

E D E N | R I S I N G

#405

"Converge"

by
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EDEN RISING
"Converge"
#405

TEASER

INT. NEWT'S FLAT -- MORNING

TIGHT ON AN ENDTABLE:

An alarm is going off. BEEPBEEPBEEPBEEPBEEPBEEP.

It's fucking incessant and annoying, and even moreso that the person it's trying to awaken won't TURN IT OFF.

Suddenly, we hear a lazy, exaggerated GRUMBLE and a hand enters our view, SLAPPING the alarm violently. A picture frame tumbles off the endtable.

NEWT

Shit.

NEWT, 18 - shaggy haired, fierce and funny, carries himself with a larger-than-life bravado - climbs out of bed with a stretch. He clambers out in just boxers and an expletive-laden t-shirt.

He reaches down, picking up the photograph.

It's one of a smiling family, a red-haired woman, a brunette man in glasses, and a smiling, shaggy-haired young boy around the age of nine or ten. We don't need expository dialogue to tell you that this is LITTLE NEWT and his DEAD FAMILY.

How do we know they're dead? Well, 'cause I just said so, and because we take note of the solemn look on Newt's face as he looks it over for a moment, then readjusts it and places it back next to his alarm clock.

As he throws on a pair of jeans, he digs in his pocket and pulls out a rolled up piece of paper. We see his face as he reads it but not what's on it: His expression is one of confusion, but it's nothing NEW to him. This is something that haunts him, something he looks at EVERY DAY.

Then, with a disappointed shudder, Newt shoves the piece of paper back into his jeans and carries on...

EXT. PARLIAMENT SQUARE -- MORNING

A podium is set up in the GRAFFITI-RIDDEN place once know as PARLIAMENT SQUARE. The entire place looks like it's in dire need of attention.

At the podium stands QUINLAN GALLAGHER. 35, a self-made All-American man brimming with confidence.

QUINLAN

...It's brutal honesty for me to
say that Great Britain is not where
it should be.

Behind him, is a smiling MARILYN PAPADAKIS. She is in all black. She's clapping. At her side stands WOLF, her bodyguard, his expression blank as he scans the crowds.

QUINLAN (CONT'D)

With the United Nations buffing
their presence here and placing me
as the new Prime Minister, I'm
confident that our principles will
carry us through these tough times.
We are dedicated to bringing this
great nation back on its feet,
through whatever uncertainty we may
face.

INT. WK70 RADIO STUDIO -- MORNING

NEWT, fully-clothed now with a backwards cap over his scruffy head of hair, has a pair of headphones pressed against his ears and he speaks into a microphone. He's in a RADIO STUDIO, hosting his own show.

NEWT

...All I have to say is, I like
what I'm hearing from Quin's
speeches. Dude can talk, I'll give
him that, but he spreads a message
of optimism without any details. I
can't eat "principles" and
"uncertainty" does not pay the
bills.

There's a BEAT.

NEWT (CONT'D)

Still no sign from my co-host, so I think I'm gonna' give the lovely lad a ring and put his response on the air. He owes you all that much, wouldn't you agree?

Newt pulls out his mobile and dials...

INT. LUCAS AND TATE'S APARTMENT, BEDROOM -- MORNING

LUCAS LEBLANCA and TATE VALDEZ lie in bed. Lucas has his body wrapped around Tate's, their legs look tangled in the mess of the bed sheets. The phone next to Lucas's dresser BUZZES.

Tate stirs awake first. She looks back at her lover, gives a sigh.

TATE

Babe. Your phone...

As Lucas grumbles and stretches...

LUCAS

Ughhh.

Tate looks at the clock.

TATE

Have you seen the time? I hate to be the bearer of bad news...

LUCAS

Oh shit.

He answers the phone finally.

LUCAS (CONT'D)

Newt?

INT. WK70 RADIO STUDIO -- MORNING

NEWT

Command base to Shitty Skinnies, come in Shitty Skinnies. Do you copy? We need signs of life here at Command, Shitty Skinnies. You're on the air, by the way.

INT. LUCAS AND TATE'S APARTMENT, BEDROOM -- MORNING

Lucas sighs. He smirks softly. Tate gets up, her expression worried.

LUCAS

Shitty Skinnies to Smelly Skater,
you're breaking up. Repeat last.
We're experiencing technical
difficulties. We're going through
a tunnel. Over.

NEWT (V.O.)

Smelly Skater? Really? And to
think that I thought finally, when
no one else in the world
understands me, you totally get it.
You could've been a hell of a lot
more original than that.

LUCAS

And I'm rather uncomfortable that
you chose to call me "Shitty
Skinnies" live on the radio, but
you didn't see me break character
to bitch about it.

NEWT

Did you oversleep or something?

LUCAS

Yeah. I'm on my way now.

NEWT

Don't bother trying to make
yourself look decent, no one except
me can see you. Just get your ass
down here ASAP. You can even wear
those eponymous "shitty skinnies"
for all I care, just hurry up!

CLICK.

TATE

Shitty skinnies?

Lucas sighs.

LUCAS

Don't ask.

TATE

(smiles)

Wasn't planning on it.

She picks up an INFANT from the crib beside their bed. It's a girl. Her name is MIRIAM. She is absolutely adorable.

TATE (CONT'D)
Give daddy a kiss, Miriam.

She hands over the baby. Lucas lifts her up. The glimmer in his eyes is unmistakable. He is so proud to be a daddy, even being so young.

LUCAS
Hey baby girl. Daddy's gotta' go to work.

He kisses her.

EXT. PARLIAMENT SQUARE -- MORNING

QUIN's speech is over. He's left the podium, he's moving with PAPADAKIS and WOLF now.

WOLF
I just got news from Agent Kinsey, she's moving in now.

QUINLAN
So this operation's a go then?

WOLF
Absolutely, sir.

QUINLAN
Good to hear. Who's going to do the explaining?

PAPADAKIS
He's going to want to speak to someone he can recognize. You have some "winning over the public eye" to do, Quinlan. I'll handle him.

She gives a small, nervous smile.

PAPADAKIS (CONT'D)
That is -- if you don't mind?

QUINLAN
Of course not. I appreciate it.

INT. WK70 RADIO STUDIO -- MORNING

LUCAS bursts into the studio, finally joining his co-host.

NEWT

Ah! Look who just entered the room... good to see you've finally rose and shone.

Lucas gets his equipment together and finally jumps on-air.

LUCAS

Good to see you too, Newt.

NEWT

So, Lucas, long night?

LUCAS

The baby kept us up.

NEWT

How is she doing by the way?

LUCAS

Good. Healthy.

NEWT

That's wonderful.

LUCAS

So what's been the topic this morning?

NEWT

Oh, um... Quinlan Gallagher was sworn in as Prime Minister today. You know, the American guy the UN wants in. Lots of controversy around that choice.

LUCAS

Yeah I agree, they should've picked a bloody Canadian.

NEWT

Like you? Please.

LUCAS

Hey, you'd be my Deputy Prime Minister.

NEWT

Deputy Newt. I dig it. You know, that reminds me of when I was back in LA for a bit, I had a basehead friend -- a lot like you in fact...

LUCAS
(interrupting)
Recovering basehead.

NEWT
More like, he was a lot like how
you were when we first met. You'd
know that that was my intention
with the sentence, if you'd have
let me finish...

He stops. His face gets serious.

