mouth. He slowly hums himself back to tranquility.

EXT. OPEN ROAD -- SAME TIME

IVY and BENEDICT, hands raised, slowly move toward NEIL and the others.

Redshirt survivors in the cars behind their truck approach as well. It's a standoff, everyone aiming weapons at each other.

Ivy and Benedict remain unarmed, hands raised in the air.

IVY

The child? You want the kid?

NEIL

Don't play with me. We followed you here, we saw you caring for the child in the back seat...

IVY

Let us go on our way, Neil.

NEIL

Why can't we stick together and repair the Society...?

BENEDICT

We ain't got the food nor the patience to put up with you.

Neil twitches in anger.

BENEDICT (CONT'D)

Now turn back around and leave us. We got no baby. Your man killed 'im.

NEIL

Gareth? He's not one of us.

BENEDICT

The point is, the baby's dead, Neil. Back off.

Neil and his men keep training their weapons. Until ---

They hear a car start up and speed away. Everyone turns around. One car from their convoy has been hijacked!

Everyone looks in shock, staring off as MAUDE drives off in one of their cars, going back the way they came!

INT. MONASTERY, BASEMENT -- NIGHT

JOHN SMITH is feeding the chunks of meat to his zombie wife ANNIE. As she finishes chewing on it, he moves over to the screaming child. He tears off bits and shoves them into the baby's mouth. The child fights with the food, until he finally swallows it.

TOM is stood in the doorway, watching this.

TOM
...What the hell is happening?

John Smith turns around, his eyes widened.

JOHN SMITH
(quietly)
My guests... you're still here.
You didn't flee?

TOM
My daughter's missing. Do you know
where she is?

JOHN SMITH
I had no idea she was even gone.
(beat)
You followed me down here?

TOM
I just need to find my daughter, I
thought...

John Smith whips a GUN out of his pants --- aiming it right at Tom ---

JOHN SMITH
You thought *what*? That I took
her!?

TOM
Your son... I just thought...

JOHN SMITH
What about my son?

Tom has his hands up. He tries choosing his words wisely---

JOHN SMITH (CONT'D)
Talk to me.

TOM
I don't want any trouble, John.

JOHN SMITH
...Please. I'm done with that name. That isn't what she called me, so it isn't a name worth keeping.

TOM
What did she call you then? Your wife? I'm assuming that's your wife, am I correct?

JOHN SMITH
My wife. Yeah. Her name's Annie.

Tom's eyes well up. He smiles --- compassionately. Completely understanding and warm, not condescending.

TOM
My first wife, the mother of my daughter, her name was Annie too. Small world, huh? I know how it is to miss her, I feel it everyday.

JOHN SMITH
Where's my son?

TOM
I've heard a lot from a lot of different people. It doesn't look too good, I'm sorry. Seems after the world ended I've lost what good bedside manner I've had left...

Tom needs not say anymore. John Smith breaks down. Tom slowly moves toward Smith, going to take the gun, when Smith aims it up ---

JOHN SMITH
Back --- off!

Tom complies. Smith then HITS Tom over the head, knocking him out.

INT. STOLEN CAR -- NIGHT

MAUDE is driving. DARLA and BABY ADAM are in the backseat.

DARLA
Where are we going? Do you have any idea?

MAUDE

...I needed to get you out of that situation. I can't let Father Warden's men sacrifice you and the baby... we're a family! Mothers don't let monsters tear their children apart.

Darla's kept her calm this whole time, but now she's growing irritated.

DARLA

You're not my mom. We're not your children...

MAUDE

Don't speak to me like that!!

DARLA

You're going back *toward* the Last Chance Society. If we're trying to flee, why would you go back there?

Maude looks so confused, she smacks her head.

MAUDE

I don't know. I don't know what to do!! I don't know where to go!

DARLA

Stop the car.

Maude keeps driving. She speaks so incoherently fast, her words all jumbled together:

MAUDE

Stop the car? Why would I stop the car, if I stop the car they'll catch up to us and if they catch up to us, they'll kill us....

DARLA

MOM, STOP THE CAR!

And with that, Maude puts her foot on the BREAK. The car STOPS.

Maude stares down Darla for a moment, who's taking in sharp breaths. She puts the car in park.

DARLA (CONT'D)

I'm hungry. Can we eat something?

MAUDE

I... I took some food before we left. It's in my bag.

DARLA

We can picnic? Me, you and the baby. That'd be fun, right?

Maude nods. She smiles.

MAUDE

I miss picnics. We used to have picnics Chrissie, remember...?

DARLA

Yes, I do. Come on.

CUE --- "IT'S A GOOD DAY" by PEGGY LEE as it plays on the radio:

It's obvious Darla's got a plan on her sleeve. She exits the car, gets baby Adam out of his seat, and then returns back to the front seat, reaching for something in the glove compartment.

She brings the sleeping baby Adam in his car seat, and the bag of food out into the open space outside. They're parked on the side of the road, standing in the open field in pure SILENCE. Darla sets the car seat down in the grass and starts going through the bag.

MAUDE

I'm so happy you wanted to eat with me. It's been so long.

Maude reaches out. Touches Darla's face.

For a split second, an image of KATE --- the mother that Darla once had but was ripped away from her too soon --- flashes by the screen. She pulls away. Maude looks on sadly.

MAUDE (CONT'D)

So what's for lunch, darling?

She smiles.

MAUDE (CONT'D)

Anything good...?

Darla goes to grab something out of the bag, when Maude's eyes widen.

WIDE SHOT of the parked car on the side of the road. In the darkness, we see a FLASHING LIGHT and hear a loud POPPING NOISE, the sound of a gun going off. Blood splatters all over the window of the car, and then we hear a body slump over.

Seconds later, a baby's CRIES ring out.

ON THE BITER IN THE FIELD

As it turns its attention toward the car --- slowly, its eyes locked on it --- we zoom in on its eye, now focused on Darla, who holds a gun and has a baby in a car seat right next to her...

The song fades as the camera does the same, off this image...

INT. MONASTERY, INFIRMARY -- NIGHT

GWEN and LEIGH sit in MANILA's room. Chaos reigns outside, and Leigh keeps her gun toted toward the door in case of any intruders.

LEIGH

I can't let him stay out there on his own.

GWEN

Then go. I can't stop you.

LEIGH

(sensing it in her voice)
But?

GWEN

But I'm just not very comfortable with everyone disappearing. If shit keeps like this, and we need to get the hell out of here...

LEIGH

Then you leave with or without us. We know our way back to the airport, if your safety is truly compromised, you haul ass.

GWEN

...I just don't want the possibility of living with more red tape.

LEIGH

No one else is dying, okay? Stop thinking like that.

GWEN

And then we think too optimistically and start ignoring the threats of our lives, and shit falls apart again. We need to stop living with our heads completely up our asses.

LEIGH

That's why we find a good balance, we're always leaning too much on one side of the spectrum at different periods...

MANILA

(interjecting)

So we live... *half-assed* then?

BEAT.

Gwen and Leigh both turn to look at her. Awkward silence. She shrugs.

MANILA (CONT'D)

Sorry. Awkwardly just sitting in the corner, figured I'd chime in.

They each share a small laugh. Except Leigh, who remains determined. She approaches the door. The other two women stop laughing---

GWEN

So you're going?

Leigh nods.

LEIGH

If I were you, I'd get Manila out of here. With or without the rest of us.

She hands Gwen an extra weapon. A dagger. The same one she used to kill Sidney! Gwen examines it --- oh, the irony.

LEIGH (CONT'D)

Take this. You'll probably need it.

GWEN
(nodding)
Thanks. See you 'round then?

LEIGH
Oh yeah. We're not finished with
each other yet.

They smirk --- Gwen hugs her momentarily.

GWEN
Stay safe.

Leigh leaves. Gwen mulls over her options.

GWEN (CONT'D)
(to Manila)
You fit to make a run for it?

MANILA
Oh, I'm a former Olympic athlete,
hun. No busted gut's gonna' slow
me down. I'll do some really
fucking elegant flips out of here
if you need me to.

Gwen laughs, still not entirely convinced.

GWEN
Oh yeah, gymnast right?

MANILA
Rhythmic gymnast but eh...
(shrugs)
...Makes no difference in the end.
Still toughened up my chest, I can
take the bullet well enough... So
are we done reminiscing? Let's
head off.

GWEN
Your optimism knows no bounds.

MANILA
Ah, but it's half-assed optimism,
not completely stuffed up there,
you know?

Off Gwen's smile ---

INT. TERMINAL -- NIGHT

PJ stands pressed against the window of the airport terminal. His expression is dire, worried.

He turns back toward RORY, KITTY and the others.

PJ

It's like there's no end in sight.
What if the weather screws us over
and they crash or something?

RORY

Don't think like that. They're
pilots, they know what they're
doing. If they have to delay our
rescue, they will. They know we're
here, that's a good sign. If not
today, then we'll get there...
eventually.

PJ

We've been saying that forever,
though. I'm a little sick of
waiting for "eventually" to catch
up to us.

RORY

I think we all are.

BEAT.

KITTY

I really think we should be
spending this time preparing some
way for them to spot us. I would
say signal fire but it'd be a
wasted effort.

RORY

Right now, yeah, but we really
should get one started as soon as
we can.

KITTY

Well then we'll just have to wait
until it stops. Just sit here and
pray, we've got time. No need for
the optimism to dissolve so
quickly. Pop on some Journey for
us and we'll dance until the rain
stops to keep our mind off things.

RORY

Oh for the love of God, more
Journey?!

KITTY

I honestly cannot understand what
you have against Journey...!

The focus falls off Kitty and Rory and goes back to PJ, who still looks in dire straits.

EXT. ROAD -- NIGHT

DARLA, carrying BABY ADAM with the only hand she's got, runs forward. Her face is speckled with Maude's blood. Behind her, we see the HEADLIGHTS of the pursuing car.

She turns --- tries firing at the car, but misses completely.

Sobbing to herself, Darla falls. She spins around, protecting the baby by falling on her back. She scrambles back onto her feet, the pursuing car still barrelling after her.

