

E D E N | R I S I N G

#209

"You Want to End This Once and For All?"

by
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PREVIOUSLY ON 'EDEN RISING':

- PJ, Ash and Darla are on a supply run when they encounter a young woman named Jessie who they don't trust. Ash finds a knife in her bag, shoots her dead, and tells a shocked PJ and Darla to let this be a lesson in trusting strangers.

-Kitty discovers she has cancer from Phoebe, who does scans of her. She asks Phoebe to keep it a secret from Rory.

-Phoebe acts suspicious by hiding something on her computer screen from Rory.

-Rory, Kitty and Manila pick up PJ, Ash and Darla from a shipwrecked cruise liner. On their way there, they crash into a jeep with John Smith and Bray inside.

-PJ finds a strain of the virus on board in a suitcase and Rory asks to bring it back to the airport.

-Phoebe and Rory study it.

-Phoebe takes the virus to apparently get rid of it. Rory find her, zombified. He is forced to kill her.

-Sidney finds Manila in the parking lot, stabbed. She is in turn stabbed by her assailant, Leigh, who has stolen the virus from Phoebe.

-On their walk back to the Last Chance Society from the car crash with Rory and company, John Smith learns that Father Warden set old man Bray up to kill him. In a fit of rage, John shoots Bray dead.

TEASER

INT. OBSERVATORY TOWER -- DAY

PJ is toying with the equipment in the radio tower. He starts speaking into a microphone:

PJ

Um. I don't know if relaying this message is going to work, but I figured it'd be worth a shot. I managed to relay the radio transmission through the computer networks here at the airport. I only assumed the networks were supported by some sort of motherboard back at Eden, so... Um, anyway. My name is PJ. I'm fourteen years old. And I'm with a group of people at an airport. Some of them are your employees. Others are relatives, friends... but we're all family now, really. We've been here for four months, waiting on another plane, waiting on rescue. We've lost people. Good people. Those of us that are left, we can't hold out for too much longer. I'm holding out hope that someone --- anyone --- can hear me. I know you're in France, so I hope someone who can speak English. We're at the Tulsa International Airport in Oklahoma. But I'm sure if you can hear me, and the computer networks are really working, then you already know where I am and you're tracking my voice as we speak. I hope I'm not wasting my time.

PJ clicks off the mic and sighs. Off his face as he stares outside:

EXT. OBSERVATORY TOWER -- DAY

ESTABLISHING SHOT. It's a beautiful day...

FADE TO BLACK.

END TEASER

ACT IINT. MONASTERY -- DAY

The hallways of the MONASTERY make for an interesting, atmospheric swoop through for the camera.

GWEN walks alongside LIBBY and DARLA.

LIBBY

This monastery's history is unmistakable. I just want to let you know how much I love showing new guests around. I know I appreciate it whenever I can see something new.

GWEN

Showing guests the same hallways, the same location, over and over again excites you and gives you a sense of something new?

Libby just smiles blankly and keeps going. Gwen and Darla share a "this woman's off" glance.

DARLA

I need to go to the bathroom.

LIBBY

Okay sweetie, the bathrooms are right down that hallway okay? To the left. I'll be showing Gwen around the library, you can meet us back there right?

DARLA

(nodding)

Yeah, I'm good with directions.

She points in the direction of the library doors, she can see the bookshelves visible through the swinging doors as people pass in and out.

DARLA (CONT'D)

Through this big doors, right?

LIBBY

Right! Yep, just meet us back in there when you're finished okay?

GWEN

Be careful.

Darla nods and heads off. As Libby blabbers on about more history, Gwen keeps her eyesight on Darla, who makes a turn down the hallway ---

ON DARLA

These hallways, lit with torches and passing with strange looking people...

...it's all new and scary for her.

A little confused now, through the labyrinth of hallways, Darla passes through people meekly.

DARLA

'Scuse me.

She goes through a set of doors, ending up in another hallway.

EXT. MONASTERY, COURTYARD -- DAY

The COURTYARD is where all of the RED ZONE'd folks sit in their fenced-in area. DECLAN and ASH are by each other. Ash examines the chain-linked fence. He stares out at BENEDICT, who's digging a grave in the close distance. Ash peers back at Declan.

ASH

What's his story?

DECLAN

His name's Benedict. He was the lieutenant around this place. Then Kelvin came in and slotted himself as our leader's right hand man. The shiny badge left a good impression, it was something poor Benedict didn't have.

Ash just nods.

DECLAN (CONT'D)

You're not very surprised I'm still kickin'.

ASH

Well the whole plan was that we'd meet up again wasn't it? I never doubted that we'd see each other again, man. I always knew a reunion was gonna' happen.

--- he slots his fingers into the chain-link fence, grits his teeth, bitter ---

ASH (CONT'D)

--- I just thought it was gonna' be a little bit different, you know?

DECLAN

Yeah. I feel you on that one.

ASH

How'd you end up here anyway?

DECLAN

The leader of this place, John Smith. He was out on a run. Dragging a huge load with him. Big, heavy backpack. He was struggling. Biters everywhere. I was going to leave him, and then he told me about this place. So I helped him out, helped him take that bag back here, and then he promised me a place in the community. I didn't make the same mistake twice, I told him up-front who I was in the past. I didn't want it to bite me in the ass again.

ASH

And he just accepted you? Not to sound surprised or anything... I had your back when you came forward to us and everything... but from what I've heard 'bout this place, it's a cult of stuck-up religious pricks. Accepting a rapist doesn't seem like somethin' they'd do.

DECLAN

He claimed he saw good in me. I call bullshit. I feel like he felt like he owed it to me more than anything.

ASH

What the hell was he carrying anyway that was slowing him down that much?

DECLAN

(shrugs)

Never found out.

(MORE)

DECLAN (CONT'D)

Never asked either. I got myself a roof over my head, a nice shower... Didn't wanna' risk it but shoving my nose where it didn't belong.

(beat)

I'm just curious here in asking... Since I left, did y'all... did anybody...

ASH

(interrupting)

Did we lose anyone?

Declan nods slowly.

ASH (CONT'D)

Kate. Xander. Lori. And more recently, Sidney.

The pain in Ash's eyes is evident. Declan sees it. Sincerely:

DECLAN

Shit, man. I'm sorry.

Ash returns to his sight-seeing, staring out the fence. He hears the door from the monastery clicking open. DARLA steps outside. She is blinded by the sunlight, shielding her face with her arm.

ASH

Darla?!

She looks confused.

DARLA

I got lost. I was trying to find the bathroom.

Ash's eyes go back to Benedict. He's not paying attention.

Across the yard, behind Ash we note MAUDE.

Watching Darla intensely... her eyes swimming at this pretty little girl.

ASH

Get back inside! Before he sees you...!

DARLA

I'm sorry Ash! Are you okay?!

ASH
I'm fine... just go...

DARLA
Is that Declan?!

DECLAN
Darla, get your ass back inside---!

Darla, confused and in awe at Declan's appearance, slowly slinks back inside. Benedict hasn't heard a thing. His distance is too far. Ash sits down against the fence, taking a deep breath.

ASH
That girl, I swear...

DECLAN
Her hand, what happened...?

ASH
(beat)
I got a lot to fill you in on,
don't I?

DECLAN
Not like we have shit else to do.
Might as well share stories.

MAUDE
Or we can get the hell out of here.

Declan and Ash look at MAUDE, who approaches them slowly. Her voice is hoarse, she's trying to avoid any eavesdropping.

DECLAN
Maude... we can't escape this.

MAUDE
Why not? You heard Father Warden over the P.A. yesterday. Benedict's distracted until that grave's done with, the town's probably in an uproar about Warden's takeover... perfect timing.

Declan and Ash exchange glances.

ASH
This woman tried to kill me a few months ago.

MAUDE

And I'm sorry. You're just a child and it was uncalled for. If you'll forgive our unfortunate first encounter, I'll make it up to you with this. You two can get the hell out of here, and I get to go back where I belong. I came back for my daughter and she's gone. I've got nothing left. Nothing to lose. If anyone's ready to do this, it's me.

Off Maude's determined look ---

INT. MONASTERY, LIBRARY -- DAY

GWEN is still on her tour with LIBBY. Looking through some books, she closes up the one she's looking at, puts it back on the shelf, and turns around ---

--- to find DARLA stood there.

LIBBY

Ah there you are! We almost left without you...

GWEN

Like hell we did. I was starting to get worried...

DARLA

I got lost momentarily. Your directions weren't very helpful...

LIBBY

Oh sorry about that sweetheart. Let's keep going.

INT. MONASTERY, OFFICE -- DAY

We jump into the middle of a conversation between TOM and KELVIN.

TOM

So what you did with Ash, what the hell was that?

KELVIN

I know you haven't been around here for a while, so you don't exactly understand, but Father Warden convinced our leader, John Smith, to leave. And then he starts leading this resistance? It all seems like a set-up to me.

TOM

It's a planned coup and not just a convenience for the Father, you're saying?

KELVIN

It's worrying me, yeah. You need to leave as quickly as possible.

TOM

Why? I promised a trade with you if your doctors saved Manila. They know we're from the airport, I don't want a retaliation for taking resources and not returning the favor.

KELVIN

If shit's gonna' go down here and you're gone, the airport is going to be the least of everyone's worries. But if you're here when it happens... Father Warden has a way with words and I'm afraid he'll blame the strangers who just got here for anything bad that happens.

BEAT.

TOM

I just don't want punishment because we didn't hold up our end of the deal. Seems like a lose-lose situation either way for us.

KELVIN

I'll make sure of it. You've got nothing to worry about. Ash is safe. When you leave, take him with you.

TOM

What about Declan?

