

E D E N | R I S I N G

#308

"**Funeral**"

by
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EDEN RISING
"Funeral"
#308

TEASER

INT. TOM'S SUITE -- NIGHT

TOM lies in his bed, asleep. He hears a clicking noise, and wakes with a start. His room is vibrating. *What the actual fuck?*

Tentatively, Tom steps out of bed and enters the hallway of his suite. He opens the door, looking out to darkness and people stampeding down the hallway.

LEIGH (O.S.)
Power's out.

Tom knows the voice. He freezes, turns around --- *she's behind me. How the hell did she get in here?*

His arms are raised in the air. He turns to see LEIGH, pointing a gun at him. She brushes the hair out of her face with her free hand.

LEIGH (CONT'D)
...Is Darla sleeping?

TOM
She's staying with Manila tonight,
to keep PJ comfortable.

LEIGH
Oh yeah, because of Declan --- that
sucks. Poor kid.

She couldn't give two shits.

TOM
They came searching this entire
suite yesterday, asking about a
bomb.

LEIGH
Don't say you didn't see any of
this coming. I know Gareth told
you.

TOM
I didn't... I didn't want to
believe him.

LEIGH

But you did. Deep down, didn't you? You knew that --- something was up.

TOM

I knew that you disappeared the day of your father's funeral, the day Sidney was killed. And you came back with a bullet in your shoulder, after Gwen said she heard a shot fired but Sid wasn't shot. So yeah. I kinda' had my theories. But like I said --- it was a matter of not wanting to believe it. You tell yourself something enough times, you start to believe it. Maybe it'll work if I tell ya to put the gun down and get the hell outta' here?

LEIGH

I think it'll work more when I continue pointing the gun and ask you to see the surprise I brought you.

INT. TOM'S SUITE, LIVING ROOM -- NIGHT

A hand with freshly painted red fingernails slips an authentic vinyl record into a record player.

CUE --- "LOOKING FOR THE MAGIC" by DWIGHT TWILLEY BAND:

We get a close up of LEIGH, who brushes her auburn hair behind her ear. She gives a soft smile to the camera, lifting up a glass of alcohol and giving it a sip. Her other hand, we note, has a gun trained behind her, pointed ELSEWHERE...

...She takes a seat in a cushioned chair, puts the glass down, and looks back up at the camera. That soft smile still there. It's almost comforting even as she whispers right to the camera, to us:

LEIGH

What's the matter? You shouldn't be scared.

There's a long pause... then Leigh rolls her eyes. BEAMS.

LEIGH (CONT'D)
 (we've never seen her
 smile this wide)
 Actually...
 (cackles)
 I take that back.
 (the smile disappears)
 You should be scared. You should
 be terrified. It'd just be so much
 easier if you just --- took a deep
 breath. You know what's coming.
 You might as well just accept it
 and stop giving me those puppy dog
 eyes.

She gives a stressed out sigh, runs her fingers through her hair, deep in thought.

LEIGH (CONT'D)
 I love this song so much, but I can
 never remember the name of it.

She adjusts the record, making sure it will repeat once the song is over. She looks back at us. Gives another sip of her alcohol. Never fails to point her gun in the opposite direction, at someone else ---

INT. HALLWAY -- NIGHT

As RORY and KITTY step out of their wedding reception in the dark, Rory sees something move down the hallway quickly. A malicious shadow.

RORY
 ...Kitty, stay back. Get back
 inside.

Rory SMASHES a glass case on the side of the wall with an axe in it. Fire alarms blare. He handles the axe, looks back at Kitty.

KITTY
 Rory, what is it...?

RORY
 Get back inside!!

LATER: Rory wanders the hallways, squinting as he sees the shadow crawl across the wall --- in his direction. As someone leaps out of the shadows at him, Rory braces with the axe, using it to parry any oncoming blows.

But as the shadow FLIES out of the hallway, Rory barely has time to react...

INT. TOM'S SUITE -- NIGHT

LEIGH

I know you know the truth. About me. That I killed all those people down there, that I... that I had Manila smuggle in a bomb into the dome. But the smart thing about Manila is, she knew the risks, she knew what I was capable of. So she kept quiet.

(beat)

I told you I wouldn't hurt Kitty, I'd let you two build a family and get your happily-ever after. You said you'd keep quiet, but you lied to me. I know you did. But that's okay. I lied, too.

WE GET A WIDE SHOT OF THE ROOM.

LEIGH yanks RORY off of the seat he's sat in. The clothes he got married in are dabbed with blood. His hands and feet are bound with rope, his mouth shut by DUCT TAPE.

This isn't the happy-go-lucky Rory we know and love. He's fearing for his life.

She grabs something off of the counter... a hefty-looking MEAT TENDERIZER.

LEIGH (CONT'D)

Prove to me how much you'll do for your family, for a free ticket out of Eden for you, Darla and Ash before I burn this place to the ground... And if you keep him alive, I'll make sure the people you care most about are the first poor fucks on my list.

Her gun still is still trained on Tom, as she holds the meat tenderizer out for Tom to take.

LEIGH (CONT'D)

So what do you say?

Tom stares at Rory, who looks up at Tom pathetically. Leigh rips off the tape on Rory's lips.

LEIGH (CONT'D)
Any last words?

RORY
You're a *filthy-ass* bitch. There.
That sums up my feelings right
about now.

She smirks at Tom, waving her gun in his direction wildly.

LEIGH
This is the garbage you'd be
saving. Do what's best for your
daughter.

RORY
We can still stop her, Tom. She's
not indestructible. We can fight
her. We can do this! You have to
trust me. You trust me, don't you?

He sees the intensity in Tom's eyes, and what he sees in the reflection is his own defeat. Rory slowly starts shaking his head, trying not to break down as he realizes he's doomed.

TOM
Declarations of hope aren't what I
need to hear right now, Rory. It's
not going to save my daughter. I'm
sorry.

He reaches out and grabs the meat tenderizer.

Heartbroken, crying now:

RORY
You can't be serious, man.

Leigh goes to put the tape back on Rory's mouth, he tries to wrestle free. Tom's tearing up, he looks away ---

RORY (CONT'D)
Get off me, you fucking whore. Get
your filthy fucking whore hands off
of me.

As she goes to tape his mouth up again, he angrily bites her on the hand. She yelps in anger, and BACKHANDS him across the face. Tom spins around, angrily screams...

TOM
DAMN IT RORY, STOP MAKING THIS
HARDER THAN IT ALREADY IS!

RORY

You're gonna kill me? Fine. Look me in the eye then. You think you're a big man? Then you stare into my eyes when you kill me. If it wasn't for me, you wouldn't have ever made it here in the first place. Those airport doors were locked and I saw goodness and heart in you people and this is how you repay me? Fuck. I thought we were friends, man!

ECU on Tom as his eyes close --- he can't bear it anymore ---

He swings. And he hits Rory right across the stomach with the meat tenderizer.

Leigh is in the other room, but her gun is still trained on Tom. SHE can't even bear witness to this! Rory cries out, hits the floor. Spluttering blood everywhere. He sits up --- coughing ---

RORY (CONT'D)

Ya know, I've had to shit for the past hour she's had me locked in there. That's what I should do... take a big-ass shit all over your carpet. Make a statement as I go out...

Glaring once again at Tom, he moans --- Tom swings again, connecting the tenderizer with Rory's chin. Rory, like a bloodied ragdoll with a jaw still barely hanging onto his face, flops backwards weakly in a puddle of his own blood.

RORY (CONT'D)

(weak)

C--c'mon--b--big--man---Open---your--f---f---fucking---eyes---

ECU on Tom's closed eyes as they SNAP open, in slow motion:

THEN QUICKLY --- he swings again. This time a blow to Rory's arm makes the bone snap in half, it just hangs on the side of Rory's body, flailing about with no sense of direction.