NEWT (CONT'D)
Um, sorry ladies and gentlemen,
we've rambled on a bit longer than
normal so we need to cut to
commercial break on short notice.

He clicks a button, starting some 90's grunge rock. Newt
takes off the headphones. Lucas follows suit.

LUCAS
What was that about?

NEWT
Black car parked outside.

LUCAS
So?

NEWT
Those kind of cars belong to the
big wigs, man. Haven't you...?

There's knocking on the door, interrupting Newt's speech.

Lucas breathes heavily. A bit nervous, obviously. Newt
crosses his arms, frowning.

NEWT (CONT'D)
(low)
I thought you were out of The
Baron's. This has to do with your
involvement, doesn't it...?

Lucas is offended by Newt's quick jump to such a conclusion.

LUCAS
I am out. It's over. Just stay
cool.

Lucas gets up, and opens up the door. There stands ALICIA
KINSEY, 25, black, attractive, and independent.

ALICIA
 Lucas LeBlanca? Sorry to
 interrupt, but we're on orders to
 ask you to come down with us.

LUCAS
 To the station? For what?

ALICIA
 No, not the station. It's UN
 business.

Lucas and Newt exchange surprised glances.

NEWT
 Was this about what I said on the
 radio about the new Prime
 Minister...?

ALICIA
 (quickly)
 If it was, we'd ask for you, Mister
 Newton, and not Mister LeBlanca.

NEWT
 Touche.

To Lucas again:

ALICIA
 Now please, come with us. And I'm
 under instruction that if you
 resist, I can and should arrest
 you. So let's try to make this
 easy, yeah?

Off Lucas's unsure, surprised expression:

BLACK.

END TEASER

ACT IINT. CONFERENCE ROOM -- MORNING

ASH and GWEN have returned. They're sat with MANILA at a table.

MANILA

Well at least with your returns,
things can settle down a bit here.
Everyone was getting a bit
restless.

GWEN

No sign of Simon still?

MANILA

No. Their party never came back.
It's been two days.

ASH

They could've at least radio'd.

MANILA

Knowing Anton, they probably didn't
even bring one.

ASH

That kid's gonna' have some serious
shit waiting for him if that's the
case.

MANILA

I'm happy to hear everything went
well with The Serpent. But no
Séverine?

ASH

Claims he doesn't have her. He
took her for a third party.

MANILA

Claims?

GWEN

He's telling the truth.

Ash's eyes fall on her --- it's clear that he's not so sure.

GWEN (CONT'D)

You weren't there when I asked him.
I saw it in his face.

(MORE)

GWEN (CONT'D)

He told me straight-up, if he had it his way, he'd have her head. They never were close. My guess is the U.N.

MANILA

Makes sense. They're big enough to threaten The Serpent with pulling away funding like they did for us. But what would they want with Sev?

GWEN

No clue. Dunno if we'll ever find out, either. If I never had to hear from the U.N. again, I wouldn't lose much sleep.

ASH

You said things were riled up here? Is that mostly because of our absences?

MANILA

Yeah, everyone was concerned that we told our point of view in having a council of close leadership and then we're back to just one person in charge... they thought it'd stay that way, for the most part. They were vocal, but not concerning. It's Bryce Easton I'm worried about.

ASH

What's with that guy now?

Manila goes for another door, opening it and ushering someone to enter the room. It's BLAIR EASTON, Bryce's young daughter.

MANILA

His daughter Blair can speak up.

BLAIR

I heard him talking to one of the old council members, Martha. They're unhappy with how things are running, naturally, but the things they were saying were a bit off-putting. My dad wants an uprising. He wants to put himself back in power.

MANILA

And based on rumblings I've heard from our concerned folks, reinstating the old council was one of their options. This is what he wants. We need to make sure this doesn't happen again.

GWEN

If Simon were here, it wouldn't have been an issue but I'm not sure when he'll be back and we needed to get these talks done immediately with The Serpent...

BLAIR

And that's another thing my dad's miffed about.

GWEN

I'm not too concerned about Bryce Easton. That man's bark is worse than his bite. The old council was nothing but a bunch of diplomats tasked with dealing with the United Nations. They had no idea what to do with leadership. We did the right thing.

BLAIR

I'm not saying that you didn't, I'm just trying to help!

Ash looks to Blair, sincerely:

ASH

Thanks for coming to us on this so it didn't ambush us. We appreciate it.

BLAIR

You're welcome.

Now to Gwen:

ASH

We can't just brush this aside, Gwen. Guy's got some influence.

MANILA

I agree. Your confidence is admirable, but we need to do something.

Gwen sighs.

GWEN
I'll talk to him, okay? Later
today. I just need to stretch out
with a nice warm bubble first, if
you don't mind. Give me an hour
and I'll report back.

They nod and Gwen gathers herself and exits the room.

EXT. STREETS OF FRANCE -- MORNING

DWIGHT leads his group through the streets of FRANCE. He and WINNIE help carry MAIA, who looks ill. Her head hangs LOW -- it's not looking good. ROZ struggles with a bottle of water. She puts it into Maia's mouth. OLIVER staggers behind, with SKEETER on his leash.

ROZ
Swallow baby, swallow. C'mon. We
don't need you dehydrated now,
too...

Maia barely manages to suckle a bit of water out of the bottle. Roz frowns.

ROZ (CONT'D)
We need to find a way to cut
through easier. And of course we
don't have a vehicle.

Yep. They've all been picked off in these eerie, abandoned, empty streets.

OLIVER
The catacombs.

DWIGHT
Catacombs?

OLIVER
They're underground tunnels.

DWIGHT
I know what they are but ---

His condescending tone FRUSTRATES Oliver, who barks:

OLIVER
(interjecting)
France has these ancient tunnels
underground.
(MORE)

OLIVER (CONT'D)

I remember it from school because there's like millions of bones down there from dead people. They used to say they were built on their bones.

DWIGHT

Alright mate, I didn't ask for a History lesson. Get to the point, please.

OLIVER

If we take 'em, we'll cut through faster. And I'm sure there'll be less chance of us running into any issues down there.

WINNIE

You know your way there?

She doesn't seem to have confidence in him. He shoots her a look.

OLIVER

Yeah. I do.

WINNIE

Then lead the way.

Dwight shoots HER a look now. She nods --- A look that reads *Let him show us what he can do.*

Uneasy, Dwight sighs. Then he gestures for Oliver to walk ahead of him.

DWIGHT

Lead the way, cap'n.

Oliver smirks, feeling the power, and stepping ahead to lead the way. Roz looks unsure too...

INT. LUCAS AND TATE'S APARTMENT -- MORNING

TATE is dressed in her work uniform. Some fast food joint. She's on the phone with someone, looking stressed out.

TATE

I know this is late notice Eunice, but they called me in for a shift.

(pause)

Yes, I know you have a life outside of taking care of Miriam, but if there's any way...

(MORE)

TATE (CONT'D)

(pause)

I know. And Lucas is usually home from work by now, so I picked up the shift assuming he'd be here by now...

Someone's beeping in. Tate checks the ID.

"NEWT"

TATE (CONT'D)

Eunice, I'll call you back.

She takes a deep breath, hanging up and answering Newt's call.

TATE (CONT'D)

Newt?

EXT. STREETS OF LONDON -- MORNING

NEWT is walking down the street, hood over his head.

NEWT

Hey. Did you hear about Luke?
I've been trying to get a hold of you.