KELVIN

That's up to him. He was here before me, and like me, he should be able to make his own decision.

TOM

So you've made yours?

Tom waits for an answer. Kelvin struggles with his words.

KELVIN

I--- I've got a lot to consider.

TOM

Well you let me know what you're doing. When Manila's done I'm going to take your advice and we're getting the hell outta' here.

Tom turns and exits the room.

INT. REC ROOM -- DAY

GWEN shows DARLA a card, and Darla squints her eyes and recites something, as if something Gwen taught her.

DARLA

When are we going to tell daddy about Sidney?

GWEN

Whenever the opportunity pops up. I don't want to hide it too long, but I don't want to just throw at 'im out of the blue...

DARLA

He'll be upset if we hide it at all.

GWEN

I don't want him blowing up again. I hate to say it, but he's not very good at handling his emotions when shit gets rough... you remember Griggs?

DARLA

I was unconscious so no, I don't. But you wouldn't remember what happened with Sidney either, because you went into shock and Ash and Kitty had to handle everything.

(MORE)

DARLA (CONT'D)
So I guess it makes two of you
that's not very good at handling
things when shit gets rough.

Darla looks at Gwen coldly. Gwen swallows.

GWEN
Touche.

Gwen shuffles the cards. Smiles.

GWEN (CONT'D)
Let's just have some fun, okay?

DARLA
I didn't mean it if I came off like
a bitch just then.

GWEN
No, no, you didn't. I understand.
Just defendin' your daddy. And
you're right, me and him and more
alike than I'd care to admit.
Might be why we butt heads so much.

The door clicks open. TOM enters. Darla gets up, rushes
over and HUGS him tightly.

DARLA
I missed you so much!

TOM
Oh, baby, I missed you too.

He swings her around. Then sets her back down. She returns
to the table with Gwen.

TOM (CONT'D)
What are you two up to?

GWEN
We're playing poker.

TOM
You're teaching my daughter to play
poker?

GWEN
It's not like I'm flying her to
Vegas and getting her a male
escort...

Tom chuckles. Shakes his head.

GWEN (CONT'D)
If it's not okay with you, we'll
stop...

DARLA
Can you play, Dad?

TOM
Little bit.

He grabs a chair, pulls it up. Gwen begins, all business,
tapping the deck against the table.

GWEN
Okay. Let's change games. Don't
want your daddy's panties in a
bunch. This is Texas Hold'em.
Once you have the cards, you have
to decide what you wanna' do. If
you have a bad hand, you can flop.
That means you give up and wait for
the next round.

Gwen and Tom both spy Darla's fingers itching for her next
hand. They chuckle ---

GWEN (CONT'D)
I'm guessing you wanna' go first?

DARLA
(laughs)
Yeah. Sorry.

GWEN
No, it's okay. You can go first,
then me, and then your dad goes
last just because.

She smiles at Tom teasingly as she passes Darla her hand, Tom
just gives a chuckle.

TOM
If you actually knew how to play,
you'd know that the dealer usually
goes last. I think we should swap
if you wanna' play fair.

GWEN
Hey, never question the dealer.

Darla giggles. Gwen shows off her cards, though her face is
unreadable. Tom flips his cards. His face is one of
satisfaction. Darla doesn't seem to like her father's hand
as she makes a strange face.

GWEN (CONT'D)
You lost...

DARLA
Wow, dad, you suck at this.

GWEN
You really do. You have zero poker face.

DARLA
What's poker face?

GWEN
When you're playing cards, you can't show your emotions. Use a poker face to play with your opponents' heads. You get me? 'Cause like, your dad here grins whenever he gets a good hand so it makes it easy for me to kick his butt...

TOM
I have some poker face.

GWEN
Uh-uh. Zero.

DARLA
Worst liar ever.

TOM
(eyes locked on Gwen)
And you have a good poker face?

GWEN
I like to think so.

They continue their game, as we're tight on Gwen's face...

BEAT. Tom waits for her to say something else. She swallows, wanting to tell him what happen. Darla looks at Gwen. She's seeing the subtext in this conversation too. She bites her lip and her face goes sour. She doesn't want to say anything. Then Gwen nods to Tom.

GWEN (CONT'D)
Your turn.

EXT. FARM -- DAY

HUGE ESTABLISHING SHOT. GORGEOUS.

We almost forget about the horrors of the current world. We recognize this as the abandoned farm PJ found the HORSE at in the episode "A Spy in the House of Love".

A MILITARY TRUCK speeds into frame. PARKS. PJ and RORY exit. Rory looks over the farm in wide-eyed awe...

RORY
Shit. And this place is completely stocked?

PJ
Yeah. Just need to grow all the seeds, and it should keep all of us fed for at least a few more months.

Rory points ---

RORY
A chicken coop. Looks in good shape.

Indeed, it is. And there are even chickens waddling around.

RORY (CONT'D)
Must have been recently abandoned.

PJ
And the horse was in good shape, too. The owners are gone but they left us a jackpot...

RORY
Let's just grab everything we can and go.

PJ nods. PJ goes into the farm house, while Rory stares at the chicken coop. He's nearly salivating.

RORY (CONT'D)
(to himself, softly)
Ya know, I haven't had chicken in a long time...

He OPENS up the back of the truck and starts pushing the entire coop toward the ramp...

RORY (CONT'D)
(shouting)
LOOK AROUND IN THERE FOR SOME BARBECUE SAUCE, PJ...!

INT. TERMINAL -- DAY

MAL, STILLMAN and the five or so other background scientists are murmuring amongst themselves.

MAL
...they don't know what they're doing.

STILLMAN
I'd rather take my chances here with these idiots then go out there with those *things*...! At least we have shelter.

KITTY (O.S.)
He's right.

Stillman and Mal and the others turn around to see KITTY stood on the platform above the TERMINAL, speaking down on them...

KITTY (CONT'D)
You've been in these walls for so long. All of you have barely even trained to fight, and you expect to survive out there? It's been five years yeah, but that doesn't make it any easier. In fact, it gives them an advantage. But I'm not going to argue with you. I'm not going to pressure or bully you like Gwen, I'm going to let you know straight up... I don't care whether or not you leave. Stay here, and we'll continue to stick together. You want to be ignorant and see how you fare outside the fences of this airport? Go right ahead. The decision's completely up to you. Just make sure you let me know so I can lock the gates behind you on your way out.

And with that, she turns away and leaves all of them in silence to contemplate this.

INT. IVY'S HOUSE, LIVING ROOM -- DAY

A CRIB is set up in the corner of the living room. LIBBY and JOHN SMITH's baby, ADAM, lies inside the crib. He cries.

INT. IVY'S HOUSE, KITCHEN -- DAY

In the other room, IVY is preparing a bottle. She's making the formula.

IVY
Hold on buddy...

She drops the bottle and it spills everywhere.

IVY (CONT'D)
Shit...!

She goes to pick it up and clean up the mess.

INT. IVY'S HOUSE, LIVING ROOM -- DAY

The baby continues crying. A shadowy figure looms over the child. The cries grow louder.

We PAN over to see GARETH stood over the child. A large DAGGER in his SHAKY GRIP. His expression reeks a lack of confidence...

INT. MONASTERY -- DAY

FATHER WARDEN walks along the hallways of the MONASTERY. He sees GARETH walking forward --- looking shaken and pale.

FATHER WARDEN
Gareth? Gareth, look at me...

Gareth does so. Warden stares at him intensely...

GARETH
It's done.

Off Warden's awe-struck look...

INT. MONASTERY, FATHER WARDEN'S QUARTERS -- DAY

Entering the small room, FATHER WARDEN tosses GARETH into a seat at his desk.

FATHER WARDEN
What do you think you're doing?!
You don't think that's conspicuous?

Gareth, completely out of it, looks down at his shirt. Stained with blood. He's out of breath.

GARETH
(shakes head)
Sorry.

FATHER WARDEN
Sorry?
(scoffs)
Sorry!
(screams)
"Sorry"!?

Gareth jumps a bit. Blinks. Regains his composure as best as he can. Warden's taking deep breaths.

FATHER WARDEN (CONT'D)
You're not jeopardizing this,
Gareth. Not after we've come so
far.

GARETH
I did what you asked. The child is
dead.

Father Warden does the Sign of the Cross.

FATHER WARDEN
Not dead. Not so harsh, Gareth.
The child has *moved on*. To a
better place.

He smiles. Now like a proud father.

FATHER WARDEN (CONT'D)
All because of you.

This man's reactions, everything he's saying and doing, it's so hard to read and understand him. Even for Gareth, who looks on in confusion.

Father Warden pulls out a spare CAPPAMAGNA, a priest's cloak, out of the closet.

FATHER WARDEN (CONT'D)
Put this on, Gareth. People may be
puzzled that you're wearing this,
but they know we are friends so it
would be a lot less suspicious than
the dribbles of blood on your
clothes.

He hands Gareth the cappamagna, and Gareth looks it over quickly before putting it over his current clothes.

GARETH

Why must I go back? Isn't it over?
Can't I just... *move on now?* You
promised.

FATHER WARDEN

That wasn't the final sacrifice,
Gareth. It's coming. Your
testament to your devotion to me,
to the Father... you finish this,
and you can return to Heaven and
live in eternal peace...

Gareth shakes his head in horror.

GARETH

You've promised that before. I
can't --- I ---

He pulls out the NOW-BLOOD-STAINED DAGGER. He forces it
toward Warden, who flinches. He expected Gareth to SHANK him
with it!

FATHER WARDEN

What are you doing?

GARETH

This child's blood... that isn't
enough? Murdering a baby isn't
proving my faith?

FATHER WARDEN

One more test, Gareth. It's all I
ask. Then your mission is
complete. You'll be free to go.

