

E D E N | R I S I N G

#306

"Tomorrow"

by
John Oddo

EDEN RISING
"Tomorrow"
#306

TEASER

EXT. PARK -- NIGHT

Ringling. It's all we hear.

The ringing of a GUNSHOT echoes...

...PJ SHAMP lies in the grass of a park, pressed and trapped underneath the dead body of DECLAN.

His face speckled with Declan's blood, the blood from Declan's wounds leaking onto his clothes, PJ lies there and stares right into the dead man's dead eyes, his teeth chattering.

He's humming. Sounds like to the tune of "HERE COMES THE SUN".

PJ is barely aware of what he's doing. He looks like shit, feels even worse no doubt. Bereft, haunted.

TIGHT ON DECLAN'S EYES.

The ringing continues. It seems like it will never end.

And the humming. Oh god, the humming. That isn't ending anytime soon either.

As we cut back to PJ's face, the mixture of these two eerie sounds is cut into by another noise...

...something more sinister, more otherworldly.

TIGHT ON DECLAN'S EYES AGAIN.

This time, the pupil reacts. Barely.

The color of the iris begins to change. A mixture of busted-blood-vessel-red and an inhuman, cat-like, demonic yellow. It's a slow process, and we see every second of it.

And then Declan's mouth. It slowly moves. The noise, it's coming from him.

An aerial shot as realization hits PJ, hits us.

Declan's brain wasn't destroyed. He's reanimating.

PJ's frozen void, haunted expression, suddenly melts into one of heartbreak and terror.

He struggles from beneath Declan's body. But Declan's a big guy. Built, tall. And PJ, so skinny and frail, can't squirm out from under him.

And Declan is picking himself up now, struggling to regain his own composure in his reanimated state, slumping over and trying to get up, rinse and repeat... So when zombified Declan tries to push himself up on his feet, PJ finds the opportunity to drag away from him.

He army-crawls a short, but safe, distance away. PJ turns around and stares at Declan. He's sitting on the floor watching him slowly change into something that isn't quite Declan anymore.

He's seen so many of these things, put down so many of them too, with such ease. But this is different. The first infected he's seen, that's someone of importance to him.

The zombified Declan lifts his head up. The first sight of Declan's yellow eyes staring into PJ's green, PJ looks around, desperately, for any sort of weapon.

The only thing he can find is a ROCK sitting in the grass. It's a pretty big one too. He snatches it, looks at it, hesitates. He realizes what a dark, sick, twisted form of irony this is (*remember, folks*: PJ smashed his own mother's head in with a rock due to a terrible misunderstanding).

Caught in his own thinking, his inner flashbacks, PJ doesn't notice that Declan has been lunging in his direction. The zombified Declan's hand raps at the cuff of PJ's jeans. PJ jumps right back into the moment, and swings his arm instinctively. He's done humming now.

The rock slams right into the side of Declan's head. And then PJ goes again, and again, and again, and again, and again.

And then he's done.

PJ sits there in the grass, on his knees, caked in blood.

And then he drops the rock, and buries his face in his bloody hands.

And he weeps.

END TEASER

ACT I

IT'S PITCH BLACK WHEREVER WE ARE.

We just hear breathing. It's rapid, muffled and broken.

INT. CODIGORO REFINERY -- NIGHT

A burlap sack is ripped off of someone's head ---

We're tight on his face, it's ANTON. He's looking right into the camera, at us. He has fear in his eyes. *Anton? Fear? Yes, it's possible.*

He's on his knees on the floor of the refinery, where we last saw him in 303. His hands are tied behind his back and he has duct tape on his mouth.

A hand reaches down into frame, and RIPS the duct tape off of Anton's mouth. The first thing he says:

ANTON

OW! Did you really need to be so rough? Dick.

PAN around.

We see a group of PIRATES. Swords, machetes, all of that. These are THE SERPENT's guys.

The guy in front, a blue bandana wrapped around his head, is SANTIAGO. He puts the tip of his machete underneath Anton's chin.

SANTIAGO

Now now boy, hush. It'll sting for a bit but you'll get over it. The machete? Not so much.

He flashes a smile at Anton and chuckles.

SANTIAGO (CONT'D)

Do you know who we are?

ANTON

Pirates.

(beat)

Do you know who I am?

SANTIAGO

No. Should I?

ANTON

I guess not.

SANTIAGO

You're a little too pale to be from Italy.

ANTON

Well, you see anybody here anymore?
Anyone from here who didn't die,
fled. This is my turf now.

Santiago sticks the blade deeper into Anton's neck, drawing blood. Anton winces.

SANTIAGO

You, my friend, have no authority
where The Serpent's have stepped
foot. This is our turf now, and
you will respect that and follow
our orders, or lose your head.
Literally, not figuratively. Do
you understand?

Santiago gives the most charming smile, so evil, as he stares down at Anton... leading us to our transition:

INT. RORY AND KITTY'S SUITE -- NIGHT

KITTY and RORY are sitting face-to-first. Rory holds a huge text book in his arms, its open to a page that is inserted with tons of note cards.

KITTY

I would offer the patient a
parathyroidectomy.

Rory nods, smiling.

RORY

Good, good. I think you'll do
well.

KITTY

It's not just about confidence.

RORY

But a lot of it, is. Presenting
yourself and being confident is
important. I gave many
presentations and one-on-one
interviews in my heyday, I know how
it feels.

KITTY

The last time I did a board's examination, I failed. So since this is going to be so similar, I think my nerves are well-deserved.

RORY

Your problem is you overthink it. Your brain works and works and works so hard to try and fight a battle that isn't even there. Get out of battle warrior princess mode and jump to reality. It sounds like I'm being mean, but face it Kitty, you're making mountains out of molehills here.

KITTY

It's easy for you to say, Rory. I'm not good with pressure, you swim laps in it.

RORY

Not true. I've just learned to go with the flow of the current.

Kitty thinks over his words.

KITTY

You're right.

She then shuts the book in his hands.

KITTY (CONT'D)

Enough with the book and the note cards, all of that. Let's go find Darla in the greenhouse.