TATE (V.O.)

No, what do you mean did I hear about him? Is everything okay? He isn't answering my calls and there's been a shooting down the street, please don't tell me that...

NEWT

(interrupting)

No no no, it's nothing like that, Tate. He's been arrested. I'm on my way up to your place, I figured you'd want to go get him. I'll stay with Miriam if you'd like.

INT. LUCAS AND TATE'S APARTMENT -- MORNING

Tate's expression goes flustered.

TATE

Fuck. What did they reel him in for?

NEWT (V.O.)
She didn't say. Only that he's
down at the U.N.'s HQ. Those are
the big guys, Tate. This is some
deep shit, whatever it is.

TATE
I appreciate you coming by, Newt.
How long will you be?

NEWT (V.O.)
Probably five minutes.

TATE
Okay, I'll see you then.

NEWT (V.O.)
I'm sorry you had to find out like
this.

TATE
Hey... At least I found out.
Thanks again.

NEWT (V.O.)
True that. Not a problem. See ya
soon.

She hangs up. Takes in a deep breath, running her fingers
through her hair. Miriam cries in the background, causing a
distressed Tate to walk off-screen.

INT. INTERROGATION ROOM -- MORNING

LUCAS is sat in the INTERROGATION ROOM in a UNITED NATIONS
compound.

PAPADAKIS enters the room, a MANILA FOLDER held tight against
her chest. Lucas's eyes fall on her. He smiles. Cocky as
hell.

WOLF stands at the door, silent.

LUCAS
I have to say, you're much prettier
in person than your pictures in the
paper, Miss P.

PAPADAKIS
Oh, you're so sweet...

Lucas stands, Papadakis gasps worriedly ---

--- Wolf immediately approaches and SHOVES HIM back into his seat.

They lock eyes: It registers here that there is immediate BAD BLOOD. These two JUST MET but it won't be the last time they make physical contact, and the hatred is already there.

Papadakis takes in her breaths slowly, trying to contain herself. She brushes her arm, grumbling as she passes Lucas.

PAPADAKIS (CONT'D)

...And you're a lot shorter in person.

LUCAS

In person?

PAPADAKIS

We've had you under surveillance for quite a long time, Mister LeBlanca.

LUCAS

So nonchalant of you. You say it like I'm not worthy of a basic right to privacy.

PAPADAKIS

When you're involved in drug trades as a member of a local gang known for making trouble, then you've given up that quote-unquote basic right, my friend. Your girlfriend is very beautiful though, a miss Tate Valdez?

Lucas's ears hear the name of his girlfriend and he looks up, stops moving, freezes. Papadakis smiles. She's got him right where she wants him.

LUCAS

You spy on us... so you've seen us make love.

He smirks. She straightens up, uncomfortable.

My my, how quickly the tables have turned.

LUCAS (CONT'D)

Kind of kinky. She was smiling, wasn't she?

Papadakis certainly wasn't expecting this reaction from him. Briefly unsure how to react, she stammers:

PAPADAKIS

H--her mouth wasn't in immediate view in the photographs we had.

Lucas giggles at the ridiculousness of her statement, the seriousness in her voice. He didn't expect an HONEST answer, that's for sure.

He isn't taking her seriously AT ALL.

So he quips:

LUCAS

(smirks)

Then I was smiling.

PAPADAKIS

You're sick.

Losing no gusto, Lucas says what he needs to without getting riled up in the slightest. He's leaning back in his chair coolly.

LUCAS

What's sick is spying on me, bringing me down here and then not even explaining why. Can I go now or are you going to continue wasting my time?

Papadakis continues pacing. She runs her hands through Lucas's hair now, the other hand dangling that folder to her side.

PAPADAKIS

I'll bet that there's enough secrets in that pretty little head of yours to bury an empire.

He's not unnerved in the slightest.

LUCAS

Oh Miss P, you naughty thing. I didn't expect this from a modest philanthropic politician such as yourself. You're a lot more interesting than I anticipated.

PAPADAKIS

...I want them, Lucas. The secrets you're keeping.

She SLAPS the folder onto the table.

OUTSIDE THE ROOM:

ALICIA KINSEY watches through the see-through wall. She's intent on what's going on in here.

BACK INSIDE:

Papadakis reveals what's inside that damned folder. An image of what appears to be an orange-tinted powdered drug.

PAPADAKIS (CONT'D)
Crocodile spice...

OUTSIDE THE ROOM:

Alicia makes NOTE on Lucas's eyes. THEY PERK UP QUICKLY at the name. She squints -- trying to figure everything out.

INSIDE:

PAPADAKIS (CONT'D)
...This new drug is making its rounds on our streets. We want it.

LUCAS
Honey, I've been clean for over six months. You and your surveillance teams should know that.

PAPADAKIS
Your connections are what matter, sweetie.

She's trying so hard for him to take her seriously. It seems that it still isn't working.

PAPADAKIS (CONT'D)
This thing is rumored to have virus-nullifying effects. Those who come in contact with it are said to be cured.

LUCAS
Sounds like a fairytale to me, Miss P. You have any proof?

Papadakis slides a photograph Lucas's way.

PAPADAKIS
A dead body found on West Side. Mangled. Someone was tortured, beaten to death. We had the body looked over countless times. It was a white boy from the East Side.
(MORE)

PAPADAKIS (CONT'D)

He was left with a red-and-black bandana on his body, Lucas... those are your rival gang's colors. The Ripper's.

LUCAS

That's quite unfortunate, but this has nothing to do with me.

PAPADAKIS

We know. My point though, is that the body had no head wounds. His killers were very careful to make sure that his brain was still intact. He died and has yet to be reanimated, Lucas. This wonder drug isn't just a fairytale anymore. And we want your help in finding it.

Off Lucas's bewildered expression:

EXT. DECLAN'S FARM -- MORNING

This farm was once tended by DECLAN before his demise last season. Right now, KITTY, PJ and TAMSIN are tending to its fields.

KITTY

It's really nice of you to be out here.

PJ

Yeah, believe it or not, the farm doesn't have very many volunteers.

TAMSIN

No problem. You'd think more people would be concerned.

PJ

They rely on scavenging too much, even though they're fully aware that there isn't much left to scavenge as it is. We're scraping the bottom of the barrel out there.

KITTY

Holing ourselves up in here, as comfy-cozy as it is, has kind of scrambled a few of these people's brains.

(MORE)

KITTY (CONT'D)

It's good to stay realistic about
the world we live in.

MANILA approaches the fences. She nods for Kitty.

KITTY (CONT'D)

Excuse me for a sec.

Kitty joins Manila, leaving Tamsin and PJ to keep working on
the crops. PJ's eyes are on his mother figure the whole
time, though.

MANILA

It's good to see this place still
running, even with Declan gone.

KITTY

PJ really wanted to make sure it
stayed afloat, so he came to me.

MANILA

That's actually why I'm here.

KITTY

Oh?

MANILA

I just wanted to thank you, for
helping him out lately. I uh, I
haven't been around much so it's
good to see him finding some solace
with someone else.

KITTY

It's no problem. He's a brave kid.

MANILA

If you need help with anything, I'm
here for you. Just let me know.

PJ approaches the fence.

PJ

(to Manila)

Hey, you got an opening today to
hear a suggestion for this place?

MANILA

Yeah, why, you've got something up
your sleeve?

PJ

(smiles)

Always.