Gareth's lips shake in anger. He slowly retracts the dagger.
Puts it back in his back pocket. Warden nods. He smiles
softly.

FATHER WARDEN (CONT'D)

Thank you. You know what needs to
be done.

Gareth turns his back and leaves the room. The door slams
behind him. Tight on Warden's face ---

INT. MONASTERY, INFIRMARY -- DAY

Outside the surgical room, TOM, GWEN and DARLA sit in small
waiting room chairs.

DARLA
How long is it going to take?

TOM
As long as it needs to. Remember when Sidney was shot and she had to stay inside for a while? That's what it's going to be like with Manila.

Everyone falls silent.

DARLA
Do you think she'll be okay?

TOM
We haven't lost anyone in Leigh's hands. I don't think we will, either. I trust her.

Darla nods. She smiles at her dad's optimism. Gwen stares at the wall darkly. The reminder of Sidney has left her stoic.

TOM (CONT'D)
Gwen.

She snaps out of it. Looks at Tom.

GWEN
Yeah?

TOM
When we were playing poker, I didn't want to mention it, but now you've got me curious. You're actin' weird, and I just want a straight answer.

GWEN
I don't know what you're---

TOM
The *poker faces* conversation. What was that all about? You hidin' somethin'?

Darla looks at Gwen, but Gwen's not looking back. Gwen's eyes are watering.

GWEN
I just wanted to find the right time to tell you. I'm sorry I hid this from you.

Tom is confused. Maybe he understands, maybe he doesn't. Either way, he just wants to HEAR it.

TOM

Gwen...

Gwen's shaking now. Crying uncontrollably.

GWEN

I'm sorry. I didn't know--- I didn't know what to say, I've never been--- I've never been good with bad news and I just--- I--- You're *dangerous* in grief, I didn't want to risk---

She's a sobbing mess at this point. Tom's crying now, fighting the tears.

TOM

What? What? Look me in the eyes.

He grabs Gwen by the shoulders. She looks at him with her red, puffy eyes---

He knows. We can see it NOW. It's in his face:

TOM (CONT'D)

LOOK AT ME. Tell me!

GWEN

She's dead. Sidney's dead!

And it hits him. His hands still gripping Gwen's shoulders. He presses his face against hers.

TOM

No. No, no, no.

And then he pulls away violently. Darla's crying too. She hugs her father and he HOLDS her tightly.

GWEN

...I doubted you, Tom. I hyped myself up because of my accomplishments in New Venice, and I put people's faith in me to get that feeling again. Sidney's faith was in me. And I fucked it up. Truth is, I didn't do New Venice alone and I can't do this alone either. So I'm sorry for being such a piece of shit.

Tom couldn't give a damn about Gwen's words right now. All that matters is that he and Darla sob to themselves, holding each other tightly as Gwen sits alone. Crying too.

Off Tom's grief-stricken SCREAM...

CUT TO BLACK.

END ACT I

ACT IIEXT. MONASTERY, COURTYARD -- DAY

BENEDICT is still distracted. Behind the fence of the RED ZONE, MAUDE's eyes WATCH him. All the other people in the Red Zone wander around without direction. She turns to ASH and DECLAN, who remain in their own corner.

MAUDE

...He's distracted. We can get out of here if we play our cards right.

ASH

And what about everyone else in here?

MAUDE

Have you taken a look around you, kid? We're the only sane ones here!

Ash and Declan share a judgmental look... obviously doubting Maude's placement in that statement.

MAUDE (CONT'D)

None of these other people can even comprehend the word "escape" anymore. They're lost in their heads. We get out of here and save ourselves...

DECLAN

I don't think it's safe yet. We have no weapons. No plan of escape. And they keep the gates heavily guarded, you know that. So how the hell do we manage...?

MAUDE

(shrill)

We can't just give up!

ASH

We wait until there's a better time. When the opportunity presents itself, we take off.

Off Maude's face, very displeased...

EXT. IVY'S HOUSE, PORCH -- DAY

LIBBY, her usual plastic smile on her face, arrives on the porch of IVY'S home. She KNOCKS on the door. The door swings open and a distraught-looking IVY stands there. She's got blood on her arms. She's SHAKING.

IVY
 ...I don't know what to tell you.
 I... I can't find him. He's just
 gone, I... there's...

Libby's face contorts. A very human expression.

LIBBY
 Who's blood is that?

IVY
 It's everywhere. I... It's not
 mine. I can't find Adam, Ivy. I
 can't find him, he's just gone---!

This is STRANGE for us to see from the usually-robotic Libby, as EMOTION just EXPLODES out of her in an instant.

LIBBY
 You lost my son!! Oh my god...
 No!

IVY
 The window's open. Someone
snatched him...!

Libby starts to SCREAM in horror. She collapses against the railing of the porch. Ivy just stands there, blinking in shock... Residents rush over in worry.

WOMAN
 ...Libby, what's wrong? Oh my god,
 Ivy, is that blood?!

LIBBY
 My baby's gone. Oh Lord, my baby's
 gone. Please, get Benedict and
 Kelvin. Please!!

Libby tries composing herself and standing, but she simply starts to collapse again. This kind bystander helps her back up, hoisting her over the railing of the porch, which Libby wraps her arm around to keep her balance. The bystander nods and she rushes off to get help.

EXT. AIRPORT PARKING LOT -- DAY

The MILITARY TRUCK is parked in the fertile soil field outside the parking lot of the airport. RORY and PJ are setting up the bags of seed and the CHICKEN COOP they looted. The chickens hop around.

KITTY approaches...

KITTY

A chicken coop? A little risky
don't you think?

RORY

We need to up the security anyway.
Drawing biters to the gates is a
risk worth taking if we're going to
eat something other than expired
foods. We raise some chickens from
eggs, cook other eggs, kill them
and cook 'em when they're big
enough... we're pretty much set
up.

KITTY

You're right...

PJ

Did you talk to Mal?

KITTY

Yeah. I tried talking some sense
into all of them, they seem swayed.
At least a little bit. I hope.

PJ

You're not oozing confidence.

KITTY

Well, everyone got quiet and sort
of dispersed. Looks like they're
all in thinking mode so hopefully
they decide to stay. I just don't
see the benefits of anyone leaving
the airport.

PJ nods. He hoists up some bags of seed over his shoulder.

PJ

I'm gonna' take these to our
makeshift shed by the tower. I'll
be back.

PJ heads off and Kitty and Rory are left alone. Kitty looks at the squaking chicken that trots around manically. She laughs.

KITTY
(re: the chicken)
Tomorrow's dinner?

RORY
Give her a coupla' days til she
poops out an egg.

KITTY
You know she's a girl how? I'm a
little disturbed.

RORY
Sorry, hon. Didn't want you to
find out this way... I've been
cheating on you with a chicken.

Kitty smirks. She comes closer.

KITTY
You didn't have that same cocky,
arrogant, rude son-of-a-bitch tone
of voice you usually do.
(beat)
I know what's wrong. And if you
ever want to talk about it, my
offer still stands. I know I
haven't been the most stable girl
in the world, but you helped ground
me and rebuild my life. This is
the least I can do for you.

Rory stands in silence for a long beat. Kitty waits...

RORY
It kills me that she might have
been involved in this... she might
have instigated this attack... and
I didn't even have the slightest
clue. She was acting strange the
day before, she was hiding things
from me and it was *off-putting*, but
I never... I... I don't know.

He shrugs.

RORY (CONT'D)
And I hate not knowing.

Kitty doesn't know exactly what to say. But she opens her arms and he falls in them. They just hug for the longest time. No one cries, there's no tears, just this really long, genuinely caring hug. Off this shot---

EXT. MONASTERY, COURTYARD -- DAY

OUTSIDE THE FENCE

BENEDICT is finally back on watch. ASH, DECLAN and MAUDE are all returned to acting the prisoner role, exchanging glances at Benedict every once in a while. The yelling on the radio is apparent this is an emergency.

LIBBY (V.O.)
Benedict... Benedict, my god, pick
up!!

Benedict snatches the radio off of his belt and answers the call.

BENEDICT
Libby?! What's going on?

LIBBY (V.O.)
Adam's gone missing. Ivy was
watching him and there's blood
everywhere but he's gone. My
baby's just gone!!

IN THE FENCE

Maude's eyes are ALIGHT. She hears these words. A child in danger. Her fingers hook into the chain-link fence and she presses her face against it, INTRIGUED, horrified, DISGUSTED.

MAUDE
Another child? It's happening
again isn't it. More children are
going to die. Just like my
Chrissie.

Declan sees that Maude's getting worked up. He puts a hand on her shoulder.

DECLAN
Maude, let's just sit okay?

She rips away from him, horrified.

MAUDE

Chrissie was in your care when she died... you should want to stop this just as much as I do!

DECLAN

You don't think I do? We can't play it like idiots though, we can't just act ridiculous.

She goes to grab him. Ash pushes her away. Maude's eyes lock on Ash angrily.

MAUDE

Don't touch me again.

ASH

Consider us even for shoving a rifle barrel into the back of my head.

Maude makes an annoyed mocking face at Ash. Ash points---

---as Benedict rushes off. He talks to a man at the door. An unfamiliar, nameless guard. Benedict HANDS this man his keys. Maude's eyes LOCK on the keys as the guard hangs them on to the belt loop of his jeans. As Benedict heads inside the monastery, this guard comes outside. Taking Benedict's post.

Maude smiles. She sees opportunity. And she's going to take it.

She throws herself onto Ash. They both tumble to the ground, she takes him and whips him on top of her. And then she begins to SCREAM.

MAUDE

NOOOO!! GET HIM OFF ME, PLEEEASE---

Ash tries to pull away.