Two men hop out as the car keeps rolling forward. The two men diverge, planning on cutting Darla off ---

--- she keeps running straight, her arms wrapped around the baby, thinking to herself "Just keep fucking running -- DON'T STOP!"

And then someone tackles out from the side, his massive, hammy arms wrapping around her. It's NEIL!

NEIL

Christ's second coming awaits! The last pair of pure hearts are ready to die... we must bring them back to the church to fulfill his prophecy.

The others cheer and Neil drags Darla and crying baby Adam back toward their vehicle...

DARLA

What--- what did you do to Ivy, Benedict, and the others? Are they safe?

NEIL

Depending on your definition of "safe", child. We let them remain here in this purgatory.

(MORE)

NEIL (CONT'D)
They are sinners and non-believers,
they do not deserve eternal
peace...

Darla and baby Adam are thrown into the back of the car. The car takes off ---

EXT. MONASTERY, BELL TOWER -- NIGHT

The crackle of lightning is a quick start to this scene.

ASH, disoriented, leans against the brick of the bell tower. He looks down, seeing KELVIN's body hanging there. He can't bear to look anymore. He looks like he is going to be ill. DECLAN, his side bleeding from where the bullet grazed him, grabs a hold of Ash.

DECLAN
Ash... Look a'me, kid.

Ash looks up at Declan. They lock eyes.

DECLAN (CONT'D)
Don't look down. He did this so we
can escape. We ain't gonna' sit
here and get ourselves killed,
okay? Let's go.

He helps Ash up. Ash tries to look back again, but Declan keeps him walking...

ASH
These fuckers. They took our
truck. All our weapons. My
crossbow's in there.

DECLAN
We'll get 'em back. C'mon.

Declan ushers Ash toward the stairs...

INT. MONASTERY, CHURCH -- NIGHT

NEIL and the other fanatic's burst into the church. ADAM is in Neil's arms and a bound and gagged DARLA is escorted in like a prisoner. He raises the pacified baby into the air, giving him "The Lion King" treatment.

NEIL
FATHER! We have returned! The
final sacrifices are here. We will
finally be freed!

GARETH (O.S.)

It's over.

Neil turns his head --- finding GARETH stood at the door.

GARETH (CONT'D)

Father Warden ain't the man we
thought he was. He's abandoned all
of us.

NEIL

You foolish liar.

GARETH

If he was Jesus, why would he leave
his loyal followers behind?! In
the midst of everyone denying him,
you think he'd have our backs but
he didn't. Where the hell's he
now, huh?

NEIL

You dare question his methods, then
he was right to abandon you. We
will return to our home, and
everything will be okay. But only
when the last two innocents come
with us!

GARETH

These children... They did nothing
wrong. You treat them like they're
garbage.

Gareth approaches --- SHANKS the man holding Darla captive.
He shoves Darla to the ground. Grabs the gun Darla took from
Maude, which was on the shanked man's belt, and turns and
fires two shots each into the other men.

With all of them dead in a quick swoop, it's Gareth versus
Neil now. Neil holds the baby out, a small pocket knife held
to the baby's neck.

NEIL

I will slit his throat! This
child's blood is pure and spilling
it will give us all freedom. Why
should you stop me? Give me good
reasons! We will be free, Gareth,
free---

GARETH

Use your brain, Neil. The blood of
an illegitimate child is pure?

(MORE)

GARETH (CONT'D)

I listened to Warden's nonsense too, and now Libby's dead for it. He's only trying to torture Smith now, because if Smith is so evil then surely his illegitimate spawn is too?

NEIL

This child is not biological...

GARETH

Oh, but he is. I investigated and everything. Told Warden. And then he turned his plot away from freeing the innocents to murdering those that would deal John Smith mots pain. It's become personal. And he's hidden so much from each and every one of us. Jesus would not stab the back of his disciples like Warden has to us. We fell for it, we're foolish, but you can stop it here, Neil.

Neil shakes. Looks down at the baby, then down to Darla.

NEIL

...They're... they're children. They'll be better off.

GARETH

Will they? Nobody can say that, man. Especially not Joseph Warden.

Neil starts to sniffle a bit as he looks over the child.

NEIL

He doesn't deserve to live in this world. There's nothing for him here.

GARETH

You don't know that, Neil. It ain't worth it. Senseless death. Now give me the baby and turn around. Find Warden, and ask him yourself.

Neil hesitates. He holds out his arm --- and hands the baby over to Gareth.

NEIL

...Where did he go?

GARETH
Last I heard he was in the bowels
of the monastery.

Neil, shaken by the experience, nods and heads off. Gareth holds baby Adam and looks down at Darla. He cuts her ropes and removes her gag.

GARETH (CONT'D)
You okay?

Darla hesitates --- recognizing this man as the vile lieutenant to The General, a man responsible for much of the terror her and her survivor family endured throughout the entire first season. She's confused on how to feel here, how to respond to his presence.

DARLA
Th--- thank you.

Her response is muffled, shaken, scared. And Gareth understands.

GARETH
Yeah.

He surveys the dead bodies he left in his wake.

GARETH (CONT'D)
Killed four people in a church...
in one night. If that doesn't
guarantee me V-I-P seats in Hell, I
don't know what will.

A little surprised:

DARLA
(meek)
You believe in Hell?

Gareth looks back at the girl. Silence. He doesn't even know what to say.

That's when there's banging on the door. Gareth looks at Darla, wild-eyed.

GARETH
Take the baby.

DARLA
Wh---what?

GARETH
Take the baby and go.

Darla rushes through an aisle of pews, toward the window. She climbs out and shuts the window behind her.

ON GARETH

Dagger out, he's ready to go down in a blaze of glory...

...When he finds LEIGH staring back at him on the other side of the door!

GARETH (CONT'D)

(gruffly)

I didn't expect seeing you here, darling. Considering you've shackled up with Sheriff Snyder and all.

LEIGH

(smirking)

You really don't like him, do you?

GARETH

Our Facebook relationship status would say "It's complicated."

LEIGH

Oh, you had a Facebook? So that means you did have a last name after all?

GARETH

What do you want?

LEIGH

The little boy. You tucked it away from us, away from my father, because you fell in love with this place. And now all Hell's breaking loose. It's the perfect opportunity to grab it.

GARETH

You wanna' combine the bomb with the virus?

LEIGH

The ultimate dirty bomb. It'd wipe Eden out.

GARETH

What makes you think you're going to Eden any time soon?

Leigh lifts up a radio and waves it in her direction.

LEIGH

I've patched into the comm's systems at the airport. PJ fixed up my mess and called in a plane. I sabotaged it to buy me enough time to get the virus and bomb, and now I've got one, just need the other before we get rescued.

(beat)

How else did you think I knew about the virus being there in the first place? I can hear everything through this thing.

GARETH

Sneaky, snakey, bitch.

LEIGH

So let's play a little game of follow the leader, what d'you say?

GARETH

I just don't see how you're gonna' sneak a bomb on a plane. Surely these folks are gonna' have security...

Leigh aims a gun in his direction --- Gareth hesitates, but not for long. He gives a sly smile.

GARETH (CONT'D)

Really? A gun? Leigh, you're *horrible* at taking criticism... How come you can't just roll with the punches like my man Bruce Lee?

She shoves the barrel of the gun into his back. Now Gareth shuts up and he starts walking. Off Leigh's smirk ---

EXT. MONASTERY -- NIGHT

DARLA rushes outside with BABY ADAM. The riots are still going on. People are destroying windows, burning down homes. Darla rushes past people who are throwing rocks at the church, shattering windows. There are a lot of shouting, arguing, and brawls. These fighting people nearly trample Darla. It's insane.

Seconds later, a hand GRABS Darla by her collar and spins her around ---

JOHN SMITH (O.S.)

You little bitch.

JOHN SMITH, eyes wild, stares straight into Darla's eyes. He rips Adam out of her arms, KICKS her right in the gut, and looks at her unconscious form. Some people notice that he's emerged from the tombs of the monastery, and they rush toward him. Obviously angry Warden supporters. Smith waves a gun in their direction.

Smith shoots two of them dead, leaving the third alive. Pressing his gun to the man's forehead:

JOHN SMITH (CONT'D)
 Consider yourself the lucky one,
 boy. Tell your friends your savior
 is dead. I am back in control.
 This nonsense will all be over
 soon.

MAN
 You hung an innocent man ---

He points up ---

--- from the bell tower, KELVIN's corpse hangs. He wriggles around, NOW REANIMATED, gurgling and kicking and swinging from the rope as a zombie.

JOHN SMITH
 (mortified)
 Kelvin was not supposed to be on
 that rope... it was supposed to be
 the outsiders...

MAN
 Once again, you've blown it. You
 try and try, but no matter what you
 do...

JOHN SMITH
 ...No matter what I do, *I survive!*
I prevail! Where is your savior
 now, fool? In the bowels of the
 monastery, dead as your friends and
 family before him! Now retreat.
 Silence and retreat! Tell your
 friends John Smith let you live.
 And if they continue, they might
 not be so lucky to have my mercy
 extended upon them.

This guy's fucking intimidated now. The man backs off and runs away in a panic. With a crying baby Adam in his arms, John Smith grabs Darla's collar with his free hand and DRAGS her away...

INT. MONASTERY, OFFICE -- NIGHT

ASH and DECLAN manage to sneak their way into KELVIN's OFFICE during the chaos going on. On his desk are all of the weapons that were taken from Ash and Gwen upon their arrival into the town. Ash picks up his crossbow, Declan manages with the shotgun Gwen was toting. They share the other smaller weapons between them, making sure not to leave anything behind.

Ash examines the room momentarily --- and he spots a photograph set inside a frame. He smiles, sadly.

ASH

Man. I didn't even know he had
this picture.

He removes it from the frame and looks at it closely. It's a photograph of KELVIN, his father JAVIER, and Ash. They're all hugging, it's a nice family shot. We know they weren't the tightest of families, but it's still a nice picture. Ash folds up the photograph and puts it in his pocket. Declan remains silent.

ASH (CONT'D)

You ready?

Declan claps his hand on Ash's shoulder.