MANILA

Yeah, head up there now while Ash is relaxing. Gwen's busy though, and I'll be up there soon.

PJ

You mind, Kitty?

KITTY

No, go ahead, you've done enough and Tamsin's a big help.

PJ

Cool. See you later.

He hops the fence and jogs off-screen.

MANILA

I can already see he's not moping so much anymore. It's a good sign, I've missed that smile.

KITTY

I could use your help with something, actually. If you're not busy...

MANILA

No, 'course not.

Manila follows Kitty inside the farmhouse.

Off Tamsin's look as she continues her work in the field, watching them head inside... Again, an outsider.

INT. PENTHOUSE SUITE -- MORNING

The penthouse level of the resort suites is beautiful, luxurious.

GWEN is having a morning cup of joe with BRYCE EASTON, the imposing ex-councilman.

BRYCE

You take my coffee, but you still have yet to tell me why you're even here, Gwen.

GWEN

It's pretty simple. You had to have known that we'd know what you're planning.

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

GWEN
(interrupting)
Cut the crap, Bryce.
(beat)
I want you to be straightforward
with me. Is that too hard to ask?
It's obvious that you've got some
stuff on your chest so just... get
it off. I'm right here.

BRYCE
I deserve a say. That's why I'm
pissed.

A smile crosses Gwen's face now.

GWEN
That's better.

Lips pursed into a thin little smile, Gwen takes a sip of
coffee, her eyes glued to Bryce inquisitively -- he's got her
interest, and she wants to hear more.

GWEN (CONT'D)
Ooh, this is good.

BRYCE
Me and the rest of the former
council were here from the start.
Where were you? You waltz in and
take everything over.

GWEN
You offered nothing. You admitted
yourselves that without Séverine,
you all had no idea what to do.
We're the ones who stepped up, you
can't blame us for that. Look, I'd
gladly take any suggestions you
have Bryce, but if you go around
making threats of usurpation, then
you sure as hell better have some
sort of idea of what you wanna' do
as a leader instead of doing it
just to say you're the head honcho.

BRYCE

Instead of actually trying to get her back, you're making deals with the man who took our leader prisoner because you like being in charge.

GWEN

I'm drawing lines so we can avoid further conflict.

BRYCE

And now you have one of his girls mingling around here. She scares your own people and you turn a blind eye.

GWEN

Tamsin is a good person, she...

BRYCE

(interrupting)
Kick her out.

GWEN

Excuse me?

BRYCE

Kick that bitch to the curb and I'll settle down. Prove to me that you actually care about this place by sending her out of here.

GWEN

Eden is a place of equal opportunity, of accepting...

BRYCE

(interrupting)
Now it's your turn to cut the crap, Gwen because we all know she didn't even get interviewed like the rest of us had to. You know that we've had to deny folks before, so for her to skid past that process...

GWEN

...was a mistake made under Séverine's power. A mistake I plan to rectify.

BRYCE

Then just bloody deny her. Send her away and I'll give in.

Gwen scoffs. GIGGLES right in his face, even.

GWEN

The issues with Séverine as a leader are from her allowing slugs like you to form social classes in a community that should be equal. You let people flock to you because you crave the attention, and you think you can spin and manipulate whomever you want, but I've got news for you. I'm not Séverine, and I'm not going to let you bully your way around this place under my watch.

She stands and leaves briskly.

INT. HALLWAY -- MORNING

ASH is walking down the HALLWAY. PJ is racing down the hall behind him.

PJ

Yo, Ash! Wait up.

Ash turns around --

ASH

Hey, Pajama's. Sup?

PJ

I kinda' have a favor to ask.

ASH

Go ahead.

PJ

I know you've wanted to take care of the flooding down in Alpha Sector...

He drops his stringed gym sack, pulls a roll of paper and unrolls them.

PJ (CONT'D)

...I did some digging through some old records and pulled up these blueprints. This is the Alpha Sector. If you look here, there's a draining system. It was implemented in case of an emergency just like this.

ASH

This is great. So we can get rid of all of that water.

PJ

Yeah, definitely. I know the generator is up and running, but the longer it stays flooded, the more risk there is of it rising and frying the generator. We can even work on fixing the main power grid.

ASH

So I take it you wanna' head down there?

PJ

Absolutely.

ASH

I can gather a team of volunteers...

PJ

People won't even volunteer to help grow food that keeps us alive, do you really think they'll dive into the water down there? There's gotta be what? Five or six scientists left down there? I know Tom, Gareth and Gwen took care of a few when they went down there, but there's still danger involved.

ASH

We can at least try.

PJ

Why don't you come with me? For old time's sake.

The smile on PJ says to Ash that this is exactly what he wanted in the first place. Ash scoffs, then NODS.

ASH

Let's go, then.

Off the small smile on PJ's face:

END ACT I

ACT IIINT. INTERROGATION ROOM -- DAY

LUCAS is sitting alone in the INTERROGATION ROOM. He taps his feet and shakes his legs up and down anxiously.

The door to the room opens and TATE is shoved inside by ALICIA KINSEY.

TATE

Get your grimy hands off me,
pig...!

Alicia THROWS Tate into a seat next to Lucas. Lucas stands. Alicia waves her hand at him, warningly.

ALICIA

Back off.

LUCAS

Don't fucking touch her! What is
she doing here?! She has nothing
to do with any of this.

ALICIA

Re-lax. We didn't bring her in,
she showed up on her own accord and
decided to cause a scene in our
lobby. We warned her and we had no
choice but to detain her.

PAPADAKIS steps into the room. She smiles curtly, nervously, before nodding to Alicia.

Alicia gets the hint and exits.

Tate sees an open manila folder on the table now. She takes note of the face of GIO DURANT, many photographs of him with fellow gangbangers on the streets. Her eyes then lock onto a solemn Lucas, who finally returns back to his seat.

PAPADAKIS

I actually want to thank you, Miss
Valdez, for that. Makes things a
lot easier for us.

TATE

Easier? What the hell are you--?

Her voice stern:

PAPADAKIS

(interjecting)

I'd really appreciate it if you
would just let me finish talking.

She clears her throat, returning to her usual jumbled and
falsely, mockingly, polite tone.

PAPADAKIS (CONT'D)

Thank you.

(beat)

Tate, I brought Lucas in here today
to ask him to take part in an
undercover operation. We want him
to insert himself into the criminal
organization calling themselves The
Rippers. We have reason to believe
that they are producing a drug
called "crocodile spice", which
eliminates the effects of the
virus. Meaning that those who take
it, do not reanimate when they pass
away.

TATE

Lucas is done with that stuff.

PAPADAKIS

The offer is that I will move you
into a high-rise apartment
downtown, in the more... family-
friendly area of the city. I will
supply you with a decent amount of
money, so you can stay at home with
baby Miriam and avoid babysitting
fees. Lucas and his friend Dylan
can move their radio show downtown
and you can live happily ever
after.

TATE

That's if he even survives this.

Papadakis nods slowly. She stammers.

PAPADAKIS

Y-yes, it is a dangerous prospect
and I understand your concern. But
I figured it'd be a tantalizing
offer, so I'm going to leave you
two on your own for further
discussion.

Tate's frown softens slowly as Papadakis slithers out of the room. She looks desperately at Lucas, hoping he'll say something, though he is merely brooding in his silence.

