

THE LEFTOVERS

Season 3

A fan story/script by

Geoffrey Maynard

GEOFF MAYNARD – LEFTOVERS SEASON 3 STORY/TREATMENT /SCRIPT

(Darker, bleaker like “Empire Strikes Back” meets gritty “Battlestar Galactica” Season 3 on New Caprica Cylon occupation.)

WRITERS NOTE: *As of Spring 2016, we fans don’t exactly know the show’s creators choice for who David Burton is or if he truly is the ‘Man On The Bridge’. This script/story was written before Season 3 aired.*

EPISODE 1, DESCEND

PERTH, AUSTRALIA - OCT. 13 (PRE DEPARTURE)

Open to "DAVID BURTON" (Forty-Forty five), poetic, as fate would have it he's a shady bereavement counselor in the pre Departure world that steals from clients, gets caught and is thrown in prison. Burton's cellmate is Brian, the man who was sampling the water at the beginning of Season 2 Leftovers at Miracle pool. Now in jail and we see Burton consoling other prisoners ...but still up to stealing from them too. In one theft of a LOCKET, he employs a found and seemingly random copy of May 1972 National Geographic magazine which he later reads back in his cell; as well as a letter from his estranged Daughter (Who bares a resemblances to Jill Garvey). Burton a criminal, ex con (Maybe like a more polished Mr. Ecko from Lost) is a very bad man; he's done evil things. Burton could also be the man who was the priest in the elevator or the guy who tried to kill Kevin in the hotel room (But this would require explaining the duel of them both and the aftermath with his apparent death) in "International Assassin".

The next day the Departure happens and in a twist of fate, Burton himself experiences loss. He's lost his DAUGHTER (Twenty-ish). Burton was setting up to reconnect with her post prison but now he will never see her again. There is nobody to console Burton, he tries to hang himself in his prison cell while his cellmate is sleeping. But, his cellmate awakens and he cuts Burton down. Burton sulks in the corner of his bed in the cell. He takes the picture of his Daughter from the letter and tears it down to fit the inside of the Locket. Time served, Burton leaves the prison. Still devastated and heartbroken, he embarks on a walkabout through the outback. While procuring supplies at a rest stop, he reaches for a map from a wall rack and he stumbles again across a copy of May 1972 National Geographic magazine and is instantly compelled to visit the Hieroglyphic sites highlighted in the magazine story.

CUE MUSIC: "DE PROFUNDIS "BY MAX RICHTER

Burton goes off the grid and deep into the outback holding in hands the Locket and the 'Nat Geo' magazine in his other. He sets up camp and sleeps in a tent. Having an uneasy rest, Burton begins hearing voices that lead him to trek further into the outback the next day from sunrise till sunset up to a mouth of a cave. Inside he explores with a flashlight to illuminate his way and eventually comes across steaming pools of water. A sign from Miracle pool (Jarden) rests half submerged in one of the pools.

Descending in to the sub terrain, Burton sees the Hieroglyphics from time magazine leading further down. Without warning he's attacked and mauled by a dingo. Now wounded, Burton barely manages to stone off the dingo with rocks. More growling dingoes amass and are at the ready to pounce on him from the shadows beyond the pools. Just then a quake rocks the cave causing a collapse of the way he came in and crushing the whimpering dingoes.

It's pitch dark and after what seems like a long moment, it now eerily quiet. Burton can't walk, he crawls very slowly in the dark cave but he doesn't know which way to go. He drags himself over to a pool of water and reaches down to it but the water has drained off from the quake. Burton lies there exhausted and in pain; all his sorrows proving too emotionally daunting much for him. It seems like eternity has settled in.

An aftershock happens and some rocks roll away, allowing a focused cross like beam of light from the rising sun to slice the darkness and illuminate his Locket in his hand.

CUE MUSIC; "THE EPIC LEFTOVERS PIANO THEME" BY MAX RICHTER

Burton musters all the energy he has left and crawls to the hole has appeared in the cave wall. The hole is shaped like a cross. He yells and cries out for help. The light coming through illuminates on a lone pool of water that did not drain out. Burton opens the Locket and looks at his Daughter's picture inside it.

As the sun sets, the cave gets darker. Burton's wallet slips from his pocket and the money fumbles out towards the pool of water. Dropping the Locket he lunges to grab the money, but slips ...and plunges deep into the pool.

RUN CREDITS

Burton emerges up in a landscaped water fountain in the "hotel-elsewhere". He looks up and JOHN (From Jarden) is in the hotel lobby. It's mid-day. John is a dogcatcher in uniform holding a tether pole and standing with a bunch of firemen and VIRGIL (Lobby man). They are all discussing their response handling to a vicious and feral dog pack attack there at the hotel. John keeps asking Virgil if he's sure they have not met before.

The small pack of dogs is caged on the back of a flat bed animal control van parked outside the lobby. The "MAN ON THE BRIDGE" (Played by Bill Camp) intensely looks down on the scene from an upper staircase. Burton is confused. He looks himself over in thinking it's him that was bit by dog, but his naked body has no bites and his leg wounds inflicted by the dingo ...are gone. Burton then sees a "DARK HAired GIRL (Twenty-ish)" that looks like his daughter being tended to by firemen and medics. He can't believe his eyes. He stands up, motioning towards her and begins to yell her name, but he catches himself... remembering he's naked and should get dressed first before approaching his possibly departed daughter in the lobby. Burton dashes off down a corridor marked "Laundry Room" in the hotel.

In the laundry room Burton discovers a large bag with some all-white, Guilty Remnants clothes, black Italian suits and Red Cross worker clothes. As he chooses and puts on the GR' white clothes a gun is put to his head by a "BAND OF MASKED, WHITE ASSAULT GEAR WEARING MEN". They are pouring into the Laundry room from the back of a Laundry truck parked in there, Trojan horse style.

A masked COMMANDER of the White Assault Gear Wearing Men steps forward and holds an iPad up to him. On the iPad screen it says. "Is your name Herod Durton?" (A close variant of his last name) Burton replies "Who??? No, ...Where is this hotel, what do you want?" The Commander types on his iPad and again shows Burton the screen. The iPad screen reads, "We need your skills". The Commander then clears the screen and writes, "Cooperate and live or put on orange and die." One of the White Assault Gear Wearing Men holds up an orange prison jump suit to Burton. Wrong place, wrong time ...or perhaps destiny, Burton (Already wearing matching all- white clothes) knows that by joining them it may be his only chance to save and reunite with his daughter. Then a "HOUSEKEEPING LADY" (Forties) unexpectedly enters the room. The White Assault Gear Wearing Men swivel and shoot her in her shoulder with a silenced pistol.

The Housekeeping Lady is now revealed and identified as the "BLOND KARAOKE WOMAN" (Singing before Kevin at the bar from Season 2, Episode 10 "I live here now"). Grazed by the bullet, she is still alive but now screaming, she is duct taped over her mouth by one of the men. The Commander of the White Assault Gear Wearing Men once again writes on his iPad and shows Burton. The iPad reads, "Do as I say or we kill her".

Burton nods in agreement. Again the Commander types on his iPad and shows Burton. This time the screen reads, "Talk before told and you die." With a look of worry meets defeat, Burton again nods yes. As they all gear up to extract from the laundry room, the fire alarm suddenly rings out to the collectively surprise of everybody.

The Commander of the "White Assault Gear Wearing Men" feverishly types on his iPad, pivots and shows one of his men. The iPad screen reads "Bring in our dogs now!" The alarm continues to wail. A "FORMIDABLE SIZED GUY" in white assault gear enters the laundry room bearing a pack of rabid wild dogs on chains (Same breed as was out front of hotel in the attack). Together all the "White Assault Gear Wearing Men" with the business ends of their guns leading, the chained dogs and Burton caring the wounded Blond Karaoke Woman all explode out into the lobby, to find it is now empty and everybody is gone. It seems like everyone in the hotel has departed.

The elevator chimes heralding its arrival in the lobby and its immediately flanked by some of the White Assault Gear Wearing Men with weapons hot. As the doors open seconds later, additional White Assault Gear Wearing Men exit the elevator and join the invading tactical unit. The first man out of the elevator, an obvious LIEUTENANT pulls out his lighter and lights it. He then points up and blows out the flame. The Commander nods in understanding and then pulls out an iPad and opens up two picture files. He then shows to all his forces assembled. Burton gets a glimpse of the partially obstructed iPad screen. He tries to conceal his emotions and not make a sound at seeing an image of a girl that may be his departed daughter as the tactical unit's objective.

In background, at that moment, one of the White Assault Gear Wearing Men drinks from the fountain and looking confusion right after, he drops his gun. "What the hell are these clothes", the White Assault Gear Wearing Man at the fountain yells out. He suddenly has no idea what is going on as if he has Alzheimer's.

As he pulls his mask off, the Commander shoots him dead. He then shoves everybody away from the water fountain and unloads his 9mm clip blasting the pipes and water leaks, pooling on the floor. The Commander walks over to the front desk and puts his head down on it in disgust. Looking up he sees a security camera mounted up high on the lobby's wall. He then turns to the side to see that security monitors behind the front desk are working. On screen the Commander sees the Man On The Bridge leading all the hotels employees and guests seeking safety; scurrying away down to a lower level conference hall in the hotel. Onscreen, The Man On The Bridge then tosses a rope lassoing the security camera and yanks it, cutting the transmission to black.

The Band of White Assault Gear Wearing Men and their captives give chase down to the hotel's lower depths. Burton again asks them "Why they are doing this?" One of the men holds up a cell phone screen that reads "Stop wasting your breath". As they approach the conference hall's closed doors, The Commander types on his iPad then shows the screen to Burton, there's just two words, "negotiate surrender!" The Commander points his silenced gun's barrel at Burton's face. Sweating and quivering, Burton says, "Ok".

The Dogs growl as Burton carefully opens the conference hall door and announces his entrance to a dark and silent room. The doors are slammed shut behind him and some muffled thudding is heard through the door. There's a moment of silence and the Commander feeling his plan is botched signals the White Assault Gear Wearing Men. They savagely open fire their rifles and guns on the doors. Seconds later he gives a sign to 'hold fire' and then he runs full speed at the conference room door bashing it in.

CUE MUSIC: "DONA NOBIS PACEM 2" BY MAX RICHTER.

Light from the hallway seeps into the conference room, eerily illuminating it. Inside the room, there's a birthday party on one side. On the other side of the room, is a funeral, which is juxtaposed to the Birthday party. In the center of the room, there are vignettes of a few life moments including a man being awarded a military command role and another of a teen getting his first pet. However, surprisingly, the people are actually life-size "DEPARTURE DOLLS" positioned like a wax museum to mimic those major life events. The totality of these vignettes paints a dour portrait of a family who's lost the matriarchal father and suffered as a result.

The Commander stomps through the room and is initially stunned by the display, but then becomes angry. There's not a single trace of the pursued hotel guests or employees in the hotel's conference hall. As the White Assault Gear Wearing Men continue to search the room, they uncover a bomb shelter hatch on the ground. The Commander charges through some of the vignettes of Departure Dolls, destroying and knocking them down. He then opens the bomb shelter's hatch doors.

The entire band of White Assault Gear Wearing Men charge down the ramp and into the ground. The dogs stop and turn at the vignette of the casket, "sniffing", but are yanked away down the ramp by the Formidable Sized Man. The dogs begin barking as they pick up the scent of the hotel people and give further chase under the hotel.

As the last of the White Assault Gear Wearing Men bring up the rear, they pause to look at the casket in the funeral vignette. One of them flips it open, and to all their surprise, it's empty. The casket is resting on a table; they are startled when they hear a noise from under it. With guns ready, the White Assault Gear Wearing Men yank away the white skirting covering the table.

END MUSIC

FADE TO BLACK

The cave spans deep under the hotel; the walls are lined with steaming well water pipes. As the White Assault Gear Wearing Men follow the pipes deeper under the hotel, Burton starts to day dream visions of early Native Americans painting hieroglyphics on the walls of the cave and the National Geographic stuff. But, when Burton looks back at them, after shaking off the visions, they aren't really there.