DECLAN

Let's get the hell outta' here.

INT. MONASTERY, BASEMENT -- NIGHT

DARLA wakes up sprawled spread-eagled on the cold floor of the monastery's basement. She stirs, seeing her father laying beside her. She can hear the movements of zombie Annie and the zombie baby in the crib. Fearfully, she slowly crawls toward a bloody and beaten TOM's side...

DARLA

Daddy? Daddy, wake up. Wake up
right now, come on...!

Tom grumbles a bit --- groans --- it's an uncomfortable noise. Darla screams, pulling away. She's expecting him to REANIMATE!

DARLA (CONT'D)

Not moving --- not moving means ---
not moving means you're not dead.
It means you're fighting it, you're
not gonna' eat me. Right?

Darla moves closer, listens. Heavy, labored breathing.

She rips a piece of her clothing off, uses a leaky pipe nearby and wipes the ripped piece off onto the water that drips down. She places the wet cloth onto Tom's head.

DARLA (CONT'D)

This'll make you--- make you feel
a lot better. Kate used to do it
for me, when I was--- when I was
sick.

She's shaking.

DARLA (CONT'D)

I killed someone today, dad!
She just... she couldn't live
anymore, she was crazy, she was...
she kidnapped me. It was
justified... I... I did the right
thing and I don't feel a thing.

She straightens herself out, staring down at her unconscious father.

DARLA (CONT'D)

I did it --- I did it all without
you, Dad --- I picked up the gun
and just BLAM! I didn't even
budge... I was scared at first,
but now... now it's starting to
calm me. I took care of myself.
If you die today, dad... I... I
can protect myself. You didn't
protect Kate, you didn't protect
Sidney... They're all dead now
Dad, because you couldn't protect
them, you couldn't protect us! We
were a family and you were supposed
to be the dad, protecting us from
the scary things outside but now...
now we don't need you anymore. We
can handle ourselves, you're
holding us back...

She's slowly coming to realization to what she's saying. She shakes her head.

DARLA (CONT'D)

No. This is stupid. I'm being
stupid, I'm saying things I don't
mean right now...

Tom reaches out suddenly --- Darla SHRIEKS, pulls away, shuts her eyes.

TOM

Darl---- darlin'--- darl---

Darla's eyes SNAP SHUT.

DARLA

I'm sorry. I take it back. I don't wanna' live alone. I don't wanna' die alone. Please, just... I wanna' see France. I wanna' go to Eden, daddy. Please. Don't leave me again, all you do is leave me, I just --- what I really want is my Daddy back. I miss you. Stop leaving me!

And then Tom speaks, weakly:

TOM

Darlin'--- it's gonna'--- everything's gonna' be okay, sweetie.

His hand reaches out and grips hers. She slowly opens her eyes, and stares back into Tom's eyes. HUMAN and ALIVE.

From out of nowhere, JOHN SMITH storms over. His leg kicks Tom RIGHT IN THE FACE. He flies backward, sprawled out.

JOHN SMITH

Okay? Okay? Man, I... I don't know what that is anymore, and you have the balls to say that in front of me. "Okay." You know what I lost today, Tom? You know what I lost since you and your people brought your curse to my town? I lost EVERYTHING!!

TOM

You lost--- you lost your people because you lost your way.

JOHN SMITH

And I lost my wife. I lost my wife to a maniac.

TOM

We all lost--- we all lost so much-- what makes you so different?

BEAT.

TOM (CONT'D)
I'm not trying to be an ass. I
just--- I want an honest answer.
What did you lose, that no one else
has?

And with another kick to the face and a scream from Darla,
Tom goes down.

SMASH TO BLACK.

END ACT I

ACT II

DARKNESS.

JOHN SMITH (O.S.)
So I've mulled it over Tom, and
I've realized... I've realized
what I've lost.

INT. MONASTERY, BASEMENT -- NIGHT

OUR POV -- TOM'S POV --

Slowly flickers, seeing JOHN SMITH stood in front of us, in front of HIM, just staring him down.

BEAT.

JOHN SMITH
I've lost my sanity. That's what
makes me different.

Tom, bloody and beaten, lies on the floor. He's regaining his strength. He looks over and sees that DARLA is bloody and beaten too. She lies there, unmoving.

TOM
What did --- what did you do to
her?

JOHN SMITH
Have you lost yours too? I know
your daughter has, you should have
heard the things she said when you
were unconscious. The girl has
quite a few loose screws...

TOM
Livin' in the world we do, I don't
think anyone's nuts and bolts are
completely in place.

JOHN SMITH
So you've done things?

TOM
I murdered an unarmed man out of
anger and frustration. But I did
it for my daughter. I wouldn't
hesitate to do it again.

Smith winces a bit, pulls back with a sly smile.

JOHN SMITH

Is that a threat, Tom? You lie there, and you still make threats?

TOM

It's not a threat.

JOHN SMITH

The one thing I do have left to ask you is why --- why would your daughter take my son? Do your people need that ray of hope, the beautiful bright light of a newborn child to keep them sane and together that you stole my son from me?

TOM

You don't even take the time to ask her before you beat her down like an animal! Look at her, she's just a girl and you --- you ---

He starts coughing, out of control. And then when he stops, regains his composure, Tom stares up at John Smith.

TOM (CONT'D)

So what's your next move? You gonna' keep us down here like animals and kill us? And then what? Just sit down here as your people panic outside? They're thirsty for blood --- ya know --- and, uh --- I think if Warden's as dead as you claim he is, that thirst will turn to dehydration.

Smith remains quiet.

TOM (CONT'D)

There is no plan, is there?

JOHN SMITH

There is one, but it's been considered a last resort for a very long time.

TOM

Is that why those biter's are behind those doors? As a last resort?

Smith's expression says it all. He doesn't need to respond.

TOM (CONT'D)

You must be real insecure about
your leadership 'cuz that's sick.

JOHN SMITH

I knew my weaknesses, my flaws. My
ambition was going to get the best
of me, just like Warden's was
eventually. But unlike that fool,
I know I'm not invincible and I
kept them down here in preparation.
Those people weren't fit enough for
my community, but just because one
is dead doesn't mean they can't be
useful, no?

Off his eerily calm expression:

EXT. MONASTERY -- NIGHT

KELVIN's ZOMBIFIED corpse still wriggles inside the noose, it
seems the folks below have given up on shooting him down.

SWING DOWN to below, where the other RED ZONE survivors --
half-naked, starved, wreck havoc and fight with the other,
better-off LAST CHANCE rioters.

NOW TO THE ALLEYS on the side of the monastery, where ASH and
DECLAN sneak their way out of the MONASTERY and move toward
the streets of the suburban town, heavily armed. Someone
nearly instantly spots them. Declan DECKS this guy's shit in
with the butt of his shotgun, and then they keep going.

They make their way out into the front of the monastery, and
see the red zoner's making their ambush on the rioters.
People are shouting and screaming words of betrayal and
disgust at their treatment. Someone manages to hold up Ash
and Declan with a huge assault rifle ---

RADICAL

In the name of God, don't move!

He's shaking.

RADICAL (CONT'D)

Keep moving. BACK UP!

GWEN

Declan?!! Is that you?

Declan whips around --- Ash too. They see GWEN and MANILA
nearby, fighting through the crowd.

GWEN (CONT'D)

Ash?

RADICAL

SHUT UP OR I SWEAR I'LL SHOOT YOU
ALL DOWN. You're all the reason
this is happening in the first
place --- everything was fine
until...

Declan and Ash listen. From above --- the ROPES SNAP.
KELVIN's body falls. He hits the ground, his leg SNAPS. But
he LUNGES forward, with all of his might, and BITES onto the
ankle of the RADICAL. Kelvin's final way of saying "SHUT THE
FUCK UP!"

The radical SCREAMS, going down and firing his rifle wildly.
The shots hit numerous other rioter's and red zoner's that
fight nearby.

Everyone focuses on the undead Kelvin. Having not known,
Gwen and Manila are surprised.

All eyes are on Ash though, as he stares down at Kelvin,
feeding on the radical that attacked them. *What a moment.*
Even undead, Kelvin has swooped in to save the day.

ASH

Thanks, brother.

And recognizing what he must do and what Kelvin has become,
Ash raises his CROSSBOW and fires an ARROW right between
zombified Kelvin's eyes. He's finally down and OUT. He RIPS
the arrow out from Kelvin's body and, choked up, turns back
to face Declan, Gwen, and Manila.

ASH (CONT'D)

Let's find a car and get the fuck
out of here.

Everyone looks like they want to say something, but they
don't. They just keep going...

INT. MONASTERY, BASEMENT -- NIGHT

TOM lies on the ground, crawling slowly toward DARLA, as JOHN
SMITH puts on his protective gear. Baby ADAM lies in a
nearby basket, crying. Smith moves over toward the child and
tries shushing him, coddling him, but nothing calms him.

Tom puts his hand on Darla's, clasping it over her's, and
whispers softly:

TOM
Hey. Hey...

Darla wakes. Her eyes lock onto her dad's. A smile crosses her face.

DARLA
Daddy, I thought...

TOM
I'm okay, baby.

DARLA
Did you hear me? Any of the stuff
I said? I--- I didn't mean it---

TOM
No, no, you did mean it. And I'm
happy. I'm happy you're so strong,
I'm happy ---
(beat)
---and if you just want your Daddy
back, I'll be here for you, okay?

He kisses her on the cheek.

TOM (CONT'D)
It ain't over 'til I say it's over,
okay? I promise.

The door opens. John Smith, who moves toward the large doors, ready to unleash a zombified hell upon the Last Chance Society, looks over:

GARETH and LEIGH are stood at the door. Leigh's eyes LOCK on Tom, both are SURPRISED as HELL to see each other.

TOM (CONT'D)
Leigh?

LEIGH
Tom, oh thank God, I was looking
all over for you...! This man,
Gareth, offered to help me...

Gareth looks at Smith anxiously...

GARETH
I get what you're tryin' to do,
man. You want Tom's daughter
because, like the good book says,
"an eye for an eye"... but c'mon
man...