Off Rory's smile---

INT. ASH'S SUITE -- NIGHT

ASH, looking comfortable and casual in a hoodie and jeans, pours alcohol into two glasses. He hands one to TAMSIN, who is smirking a bit.

TAMSIN

Thank you... The reason I asked for a drink was because I wanted to play a game.

ASH

Oh?

TAMSIN

It's simple. You say "I never..."
and then finish the sentence. If
it's something you did, you drink.
If it's something you never did,
you don't drink.

ASH

Sounds easy enough.

Ash sits down in front of her.

TAMSIN

It's just to get to know each
other, and it's --- fun. I'll go
first.

(beat)

I've never been to America.

Ash takes a sip.

ASH

That wasn't fair.

TAMSIN

(laughs)

Your turn.

ASH

I never went to the UK.

Off Tamsin's sly smile, she drinks.

TAMSIN

I never kissed a white girl.

ASH

Is this a game or an interrogation?

TAMSIN

(nods, waits for it)

Go on.

He takes a sip.

And then Tamsin lifts up her drink and sips, too.

ASH

Oh, you can lie?

TAMSIN

No, you moron! I guess we've both
just had our fair share of white
girls.

ASH

I never been married.

Tamsin lifts up her left hand to drink, showing off her ring finger as if she were flipping him off as she sips. There is the general outline of a wedding ring there.

TAMSIN

Funny, I wasn't married for long,
and as much as I try, I can never
get the imprint out.

ASH

You surprised? I can dig deeper.

TAMSIN

I never carried around the picture
of myself and a little boy in my
pocket because of my inability to
get over emotional baggage.

Okay, that was pretty personal. Yet, Ash drinks.

ASH

Can I just drink the whole glass
right here? Guilty as sin. I
never went through other people's
stuff without their permission.

Tamsin gives off a FLASH of vulnerability. And then she drinks.

TAMSIN

I'm a klepto, I can't control
myself, sorry...

Ash checks his pockets, worried...

TAMSIN (CONT'D)

Don't worry I didn't steal it...

Indeed, she didn't. Ash pulls out the old picture of himself and BEN, that he's carried around for half a decade, and looks relieved that he still has it.

TAMSIN (CONT'D)

Is it 'cause I'm black? You think
I stole your shit 'cause I'm black?

She starts to laugh. She's only joking. And then her gaze relaxes.

TAMSIN (CONT'D)

I've never been in love.

Neither of them drinks.

Married, but never in love? Interesting, Tamsin.

ASH
(bullshit)
Married, but never been in love?

TAMSIN
I've loved, but I've never been...
in love.

There's a pause.

ASH
(I feel the same)
Yeah.

There's a knock at the door. Ash stands, opens up. There's
ED MACPHERSON.

MACPHERSON
Ash, how stupid can you get?

ASH
Um. Hello, Mister MacPherson, I
really don't---

MACPHERSON
The girl. She's a prisoner of war.

ASH
What the hell are you talking
about? The Serpent is dead, Ed,
she's not putting us at risk...

MACPHERSON
...She's not from The Serpent's
island, Ash. Which makes her a
liability because now we're keeping
a prisoner here, from another group
of survivors. And that's the last
thing I need right now.

Ash's gaze falls on Tamsin, who is speechless.

ASH
Wait... you need, what the hell is
that...?

MACPHERSON
(interrupting)
We. I as in we, as in Eden.
(MORE)

MACPHERSON (CONT'D)

Let me take her back where she belongs and this can be over with.

TAMSIN

I don't want to go back, I'm happy where I am and if that's the case, there shouldn't be a conflict.

MacPherson laughs, incredulously, at Tamsin's naivety.

MACPHERSON

That isn't how it works, honey.

ASH

How did you know that, anyway? You seem very well-versed in The Serpent's external affairs for the owner of a company that prides itself on internal affairs only.

Ed remains frozen at the door. BUSTED.

EXT. PARK -- NIGHT

We're in the park at Eden. TOM and LEIGH are walking together back toward the suite.

TOM

So where are we?

LEIGH

What do you mean?

TOM

Us... where do we stand?

LEIGH

Well I've arranged for my own room.

Tom avoids eye contact, while Leigh stares him daggers.

LEIGH (CONT'D)

Look at me.

Tom sharply turns to look at her.

LEIGH (CONT'D)

Darla's disappearing from you, and it seems to me like you're more focused on fixing us than you are on fixing you and her.

Tom's tone is angry, laced with venom.

TOM

You don't know Darla. She's a teenage girl now, of course she's gonna' hate her dad. That's the way of the world. She'll get over it, our bond is tighter than that. But you and me... I want to fix it because I'm not so sure.

BEAT.

TOM (CONT'D)

Did you kill Sidney?

LEIGH

That's what this is about? You're hung up on the fact that you think I killed Sidney. That's why you've been so distant?

TOM

Me? I'm the distant one? I don't even know who you are. I thought I did, but you were never this... cold.

LEIGH

Where did you even hear that?

TOM

Gareth told me the first week in Eden.

LEIGH

(scoffs)

When we started self-destructing. You actually believe that little weasel? After everything he put you through? You told me the stories, he's not a very stand-up guy...

TOM

But it just... it fits. You left, I didn't know where you were, and then you came back with a gunshot wound... I...

LEIGH

I didn't kill Sidney. I can't believe you'd even let that fuckwad dictate your feelings for me.

(MORE)

LEIGH (CONT'D)
He's taking his quest for vengeance
against you way too far by
involving me.

Tom goes to grab Leigh by her arm. With surprising strength even to Tom, Leigh rips away from him.

TOM
Where did you hear that? I never
told you about my past with Gareth.

The look on Leigh's face, her back turned on Tom, is irritated. *Busted.*

That's when Leigh's face changes to GENUINE SHOCK (yes, even Leigh can be genuine). She fucking gasps.

LEIGH
Oh my god.

Tom looks at what she's looking at:

Dead bodies. Everywhere. Some are crawling. REANIMATED.

All bullet-ridden.

And between them, is PJ. Holding a rock in his shaking hands, his entire body splattered with blood that is not his own, his lips quivering.

LEIGH (CONT'D)
Ohmygod, PJ. That's PJ!