And then Tom swings again, and again --- the side of his head, his chest, his face, his neck, EVERYWHERE. He just keeps swinging, SCREAMING ANGRILY, his eyes WIDE OPEN, watching as he completely destroys Rory.

Swinging the meat tenderizer so much has sent blood spraying in all directions.

And then Tom finally takes a deep breath, between his tears and screaming, and looks down at what's left of Rory ---

Rory's head is an exploded mass, like a smashed scarlet pumpkin, only remnants of bone and his eyeballs are visible. The rest is basically indiscernible. His chest is caved in, broken rib bones stick out from his destroyed exterior. His arm is in a miserably curved, unnatural pose at his body's side.

If we didn't just witness Rory's horrifying death, we'd have no idea who the fuck this poor sap was by examining the aftermath.

And then Tom throws the meat tenderizer aside in anger, nearly hitting Leigh. But she bounces out of the way.

TOM

You bitch... you little bitch...
Are you happy now?

LEIGH

This was hard for me. Why do you think I asked you to kill him? Because he was my friend. And because I actually let myself care about him, about you. I figured I'd give you the opportunity to get out of here. So be thankful.

TOM

Then when do I get to leave? When do I get to save my daughter?

LEIGH

(beat)
In time.
(nodding to the blood)
For now, we still have work to do.

We're tight on Tom, who just completely breaks down, sliding against the wall, his palms pressed against his face... He can't take looking at what he's done to Rory...

This is when the song ends.

TIGHT on the record player as the vinyl starts over... and "Looking For The Magic" starts over once again as we get a final shot of Rory's dead body, his bent and broken arm giving one final, resilient TWITCH.

SMASH TO BLACK.

END TEASER

ACT IEXT. LIGHTHOUSE -- DAY -- FLASHBACK

The sound of crashing waves. Not terrifying, but beautiful.

We open to a LIGHTHOUSE.

It's the CINCINNATI WATER INTAKE PIER - nestled on the coastline of the OHIO RIVER in KENTUCKY. A stony cliff, picture-esque like a desktop wallpaper is where we sit, looking at the metallic bridge that stretches from the lighthouse to the forest.

We hear a wiping sound as we zoom away from the lighthouse.

Then we see a fresh canvas. A near perfect representation of the scene in front of us is halfway complete.

A beautiful woman is the painter --- managing a brush in one hand and a palette in the other. She stands there, stroking with precision and focus. She bites her lip, so much concentration on her face...

Despite the ease of the scene, our painter becomes concerned as the wind picks up. But soon it dies again and she takes in a sharp breath and resumes.

Suddenly, the wind begins to blow harder and the painting tumbles.

Painter freaks, dropping everything in her hands and giving a shriek --- one that is a mixture of frustration and pure horror.

She rolls off a LARGE JAGGED ROCK that's knocked the wind out of her. She lays on her back with a groan and looks back at the jagged rock.

It's STABBED right into the heart of his canvas. The canvas sits there, nestled on top of the rock, blowing softly in the wind. Our painter exhales and falls back down --- staring up at the sky.

We'll give her a name now. It's ANNIE.

ANNIE

Ugh, just brilliant.

TOM

Not really a good day to be painting.

Our painter looks up:

A younger TOM, more color to his hair and less stress to his face, stands in a DEPUTY'S UNIFORM nearby, hands on his hips. A soft smile on his face.

He comes over to Annie --- leaning over her with a smile.

TOM (CONT'D)
Drove by and saw a young lady fall
on her ass, and figured she needed
a hand...

Annie, a little taken aback by his handsomeness and the charm he exudes, doesn't even notice that Tom already has his hand out until he waves it at her. Embarrassed, she grabs it and he pulls her up.

TOM (CONT'D)
You'll want to come back tomorrow,
after the storm hits.

Annie looks off at the clouds. They do look a bit dark.

ANNIE
Storm? And you're convinced of
that, Detective Sherlock?

TOM
Oh, you've got a little mouth on
you, okay. I've got this one
down... If I'm Sherlock, that
means you are... a starving
artist. Slave of her talent.

Annie can't help but giggle. She bites her lip, giddy.

TOM (CONT'D)
Do you have television? Did you
watch the local news this morning?
Chuck said---

ANNIE
I do have a TV! And Chuck is an
asshole, I don't trust him!

TOM
You take that back! I've actually
met Chuck, he's a very decent guy!

ANNIE
Whatever. I just want you to know
that not all artists are whatever
you're trying to insinuate!
(MORE)

ANNIE (CONT'D)

It's a stereotype I do not appreciate, in all honesty.

TOM

What, that all artists are hopelessly depressed?

She feels like she should be offended, but he flashes a smile. Annie feels, appreciates, the coy flirting. And Tom is simply bewitched by her, we see it, and she sees it too.

ANNIE

Not like I have to guess much for what you are.

TOM

Humor me. Take a wild guess.

Tom removes the painting from its place on the rock. Annie pretends to be thinking.

ANNIE

Hmm... uniform. Badge. Toy gun.
Obviously a well-versed male
stripper.

Tom laughs heartily.

TOM

Just remember to check the news next time you paint, because that is probably one of the worst I've seen in a while. And trust me, I've seen better elementary school art projects.

She swats at him.

ANNIE

Shut up!

TOM

I'm going to have you arrested for assaulting an officer, miss.

He pulls out a pad of paper and a pen. Annie's eyes widen. She's a bit blown away.

ANNIE

You're serious?

TOM

Of course I'm serious, this isn't a game.

ANNIE
Annie Wallace...

TOM
Eh. Generic. I need a phone
number.

ANNIE
What for? No license,
registration?

TOM
Phone. Number.

Annie sighs, rolls her eyes.

ANNIE
Five-oh-two-seven-nine-three-one-
four-five-seven.

TOM
Okay, expect a phone call later. I
certainly hope you're not busy
tomorrow morning, I'd like to take
you out for coffee.

Annie's worry and annoyance in her face disappears.

ANNIE
Wow, really?

TOM
Yes... and?

He pulls out his wallet and hands her a big wad of cash.

TOM (CONT'D)
Two hundred dollars.

ANNIE
For what?

TOM
This one-of-a-kind painting of
course. From the famous Annie
Wallace.

Annie beams.

ANNIE
Thank you, really... I can't thank
you enough... officer...

He corrects her quickly, but kindly.

TOM

Deputy...

He holds a hand out.

TOM (CONT'D)

...Tom Snyder.

ANNIE

Well, Tom Snyder, you truly are a
life saver. Thank you.

She shakes his hand. Off their flirty smiles...

INT. HALLWAY -- NIGHT

ECU on TOM's eyes --- sweat pouring down his face, his eyes
nervously darting in every which way ---

We pull out to show him carrying a garbage bag, hoisted over
his shoulder. He looks like a lonely traveler carrying the
only belongings he's got over his back.

GARETH and GWEN exit the TOUCH STAR offices, using a battery-
powered lantern. They see Tom illuminated by the lamp.

GARETH

Aye yo Tommy boy--- kinda' late for
a trash run don'tchathink?
Especially with the uh, power out
and everything?

Tom turns around, smiling softly, almost convincingly.

TOM

It was overflowing. I mean, you
can carry it out there if you want
to take over for me.

His glare at Gareth is dark. Gareth hesitates. Gives a
nervous chuckle.

GARETH

I'll pass on that. Rain check for
next time, though.

Tom just gives a sad little smirk and keeps marching on.
Gwen and Gareth trade completely confused glances at each
other:

GWEN

You thinkin' what I'm thinkin'?