INT. HALLWAY -- DAY

As PAPADAKIS struts down the hallway, QUIN GALLAGHER approaches her.

QUINLAN
What was that?

PAPADAKIS
What was what?

QUINLAN
A deal like that wasn't on the table. What if news of that leaks? I'm in office for barely a day and there's already shady deals being made behind the backs of the public eye. I'm not liking this.

PAPADAKIS
Quin, I think you should keep your head out of this if it makes you uncomfortable. I'll keep things together on this end, you clean up the streets so I don't have to offer a family of three an escape from them. Make that option disappear, and then maybe you can talk about me being shady.

She gives a nervous blink.

PAPADAKIS (CONT'D)
I hope you and Emily enjoyed your lunch.

And then she walks away. Quin watches her go, stunned.

INT. HALLWAY -- DAY

Outside the doorway to the flooded ALPHA SECTOR, ASH and PJ are ready to enter.

PJ
Wait, I have someone who is joining us. Should be here soon.

ASH
A volunteer? You had someone in
mind?

PJ
Yeah, someone who's willing to help
out around here.

ASH
This someone got a name?

A mischievous SMILE just crosses the younger boy's face.

PJ
No?

ASH
Like I'm gonna believe that, ya
little shit.

PJ laughs.

ASH (CONT'D)
They almost here?

PJ
Should be.

Ash, puzzled, maybe just annoyed, keeps his eyes on PJ. PJ
swallows, nervous to change the subject and talk about
something a little deeper. Then he finally does...

PJ (CONT'D)
I didn't dream about her or Declan
last night. That a good start?

Ash's gaze softens now.

ASH
Yeah. Full night sleep?

PJ nods.

ASH (CONT'D)
Another good start. It gets
easier. It never leaves you,
but... it gets easier.

PJ
You lost a girl before?

ASH

Yeah. Only one. Lost her 'round the same time as I lost a guy who took good care of me too, as a matter of fact. So I know how it feels more than you'd think.

TAMSIN (O.S.)

Am I late?

Ash turns---there's TAMSIN. She has a gun in her hand, held at her side.

TAMSIN (CONT'D)

Hey, Ash.

ASH

Hey.

His eyes fall on PJ again---who's just smiling.

PJ

Thanks for joining us.

TAMSIN

No problem. No one wants to employ me, so helping out is keeping me busy.

ASH

Lots of odd jobs?

TAMSIN

Yeah, mostly for PJ. Guess you can say he's my employer.

Ash scoffs. Shakes his head. It's a little awkward, but he's making the best of it.

ASH

Let's go.

He leads the way. Off Tamsin's look...

INT. FRENCH CATACOMBS -- DAY

OLIVER is leading the way through the catacombs, hand wrapped around SKEETER's leash, ROZ at his side. DWIGHT and WINNIE help carry MAIA, whose whooping cough is getting worse.

WINNIE

You think she got sick from something?

DWIGHT
From what though?

WINNIE
I don't know. Something she ate?
Do I look like a nurse?

DWIGHT
Do I?

On Roz and Ollie now:

ROZ
You know where you're going Ollie?

OLIVER
Kind of just wingin' it.

Roz furrows her brow, unsure if they have the time to just be bloody winging it. But she doesn't have a better idea so she keeps quiet. Suddenly, Oliver lifts his rifle.

ROZ
What is it?

OLIVER
Up there.

He gestures with his head. Roz squints ahead -- the tunnel is so dark. She sees a silhouette though... Then she looks back at Dwight, Winnie and Maia.

ROZ
We've got company.

As they draw closer:

OLIVER
Hands up! Now!

They step forward, seeing the stranger's face in the light that leaks from the tunnel:

SIMON BOYLE.

His feet planted where we last saw him--having activated a trap that may blow him to smithereens if he steps foot off of it.

This is when we realize that the farm survivors' storyline is finally catching up to the rest, timeline-wise.

Simon waves his hands in the air. One hand points a pistol at them --- He's careful not to move his foot off of the trap.

SIMON

Whoa, whoa, whoa. Step the fuck BACK. I put my foot on a trap. It's gonna' blow if I move, or if one of you lot trip it....!

Roz puts a hand back.

OLIVER

The hell are you doing?

ROZ

I'm gonna' help him. I need to put weight on the booby trap and pull him to safety.

DWIGHT

That thing's gonna' blow if you fuck this up---Everyone back up!

Dwight brings Winnie, Maia, Skeeter and Oliver a safe distance away.

Roz gets close to Simon.

ROZ

So, you're mighty attractive.

Blunt way to start conversation.

SIMON

Even as I'm shitting my pants? You're my dream girl.

Roz flashes a smile--it's genuine.

She pulls off her backpack.

ROZ

It's heavy. Nothing too important. It'll fool it for a moment, enough time to pull you out. We're heading to a place called Eden, you know anything about it?

SIMON

Know anything about it? I'm from
it.

ROZ

Beautiful. What the bloody hell
you down here alone for?

SIMON

I wasn't alone when I came down
here. My friends left me. Not
really the time for small talk
though, hun...

ROZ

I'm gonna' count to three.

SIMON

Sexy.

ROZ

One. Two.

She puts her hand around Simon's. He takes a deep breath.

ROZ (CONT'D)

Three!

She puts the bag on the booby trap, right where Simon's foot
is. Then she yanks him away from it ---

--- Winnie's heart seems to drop. She winces so bad, Dwight
covers his ears, Oliver watches with curiosity ---

--- As Roz and Simon drop to the ground and seconds later,
the bag goes BOOM.

INT. DECLAN'S FARMHOUSE, KITCHEN -- DAY

MANILA sits with KITTY inside the farmhouse's kitchen, which
DECLAN once occupied. Both have cups of coffee handy. Kitty
has a BABY BOOK propped open in front of her.

MANILA

...Thomas is boring. You need
something that stands out.

KITTY

Really? I dunno, I find "boring"
to be the new "distinctive".

MANILA

Huh?

KITTY

Think about it, if people keep going out of their way to give their kids these strange and obscure names, more traditional names will fade away into their own brand of obscurity.

MANILA

Hmm, you may have a point. I always have wondered if my life turned out differently had my parents named me, say, "Jane".

Kitty giggles, flipping through more pages in the baby book. Manila takes another sip of coffee.

MANILA (CONT'D)

I don't mind helping you out with this Kitty, I just find myself asking why me?

Kitty looks up from the book. Manila further clarifies...

MANILA (CONT'D)

I mean, we've known each other for a while but to say that we're close...?

KITTY

I'm sorry, I didn't mean to make you uncomfortable.

Manila shakes her head.

MANILA

Uncomfortable's not the right word, Kitty.

KITTY

I've always sort of--trapped myself into like, a tiny bubble. Interacting with the same people day in, day out... it keeps me comfortable. I've known you for so long that you're someone I can trust with my life, but I feel as though I barely know you.

Manila's expression is kind, soft--we can tell that she agrees.

KITTY (CONT'D)

I'm just trying to make more of an effort.

MANILA

...I do appreciate it. It's nice to just sit down and talk to you, really.

Off Kitty's smile...

INT. INTERROGATION ROOM -- DAY

LUCAS and TATE sit in silence... then Tate breaks.

TATE

I was so worried. Do you remember that young kid Tyler from down the street? He stopped by to play with Miriam all the time...

LUCAS

Yeah, what about him?

TATE

There were shootings down the street today. He was killed, and a few other people were injured. You weren't answering anything, you just dropped off the face of the planet...