His tone is calming. Tom looks surprised, shocked, at Gareth's behavior ---

GARETH (CONT'D)
Tom and I have some unfinished
business to settle, let me deal
with 'im first, okay? Your time
will come, bud.

Now that's more like the Gareth Tom remembers. Gareth approaches the zombie baby and the zombie Annie.

GARETH (CONT'D)
How long... how long have you had
these things here?

JOHN SMITH
He's not a thing... *Adam's my baby
boy and Annie's the love of my
life.*

TOM
(repeating)
Annie.

Same name as Tom's first wife. The pain in Tom's face says it all: What a big, painful, fucking coincidence.

The infant lies on the floor, its skin deathly pale, its eyes a grizzly yellow. Tom looks at it in horror.

JOHN SMITH
Because I saved my son.

Tom's eyes fall on Smith now. He sympathizes with this man.

GARETH
You're crazy, man. That kid ---
it's been years and it hasn't grown
up. You wanna' know why?

Gareth SNATCHES Leigh's gun, LIFTS it... He licks his lips.

GARETH (CONT'D)
'Cuz it's dead! You didn't save
nobody, you're just one fucked up
dude, and if I'm judging someone,
they know they're pretty goddamn
fucked up ---

And then he fires at the baby. We don't see the impact, but we hear it. The zombie baby's inhuman cries stop and Smith's reaction is instant --- an outraged SCREAM.

JOHN SMITH
WHO DO YOU THINK YOU ARE?!

And he whips, out of his pants, a gun. Aims it right at Gareth and FIRES. He's shaking so hard that he misses Gareth, who LEAPS out of the way.

GARETH
Shit!!

JOHN SMITH
You would never understand. You
have no family!

Smith looks at Tom wildly, tears streaming --- he whimpers through trembling lips pathetically ---

JOHN SMITH (CONT'D)
You... you understand, don't you?
What it is to be a father, what
a... beautiful thing it is.

TOM
Being a father is the only thing
that gave me a sense of purpose
after my first wife died.

Smith begins to sob --- lowering his gun. He moves toward the corner of the room, the object draped by a blanket. He rips the blanket off of it and reveals THE BOMB. The "little boy". Leigh's prize. Her eyes widen.

John starts prepping it.

JOHN SMITH
I have nothing left, Tom. Don't
you see? My son. He's gone.

LEIGH
What about your son with Libby?
He's in that basket over there,
crying and you won't even help
him...

JOHN SMITH
I only wanted to replace the family
I had before... it... it's not
the same feeling.

Gareth seethes through his grit teeth:

GARETH
 (mocking)
 So then, families are like
 cigarette's then? After the first
 one, none of 'em taste as good.

Ignoring Gareth, Smith starts the timer. Leigh SCREAMS.
 It's a very passionate, wild scream. She charges toward
 Smith...

LEIGH
 NO!

By the time she gets to him, it's too late. The timer beeps.
 Smith shoves her to the ground and RIPS open the doors. The
 sounds of BITERS can be heard. Leigh wildly attempts to
 disarm the bomb.

TOM
 Come on! What the hell are you
 doin'?

LEIGH
 I can't --- I can't let him do
 this... not...

Tom drags her off. Darla and Gareth get back up, and start
 off. Darla picks up baby Adam and they keep going... Leigh
 is in hysterics at this point. Tom is confused by her
 irrational behavior, and he struggles to hold her down.

As the four try to flee, John Smith doesn't stop them. The
 care, the cause, the purpose, it's all left his eyes. That
 passionate, charismatic leader we met at the season's
 beginning is gone, the soul sucked out of him.

Defeated, John turns to his zombie wife, ANNIE, and begins to
 un-clip the belt that's clamping her face shut. Her eyes
 open slowly, adjusting, seeing his face close to her's...
 Almost a moment of RECOGNITION in those inhuman, disturbing
 eyes.

JOHN SMITH
 Annie, kiss me...

Smith leans closer and closer...

Annie lunges forward and bites John Smith on the face. This
 is what he wants. As Annie feeds on John, the other biters
 lurk, starved (looking similar to the "ill" zombie Sidney and
 Kate examined way back in season 1), lumber forward slowly,
 and Tom, Darla, Leigh and Gareth flee the room...

BLACK.

INT. MONASTERY -- LATER

Utter chaos explodes about the monastery. TOM, LEIGH, DARLA (carrying baby Adam) and GARETH move as fast as they can through the hallways. The radicals have burst their way inside, tearing the building apart and beating people down with brutal force.

A familiar message is screamed from nearby, one of the usurper's is very vocal in his opinion:

USURPER

The good book lies!! John Smith
lies! Father Warden lies! We are
all fools, tools...!

Screaming can be heard. The biter's have made their way through. Starving, hungry, they grab whoever they can and make their way with them. All of the usurper's are caught off guard and many are ripped apart. Some fight their way through the sea of undead however, going down kicking.

AMONG THEM:

NEIL, who stops in his tracks as he sees a familiar figure --- ZOMBIE WARDEN.

Neil is puzzled for a moment, as he sees Warden, guts hanging out, crawling slowly toward him...

Neil gets on his knees, smiling, as if this were the most beautiful thing he's ever seen.

NEIL

...Christ has risen!! The second
coming. Oh... oh lord...

He raises his arms up among the chaos surrounding him.

NEIL (CONT'D)

FALLEN ANGEL! THIS IS THE
JUDGEMENT DAY TO ALL OF US, WHEN
YOU WILL BURN FOR YOUR SINS!
WHILST I AM TAKEN BACK BY THE LORD,
AND WILL RETURN TO HEAVEN FOR
ETERNAL PEACE, WHILE HIS GREAT
FATHER WILL CAST THE REST OF YOU
DOWN TO THE LOWER REACHES AND YOU
SHALL FOREVER KNOW...

Warden, up close and personal now, DIGS his teeth into Neil's PECTORAL REGION. The man's eyes reflect no immediate sensation. His speech falters, but only slightly.

NEIL (CONT'D)
 ...YOU SHALL BE TRAPPED IN THIS
 PURGATORY FOR ETERNITY, TO FOREVER
 KNOW THE PAIN...

Warden RIPS open Neil's chest. He SCREAMS --- looking down into Warden's dead eyes. And now he sees what we see. Horror. In his final moments, Neil recognizes just how wrong he was. Neil gives a final scream as Warden topples over him and starts to bite some more. He flops around uselessly beneath zombie Warden, who bites and tears him apart.

From his bubbling, bloody mouth, Neil sounds like he's stuck on repeating, muttering:

NEIL (CONT'D)
 ...the pain... the pain... the
 pain...

Darla keeps running when she is thrown to the ground by a biter that AMBUSHES her from the corner. She screams, falls over. Baby ADAM slips out of her arms and lands a few feet away, bawling his eyes out. Leigh struggles with her gun, firing shots but then her clip RUNS EMPTY. A half-dozen more biter's come after the one that's tackled Darla. She kicks its face in, and scrambles out from beneath its weight. She sees the half-dozen biters descending on Adam and SHRIEKS.

She crawls away, scattering out from underneath one of their legs --- she leaves the baby behind!!

Getting on her feet, Darla limps forward as the biters end up in a moshing pile. The baby's crying seizes. Wincing, crying through her closed eyes, Darla reunites with the others.

GARETH
 Where's the baby?

DARLA
 (simply, shaking her head)
 Gone.
 (BEAT)
 We have to keep going.

Everyone is surprised by this.

GARETH
 But the baby... he was right in
 your arms, we can't just...!

DARLA
Is a lost cause! It's too late!

Taken aback by her maturity, logic, and coldness, Tom's reaction is delayed, but proud.

TOM
She's right. We have to keep
going. It's not worth it.

Gareth stares back momentarily, a bit in shock, as everyone else marches on somberly.

EXT. MONASTERY -- NIGHT

Having made their way outside, TOM, DARLA, LEIGH, and a bleeding GARETH see a crowd of people still rioting. The houses that once kept everyone safe have been burned down. Some women stand around, sobbing at their homes now being reduced to ashes.

WOMAN
What have you done?! We were safe!
Everything was okay!

Outside the gates, ZOMBIE's attracted by all the noise scramble up and toward the community. Some of the goons have taken the time to fight them off, and are getting pinned down and bitten. Everything is continuing to self-destruct around them.

A man armed with a sickle rushes forward, ready to start swinging on the group when ---

--- two TRUCKS pull up, the first one ramming RIGHT into this guy and plowing him over. He lands about fifteen feet away, body contorted. Definitely dead.

The doors fly open. GWEN is driving this one. DECLAN is driving the one behind her.

GWEN
We're gettin' the hell outta' here.
Hop in.

Everyone smiles, happy to see them. Except for Gareth. He wanders behind, like the outsider he is.

ASH
What is he doing here?

DECLAN
He's a friend. Relax.

Ash hesitates --- but doesn't respond.

GWEN

Friend? After you left, he put me and Ash in an arena with biter's and enjoyed watching us fighting to the death.

TOM

He saved my life. He saved my daughter's life. He's proved more than useful. Now let's go.

DARLA

He's changed.

GARETH

If they don't want me, I'll stay here and die with the rest of the people you decided were going to die today.

TOM

And that's what I realized. Hell, Smith was right. We're all damaged goods, we've all done terrible things. It's time to move on. Make your choice, you with us or not? Because that bomb's got about a minute and a half, this ain't time to stand around and have a good ol' fashioned debate.

Everyone begins to climb into vehicles --- TOM and DARLA join Ash and Declan. LEIGH climbs in with Gwen and Manila.

INT. GWEN'S TRUCK -- CONTINUOUS

LEIGH

You coming or not?

Nothing. As Leigh goes to close the door, Gareth's hand GRABS the door, stopping her. He climbs in silently and closes the door behind him.

Gwen's eyes LOCK on Gareth through her rear-view mirror, but she keeps quiet. They start up the truck.

EXT. SUBURBAN STREETS -- CONTINUOUS

We get a nice panning sweep of the Last Chance Society's community. Once a lovely, lovely place, now it's a wasteland.