GARETH
That I should follow the fucker?
Probably.

INT. FLOODED ALPHA SECTOR -- NIGHT

TOM enters the flooded ALPHA SECTOR, the submerged laboratory in the deep quarries of EDEN. Heaving the garbage bag over, he opens it up and dumps the contents into the water ---

--- chopped up, crushed pieces of a human body. These are Rory's remains.

GARETH stands at the entrance, having followed him here. He sees the remains getting poured into the water, and his eyes just LIGHT up. And he mouths to himself, in complete surprise: *What the fuck?*

UNDERWATER CAM: Tom's broken, rippled face staring into the water as the blood spreads and the pieces of Rory's body sink... the DOG TAGS he was so proud of float away. Hesitantly, Tom reaches into the water and retrieves them.

MIRROR THIS IMAGE WITH:

INT. GREENHOUSE -- NIGHT

LEIGH staring down into the dirt of the greenhouse. She's digging through a hole. While TOM's appearance was broken and shrouded by the water in the similar shot we just had in the alpha sector, Leigh's shot is clear and without any blemishes.

And unlike Tom, who is burying something into a watery grave, Leigh is retrieving something from its own grave ---

The BOMB she went through all of this trouble for. She had it buried in the greenhouse, right in front of the bundle of beautiful SNAPDRAGON flowers.

INT. TOM'S SUITE, DINING ROOM -- EVENING -- STOCK FOOTAGE

STOCK FOOTAGE from episode 301: "SNAPDRAGON"

DARLA
I'm done. I'm gonna' go to the greenhouse and look at the snapdragon's, maybe go to Declan's barn and rant to Princess. 'Cuz at least she listens to me. I might be back later.

Darla gets up and storms off. Tom and Leigh exchange glances as the suite's door can be heard SLAMMING shut.

LEIGH
Snapdragon's huh?

TOM
Flowers.
(BEAT)
They're her favorite.

INT. GREENHOUSE -- NIGHT -- STOCK FOOTAGE

STOCK FOOTAGE from episode 306: "TOMORROW"

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.

INT. GREENHOUSE -- NIGHT

Back to the present time: CLOSE up on Leigh's face, as it all comes together now... she hid the bomb here as soon as she retrieved it, and now she's ready to put her plans into action.

INT. REC ROOM -- NIGHT

PJ, MANILA, KITTY and DARLA are in lockdown in the REC ROOM. They're using the laser tag equipment to light up the dark room.

PJ's shaking, we're tight on his hands --- the darkness, the lockdown, it's reminding him of the shooting all over again. His hand grips the laser tag gun tightly. DARLA's hand wraps over his. He looks at her, she offers him a tender, reassuring smile. *It's gonna' be okay.*

Kitty is completely uneasy.

KITTY
How long has he been out there?

Manila is in her right mind here, trying to keep everyone else together with her calm demeanor.

MANILA

He probably got lost, it's dark out there --- Kitty, I don't understand why you're freaking out about this.

KITTY

He saw someone out there, okay? There was... A shadow.

MANILA

He might not be able to find his way back, it's pitch-black out there. Don't panic, that's the last thing anyone can do right now. And if we all go out there, we'll all get lost too. We have an emergency back-up generator, it's only a matter of time before they turn it back on.

There's a rumbling nearby.

DARLA

...Do you guys hear that?

PJ

It's coming from the door.

KITTY

Maybe Rory's back?

She gets up, approaches the door, and opens it ---

That's when IKE, who was leaning against the door fumbling with some keys, falls right in. Kitty leaps out of the way as he stumbles on his feet, grabbing the wall just in time before falling on his face.

IKE

Um... hi, Kitty. I didn't know people were in here.

LATER:

Ike and Manila are camped out with each other. They're having a private conversation as Darla, PJ, and Kitty sit with each other.

IKE (CONT'D)

Did you hear about Leigh?

MANILA

No, what happened?

IKE

She was caught, I guess she drowned all of those scientists the night of the shooting. But then she fucking escaped the psychiatrist's office, just... nabbed him in the throat with a pen, grabbed his gun and shot the guards on duty.

Manila's eyes widen.

MANILA

No fuckin' way.

IKE

(nods)

Bow she's on the loose and I'm wondering about this... this bomb we smuggled in. When you think about it, Nilla, we're almost like terrorists now.

MANILA

(defiantly)

No. We're not.

IKE

And now it was all for nothing. You see what she did --- she trapped you here, PJ here, all of us here. We're stuck here, she never gave you a way out. She used you, Manila.

MANILA

You don't think I see that, Ike? I... I had no other option. But... I can't just sit here and let her take over. Do you think this blackout...?

IKE

(interrupting)

No. The blackout wasn't Leigh's doing, the UN officially relinquished all responsibility. But I'm sure she'll use it the darkness to her advantage.

MANILA

As most of us typically do. They are thinking about going for the generator, aren't they?

And then it hits her like a ton of breaks:

MANILA (CONT'D)

Damn it. The generator was flooded, wasn't it?

IKE

It was in the alpha sector, yeah, but in a separate room so maybe there's some hope that it might be in tact. Maybe there's some lost soul with nothing left to lose somewhere in this fishbowl that has the balls to go down there.

MANILA

And then we have to deal with Leigh. This was --- this was my fault, my responsibility ---

IKE

Our fault, our responsibility.

(beat)

I could've stopped you from bringing that thing in here, but I didn't. We need a way to track her down and stop her.

TIGHT on Manila's face, with a tough, defiant nod.

INT. ASH'S SUITE -- NIGHT

ASH sits with TAMSIN. She looks distressed.

ASH

...I'm sorry I had such a long night. I'll probably end up with a really early morning too. We should probably get to bed.

TAMSIN

Well since you've told me some random serial killer woman is running around all willy-nilly, I don't think I'll be able to sleep.

ASH

I've got guys searching the entirety of Eden for her...

TAMSIN

Oh yeah, the same lot who had two incompetent men watching her in the first place, that got shot and didn't even know what hit them?

ASH

Watch it. These men work hard day in and day out to make this place safe.

TAMSIN

Then this woman is absolutely nuts. She's a threat. If it isn't one thing then it's another, Ash.

ASH

What are you trying to say? You wish you would've stayed back at The Serpent's island?

TAMSIN

There's no going back now. He'd kill me.

ASH

So you actually thought about it?

There's a long pause.

TAMSIN

There is no going back. Thinking about that is pointless Ash, so whatever I thought about means nothing. Wherever I go, hell follows me. And now I brought it here.

ASH

This shit storm has been brewing for a lot longer than since you've been around T, don't say that.

TAMSIN

Even if I didn't think about the island, I have thought about leaving.

Ash swallows. Shakes his head.

ASH

This place is... it's not perfect.
I had too high-a hopes and now
they're getting crushed but I'm
sticking around. We can fix this.
We've got an opportunity now, to
change things for the better
instead of giving up.

TAMSIN

I'm gonna' try getting some sleep.
You do your fixing thing.

ASH

You sure you don't want me to stay
here with you? I mean, if you're
scared and all...

TAMSIN

No. Just lock the door behind you.
I know how busy you are.

And she's not being snarky either, she says it with a lot of
clarity and sincerity. She seems like she wants to be angry,
but she can't.

She pecks him on the cheek and saunters down the hallway. As
the door shuts, we get a close up of Ash's face, even HE is
unsure of his words of encouragement ---

INT. REC ROOM -- NIGHT

The doors to the REC ROOM open and ASH looks inside. A few
other TOUCH STAR guards enter behind him. Their flashlights
catch KITTY, MANILA, PJ, DARLA and IKE in their paths. Ash
smiles at the sight of everyone. He approaches PJ to give
the kid a hug.