The White Assault Gear Wearing Men and their captives are led by the sniffing dogs around a corner in the caverns, and now stand at a naturally cross-shaped entrance to a chasm with a hot, steamy, underground spring. The spring seems supernaturally bottom-lit. They find the Man On The Bridge whispering something to Burton. Both men stand barring the front of the springs. Burton is standing behind him, the Blond Karaoke Woman and the other guests and employees of the hotel are gone.

The Commander yells, "He's lying!" ...I mean really, you're no dill...immortality? The voices tell me that ...you, my Australian cobbler, aren't of the prerequisite bloodline! And speaking of bloodline... The Commander lowers his rifle, smirks and begins to waltz and sing out of key. "Re-u-nited and it fees so good, Re-u-nited cause we understood... there's one perfect fit and sugar, this one is it. We both are so ecstatic cause were"... The Commander abruptly stops dancing and singing and rips off his assault mask revealing he has a resemblance and look favoring the Man On The Bridge. The Commander continues on his taunts, "Come-on-Dad! Join in! Your Mr. Karaoke! You sang this song all the time! ...Re-united, hey-hey!"

Burton says, "Ok, ok. I see this is a family dispute. I am going to just exit over to the side and let you..." The White Assault Gear Wearing Men at the cavern's entrance fire off a few warning rounds in front of Burton's feet. The Commander, breathing heavy, catches his breath and asks, "Where is your flock father?" Man On The Bridge stands with his head down and simply replies, "They are no longer here. No longer under threat by you or your mercs' ...Son." The Commander slyly replies, "Disappeared without a trace just like you did dad? ...No, not everyone."

Then, in response to a motion of the Commanders fingers, two of his White Assault Gear Wearing Men step from the tail end of the TAC Team in the cavern and forcefully carry forward the "Dark Haired Girl," who's zip tied and struggling with them. Burton's eyes widen. Two White Assault Gear Wearing Men carry her forth from the chasm and into the spring's ambient light.

Her identity is now clearly revealed to be JILL GARVEY (Twenty-ish). The Commander says, "We found her hiding back in the Function Room. Deliver her topside gentlemen to the extraction point."

The Lieutenant and two White Assault Gear Wearing Men forcefully carry her back up the cavern. Burton says, "Let the girl go, she's an innocent." The Commander replies "Innocence ended over three years ago on Sept 14th 2011 where we're from... 2% of the worlds people just vanished ...or as Christians believe... were 'Raptured'. We are all just detritus now." Burton then attempts to ease tensions by soothing and counseling the Commander about the loss that he had experienced when his father left, and how lucky he is to be here with him now. The Commander interrupts, points his 9mm at both Burton and the Man On The Bridge. He then recounts how as a kid, he just wanted to have his proud father with him at his school sporting games like the other kids. It's a gut-wrenching monologue on the level of when Patti told Kevin in the bottom of the well about her life before Kevin killed her.

While this exchange is going on, some of the White Assault Gear Wearing Men "stand down" and turn up the bottom of their facemasks, silently pass around cigarettes to each other and light up. The Commander is emotionally distraught. He speaks of how growing up destabilized and fatherless, he grieved without knowing his Pop's fate, and hoped his father just didn't move to some far away Island like Barbados, and begin another family, or start a new life managing some jazz bar up in Seattle in the States. The Commander says, "Then came the blackouts. I hallucinated daily. I saw you everywhere relentlessly taunting me. And, Voices began to speak to me. Voices offering me a way to vanquish you, but asking in return for a sacrifice of someone I could care less about. I listened. I joined the military... learned how to track, how to fight. I spent nearly all of my inheritance money, your money, on employing these rather nasty mercenary Remnants en bloc. Their heartless dogma is normally reminding humanity through extreme ways that the Departure can never be forgotten. I recruited them to help me find and remind you by means of fear ...and pain that "I" still exist. And then in a sealed, carbon monoxidized room, we all died together."

"And, then we were here. Go figure, the witch doctor I found online pulled off the hoodoo, voodoo. Tactical assault gear and iPads in laundry bin number one or fifty pounds of dry- cleaning, ironing and starching duties in bin number two. This place gave us the choice and the means to carry out our mission if we still had the will to. If we didn't ...the fountain was there to drown our sorrows, our minds away." "Dad, you have 'til three to surrender!" The Commander yells. Then he says, "Shit, you're no longer key in this cosmic game of... I'll stop wasting my breath ...on my, my adversary."

The Commander fires his rifle strafing bullets and mortally wounding the Man On The Bridge (His Father) and bullets also strike Burton. The Man On The Bridge falls back into the pool and the water around him begins to darken. Dogs start barking intensely and the Formidable Sized Man holding them issues commands winding up the dogs, enraging them. Burton picks up a rock. He is wounded bad, but holds the rock for defense against the dogs. The Formidable Sized Man is about to set the dogs loose.

Suddenly, their fevered growling and snarling at Burton abruptly stops ...and then a behavioral 180° shift. The dogs whimper and shirk back as if sensing something wrong. Suddenly the ground shakes, an earthquake is happening. Tremors escalate fast and the cave is rapidly collapsing.

CUE SONG: "OPUS" BY ERIC PRYDZ

The Formidable Sized Man holding the dogs is smashed from an onslaught of falling rocks. He drops the leashes and the dogs take off, back up and out of the caverns. Some of the White Assault Gear Wearing Men turn and run. The pipes are broken from the earthquake and then the cave collapses. Water rains down spraying everywhere, extinguishing the White Assault Gear Wearing Men's cigarettes and drenching them. Because of ingestion of the water, they instantly forget who they are as if they have Alzheimer's. Standing in confusion, they are crushed by falling boulders. The whole entire cavern is caving in.

The Commander runs to the spring's edge and leans over the dying Man On The Bridge. He angles him up and embraces him. The Commander has transformed into a scared and crying LITTLE BOY (Nine) wearing a white football jersey. A Fire flares up encircling around him and his father, blazing tall on the water as if it was an oil slick. Pleading to the dying Man on Bridge the Little Boy says, "Do you understand dad? ...Understand! It won't be long ...now!"

The dying Man On The Bridge sees a vision, a quick montage of this upcoming final season's biggest moments of loss and heartache in the faces of the show's lead cast. There's fights: Nora distraught looking, Kevin Garvey Sr. beaten and yelling, a man's hands picking up a crying Lilly, Jill Garvey lying flat as if strung on a crucifix, violent dogs, herds of deer, cigarette smoke blowing from the GR, fire raging in Meg's eyes, the ATFEC driving a fleet of armored vehicles towards Jarden, and John's death. The Little Boy Commander closes the Man On The Bridge's eyes and drowns him in the darkened springs; ending what remaining life his father had left in him.

The Commander has transformed back to an adult, he leans his head back and yells, "The objective is secure, can you hear me? ...Say something! We have your sacrifice!" At that moment, some of the confused, perhaps gone mad, White Assault Gear Wearing Men manage to open fire some rounds. Bullets fly wildly everywhere. They end up shooting one another. Even the Commander himself is not exempt in the hail of automatic fire. He's riddled by GR friendly fire. Burton is losing much blood from his bullet wounds. He dives for cover by an alcove, but a falling boulder slams him down unconscious into the darkened pool. As he sinks, the earthquake intensifies to a blistering, frenetic crescendo.

END MUSIC

FADE TO WHITE.

Burton groggily comes to. He sees a PAIR OF NATIVE AMERICAN MEN in prehistoric times, traditional dress (From Season 2's epic 2001 Space Odyssey style intro) hoisting him from the supernaturally lit rock pool. Then the Native American Men walk back into the pool escorting other NATIVE AMERICAN WOMEN, MEN and CHILDREN as well as the Guests and Employees from the "Hotel Elsewhere" back into the water with them.

In his haze, Burton witnesses ...or sort of, one of the Native American Men paint Hieroglyphics on the wall with blood from a spear-slain Dingo. Two other Native Americans stand guard with clubs and spears. The Blond Karaoke Woman is there as well. She picks up Burton's Locket from the cave floor and places it back around his neck and then runs off towards the Hieroglyphics. However, other hotel guests grab her and escort her back joining the other hotel people re-entering the pool of water.

Last in the cave from Hotel Elsewhere is Virgil. He's looking down in his hands very confused at the sign that reads Miracle, Jarden. Realizing the others are re-entering the spring pool, Virgil drops the sign and joins them.

Burton passes out a second time. This time he wakes up (still in the cave by the pools edge) to a DEER licking his head. The Deer is backlit by sun-washed light from the rising sun shining through the cross shaped hole sliced on the cave wall. Burton rolls over and the Deer sprints off. The spring's water is gone, leaving the pool about to dry. Burton's leg wounds are back. He crawls out following the hieroglyphics to the exit of the cave. Finally reaching the outside, Burton rolls onto his back and lets it all out; quaking with tears he's physically and emotionally exhausted, yet still clenching his Locket with picture of the Departed Daughter.

PERTH, AUSTRALIA - FOUR YEARS LATER FADE IN FROM BLACK

INTERIOR - OLD AND SMALL PLAYHOUSE

CUE MUSIC: "NOVEMBER" BY MAX RICHTER.

A NEWS REPORTER LADY is doing a live telecast of a story covering "The Man Who Says He Can't Die", self-proclaimed after he exited a cave. This MAN WHO SAYS HE CAN'T DIE (Mid 40's) is onstage, barefoot, longhair, and walking with a cane with his back facing a crowded audience. The Man Who Says He Can't Die is revered as a survival preaching, cult figurehead whose sermons are about keeping the family unit intact in this post Departure world.

His motley audience is made up of dregs, ex cons, and the down trodden. A HECKLER stands up and yells at him that he and his cult are a scam. The Man Who Says He Can't Die turns on the stage to face his followers revealing he is BURTON with a bull's-eye tattoo painted on his fore head. The crowd chants over and over, "He's immortal. Burton is life. He's immortal, Burton is life". The Heckler is run out of the playhouse and into the dark and rain soaked night by the rowdy believers.

A TALL GREY BEARDED MAN, Caucasian, lean, and wearing a hoodie down over his head, eating peanut butter crackers, sits attentively and quietly in the shadowy corner of the full auditorium.

END MUSIC

Burton sits in his meager office behind his desk (a half hour after the service is over), counting the donations. He then starts to wipe off the bulls-eye tattoo from his forehead. His Locket still hangs around his neck. On his desk is an unopened postmarked letter addressed to him from Jarden, Texas. Burton is an emotional mess. He opens his desk draw and takes out small handgun. He puts it to his head at the remaining bulls-eye tattoo and eases back the trigger. Suddenly a voice is heard from another room hollering, "Stop, you can't go back there!" There is knocks on the door and the same voice says, "Burton, there's a 'yank' here reading an old National Geographic magazine who says he is hearing voices and he wants a moment with you!" Burton eases off the trigger and looks up and says, "Voices? ...Let him in." Seconds later, the Tall Grey Bearded Man enters the room and Burton says, "How may I help you?"

The Tall Grey Bearded Man steps forward from the shadows and he removes his hoodie from covering his head. He now stands revealed to be "KEVIN GARVEY SR."

Kevin Garvey Sr. says, "Nah, come now, not the Bulls-eye Hippies, I see you more like the Tomorrow's Family Cult type!" Burton replies, "Tell me about the Voices!" Kevin Garvey Sr. says, "The Voices I hear have mocked you met my lovely Grand Daughter who lives twenty- seven hours away on the world's other side."

EPISODE 2, FIRE, WATER & DEATH

CAIRO, NEW YORK. 1978 - LATE FALL - EARLY EVENING,

A patrolling cop car jams on its brakes as a Deer dashes across its hood and runs off into the dense woods across the street. Hyperventilating, the OFF SCREEN COP hops out of his patrol car and draws his service piece and takes aim at the deer. He has spot-on targeted the deer, but refrains from pulling the trigger. Turning around, he sees a FEMALE JOGGER (Twenty Six) emerge from the trail screaming and flagging for help.

"Are you okay?" says the still Off-screen Cop says. The female jogger replies, "My sister, she's hurt bad! We were meditating and that beast, (breathing heavy) it attacked us! Thank God my dog ran it off!" The Off-Screen Cop is now onscreen, but his silhouette is backlit by the light of the sun. He radios for back up on his walkie-talkie then springs into action and follows the female jogger through the brush and down the trail to a stream.