ASH

What?! What the fuck are you doing, are you crazy?!

This guard rushes toward the gates. Maude's hands are wrapped tightly around Ash's wrists, keeping him place. Angry, trying to pull away, Ash makes a bold move and HEADBUTTS Maude.

Declan grabs Ash by his shoulders and rips him away. The guard opens up the gate and rushes inside.

A sobbing Maude, putting on a good show, grabs him by the leg, crying against it. He kneels down caringly. He's called MOFFAT.

MOFFAT

Are you alright? Let me see.

Ash walks toward him...

ASH

I didn't touch her, she grabbed me, she...

MOFFAT

Back OFF!

Moffat waves a GUN at Ash. Declan holds Ash back. Ash puts his hands up in surrender position.

MOFFAT (CONT'D)

I saw you headbutt her. You attacked her.

Ash realizes he made a bad move there. He says nothing. No arguing. He just looks on in awe as Maude lifts a leg and KICKS Moffat in the jaw, giving off a painful CRACK. He hits the floor, jaw all out of whack and UNCONSCIOUS.

Maude GRABS his keys and the gun in his hand, leaving the SPARE GUN he has on his waist. She flies for the gate, and SWINGS it shut behind her. She locks it up. She looks at Ash and Declan, who watch in horror as she drops the keys outside the gate...

MAUDE

You should have just listened to me. Good luck.

And then she rushes off. Ash looks on, in complete awe, and cries out with a frustrated:

ASH

Shit!!

He KICKS the fence, acting as our transition to ---

INT. MONASTERY, OFFICE -- DAY

IVY is still clearly distraught, sitting in the office of the monastery. KELVIN is on his knees beside her. He has a BUCKET of WATER and a RAG. He is WIPING off the blood from her arms. It's a silent scene. She stares at the wall as he wipes her free of the blood.

KELVIN

It's okay. You can look at your arms now. It's gone.

IVY

That was nice of you. But unnecessary. I'm used to blood by now. Shouldn't we all?

KELVIN

But a baby's?

Ivy remains quiet. Kelvin takes a seat at his chair, staring at her from across the table.

KELVIN (CONT'D)

Tell me what happened, Ivy. Walk me through it. Every step of the way.

Ivy swallows. Sighs deeply. She shakes her head.

IVY

I can't talk to you.

KELVIN

I'm sorry?

IVY

Bring Benedict in here. And then I'll talk.

KELVIN

I don't understand...

IVY

I can't talk to you Kelvin, I'm sorry. Now bring him in here, if you want this to be over.

BEAT. Kelvin nods. He stands, exits the room.

INT. MONASTERY -- CONTINUOUS

Kelvin joins BENEDICT, who is stood outside the office awaiting word. His gaze falls to Kelvin, who simply points at his office door with his thumb.

KELVIN

She won't talk to me. She's asked for you.

Benedict is completely confused. But he nods.

KELVIN (CONT'D)
Everything she says, you promise
you'll tell me?

BENEDICT
I'm a man of my word, Kelvin. If
she asks me to keep quiet, I have
to respect her requests.

He heads inside. Off Kelvin's annoyed expression...

INT. MONASTERY, OFFICE -- CONTINUOUS

BENEDICT enters the office. IVY looks him over...

BENEDICT
I don't understand why you've
brought me in here.

IVY
A mutual friend agrees that we have
common interests.

BENEDICT
I'm sorry?

IVY
We're both caught in the middle.
John Smith isn't cutting it for
either of us, and Father Warden is
just another creepy fuck.

Benedict remains quiet. Waits for Ivy to finish.

IVY (CONT'D)
I heard about Reggie. I'm sorry.

BENEDICT
What does any of this have to do
with Libby's baby?

Right to the point. His harsh tone slightly surprises Ivy,
but she gets to it.

IVY
I need to ask you a favor. And
it's urgent.

INT. MONASTERY -- DAY

The door to Kelvin's office opens. BENEDICT steps out and shuts the door behind him. KELVIN looks him over, expectantly.

KELVIN

Well?

BENEDICT

(lying)

She said nothing significant. She only asked me in because she's pissed that you carted Declan off to the Red Zone.

And then Benedict walks away.

KELVIN

Where are you going?

BENEDICT

We're going to find out what happened to Libby's baby right? Well, let's get to it.

Benedict keeps going and Kelvin's left in a tornado of confusion by this entire situation.

INT. MONASTERY, INFIRMARY -- DAY

The door to the surgical room opens. LEIGH exits. She removes her blood-covered gloves and mask, throwing them away in the nearby garbage bin. GWEN stands from her chair while TOM and DARLA still hold each other, sitting.

GWEN

Well?

LEIGH

Manila is going to be fine.

A smiling Gwen approaches Leigh, initiates an embrace. They hug. Although Gwen doesn't see it, Leigh's face is guilty. She's watching Tom, who is not very celebratory as he sits with Darla. She can only assume he knows.

LEIGH (CONT'D)

You can see her now, she's responsive. She just needs her rest, she'll be up and at 'em by morning I can hope.

Gwen heads into the room to speak with Manila. Leigh looks at Tom and Darla for a moment before she says anything.

LEIGH (CONT'D)

Tom?

Tom looks up at her.

LEIGH (CONT'D)

Is everything okay?

Darla climbs off of her father's lap and she and Tom both approach Leigh.

TOM

Sidney died yesterday. In the same attack that got Manila hurt. I'm thankful that you saved her, it's just... hard to really show it right now.

LEIGH

Oh my god. I'm so sorry, I understand.

She hugs Tom. She starts to cry, too. But these aren't fake tears either. They're genuine. She whispers hoarsely in his ear:

LEIGH (CONT'D)

I'm sorry.

It probably means a lot more than he can ever imagine right now. He just holds her tighter. As they pull away, Leigh hugs Darla too.

LEIGH (CONT'D)

I know what it's like. To lose a parental figure like that. If you ever need to talk, I'm here okay?

Darla just nods.

TOM

She knows it. We're all here for her, we're family.

DARLA

No one talked to me when Kate died. Sidney at least tried to, but I pushed her away because I was afraid of it. I don't need to talk about it, because I guess I'm sort of used to it. To the death.

It's a cold response. Tom hugs her tightly.

TOM

You shouldn't feel that way, baby girl. Every life has meaning, we can't let it lose that, okay? If we don't let death affect it, we won't be human anymore. Do you understand that? If you need to talk, don't wait. You tell me, okay? And I will make time for you. If I ever felt like I was pushing you away, I'm so sorry. After Kate died, there was just so much going on. You got bit, we had the Griggs situation to deal with... I guess... I guess everything just fell to the wayside. I haven't been the best dad lately, I'm sure. I won't make excuses. I'll just make up for it. I'll be there for you.

Darla sobs heavily now, into her father's arms. He stays strong and squeezes her tightly.

INT. MONASTERY, MANILA'S ROOM -- DAY

Inside the room where MANILA lies on the bed, TOM, DARLA, LEIGH and GWEN gather around her.

MANILA

...so what, this person just got away with it?

Gwen nods slowly.

GWEN

And you didn't see anything?

MANILA

No. They got me from behind. Before I hit the ground I was already out cold. Is PJ okay?

GWEN

He's with Kitty and the others at the airport.

Manila nods. She sighs.

MANILA

Thank you, Leigh. For fixing me up, for everything.

LEIGH

Of course.

She offers a small smile. There's a silence for a moment. And then Gwen breaks in.

GWEN

...Ash came with us. But they took him away. Kelvin did.

MANILA

Kelvin? He's here?

Tom nods.

TOM

I don't know where Ash is, but we need to get him back as soon as possible and get the hell out of this place. Kelvin says he took him somewhere to keep him safe, because there's a civil war brewing here and it's going to be ugly.

LEIGH

He didn't make you take a test did he? I guess they're doing away with their old rules.

GWEN

No, no tests. Why?

LEIGH

This place has a very strict application process. You're interviewed, and applicants who they accept are welcomed with open arms. And the rest...

She pauses for a moment.

GWEN

The rest what?

LEIGH

They're put in a 'Red Zone'. At least that's what Libby told me.

GWEN

She showed me and Darla around and didn't mention a word of that place.

LEIGH

That was John Smith's rule at least.

GWEN

She spoke a lot about Smith, seemed to really dig the guy but I haven't seen or heard from the man himself.

LEIGH

Yeah he ran off to investigate that loud noise.

TOM

Father Warden's the man in charge now.

MANILA

John Smith? I met him when I went to pick up PJ, Ash and Darla from the shipwreck. He came all the way over there to investigate the loud boom, and it was the ship. Remember, Darla?

She's talking to Darla. Darla nods.

MANILA (CONT'D)

Rory, Kitty and I crashed into his car. He told us to leave him, he'd make it back to camp okay. He seemed fine, but there were two other guys. One he took out because he was dying, the other was injured but not anything major. He was an older guy.

LEIGH

(nods)

Bray.

MANILA

I just wonder what's kept him all this time.

TOM

We better be long gone if and when he does come back, then.

The grim feeling in the room is how we leave them...

EXT. MONASTERY -- SUNSET

FATHER WARDEN stands outside the MONASTERY, addressing a crowd of citizens.

FATHER WARDEN

I know this is a very difficult time for all of you. Although we didn't catch the murderer of the children that died last week, we were finally settling back in and attempting to move on. Under John Smith's regime, the investigation was at a standstill. There wasn't much of an effort. I guarantee you, my first act as this community's leader, will be showing you the truth about who I am. What I'm capable of. I will catch the murderer. I will put him to justice.

JOHN SMITH (O.S.)

JUDGE, JURY AND EXECUTIONER!?