ASH

I'm really sorry I couldn't go to
Declan's memorial man, I wanted to
be there.

PJ gives a soft smile. It's not something he really wants to
discuss, but he appreciates the gesture.

PJ

Thanks, dude.

KITTY

Ash, have any of you seen Rory? He
left and he hasn't come back...

ASH

'fraid not. That's strange.

DARLA

Manila thinks maybe he got lost.

ASH

That is a possibility. The hallways are a pitch black maze, and if he didn't have a flashlight... wait, why'd he leave in the first place?

KITTY

There was some shadow or something, I don't know --- something lured him away.

Ike and Manila approach Ash. Ike looks hesitant, Manila more confident.

MANILA

Think we can talk to you in private?

INT. HALLWAY -- NIGHT

ASH has escorted KITTY, PJ, and DARLA to Kitty's room. PJ looks back at MANILA, as she stays behind in the hallway with Ash and IKE.

MANILA

(reassuring)

I'll be inside in just a sec, PJ.

He just needed the reassurance that she wasn't leaving him again. But he's not sure if he can believe it, so he gives a hesitant nod before heading back inside with Kitty and Darla.

ASH

...What's up?

MANILA

I'm sure you've heard all about the art smuggling the Director had us do.

ASH

Yeah, it's one of the many things we were in trouble for.

MANILA

Well on one of those missions, I was instructed by Leigh to... smuggle in an explosive device. She threatened PJ's life and said if I didn't do it, we'd both be dead. I felt like I had no choice. I hope you understand that I had no choice, and that Ike was an unwilling participant.

IKE

(quickly)

Emphasis on "unwilling".

ASH

...So that's the bomb we saw on the security footage in the basement? Manila, that was you? Manila, I have a lot of stuff on my plate right now. We have good word that The Serpent might be attacking on the outside so I have Victor in charge out there, while the power's out in here and we've got a mass murderer in the making sneaking around. And now I find out you help supply her?

MANILA

But the bomb --- things might not work out the way she hopes they will if she lets it blow. It's not to say it couldn't be dangerous, but...

IKE

(confused)

Wait, what?

ASH

Yeah, why's that?

MANILA

PJ... taught me a thing or two.

Off her sly look...

INT. HALLWAY -- NIGHT

GARETH rejoins GWEN near the end of a massive hallway, waving his flashlight in her direction.

As he goes to speak, ASH approaches from the other end of the hallway, flashlight in hand.

ASH

Hey.

GWEN

Hey Ash.

ASH

Everything okay down here?

Gareth seems to be biting his tongue: it's obvious he doesn't want to relinquish WHAT he saw Tom doing in front of Ash.

ASH (CONT'D)

I was thinking... we're gonna' have to put the power back on. It might take a bit of swimming, but I managed to find this.

Ash shows off the HARPOON he's got slung over his shoulder.

ASH (CONT'D)

Since we've had no time to get a clean-up crew, the folks that drowned, unfortunately, are swimmin' around as biters down there. This should help.

Gareth takes the harpoon, examines it.

GARETH

Well, shit...

TOM (O.S.)

I'll go.

TOM comes down the hallway, approaching the three.

GARETH

I'll come with.

Gwen's attention is caught by this. Gareth's eyes don't leave Tom, though. Tom flashes an uncomfortable smile.

TOM

Sounds fun.

GWEN

Part of me thinks I should tag along.

Now Gareth's eyes fall on Gwen.

GARETH
I don't think so.

But Gwen pays no attention.

GWEN
I was a swim champ back in high school. It's all about lung capacity versus body weight...
(smirks)
...that's why women are better at holding their breath than you big strong men.

Ash pulls out a gun. An HK.45. He hands it to Gwen.

ASH
Here. It'll fire underwater. Slug won't travel more than ten feet, though. And when you get in, make sure the barrel fills with water. There can't be any air trapped in the gun.

GWEN
Or what?

ASH
(casual)
It explodes.

Gwen flashes a worried look ---

GWEN
Where do you find this shit out?

ASH
I did some reading. Yes, Gwen, I can read.

Off her chuckle, we jump back to Tom, who Ash holds a HK gun out to. As Tom goes to take it, Ash doesn't let go of his own grip. Serious concern is etched into his face:

ASH (CONT'D)
...You okay? You don't look so hot.

TOM
Been a rough twelve hours.

ASH
No shit. Maybe we should switch spots?

TOM
Hey, if all of us go down, this place could use a guy like you around. You stay put.

Ash nods. His grip loosens, and he allows Tom to take the gun.

ASH
Good luck man.

ASH (CONT'D)
If you guys see any sign of Rory, tell him that Kitty's back up in her suite waiting for him. She fears the worst.

GWEN
Wait, Rory? Why? What happened?

Ash shrugs.

ASH
There's just... so much going on right now, I couldn't really gather it, I'm sorry.

GARETH
We'll keep an eye out.

Tom, however, remains quiet. Stone fucking cold.

ASH
Thanks guys.

And we see Gareth take NOTE of Tom's GUILTY, too somber reaction as...

INT. COFFEE HOUSE -- DAY -- FLASHBACK

This modest little coffee shop is a bit of a mess, but it prides itself on being alternative.

We see a man enter and walk up to the counter. It's TOM SNYDER, he tips his hat and checks out the rather-attractive barista who works behind the bar, her back turned to him. All we see is her auburn hair and beautiful form. He speaks in a weird tone, as if disguising his voice:

TOM

Excuse me, I'd like a frappuccino.
Extra creamy... maybe some
extraordinary breasts too?
Wouldn't know unless you turned
around. But those stunningly
goddess-esque legs are quite the
tease for now...

The woman scoffs, turns around --- we hear it in her tone,
she's ready to let this guy HAVE it ---

ANNIE

Oh my god, you have got some
serious nerve talking to a happily-
married woman like ---

She swings around, flashing her wedding ring in this
jackass's direction --- revealing it's ANNIE! And she's got
a BABY BUMP. Awe!

ANNIE (CONT'D)

Oh, Tom! Seriously!! What the
hell is wrong with you?!

But she's laughing. Enjoying it.

TOM

Just came to check on my baby on
her first day... getting a job at
the coffee house we had our first
date at...? I still can't get over
how cute that is.

ANNIE

I had no idea it was you --- that
thing you did with your voice, what
was that?

TOM

If it makes you feel any better, I
didn't know it was you either.

Annie shoots him a disapproving, but playful, look.

TOM (CONT'D)

Think they'll let you take a break
and have a coffee with me?

ANNIE

On my first day?

TOM

The cute pregnant girl? Absolutely.
At least ask. I was doing my
patrol and these thoughts just came
into my mind, and I have to
desperately ask you something.

Annie gives a quiet smile. She pecks him on the cheek.

ANNIE

I'll ask. Be right back. But I
can't promise anything!

EXT. COFFEE HOUSE, PATIO -- DAY -- FLASHBACK, CONT'D

Annie and Tom sit at the patio outside. Tom takes a sip of
his cup. We can almost taste the crisp Autumn air. The
trees' red leaves fill up the patio and the background trees -
-- what an absolutely beautiful area.

ANNIE

So what is it you so *desperately*
wanted to talk with me about?

TOM

...Our baby. We know she's a girl,
we've got a gender which is ---
wonderful and all, but --- I can't
get attached.

Annie looks at Tom, dumbfounded.

ANNIE

What?

TOM

Like --- without a name.

ANNIE

Oh, here we go...