Lucas interrupts her rambling by leaning forward and kissing her. They break.

LUCAS

I'm okay.

TATE

For now.

LUCAS

Do you really want Miriam to grow up in that war-zone? If I do this, you'll both be safe and that's all that matters to me.

TATE

So you're considering it?

LUCAS

I'm pretty convinced that I've made up my mind.

TATE
Lucas... They're trying to get you
back into the game for their own
personal gain---

LUCAS
(interjecting)
---You don't think I know that?

TATE
Oh I'm sure you do know, I just
think you're underestimating the
scale of how bad this could get.

LUCAS
I'm cocky, I'm not stupid. I've
thought about it and I've made up
my mind, baby. I don't have any
other choice here. She says we've
been under surveillance, which
means if I don't accept now they'll
just keep pushing. We might as
well just get this over with.

Tate inhales and exhales SHARPLY. She's uncomfortable with
this.

TATE
I'm just so scared...

LUCAS
Me too.

Lucas kisses her as he wraps his arms around her waist.

INT. FRENCH CATACOMBS -- DAY

We hear HEAVY BREATHING. Gunfire flies across the screen ---

--- The camera WHIPS around, showing

KELLY, wearing a bag stuffed full of supplies on her
shoulders, catapulting into view, having JUST DODGED THE
BLAZING BULLETS. She moves like lightning through the
tunnels.

Behind her, ANTON lowers his pistol. Reloads. VICTOR
catches up to him.

ANTON
I'm a fucking SHITTY shot, man!

VICTOR

We should just let her go. Use
your head bro, she won't last a day
out there.

Anton takes a deep breath. Shakes his head.

ANTON

No. This bitch deserves to die
just as much as Amir did.

VICTOR

Anton, you sound completely
barmy....!

Anton keeps going. Victor shakes his head.

VICTOR (CONT'D)

Fuck!

He races after Anton...

...BACK on Kelly, who clutches her stomach in pain. She
keels over, hidden behind a wall. She reloads her weapon--
wincing, she can barely see as she decides NOT to keep firing
and just keep RUNNING.

She's got a head start, but THAT she doesn't know...

Kelly makes a tight turn, running as fast as she can. Her
body is making so much noise as she runs, crunching on the
gravel...

...She skids to a halt as she sees two guns pointed at her.

OLIVER, DWIGHT and WINNIE all take aim at her. ROZ is
helping MAIA drink, giving Dwight and Winnie a break, while
SIMON sits on the floor, breathless. He looks up at her, and
Dwight looks down at HIM.

DWIGHT

She with you?

Simon recognizes her immediately.

SIMON

Naw. She's the fucking bitch who
took our fucking stuff.

KELLY

I'll give you whatever you want.
Take some stuff from the bag--p--
please!

Maia looks up, she sees Kelly and Kelly sees her. A CONNECTION here?

KELLY (CONT'D)

I---I---

MAIA

S---Shoot---her---Don't trust her,
don't let her go---

DWIGHT

The hell did she say?

The look on Oliver's face says that he HEARD Maia. Kelly waves her hands.

KELLY

Come on!

DWIGHT

What's the rush, honey? Runnin'
from somebody?

KELLY

JUST LET ME GO!

Out of fucking nowhere, Oliver just PULLS the trigger three times, BLASTING Kelly away. She collapses in a heap.

Everyone looks on in complete SURPRISE.

OLIVER

Maia said "Shoot her". So I did.

DWIGHT

Holy shit.

Maia gets up weakly, walks toward Kelly. Looks down at her body...

KELLY

I---I'm pregnant---I---pregnant---

Maia coughs, but we see this TINY FUCKING SMILE cross her lips before she leans against the wall again, Winnie catching her.

WINNIE

You're still weak, Maia...

DWIGHT

(to Oliver)

And she's delirious!

(MORE)

DWIGHT (CONT'D)
You just fucking pull the trigger
because Maia said so?

OLIVER
She said to shoot her and not to
let her go! It's like she knew
her, Dwight.

ROZ
He's telling the truth.

Dwight and Winnie look at Roz.

ROZ (CONT'D)
I heard her too.

WINNIE
We need to keep moving, she's just
getting worse.

On Kelly, who takes her last breath...

...ANTON and VICTOR come round the corner.

We see Roz's expression as Victor enters frame. They lock
eyes momentarily, Victor swallows then looks away. It's a
QUICK, but TELLING, scene.

VICTOR
Simon?

Off Simon's look as he looks up, glaring at the pair... He
points.

SIMON
These two are the dumb-fuck's I
came with.

CUT TO BLACK.

END ACT II

ACT III

INT. FLOODED ALPHA SECTOR -- GENERATOR ROOM -- DAY

ON THE WATER AS

THREE HEADS rise from beneath. ASH, PJ and TAMSIN.

Each has FLASHLIGHTS and HARPOON GUNS at the ready. They catch their breaths ---

TAMSIN

There were twelve down here when it was flooded?

PJ

Yeah and a few of 'em are already taken care of.

They're in an area here where TOM and GARETH wrestled, where Gareth was killed, in episode 308.

They climb up onto the small cement area that isn't flooded, where the GENERATOR is.

ASH

So where is this place then?

PJ

Yeah. Generator's over there.

He points.

PJ (CONT'D)

Ya see. If the water level rises, *bzzt*. It's fried.

TAMSIN

And where's this failsafe switch?

PJ points. Toward the water.

PJ

Down there.

TAMSIN

I'll go.

PJ

Okay. I do need some time to catch my breath.

ASH
By yourself?

TAMSIN
It's a switch, Ash. All I gotta'
do is pull it. I can hold my
breath for a while.

ASH
You don't need to prove yourself to
anybody.

TAMSIN
Maybe you don't think so.

PJ
There's gonna' be a door to your
left. Labeled "Control".

TAMSIN
Red switch right? Labeled, uhh...

*Ash sees her hesitancy. She can't even remember what it's
called, how can she do this on her own?*

PJ
"Contingency Drains". Big bold
letters. They made it noticeable.

TAMSIN
Right. Okay. Be back in a jiffy.

She takes a deep breath and goes under. Ash looks determined
to follow her. PJ shakes his head.

PJ
It's just a switch, Ash.

A smile crosses his face. Ash sighs, stressing himself out
worrying...

INT. FLOODED ALPHA SECTOR -- GENERATOR ROOM -- DAY --
UNDERWATER

TAMSIN swims gracefully through the murky water. She swims
below the cement platform with the generator on it, seeing a
stairwell that is now underwater connected to it. This was a
massive room, now completely flooded. It has such an eerie
quality to it.

Following instruction, Tamsin turns left. The silence is
terrifying here...

Her eyes focus on a hand -- decomposing, barely there anymore, wrapped onto a nylon chord with a GLOW STICK at the end of it. The green light catches her eye and she turns away quickly from the grotesque sight.

She finds the door she's looking for. "CONTROL" plastered on the front. Using her full strength, she pulls on it. Barely able. She puts both feet on the wall opposite, and pulls with all of her might, finally getting the door pried enough so she can squeeze inside.

INT. FLOODED ALPHA SECTOR -- CONTROL ROOM -- DAY --
UNDERWATER

Tamsin swims through the control room, finding a bunch of panels. The whole place is loaded with switches and it's a confusing mess. She finds a particular one -- a glass casing over it. On the glass casing are words.