Near the stream is a PLATINUM BLOND WOMAN (Twenty One) (Bearing a resemblance to Scottish-born actress Lindsay Duncan, but younger) who is bloodied and shivering. A whimpering and anxious golden retriever stands by her side.

The Off-Screen Cop takes his service coat off and drapes it over the Platinum Blond Woman. She opens her eyes and sees the man who is her savior and his nameplate on his badge. She whispers the words "thank you" ever so silently with her eyes. The Off-Screen Cop is revealed to be a YOUNG GARVEY SR. (Twenty Two). These two souls instantly bond. Young Garvey Sr. reaches down and gently holds her hand and wrist to check her pulse.

MATCHCUT

Suddenly, it's about Twenty-Eight years later. GARVEY SR. and the Platinum Blond Woman both are aged to the modern day and are holding hands at the water's edge (This is known to us to be the site where they built the departure statue monument in episode 1, season 1.) It's Garvey Sr. and the Platinum Blond Woman's wedding day and they are dressed in a tux and a dress respectively and are happily surrounded by their family, friends, Mapleton townies, and members of the police force.

The presiding PRIEST is revealed to be MATT JAIMERSON, (He is current TV series age) and he asks Garvey Sr. "if he takes her hand in marriage." Garvey Sr. looks over to see a YOUNG KEVEIN GARVEY JR. (Seven) in a black tuxedo as part of the procession, holding the ring on a padded pillow. As Garvey Sr. is about to say, "I do," he is shaken as if an earthquake has passed. He glances down at his son Kevin Garvey Jr., who is suddenly now wearing a dusty, all-white suit, and holding a notepad sign on the pillow in the place of the ring. The note reads, "Life is now chaos."

Confused, Garvey Sr. looks around and sees that all of the children at the wedding are all also dressed in all-white "Guilty Remnant style" clothes and smoking cigarettes. Garvey Sr. is confused. He snatches the cigarettes from the kids' mouths and as he continues yanking cigarettes, he sees that the people gathered for the wedding are suddenly beginning to disappear. Garvey Sr. turns around to face his bride, but she is stepping away from him.

Garvey Sr. calls her name. He grabs her hand and pulls her close to him. Her veil is down and he can't see her face. Suddenly, she lifts up her veil, and in place of the Platinum Blond Woman, a vicious, rabid, black dog lunges out from under the veil at him.

DIM AIRLINE CABIN - DAYBREAK

CONTINUOUS

CUE MUSIC: "DONA NOBIS PACEM1" BY MAX RICHTER

Garvey Sr. is wearing a grungy hoodie. He is suddenly jolted from his sleep revealing that he is traveling as a passenger on an airplane. He wakes up breathing heavily and looking panicked. Garvey Sr. yanks his ear buds free from his ears.

END MUSIC

The plane is rocked from turbulence for a moment. The captain speaks over the intercom and tells the passengers to prepare for a bumpy landing at Sydney Kingsford Smith International in Australia. Garvey Sr. stops the music, which is playing on his iPod and looks out the window. Through his reflection, he sees the rising sun, flaring up over the outback horizon. The window seat next to him is empty as is most of the plane. Also, reflected in the window are some passengers and a platinum blond woman (Early fifties), who resembles his platinum blond wife sitting on the other side of the plane. He takes a deep breath and puts the ear buds back in his ears and presses play on his iPod.

"The Man Comes Around" by Johnny Cash is now heard playing through headphones.

"And, it was as I heard, the noise of thunder, one of the four beasts saying 'come and see!' "

FADE TO BLACK

RUN TITLES AND CREDITS

PERTH, AUSTRALIA – CURRENT DAY

Burton's Flat - Late Afternoon

CUE MUSIC: "CHAPEL" (PRINCESS DYE REMIX INSTRUMENTAL) NICOLE DOLLANGANGER

GARVEY SR. and BURTON sit on a couch in an unadorned, dim-lit living room. Burton's daughter's locket, that contains her picture, lies closed on a coffee table. Burton discloses in a monologue, the history of his departed daughter. He explains to Garvey Sr. that that there is an "afterlife place." In that "afterlife place," he saw Jill Garvey and felt a duty to bring her back. Garvey Sr. asks about this "afterlife place." "Where is it and how is it possible that she's ...(deep breath) dead there?" Garvey Sr. in disbelief then states that he just skyped with her two days ago?

Burton has vast knowledge of this "afterlife place," and he explains to Garvey Sr. in great depth his knowledge of the afterlife hotel and its mystical-like laws of time and nature. He shows Garvey Sr. a sketch of the hotel's layout as he knows it from memory. Garvey Sr. hops up like there's an unseen monkey on his back and suddenly starts shadow boxing, bobbing and weaving as if he's fighting someone. Garvey Sr. acts as if he is seeing things that are not there. Burton looks at him in confusion. Witnessing what he believes to be the random outbursts of a possible mad man. Garvey Sr. says, "Okay, I won that spar!" Burton asks, "...Fighting the voices again?" Garvey Sr. replies, "Not plural, just one."

"This one voice now *enjoys* taunting me about my new mission to save my granddaughter. It says, in doing so, I can also complete my ultimate goal to right this cracked world." Both Garvey Sr. and Burton, men with intent, stand face to face with each other like kindred warriors.

Burton replies, "Let me show you my world."

With his television remote in hand, he sits next to Garvey Sr.. Burton plays old family movies featuring his Daughter (Four) and himself (late twenties). Burton is awkwardly teaching the Daughter to swim at a public pool. It's obvious that he's not a skilled swimmer.

Garvey Sr. states, "Gawd, you should've let Mom teach her to swim and you just teach her how to drive. It doesn't seem like swimming is either of yours thing." Burton becomes teary eyed, stands up, and unexpectedly hurls his chair across the room in a surge of anger.

Burton settles down and emotionally says, "I'm sorry." Burton exhales then says, "Her Mother passed from complications after her birth, and then my daughter drowned when she was on summer break at nineteen." It's clear both men are haunted. Garvey Sr. then tells Burton, "This is my second time in Australia and the last time was also under bleak circumstances." Continuing, he says, "I had just gotten out of the Legion and had come here to cast my wife's ashes into the winds of the outback as per her last wishes." Garvey concludes with, "My eyes have been opened to the divine mystery here in Australia. The why is not so important right now, but what is important, is somehow you ...are immortally graced by it. "

Garvey Sr. says, "You want to help? I need your wisdom and your ability to visit the afterlife. Help me save my granddaughter, and perhaps even the world. Don't bullshit me, tell me how you come and go to that other place?" Burton reassures Garvey Sr. that he is bent on redeeming himself by his commitment to rescuing Jill. He recalls how he fell into a pool of water in a cave deep in the Australian Outback. He then explains that he emerged in an ornate water fountain in the lobby of what he has come to know as an "Afterlife Hotel Elsewhere."

Burton says that he thinks it's an elemental water, ground and death thing. He continues to tell Garvey Sr, that back in the cave there was a random American sign that read, "Jarden." Garvey Sr. says, "Jarden, Texas? That's the place they now call 'Miracle'; allegedly an utopian, spiritual city with zero departures on the 14th says the myth. That's where my son, his family, and granddaughter now call home." Burton states that he had hired an emissary, and he flew him there to test and collect water samples from Jarden.

"Lets have a durry outside and I'll tell you more about the water," Burton says. Garvey Sr. says, "Tell me more about this water later, we have to go right now, ...to that other afterlife place. The voices are back and saying 'Go now' ...and mentioning (Garvey turns and looks at Burton in confusion) ...Aborigines?"

PERTH, AUSTRALIA

Exterior: The Domain, near the Royal Botanical Gardens, An hour or so later

The sun sets. Garvey Sr. briskly walks leading Burton off the trail and through the trees of the park.

As he's walking, Garvey Sr. seems to be arguing with some one that only he can see. ABORIGINES sit in a circle in a rock alcove. They are chanting folk music, playing clap sticks, and blowing into and droning with a Didgeridoo. Garvey Sr. comes to a full stop, and with a look of fascination in his eyes, turns back to Burton and says, "Now we're in business!" Burton replies, "Mr. Garvey, what about my 'wisdom'? This is mad. Aborigines? We are wasting our time here."

The eldest member of the Aborigines tracks Garvey Sr. in a curious fashion with his eyes. He is confused, because he sees Garvey Sr. speaking and arguing with someone, but from his view, no one is there. Garvey Sr. then addresses the Aborigine directly. "Hi thereAh you see her too!" He says this to the Aborigine believing that the Aborigine can also see the identity of who is haunting him. Burton believes that Garvey Sr. is addressing him and not the Aborigine. Burton then says "Her"? ...Usually it's a "them" but since I got here it's just been... Never mind, forget her"! Garvey Sr. continues speaking to the Aborigines. "Tribal elder! ...Would you and your tribe like to be my guests at my hotel flat for some tasty peanut butter sandwiches, "dreamtime" and ...Gods tongue?

DOWNTOWN PERTH, SHERATON HOTEL -- Two hrs later

Garvey Sr.'s hotel room is smoky and the smoke alarm is blaring. The flat screen TV has caught on fire. Sparks fly from it as it melts. The whole hotel room is on fire. The two Aborigine Shamans make a break for the hotel room's door, leaving all of their stuff and Garvey Sr., who is unconscious on the bed as the fire hastily spreads to the window trimmings.

CUT TO BLACK

V.O. – Kevin Garvey Sr. says, "It's a beautiful day, don't let it get away, It's a beautiful day. Touch me; Take me to that other place... I know I'm not a hopeless case." (*U2, "Beautiful Day" song).

"Those vocals! I swear Bono must've been to this place before. I mean it's not a stretch to think he'd be a candidate to start the world back up." "He was part of 'Live Aid,' 'Amnesty International,' 'Keep a Child Alive,' and I'm sure he's got his own Bono Saves The World Foundation."

Kevin Garvey Sr. concludes with, "One thing for sure, I bet Bono's rich ass never had to worry if a party of Aborigine Shaman burn his hotel suite while off being a hero in limbo!"

END V.O.

HOTEL ELSEWHERE, AFTERLIFE

ALMOST EMPTY, IN-GROUND SWIMMING POOL

DARK RAINING AND STORMY NIGHT – EARLY FALL

Water has collected from the night's rainfall. Garvey Sr. emerges naked from the water, gasping for breath in the same fashion that his son Kevin Garvey emerged from the bathtub in Season 2, "International Assassin" episode.

He's choking, lying face down on a puddle of dead and wet, autumn leaves. Garvey Sr. hears muffled yelling, dogs growling and barking, and the rustling wind screaming through the trees. Suddenly, he is picked up and righted onto his back by two sets of hands, one set Caucasian, the other African American.

The Caucasian's hands turn out to be DENNIS (The Mapleton Cop from season 1 that Garvey Sr. was fond of). Garvey Sr. is administered CPR by Dennis. The African American hands belong to the mind-wiped Virgil. Two Native Americans dressed in tribal war attire flank Garvey Sr.. They point their war spears to defensively holding off a PACK OF DOGS that are about to jump down on them.

It's a frantic and surreal standoff situation. The Cop (Dennis) yells, "Breathe Chief, Cough out that water from your lungs, breathe!" Garvey Sr. spits up water and coughs. Garvey Sr. composes himself and says, "Oh –hell, this shit is real!"

CUE MUSIC: "BEGIN AGAIN" BY KNIFE PARTY (Maybe an edited non vocal, instrumental version)

Garvey Sr. is naked and wiping water out of his eyes. He quickly realizes the gravity of his current situation and his surroundings. The sneering dogs corner them in the deep end of the almost empty pool. Just then, a HERD OF DEER charge through the pool area; skewering and swiping some of the dogs with their antlers. The herd of deer then continues charging off into the surrounding black forest. While the dogs are distracted, Garvey Sr., the two Native American men, and Virgil use the distraction to run toward a side door of the "HOTEL ELSEWHERE" that is being held open by the BLOND KAROKE WOMAN.

As they get closer to the hotel, Garvey Sr. (Still naked and trying to collect his bearings and breathe easy) looks up and sees an eerie red light in the penthouse. There's a motionless silhouette of a figure looking down with draping clothes flapping in the wind. Suddenly, the eerie red light in the penthouse goes out and Garvey Sr. hears JILL GARVEY'S blood curling scream for help. He yells back "Jill? Jill? I'm coming!" As everybody charges through the door and into the stairwell, the Blonde Karaoke Woman slams the door shut and the sound of snarling and careening dogs slamming into the door on the outside is heard to all.