The crowd is in hysterics as they turn around and see JOHN SMITH stood behind them. But this isn't the John Smith they knew. He's BETRAYED and very very ANGRY.

JOHN SMITH (CONT'D)

Haven't we already lost enough because of your medieval techniques, Father?

Smith raises his hand, revealing BRAY'S DECAPITATED HEAD!

JOHN SMITH (CONT'D)

You all remember Bray, don't you? The rest of him I had to leave behind, it was all so heavy to drag around. But this'll do. Because all I need is for you to look Bray in his eyes. All of you. This is what your new leader, the good priest, made me do.

TIGHT on John Smith's shaky expression, we...

SMASH TO BLACK.

END ACT II

ACT IIIEXT. MONASTERY -- SUNSET

Literally seconds after we left them, JOHN SMITH stands in front of the crowd of people, showing BRAY's severed head to them. FATHER WARDEN stands, in complete shock of the situation, at the podium as people begin to scream.

FATHER WARDEN

What is your purpose, John?!
Murdering a man is not anyone's
responsibility but your own.

JOHN SMITH

You organized two men who were on
your side to come with me outside
of the town. You isolated me and
put a hit on me. I defended myself
and now two good men are dead
because you didn't have the balls
to pull off a proper coup. Your
only weapon is your way with words,
otherwise you are weak.

FATHER WARDEN

Words can do so much more than you
can imagine, John. Words can turn
people against you --- enemies you
couldn't wish to have.

JOHN SMITH

Perfect example, Joseph. You have
nothing to back these claims up...

KELVIN

ENOUGH!!!

Everyone looks at KELVIN in surprise.

KELVIN (CONT'D)

Lies, lies, lies. It's all you
people are capable of spewing and
quite frankly, many of us are sick
of it. No matter who's led us,
there have been lies left and
right. The idiot leading this
community isn't the issue at hand
right now, it's the child that's
missing! We need to use our heads
and band together to find who did
this, put them to justice...

People begin to cheer in the crowd. One man in particular THROWS a rock in the direction of the Father. SHATTERS a stained-glass window on the monastery behind him.

The first stone has been cast. And now there are more. People join in. Stones are flying toward Father Warden who SCREAMS in anger. Like a spoilt child denied money for the ice cream truck.

Meanwhile, others surround JOHN SMITH and try to pummel and attack him. This is the beginnings of a riot. Smith swats them out of the way. This man is physically strong, he manages to force his way out of the clawing, screaming, punching, kicking crowd.

Kelvin is surprised by the reaction of the crowd. People start shouting at him, looking at him as a figure of leadership in all of this chaos.

Some people are fighting... NEIL, one of Warden's vocal supporters from his circle group, engages in a violent fight with another man.

MARGARET, the doubtful supporter of Warden from the same group, watches Neil get pummeled. FARRAH, another Warden fanatic, fights to get the man off of Neil. Margaret simply slips away, not helping at all.

As this chaotic mob of people fight, Father Warden and John Smith slink away. Kelvin looks around, but they're already gone. Neither is to be found. We're TIGHT on Kelvin, who fights through the crowd to find any of them and sort all of this out... When someone PUNCHES him. An angry rioter.

ANGRY RIOTER

You bastard!! My kid died last week. Where are you now huh?!
 Egging on this political bullshit... WHO KILLED MY SON, MAN?! YOU EVER GONNA FIND OUT? DO YOU EVEN CARE?

He punches Kelvin repeatedly. Kelvin suddenly throws the man off of him and shouts at him:

KELVIN

I didn't mean for any of this! If anyone is egging this on, it's you sir! Now let me do my job...

The man goes to wrestle with Kelvin again, but Kelvin swings first this time and knocks the man out with one swift hit. And then, dazed, Kelvin stumbles on toward the monastery...

INT. MONASTERY, MANILA'S ROOM -- SUNSET

The screaming and fighting can be heard inside the infirmary. TOM and GWEN are startled by it all. LEIGH and DARLA look more wary. MANILA is annoyed.

MANILA

What the hell's going on now?
Don't tell me this is when we're
gonna' have to pack up and leave,
not exactly in the running mood...

TOM

I'm gonna' check it out.

GWEN

Me too.

TOM

Leigh, Darla, stay here with
Manila. We'll be right back...

Tom and Gwen leave.

INT. MONASTERY -- SUNSET

Wandering the hallways, TOM and GWEN find people are pressed against doors at the end of the hallway, holding off rioting people on the other side who angrily kick and bang and scream.

INT. MONASTERY, LOBBY -- SUNSET

KELVIN is seen wandering in from the other side of the hallway... He's bloodied.

KELVIN

You guys--- it's too late--- I---
This is my fault---

TOM

What the hell happened out there?

KELVIN

John Smith's back. And I tried to
get people to calm down but it just-
-- people are going insane--- You
all need to leave NOW.

TOM

We aren't leaving without Ash and
Declan! You bring them here.

(MORE)

TOM (CONT'D)

You tried keeping them safe, you tried stopping this chaos, and all you've done is fucked things up even more! Now fix this and bring them here so we can leave this hellhole and go home! I already lost Sidney, I ain't plannin' on losing anybody else...!

Kelvin stands there, completely torn up by this man he once idolized. And he simply nods. In an instant, in this outburst of chaos, Kelvin's time of authority completely imploded and fell apart all over him. Now, like the puppy dog he truly is, he scurries away...

GWEN

What about Kelvin? We just leave him here?

TOM

What about him, Gwen? I trusted him, he left us, never wrote. And then when we find him, he treats us like strangers, denies us, and traps us here like rats. Whatever he chooses to do, is his choice. He wants to come with, he can go on ahead. He wants to stay here and try fixing this mess, he can do that too. Quite frankly, he's fucked us over too many times at this point for me to even try giving a damn.

OFF Kelvin's face as he hears this, turning a corner down the hallway--- shaking with anger---

INT. MONASTERY, INFIRMARY -- SUNSET

DARLA wanders outside of MANILA'S ROOM, entering the INFIRMARY. She moves toward the WATER DISPENSER at the wall. As she does, she sees a shadow in the darkness... someone steps out. Smiling through her tears.

It's MAUDE.

MAUDE

My baby... oh my god... you're so pretty.

ON DARLA'S FACE

Momentarily confused. KATE'S face flashes across the screen.

DARLA

Kate...?

MAUDE

It's me. Mommy.

She reaches a hand out, strokes Darla's hair. Darla's mouth is agape in confusion... she goes closer to Maude momentarily entranced, and then pulls away. Realization hits her. Kate's dead. This isn't Kate. This is fucking CRAZY.

DARLA

Leigh! LEIGH!

Darla backs up quickly. Maude takes off into the darkness of the room. LEIGH exits Manila's room.

LEIGH

What's going on, are you alright?

WHAM!!

From behind Leigh, Maude SMACKS her in the back of the head with the gun she stole from Moffat at the Red Zone, knocking her out. From the other room we hear---

MANILA (V.O.)

Is everything okay out there?!
Leigh?

Maude points the gun at Darla shakily. Puts a finger to her lips and "Shushes".

MAUDE

It's gonna' be okay baby, come with me. I didn't want to do this but if you're going to be difficult...

Darla's shaking intensely... Maude holds out her free hand, the other still aiming the gun at Darla. Waiting for a moment, a shaky Darla finally takes Maude's hand...

As their shadows disappear, we're left on MANILA, who is sat up in her bed, peering out the open door.

MANILA

Who the fuck is out there?! Hell-
oooo?! Someone talk to me!!

EXT. MONASTERY, COURTYARD -- SUNSET

DECLAN and ASH hear the CHAOS going on outside. The other inmates start to get reckless and start shouting and screaming.

ASH
(re: Moffat)
I'm gonna' grab his gun. Shoot the lock on the gate.

DECLAN
Do you really think these people should be running around? They've lost their fucking marbles. These people already have to deal with Maude...

ASH
And stay here? I hate to say it, but I don't exactly give a fuck about these people.

DECLAN
You came in here as strangers and you made a scene, Ash. You can't say if someone barged into the airport, you'd treat them any kinder.

Ash shakes his head. Angry, but understanding.

ASH
You're right.
(beat)
We just lost Sidney yesterday. I didn't want to lose anybody else, that's why I got so upset.

Declan looks sadly at the ground.

DECLAN
New people?

ASH
Yeah. But they're family.

DECLAN
Something I never was. Tom's talking about all of this... talking about going to the airport with you, but what would be the point, man? Tell me. To go there and get cast out again?

ASH

About a week ago, I was on a supply run with Darla and this new kid. We ran into this girl, sweet as can be, but she told us this story about a family of cannibals that killed her and her friends. A guy in a room next door, bleeding out. He died in my arms. We were gonna' bring her back to camp. On the way there, I found a knife in her bag. Pretty fresh blood on it. I didn't take any chances. Took my gun, shot her. Darla hasn't looked at me the same again, honestly. I told her to make this a lesson, to not trust people. But you wanna' know what? We've all done things we regret. We've all got secrets. Point is, we live with 'em. The people that we live with live with 'em. We let bygones be bygones. It's done and over with. All we wanna' do is survive, just like you. I'll vouch for you.

This really means a lot to Declan.

DECLAN

I'm sorry about that, man. That you had to go through that.

Ash kneels down. He starts reaching for Moffat's gun. Grabs it quickly and snatches it up. He cocks it ---

ASH

So, you comin' or what?

Declan nods. Ash aims at the gate --- ready to shoot ---

When Moffat SPRINGS UP! He tackles Ash. Ash flips him over and starts pummeling him. They get back on their feet. Declan goes to rip Moffat away from Ash, but he's already gotten a hold of the gun. He AIMS it between the two of them...

Another guard approaches.