Biters from inside the monastery and outside the gates walk all over the land. Our survivors' trucks barrel through the gates and drive off into the forest surrounding.

Seconds later, the monastery explodes. The bomb has gone off. Fire and destruction alight.

ON GROUND LEVEL ---

The surviving biters, the ones that escaped the bowels of the monastery and those who have barely made their way inside, turn their heads to the vroom'ing engines of the trucks ---

TIGHT on one pair of eyes as we ZOOM in completely until we...

CUT TO BLACK.

END ACT II

ACT IIIEXT. AIRPORT PARKING LOT -- DAWN

PJ is out in the middle of the airport parking lot. The SMOKE rises in the distance where the MONASTERY exploded. He's examining the blast curiously.

He hears the sounds of an approaching duo of trucks. They stop outside the gates.

A head sticks out of one of the driver's seats --- it's ASH.

ASH

Yo, Pajama's, open the gates!!

PJ beams, anxiously and excitedly. He rushes over to the gates and opens them up. The two trucks enter the perimeter of the airport.

They park. TOM, ASH, GWEN, DARLA, LEIGH, MANILA, and GARETH exit. Last is DECLAN.

PJ's eyes fall on Declan --- this unfamiliar man, this stranger. His eyes focus on Declan in confusion. And then it registers in his mind. PJ approaches, face contorted.

PJ

Erm, this might be a bit awkward
but... I remember you.

Confused, Declan just shoots this kid a look...

DECLAN

I have no idea who you...

He's mid-sentence when it seems like his heart jumps right up into his throat. Declan's eyes light up and his face tightens up, he has no words, except...

DECLAN (CONT'D)

Ohmygod, PJ? Is that you?

PJ just glares up at Declan, who is overjoyed and in shock, while the others stand around, completely confused. Manila steps forward, concerned ---

MANILA

You know this man?

PJ
It's Declan. He's the only dad
I've ever known. The one who went
to prison.

Manila looks at Declan uneasily. It's an awkward reunion as
we...

INT. TERMINAL -- DAWN

Everyone has gathered inside. RORY and KITTY reunite with
everyone, exchanging hugs. GARETH and DECLAN are on the
outside, looking on at this reunion awkwardly.

Kitty examines Tom and Darla's wounds. They're superficial.
The trio are healing nice.

LATER: Tom addresses the group as a whole.

TOM
As we were leaving the Last Chance
Society, we noticed a huge group of
biters escaped. They're following
us and I'm sure they're going to
descend on the airport anytime
soon...

PJ
And we've got an airplane coming.
Eden radio'd us. They'll be here
within a couple hours.

Everyone exchanges happy conversation momentarily. Tom
raises his hands.

TOM
We need to make our final stand
here first. Defend the runway and
make sure the biters are all taken
care of before the plane gets here.

MAL
How can you even be sure they're on
their way here?

TOM
They were attracted by the noise of
our cars. We were able to outrun
them, but knowing those things,
they'll catch up to us soon.

GWEN
Better to be safe than sorry.

TOM

Exactly.

ON KITTY AND RORY, as they prepare for the fight ahead.

RORY

Hope you've studied up recently. I know you've probably been pretty lenient on it since... well... you've done a pretty bang-up job of leading this group.

KITTY

I didn't do much of anything. But no, I haven't studied. And now I feel really nervous!

RORY

Eden has a massive library, probably two room's full of medical lit.

KITTY

Really?

RORY

I'm so excited for you to see it.

He's genuinely beaming. They hold hands.

KITTY

We've just gotta' make it through two more hours of this hell.

RORY

We've survived for almost six years now. I think we can handle another hour, I mean, we are trading up for a lifetime in paradise so it's the least we could...

Kitty doesn't let him finish. She grabs him by his face and kisses him passionately. They keep kissing, and then she breaks. Stares at him nervously.

KITTY

...Just in case.

RORY

Wow. We need more life-threatening situations like this...

She swats at him playfully and giggles.

EXT. AIRPORT PARKING LOT -- DAY

DARLA is with PJ. He's got her eyes covered and he's pretty much walking for her as they approach the HORSE at the fence.

DARLA
What is all this about? Better be worth it! I keep tripping...
ouch!

PJ
Sorry!

DARLA
What was that?!

PJ
I just stepped on your foot...
sorry, sorry!

DARLA
You did it again!

He removes his hands from her face. Darla's giggles subside and her reaction is replaced with one of awe.

DARLA (CONT'D)
Ohmygod, PJ! The horse! You brought it back!

PJ
When everything went to hell here, it's where I went. I came back and you were gone and everything was so sad. She's a good listener if you ever need to talk.

DARLA
Do you think she'll fit on the plane?

PJ
I hope there's room for her. Otherwise I wasted my time!

DARLA
She's called Princess from now on, okay?

PJ
Whatever you want. She's yours... Even if that name is gag-worthy.

Darla laughs. She goes to climb on her. Princess is really taking a shine to her.

PJ (CONT'D)
You ride horses?

DARLA
Back at Glenley, Ash taught me how
when I had to work on Declan's
farm. Animals love me.

PJ smiles.

CUT TO:

SIDNEY'S GRAVE. Right next to PHOEBE and REGIS'S.

WE PAN UP to see TOM stood there. He looks up to see PJ and DARLA, with the horse. He then stares down at Sidney's grave. Sheds a tear. He says no words, except:

TOM
I'm sorry... We're leaving and the
dirt on your grave is so fresh,
you... you were so close. You
wanted this so bad, and it just
breaks my heart to know you didn't
find happiness in the end.

He does the Sign of Cross, bows respectfully, and turns to see LEIGH stood behind him.

LEIGH
I hope I didn't startle you. I
just... I didn't want to
interrupt. I didn't peg for much
of a religious one?

TOM
Ah, well, just in case the Man
Upstairs didn't check out you know?

LEIGH
I agree. It's nice to have a bit'a
faith... You okay?

TOM
Yeah. Just sayin' my final
goodbyes. Go inside and help
everyone else, I'll be right in, I
want to talk to Darla.

Leigh nods. She pecks him on the cheek and heads back inside. Tom turns and heads toward Darla and PJ.

TOM (CONT'D)
That was real sweet of ya, PJ.
Gettin' the horse for her.

PJ
(shuffles nervously)
Thanks.

TOM
Could you go inside for a moment?
I'd like to talk to Darla alone.

PJ
Sure.

PJ starts jogging back toward the airport. Tom and Darla's eyes lock.

TOM
I asked you to wash the blood off
your face. You forgot some.

He reaches up and uses his sleeve to wipe his daughter's petite face.

TOM (CONT'D)
Are you okay, baby girl? You went
through a lot today.

DARLA
I did what I needed to do. I was
protectin' our family when I shot
Maude. I think I put her out of
her misery, too. She was
suffering, Daddy. She was only
going to get worse. She didn't
feel it, did she --- ?

TOM
(shakes head)
I don't want to talk about this
with you, honey. You did what you
needed to do to survive, you did
what --- you did what was
necessary, but I still --- I see
you, I see PJ, I see you kids as
the only innocence this world has
got left in it. And for you to do
that? I just... it kills me
inside that I wasn't around to
protect you and make sure you never
had to be put in that situation.

(MORE)

TOM (CONT'D)

What you were ranting about back in the monastery, about being better than me? You were completely right.

DARLA

I was panicking.

TOM

You were *ranting*. You were saying what was on your mind for a long time, and then in fear you took it back.

Darla looks at Tom --- he waits, listening. She hesitates.

DARLA

...The only thing I regret was leaving Adam. He did nothing wrong, he didn't deserve what he got! I mean, I love babies. I always wanted one. I mean, a little brother or sister... I'm a little sick of being the smallest one around, you know?

TOM

You did what you needed to do. We all have to make tough decisions now. Like I said, I wish I could have stopped those things from happening. But it's done and over with now. We're gonna' be together from here on out okay? Through thick and thin, me and you darlin'. Got it?

He puts out a pinky. Darla holds out her tiny-in-comparison hand and wraps her pinky around his.

DARLA

Got it.

TOM

I love you.

DARLA

I love you too.

INT. AIRPORT -- MORNING

PJ readies his weapons. Hands DECLAN a magazine for his gun.

DECLAN

Thanks.

PJ

It's crazy. I never thought I'd see you again.

DECLAN

Me either, PJ. Especially not like this. Your mom...?

PJ

She didn't make it, man.

Declan nods somberly.

DECLAN

Figured as much. I'm sorry. She was a great lady. Loved her to death.

PJ

Me too. Well, I barely remember her, but I remember loving her. If that makes sense?

DECLAN

It does.

PJ

Did you get my letters?

DECLAN

Yeah. I got 'em. I read 'em all, too.

PJ

Why didn't you ever write back?

It's a heartbreaking moment as Declan looks into this child's eyes ---

DECLAN

I never knew what to say, PJ.
"Having a good time, wish you could be here"?

PJ

You're not funny. I just really don't understand...

DECLAN

(beat)
You want the truth?
(MORE)

DECLAN (CONT'D)

Your mother thought it'd be best if we didn't keep contact. She didn't want me to have anything to do with you anymore so I respected her choice and didn't keep in touch.

PJ sits in silence. There's a lot of emotions running through this kid's head right now, and Declan sees that.

DECLAN (CONT'D)

She only did it because she thought it'd be best for you. I'm not exactly the best role model.

Awkward silence follows. GARETH, from outside, bangs at the window.

GARETH

I see 'em. They're comin'.

Everyone moves quickly --- RORY looks at KITTY, confused.

RORY

Wait. I just noticed that guy... who is he?!

KITTY

...Long story.

EXT. AIRPORT PARKING LOT -- MORNING

Everyone gets ready.

TOM

We ran over the plan enough times, right? Gareth and the others are at the other side ready to kick some biter ass?

PJ

Yeah. Let's do this.

We PAN around, see the gate is SWARMING WITH BITER'S. It topples over. They come in from all directions.

ASH

Shit, there's more than I thought...!

Tom charges the first zombie that makes its way in their direction, puts his left hand under the throat and slams it in the head with the butt of his gun. The zombie falls backward and Tom gets down on one knee and pummels him.