Everybody catches his or her breath. Shivering, Garvey Sr. remarks to the Cop, "Fucking mind blowing! Dennis, what are you doing here?" Dennis replies, "You were right, Chief. I forgive you for the whooping you gave me in Mapleton's Library. You were right!" Dennis continues, "Here Chief, take my jacket before you go into hyperthermia." Dennis takes off his dark blue police coat and hands it to Garvey Sr..

He wraps it around his waist covering his genitals. Dennis then recalls how he was sleeping and then suddenly woke up in a cabin with hieroglyphics scrawled on the walls.

“From the look of the woods, I think the cabin was up in Cairo,” Dennis says and continues, “I found a trap door on the floor. I crawled down it into a hole in the ground. It went down forever. I thought that maybe it was an old mine shaft. I don’t know, but I slipped and fell and lights out Dennis I guess.” Dennis continues, “Next thing I knew, I woke up in an overflowing hotel room’s bath tub and there’s fresh pressed, service uniforms, just my size in a wardrobe.

While Dennis is still talking, Virgil then tells Garvey Sr. they were expecting him.

Dennis tells Garvey Sr. that The Native Americans had predicted Garvey Sr.’s arrival. Dennis then states, “They heard these voices and left their tribe to unite us for a cause, one that’s even greater than us just being Mapleton’s Police.” Garvey Sr. then turns and realizes that the Native Americans are bowed in reverence to him. Dennis says, “Chief, they said, you are what comes next. You’re of the trinity.” Garvey replies, “Trini-what? You get their language?” Dennis replies, “Very well sir, and there’s more. They also say your the one who will save the world.” Garvey Sr. yells out, “Well ...Duh! Now stop galkin’ at me like I’m Gandhi, and lets all make this better tomorrow stuff happen!”

OUTSIDE PERTH, AUSTRALIA - CONTINUUIOS

Driving an old El Camino, Burton gets off an expressway and pulls into a secluded storage facility. He drives up to a storage bay unit. He gets out of his car briskly and walks towards the unit’s entrance. He then stops, lights a cigarette and smokes it. A SCREECHING HAWK flying above him catches his eyes. Hawks aren’t native to Australia. He looks on in wonder at it for a moment. He then drops and steps on his cigarette and continues to walk inside.

The 25 square foot storage bay is dusty and brightly lit with industrial work lights. Front and center, there is a female Aborigine sitting on a burlap rug in a meditative pose, and she is adorned in ceremonial clothes. She closes her eyes and a circle of what looks to be sand on the rug surrounds her. Behind her, a BALDING CAUCASIAN MAN (Mid Fifties) stands on a wooden platform that is elevated above a giant ten foot tall, clear, circular tank. He is dumping out the last of water from shipped containers post marked from Jarden into the tank.

The man is revealed to be the Brian aka DR. GOODHEART (Late Fifties), the scientist in Season 2, Episode 1, who was sampling the water in Jarden. He is also revealed to be Burton’s former Cellmate from prison. He tells Burton not to take a single step further unless he has his last payment. Burton pulls out a stack of hundreds from his inner jacket pocket and says, “Okay. Can we get on with it now? Today shall be a good day to die once more.” Dr. Goodheart says, “Where is your new friend?” Burton replies, “He made his own Aborigine ‘afterlife Uber’ friends, and for the life of me, I don’t know how he knew about ‘the god’s tongue’. Voices he claims.”

Moments later, Burton is wrapped in heavy chains with his arms by his side and lowered down by Dr. Goodheart, who is utilizing a wench system rigged above the giant tank. Simultaneously, the female Aborigine is chanting and is lighting sage that is now smoking up the storage bay.

HOTEL ELSEWHERE, AFTERLIFE

Semi Quake Damaged Hotel Hallway - Ten minutes later

Aftershocks from the earthquake hit the hotel as the ragtag group makes their way through the quake ravaged "Hotel Elsewhere."

The lights flicker and broken power lines spark from the damage sustained by the quake. Garvey Sr. is flanked by the Native American's who are armed with spears. Garvey Sr. asks, "What happened to this building?" "There was a battle in the caverns below, and they collapsed unsettling the hotel's foundation," replies the Blond Karaoke Woman. Virgil has the lead but seems confused and forgetful about where he's going. Frustrated by Virgil's lack of direction and mental coherency, Garvey Sr. grabs Virgil, shakes him and barks, "All I want to do is rejoin Burton so we can fix the world and deliver my daughter's soul from this place. Now, which way to the ...to the (Stammering)... Hell, Now I forgot what I was to saying! "

Garvey Sr. is suffering memory lapse issues. Dennis the Cop says, "Shit Chief, you swallowed too much of the water!" Garvey Sr. says, "Water? This feels almost sinister, insidious, very strange". The Blond Karaoke Woman points down the hallway in front of them and says, "Look!" A regal, midsize DEER is illuminated by flickering neon light in the hallway in front of them. Suddenly, from behind the group, the dog pack is heard growling in the dark hall and running towards them. The Blond karaoke Woman cries out, "Run!"

The Deer takes off and rounds a corner. The group is made up of Dennis the Cop, Virgil, the Blond Karaoke Woman and two Native Americans, who are stationed by the side of Garvey Sr.. They reach the corner and stand at the entrance of the Hotel Elsewhere's chapel, but there's no trace of the Deer. The pack of snarling wild dogs are almost upon them pursuing at top speed in the dark hallway.

The group storms into the quake worn chapel and barricades the door behind them with heavy furniture while narrowly avoiding the pack of dogs. The dogs continue to bark and careen into the chapel doors. Catching his breath, Virgil asks Garvey Sr. if he has an adversary. Garvey Sr. replies, "Really? More mumbo-jumbo from you?" Virgil goes on to say, "I don't remember everything, but I know most come here to vanquish an adversary. Heh-heh-heh (madly laughing) I think maybe these dogs is your adversary". Dennis says, "Hell, I been here for a minute and have yet to meet mine!" Dennis looks over at the Blond Karaoke Woman and says, "Are you my Advertise..." She replies, "It's Adversary you moron!" Garvey Sr. walks away ignoring everybody, searching the small chapel for an exit. Very quickly, Garvey Sr. comes across a door and he opens it to discover that it is a confessional.

Garvey Sr. is visibly let down that there is no way out. Inside the confessional there is a priest's robe and another robe with a brightly colored Alpha and Omega logo (The one that his son, Kevin Garvey Jr., passed on in the season 2 Episode, "International Assassin"). He grabs the priest's robe and as he puts it on, he turns to Virgil and replies, "Oh, I have an 'adversary' ...been seeing and grappling with the bitch for years."

Garvey Sr. tosses the police coat back to Dennis. The Blond Karaoke Woman catches it, looks at it, and she comments, "When you chose to wear these police clothes from the cabinet...what else was hanging in there? There's always something else. Like yin and yang." Dennis looks emotionless and then replies, "It doesn't matter." Virgil yells out, "Oh-come-on, tell us!" The Blond Karaoke Woman taunts Dennis, (laughing) "Probably something asinine like a bull fighting clown outfit or, or ha-ha-ha I got it, a janitor!"

Everybody is laughing now including Dennis. It's a light moment contrasting the darkness around them. Suddenly, Garvey hears a voice, "Father, I have sinned. Only Garvey Sr. hears this voice. It comes from behind a curtain in the confessional. Garvey Sr. walks slowly back into the confessional and replies, "Kevin? Son?"

Confused, Garvey Sr. cautiously yanks open the curtain in the confessional and tenses up at the sight of a younger, war weary vision of himself, aiming his M16 "business ready" back through the confessional at him. From the angle of the confessionals entrance nobody else can see into the confessional. An earthquake aftershock hits again and shakes the hotel. Then, Garvey Sr. is no longer in the hotel.

FLASHBACK

Ben Tre, Vietnam – 1968

Sunset

This seems to be part of the magic or curse of the hotel. Garvey Sr. (Twenty-ish) and his army unit creep through the jungle and then silently into a village.

Garvey Sr. is positioned up as a sniper to watch the assault area. An Army Commander approaches Garvey Sr. and says, "Don't look so smug soldier, we have our marching orders to burn this town. It's the only way to save it they say." The Soldiers in his unit indiscriminately plunder, shoot, rape the village people, and then burn the homes of the Vietnamese civilians.

Garvey Sr. sees all of this through his rifle's scope. He positions his cross hairs on his platoon leader's head, who's accosting a Vietnamese family, and sweat drips down his forehead. His finger quivers on the trigger. Garvey Sr. is fighting an inner battle over pulling the trigger, but at the last second he releases tension and opts to do nothing to stop it.

END FLASHBACK

BACK TO SCENE

Suddenly, Garvey Sr. is back in the confessional. (To Garvey Sr. the flashback lasted only a minute but some time has passed.) One of the Native Americans puts his hand on Garvey Sr.'s shoulder. Both men's eyes meet. Dennis abruptly yells out... "Hey ...the dogs... they are gone."

There's a bottle of Titos vodka and a small white box of matches where the host and wine is kept in the confessional. As Garvey Sr. grabs it, he accidentally knocks a knife from a counter onto the floor. Garvey Sr. tucks the bottle of Vodka under his robe. He rejoins the group as they stand battle ready and open the chapel's doors.

"All clear," Dennis says, and the group cautiously spills out into the hallway from the chapel. The Blond Karaoke Woman is the last to leave the room. She grabs the knife that fell on the ground from the confessional and hides it in her clothes. Garvey Sr. holds the door for her. Still looking disconcerted by the past visions he saw, Garvey Sr. wipes his hand across his face to clear the sweat and stands with his hand on forehead. He looks back into the chapel and speaks to his unseen adversary, "Well I suppose If you would give me my 'gawd damn' space, I'd say I do again in a heartbeat!"

As Garvey Sr. catches up to everybody Virgil looks over at him and says, "Mister, I don't remember your name. I don't even remember if I ever knew it." Garvey Sr. introduces himself, "Garvey, Kevin Garvey." Virgil retorts, "Garvey! I think I knew a Garvey once." The Blond Karaoke Woman turns and looks at Garvey Sr.. "Yeah we've met your son when he... well briefly 'checked in here. Anyways, you should know that this place. It has a sick way of dredging up the worst." Garvey Sr. replies, "That's the truth!" Virgil continues to say, "Yes, truth is, stay here long enough, let this place get under your skin, and you'll gladly drink the water."

Garvey Sr. moans and says "My God, I feel disassociated." He puts his hand on his head, looks away from Virgil, and they both continue walking on with the group. The Blonde Karaoke Woman then turns around and says to Garvey Sr., "He slipped and drank the water here, don't." She continues, "It will make you different." Garvey Sr. flashes his hidden bottle of vodka to the Blond Karaoke Woman and says, "I'll pass on water."

Garvey Sr. then asks her, "So what do you do? Do you work here?" The Blonde Karaoke Woman snidely replies, "Work? Um, I was a psychologist." Garvey Sr. replies, "Was?" The Blond Karaoke Woman then sternly replies, "Was. Now I just work a karaoke stage." She then says to Garvey Sr., "So Messiah, Mr. Rockstar, how exactly do you plan on saving the world? How is that possible?" Garvey Sr. replies, "I will find a way." Dennis chimes in saying, "Says you and Johnny Cash!"

As the group continues down the hall they pass a fire extinguisher housed behind glass in the wall. The reflection of the Platinum Blond Woman is seen striding by following the group. Just then they hear screams and cries for help that sounds like Jill. Garvey Sr. yells, "Honey? Jilly? Be strong, I'm coming. We're coming!"

Now running, the group rounds a hall corner and they are now at the 2nd floor mezzanine above the lobby and overlooking the fountain.

The hotel lobby is littered with chewed up and dismembered bodies of the white, assault gear wearing GR. From this high vantage point, the lobby, the area outside the hotel, and valet station are clearly visible. It's a dark and raining night. Dennis says, "Looks like we missed a buffet." Garvey replies, "Which is all dandy, except this is where we were supposed to meet, fountain side, and shit, no Burton."