GUARD 2

John Smith's back and Warden's trying to keep control. It's all going to shit out there. No one knows what to do.

MOFFAT

It's their fault. Declan's old friends get here and bring a shitstorm with 'em!! We're going to scare these people off our property.

GUARD 2

How the hell do we do that? We're scarin' ourselves away...!

MOFFAT

Two birds, one stone. We hang 'em from the top of the tower. Shut our people up and scare theirs away. This kid here tried to rape the crazy cunt and then she ran off.

He shoves the barrel of the gun against Ash's neck.

MOFFAT (CONT'D)

Walk, motherfucker.

Pointing at Declan:

MOFFAT (CONT'D)

You too.

They walk toward the gate. The second guard grabs the keys that Maude left outside the gate, unlocks it, and lets Moffat, Ash and Declan out.

MOFFAT

Get me some rope.

INT. MONASTERY, CHURCH -- SUNSET

All the chaos can be heard outside these walls.

In the front pew, we see LIBBY kneeling. She's praying.

LIBBY

Dear Lord. Whatever happens today, whatever's goin' outside those walls, please... don't punish my child. He didn't do nothin' wrong. He's brand new to this world. He's what this world needs right now, isn't he? A fresh pair of eyes. A new generation. Maybe he won't be as barbaric as ours. Just listen to them out there.

(MORE)

LIBBY (CONT'D)

Like animals, aren't they? There had to be a reason Adam was born. Not just to die like this. I know you're probably upset at me. John and I aren't married and I had a child. If this is your way of punishment... Don't punish Adam, please. I'd do anything to bring him back. I just want him to be safe.

She hears footsteps behind her. She turns around, wiping her eyes. GARETH stands there in the middle of the aisle. She stands now, straightens herself out.

LIBBY (CONT'D)

...Gareth...

GARETH

I'm glad I'm not the only person who wanted out of that mess.

LIBBY

Great minds, huh?

GARETH

You don't know yet, do ya?

LIBBY

I've been in here for about an hour now. So no, what's wrong?

She's expecting horrible news.

GARETH

John's back. He's alive.

A ray of hope hits Libby. She smiles through her tears, but it quickly fades...

LIBBY

Is... is this why everything's happening out there?

Gareth nods.

GARETH

Everyone's tired of the lies from both sides. Warden and John.

LIBBY

And what side are you on?

GARETH

My own. That's why I'm here. Why are you here?

LIBBY

Because I'm on God's side.
Whatever he has in store for me,
I'm here.

FATHER WARDEN (O.S.)

Your time has come, my child.

Libby turns around. From the back room, FATHER WARDEN approaches the altar. He raises his arms.

FATHER WARDEN (CONT'D)

I'm here to fulfill the will of
God, the Father. You get to
reunite with your child, Libby.
Just close your eyes. I'm going to
end all of the pain, everything,
very soon.

Off Warden's confident face--- no corny smile or anything.
He's just a plain straight-faced, scary man in his ultimate
moment of glory---

INT. AIRPORT, MAKESHIFT LAB -- SUNSET

RORY, KITTY and PJ are inside the MAKESHIFT LAB. RORY goes through the drawers of PHOEBE'S DESK...

...He finds a JOURNEY CD. He scoffs.

RORY

Most overrated band of all time.

PJ

Journey? No way!

KITTY

Who in their right mind hates
Journey?

RORY

This guy. And Phoebe knew it, too.
She used to play this shit all the
time just to bug me.

He puts the CD on the table. Giddy, PJ snatches it up...

PJ

My mom used to play it too. She was really big on the '80's music. It's what I grew up on basically... Journey was one of my favorites.

RORY

Well you can keep the CD. I know I sure as hell ain't taking it.

PJ skims the song tracks on the back of the CD while Kitty and Rory continue digging through the drawer. Kitty pulls out a photograph. It's of Rory and PHOEBE together, smiling. On a college campus or somewhere similar.

KITTY

This is a nice picture.

She hands it to Rory. He smiles, tearing up a bit.

RORY

Ah shit. We grew up together, but college is where we really hit it off. She was like a sister to me, Kitty.

It's really starting to hit him looking at this picture. He tucks it into his pocket. Kitty wraps him in a hug.

KITTY

So nothing helpful here, huh?

They break and Rory shakes his head.

RORY

Maybe not relating to this big scandal or whatever you wanna' call it, but it's nice to see this stuff again. Even when someone's gone, it's good to have something left behind.

KITTY

Well the good news is, there's nothing suspicious here.

Rory starts going through her computer.

RORY

Maybe on her computer... She was hiding something from me the other day...

PJ
I can help you hack in.

PJ starts working his magic, his fingers going crazy against the keys... Then he's in.

PJ (CONT'D)
I'm goin' up to the tower...

KITTY
What for?

PJ
(shrugs)
I need something to do.

KITTY
Don't stay out there after dark,
okay? I want everyone accounted
for before the moon rises.

PJ nods as he heads off, Phoebe's Journey CD in hand. As Kitty turns back to face Rory and the computer, she hears...

RORY
What's this?

He's opened a document. Photographs. CAT SCANS. X-RAYS.

RORY (CONT'D)
She was looking at somebody's X-
Rays? This is literally the only
document on here that's not with
protocol. The only thing I can
think of that she'd hide from me.

Rory looks at Kitty, puzzled. Kitty's face is pale. She sighs, GUILTY.

KITTY
They're mine. That's why.

BEAT. Rory's confused.

KITTY (CONT'D)
I used to have cancer. Lung
cancer. I started coughing up
blood and I wanted her to look into
it. It's back. I told her not to
let you know, because I wanted to
tell you on my own. But with
everything that's happened, I never
found the right time.
(MORE)

KITTY (CONT'D)

Rory, this isn't how I wanted you
to find out...

Rory's face is so full of conflicted emotions...

RORY

Are you... are you gonna' be
okay?

She was expecting a blow-up. But it's not what she got.
Genuine emotion here. Worry. And she swallows.

KITTY

I don't know.

RORY

Beat it once, beat it twice right?

KITTY

I'm optimistic.

Rory smiles. Nods. He powers down the computer.

RORY

I'm on a wild goose chase here.
She's innocent. That's what I
believe.

KITTY

Oh yeah? I'm proud of you.

RORY

And I also believe that me and you
are gonna' grow old together. The
nurses at Eden are gonna' be wiping
our asses as we tell them stories
about how we conquered it all...
cancer, biters, crazy people.

KITTY

(giggles)

I like the sound of that.

They hug. TIGHT on Kitty's face. Relieved. Happy.

INT. MONASTERY, CHURCH -- NIGHT

Right where we left them. FATHER WARDEN stands at the altar,
LIBBY and GARETH watch him from their place in the pews. The
three of them, alone.

FATHER WARDEN

Your final test is here, Gareth.

LIBBY

You're not making any sense.

FATHER WARDEN

Gareth is my most faithful
disciple. Not even Mary Magdalene
nor John, my most loyal disciples,
could compete with Gareth's power.

LIBBY

You believe you're Jesus Christ?

FATHER WARDEN

I don't believe. I am. I am
sending those who deserve it out of
this purgatory and back to
Heaven... You die at the hands of
me or my disciples, and you return
home to the Father.

Libby doesn't respond. She just looks completely confused.
Gareth's hands are shaking.

FATHER WARDEN (CONT'D)

What are you waiting for, Gareth?
She is the final one.

BEAT.

Libby backs away, staring at the pair in horror. She goes to
run and Gareth LUNGES at her. Grabs her by her long blonde
hair.

Libby SCREAMS at the top of her lungs as she's wrenched
backwards by her hair. Her body smacks painfully to the
floor of the church. Gareth hoists himself on top of her.
Gareth's hands WRAP around Libby's neck. Crying and SHOUTING
as he does it, he strangles Libby.

She slowly dies. When the life leaves Libby's eyes, Gareth's
grasp eases around her neck. Finally dead, Libby falls limp
and Gareth pulls himself back onto his feet. He's shaking in
horror. Warden approaches, kneeling down beside Libby. He
pats the hair out of her face, a cold smile on his lips.

FATHER WARDEN (CONT'D)

Botticelli seems to have lost track
of one of his angels. She's a
little gory, but no doubt some
cherubs will find her, spruce her
up, and lead her back to Primavera.

GARETH
(exasperated)
Shut up... What the fuck are you
even saying...?

FATHER WARDEN
Do NOT talk to me like that!

We've never seen Warden explode like that. Gareth's quiet.
He just stares at Warden, who takes in a sharp inhale.

FATHER WARDEN (CONT'D)
You're a pathetic man, Gareth.
You'll never be accepted by the
Father.

GARETH
...So you're not going to do it?
You're not letting me go with you?

FATHER WARDEN
Of course not.

GARETH
You used me.

FATHER WARDEN
And you used and destroyed people's
lives for so long. Now you know
how it feels. You're a long ways
from redemption, Gareth. Miles and
miles off. There's no turning back
now, there never was.

GARETH
...It doesn't make sense. I'm all
you have. Why would you do this to
me?

Warden simply walks off. Leaves Gareth there, cradling
Libby's body. Gareth screams at him, animalistic, crazy ---

GARETH (CONT'D)
WHY WOULD YOU DO THIS TO ME?!

--- but Warden's already gone. And Gareth, a pathetic mess
in the middle of an aisle of pew's, buries his face in
Libby's chest, sobbing.

SMASH TO BLACK.

END ACT III

ACT IVINT. OBSERVATORY TOWER -- NIGHT

CUE --- "WHEEL IN THE SKY" by JOURNEY:

PJ is listening to Phoebe's old Journey CD. He's playing with one of the other radio feeds, tuning through. He eventually finds something. Turning down the Journey song, he manages to listen closely...