Leigh runs toward him, checking him out while Tom examines the shot victims... he steps on one of the reanimated one's heads, seeing bullet holes in its back.

TOM
They were shot. Someone shot these
people.

LEIGH
PJ, are you shot?

TOM
Go get some help, I'll stay here
with him, okay?

Leigh nods. She runs off... Tom puts his hands on PJ's shoulders. The boy stares ahead blankly. He's not here. He's completely gone.

Tom turns to watch Leigh go, doubt in his eyes...

INT. MACPHERSON'S SUITE, SURVEILLANCE ROOM -- NIGHT

CHANDRA MACPHERSON steps into the SURVEILLANCE ROOM.

MANILA is sprawled out on the floor, still.

PJ's burnt lucky sock is in her hand, still.

She's lulled herself to sleep in her tears. Chandra holds a gun in her hand. She kneels down, runs the barrel of the gun along Manila's cheek.

The cold hard metal of the gun wakes Manila. She gives a gasp.

MANILA

Whattthefuck...

CHANDRA

Good morning, darling. I know my husband told you yesterday that we... were still trying to decide what on earth to do with you.

MANILA

Can't say I didn't see it coming.

CHANDRA

No. No, you can't. I'll make sure I give him his sock back. The boy. I know how much you care about him.

MANILA

Fuck you.

CHANDRA

If you're gonna' go out, might as well tell me how you feel. I understand.

Chandra stands now. She puts the silencer onto her pistol.

MANILA

You and your dumbass husband aren't going to get away with any of this. Neither of you will ever be in charge of this place.

CHANDRA

Some people don't deserve goodbyes, Miss Shea. With your fucking mouth, you're one of them.

Chandra raises her pistol, takes aim ---

--- Manila shuts her eyes.

MANILA
(softly)
I love you, PJ, I...

THWIP.

One silenced gunshot.

Manila's eyes slam open as she hears crying out. Manila wasn't shot.

She looks up to see Chandra slumped against the wall, a bullet having grazed her side. She's dropped her gun in her horror and surprise.

The shooter, GARETH, approaches. He looks at the bound Manila on the floor.

GARETH
You okay, Vanilla?

Manila gives a soft smile.

Chandra is holding onto her side with both hands, huffing and puffing in pure agony.

CHANDRA
What--- what the fuck---

GARETH
Relax, ya stupid bitch, it won't
kill ya. Well, I'm not sayin' I
won't kill ya, but that bullet in
particular isn't gonna' do you in---

Quickly, Chandra backhands Gareth and knees him in the gut. She leaves as quickly as she can, heading out of the suite and slamming the door behind her. Gareth regains his composure and walks into the room with Manila.

MANILA
You can't let her get away...

GARETH
She's got nowhere to run. She's
done for. No "thank you" or
nothin'? I should just leave you
tied up on this cold floor.

MANILA
Thank you. Thank you.

Gareth pulls out a pocket knife and slices through the ropes that bind Manila's hands and feet.

INT. GREENHOUSE -- NIGHT

DARLA is sat in a tree on a branch. She hears crunching nearby. She looks over, and sees SEVERINE climbing up to join her.

DARLA
Miss Director--- what are you
doing up here?

She wrings her hand, wincing.

SÉVERINE
My hand is in pretty bad shape.

DARLA
What happened to it?

SÉVERINE
Got shot.

DARLA
Wow. Doesn't look like it.

Sev removes her prosthetic arm. She has an expression that pretty much screams: *Does that answer your question?*

DARLA (CONT'D)
Oh.

Darla pulls off her prosthetic arm, too. She gives a smirk. Offers a high-five between the prosthetics.

DARLA (CONT'D)
Look at that, we're both impaired.

Sev smiles softly at the young girl.

SÉVERINE
So what's up?

DARLA
I just like the view.

Sev looks up at the view of the outside. From here, she can see the stretching landscape of the park outside through the glass windows of the green house.

SÉVERINE
It is beautiful.

DARLA

It helps me clear my head.

SÉVERINE

Mind if I just sit up here with you? It really is relaxing.

DARLA

You don't want to interrogate me about my feelings?

SÉVERINE

(simply)

No.

They just sit there in silence, taking in that damned beautiful view---

---elsewhere in the greenhouse, KITTY and RORY enter through a pair of heavy double doors from the LOBBY outside.

RORY

Darla? C'mon, we gotta' get back upstairs...

They hear footsteps from nearby.

EDDIE

The Director.

A gun is pressed into Rory's back. He tenses up, freezes. Kitty turns around and SCREAMS.

EDDIE is stood behind Rory, gun shoved in his back, and he whispers softly... In Rory's ear. Snot hangs from his nostrils. His eyes are bloodshot and tears spout from them. He's completely fucking lost it and can barely hold it together enough to speak:

EDDIE (CONT'D)

The Director... the-- the Director... w--- wh--- where is she? Do you know... she's in here. I fuck--- fucking saw her, she's gotta' be...

KITTY

We don't---

RORY

(interrupting)

Follow me. We don't mean any trouble, man...

Kitty gives Rory a paralyzed look of horror. *We don't know where the fuck she is!*

And Rory's expression? Calming. *Trust me.*

EXT. DOCK -- NIGHT

GWEN is stood at the dock, gathered with a bunch of people. TOUCH STAR staff has guns and everything. She looks at her fellow Eden-ites, in a mass of confusion.

GWEN

What's happening?!

One Touch Star employee looks directly at her ---

SECURITY DOUCHE

We don't even know, ma'am. Now quiet, please, we're tired of getting asked questions when we don't even know---

GWEN

No need for the attitude, penis particle, Jesus...

SECURITY DOUCHE

We're doing our jobs as best as we can, but we literally have no more information than you do...

One of the screens on the walkway lights up.

WOMAN

Look! A report....!!

Gwen is the first in there, rushing through the crowd to get a front row view of this broadcast on the TV screen...

SIMON BOYLE stands in front of the greenhouse.

SIMON

It looks like there's some sort of hostage situation going on inside of the greenhouse... from the security footage Touch Star has been able to access, the hostages are identified as our Director of Operations, Séverine Bangalter.

Photographs of SEVERINE, KITTY, RORY and DARLA (probably their EDEN ID photos) appear on the screen.