The Blond Karaoke Woman turns to Garvey Sr., and blurts out, "Alright, alright, we get it. You've swooped in here just in time to save the earth and 'Hia' and 'Watha' - here believe you're 'pre-ordained,' but you know what I don't get, is WHY YOU? Why do you have this save the world god complex? Why, why, why does your family all ways win?" Garvey Sr. says, "What? Win what?" The Blond Karaoke Woman sits down on a lobby chair and says, "I had all the applause, but your son got the prize. He sung his way right back to life in the world while I..."

The Blond Karaoke Woman is interrupted by an approaching, wildly speeding, and loud vehicle; closing in on the front of the earthquake-strafed hotel. The Animal Control truck blasts through the front lobby's large, cracked glass windows laying waste to the lobby furniture.

JOHN MURPHY (from Jarden) and a GUILTY REMNANT MALE LIEUTENANT wearing white assault gear (Thirty Five) (*the Lieutenant from last episode I wrote) hastily exit the truck fleeing from a pack of dogs racing at them in hot-feverish pursuit. The fearful looking GR Lieutenant fires his assault weapon shooting down some of the encroaching vicious dog horde. He then spins and tosses a grenade which explodes, killing some of the attacking dogs that are incoming from the other direction.

The front of the hotel is lit up by the blast and fiery, detonated remains are everywhere but there's too many dogs still marauding. They overwhelm and eat the screaming GR Lieutenant alive.

John is wedged between a truck and the wall. He shoots and unloads a 9mm at what remaining advancing dogs until the gun goes dry. Then one of the attacking dogs sneaks up and bites down on John's left calf. John screams in pain and the dog is immediately shot dead by Garvey Sr.. He helps John up (who is now wounded). They both are flanked by the Native Americans fighting and spearing off attacking dogs as they all retreat and regroup upstairs in the mezzanine with the Blond Karaoke Woman.

John has not seen Virgil yet. Without warning, all hell breaks loose. The lobby is overrun by massive numbers of rampaging wild dogs crashing through the remaining glass windows and rabidly charging up the stairwell. The Blond Karaoke Woman abandons the group to save herself. She darts off to the elevator and frantically presses the buttons to close the door.

Virgil also makes a break, running toward the elevator, forcing the doors open. Dennis and Garvey Sr. help John into the elevator. John is hysterically yelling, "Fuck this magic place, fuck this. I understand. I get it. I understand! My daughter is here!" Garvey Sr. replies, "Calm down. We will get our girls."

As Everybody's seeks cover in the elevator lit by the red emergency lights, Virgil corners the Blond Karaoke Woman away from the controls. The Native American's force the elevator's door close.

Inside the elevator, the constant noise of dogs bashing against the doors has everyone still on edge. Dennis says, "Yeah. I hate dogs!" John (in pain) sets his eyes on Virgil for the first time and looking as if seeing a ghost, John shouts, "Holy hell!"

An aftershock from the earthquake unexpectedly rocks the hotel. As the elevator is jostled, the lights shatter and inside the elevator is now pitch black.

FLASHBACK

Jarden, Texas – Ice Cream Truck across the street from the Murphy House

EIGHT YEARS BEFORE THE DEPARTURE

EVENING

Everybody is gone except the Blond Karaoke Woman. She is now dressed in professional work attire and wearing a badge that reads, "Department of Health and Family Services." The Blond Karaoke Woman is sitting in an undercover ice cream truck flanked by two more Department of Health and Family Representatives. They are staking out the house that Virgil and the Murphy's live in.

Through the windows of the house, Virgil (Early Seventies) approaches a sleeping EVIE MURPHY (Nine) in bed and begins taking off his clothes. At that moment, a classic 1967 Chevy Impala rolls into the driveway and ERIKA MURPHY (Mid Thirties) steps out from the driver's side door. JOHN (Mid Thirties) visibly drunk, exits the passenger door and stumbling, kisses his wife, and enters the house first.

Through the camera lenses of the Blonde Karaoke Woman and the Department of Health and Family Representatives they see John bust through the door entering the room and both men immediately come to blows in the room.

John tosses Virgil through the window and he lands on his back outside. Then John kicks out the remaining glass in the window and jumps down in pursuit of Virgil. He now towers over a naked Virgil pressing a "Kimber Supper Carry Pro" gun to his temple.

The Department of Health and Family Representatives calls for police support on walkie-talkie. At that moment John sets off several shots at Virgil's crotch. Erika runs outside the house and throws herself over Virgil as a human shield effectively halting John's attack. John angrily marches over to his car, starts it up, and pops open the trunk.

Still burning with rage, John drags Virgil by his foot, and tosses him screaming and bleeding everywhere into his car's trunk. John takes off, peeling out from in front of the house. Like a dream, there is fire burning all through the car as John speeds off. Erika runs back into the house screaming, "E-vie, E-viee, ba-by!"

MONTAGE

The Blond Karaoke Woman is now in a passenger in a police car driving down a dirt road in the woods of Jarden. The police car arrives and headlights illuminate a standoff circle of cops surrounding John, who is blood soaked and holding a shovel.

INTERIOR COURTROOM- MID DAY

A judge hammers his gavel onto the desk and John is taken away in chains. The Blond Karaoke Woman watches the proceedings from the back of the court hall.

At the country diner in Jarden (The diner the goat slaying townie named Jerry was frequenting in season 2), Erika is buying a pie with her son MICHAEL (Nine). Michael yells "Mom, look!" Erika turns to see Virgil, dusty, dirty and very much alive, standing silhouetted from the setting sun in the doorway asking her to please forgive him. Ericka drops the apple pie. The HAWK is circling above screeching and then it soars down and flies right at the Blond Karaoke Woman as if attacking.

END MONTAGE/ FLASHBACK

BACK TO SCENE, CONTINUIOUS

The Blond Karaoke Woman awakes back to reality. She is still in the elevator. A minute has apparently passed by. She has awakened back to a moment so intense to her, that it registers in slow motion, and all the sound in the elevator is muffled and distant like a dream to her senses. The crisis mode has not averted. The dogs are fighting and forcing to get into the elevator. The elevator door is partially open and several of the bloodthirsty dogs' jaws are thrusting through.

The two Native American's battle to keep the dogs out of the elevator with their spears. Dennis's arm has been bitten. He is screaming, writhing in pain and blood is spraying everywhere. Garvey Sr. fires his last shot. With his gun now clicking empty, he's forced to beat back the dogs with the handle of the gun while desperately struggling to keep them out.

Dennis has crawled up on top of the elevator and reaches down his hand to the Blond Karaoke Woman. He's hurt but nerveless reaches down his good arm to pull her up.

Virgil is next to her, urging her to take the cops hands. He pulls her up through the ceiling hatch. One of the Native American points that Garvey Sr. is next to be pulled through the hatch. After that, the Native American is pulled up through the hatch. The dogs suddenly force their way through the elevator doors in masses and overcome the remaining Native American, who was still guarding the elevator doors.

CUE MUSIC: "A BLESSING" BY MAX RICHTER.

Collapsing, overwhelmed by the dogs, the Native American #2 screams, but it's too late to help him.

The dogs devour him and pile up on themselves in the elevator jumping and trying to reach the hatch. Garvey Sr. puts his hands in his pocket. He is confused. He pulls out the bottle of Titos and the small white box of matches, holding both in hand.

Garvey Sr. shakes off his haze, rips his robe, and makes a Molotov cocktail. He lights the makeshift wick and as it flares up he drops it back down into the elevator. Fire envelops the interior of the elevator; burning the dogs.

RAMP UP MUSIC, "DEPARTURE" BY MAX RICHTER, (The full epic piano theme.)

The glow of the fire reflects on the face of Garvey Sr.. His eyes looks as if the confusion is settling back in on him. He drops the rest of the matches. Dennis covers his nose from the smell of the dogs burning.

Garvey Sr. turns around and his eyes open wide at the sight of The Blond Karaoke Woman holding the knife to the throat of Virgil. She thrusts it at Garvey Sr. to ward him off. However, the Native American steps in front of Garvey Sr. to protect him and is tragically stabbed in the abdomen by the Blond Karaoke Woman.

Garvey Sr. looks like he's suffering a very bad migraine and he buries his head in hands. Garvey Sr. is overwhelmingly feeling the effects of swallowing the "mind shredding" water from the pool on his arrival.

The Blonde Karaoke Woman emotionally bursts out, "You, you-monster!" Virgil says, "Wha-wh-what are you talking bout?" Blonde Karaoke Woman replies, "To his daughter Evie!" Virgil says, "I'm, I'm sorry, but I don't know this man or any daughter." John is in pain but stands up and says, "Wait, wait..." John steps to Virgil and is now "soul staring" into his eyes without flinching for what seems like eternity. There is a "far off" look in Virgil's eyes. Sensing Virgil is truly now an "empty suit" and not a threat, John takes a deep breath then looks over to the Blond Karaoke Woman and says, "I've forgiven him." Virgil says, "I thought you came here to vanquish me." John Replies, "I scratched you off my 'things to kill in limbo list.'"

The Blonde Karaoke Woman is enraged. She is quivering and says, "But-But, then I shall speak for your daughter." John firmly says, "She's already made her voice heard loud back home so just drop the knife!" That moment a large aftershock hits again. The building is shaking, but this aftershock is profoundly different. Cracks on the wall begin to seal up instead of appearing. As everybody struggles to maintain his or her balance on top the elevator, the power comes back on inside the elevator shaft as well as throughout the whole hotel. The elevator suddenly begins lowering down and everybody, including the wounded (with assistance) jump onto the ladder on the wall.

THE SIXTH FLOOR OF THE HOTEL ELSEWHERE, AFTERLIFE

Dennis forces the doors open slightly and sticks his glasses through to see if there is any reflections on the lens of anybody in the hallway. The coast is clear. Dennis fully opens the doors and climbs out onto the floor rolling to the side.

CUE MUSIC: "WHERE IS MY MIND" BY MAXENCE CYRIN

Almost everyone has climbed out of the elevator shaft, dusted off, collectively caught their breath, and tend to their wounds from the ordeal. Dennis calls to Garvey Sr., "Chief, you good?" Garvey Sr. doesn't reply. Virgil starts to wander down the hall. The Blond Karaoke Woman is the last person still in the elevator shaft. Surprisingly, Dennis is standing at the elevator's edge with his un-wounded arm outstretched to pull her up. "Give me the knife Lisa," Dennis calmly says. The Blond Karaoke Woman throws the knife back over her shoulder and it bounces off the elevator walls and it is gone.

Dennis helps the Blond Karaoke Woman climb up and off from the ladder in the elevator shaft and onto the floor. She is crawling. She lays down face flat on the ground. Dennis steps over her and crouches down puts a zip tie on her. He says. "A pizza king delivery apron and a chef's hat, that's what else was in the wardrobe. My family's business. I was expected to fail the academy and have to work there." Dennis continues, "Even after my father departed on the 14th I still didn't work there, and look at me now, helping to save the world!"

John stands up, pushes away any assistance and staggers over to a water fountain. On the wall, there is a fire axe mounted in a recessed case on the wall. There is a sticker on the case that reads, "Know your role and accept the tools of your trade." John is stunned by the sticker, but a second later he disregards it and washes the blood off his hands at the fountain. John leans in to drink from the water fountain. Virgil returns, rounding the hallway corner at just the right instant. He walks up to the water faucet and covers it with his hand blocking John from drinking the water.

John is startled, but then his and Virgil's eyes meet and he instantly understands why not to drink the water. John's lip quivers and he spits out the words, "Evie is here, lost in this magic place. Help me." Virgil looks confused, he is trying to recollect, and stammering he says, "There is a...um-um, penthouse, d-d-down the hall." John looks at the shell of a man that Virgil is now, bows his head and a tear slides down his face.

The Blond Karaoke Woman is also a sobbing mess. "Save the tears lady!" Dennis yells to her and then stands up, steps away from the Blond Karaoke Woman, and he takes the lead to walk around the corner. Without warning, he's knocked hard to the head with the butt of a shotgun, falls, and is sprawled out on the floor and now unconscious. Burton is revealed, standing there with a handful of able looking, HOTEL CONCIERGE HENCHMEN armed with batons and electric prodding staffs.