She swims forward, trying to see the words on it. It reads...

...WHAM! Out of a door behind her, a BLOATED INFECTED bolts. It grasps forward, grabbing Tamsin quickly. It can't swim, so it's just moving, falling, floating...

...She wrestles under its weight, then uses her harpoon to SNIPE it in the head. The blood clouds her vision, and she swims away. She's having trouble holding her breath now. That unexpected diversion just threw Tamsin off completely and she starts to fade...

INT. FLOODED ALPHA SECTOR -- GENERATOR ROOM -- DAY

Ash peers into the water. PJ stands behind him, arms crossed.

ASH
It's been a while.

PJ
You're antsy.

ASH
You shouldn't have brought her. My relationship with her is over, now you're just makin' it worse, you know that?

PJ

You two are cute together, even
with the age gap. Just trying to
help a brother out.

Ash just shakes his head.

PJ (CONT'D)

And people are raggin' on her, she
wants to prove her worth, figured
having her tag along would kill two
birds with one stone.

ASH

Not like we were able to do much
talking underwater...

PJ

Did I say anything about talking?
I saw you catching a looksies at
her ass, I took note that you swam
behind us.

An impish smirk crosses Ash's face. *Not gonna deny it.*

PJ points at him, laughs;

PJ (CONT'D)

Knew it! And now you're itching to
dive down there and play the hero.
You've gotta' fight for her to get
her back! Looks like my work here
is done.

INT. FLOODED ALPHA SECTOR -- CONTROL ROOM -- DAY --
UNDERWATER

Tamsin, barely hanging on, tries to retain consciousness.
Her arm reaches --- reaches ---

She's got it! She removes the glass dome, and her hand WRAPS
around the switch. As she slowly falls asleep, her hand gets
LIMP...

INT. FLOODED ALPHA SECTOR -- GENERATOR ROOM -- DAY

Ash is still peering, nervously. PJ frowns, suddenly sharing
his anxiousness.

PJ

You don't see her yet?

ASH
No. I'm going after her.

He rips off his shirt, tossing it aside. As he goes to jump in, the YELLOW lights above them turn ON and begin to WAIL and SPIN.

Ash pauses. They hear a *KER-CHUNK!!*

PJ watches as the water level SLOWLY lowers.

PJ
Ash, she did it. Look!

He points at the water ---

Ash SMILES.

LATER:

INT. ALPHA SECTOR -- GENERATOR ROOM -- DAY

The water is drained. The boys come down the stairs, treading through the inch-deep water left behind as it starts to slooowly drain through.

They reach the door to the control room, the pressure from the water draining having shoved it open even more.

ASH
Tam?

INT. ALPHA SECTOR -- CONTROL ROOM -- DAY

Ash enters the control room and finds Tamsin, unconscious, lying on the floor at the edge of the control panels.

ASH
Tamsin! Damn it!

Off PJ's horrified face, before he rushes out to get help...

INT. INTERROGATION ROOM -- DAY

The door opens and PAPADAKIS enters.

PAPADAKIS
Any decision been made or am I
letting you go with my card?

The camera focuses on her hand: A BUSINESS CARD.

She's not expecting the best here, we can even see it on her FACE.

LUCAS

I want what you promised to happen starting as soon as we walk out of here. If this is happening, I want to at least make sure my family's taken care of.

Papadakis's face lights up. She smiles softly, before withdrawing back into her shell.

PAPADAKIS

A contingency plan. Smart.

LUCAS

Otherwise, I'll take your card and I can guarantee that Tate and I will tear it up and ignore you for the rest of our days.

PAPADAKIS

While I doubt you'll be able to do that, I don't think we'll have to put your word to test.

(beat)

Even the snap of my fingers requires some time, though. I can have a new place for you arranged by tomorrow morning.

There's a bit of silence.

LUCAS

Deal.

Papadakis nods. She opens the door.

PAPADAKIS

You two can go, then.

Tate shuffles out of there, glaring at Papadakis as she does.

Then as Lucas goes, Papadakis puts one hand on his chest and smiles.

She holds out her other hand.

PAPADAKIS (CONT'D)

I'm looking forward to working with you.

Lucas slowly extends his hand -- off their SHAKE:

INT. DECLAN'S FARMHOUSE -- AFTERNOON

Manila and Kitty are still conversing.

MANILA

...It's just tough. There's a lot to deal with and a lot of people to please.

KITTY

I'm glad I didn't take the job then. Stress like that is the last thing this baby and I need.

MANILA

Yeah, you dodged a bullet. I've actually considered stepping down.

KITTY

Really?

MANILA

Yeah. I feel like I'm not there for PJ enough. He's gonna be sixteen in a few days, I just don't want to miss out on everything. And since Declan and Darla... I just don't want him to feel alone.

KITTY

We talked a lot about you, and all that kid had to say was glowingly positive about you. He understands.

Manila smiles softly. It's reassuring to hear this.

MANILA

Enough about me. Sorry. I needed to rant.

KITTY

We all do, it's fine. I knew this was mutually good.

MANILA

Yeah, I've enjoyed this, thanks.

Kitty sees something in the baby name book that catches her eye.

KITTY

Beau. That's a cute name.

MANILA

That is cute. We're still on boy names though, you need a back-up for if that thing pops out as a girl.

KITTY

I guess I'm just keeping my fingers crossed for a baby boy.

(beat)

My first thought was Rory. But that's really corny, don't you think?

MANILA

Not at all. But it's up to you. What would Rory think?

Kitty thinks on this --- smiles. It's sad, reminiscent. She nods:

KITTY

Corny.

Manila laughs.

EXT. STREETS OF PARIS -- AFTERNOON

The sun is coming down. It's probably 5pm.

VICTOR, ANTON, SIMON, DWIGHT, WINNIE, SKEETER, MAIA, ROZ and OLIVER all stand by the Eden trio's SUV. Victor finishes stuffing their reclaimed collectings in the trunk. Everyone squeezes inside the SUV.

Victor drives. Simon in the passenger seat. The rest in the back seats.

SIMON

Thanks for leaving me back there, asshole.

His voice drips with venom.

VICTOR

We thought you blew sky high. The blast separated us.

SIMON

You coulda' fucking helped me. I trust them more than I trust you and I've known them for barely a half-hour.

Silence.

DWIGHT

I hate to interrupt a good lover's squabble, but how does this work exactly?

SIMON

There's an interview process, and we determine how many of you get to stay with us.

OLIVER

There's a chance one of us could be denied?

SIMON

Any one of you could. Let's not think like that, though.

Simon smiles at an uncomfortable-looking Roz. She straightens up and smiles back.

INT. MEDICAL WING -- AFTERNOON

TAMSIN wakes in her bed. ASH, PJ and GWEN stand around her.

TAMSIN

All I taste is mucky water...
yuck.

GWEN

Good morning to you too. From what I heard, you kicked ass down there.

TAMSIN

Thanks.

GWEN

You guys mind if the roomie and I talk alone?

ASH

No, 'course not.

Ash and PJ exit. Gwen looks at Tamsin seriously.

GWEN

The hell were you thinking?

TAMSIN

I wanted to help.

GWEN

Help? You nearly killed yourself down there.

TAMSIN

I wasn't suicidal. Christ, Gwen... I just want to help out around here but no one will let me. I get these dirty-ass looks from everyone in my vicinity. I just... I wanted so badly to make a difference.