TOM

I'm serious, Annie. You know I
wasn't --- keen on your spontaneous
idea. I feel like this coffee shop
is brainwashing your mind to be hip
and different without any sense of
the consequence. If we just go
with the first name that pops in
our heads when she pops out of
there, our daughter could end up
with a freaky name.

Annie smirks.

ANNIE

Fine, do you have any honest suggestions then? Is that what this is about?

TOM

How about Amanda?

ANNIE

Amanda?

She narrows her eyes.

ANNIE (CONT'D)

Seems a bit generic.

TOM

Says the woman named "Annie".

She laughs.

ANNIE

Well I know how it feels to be accursed with a boring name. I want something that stands out, something that makes our daughter... unique.

TOM

I have a feeling you have a suggestion that you were going to pretend was spontaneous when she popped out. Spit it out, Annie, I can see through your bullshit.

He smirks --- she shuffles a bit.

ANNIE

You're gonna' hate it. Darlene.

TOM

"Darlene"? Hmm, you're right, you know me too well, I do hate it.

ANNIE

You didn't even let me finish explaining! Darlene was my mother's name. I mean, think of the cute nickname potential. Darla.

TOM

Darlin'.

ANNIE

That's just so cute. Darlin'.

TOM

I still don't feel right with
Darla.

ANNIE

If I'm popping this baby out, I
think I should be naming her...

TOM

Oh now you're playing that card?

ANNIE

We can argue about this forever,
Tom, my opinion doesn't change.
Darla is an adorable name for our
daughter.

TOM

Darla Snyder --- it just --- I
don't feel a "ring" to it like I do
with Amanda Snyder.

ANNIE

Ew.

She stands, giving her husband a hug.

ANNIE (CONT'D)

I really should get back to work,
though. Thank you for stopping by.

They kiss. Her eyes gleam --- so beautiful, so happy. This
couple is so full of life and love.

END ACT I

ACT IIINT. FLOODED ALPHA SECTOR -- NIGHT

GWEN discards her jeans --- ready for action --- right in front of the massive doors leading to the flooded alpha sector.

TOM and GARETH get ready to go as well. Gareth gets closer to Gwen as Tom wanders in his own direction --- speaking low:

GARETH

Tom dumped a body down here. It's why I wanted to tag along with him, he probably only wanted to come back to double check that everything's nice and tidy.

GWEN

You've gotta' be shitting me? You sure that's what you saw?

Gareth nods. Gwen swallows, nervous, mulling this over:

GWEN (CONT'D)

This could be a problem.

GARETH

Uh, no shit. Tommyboy's a murderer.

GWEN

Well, duh, I didn't mean that. I meant you and him down here. It's a damn good thing I tagged along.

GARETH

I figured you were trying to babysit.

GWEN

Well no offense, I know what a firecracker you can be --- Valhalla ring a bell? Don't think I'd forgotten that.

Gareth gives a sly smirk:

GARETH

Sorry.

GWEN

I just didn't want you to try something on Tom.

GARETH

Well, it's a good thing you did come along, because I don't think I'd be able to promise that I wouldn't.

Tom approaches, stripped down slightly, his pant legs pulled up, one of his shirts removed.

TOM

You two ready to go?

GARETH

Yeah.

Gareth digs through his pockets.

GARETH (CONT'D)

Oh yeah, I think --- these might come in handy.

He pulls out a handful of GLOW STICKS.

GWEN

(amused)

You just carry these things around?

GARETH

You'd be surprised what I've got in my pockets. These things can last thirty years, baby. Amazing stuff.

He tosses her one. She wraps the glow stick's nylon safety leash around her hand.

GWEN

Smart.

Gareth tosses one at Tom, he catches it. Gives Gareth a nod.

TOM

Thanks.

Confidently, Gareth marches on after Tom as Gwen watches with unease.

The three of them put all their strength into prying open the doors. This reveals the half-flooded corridor beyond. As they sludge deeper through this hallway, the deeper the water becomes. Gwen takes the lead, diving in to the deep water.

Tom and Gareth look at each other.

TOM (CONT'D)
After you?

GARETH
No. You first, friend.

Gareth just beams.

GARETH (CONT'D)
I insist.

And so, hesitantly, Tom dives in first. And then Gareth, a sly look on his face, follows after.

INT. CLINIC -- DAY

SÉVERINE is wheeled down the hallway of the clinic area, where lanterns are kept as makeshift lamps and lights. She's alive, and looking in decent condition. SIMON is waiting for her.

SÉVERINE
...ah, my knight in shining armor.

Playing the fool, Simon spins around:

SIMON
Where?

Sev smiles.

SÉVERINE
How have things been? What's going on with the electricity?

SIMON
Look at you, all drugged up and still observant...

SÉVERINE
I'm on medication, not braindead. But seriously...?

SIMON
The U.N. stopped by. They stopped funding us. We're on our own. Which means no electricity.

SÉVERINE
What about the back-up generator in alpha sector?

SIMON

That entire sector is flooded. We thought it was our shooter, Eddie...

SÉVERINE

...he had no time to do that.

SIMON

...exactly. It was Leigh Vega.

SÉVERINE

Touch Star Security's Leigh Vega?

Simon nods.

SIMON

We've got a lot of work to do around here. Otherwise, we're in some fucked-up deep shit.

SÉVERINE

I can't believe they'd just leave us like this. All of these people... don't they care?

SIMON

A steaming load of complete bullocks.

Sev just looks destroyed, everything around her has fallen apart and she can't do much to stop it.

SÉVERINE

...I can't even begin to put my feelings into words.

SIMON

Well, I can.

(smiles softly)

I think that --- this gives us the opportunity to do things our own way around here. A new beginning. And maybe we can, to quote Rihanna, find love in a hopeless place.

Sev can't help but give a giggle.

SIMON (CONT'D)

I miss you Sev. I want to try us out again.

SÉVERINE

...I do too. But right now, my focus is on... fixing Eden, saving my people. Once things settle down then, I'd love to have you back.

Simon nods. Holds her hand tight.

SIMON

Sounds like a plan.

Off her sad smile ---

EXT. DOME -- NIGHT

We're outside of the dome. ANTON is readying a bunch of guys with weapons.

GUY

Why the hell are you holding your gun like that?

ANTON

How am I supposed to hold it then, sharpshooter?

GUY

Certainly not like that. I thought you were supposed to be helping us.

That's when they hear a boom. A target being set up nearby is blown to smithereens. Anton turns around.

TAMSIN (O.S.)

I think you should get a new trainer.

TAMSIN holds a rifle. She sets it down, with a cocky smile. Anton raises an eyebrow:

ANTON

Well hello to you too.

VICTOR approaches.

VICTOR

What are you doing out here?
Everyone inside is on lockdown.

TAMSIN

I made my way out here with this.

She waves her flashlight.

TAMSIN (CONT'D)

And it's tough to issue a nation-wide lockdown when communications and electronics are down, yeah? How the bloody hell was I supposed to know that?

Victor doesn't appreciate her tone.

VICTOR

What do you want?

TAMSIN

What do you think? I want to help out here. I don't want to just stand around anymore.

Victor looks to Anton.

VICTOR

Let her take over your duties over here. Me and you have to talk anyway.

Anton furrows his brow, annoyed that Tamsin's taking over, but nevertheless, he bites his tongue. He follows Victor...

VICTOR (CONT'D)

How many guys would you say The Serpent has on his payroll for this ambush?

ANTON

Not as much as us. That's for sure. Probably around thirty. But still, they're angry, they're armed... they're still a threat to be taken seriously.

Victor nods, scratches his head.

VICTOR

Alright.

ANTON

Why? You don't want to take this seriously?

VICTOR

Well, when you have threats on the inside and the outside, it's getting pretty sodding annoying to try and decide priorities. You feel me?