When he is sure the zombie is down and out, he stops and gets up to his feet.

DECLAN

Oh, shit.

Tom looks to where DECLAN is looking and at least a dozen zombies are coming out of the woods, piling against the fence.

TOM

Let's go!

They start running back toward the airport. LEIGH, DARLA, ASH, GWEN, MANILA, PJ, KITTY, and RORY see the zombies emerging from the woods as they meet up with Tom and Declan.

PJ

We ought to be able to get them to follow us in there.

He points to the observation tower ---

GWEN

(skeptical)

You can't fit all of them in there.

PJ

If you get enough to follow you in, we can use the horses to lure the rest away. We lock some inside there, burn down the tower, and kill the rest.

Declan claps a hand on PJ's shoulder and Manila smiles at him proudly.

TOM

Good fucking idea. Spread 'em out so they're easier to fight without having to use up all our ammo. And then we've got a burning tower, could act as an 'S.O.S.' for that plane.

KITTY

How d'you plan on spreading these things around?

DARLA

I can ride Princess.

TOM

What?

DARLA

You'll need someone to spread the biters out. They'll follow me and Princess, you guys can do the rest.

Tom looks at his daughter. He nods quickly. PJ opens up his bag, revealing his STOCKPILE of PIPE BOMBS.

PJ

I've got these things. I'll set 'em up on the top of the tower.

MANILA

That's a suicide mission, PJ.

PJ

I found a parachute inside, I've got this...

TOM

I'll do it.

PJ pulls the parachute out of his bag.

PJ

You can't fit this thing. The straps are too small.

And shit, they are.

MANILA

I can't just let him...

TOM

(interrupting)

We don't have time to argue about this! They're coming. We've got about five minutes before a whole army of biters merge on us. If he's willing to take the risk, then I'm gonna' let him take it. He's the one who made the bombs, he can work them, I trust him to be smart with the parachute and you should too!

Everyone quiets. He's right. Manila grips PJ's shoulder tightly, still upset. Tom looks to Gwen.

TOM (CONT'D)

Gwen, get us hammers, axes, anything you can find.

Gwen heads off to find what she can.

RORY
(to Kitty)
Get me some jumper cables and meet
me at the coop.

Kitty nods and rushes off after Gwen.

TOM
What are you gonna do?

RORY
I'm gonna' fix a surprise for them.

DECLAN
Electrocute 'em?

RORY
Yeah. It should work, right?

DECLAN
An electric shock should stall 'em,
yeah, you'll just need people to
lob their brains out. I'll help.

Rory nods, giving a handshake to Declan before heading off.

TOM
Meet me outside to lock these
biter's in.

MANILA
(to Tom)
When I was going through the cars,
I saw a lock and chain in the
trunk. I'll go get them.

Manila takes the keys and heads for the military vehicle.

TOM
(to Ash)
Help Declan with his chicken coop
plan.

Ash nods and follows Declan back to the chicken coop.

LEIGH
Should I help them?

Tom nods. He gives her a kiss and she follows Rory, Ash, and Declan.

Manila meets up with Tom and PJ.

TOM

Put the chain on the door while I
set this up inside.

Manila hoists the chain around the door handles. She tugs on
it --- looks up at Tom.

MANILA

Got it.

DARLA rides PRINCESS the horse over to the front of the
observatory tower.

TOM

Get behind the barn and wait for my
signal.

Darla rides behind the barn while PJ takes a LADDER from
inside and props it up against the wall of the tower. Gwen
drags along an ax, a few hammers and has a pitch fork slung
over her back with a strap.

GWEN

This is heavy as shit.

She drops all of it in front of them.

INT. AIRPORT, CONSTRUCTION SIDE -- MORNING

The in-construction room on the other side of the airport.

GARETH, MAL, STILLMAN, and the rest of the scientists ready
their weapons. They've got the heavy artillery. More
zombies pour in from their side. They're covering the
LANDING STRIP.

GARETH

I know y'all don't know me, but
let's just say I know what the fuck
I'm doing. You guys can shoot?

There's an air of silence.

STILLMAN

It's not the most difficult thing.

GARETH

Well it's a good thing we've got
these big ol' guns then. You guys
had a good armory here.

STILLMAN

Soldiers set up the station here.

GARETH

Yeah well, it's a good thing they left these things for us. Shootin' a gun isn't as simple as pullin' a trigger, there's a lot of precision involved but with these things, they spray so much spitfire that as long as you pull the trigger and look at these things, we'll rip 'em apart. So let's do this.

Gareth picks up a ROCKET LAUNCHER. This is the thing GRIGGS used to blow up the airplane in the premiere of this season!

GARETH (CONT'D)

Got one rocket left. I'll make this sonuvvabitch count.

He FIRES. The rocket flies forward --- and lands in the middle of an area swarming with biters. It's an explosion of red. Body parts and innards rain down.

Gareth beams.

GARETH (CONT'D)

That left a dent in 'em. Fire!!

Everyone fires at the oncoming army of undead. Gareth smiles, nods.

GARETH (CONT'D)

There we go, there we go.

He exchanges the bazooka for a submachine gun and joins them.

EXT. CHICKEN COOP -- MORNING

KITTY brings the jumper cables over the chicken coop and sees RORY outside the fences setting up one of the trucks.

KITTY

Those things have any gas left?

RORY

Just enough for what I got planned.

KITTY

(Looking out at the tower)
They're here.

Rory peeks up and indeed, the front of the herd is almost to the foot of the observatory tower.

EXT. CHICKEN COOP -- MORNING

Everything's getting set up and ready to go by RORY and KITTY. ASH and DECLAN start attacking the zombies head-on, leading some over to the fence of the coop.

ASH
C'mon you bastards.

He fires -- blows one of their heads off. Declan uses a machete. Stabs one in the chest and then waves the bloody machete in the faces of the others. This attracts their attention.

DECLAN
Yeah. You smell that huh? Want
some of that meat --

One of them lunges with its teeth on his blade. Declan then swings it and chops the top section of its head off.

INT. OBSERVATORY TOWER -- SAME TIME

PJ covers Tom as he makes his way up the staircase. A third of the way up, a step breaks and PJ slips back down to the bottom.

Two zombies grab PJ's legs and Tom puts them both down with a shot each.

They both continue shouting as the zombies are filing in. They try weakly lunging at them.

PJ
They're going slower. They're not
climbing either, these things are
weak as hell.

Tom smiles at PJ.

TOM
That's a good sign. A good fuckin'
sign.

EXT. CHICKEN COOP -- MORNING

Ash and Declan continue leading the zombies to the coop.

ON A ZOMBIE

It's eyes land on the chicken.

INT. CHICKEN COOP -- MORNING

Inside the coop, Rory is tying a loose wire on the coop door. He peeks outside.

RORY
Get your asses in here!

He then starts up the generator and hooks up the jumper cables.

RORY (CONT'D)
Come and get us, shitheads...!

EXT. CHICKEN COOP -- MORNING

The zombies begin clambering mindlessly onto the coop and the fence. Each of them receive a powerful electric shock that lets them hang from the fence lifelessly. One by one, they continue to do so until all the zombies that swarmed the coop are limp.

INT. OBSERVATION TOWER -- SAME TIME

Inside the tower, it's getting crowded. Biters stumble about, snapping at each other below as PJ keeps watch. PJ looks outside, at DARLA below.

PJ
Go, go, GO!

EXT. AIRPORT PARKING LOT -- SAME TIME

DARLA rides out to the front of the barn. She attracts the attention of the fifteen or so zombies outside. They chase after the horse.

INT. OBSERVATION TOWER -- SAME TIME

PJ manages to get to the top of the tower, where the RADIO is.

The red light along with the beeping ATTRACTS the oncoming zombies toward him. He starts up the radio --- Phoebe's JOURNEY CD plays. CUE "ONLY THE YOUNG".

He opens the door and exits ---

EXT. AIRPORT PARKING LOT -- SAME TIME

Together, everyone shuts the doors and lock them up. When the doors come to a close, a biters's arm gets caught in between and SNAPS off uselessly. It hops around until Tom STOMPS on it with his massive boot, smashing it to pieces.

MANILA and DECLAN approach, looking around in panic.

MANILA

Where's PJ!?

DECLAN

He didn't come down here yet?

They turn and see DARLA on her horse, circling around and spreading apart a confused group of zombies. Everyone rushes at them ---

Tom kicks a zombie to the ground and pummels it in the face with his gun. Manila shoots one in the face. Using a hammer, Declan smacks a zombie to the ground and then smashes its face repeatedly until its skull and face split.

A zombie grabs Darla's leg and tries to yank her off the horse. She SCREAMS, whipping out the MACHETE on her hip and SLASHING its arm right off. The zombie hits the ground and Darla's horse TRAMPLES its head, causing it to POP like a CHERRY.

As soon as all the zombies are dead, it's silent. Manila, annoyed, tosses aside her gun.

MANILA

He's fucking up there! GOD DAMNIT!
JUMP, PJ!

TOM

We have to get out of here! We're too close, the blast is gonna' throw us off, maybe even kill us if we're not away ---

MANILA

He hasn't jumped yet!

TOM

WE HAVE TO GO!

Everyone starts to back up. Darla on her horse stares up at the tower, wiping tears from her eyes. With the entire group gathering now, ASH angrily shakes his head.

ASH
 Why is he waiting so long!?
 (screaming)
 Don't be a fucking hero!
 (beat)
 Goddamnit, Pajama's...

Tom has had it. He whips around, GUN pointed at everyone.
 They all SHUT UP now.

TOM
 I said MOVE. NOW.

Everyone complies. A shaking Manila is dragged back by
 Declan...

EXT. OBSERVATION TOWER, PLATFORM -- MORNING

CUE --- "ONLY THE YOUNG", blaring from inside the tower.

ONE hand holds a PIPE BOMB. PJ lights it up. Another pipe
 bomb is balanced between his teeth.

TIGHT ON HIS FACE

Illuminated by the red light. Every fucking bead of sweat is
 visible running down his face. He's shaking like crazy.
 This is INSANE SHIT and he knows it.