SIMON (CONT'D)

Alongside her are citizens Karen Drake, Rory Stiles, and Darlene Snyder. Everyone is under LOCKDOWN for the time being. Stay put where you are, and we will let you know when it is safe. Please stay tuned.

But Gwen's already tuned him out. She's out of there.

SECURITY DOUCHE

Ma'am! HEY!

She rushes past him and heads back inside the suite...

CUT TO BLACK.

END ACT I

ACT IIINT. SUITE, LOBBY -- NIGHT

The blonde receptionist and SEVERINE's assistant, petite little LUCY, ushers panicking people through a hallway.

LUCY
You all should be familiar with the
evacuation procedure! Everyone
stay calm...!

She sees CHANDRA MACPHERSON limping through a hallway, tucking something under her jacket.

LUCY (CONT'D)
Misses MacPherson! Ma'am...!

Chandra pulls out the BOMB from her jacket --- Lucy gasps.

CHANDRA
I found this. I'm going to take it
downstairs at the lab and have them
take care of it, so if you'll
excuse me...

Lucy just nods nervously, and lets Chandra carry on.

INT. SUITE, LOWER-LEVEL HALLWAY -- CONTINUOUS

Down the hallway, we follow CHANDRA...

From a crevice in the wall, we spot LEIGH hugging it. She sees the bomb in Chandra's hands. This is what she wanted all along, she's not letting THIS BITCH get away with it...

INT. LABORATORY -- SAME TIME

We're inside the laboratory deep inside the walls of the quarry. Built into the massive wall are huge water tanks.

INT. LABORATORY, HEAD LAB TECH'S OFFICE -- SAME TIME

CHANDRA puts the bomb on the desk.

CHANDRA
I found this.

The head lab technician, whose office this is, stares up at her in a daze of confusion.

LAB TECH
...Where, exactly?

CHANDRA
Within the walls of the dome,
that's all you need to know.

She cringes, holding onto the part of her body where the bullet grazed her.

LAB TECH
Are you alrig---

CHANDRA
I'm fine. I just need you to
disarm this thing. You people do
that shit down here, right? Pull a
wire or two, make magic happen...

LAB TECH
I can t---try. This is incredibly
dangerous Misses MacPherson, are
you sure you're okay? You look
ill, you're probably not thinking
clearly...

Chandra swallows. She shakes her head.

CHANDRA
Please, just... take care of that.

She stumbles away. That's when LEIGH slips into the door as it's shutting. Chandra escapes view, leaving the labs...

Leigh flashes a smile at the scientist.

LAB TECH
You're supposed to be down here?

LEIGH
I have proper clearance.

She pulls out her ID. TOUCH STAR.

LEIGH (CONT'D)
The name's Leigh Vega.

LAB TECH
I was wondering why she left that
with me and didn't bring it to...
you people.

LEIGH

Because that bomb belonged to one of us and she knew we couldn't be trusted.

The lab tech looks confused.

LAB TECH

I'm sorry?

Leigh whips out a pistol and shoots him right in the face. She picks up the bomb from the table. She wraps it in some sort of foil, then slips it into her jacket pocket.

LEIGH

Thanks.

As she turns around, she sees some of the scientists looking at her. People scream. Leigh thinks fast.

She looks at switches on the wall. Sees a LOCKDOWN one. She pulls it quickly.

INT. LABORATORY -- SAME TIME

The massive doors at every end of the lab SLAM SHUT. Alarms start to blare. Everyone is panicking, beating on the doors, trying to find an escape.

Leigh starts shooting up people left and right, moving toward the water tanks. She pulls a lever on each of them. The tanks start to purge, sending water everywhere. She fires a couple shots, letting there be more openings, on each tank so that the water will pour out faster.

As the room quickly floods, Leigh makes her way back to the head scientist's office...

INT. LABORATORY, HEAD LAB TECH'S OFFICE -- SAME TIME

Leigh SLAMS the door shut behind her. As water fills up, people are trying to get in. She locks the door, barricades it with the head lab tech's desk.

She moves toward the exit in the office, her escape route...

INT. SUITE, HALLWAY -- SAME TIME

Leigh exits out of the office's other exit. She finds a janitor's mop bucket nearby.

She picks up the mop, wrings it out, and jams the mop in between the door handles. Trying her best to ensure no escape.

She takes a deep breath, and makes her way down the empty hallway...

INT. GREENHOUSE -- NIGHT

EDDIE, toting a gun at KITTY and RORY's backs, moves them through the greenhouse.

SEVERINE and DARLA are still up in the tree. Severine sees this from up here.

SEVERINE
(softly)
...stay quiet.

DARLA
Why? What?

SEVERINE
Don't panic. There's a man with a
gun down there. Stay up here,
okay?

Off Darla's surprised face---

---Eddie is starting to doubt Rory. His hands shaking, he keeps that gun pointed in Rory's direction.

EDDIE
...where is she? You said you knew
where she was, you fu--

SEVERINE
Up here. I'm up here.

Severine leaps down from the tree, landing on her feet.

Up above, Darla tries to keep herself hidden under the foliage. She watches tentatively...

Eddie is still having trouble keeping his sentences coherent, as tears stream down his face and he chokes on his snot.

EDDIE
The Director. Nice to s---see you
finally--- I had to put on this
big old--- big old song and dance
for you.

SÉVERINE

What song and dance?

EDDIE

People are dead, lady. All because
y---you couldn't protect them.

Heartbreak crosses Sev's face. It's so apparent, such a stark contrast in her expression.

SÉVERINE

Why are you doing this? Why can't
you just... talk to me?

EDDIE

Call me by my name. Eddie.

SÉVERINE

Talk to me, Eddie.

EDDIE

...my brother died.

He points his gun in Kitty's direction. Kitty's shaking. Rory grips her hand tightly. *It's gonna' be okay...*

EDDIE (CONT'D)

You saved her life. You got rid of
that damned plague... but my
brother h--- he died yesterday. Y-
-- you couldn't save him y---you
just l---let him fucking die like a
f---fucking animal.