A voice on the radio. GARBLED... But it's on repeat.

VOICE (V.O.)

PJ? That's what you said your name was, kid? Well, we heard you loud and clear. A plane's on the way. It's already in the air, so I'd give it three or four hours. I will put this message on repeat. You have been heard.

PJ starts to smile. The biggest smile we've seen on him in a while. It's so genuine, so pure. He starts to scream happily.

PJ

Yes!! I fucking did it!

And he starts to cry tears of joy, wiping his eyes...

EXT. BELL TOWER -- NIGHT

The top of the monastery. A storm is brewing. The rain is light, but it's here.

ASH and DECLAN are on their knees. They are stripped naked, with NOOSES wrapped around their necks that connected to the CORNER of the roof. The GUARD's are stood here with them, as well as JOHN SMITH, whom they have brought in.

JOHN SMITH

I believe their deaths will offer the crowd a distraction. It will give them someone to blame. Excellent thinking, Moffat, thank you.

His tone like a mocking, scornful father's as he turns to Ash.

JOHN SMITH (CONT'D)

Your game of Cowboys and Indians is over, quite over. You are not equipped to play games with adults and it was very foolish of your people at the 'port to send you, a mere boy scout, out here with your shovel and pail. Very foolish on their part indeed, though it's most unfortunate for you, the one who must suffer and pay the price for them.

Smith examines the chest wounds on Ash's chest and stomach. Big bluish-black blotches, the size of baseballs.

JOHN SMITH (CONT'D)

Paying the price and suffering for them --- looks like it's all you do. Does it make you feel like a noble little boy scout, hmm? I might have forgotten since my time as a youngster, but I don't recall a merit badge for being an errand-boy-in-way-over-his-head.

Ash remains solemn, refusing to look this man in the eyes. His lips quiver, and we can see Ash wants to take a fucking chunk out of this guy's neck with his own teeth. Smith keeps prodding the boy, as if he were a child poking an animal with a twig.

JOHN SMITH (CONT'D)

You have nothing to say?

Ash's dark expression says it --- *No, asshole, not a word.* Smith suddenly drops his bantering tone, his expression contorts to one that's serious and completely toxic.

Smith seizes Ash's ears and harshly twists them. Then he leans forward and slaps his cheeks hard several times. Ash's head rolls from side to side with each blow. Slowly his breathing becomes deeper. Then a loud, animal groan comes from Ash's lolling mouth. Smith pulls away, a little surprised by his own blood-lust.

JOHN SMITH (CONT'D)

I'm only doing this because it's the only solution I can think of without hurting my people. I'm sorry.

ASH
 (with vitriol)
 It's really good to know that.
 Really improves my impression of
 you, man.

Smith chuckles a bit. And then he grows serious, staring down at the crowd of rioters below, destroying the town below.

DECLAN
 And what if we are killed and the
 fighting doesn't stop?

JOHN SMITH
 Then I have other ideas up my
 sleeve.

DECLAN
 More destructive than this, I'm
 assuming? Since murdering a
 teenage boy and someone you once
 considered a glowing example of a
 member of the Last Chance Society
 is the choice you jump to first.

Smith straightens himself out with a sigh. He doesn't say anything more. He curtly walks away, leaving the pair of guards alone with Ash and Declan.

INT. MONASTERY, INFIRMARY -- NIGHT

TOM and GWEN return to the INFIRMARY. They find MANILA and LEIGH both sprawled out on the floor. Leigh's unconscious, Manila slipping into it.

GWEN
 Shit!!

TOM
 What the hell happened here?
 Where's Darla!?

Gwen helps get Manila up, heaving her back toward her room.

MANILA
 Some crazy bitch came in here...
 knocked Leigh out cold and took
 Darla. I crawled out of bed, but
 it was too late... God, it
 hurts...

She's seething in pain as Gwen walks her into the room.

GWEN

Sorry...

Leigh comes back to as Tom wakes her. He grabs her by her shoulders, angry tears welling in his eyes.

TOM

Did you see her? The woman who took Darla.

LEIGH

Someone took Darla? Oh my god, Tom, I'm sorry. I heard her say something, I came out here and... she must have got me from behind, I didn't even see her...

Tom stands, angrily throwing a lamp off of a nearby table.

TOM

FUCK!

LIGHTNING strikes & THUNDER rumbles, lighting up the room through the window...

EXT. MONASTERY, COURTYARD -- NIGHT

KELVIN exits the MONASTERY. The pouring rain pitter-patters on him. He SEES that the RED ZONE area is EMPTY.

Everyone is gone. Even ASH and DECLAN. He hears talking from above, and looks up to see two silhouettes standing over two knelt silhouettes in the BELL TOWER. The screaming outside the walls of the courtyard are obnoxious, angry.

Kelvin pulls out his radio.

KELVIN

(into radio)

Benedict, are you out there?
There's absolutely no control right now, I need you and the rest of the boys to step it up.

No response from Benedict.

KELVIN (CONT'D)

Benedict, damn it...!

BENEDICT (V.O.)

I'm not out there.

KELVIN

What?

BENEDICT (V.O.)

I'm somewhere else. This is important. I'm sorry.

KELVIN

And keeping this town safe, that isn't important to you?

No response. Kelvin angrily throws his walkie, and it shatters against the brick of the monastery. He leans against the wall, taking in deep breaths. This is all falling apart so fast. And he heads back inside...

INT. MONASTERY, CHURCH -- NIGHT

GARETH is still on the floor of the CHURCH. The door opens and BENEDICT enters. Gareth looks up at Benedict with angry eyes.

BENEDICT

Ivy told me everything.

GARETH

(beat)

Is the baby safe?

BENEDICT

I've got the child in the car with us. We're going to take him as far away from here as possible. She said you cut yourself to make it look like blood was on the dagger. You okay?

Gareth nods. As Benedict gets closer, he sees LIBBY's dead body at Gareth's feet.

BENEDICT (CONT'D)

How did...?

GARETH

(simply)

Father Warden.

BENEDICT

Libby wanted me to come back for her, and for Declan. But I wanted to ask you to come with us too, Gareth.

(MORE)

BENEDICT (CONT'D)

We gathered up some doctors, some other people who were on the fence... we all think the same, we're well-equipped, if we go on the road together...

GARETH

(interrupting)

I appreciate it, Benedict, but it's not gonna' work with me.

BENEDICT

I'm sorry?

GARETH

(annoyed)

Your crush on me... It's cute and all, I'm flattered, honestly, but I've got... stuff... to do.

Benedict and Gareth's eye contact doesn't break. There's an intense beat as Benedict stands.

BENEDICT

I managed to raid the armory.

He hands Gareth a GUN.

BENEDICT (CONT'D)

Good luck. This'll come in handy for --- whatever you decide to do.

And Benedict starts heading out. Gareth looks over the gun.

GARETH

Good luck to you too.

Benedict looks back. They make eye contact for the last time, before Benedict leaves the church. TIGHT on Gareth, gun in hand, wondering what to do with it.

INT. MONASTERY, FATHER WARDEN'S QUARTERS -- NIGHT

FATHER WARDEN enters his QUARTERS. As he does, he finds JOHN SMITH sitting in his chair.

JOHN SMITH

I was always so generous to you, Joseph. I didn't have to give you your own chambers here. This is, after all, my home. I found it.

FATHER WARDEN
And I've never failed to show
gratitude.

John smirks.

JOHN SMITH
Gratitude. The one thing I fail to
see here from anyone. You've got a
hell of a lot of supporters out
there. I've got people throwing
stones at me. People I saved. Do
you know how that makes me feel?

FATHER WARDEN
I couldn't imagine.

JOHN SMITH
It makes me feel like I've failed.
I feel like the only way to stop
this is if I wave the white flag.
So, do you want to end this once
and for all?

FATHER WARDEN
More than anything.

JOHN SMITH
I'm willing to surrender. But
first, you need to know what lies
in the bowels of this monastery.
To completely lead this community,
you need to know everything about
it, am I wrong?

Warden waves toward the door.

FATHER WARDEN
Lead the way, John.

John nods. He stands out of Warden's chair, and walks for
the door.

INT. TERMINAL -- NIGHT

The P.A. plays "WHEEL IN THE SKY".

KITTY and RORY look up. Kitty's eyes fall on Rory with an
amused giggle.

RORY
(smirking)
Fucking kid.

KITTY

He's so cute. You can't deny how adorable it is.

RORY

Yeah, it's adorable that he tries so hard to get under my skin.

Then, the song cuts out. And instead it's replaced with ---

VOICE (V.O.)

PJ? That's what you said your name was, kid? Well, we heard you loud and clear. A plane's on the way. It's already in the air, so I'd give it three or four hours. I will put this message on repeat. You have been heard.

Kitty and Rory look at each other. Silence. They're trying to take it in. Then, PJ breaks in:

PJ (V.O.)

You heard that right. Rescue's coming!!

Kitty's at a loss for words.

KITTY

Are we... are we being Punk'd?

RORY

Where's Ashton? Is he a biter outside those gates? I'm gonna' find him and shove a hatchet in his skull...

KITTY

(laughing)

We're being rescued!

Rory breaks out into happy laughter as he wraps a tight hug around Kitty. And she initiates a KISS. He returns it. It's a POWERFUL moment.

When they break, they keep laughing and hugging. The nameless scientists, MAL and STILLMAN, begin to celebrate too.

Rory looks back at them:

RORY

See. It's a goddamn good thing you guys didn't leave, huh?!

Off Rory's giddy smile:

EXT. BELL TOWER -- NIGHT

ASH and DECLAN are stood up on the edge of the BELL TOWER by the two GUARDS. MOFFAT, the leader of the two, spits at Declan. Declan flinches, but he takes it. Remains silent. Ash looks like he's ready to explode with anger as Moffat puts a HOOD over Declan's head.