Anton stands there awkwardly --- obviously not familiar with the phrase.

ANTON
 Feel you? What the fuck are you---
 ?

Victor waves him off --- *too young.*

VICTOR
 Never mind.

INT. FLOODED ALPHA SECTOR -- NIGHT -- UNDERWATER

As Gwen, Tom and Gareth dive deeper, their flashlights' beams and the glow sticks' aura become more and more appreciated.

Each of them swims past a pair of open doors. We HOLD on the doors as they go off-frame. Unseen by the trio, the doors are covered in scratches and dents --- as though something had been trying to claw its way out!!

As the music crescendoes, hyping us up, ohhhh SHIT:

CUT TO BLACK.

IT'S QUIET --

ABSOLUTELY MUTE as we follow a SHERIFF CAR from BEHIND -- SPEEDING down a CURVED ROAD.

An incoming car SWERVES out of the way as the RELENTLESS SHERIFF'S CAR continues --

IF YOU REMEMBER: This is the opening scene to the "Pilot" episode, the first scene of "Eden Rising" period...

INT. SHERIFF'S CAR -- DAY -- FLASHBACK

TOM SNYDER.

His hair combed to the side, sticking on his sweaty FOREHEAD.

He turns AROUND -- we do too and see he is:

HOLDING on to ANNIE's hand -- she's BREATHING in and out --- her BELLY PROTRUDING.

It's clear that she's in LABOR.

Tom SAYS something -- smiling -- We couldn't hear his dialogue in the pilot, but now we hear what he told her:

TOM
 I give in baby, I give in. Darlene
 it is. We'll call her Darla, just
 like you wanted okay?

But his SMILE FADES AWAY --

Annie's eyes are FLUSTERING -- closing.

TOM STARTS SCREAMING:

TOM (CONT'D)
 NO, NO, NO!

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

THE TOWN HOSPITAL -- quaint, nothing BIG -- in fact, it's
 only ONE FLOOR --

WE PUSH IN ON THE SHERIFF CAR as it SHAKILY PULLS IN FRONT OF
 US -- the DOOR FLYING OPEN --

Tom STEPS OUT, walks around and GRABS ANNIE -- we CIRCLE
 AROUND THEM and TRUDGE as he enters the HOSPITAL --

He starts SCREAMING for assistance. Patients and nurses look
 at him, a little scared at the JOLT.

SWING from different faces -- each one with their
 expressions.

And then PUSH on TOM.

A doctor comes in. He's running, swinging his STETHOSCOPE
 around his NECK. The doctor grabs Annie as nurses come in
 with GURNEYS.

The doctor gently places her on it, and starts RUNNING,
 pushing the gurney away.

TOM also tries to ACCOMPANY them -- but the doctor nods to
 the sides.

CIRCLE AROUND UNTIL WE SEE TEARS STROLLING DOWN TOM'S FACE --

-- and we PULL AWAY FROM HIM: a cold, distant pull. Remote.

Scared. Uncertain.

And for the first time -- we hear SOUND but see nothing --

SMASH TO BLACK.

A PIERCING SCREAM.

EXT. CEMETERY -- MORNING -- FLASHBACK, CONT'D

OPEN ON A SMASH CUT TO ANNIE'S PORTRAIT.

It's a massive, beautiful portrait of her.

We PULL out slowly, as we hear a PASTOR giving a sermon. We hear it, but we don't process it.

The camera just lingers on TOM's face. He stands at the grave side with a few other faces, cradling a young baby in his arms.

He looks down at her. He pokes at her face, rubbing it gently. Baby DARLA.

He looks almost hesitant at her, maybe even BLAMING her? It's hard to read Tom's face, his motivations, his thoughts. He's never been an open book, and probably never will be...

ANNIE'S MOTHER (V.O.)
She's a little miracle.

As we're tight on Tom, we suddenly SNAP to reality...

...and the camera pulls back, revealing Tom standing at Annie's graveside, Darla still in his arms, with only a woman in her 50's, ANNIE'S MOTHER, stood beside him. The grave is covered, everyone else is gone. He's been in his own zone the entire time.

He wipes his eyes.

TOM
She's... She's definitely
somethin' else.

ANNIE'S MOTHER
Hey--- Tom.

Tom makes eye contact with her.

ANNIE'S MOTHER (CONT'D)
If you need anything, ever, just
know that I'm a phone call away,
okay?

Tom appreciates the gesture. He gives a nod.

TOM
Likewise.

She opens her arms, and hugs him gently. She takes a look at baby Darla.

ANNIE'S MOTHER
She has her mother's eyes.

And she kisses baby Darla on the head.

ANNIE'S MOTHER (CONT'D)
I've said my peace to my daughter,
but if you need more time, I
understand. I'll see you back at
the banquet hall?

Tom just nods. Annie's mother walks off. As she gets in her car and drives away, leaving Tom and baby Darla there alone, in silence, just staring down at Annie's grave...

INT. FLOODED ALPHA SECTOR -- NIGHT -- AIR POCKET

A narrow recess in the corridor ceiling - where a light fitting used to be. Fifty inches long, ten wide, only six inches above the water. And based on Tom, Gwen and Gareth's facial expressions as they break the surface, the air is rank, but breathable.

Gwen drags in a deep breath - winded, but okay. Tom is fine. Gareth is worse off -- coughing and choking.

TOM
(to Gwen)
Swim champ, huh?

With the roll of her eyes:

GWEN
How much further do you think?

GARETH
(coughing)
I don't know. Couldn't see much
else up ahead, yo.

TOM
I can go. This was actually quite,
uh... refreshing in a way.

GARETH
Oh yeah, swimming in blood-soaked
water. Lovely stuff. You sure
have an interesting idea of a good
time, Tommyboy.

TOM

Seriously, I'll go ahead. See how far is left. Maybe there's another air pocket like this. I feel like we're getting close.

GARETH

I'll come with.

TOM

No, it's fine, I don't need---

GARETH

I insist.

Gwen is still holding onto the bars:

GWEN

I need a moment to catch my breath. I'll follow. And before either of you say a word, high school's been a while, okay? I won't say how long but --- you get the picture.

Tom nods, takes three deep breaths and goes under again. Gareth is quick to follow.

INT. FLOODED ALPHA SECTOR -- NIGHT -- UNDERWATER

TOM and GARETH reach the next area, passing through a massive open door. They surface ---

INT. FLOODED ALPHA SECTOR, GENERATOR ROOM -- NIGHT

--- and find themselves in the massive room. The generator seems nearby. According to Tom's grinning face, it's still in tact too.

TOM

We made it.

He turns around: No sign of Gareth. Illuminated by the glow stick on his hand, Tom looks into the water and sees Gareth closing the massive door leading to the air pocket Gwen's in. He's locking it shut.

Gareth surfaces.

TOM (CONT'D)

What the hell was that all about?

Gareth suddenly PUNCHES Tom across the face.

INT. FLOODED ALPHA SECTOR -- NIGHT -- **AIR POCKET**

As Gwen fights to catch her breath, we see, illuminated by the glow stick on her hand, a rotting, undead face in the water below her.

It lunges forward, grabs her, and DRAGS her under the water again...!

END ACT II

ACT IIIINT. SCHOOL -- DAY -- FLASHBACK

The small gymnasium at GLENLEY's only school is housed with the bare congregation of parents.

We jump to one particular table:

TOM and his second wife KATE sit across from SIDNEY, Darla's teacher and Tom's future girlfriend... Post-Kate, pre-Leigh, for those who may have forgotten.

KATE

How is she doing? I know she said she was struggling with Math, but it seems to me, based on the work she brings home, she's doing okay.