The remaining Native American charges Burton but is too slow. Burton blasts him back with a shotgun. This last Native American in the band is now dead. Burton reloads and points his shotgun at Garvey Sr. just as he was poised to act against Burton. Garvey Sr. backs down, smiles and in a surprise offsetting move, he badly sings, "You thought you'd found a friend / to take you out of this place, someone you could lend a Hand / in return for grace..."

Burton smiles and remarks, "That's cute, Captain America." The Blond Karaoke Woman says. "No that was butchered. Sings out of key like his son!" Burton says, "Well, I am confident he will have a second chance to redeem his performance." Then Burton gets in Garvey Sr.'s face and tauntingly speaks, " Oh and I should tell you I've now formally met your Granddaughter Jill, and I look forward to the day to say the same of ...your son." Burton tells his Hotel Concierge Henchmen to take the cop (Dennis) and John to the basement. The Hotel Concierge Henchmen forcefully restrain and throw sacks over both Dennis and John's heads and carry them off down the hallway. Dennis is still out cold and John curses from beneath the sack covering his head as they are marched off.

The Blond Karaoke Woman is trembling. She, Garvey Sr., and Virgil are rope tied together by Burton's Hotel Concierge Henchmen and they all walk forward, leaving the Native American's bloodied corpse behind on the hallway floor. Now, at the Penthouse's lavish and ornate doors, Burton forces them open and reveals the penthouse is actually a progressively sleek, modern grand ballroom. It's gold and white and looking as regal as a pharaoh's throne room.

KIDS (Five to Seven) wearing black tuxedo clothes, white gloves, and baroque masquerade masks are ballroom dancing to music of a grand harp, violinist and piano player performing "*The Nature of Daylight*" by Max Richter. All three performers are wearing hooded cloaks. Oddly, the music that is playing from inside the ballroom can't be heard until the doors are opened.

The ballroom's walls are painted in cream and all the furniture is gold with ornate detailing of fleur and leaf. The ceiling is painted with renaissance looking, gothic figures ascending to heaven in what looks like the fresco of "The Rapture" (like the title sequence from season 1).

BALLROOM GUARDS wearing all black are positioned throughout the room. Centered in the far end of the ballroom is a long dinner table like The Last Supper's table adored with fall fruits and vegetables prepared for a fall harvest including grapes, apples, nuts, berries and chalices full of red wine. A deep-fried deer with an apple in its mouth is laying on a mobile carving table. Behind the table, a little further back and on a dimly lit stage and obscured by shadows are three throne seats. The tallest chair is in the center and the seat to its left is shorter than the one to its right.

Centered in the room is a ten by ten foot, glass covered dance floor (like the type of glass observation sightseeing platform glass at the "Sears Tower" or "Ghost Bar" in Vegas). A SHADOWY AUDIENCE of fifty people are dressed baroquely in Italian suits, gowns. Some others are dressed in over the top, ornate, feudal, Japanese robes. They line the three remaining walls and sit behind connected tables with their backs to the wall like contest judges eating and drinking from chalices. The Hotel Concierge Henchmen forcefully burst into the ballroom, leading their prisoners through the dancing kids. Garvey Sr., the Blond Karaoke Woman and Virgil (all still tied up together) are forced to the ground in front of the "Last Supper-like table" with the deer centerpiece.

The music intensifies and a costumed person dressed as a rainbow serpent (much like Chinese dragon costumes with 3 men inside) begins wading through the kids, occasionally seeking out and playfully mauling one. The mauled kids drop to the floor and play dead. Suddenly, in a surreal fashion, all at once, everybody stops dancing, and all the kids get up and evacuate, silently running out the ballroom doors. Garvey Sr. says, "What's Happening?"

Then, a CLOAKED WOMAN wearing her hood to cloak her identity swiftly enters the room from behind Garvey Sr. She approaches and looks down at him. Garvey Sr. is still tied and sitting on his knees. She strides past him.

The Cloaked Woman continues walking with her procession, escorted in by TWO, SMALLER AND CLOAKED, FEMALE FOOD SERVERS carrying water decanters. She takes a seat at the center of the table and the servers begin serving the guests

The Cloaked Woman removes her shawl revealing her identity to be a Platinum Blond Woman (Garvey Sr.'s wife). She nods a cue to the Ballroom Guards. They approach Garvey Sr., Virgil and the Blond Karaoke Woman and cut their rope shackles. They gag the Blond Karaoke Woman's mouth. Garvey Sr. say's, "Awe hell, here we go." Garvey Sr. then turns to the Blond Karaoke Woman and says, "Lady, if you see me talking to someone who's not really here, that's not because I drank that water. My imaginary witch of a wife has been haunting me for years." Garvey Sr. concludes. "Holy Rebecca De Mornay looking!" replies the smirking Blond Karaoke Woman.

"Rebec... Wait...How...You can see her?" Garvey Sr. turns to the woman and yells "What the hell is going on honey?" Without warning, Garvey Sr.'s head is thrust to the floor by DEAN (The hunter with the gun shooting dogs in episode 1), who is also wearing a cloak. Garvey Sr. yells, "Dam-mit, that's my wife!" Garvey Sr. struggles to get back off the floor and he defiantly shouts, "This is between us. I-will-say-what-I want!" Dean removes his cloak and once again, slams his fist down on Garvey Sr.'s head, collapsing Garvey Sr. to the ground. "Stay down Dad!" Dean slyly remarks.

As Garvey Sr. spits out blood and attempts to right himself on the floor, he hears the sound of approaching footsteps. Garvey Sr. tenses up, bracing to be hit again, but the blow never comes. A note drops like a feather to the ground beneath Garvey Sr.'s face. The note reads, "Know your role and act accordingly." Garvey Sr. looks up and realizes the note has been dropped by a senior, African American, FRONT DESK WOMAN (Early Seventies) (The front desk woman who was interested in the bird in "Season 2's International Assassin". She may also be Erika Murphy's Grandmother that told Erika of the bird wishing trick). She has a pen in hand. Virgil, looking as if he is experiencing déjà vu, looks on at her.

The Blond Karaoke Woman scurries over, bows, and then kneels at the Platinum Blond Woman's feet, pleading her to let her go. The Platinum Blond Woman slides a seat next to her out and motions for the Blond Karaoke Woman to sit. As she takes the seat, one of the Cloaked Female Food Servers approaches the table with a carving knife and large fork in hand. She carves into the deer and hands the fork to the Blond Karaoke Woman.

She takes a slice of venison meat and as she begins eating it, the Platinum Blond Woman addresses Garvey Sr. rigidly saying, "Stand."

Still surrounded by the Ballroom Guards, Garvey Sr. cautiously stands up and the Platinum Blond Woman relentlessly continues her direct assault, "Save the world. Ha! You're so one-track minded, always been. You never even asked yourself, is this world actually worth saving? Restaurants throw away leftover food. The hungry suffer. Nations wage senseless war over oil, territory... Doctors have cures they withhold from humanity. Does this world really -really want to be saved? You couldn't protect our marriage. You couldn't even save me, your wife, or even now, save yourself."

Continuing, the Platinum Blond Woman Laughs coldly and says, "But, I've been angelically protecting you, a shepherd accompanying you, luring you to this moment, the moment that you could finally understand. Understand this." The Platinum Blond Woman nods to the Front Desk Woman. She very reluctantly and solemnly hands another paper note with more writing on it to Garvey Sr.. He glances at it, but he doesn't take it in hand. The Platinum Blond Woman yells, "Sing that! Sing!" Her commanding rage reverberates through the ballroom. Garvey Sr. says "I'm-I'm ...no ... singer No ...not this song."

Garvey Sr. rubs his hand on his temple. He is locked in an internal struggle to retain his wits from the water. The Blond Karaoke woman stops eating and squawks, "The water almost has drowned his brain now." Garvey Sr. laughs, "No, no. I'm still the master/commander of my ship." The Platinum Blond Woman cues her Ballroom Guards, "Gentlemen." The Ballroom guards step forward towards Garvey Sr. and Garvey Sr. says, "Shit! Okay, baby, old times sake ...we'll do this your way".

Garvey Sr. takes the paper and looks at it. The Front Desk Woman walks away and as she passes Virgil, their eyes meet. She continues to the back of the hall where she takes up her post. Garvey Sr. seems ready. He deeply inhales and begins singing. His raspy voice is flat, out of tune. "I hurt-myself-today/ To see if I still feel/ I focus on the pain/ the only thing - that's real." Garvey Sr. has a flashback of himself passed out on "god's tongue" and his body burning in the fire in the hotel room, downtown Perth.

Back to the scene, Garvey continues to sing (if you can call it that), "The needle tears a hole/ the old familiar sting/ try to kill it all away, but I remember everything/ What have I become, my sweetest friend/ Everyone I know ...goes away in the end." Garvey Sr. has a flashback montage of all his family and loved ones including his surprise Birthday party we saw in Episode 9, Season One. At the end of montage, Garvey Sr. burning and the flames are reflected in his eyes.

Garvey Sr.'s demeanor has change. He is crushed. The Platinum Blond Woman yells, "Continue!" Garvey Sr. drops the paper and sings the song from memory. He now sounds more heartfelt, "And you could have it all/ my empire ...of dirt." Garvey Sr. again experiences a flashback of himself as Mapleton's Police chief. Running into a hospital, his wife, the Platinum Blond Woman, lies dead on an emergency room bed and there's blood everywhere.

Garvey Sr. sings on, "I will let you down, I will make you hurt, I wear this crown of shit." The EKG reading of the Platinum Blond Woman's vitals flat lines. She's gone.

END FLASHBACK MONTAGE VISIONS

Garvey Sr. continues to sing, "If I could start again, a million, a million miles away, I would keep myself." Garvey Sr. breaks down, crying and he hollers out, "I don't want to die, I want to live, I -I-live!"

The Platinum Blond Woman stands up from her seat, turns to Dean, and says, "Unleash more dogs. Continue the hunt. Get me the rabbit and, do not fail this time." Dean nods in acceptance, turns and runs out the main ballroom doors. The Platinum Blond Woman walks over to Garvey Sr. and says, "You need a hug." Garvey Sr. collapses into her arms. She strokes his sweat-drenched hair, kisses him, and then escorts him hand in hand up to the three-chaired throne. As the Platinum Blond Woman walks, a small gun is revealed from under her cloak and strapped on her leg. Garvey Sr. offers zero resistance. He falls back into the center throne seat.

The two Smaller Female Servers have finished topping off water and serving food to the guests and they now return to their stations. One of them looks over at the Front Desk Woman as she leaves the room. The Platinum Blond Woman grabs the other Smaller Female Server's arm and points to her to sit at the throne in the seat to the left of Garvey Sr.. A spotlight illuminates the stage from above the throne. Dean proudly smirks as the Smaller Female Server sits down, removes her cloak's hood, and reveals her identity to be JILL GARVEY. She reaches over and holds Garvey Sr.'s hand. Garvey Sr. doesn't react. He looks long faced and expressionless. The Platinum Blond Woman smiles and now everyone in the room stands up applauding the proceedings of Garvey Sr., and Jill now reigning on the throne.

Burton is still clapping after everyone has stopped. He steps forward and addresses the Platinum Blond Woman. "Bravo, bravo. You're putting the band back together! I kept my part of the bargain and delivered the father. Now, let me be a father again. I want to see my Daughter." The Platinum Blond Woman looks over to the other Female Server who's still cloaked and nods. The Female Server removes her hood and BURTON'S DAUGHTER is revealed standing there. Emotionally shaking, Burton walks over to his daughter. She reaches out to hug him. Burton closes his eyes to hug her, but then he opens them suddenly realizing that she is gone. Disappeared, or maybe never there at all and either way he was tricked. Burton collapses to the floor screaming in anguish and crying (Filmed in the silent "The Leftovers" style).

Just then, all of the room's lights turn to red and an alarm klaxon sounds. The doors to the ballroom are kicked open and John stands holding the fire axe from the hallway by the elevator and water fountain. John rushes the room and smashes one of the Ballroom guards to the head with the bladeless end of the axe. He then spins around and takes a swipe at Burton with the business end of the axe. John misses him but with his freehand he leans in and hooks Burton with a solid punch and Burton goes down.