That's when a GUNSHOT goes off. The second guard falls. Moffat turns around quickly ---

--- sees KELVIN stood nearby. He goes to fire at Moffat, but Moffat grabs Declan and throws him in Kelvin's direction. BLAM!!

Kelvin's already shot and the bullet TEARS RIGHT THROUGH DECLAN'S SIDE and HITS MOFFAT in the KNEE. An unbelievable shot. Declan screams and FALLS over, taking Moffat with him.

Kelvin moves quickly...

KELVIN

Oh my god, Declan, I didn't mean
to...

Moffat pounces from below, springing up from his one good leg, and manages to WRAP a free noose around Kelvin's neck, choking him by yanking with one hand and using the other to wrap the noose around the corner of the church.

MOFFAT

You're suicidal aren't ya, fag?!
You wanna' betray us, you wanna' be
a Judas?

Ash screams, LUNGES at Moffat, but Moffat uses his LEG to kick Ash backward...

...Ash SLIPS --- falling off the side of the church. Declan reacts, GRABBING Ash by the arm. The noose tightens, choking Ash as he dangles over the side of the bell tower...

As Kelvin and Moffat continue to wrestle, with Moffat struggling with Kelvin's noose. Kelvin manages to get the upper hand in this fight now. He is pummeling Moffat's face in.

KELVIN

I ain't no Judas... My loyalties
were always with my friends.

Declan, with a miracle heave, MANAGES to pull Ash up enough so that Ash can reach the corner of the bell tower and pull himself up. Ash gives a thankful nod to Declan as he coughs, choking.

This happens just as Kelvin picks Moffat up. Moffat tries shoving Kelvin backwards over the edge, but Kelvin GRABS Moffat by the collar, whips around and RUNS toward the edge. With a hefty jump, he LEAPS RIGHT OFF THE FUCKING BELL TOWER...

...taking Moffat with him. Moffat SCREAMS as he falls out of Kelvin's grasp. Kelvin's body falls slowly, gracefully behind Moffat, both plummeting down the side of the monastery.

CUE "Talk Show Host" by Radiohead for this montage:

SLOW-MO: ON Kelvin as he FALLS...

From the BELL TOWER, Declan and Ash look down in horror. Ash SCREAMS after him...

INT. SHERIFF'S CAR - DAY - FLASHBACK

FROM THE SERIES'S PILOT: TOM drives -- KELVIN RIVERA looks out the window, fidgeting with his thumbs.

TOM

Let me give you a tip, Rivera. You prefer Kelvin or Rivera?

KELVIN

Either's fine, sir.

TOM

(beat)

...You can be nervous -- there's absolutely nothing wrong with that. In fact, I encourage it -- being nervous helps you in different facets, believe it or not. BUT --

(PAUSE)

-- Never show it. Whenever you're in a tight situation, or in any kind... never show the nervousness breaking through your defenses. Both the victim or the culprit can immediately sense it -- they can see it in your face and just like that --

Tom snaps his finger --

TOM (CONT'D)
You lose complete control of the
situation.

Kelvin nods -- listening intently.

KELVIN
Have you ever lost control of a
situation?

Tom straightens out... Clears his throat. Ready to launch
into a huge discussion, we can tell.

TOM
When I first started --
(smiles)
-- I was shadowing Robert. And we
went to the gas station, the one
that closed down near the Country
Club. The owner back then was a
Rutherford, stubborn old son of a
bitch. A newcomer came into town
one day, asking for directions --
stepped inside the gas station and
asked Rutherford where to find the
interstate to head back to the
city... Now, if there's one thing
all of us knew it was that
Rutherford hated the city folk...
detested them with all his heart...
and we never knew why. He never
gave a reason, never felt he had
to. He pulled out a shotgun on the
tourists, asking them to step the
hell out of his gas station -- but
they got scared, they wouldn't
budge. The ones pumping gas called
us -- I was still shadowing along
with Robert. And I remember seeing
the tourist man's face, just
completely stricken with fear. It
was like that was it. He was going
to die. All of us knew that
Rutherford wasn't going to pull the
trigger; we knew him too well, but
the tourist didn't.

EXT. SUBURBAN STREETS -- NIGHT

IVY and BENEDICT are leading a CONVOY of fleeing survivors.
They stock into two cars. Ivy puts BABY ADAM in a CAR SEAT.

Joining one of the cars are MAUDE and DARLA... Darla looks out the window of the car, looking back at the monastery and the riots and all the people she's leaving behind. She tries to scream in fear, but she still sees Maude has a gun on her.

Maude kisses Darla's forehead. Cries softly.

MAUDE

Sshh, it's gonna' be alright,
Chrissie. Mommy's here.

TOM (V.O.)

He has no idea what this old son of a bitch was going to do next -- and right then and there I felt sorry for him. I felt compassionate, and I smiled at him. He smiled back, and just with that I told him everything was going to be okay without ever having to open my mouth.

INT. MONASTERY, INFIRMARY -- NIGHT

LEIGH sits with MANILA in her room. She hears TOM throwing a fit outside. In her pocket, she pulls out the VIALS of the VIRUS... She examines them momentarily before shoving them back in her pocket---

TOM (V.O.)

And then I thought, what if I
hadn't smiled? What if I kept a
serious face? A stern one?

INT. MONASTERY -- NIGHT

TOM rushes through the hallways of the MONASTERY. Absolute CHAOS. He's screaming for Darla. We can't hear him, but we see his lips move. His actions speak enough for us. LEIGH follows after him, desperately trying to calm him.

TOM (V.O.)

It's kind of silly in retrospect;
but no, in response to your
question, I've never lost control
of any kind of situation.

INT. SHERIFF'S CAR -- DAY -- FLASHBACK, CONT'D

TOM

Yet. You never know what the good
Lord has in store for us.

(beat)

Rutherford ended up dying two
months after that.

(beat)

Heart failure -- took the secret of
why he hated city folk to the grave
with him.

Kelvin has his EYES GLUED ON Tom -- it's on that moment he
realizes that this man -- it's his inspiration to who he
wants to be -- to who he aspires to be.

EXT. MONASTERY -- NIGHT

KELVIN's neck SNAPS. His feet kick after death.

BELOW: Moffat's body crashes into the crowd below with a
SPLAT against the cement. People scream.

Some point up at Kelvin's body, dangling in front of a busted-
out stained glass window.

INT. MONASTERY, BASEMENT -- NIGHT

A CRIB sits next to a BED, where a ZOMBIE WOMAN is tied up.
She's heaving and bucking.

FATHER WARDEN stares on, disturbed. JOHN SMITH is relaxed,
smiling.

JOHN SMITH

You remember Annie, don't you?
When we first met, when we first
came here, she was with me. I
couldn't let her go. I just
couldn't.

He goes to the crib and pulls out an UNDEAD BABY. A boy. He
squirms in Smith's arms, starting to cry. It's an inhuman,
disturbing cry that makes Warden flinch.

JOHN SMITH (CONT'D)

And this is Adam. You want to hold
him, Joseph? He doesn't bite. You
see, the undead don't grow old so
he's been a baby since he died. He
can't grow teeth. He's harmless.

FATHER WARDEN

Gareth told me about all this.
It's not a secret anymore. And
it's not a secret to me that you
used Libby to recreate your family,
either. Adam's the name of your
child with Libby too, isn't it?

JOHN SMITH

Yes. And holding him just isn't
the same, sad to say it.

FATHER WARDEN

You do know he's dead, don't you?

John Smith quiets.

FATHER WARDEN (CONT'D)

And now that you've showed me this,
Annie and Adam? I have no choice
but to put them down. This isn't
healthy. And how do you feed them?

JOHN SMITH

Ah! The bigger secret. Have you
ever wondered the purpose of the
Red Zone's lottery?

FATHER WARDEN

I have, actually.

JOHN SMITH

Well, the Red Zone is for rejected
applicants and miscreants, as you
know. I've always prided in a
strict application process... The
raffle has always been much of a
secret. Winners are carted off
down here.

He opens up another door, and reveals darkness. Noises are
heard. Moaning, groaning. Warden's eyes widen.

JOHN SMITH (CONT'D)

Winners end up as fodder for my
army of the undead.

Warden tries to back up in horror. Smith's grip on his arm
is tight.

JOHN SMITH (CONT'D)

I keep them here as damage control.
And whatever scraps I can
recover... they go to my family.

(MORE)

JOHN SMITH (CONT'D)
So while you may have a weapon in
your words, Father, I have *always*
had the advantage.

He throws Warden into the room. He shuts the door.

INT. MONASTERY, BITER STOCKPILE -- SAME TIME

Before he has time to react A BITER is on FATHER WARDEN,
BITING his cheek, neck, shoulder. Warden screams, moving to
the side, where another biter LUNGES from behind, SNATCHING
him in the back of the head, digging its teeth into his hair
and deeper down toward his SKULL. He SCREAMS --- falling,
with more biters lunging at him ---

FATHER WARDEN
You people --- didn't --- deserve
me ---

INT. MONASTERY, BASEMENT -- SAME TIME

"Talk Show Host"'s eerie guitar hook PLAYS over again as we
FOCUS on JOHN SMITH. Smirking that, even in Father Warden's
last moments, the priest is convinced in his own delusions of
grandeur.

JOHN SMITH
See you in hell, Joseph.

EXT. MONASTERY -- NIGHT

LINGER on a shot of Kelvin's body as it swings slowly back
and forth in the rain, until "Talk Show Host" fades out and
so do we...

FADE TO BLACK.

END EPISODE