SÉVERINE

I understand your pain, Eddie.
My... my mother and... a boy I
promised I'd take care of both died
last week. They were slaughtered
by pirates. I shipped them off to
get them out of my sight, so they
wouldn't be my problem anymore.
And now I regret everything. I
murdered them. I murdered your
brother too. What was his name?

She's so calm, so serene. Rory and Kitty watch, trying to stay calm too.

EDDIE

(softly)
Sebastian.

SÉVERINE

I murdered Sebastian. Everyone from Eden that has died... died under my watch. They were my responsibility. No life is more important than another, Eddie. Things happen, and I'm so sorry for your loss...

EDDIE

She said... she told me you... you helped them bec---because Rory's a scientist and that---

He takes a deep breath, stares into Sev's eyes.

EDDIE (CONT'D)

...She used me.

SÉVERINE

Who did?

EDDIE

Chandra.

He wipes his face, shakes his head.

EDDIE (CONT'D)

Un-fucking-believable.

SÉVERINE

She told you to do this?

EDDIE

She said you needed to be taken care of, because you let Sebastian die. Because he wasn't important enough.

There's a SNAPPING from above. Darla broke one of the branches while trying to climb to the second floor of the greenhouse and make an escape. She hangs there from the tree. Eddie looks up at the girl, his eyes wild.

EDDIE (CONT'D)

Shit. You had a girl up there the whole time?

He shoves the gun closer toward Sev, SCREAMING now:

EDDIE (CONT'D)

DID YOU LIE TO ME?!

SÉVERINE

If you came here to kill me, then
take me. Let these people go.
They didn't do anything wrong. I
already told you, everyone here ---
including you, Eddie --- is my
responsibility.

Sev walks closer to Eddie, pressing her chest against the end
of the barrel of Eddie's machine gun. She's fearless. She
doesn't give a shit anymore.

Darla hangs from the tree --- off her horrified expression ---

INT. ASH'S SUITE -- NIGHT

Where we left off with them:

MACPHERSON

...She's not from The Serpent's
island, Ash. Which makes her a
liability because now we're keeping
a prisoner here, from another group
of survivors. And that's the last
thing I need right now.

Ash's gaze falls on Tamsin, who is speechless.

ASH

Wait... you need, what the hell is
that...?

MACPHERSON

(interrupting)

We. I as in we, as in Eden. Let
me take her back where she belongs
and this can be over with.

TAMSIN

I don't want to go back, I'm happy
where I am and if that's the case,
there shouldn't be a conflict.

MacPherson laughs, incredulously, at Tamsin's naivety.

MACPHERSON

That isn't how it works, honey.

ASH

How did you know that, anyway? You seem very well-versed in The Serpent's external affairs for the owner of a company that prides itself on internal affairs only.

Ed remains frozen at the door. BUSTED.

MACPHERSON

You're not understanding what's at stake here.

ASH

No, I'm understanding completely. The Serpent took Tamsin from another group, right? So if they know we have her, they might get the wrong idea...

TAMSIN

He visited the island. He was talking to The Serpent... They seemed friendly.

MacPherson stares at both of them.

MACPHERSON

If you don't let me kick her out peacefully, the girl is going to be overrun by riots and torn to pieces. No one is going to accept her, I can guarantee that.

ASH

You met with The Serpent? What were you doing there, huh?

MACPHERSON

That... is none of your concern.

Ash points at the door, his arm shaking.

ASH

Get the fuck out of my suite, Ed.

Ed goes to say something. Alarms blare. Ed rushes out of the room. Ash takes Tamsin's hand.

TAMSIN

Is he telling the truth? What will they think of me...?

ASH
 ...We need to get out of here, Tam.
 C'mon.

He leads her out of his suite, into the hallways where everyone is fleeing, trying to evacuate as quickly as possible.

EXT. PARK -- NIGHT

ASH and TAMSIN have exited the suites and are fleeing through the park, where they see all of the people who have been shot.

TAMSIN
 Oh my god... they're all dead.
 Who did this?! Bloody hell, as soon as I show up someone decides to shoot this place up? I thought this was paradise.

ASH
 Stay close.

He holds her hand tightly.

He moves toward someone...

ASH (CONT'D)
 Someone's moving.

He touches the person's arm. Feels for a pulse.

ASH (CONT'D)
 She's got a pulse. Got a live one!! Anyone out there?

TOM (O.S.)
 Ash?! ASH!

Ash and Tamsin turn around and see TOM approaching. Walking beside Tom is PJ, who is still covered in blood. Ash breaks his contact with Tamsin by running over to join PJ...

ASH
 PJ? PJ?

PJ isn't responding. His face bereft of color, eyes devoid of life. He's dead. At least on the inside. Because on the outside, he's showing signs of life, by still faintly singing to himself... *Here comes the sun, doo doo doo doo...*

Ash, concerned and horrified, looks at Tom desperately. He just wants an answer:

ASH (CONT'D)
What the hell happened to him!?

He pokes and prods at PJ, trying to look for a BITE, or SOMETHING.

ASH (CONT'D)
This isn't his blood is it? Oh my god...

TOM
(softly, into Ash's ear)
No, it's Declan. He's dead, PJ had to...

ASH
Oh god, no... PJ, man, I'm so sorry --- oh my god ---

Ash runs his hands through his hair. He rubs his temples. He shakes his head angrily.

ASH (CONT'D)
How did this happen? I mean, we leave the dome, come back... you don't think the pirates are already retaliating, do you?

TOM
No, too fast, too soon... this is from inside our boundaries.

ASH
Why are you just standing around here, man? Get him somewhere safe, like the clinic, they can check him out and...

Tom is surprised by Ash speaking with such vigor, confidence... he's taken aback.

TOM
(interjecting)
...And what about you?

ASH
Some of these people are still alive, bring some medics or something.

TOM
I already asked Leigh to...

Ash has an unexpected outburst, his tone dripping with venom:

ASH
Do you really think she's gonna'
pull through Tom? How long have
you been waiting for her to pull
through with anything?

Tom doesn't know what to say. Because Ash is absolutely right. Ash takes deep breaths, in and out, maybe regretting his words, but he's definitely NOT apologizing.

ASH (CONT'D)
PJ, Tom's gonna' take you to the
clinic, you'll be safe there okay?