John shouts, “Evie!!! EEEEE-VIEEE!” The Violinist drops her bow, removes her cloak’s hood and yells back, “Dad?” The Violinist stands reveled as ‘EVIE’.

The Platinum Blond Woman points at the Ballroom Guards and shrieks “Grab her, Grab him!” In “The Leftovers” silent cinematography style, John charges forward to Evie, but is forced to fight. He can’t get to her, but he grabs Jill. Jill is putting up a struggle. She yells and screams for her granddad, but he sits on the throne with a “no one is home, million mile stare” expression. John holds the panicking Jill close to him. He is now making his last stand in the center of the room as the Ballroom Guards encircle and slowly close in on him. He’s still yelling for Evie as he spins around desperately looking for a way out of this standoff.

CUE MUSIC: “THE LEFTOVERS MAIN TITLE THEME (SEASON 1)” – MAX RICHTER

The Platinum Blond Woman directs the guards to grab Jill. Just then, John recognizes his wife’s Mother (The Front Desk Woman) hunched against the wall with Virgil. She is pointing down and simulates to John to swing the axe down on the floor beneath him. In an “ah-ha moment,” John looks down and sees the glass floor beneath them and the waterfall cave cascading down through the hotel and into the ground.

John puts Jill on the ground and holds her firmly there with his weight. He glances back at his mother in law and Virgil, The Platinum Blond Woman, Garvey Sr.. John seizes the only good option he has to escape and swings his axe with all of his might, crashing it down on the glass floor. In three swings, he has only cracked the glass floor. Then, the glass gives way, shattering into fragments and both John and Jill drop down into the cave. They are both engulfed by the rapid water and disappear into the darkness,

Burton, his Hotel Concierge Henchmen and the Ballroom Guards reach the broken glass floor’s edge. Behind them back up in the Ballroom, the Platinum Blond Woman shoots the Blond Karaoke Woman in her head as she tries to run a mad dash to also escape in the waterfall hole in the ballroom floor.

END MUSIC

FADE TO BLACK

Downtown Jarden, Texas - 2:00 am

ONE YEAR AFTER THE EVENTS OF SEASON 2 - CURRENT DAY

CUE MUSIC: YOU TUBE, “MOBY ON ROLAND XV5080 – GOD MOVING ACROSS THE FACE OF THE WATERS – COVER”

The BEARDED PILLAR MAN (From on top of the pillar watchtower at Miracle Park in Season two) sleeps in an alleyway, on top a trash heap and tucked up against the side of a dumpster. His eyes abruptly open and he jumps to his feet yelling, “Whoah!” He scares off the rats near him. The Bearded Pillar Man collects himself and leaves the alley.

As he limps past the pillar watchtower, he looks up at his old post. It is now converted into an armed GR lookout with sentries looking out past the bridge.

In the shadows of the night, The Bearded Pillar Man hobbles past tent dwellings hosting the hordes of refugee spiritual seekers that were camped out just outside Jarden. Wanted posters of "Jardenites" are on the wall, including ones of Kevin Garvey, Isaac and Nora Garvey. He also avoids a roving jeep kitted with GR troops with guns. He walks till he approaches a modest house just outside of Downtown Jarden.

The Bearded Pillar Man enters into the backyard. ISAAC, (The Psychic who's house John burnt down in Season 2, episode 1.) is sitting on a foldout chair by a shed and looking uneasy. His hands are cupped and covering his nose and his mouth.

END MOBY SONG

Isaac says, "I feel it too, is it a threat?" The Bearded Pillar Man replies, "No. It's Hope ...and purpose." Isaac then asks, "Do you know where?" The Bearded Pillar Man replies, "No." "Hold on." Isaac says as he walks into the shed, and looks for something under a cot. He then returns seconds later with a small bowl of some mixed up herbs and a hawk feather in hand. Isaac says, "Rub this behind both your ears." The Bearded Pillar Man looks at Isaac and then takes the feather in hand and complies. Isaac says, "Close your eyes". Isaac puts his hand on The Bearded Pillar Man's head and instantly says, "By the depleted springs, the clock is ticking!" The Bearded Pillar Man replies, "I'll call him, do you have a cell?"

MIRACLE SPRINGS, JARDEN, TEXAS - AN HOUR LATER.

A truck pulls up to the empty spring bed. The Bearded Pillar Man and Isaac exit the truck. They cut in front of the headlights and briskly walk to the spring's edge. All seems normal as the Driver of the truck joins his passengers. The Bearded Pillar Man asks, "Are we too late?" Isaac says, "No, there!" He points up to a HAWK flying high in the night, passing in front of the moon at that instant. The Hawk screeches. The Driver of the truck is revealed to be MICHAEL MURPHY (Current day's age), walking forward he stops and realizes water seems to be seeping from the ground and is beginning to pool under his feet. Michael says, "What's that, an omen?"

Suddenly, a massive quake strikes (It seems to be harder and longer than any other quake that has hit the region on the show). They brace each other and all is silent as everything violently shakes. Water forces up from the ground and wildly sprays everywhere, filling the pool of water back in the springs.

The quake still ravages and the force of the trembling opens a hole in the cliff. As the quake subsides, two people can be seen emerging from the cave. The light of the moon now illuminates down on two dusty and scraped up figures emerging from the cave. Their identities are John Murphy and he is carrying Jill Garvey, who is unconscious. Michael yells, "I knew it!" John Murphy can walk no further. He collapses from exhaustion and drops Jill.

The trio of Isaac, Michael and The Bearded Pillar Man are soaked head to toe from the spring's return. Michael runs to their side. The Bearded Pillar Man says, "Grab them, lets go before the 'Remnants' see us!" The Bearded Pillar Man picks up Jill and, as Michael picks up his father, John and Isaac reluctantly bring up the rear to assist in lifting him.

FADE TO BLACK

EPISODE 3, CULTAMERICA

A year has passed since the end of 'Leftovers' Season 2. JILL GARVEY continues her hunt for their BLACK DOG outside Jarden's gates wearing a backpack and carrying some Baggies of dog food. On this one day, she stumbles across her family's Black Dog, who is just off the side of the road. The dog is acting skittish. Jill charms the Black Dog and gets it to come to her. The Black Dog seems to trust her, but it's scared and has deep cuts on it's side. Clearly, it has had it rough surviving in the wilderness.

There's a rustle in the woods spooking the Black Dog and causing it to run off. A HERD OF DEER zips through the trees in heavy pursuit of the Black Dog. Jill Garvey is also chased by a Deer. She falls and twists her ankle on the rocks. As the Deer is about to steam roll her with it's antlers and hoofs, it's shot dead by DEAN (The hunter who shot the dogs in Episode 1). He takes aim at the herd of deer and unloads his shotgun. None of the bullets hit any of the Deer. The Deer disappear into the forest. Hand outstretched in the setting sun, Dean reaches to help Jill Garvey to her feet and walks her limping back to his truck parked on the roadside. The Black Dog is revealed, hiding under the truck.

RUN TITLES AND CREDITS

Dean gives Jill and the Black Dog a ride back to Jarden. On their approach to the town, they see that the GR occupied Jarden is surrounded by the feds, the ATFEC (Alcohol, Tabaco, Firearms, Explosives and Cults, like the infamous Waco, Texas news feed with the Branch Navidian's, but on a grander scale). A skirmish is underway at the beginning of the bridge between the two forces. The Gulfstream trailer is blocking the entrance to the bridge as a makeshift wall. Jill shows Dean her secret way in and out of Jarden.

Jarden is a deconstructing "ghost city" since the GR took over the idyllic eden-like town. The GR have turned it into a Cult haven. The GR have raped and pillaged Jarden. The cities government has been dissolved and police force has been killed. The GR has also tortured reporters. However, Meg now the defacto ruler of Jarden strictly forbids the interference of the media from reporting the GR and cults exploits.

Wanted posters of people are plastered on the building walls, including ones with the heads of Kevin Garvey, Nora Garvey and Isaac. Tommy Garvey has somehow been swayed over to their side and he commands a battalion of GR troopers. The ATFEC HOSTAGE NEGOTIATOR is communicating with Kevin Garvey who heads up the resistance. He expresses how grave the situation is because of the atrocities that reportedly are being committed by the GR. They are ready to storm Jarden to expunge the cult. The GR shoot on site anybody who attempts to leave Jarden.

The AFTEC gives Kevin Garvey, John Murphy and the fire department a short clock to diplomatically work it out. Kevin Garvey meets up with his son Tommy Garvey at a hidden location. They set up a meeting to meet with Meg at Miracle's welcoming center and plead with her to stand the GR down. Meg refuses and reveals her next move. Meg gives an interview to the media reporters to the ATFEC negotiators revealing that she has wired the Jarden with plastic explosives, and threatens to kill all to stop the assault. She then calls for all cults to converge on Jarden to join them as a last stand.

As the deadline almost expires, the feds are on the verge of launching an attack. A collection of cults including the BULLSEYE CULT, TOMORROW'S FAMILY CULTS, HEAVENS CONVERTS are revealed entering Jarden in masses. Jill's friends from Mapleton, THE TWO TWINS, MAX and CHARLIE CARVER and AIMEE, have come to Jarden to reunite with Jill and to get in on the action. They have embedded themselves in the Bullseye Cult posing as members to get into Jarden. Jill Garvey and Dean get back into Jarden through a backdoor way that Michael Murphy has shown her. Sneaking back into Jarden, they cross paths with the Bullseye cult. Jill Garvey is beat up, captured by them, and taken to their makeshift stronghold at Miracle's park's department warehouse. Dean has managed to disappear, escaping capture.

Jill's friends (The two Carvers and Aimee) discover her tied up in the warehouse and try to rescue her from the cult. As they break her out and attempt to escape, the two Carvers and Aimee are separated from Jill. Dean reappears and both he and Jill hide in a pool of water collected from the springs. After resurfacing, Dean surprisingly drowns Jill. She wakes up in the Afterlife Hotel Elsewhere (before my season 3, Episode 1). She thinks she sees her dog, but it's not and the dog violently bites her leg.

Also in Jarden, Nora (Now wearing an engagement ring and engaged to Kevin Garvey), and the mothers and children of Jarden all meet in secret at the shell of the wrecked church. The meeting is hosted by Mary Jaimson. She tells everybody that her husband Matt is sick, sleeping, and doesn't know she's there. Mary says she can't sleep and has been having vivid dreams of something dreadful happening to the kids of Jarden. She warns all the parents to be vigilant. Nora is not buying this omen in its entirety. After heavy questioning from Nora, Mary caves in and she admits its not really actual dreams she's having and she's not just creating a conspiracy theory.

She says she's not crazy, and that she's actually hearing voices.

EPISODE 4, FATHERS AND DAUGHTERS DANCE

MONTAGE; Under the cover of night, armed GR soldiers, occupying Jarden in the fire department's SUVs, round up CECELIA (The woman who was wearing the wedding dress on Oct 14th), and JERRY the goat slaying man. The GR brings them both to the fissure in the street that's is a Departure monument covered with a plexiglass display case.

END MONTAGE/CONTINUOUS

Once there, they brutally stone them both and goat to death and rocks shatter the display case. Evie, still dressed in GR white, is there watching the proceedings.

MEG exits the driver's seat of the SUV and strips the wedding dress off a bruised Cecelia. This is Meg's master plan episode. She has a list of everyone's residence in Jarden lives. She directs the GR to raid all of the houses to search for weapons and provisions. Meg rounds up the children and expresses her intent to use them as human shields. NORA, LAURIE GARVEY and MARY JAIMSON have rounded up the KIDS OF JARDEN. Together, they escape into the woods with over a dozen of the kids, while dodging the GR, who continue to look for them.

RUN TITLES AND CREDITS

Simultaneously, another band of GR are surprisingly led by TOMMY GARVEY (who's wearing an engagement ring) and reluctantly, he launches a raid to get ISAAC (The black palm reader, whose house was burned down by John Murphy) and MATT JAIMSON but they narrowly escapes.

During their raid, Tommy sees a little baby boy that could've been his kid. He stops in his tracks and stares for a brief second at the baby boy.