SIDNEY

That's something I really do admire about Darla. She's very modest. She's her own worst critic. It can sometimes be a bad thing, but in the end it only helps a person improve. She's doing fabulous in all of her subjects. She's really the only kid who wants to be here, truthfully.

KATE

Really? That's... pretty impressive. I'm not surprised that she enjoys school so much, but that? Just seems a bit exaggerated.

SIDNEY

Not at all. None of the other kids have transitioned well from being at home to being in school, for all of them, that was the lifestyle they were used to.

Tom seems to be zoned out a little bit. Kate seems to notice. She shoves him gently.

KATE

Hey? Tom?

Tom shakes his head.

TOM

I --- I'm sorry, I was so focused
on that painting over there.

There's a painting on the wall of the school. It's of a
bridge. Similar to ANNIE's painting from the first
flashback.

SIDNEY

Oh really? I --- was actually a
Art major in college, believe it or
not. There weren't many qualified
teachers, so this has honestly been
a learning experience for me.

KATE

You seem to be doing a great job
balancing everything though, I give
you kudos. It's a tough job.

SIDNEY

Oh definitely. But it's been so
rewarding...

His eyes still on that painting; his mind still wrapped so
much on its similarity to Annie's painting, and not so much
on Darla's progress in school...

TOM

So you painted that yourself?

SIDNEY

Yes, I absolutely love to paint and
that was one of my favorites...

TOM

It's beautiful, it really is.
Reminds me of... memories, from,
before all of this hell.

KATE

It reminds me of stuff too, you're
right.

She can't possibly feel what Tom is feeling though, and we
see it in the discomfort in his face...

INT. FLOODED ALPHA SECTOR -- NIGHT -- UNDERWATER

GWEN struggles with the biter that dragged her under the
water. She grabs at the gun on her holster, and aims down ---

--- perfect timing as the undead's mouth clamps forward, right onto the gun's muzzle. She pulls the trigger and the zombie's head explodes. Using her glow stick and flashlight to illuminate the water, Gwen sees that it's safe down here. No more undead in sight.

Now that she's down here, she figures she might as well keep swimming, after Gareth and Tom...

...She reaches the door that Gareth shut. She can't open it. He's locked her out. Obviously whatever he's doing, he's up to no fucking good.

INT. FLOODED ALPHA SECTOR, GENERATOR ROOM -- NIGHT

Gareth has pulled Tom out of the water and onto the barely-flooded cement floor. Tom has woken, he looks up at Gareth.

TOM

What the hell was that for?

GARETH

For pretending all this time that you were a better person than me.

He chuckles, darkly, balancing the HARPOON GUN in his hands.

GARETH (CONT'D)

You poison everything, Tom. You're that devil, that monster, that force of destruction that comes over and wrecks havoc on everyone else in your life. You're the one who means to help but almost always ends up hurting. And you're the one who seems to absorb the lives and pleasures of those around them when they pass away, who skids through life without a scratch while everyone around you is devastated, their lives torn apart and you can't even care because --- well, it's not you.

Gareth pauses. Shoving the harpoon forward --- nearly jabbing Tom's chest.

GARETH (CONT'D)

It was Rory, wasn't it? I saw you scoop out the dog tags. And then your face when Ash mentioned Rory and Kitty?

(MORE)

GARETH (CONT'D)

You can't stand to see anyone weep for Rory, not just because you killed the guy, and not just because you ultimately doesn't think Rory is worthy of all that mourning. No, you can't stand to see the weeping because you are incapable of that depth of feeling. Deep down, you think you did the right thing, and your world refuses to confirm that suspicion.

Tom can't handle this anymore. He leans against the wall, in complete anguish.

TOM

(crying)

It was Darla or Rory. The choice was simple, you don't have any idea...

GARETH

In YOUR mind, the choice was simple. There was no thought process. You snapped. All your anger toward the world, you saw a way to let it out. It wasn't about your daughter Tom, let's face it, you're a shitty father if I ever saw one. You take every opportunity you can to leave her behind. You go tromping off on some rescue mission when the group that was out there could've handled it on their own, leaving your traumatized daughter behind. With Rory, you didn't see any alternatives. You just... took the easy way out.

STOCK-FOOTAGE: TOM beating the shit out of RORY with the meat tenderizer.

Behind Gareth, we --- and Tom --- see a SHADOW converging toward him, that he doesn't. Tom's bloodshot, teary eyes dart between Gareth and this figure. But he keeps his mouth SHUT as Gareth continues ranting:

GARETH (CONT'D)

Indeed, what you see is that you take the easy choice at every opportunity and never the right one. And now I get to make a very easy choice.

(MORE)

GARETH (CONT'D)

I'm going to end the suffering you bring to everyone around you. I will slit your throat, I will feed you to the fucking biters, I will crucify you for the world to see what a pathetic fuck you really are. And that's the easy choice. But this time Tom, the easy choice -- is actually the right one.

He hears a groaning. When Gareth turns, he comes face-to-face with a HIDEOUS UNDEAD.

It's face grotesquely pale and bloated from being underwater. It leaps into the water. Gareth screams as it LANDS RIGHT ON TOP OF HIM, shoving him ---

INT. FLOODED ALPHA SECTOR, GENERATOR ROOM -- NIGHT --
UNDERWATER

CUE --- "RED TIDE" by NEKO CASE:

They're wrestling.

The green glow stick on Gareth's hand hits the floor with a clunk. The struggle above can be heard. The nylon leash --- still attached --- slowly coils around it. It's tugged around amidst their struggle.

ON the glow stick as it drags along the floor with Gareth.

Gareth wrestles with the handle. He spins around and sees the infected closing in on him. But it's slow, trudging through the water. Not swimming, but walking. Its dead weight keeps it walking through the water.

Gareth twists out of the way, avoiding its clawing and swinging arms as it gets closer...

With a massive effort, Gareth tries banging in the door. But he's underwater. No matter what he tries, it's not going to work. Avoiding the infected and darting for a nearby desk, Gareth rifles through the shelves.

He pulls each open --- trying to hold his breath as much as he can. His eyes are going between the infected, which lumbers toward him slowly, and the desk drawers. He keeps digging--- his fingers finally RING around a SET OF KEYS. He pulls them out and swims for the door.

Fumbling with each key, Gareth tries to find the right fit.

BEHIND GARETH ---

The infected approaches.

THE KEY HE TRIES NOW FITS.

The door SLIDES open and Gareth SMILES.

Tom, however, pops out and GRABS Gareth's arm. Yanks the key, twists the lock on the door, and SLAMS it shut. Fighting with Gareth, Tom GRABS his harpoon. He pulls the trigger, and the long weapon digs itself deep into Gareth's chest.

Gareth stands there, in shock, holding the harpoon gun that is stuck inside of him.

Using his feet to propel himself away from the wall, Tom pushes himself away as blood mushrooms through the water around him, from Gareth's body.

Gareth looks on in horror as the infected converges on him, through a cloud of his own blood,

AND IT GRABS HIM BY THE SHOULDERS AND PINS HIM DOWN as "RED TIDE" fades...

INT. FLOODED ALPHA SECTOR, GENERATOR ROOM -- NIGHT

Tom surfaces. He turns around, toward the water, something catches his eyes in the beam of his flashlight --- a green glow in the distance.

TOM
Goddamnit, how did the bastard
manage to---?

Tentatively, he reaches for the stick --- yanks ---

The nylon leash follows, along with ---

GARETH'S SEVERED HAND.

Still attached to the leash. The nylon still firmly wrapped around a chunk of chewed off flesh. Blood is starting to pool the area.

Tom drops the glow stick in surprise and turns away ---

--- SPLASH!!

An undead rises from the water.