Ash gives the boy a tight hug, trying to break him out of this trance, but PJ, his grief unassuaged, doesn't respond. Heartbroken, Ash releases him, and lets Tom guide him in the opposite direction.

Tom, always the leader, so willingly subsides to Ash's orders... he's a changing man, and Ash notices too. He has for a while...

He turns back to Tamsin, and the unconscious, but still living, victim laying in the grass.

TAMSIN
I'm no medic...

ASH
...me neither, but we can't let her
just die.

TAMSIN
Then what do we do?

Ash thinks---

ASH
We need to at least... stop the
bleeding.

TAMSIN
That... sounds about right.

Tamsin rips off part of the woman's shirt...

ASH
I don't see the bullet.

He rolls her over, and Tamsin applies the shirt, tying it tightly around her wound.

ASH (CONT'D)

There it is. It went right through her --- that's usually a good thing, right? It's better for it to go in and out...

TAMSIN

Yeah, instead of staying inside of her.

ASH

Yeah. We can do this.

Her eyes fall to him. She wouldn't say it now, and she's pretty good at masking her feelings when she knows it's definitely not the time nor the place, but right now she finds his confidence, his determination, so sexy.

INT. GREENHOUSE, UPPER LEVEL -- NIGHT

In the upper level of the GREENHOUSE, a door creaks open. CHANDRA MACPHERSON slips inside. She leans, pained, against the railing. We see blood leaking onto the metal from her side. She cringes --- but she sees, from her place up here, EDDIE pointing his gun and screaming at SEV.

Chandra smirks. She wants, with all of her empty heart, to see him gun her down in cold blood.

Outside, she can see men gathering. Armed men. It's the Touch Star security force. We can see VICTOR among them.

INT. GREENHOUSE -- NIGHT

SEVERINE, RORY, KITTY and DARLA are backed up against a wall by EDDIE and that giant gun of his.

SÉVERINE

The gun rules in Eden... that I personally suggested myself... have me wondering how you got your fingers on all of those weapons, Eddie. FAMAS? That's a big piece of hardware. And then on your belt is a... MAB PA-15.

EDDIE

You're well educated on your firearms. Nice.

SÉVERINE
How did you get them?

ANGLE up... we see the shadow of CHANDRA standing above on the upper platform. Waiting, tentatively...

EDDIE
I got the keys to the armory.

SÉVERINE
Eddie, I'm growing frustrated here.
From who?

BEAT.

SÉVERINE (CONT'D)
It was one of the MacPherson's
wasn't it? You can tell me, Eddie.

EDDIE
Not --- not in front of them.

SÉVERINE
Then let them go. This is between
you and me, Eddie. Not them.

Eddie actually seems to be mulling it over. Sev's got everything right. Her tone, it's a perfect mixture of being stern and gentle. There's a respect in there. Understanding.

Eddie points his gun at Rory and Kitty. Rory's arms wrap around Kitty, and he stands in front of her, shielding her. If they're going to go down, he wants to make sure that Kitty at least has a chance. Kitty is keeping her calm. She's shaking, but she's not breaking down... They're both so brave, with a massive gun shoved in their faces.

He stares down KITTY in particular:

EDDIE
You. Get out.

Kitty's hand extends to Darla... she takes it...

EDDIE (CONT'D)
No. Without the girl or the man.
Just you, lady. I don't need you.

KITTY
I'm not leaving without Rory or
Darla...

Kitty's eyes widen in horror, staring at Sev for some form of reassurance...

SÉVERINE

We'll be okay. Just go.

RORY

Come on, Kit Kat...

EDDIE

You wanna leave with your lives or
in body bags? Your fuckin' choice.

SÉVERINE

COOL IT, EDDIE.

Rory kisses Kitty quickly but passionately, and pushes her forward to keep going. They don't have a choice but to part.

...as Kitty clumsily trip-run's through the greenhouse, she sees LEIGH knelt in the dirt. She stands up, after hearing them, pulling out her gun and aiming it at Kitty. She freezes.

KITTY

(softly)

Whoa, calm down, it's me...! What
the hell are you doing here?

LEIGH

Touch Star... we saw security
footage of everything going down in
here. We've surrounded the
greenhouse.

KITTY

Why were you down there?

LEIGH

I was keeping a low profile down
here. Get out of here while you
can.

Kitty leaves, but not without giving one last SUSPICIOUS
glance back to Leigh...

END ACT II

ACT IIIINT. LOBBY -- NIGHT

TOUCH STAR guys all aim their guns right at the front doors of the greenhouse, trying to think of a plan here. There's a lot of murmuring and military technical terms flying around just as...

...the front doors fly open. KITTY, hands raised, exits.

KITTY

I was a hostage!! I--- I'm okay,
he's letting me go --- there's
still others in there, a girl, my
fiance...

VICTOR frisks them down from head to toe.

VICTOR

Everything okay?

GWEN (O.S.)

Kitty?!

From nearby, GWEN approaches down the hallway. She rushes at her...

GWEN (CONT'D)

What in the hell has been going on?
Are you okay?! They had it
broadcasting on the screens all
over the dome. I had to fight my
way through all of this security
bullshit...!

KITTY

Some crazy guy... Was holding us
hostage in there. He let me go,
but Rory's still in there, he....
He...

Gwen wraps Kitty in a hug, and Kitty cries softly. Kitty sees and feels genuine concern and care from Gwen. No matter their difficult, troubled history, there is still love here between them.

Victor approaches. Gwen and Kitty break this hug.

VICTOR

You erm, look a-okay, but it's
always best to double check.

He looks at one of his fellow comrades.

VICTOR (CONT'D)

Take these two to the clinic, get them checked out.

Kitty looks at Gwen seriously.

KITTY

They mentioned MacPherson. You wanna' look into that? And Leigh... keep an eye on her, too. She's in there...

But Kitty is escorted away by Victor's pal before Gwen gets more details. Gwen looks annoyed. *Shit*. She glares at Victor.

VICTOR

Did I hear her mention MacPherson? He thinks Ed's got something to do with this?

GWEN

The shooter mentioned him. I owe Ed a visit anyway, do I have your clearance?