PJ grabs the second pipe bomb from his mouth. One in each
 hand now, the boy activates the second, stepping back onto
 the ledge. ***A generation waits for dawn, Brave carry on***

PJ swallows bravely... closes his eyes... takes a deep
 breath... ***Bold and the strong***

He can hear the biters approaching.

The zombie HORDE crashes OUT OF THE WALL in front of PJ,
 toward the boy and the incessant beeping of his pipe bombs.

Lopping one, it bounces against the wall. Lands on the
 platform. The biters gather around it like CATS drawn to a
 light. Then PJ starts CLICKING through his BAG, FULL OF THE
 FUCKING THINGS, lighting up EVERY SINGLE ONE. He goes
 through and rips out the parachute. Some biters still head
 toward him. And then --- he backs up toward the railing.

Soon enough, PJ's disappeared in the SEA of zombies. A great
 waterfall of zombies pours over the side of the mesh ramp.

About halfway down...

WE FOCUS on PJ's bag, hanging on limply to what we can assume is PJ's arm, though it's hard to really tell through the mess of bodies as they fall... All of the pipe bombs inside, we notice, are LIT. Beeping. And then...

The bombs explode, detonating about dozen or so singular explosions.

A wondrous FIREBALL erupts in midair, its orange blaze lighting up the sky. Flames and debris shoot around, whipping flames everywhere.

Hundreds of zombies are blown to pieces, their severed, burning appendages flying in every direction. Geysers of blood stream through the air. Tom and the other survivors have fled at this point, at the door of the airport.

A cloud of thick grey smoke shoots up, completely veiling the platform above. We can't see a damned thing as the rumbling shockwave subsides...

END ACT III

ACT IVINT. AIRPORT, CONSTRUCTION SIDE -- MORNING

GARETH and the SCIENTISTS are struggling to hold these things off. MAL looks at Gareth worriedly.

MAL
I'm out of ammo!

GARETH
Shit.

The biters begin to swarm and crawl up the walls like the pests they are. Gareth kicks some away, but they get to be too much. He backs off.

GARETH (CONT'D)
Retreat, retreat!!

The researchers begin to flee. Some stay behind to keep firing. Gareth helps them out, but as they get overrun and start dropping like flies, he joins Mal, Stillman, and the two remaining survivors and flees.

INT. AIRPORT -- CONTINUOUS

With what little ammunition he has left, GARETH blasts away biters that chase after him. From his right, he sees STILLMAN getting pounced by a particularly hungry biter, which manages to dig into his JUGULAR and completely repaint his entire face red.

Gareth keeps going, with Mal and the other two survivors hot on his trail. As they run, they exchange conversation:

GARETH
Is there any way we can trap them
in here?

MAL
If we get to the doors downstairs
in the terminal in time we can,
those things have been pretty
reinforced!

GARETH
Hey, it's worth a shot!

They are rushing down the escalator at this point. One more survivor gets picked off by an incoming biter.

Gareth, Mal, and the last survivor make it to the...

INT. TERMINAL -- CONTINUOUS

...finally! The final three reach the doors and burst through them like animals:

EXT. AIRPORT -- CONTINUOUS

GARETH, MAL and the last nameless scientist spin around and use their full body weight to slam the doors shut. A head manages to make its way around the other side of MAL's door. She can't shut her door! It reaches out and BITES her on the side of the head. She's screaming horrifically.

Gareth uses what little ammunition is left to BLAST away the zombie and Mal, ending her suffering in a quick burst of his last round. The door flies open and biters pour out. Gareth and the final survivor have no choice but to run.

AS FAST AS THEY CAN.

TRACK SHOT as these two HUSTLE --- the biters behind them are catching up, snarling, angry.

As they make their way around the airport, heading toward the FLAMING OBSERVATORY TOWER... The last scientist is picked off quickly, tackled down by one biter and surrounded by more. The others are all after Gareth!

EXT. AIRPORT PARKING LOT -- CONTINUOUS

As he gets closer to the tower and runs past it, the biters chasing him get DISTRACTED and head right for the tower. Approaching the tower, he SEES something amongst the rubble and flames... SLOWING DOWN to get a good glimpse of it...

EXT. RUNWAY -- MORNING

TOM, LEIGH, DARLA (riding PRINCESS), GWEN, DECLAN, ASH, KITTY, RORY, and MANILA are stood at the RUNWAY. Manila is sobbing, Declan supports her, while Darla cries softly to herself as Tom walks beside her and the horse. They step around the shot-down biters that Gareth and company managed to take out.

The PLANE approaches through the sky, they see it. Right on time --- it's a completely miraculous moment, honestly. They never thought this would happen.

Everyone's faces, even amongst the shock and horror of the moment, having just lost PJ, there's hope in their eyes.

The plane lands. A representative steps out, surveying the damage, and talking things through with them. All we hear is the music though.

Everyone exchanges hugs, they finally made it. They start to board the plane, one by one...

The back of the plane OPENS up and Darla rides PRINCESS into the large cargo section. She ties her up inside a cargo crate.

INT. PLANE -- MORNING

Still in shock, stunted, ASH takes a seat but as he does, he stares back at the burning tower --- and then looks down to see two figures rushing forward, one of them smacking at their burning leg with a sock that's wrapped around his arm...

It's PJ! The little shit's alive. And it's GARETH who walks alongside him, a smirk on his face.

ASH
Holy shit...

EXT. RUNWAY -- CONTINUOUS

PJ
Hey!! Don't think you
motherfucker's can leave without me
--- !

He puts out the flame and sits up with a toothless grin. Blood leaks from his mouth.

INT. PLANE -- MORNING

Ash waves at MANILA...

ASH
PJ's alive!

She gets up and chases after Ash out of the plane. DARLA leaps out of TOM's arms and follows the three of them...

EXT. RUNWAY -- MORNING

CUE --- "IT'S OVER" by ELECTRIC LIGHT ORCHESTRA:

As they race toward PJ, Ash bursts into laughter ---

ASH
I told you he get's off on this
shit...! Pulled the same stunt at
Cut-throat Creek...

MANILA
The little punk!!

Manila scoops PJ up into her arms when they reunite.

PJ
Holy crap, you're a lot stronger
than I thought...!

She's crying into his shoulder. He looks at her for a moment, registering this moment of intense vulnerability. And then she puts him back down on the ground, on his feet... this is when Darla charges forward and hits him repeatedly in the chest, lightly.

DARLA
(between each hit)
Don't... you... ever... do...
that... to... me... *again*!!

He shoves her off, laughing.

PJ
I'm sorry, I'm sorry.

He hugs Darla tight, and then looks up at Ash. Gives him a salute. Ash returns it.

ASH
You look so stupid when you smile
now.

PJ shrugs---

PJ
Lost some teeth on the fall down, I
guess... Parachute helps, but I
still took a beating. Landing was
brutal.
(beat)
But hey, look.

He lifts up his arm, showing off his lucky sock, now singed slightly.

PJ (CONT'D)
...Lucky sock's got battle scars
now, since it put out the fire on
my leg. Sweet, right?

Ash laughs, he's not even gonna argue this time. Serious now:

ASH
C'mon, we gotta' get on that plane.
We almost left your sorry ass
because you had to go for the
theatrics again...

PJ
I really got you guys this time
huh?

DARLA
Next time, I'll blow you up myself.

PJ
Don't lie, you think it's sexy.

Gareth stands to the side, awkwardly. TOM stands at the door of the plane, looking out at them.

TOM
Thank you, Gareth. For finding
him.

GARETH
Kid was knocked out cold. Couldn't
just leave him.
(BEAT)
There still room on that plane for
one more?

TOM
You said it yourself. Let bygones
be bygones.
(BEAT)
If you think you deserve a second
chance, come with us.

As they all start boarding the plane, Manila looks at Gareth sincerely...

MANILA
Thank you. I don't know what I
would've done if he were really
gone ---

GARETH
Don't mention it.

BEAT. Everyone's on board. Tom and Gareth continue looking each other over, as Gareth steps onto the stairs, and heads inside the plane.

INT. PLANE -- CONTINUOUS

"IT'S OVER" continues as everyone buckles up and prepares to leave. The stewardesses on board offer food.

ON ASH'S FACE ---

As he stares out the window.

The plane picks up. He hesitates. His first plane ride. Takes it in for a moment.

And we see the AIRPORT disappear behind us...

...The plane passes by a familiar DESERTED THEME PARK.

ON GWEN ---

As she sees NEW VENICE, the floating metropolis she helped create, beneath them... She gives a bittersweet smile, and looks back at KITTY. Who's eyes have fallen to Gwen. She saw it too. They share a smile. Gwen starts to tear up and wipes her eyes. It's all too much for her, this fantasy all too real.

ON TOM ---

They pass a BURNED-OUT TOWN which may or may not be GLENLEY. He grips DARLA's hand tightly...

EXT. OPEN ROAD -- MORNING

BENEDICT and IVY's CONVOY carries on, driving down the road. They're still going, and we can see Ivy in the passegner's seat, her eyes following the PLANE as it disappears into the sky...

ZOOM out on the convoy, as they drive off into the unknown...

"It's Over" fades away...

BLACK.

INT. TERMINAL -- EVENING

The plane has landed and our survivors are being escorted through a fancy, nicely kept-up terminal. They make their way to cars outside.

INT. EDEN CAB -- EVENING

ASH is in one of the CABS heading to EDEN. He stares out at it. The BIODOME is massive, in all of its glory.

EXT. EDEN -- EVENING

We get a QUICK SHOT of the BIODOME, just a TEASE, as these cabs make their way into an underground entrance that is heavily guarded...

INT. UNDERGROUND EXHIBITION CENTER -- EVENING

We follow TOM, DARLA, LEIGH, GWEN, ASH, DECLAN, MANILA, PJ, KITTY, RORY and GARETH into the center. The first thing we see is a huge MODEL of the DOME itself.

Darla wanders through the other exhibits: architectural designs for new buildings; plans for transport system redevelopment like round-the-dome am-track and such; propaganda posters designed to recruit personnel to the police force, the national health service, and the education system.