In its mouth is Gareth's HEAD.

Violently shaking its head back and forth, Gareth's head disintegrates into bloody nothingness.

INT. FLOODED ALPHA SECTOR, GENERATOR ROOM -- UNDERWATER

Tom has been pulled under by an undead, the same one that killed Gareth. As it's JAWS SNAP at him, Tom kicks the undead, pushing off and swimming backwards ---

Right into the arms of a SECOND INFECTED!! This one even more rotted, bloated, and horrific than the first.

Tom struggles to get his gun free of its holster, but the zombie is already upon him, jaws wide, ready to take a bite.

He fires. The bullet was slowed too much by the water, lodging into its skull but not penetrating the brain.

Eventually the infected goes down.

But that still leaves the other.

PUSHING OFF from the wall like he did to escape the first infected when he stabbed Gareth with the harpoon, Tom scythes through the water towards the infected, his gun in his outstretched hand.

Tom lets the muzzle of the gun touch its forehead before pulling the trigger. At point blank range, and with the extra compression from being underwater, the entire back of this undead creature's head is blown right off.

Brain matter and bone fragments further clouding the murky water.

Tom's flashlight finally DIES. Plunging the scene into TOTAL DARKNESS.

For a few seconds, complete blackness and an EERIE SILENCE...

SUDDENLY, he ignites a RED FLARE underneath the water.

Illuminating a dreadful, hellish scene ---

Walking underwater towards him are three or four more of these bloated and disfigured infected, each sharing pieces of what's left of GARETH.

Tom heaves himself forward, climbing onto the cement where the generator is. And, doing what he came here to do, he slams down the lever and the generator HUM's. It's starting up ---

INT. FLOODED ALPHA SECTOR, GENERATOR ROOM -- NIGHT --
UNDERWATER

The closed door opens, allowing GWEN to swim in. She sees the infected and the bloody water around her. She knows something happened. Something bad.

Desperately swimming and firing at the same time, Gwen manages to shoot dead two of the infected from underwater. From above her, Gwen sees something tossed to her. A harpoon. She swims up, up, up, reaches it, spins around and fires --- slamming the spear into the final zombie's throat. It falls away, more blood pooling, as Gwen surfaces ---

INT. FLOODED ALPHA SECTOR, GENERATOR ROOM -- NIGHT

Gwen climbs onto the cement.

GWEN

THANKS for the harpoon Gareth, but
 what the fuck is up with the
 blood...?!

As she looks up, she sees Tom standing there. Not Gareth.
 It hits her.

GWEN (CONT'D)

Oh my god. Tom, I... Gareth had
 the harpoon so I just assumed...

Tom shakes his head.

TOM

He's dead.

And then Tom presents a pair of dog tags from his pocket.

TOM (CONT'D)

And then I found these. They're
 Rory's aren't they?

Gwen sees the wild in Tom's eyes. She recognizes that Tom probably KILLED Gareth. And even though she knows no one else could have possibly murdered Rory other than Tom, she keeps quiet.

GWEN

Yeah. They are.

TOM

I found them on a body in here. I
 couldn't even recognize his face.

He's a good liar. But we can see it in Gwen's face, she can smell the bullshit from here and she's not falling for it. She wipes her face.

GWEN

I just can't... Gareth... I...

TOM

He tried to kill me, because I accused him of killing Rory. It was guilt. He fucking did it.

He sighs.

TOM (CONT'D)

The generator's on. We should get back upstairs. I'll let you catch your breath first.

Gwen nods --- a silent thank you --- as she sits there and mulls all of this over. She puts her head against the wall, taking deep breaths, trying to understand, to process all of this...

FADE TO BLACK.

INT. KITTY'S SUITE -- NIGHT

KITTY sits inside the suite, with MANILA, DARLA and PJ. That's when there's a knock at the door. Kitty's hair seems to stand on end... her nerves, they're all over the place. She rushes for the door, opens it.

And finds TOM and GWEN.

KITTY

Oh, are you here to pick up Darla...?

TOM

...We um... we turned on the power by turning on the generator...

Kitty cuts him off. It's almost like she's EXPECTING what he's about to say, but just doesn't want to fucking hear it.

KITTY

That's nice. I noticed. Because, um, the lights are back on and, um...

She starts to lose breath. She looks almost ready to collapse. Gwen holds onto her, keeps her standing. She starts to cry.

KITTY (CONT'D)
He's dead isn't he? He's gone,
just --- just fucking say it, get
it over with.

Tom, stone faced, presents Rory's dog tags to Kitty.

TOM
I'm sorry.

KITTY
Oh god no, please, no...

And she just sobs, right into Gwen's arms. She grips his dog tags tightly.

PJ, Manila and Darla see this happen, and they know too. PJ shakes his head --- *no, not someone else* ---

TIGHT on the dog tags, hanging from Kitty's grip.

Then we're on Tom, completely wracked by everything he's done. He can't even grasp what's happened himself, and we see it in his eyes...

DARLA
Dad?

She snaps him out of his trance.

DARLA (CONT'D)
There's blood on you, are you okay?

He just brings her in for a hug. He doesn't say anything. He doesn't answer her. There's nothing he can say to her. He kisses her. And she just looks confused, in his tight hug...

GWEN (V.O.)
...Tom says it was Gareth. Gareth
confessed the murder to him, but...
Gareth was with me the entire day.
He had no time to kill Rory. No
motive.

INT. LOBBY -- SUNSET

Inside the lobby, GWEN sits with KITTY. They're both wearing black. Mourning colors.

KITTY

I don't get it... But then if it
wasn't Gareth?

GWEN

We saw Tom carrying a garbage bag
down into the alpha sector, and
Gareth followed him. According to
Gareth, he dumped the remains of a
body into the water.

Kitty tries to keep herself together, taking in a deep breath
as she hears these details.

GWEN (CONT'D)

Kitty, it's okay to cry, you don't
need to...

KITTY

I'll cry when I want to. Now, I
just want to... punch something.
Why the hell would Tom even...?
They were friends, we were all
friends!

GWEN

I don't know. But I think we need
to find out.

Tight on Kitty's determined face...

INT. GREENHOUSE -- SUNSET

Silhouetted against a blood red sky, a single wooden cross
marks Rory's memorial. Many of the others turn and leave,
but Kitty remains. Impassive. Just staring at the cross.

Someone has hung Rory's dog tags over the rough wooden
cross... the tags he was so proud of, so happy to have.

Tom stands nearby too, he and Kitty are the last two left,
and he just watches her --- guilt is wrecking his face, he
can't look anymore.

Finally alone, Kitty allows emotion to cross her face. Tears
roll down her cheeks as she reaches down, her fingers
touching the dog tags.

She grips them tightly and then gently removes them from the
cross.

In the midst of all the horror, this was the man she was closest to. The man she fell in love with in the hellish world they were trapped in. And now he's gone.

The tears are uncontrollable now.

The repressed emotion from everything she's been put through are finally given vent.

Her knees buckles and she hits the soil. Kitty presses her face against the wood, sobbing, choking on her tears and heartbreak...

INT. LOBBY -- SUNSET

CUE --- "I'M GONNA HAUNT YOU" by FABienne DELSOL:

The sun has just dipped beyond the horizon, as KITTY makes her way out of the greenhouse. The tears are gone.

She wears Rory's dog tags around her neck. Framed against the bloody sky, she has the look of some avenging, fallen angel.

TOM
(concerned)
Kitty...

But Kitty just walks right past him... without even a look:

KITTY
Good night. I'll see you in the
morning, Tom.

The warrior has returned.

She's ready to fight.

To find the truth.

Pity her prey.

BOOM.

END EPISODE