Victor hesitates.

VICTOR

Just don't fuck anything up, or else Ed'll hang me by my bollocks.

He hands her a clearance card.

VICTOR (CONT'D)

Anyone stops you, flash that to them and they'll bugger off.

GWEN

Thank you.

Gwen rushes off. Off Victor's expression, as he scratches his head, wondering if he just made the right call. *Please don't fuck this up, please don't fuck this up, please don't fuck this up.*

INT. ED MACPHERSON'S OFFICE -- NIGHT

GWEN throws open the door to Ed's office. He's at his desk, throwing things into a sporty backpack that doesn't really seem to fit his thin, gaunt character at all...

Ed zips up the pocket and flips the pack over his shoulder.

GWEN

Taking off, Ed? Vacation already?

His eyes are wide as hell. He can't even process this...

MACPHERSON

Gwen. You're back?

GWEN

(smirking)

No shit. And you didn't bake me a "Welcome Back" cake? Or at least pick one up from Costco...? It's the least I deserve.

MACPHERSON

If you would have given me notice... It's good to see you, it really...

GWEN

(interjecting)

Cut the crap, Ed. I was a prisoner on that island. That wasn't part of the deal. I wasn't The Serpent's guest, I was his slave. Is that where you're going? To The Serpent?

Ed stands there, frozen. He swallows.

MACPHERSON

There's nowhere else for me to go.

GWEN

Then I guess you're pretty screwed. The Serpent is dead.

MacPherson shakes his head. He takes the backpack off and whips it against the wall, angry at the WORLD.

MACPHERSON

Jesus Christ... is that all everyone here does? Fuck everything up for me? I authorize a rescue mission for two idiotic kids who get captured, and they kill the fucking Serpent and bring you back? And now my wife has created a... disaster.

GWEN

You were probably so terrified of the idea that I'd ever show my face here again... you thought that biter army I was making was gonna be for you, didn't you? The Serpent fucked you over though, you got screwed out of your own little game. And I know everything.

BEAT. Gwen gets closer...

GWEN (CONT'D)

And now you're just gonna leave?
And your wife stays here too?
That's nice. Very considerate.

MACPHERSON

Considerate? Is that what you call manipulating a dead boy's unstable brother to shoot up the entire dome?! Chandra deserves to rot here, she screwed this up for both of us!

GWEN

You two really do deserve each other, I mean that---

MacPherson backhands Gwen. Dazed, she barely has time to react as Ed charges at her. He grabs her by her blonde hair, wrenches her backward, and slams her face into a glass cabinet.

GWEN (CONT'D)

So you're just gonna' kill me?

Dazed, cut, and running on fucking adrenaline, Gwen thinks as fast as she can. Her hand flies through the cabinet, grabbing whatever she can. A pointy glass award... "ACHIEVER FOR THE YEAR 2003". Congrats on that one, Ed...

MACPHERSON

...It's over, what do I have to lose at this point, huh...? You know too much, I'm not letting you drag my name through the mud...

GWEN

You don't need my help to do that, you dumb fuck!

WHACK!

She slams the award into the side of his head. His hands grab the desk and he manages to stay standing. He kicks her, flips the desk, and makes it fall on her. She rolls out of the way, avoiding it.

She stands and throws Ed ---

--- he falls right into the desk, and wood splinters everywhere.

He gives a cry, Gwen grabs him. He picks up a piece of wood and WHIPS IT AT HER...

...Gwen ducks, and the wood flies right through the glass window. Gwen grabs her own piece of wood...

TIGHT on the splintered wooden board. It's got a single NAIL STICKING OUT.

As Ed charges at her, she SWINGS the fucking board and---

---IMPALES ED RIGHT IN THE EYE WITH THE NAIL!

He backs up, screaming, the wood plank hanging from his face thanks to the nail that is now embedded into his eye!

Gwen winces.

GWEN (CONT'D)

Oh, shit...

Then, she grabs the plank, yanks it out of his face and...

...we see that his eye, mushy and destroyed, is still STUCK on the nail!!

Ed backs up, panicking, his hand covering his bloody eye socket...

...and he runs right into the half-shattered window.

And falls backward --- right through it. Glass shatters EVERYWHERE.

INT. GREENHOUSE -- NIGHT

Ed's body falls from his office, about two stories, to the floor of the greenhouse.

From her place on the second floor of the greenhouse, CHANDRA sees him fall. She looks over the railing...

CHANDRA

No. ED!!

Down below: EDDIE panics. He swings his gun around, and aims in the direction of the crashing noise. He looks at Rory and Darla---

EDDIE

Go over there. See --- see what that fucking noise was ---

INT. ED MACPHERSON'S OFFICE -- NIGHT

Gwen looks at the plank of wood, Ed's eye still STUCK to it, then DROPS it. She gives a shudder.

GWEN

Damnit... that's fucking disgusting.

INT. GREENHOUSE -- NIGHT

As Eddie leads Darla and Rory in the other direction toward Ed's body, Sev is left alone in her captor's haste.

From the staircase behind her, Chandra POUNCES --- GRABS HER BY THE HAIR and wrenches her backward. Sev is DROPPED to the ground, she looks up to see Chandra's heel HEADING RIGHT FOR HER FACE.

Sev rolls out of the way. Chandra's heel gets stuck in the soil. Sev stands and PUNCHES Chandra across the face.

SÉVERINE

Damnit, that was my bad hand...

Chandra GRABS Sev by her arm, twists her around, and slams her into the wall.

ELSEWHERE:

Rory and Darla are led at gunpoint toward the direction of Ed MacPherson's body and the wooden plank that crashed through the window above.

EDDIE

What the hell is it? Huh?!

Rory peers into the bushes. Ed's GONE. There's a bloody trail though. He swallows. Picks up the fallen piece of wood, raises it, and shows it to Eddie.

RORY
This is all...

...and then he sees his opportunity. AND SWINGS THE PLANK AT EDDIE'S FACE!!!

Darla SCREAMS, dives out of the way as GUNFIRE SPRAYS EVERYWHERE.

BACK TO CHANDRA & SEV:

Chandra angrily headbutts Sev and then kicks her in the stomach. Sev gets up and runs. She manages to kick her shoes off and go up some stairs.