ED MACPHERSON is a man we may recognize from MANILA's flashbacks in "Moccasin". He was a U.N. representative who asked Manila for a report on the state of the United States. He smiles as he sees her among this large group of new recruits.

MACPHERSON

Manila Shea... It's been so long.
I thought we'd never hear from you
again.

MANILA

Sorry to disappoint you, Ed.

MACPHERSON

We meant to look for you. We just
assumed... since we never got
word...

MANILA

I understand, Ed. It's fine. I'm live and kicking.

MACPHERSON

Did you finish your report, by any chance?

MANILA

'Bout seventy-five percent there, but then I decided "Ah hell with it" and I tossed it in a fire and watched it burn. I think I could sum up the state of the States though pretty quickly... Two words seems suitable. "Royally fucked".

MacPherson just chuckles uncomfortably.

MACPHERSON

Let's begin your interviewing process, everyone. For those who already have identification and have quarters here already, you can go to your rooms. This tour is for new recruits only.

Leigh kisses Tom on the cheek.

LEIGH

I'll talk with front desk about organizing us to room together, okay?

TOM

Okay.

LEIGH

See you soon.

Rory breaks his grip on Kitty's hand and heads off with Leigh.

INT. INTERVIEW ROOM -- EVENING

ED MACPHERSON sits in the interview room with PJ, who slouches awkwardly in his chair. MacPherson has a pad in his hand, pen in the other.

MACPHERSON

State your full name, please.

PJ

PJ Shamp.

MACPHERSON

...Is that "P-e-e-j-a-y" or is it short for something? If it's the latter, and I'm sure it is, I'm gonna' need you to tell me your full name.

PJ

(sighs)

My name is...

CUT TO LATER --- GARETH now in the hot seat.

GARETH

...Gareth Redhood. "G-a-r-e-t-h space R-e-d-h-o-o-d".

MACPHERSON

Redhood? That's quite the... *peculiar* surname.

GARETH

Yeah. It was given to me. Cute, right?

Noting this down---

MACPHERSON

(uninterested, long drawl)

Mmmmmmm-hmmmm.

NOW ON KITTY

MACPHERSON (CONT'D)

Your name, please?

KITTY

Karen Kitka. But everyone's called me "Kitty" my whole life. I have a married name I used to go by, but I'd rather... not anymore.

MACPHERSON

Married once? Are you married again, Miss Kitka?

KITTY

No... But I wouldn't mind giving it another spin.

INT. SUITE -- EVENING

TOM is stood in his suite, examining the place, quite impressed. Two double bedrooms branch off a central living/dining area. DARLA hops on the couch happily, flipping through channels of the WIDE-SCREEN HIGH DEFINITION TELEVISION in front of her.

DARLA

Wow! A TV...! I've never seen one this pretty before. And it actually has channels! We didn't even have that back in Glenley...

Tom smiles, looking overwhelmed by it all. LEIGH approaches from the other room. She smirks.

LEIGH

Pulled a few strings, didn't I?

There's a knock on the door.

TOM

I'll get it.

He moves toward the door to their suite, while Leigh goes to enter their master bedroom.

INT. SUITE, MASTER BEDROOM -- SAME TIME

She opens up her drawer, goes through her personal things. The VIALS are in her grasp. She's thinking, planning. And then, like that, she puts them away...

INT. SUITE -- EVENING

The door keeps knocking. TOM walks on-screen and opens it. He finds ASH stood in the hallway.

ASH

...I've got my own suite, but I was wondering if you could spare some space. I really don't want to live alone.

Off Tom's face ---

INT. SUITE, KIDS' ROOM -- EVENING

It's Darla's soon-to-be room. There's enough room in here to fit two beds for sure. TOM and ASH sit on Darla's bed.

TOM

Leigh's gonna' talk to the guys in charge, get a bed in here for you. You don't mind sharing a room with Darla?

ASH

Not at all. Beats bein' alone.

TOM

Everything okay after Kelvin?

ASH

He died giving his life for me, but in the end I just... I accepted his death a long time ago, and seeing him again... Was strange. I already accepted he was gone. Our reunion was so short, it was almost surreal, like a ghost. I don't know, there's just a lot of emotions swirling. You know I found him? You didn't even know that he was gone and we still left. You didn't hesitate.

TOM

Because I gave up on Kelvin the moment he treated me like a stranger. In the end, he knew he was walking into his death I think, and we both sort of accepted it. Maybe he should be remembered for the Kelvin we loved. Maybe no one else needs to know we even found him alive. It'd open up too many old wounds.

ASH

(shaking his head)

I always treated him like garbage. I think we all did, though. The reason he was so power-hungry, I keep asking myself, was it because of us?

TOM

A real man would have handled their problems a lot better than he did. Don't blame it on us.

ASH

You seem so full of hate. If he didn't intervene, Declan and I, we'd be dead. It's not as simple as you think it is.

TOM

Maybe it isn't, but if you stab me in the back and expect my sympathy, your reputation's stained forever in my eyes. I can't forgive nobody for that. He turned back in the end, but it was only for him.

ASH

(shaking his head)

You're wrong. He died a good man.

BEAT.

TOM

They're throwin' us a big banquet tonight and then after we rest, we'll be on our way to tour the rest of the dome in the morning. You going?

Ash nods.

ASH

Yeah.

Tom wraps an arm around Ash's shoulder.

TOM

It's okay. Perk up, kid. We're home.

INT. DINING ROOM -- EVENING

A luxurious dining room. A very elegant dinner party. Our survivors are meeting important "Eden" rep's. DARLA and PJ are at a table together.

DARLA

I managed to grab your ID earlier. "Padget John"? I don't know why you never wanted us to know, I think it's adorable---!

PJ

Ugh, you little sneak! Padget is such a girl's name...

(MORE)

PJ (CONT'D)
Keep your mouth shut! I am and
always will be PJ...!

DARLA
(snickers)
Oh, everyone will know sooner or
later! Don't be such a sourpuss.

A man enters frame --- GARETH. We leave the kids' table and follow him... He's all cleaned up. Barely recognizable, in a black suit with a red tie. Face shaved. The whole nine yard's.

He joins TOM at the bar. Shows off his ID BADGE. "Gareth Redhood", it reads.

GARETH
Gareth Redhood's the name now.
Thanks for it, I owe you for
that'un.

Gruffly, taking a sip of his liquor ---

TOM
...What you want?

GARETH
(to the bartender)
Same thing he has. Please.

The bartender nods and goes to fill an empty glass. Gareth and Tom lock eyes ---

GARETH (CONT'D)
What I want is to let you know
something. About your girl.
(beat)
She's hiding something from you.
And you have no idea, do you?

TOM
The hell are you talking about?

GARETH
She played you, Tom-boy.

The bartender passes Gareth his drink, Gareth nods to him appreciatively.

GARETH (CONT'D)
Thanks.

Back to Tom now, who's incredibly intrigued ---

GARETH (CONT'D)

She made you trust her, and then she dumped you on your ass. She needed you to get here, she needed your people, she needed some way to transport those vials here. She was the leak in the airport the whole time, she got your trust and now she's going to destroy all of you, like twisting a knife deep into your heart, yanking the damned thing out on her blade, tossing it to the floor and *stomping all over it*. She's planning something big, Tom, and she's not going to let anybody get in her way. But I'm willing to help you.

TOM

How the hell am I supposed to believe you?

GARETH

You don't believe me? Fine. But I'm sure you'll wanna' know more. You know my room number. Come find me when you're ready to chat.

He straightens his tie, gives Tom a curt nod, and heads off.

TOM

Why would you help me?

GARETH

...Because I'm actually starting to like it here. I don't wanna' see her destroy it. Besides, you trusted me, you had my back, even after all the shit I put you through and all the shit I'm sure your friends threw at you for keeping me around. I can see it in the blondie's face you know. She hates my guts. I feel I owe it to 'ya.

Elsewhere --- LEIGH sits in a nice dress, mixing her drink up. She was just chatting with the other ladies, GWEN, MANILA and KITTY, but she starts wandering off. GARETH joins her moments later.

GARETH (CONT'D)

Celebrating?

LEIGH
Not yet. This is a good first
step, but far from victory...
(BEAT)
You actually look very nice,
Gareth.

Gareth chuckles, beaming ---

GARETH
Thanks sweetheart. They pimped me
up pretty good, didn't they?

Gareth clears his throat, losing the grin. He leans in now,
lowering his voice ---

GARETH (CONT'D)
You know, if I was you, I'd get Tom
out of this.

LEIGH
Why? He knows nothing.

GARETH
That's what you think. But he was
tellin' me earlier, he knows about
us. I think he's trying to... set
up some cold war.

Leigh doesn't even look up. Not a fracture of her face
reacts, she remains stoic as she stirs her drink with her
straw, balancing it between her fingers ---

LEIGH
I was wondering when he'd put the
pieces together...

GARETH
I figured you'd go for a more...
assertive approach, myself.

LEIGH
No. This might actually be *fun*.
Thanks for letting me know, though.
It's good to see you still have my
back.

Gareth's smile is devious, as we cue "GROUNDS FOR DIVORCE" by
ELBOW:

GARETH
You know it.

What a slimy fuck. He's playing the both of them!

Gareth gets up and starts heading off, his smile forming into a SMIRK.

LEIGH
Hey, what's with you?

His smirk falls now, and he turns to Leigh seriously.

GARETH
What'choo mean?

LEIGH
You were always so... adamant
about never coming here. What made
you change your mind?

GARETH
Wanted to see what all the hype was
about.

(BEAT)
And you were right. Bit of a
disappointment. She's not livin'
up to the hype. Ain't what they
say she is.

And then he heads off.

We're tight on Leigh now --- watching Tom from across the
room.

And then on Tom --- doing the same.

Their eyes locked on each other, so much going through both
their minds.

Leigh gives a smile and raises her glass. Tom doesn't react,
he just turns to face the bar.

Let the games begin.

"GROUNDS FOR DIVORCE" continues and leads us into the end
credits as we ---

BOOM.

END EPISODE