GWEN

And you did. It'll take time for them to warm up to you. Now that The Serpent's no longer an active enemy to us, he'll fade out of their minds soon enough...

TAMSIN

...He kidnapped their leader. People won't forget that.

Gwen sighs.

GWEN

No one said anything about forgetting. It's a little something called acceptance. Now, if you want something more stable than picking up odd jobs throughout the dome, we lost a good assistant in Lucy. I think you're usually peppy enough to take that spot.

TAMSIN

Really?

GWEN

Yeah. Show new people around Eden. Handle my personal phone calls. If you're up for it, I'd love to have you.

TAMSIN

I just don't want to think I only got the job because we're friends. I wanted something I know I'm good at, which is why I applied for a hairdresser's position.

GWEN

And they basically just slapped you in the face.

(MORE)

GWEN (CONT'D)

You can only handle being unemployed for so long, Tam. If you're bored already, it's only going to get worse. Just think about it, and we'll talk again tonight. Get some rest. And good job today.

TAMSIN

Thanks.

Gwen leaves the room. Tamsin is on her lonesome. She puts a hand to her head, completely STRESSED OUT, and she begins to break down into tears.

EXT. MEDICAL WING, HALLWAY -- AFTERNOON

Gwen leaves Tamsin's room. ASH and PJ are standing outside the door.

PJ

Yeah, I'mma head home, it's been a long day. I'm glad she's okay though. And like I said, Ash, don't let her get away...

He turns to see Gwen.

PJ (CONT'D)

Oh hey Gwen, I was just leaving. See ya guys.

GWEN

Thanks for everything today, PJ.

PJ

No problemo.

He walks off-screen. Ash looks to Gwen.

ASH

She okay?

GWEN

She's stressed. I think she made a mistake dumping you, but I'd never tell her that.

ASH

You and PJ both.

Gwen smiles.

ASH (CONT'D)
How did things go with Bryce?

GWEN
Not sure. I think he'll continue
to be a pest, though.

ASH
...Not surprising.

CUE -- "Africa" by Toto:

INT. KITTY'S SUITE -- NIGHT -- MONTAGE

Kitty is in her bed, she's jotting down some notes. We see
she's wrote down:

"Beau Rory Stiles

Rory Beau Stiles? (Corny)

Grey Beau Stiles"

She smiles softly.

KITTY
I guess I think you're a he.

INT. NEWT'S FLAT -- NIGHT -- MONTAGE

NEWT moves down the hallway of his flat, reading that piece
of paper from the episode's teaser. This time the words
read:

"HEUNG JIYEON"

The rest of the words are BURNED AWAY.

UNTIL:

"GHANA"

Below that, a signature:

"- DWIGHT"

This is a replica of Newt's past, something he has been
unable to decipher.

It seems that this paper is a mystery that haunts Newt, as he
places it back in his pocket tentatively and walks away
annoyed.

He turned to me as if to say: "Hurry boy, it's waiting there for you!"

We PAN to a shelf nearby, which has a photograph of DWIGHT BRASH and his family on it...

INT. LUCAS AND TATE'S APARTMENT, BEDROOM -- NIGHT

LUCAS folds over in his bed, wrapping his arms around TATE. Their sweat and messy hair make it obvious that this is post-coital.

LUCAS
I don't think I'm ready for
dinner...

TATE
It's stew. It can simmer for
hours.

Lucas grins lazily.

LUCAS
You're a genius.

She giggles infectiously.

Gonna take a lot to take me away from you. There's nothing that a hundred men or more could ever do.

Reclaiming his fingers, he slides his arm under her and pulls her to his side. She rolls compliantly, throwing an arm over his chest and snuggling close. He turns his face to smile at Tate. She smiles back and leans up to kiss him, long and slow.

When they part, she bumps noses with him. She murmurs:

TATE
Didn't I promise you a massage?

LUCAS
Mmmmm. You did.

She nods and pulls herself upright, languorous muscles resisting the movement. She immediately misses the warmth of him on her bare body, but his appreciative look makes up for it.

TATE
Roll over.

Chuckling, he complies.

Leaning forward, Tate presses a kiss to the base of his neck. Her hair falls to one side, brushing against his skin. Lucas makes a small, pleased sound, and she leans forward, her pleasant demeanor faded.

TATE (CONT'D)
I'm so scared.

He turns his head, their eyes lock.

LUCAS
You don't need to be. I promise.

TATE
Make this easy for me. Please. No secrets. From here on out, I want to know everything---

Lucas swallows. There's an internal debate here, we SEE IT.

LUCAS
---Of course.

But he gives in. He HAS to.

TATE
You promise me. I need to know, I need to---

Lucas holds her tight, looks her dead in the eyes. He means it this time.

LUCAS
I promise. I'll keep you abreast on everything.

We see now that he has his hand cupped over her breast. A sly little smile crosses his face. She bites him on the neck.

TATE
You're a fucking child, I swear...

LUCAS
Ohhh mama.

He bites back. She laughs as he pushes her to the bed and dives in ---

TATE
Stop it, stop!

And then a baby's CRY is heard in the background.

Tate sticks her tongue out, tosses a pillow at Lucas. He sits up with a groan.

TATE (CONT'D)
Your turn.

Lucas climbs out of bed, off-screen, to nurture baby Miriam. Tate watches him go, biting her lip. Off this:

INT. SUV -- NIGHT

The SUV drives toward EDEN.

We linger on ROZ, trying to sleep.

VICTOR peers at her through the rear-view mirror. An eerie moment of recollection. There's history here.

WINNIE sleeps with her head on DWIGHT's shoulder. MAIA looks a little better -- ironically, she's one of the few still awake back here. She talks to ANTON.

MAIA
I remember you.

ANTON
I remember you, too. You don't look so hot.

Maia smirks.

MAIA
Thanks. You're a little grimy yourself, pal.

ANTON
We're almost there, we'll get a medic to look at you in the clinic.

MAIA
I better see you down there, we've got some catching up to do.

ANTON
'Course.

He says softly:

ANTON (CONT'D)
How was it? Seeing Kelly die?

MAIA
It didn't feel as good as I'd
hoped.

Anton nods -- understanding.

ANTON
Yeah. Me neither.

EXT. STREETS OF LONDON -- MORNING

The montage ends, the music FADING:

LUCAS approaches a beaten-down looking home on the streets of LONDON. These are an abandoned relic of the old world, a dangerous and disturbing ghetto. He knocks on the front door.

The door opens.

ELIJAH stands there, he's a boy no older than 15, and trains a gun on Lucas.

ELIJAH
The fuck you doin' here, pretty
boy?

LUCAS
Mornin' to you too, mate.

Lucas digs into his jeans and flashes a BANDANA -- its colors PURPLE and GOLD.

Elijah's eyes momentarily WIDEN with child-like shock.

ELIJAH
Whoa.

LUCAS
I'm here to see Gio.

ELIJAH
You's a Baron?

He chuckles now, the shock subsiding. A poor tough facade takes over now:

ELIJAH (CONT'D)
You've got some balls on you.

He hesitates. Then he grabs Lucas by the neck, flips him back, pressing the gun to Lucas's back and whispers to his ear:

ELIJAH (CONT'D)

Stay quiet.

And then he pulls Lucas into the house and KICKS the door shut behind him.

SLAM!

SMASH TO BLACK.

END EPISODE