Chandra, out of her mind, takes chase.

We focus on her feet--

More emphasis on those big ass heels she's got on.

Obviously they'll come into play later.

INT. GREENHOUSE, UPPER LEVEL -- SAME TIME

Chandra SLAMS the metal gate behind her once she reaches the top of the steps, so that her pursuing infected husband is forced to try and chew his way through the metal.

Running forward, Chandra finds herself dodging the grated floor --- trying not to get her heels caught in the grates.

CHANDRA
Shit.

That's when Séverine, more comfortable in this scenery and without her shoes, leaps out of a doorway and shoves her KNEE right into Chandra's crotch.

Chandra screams in incredible pain, collapsing...

...and as Chandra falls, her high heel gets caught in one of the grates. Her ankle does a complete 180...

...and fucking SNAPS.

Chandra gives a terrifyingly loud SCREAM.

CHANDRA (CONT'D)
FUUUUCKKKK!!!

Séverine has her now. She slams her face into the grates. Chandra gives this awful scream as Sev keeps SLAMMING AND SLAMMING AND SLAMMING AND SLAMMING.

Blood leaks through the grates. The drops of blood, pooling in the grass below, ATTRACT THE INFECTED ED.

He rushes toward that pool of blood, like a desperate, hungry animal, and looks up --- making the connection from Chandra's face.

Chandra keeps getting her face slammed into the grates, tearing her up, she's bleeding profusely.

CHANDRA (CONT'D)
N---no---NO---NOOOO!

Below, Chandra can see her infected husband trying to climb up the wall, but failing to reach her. And then, one jump and he manages to make it! Infected Ed's fingers latch on between the grates, hungrily, animalistically, and he BITES through the gaps in the grates...

...Fucking RIPS into her face with its animalistic teeth. And then Sev jumps back, pushing back as she watches Chandra's face get devoured and hollowed out by her own husband, until his empty brain causes it to lose grip on the grates and Ed drops to the ground.

Chandra's body lies there motionless, as Ed tries once again to leap up and finish snacking on her body. As Sev backs up, breathless, we hear GUNFIRE.

She spins around to see below that Eddie is falling, hit in the face by Rory. His machine gun SPRAYS bullets everywhere, and a couple of them just happen to rip right through Sev's belly.

She puts her hands there. The blood leaks through the cracks of her fingers as she slowly turns around and looks down. From down there, they didn't see what happened to Séverine. She has no voice, no power to speak, so she just collapses face-first into the grates. Her blood leaks... and Ed's STILL HUNGRY CORPSE slowly moves toward her. *Fuck*.

Sev picks herself up as Ed hungrily leaps for her, biting at the grates. She puts herself into a crease in the wall, safe from Ed's jaws, but in more pain than ever...

INT. GREENHOUSE -- SAME TIME

Below, we're tight on Darla, crawling past the SNAPDRAGON flowers ---

--- as Rory wrestles with Eddie ---

That FAMAS machine gun sprays some more. Darla ducks and covers.

Eddie PUNCHES Rory in the face, he falls backward. Eddie manages to take control of his FAMAS, aims it in Rory's direction. That's when a POTTED PLANT flies in Eddie's direction and SMASHES at contact with Eddie's head!

The camera pans over to see Darla huffing and puffing, having struggled with the potted plant. Rory gives her an appreciative nod and rushes at Eddie, who pulls out a pocket knife and SLASHES it at Rory's face!! A cut on Rory's cheek draws blood. Rory instinctively cries out and holds his bleeding face as Eddie goes for another SHANK to his gut---!

DARLA

NO!!

Rory grabs the knife in time and overpowers Eddie now that his adrenaline is pumping and fear is taking over. Rory is screaming right in Eddie's face, his face bleeding and sweaty, looking completely unhinged:

RORY

IT'S --- FUCKING --- OVER!!

Eddie is STABBED right in the neck with his own knife. Rory keeps the knife in there as Eddie gags and chokes and suffers. He huffs and puffs and turns around to look at Darla.

RORY (CONT'D)

Darla, you okay?

Darla is stood there, looking completely overwhelmed and horrified.

DARLA

Y--yeah, I'm fine.

Rory walks over to Darla and gives her a hug.

CUE --- "IT'S OVER" by ELO:

INT. LOBBY -- NIGHT

RORY and DARLA are escorted out of the greenhouse by TOUCH STAR people.

A separate group escort SEVERINE out on a stretcher. They watch her get wheeled away, fear in their eyes---

Behind her stretcher are the body bags that carry EDDIE, and both MACPHERSON's. GOOD RIDDANCE!

INT. CLINIC -- NIGHT

GARETH is standing with MANILA at her bed, she sees PJ standing with TOM across the hall. She's yelling his name. His blank expression finally LIGHTS UP a little bit. He rushes over to her, pushing through the crowd.

He dives at Manila, bear hugging her. She's laughing, he's crying, and her expression grows darker as she makes eye contact with Tom... and starts to put two and two together.

RORY and KITTY reunite too, hugs and kisses and all that good stuff.

And then DARLA sees TOM standing with MANILA, GARETH and PJ. She reunites with her father, looks at PJ, who doesn't even give her a second look. Her face is hurt, scared, she doesn't know what to THINK.

INT. SECURITY ROOM -- NIGHT

LEIGH is erasing security footage from the laboratory... no one will ever know what she did. She looks at her fingernails, covered in DIRT. *What was she doing in the greenhouse...?*

INT. INTERROGATION ROOM -- NIGHT

An annoyed GWEN is taken into custody by VICTOR, who looks fucking PISSED. *I told you not to fuck anything up!!*

EXT. PARK -- NIGHT

ASH is helping IKE and the other MEDICS put people into stretchers. The woman he and TAMSIN helped is stabilized. She looks like she'll be okay. He gives Tamsin a glance. She puts a hand on his shoulder... *You did good today.*

And Ike's appreciative nod tells him the same thing. "It's Over" comes to an end.

A wide shot of the park, of the destruction left behind, as Ash gives a last look at Declan's body, barely recognizable by his destroyed head. It's a poignant, silent FINAL shot.

END EPISODE