FLASHBACK MONTAGE

JOHN MURPHY is wearing magazines taped to his body as makeshift armor and carrying a boxing headgear in hand. He seeks out his daughter EVIE. He has not been reunited with her (courtesy of the GR) since the invasion and the GR occupation of Jarden. Every time he has approached Evie throughout the city the GR have seriously beat him. John cares little for his resulting wounds, but is devastated about the separation of his daughter from her family.

Midday, EVIE leads a squad of GR to toss neighborhood homes. However, she fails at the mission, which draws the suspicion of the GR. Unbeknownst to the GR, John follows them back to the Miracle Welcoming Center with the animal holding pens. There Evie is chained and caged. It is now apparent that Evie is on the "outs" with the GR and has been serving them against her own wishes. The GR taser her and leave. As John Murphy busts her out of the cage and attempt escape, Evie has a seizure.

The situation goes from bad to worse as Meg discovers them. She is holding a notebook and a pen. Next to her, she has the other children, who are zip tied and tethered. Savagely staring down Evie and John Murphy, Meg writes, "Stone them" in the notebook and shows it to the GR.

VIRGIL'S TRAILER BY THE WOODS – SUNSET

ELAINA MURPHY and her son MICHAEL MURPHY stand outside of Virgil's trailer by the woods. She tells him a tale about her father Virgil back when he was married to his wife and they had a nice home. She continues her family tale telling him that after Virgil's wife, (Michael's grandmother and her mother) died.

She tells him that she didn't return like the little birds did that she taught them to bury in shoeboxes. That's when Virgil lost the house, set up residence in the trailer, and thrust himself into witchcraft and the voodoo arts in an attempt to resurrect her.

Elania Murphy lights a gas soaked torch and sets fire to the trailer. As the trailer burns, Michael Murphy begins seeing his ADVERSARY, who at first, he thought it was Virgil's spirit, but it's Evie.

She taunts him as an unknowing Elania Murphy wipes away tears then kisses Michael and asks him if he will reconsider coming with her to surrender to the government forces and escape the hell that their hometown Jarden has become. Michael turns down her offer citing his place is here to see all this strife through to the end with his father and Evie. Elania hugs Michael, grabs her backpack, and dashes off into the thick woods while looking back over her shoulder at her son.

As Elania Murphy sprints deeper into the woods, tears puddle under her eyes. Suddenly the sound of crickets chirping can be heard from inside her backpack. Elania stops running and slides off her backpack. She reaches down into it and pulls out her a cell phone. The screen says Evie on it. Mad, Elania can't take a second more of the chirping ring tone; she tosses it into the woods as far as she can throw it. Elania then picks up her pack and continues running as she slides it back on her back.

As Michael watches the fire blaze and engulf the trailer Adversary Evie continues her taunting, and lures Michael away by bike. They both surface at the pet holding area at Jarden's welcoming center.

On approach, he discovers there's a pile of smoldering burnt dead dogs out back. Michael sneaks inside the pet holding area and to his overwhelming surprise discovers Evie's dead body held by his nearly dead Dad, John Murphy. John Murphy whispers something to Michael in his ear and then dies in his son's arms in the pet holding area. All of the other empty animal cages are gone. Hysterically crying, Michael Murphy drags the bodies of his family out of there and down to the woods by the springs and he buries them.

JARDEN CITY STREETS - AS NIGHT FALLS,

Avoiding GR checkpoints, DEAN leads the teenage crew of twin brothers, MAX and CHARLIE CARVER, and AIMEE to Smitty's (The town's BBQ restaurant where the townie named Jerry killed the goat). The Kids look inside the boarded up restaurant's window. It's looted bare, ransacked and shut down. When they turn back away from the window, they discover Dean has disappeared in mysterious fashion.

The teens are found outside the restaurant by the JARDEN FIREMEN and brought inside through a hidden hatch on the building's side, and they are led down to a secret basement. This "rebel bunker" is populated by a dozen people. Maps and pictures on the dim lit walls indicate a rebellion plot in the works against the GR. The trio tells the Jarden rebels that a hunter named Dean brought them to this location and that Mr. Garvey would be here.

A bearded Kevin Garvey emerges from the shadows asking to hear more about this "Dean." Aimee runs and hugs him. Kevin is both shocked and unhappy Jill's friends are there. Crying, she tells Kevin what has tragically happened to his daughter Jill at the makeshift den of the Bullseye Cult.

Kevin storms off to find his daughter and allows himself to be captured by the GR. At this moment, Mary, citing direction from the voices, leads Laurie, Nora and Lilly (who is now two years old) and the kids from the wood's edge to stumble on and witness Kevin's surrender. Without thinking, Nora runs out of the tree line and tries to stop the GR from taking away Kevin, but she is captured also. Laurie and Mary are helpless to help her and Kevin. With the kids under their watch and no weapons, they flee back to the woods but are surrounded by the Cults and are also detained.

Kevin and Nora are cuffed and taken to Meg in Jarden's Welcoming Center. It's now barricaded and turned into a makeshift command center by the GR. Kevin asks Meg and the GR for help from the GR to get Jill from the Bullseye Cult. Meg holds up her notepad, it reads "joins us."

CUE MUSIC: "DARK CLOUD FOR KEVIN" BY MAX RICHTER.

PARKS DEPARTMENT With the help of the GR, Kevin is taken to the Bullseye Cult's stronghold and there, he is shown his dead daughter's, Jill's, water-logged body. The leaders of the Bullseye Cult explain that she was their prisoner, but they did not kill her. Kevin emotionally collapses, crying in agonizing, silent Leftovers film fashion.

CUE MUSIC: "THE DEPARTURE (PERSISTENCE OF VISION)" BY MAX RICHTER

Kevin jumps to his feet and unleashes his wrath on everybody. He's wildly swinging and punching both the Bullseye Cult Members and the GR soldiers alike. Beyond the melee, Meg turns and walks away with two GR members carrying Nora, who's frantically resisting and screaming Kevin's name.

The GR soldiers amass in numbers to bring Kevin down and they knock him unconscious. As Kevin passes out, a GR commander holds up a notepad reading "bury the girl by springs."

FADE TO BLACK

EPISODE 5, BEST DAY OF MY LIFE

An exhausted-looking male ATFEC HOSTAGE NEGOTIATOR (48), wearing a white dress shirt and slacks with his sleeves rolled up, does a million mile stare with a smoldering Jarden behind him. Soldiers and first responders rush past him charging into the off-scene carnage. The church is leveled. The tower is toppled, and there's a large gaping hole where the springs were. The entire town of Jarden is a sunken pit. GR bodies litter the broken, battle scared bridge leading up to the feet of the ATFEC Hostage Negotiator.

WIPE TO: WASHINGTON, DC – TWENTY MONTHS LATER

A Capitol Hill hearing is in progress over the tragedy of the befallen Miracle, Jarden. The Hostage Negotiator is there and in the hot seat. He is doodling hieroglyphs like the ones from the National Geographic Magazine in the cabin in Cairo. The HOSTAGE NEGOTIATOR was called by the COMMISSION BOARD as a witness in defense of a bearded male revealed to be TOMMY GARVEY.

This now becomes Tommy's Episode. Tommy is wearing shackles and was on suicide watch because he jumped from his school's roof after Oct 14th. Tommy is representing himself at this hearing. He claims he's at rest with no feelings of burden or abandonment. The Commissioner asks him how does he feel today? Tommy Garvey replies, "I feel better." The Commissioner retorts, "And why do you feel better Mr. Garvey?" Tommy answers in a very calm manner, "I feel better because I am not 'burdened.' I feel better because I helped make a miracle happen." All of America is glued to this on TV. The screen prompter reads, "Garvey, the last survivor of Jarden."

It is now apparent that this episode is both a flash-forward and a prologue of season 3.

There are flashbacks of the events that happened during the GR occupation of Jarden. Tommy is grilled intensely, questioned by the Commissioner about his past as a courier for the cult leader and self-proclaimed prophet HOLY WAYNE, as well as his ties with the GR. The Commissioner asks Tommy about The GR, his role in their actions, and their GR's command structure. Tommy says to the Commission, "I want you to understand." There is a flashback of Tommy seeing MEG (wearing Cecelia's dress) and him exiting a cave by the springs. Plastic explosives and homemade gas bombs are wired up as a deterrent booby trap around the springs.

ELANIA MURPHY is called as a witness. CONGRESSMAN WITTEN, the Congressman that Tommy took to Holy Wayne, is also called to testify. He is no longer a senator, but a barefoot Bullseye hippie wearing a lama shawl and a bullseye tattoo on his forehead. Tommy is asked if he believes the "Big One" that hit Jarden was somehow, somehow another tragic "matter of geography" side effect from Nora Durst. The Commissioner drops a bombshell and cites her as the possible cause for the Oct. 14th Departure five years prior. The Commission then goes as far as to name her as the leader of the GR.

Tommy calls out the Commission for attempting a cover up and scapegoating both Nora and himself for the crisis at Jarden. While Tommy testifies, we see a man sitting behind him in the courtroom. The man has a seeing-eye dog that barks at Tommy and is removed from the hall. A hostage negotiator is called to the stand, and begins recalling his story of going in to Jarden. What transpired is shown in flashbacks.

At the end of the episode, Meg has a baby bump and we learn it was Tommy's child. It would've been a boy ...but alas it was still born. Tommy states this loss bought forth the angry wrath of Meg, back "like the other side of a hurricane eye wall...but even worse"

EPISODE 6, LET US PREY

JOHN MURPHY, now back from afterlife hotel elsewhere, awakes in the rebellion's bunker beneath Smitty's and on a makeshift triage. JILL is lying unconscious on a mattress and hooked up to an EKG machine. Jill is still fighting for her life. She is attended to by JARDEN FIREMEN while AIMEE (holding Jill's hand) and the TWO CARVER TWIN BROTHERS nervously watch over her. Over and over, John calls for Kevin Garvey, and he is told that tragedy struck the Garvey family and that Kevin Garvey had set out the day before looking for his daughter's remains.

The firemen demand answers as to how John was discovered emerging from an unearthened cave by the side of the spring with her in his arms.

John breaks down and tells the tale of how he, like Kevin, has risen from the great beyond, and that there was a hotel, and how he went to save his daughter Evie. He states that he failed Evie, but was able to help Jill. Other Jarden-ites were there. John Murphy expresses that he now unequivocally believes "miracles do happen." He cites Kevin Garvey as a messiah who has helped convince him that this is all true.

He has shot him dead, and he has come back to life. With his new appreciation for the magical properties of their town of Jarden, he calls for everyone in their rebel bunker to unite behind Kevin and him to join up and end the occupation and siege of the mad dog-like, GR in Jarden.

RUN TITLES AND CREDITS

VISION

In the dark of night, KEVIN GARVEY is running from of a PACK OF WILD DOGS chasing him. He runs up to the MAN ON THE BRIDGE in the Afterlife world. The Man On The Bridge again whispers his secret into Kevin's ear and in Kevin's black eyeball we see LILLY (Fifteen months old) (Nora's Baby) on the bridge. Lilly is crawling on the bridge between Kevin and the perusing wild dogs.

Past the dogs, in the distance, is the skyline of Perth. NORA, TOMMY, MATT and MARY JAIMSON, JOHN and MICHAEL MURPHY have appeared suddenly behind him and boldly stand surrounding The Man On The Bridge and ready for action. The Man On The Bridge is taunting the dogs spurring them on and enraging them. As the dogs are about to pounce on Lilly, she has aged a bit older (Seven). The Wild Dogs unexpectedly fade away at the last second and she smiles.

END VISION

JARDEN WELCOMING CENTER – ANIMAL CONTAINMENT ROOM

Kevin abruptly wakes up from this dream. He is battered. One of his arms is broken. He is bruised and back at the GR occupied welcoming center's animal containment room. Kevin finds himself chained to the dog cages as if he is crucified.

INSERT MONTAGE – JARDEN

National Guard Tanks roll into the pavilion grounds outside of Jarden beefing up the ATFEC ranks and armaments already in place. ATFEC Helicopters fly above the action and drop pamphlets urging the GR to lay down their weapons. GR snipers in the downtown building's rooftops shoot at the helicopters and they respond by vectoring away from the airspace.

WOODS OF MIRACLE - SIMUTANIOUSLY

GR trackers hunt Isaac and Matt Jaimson deep into Miracle's woods. As they flee, alluding capture, they debate their differences in magic and divine influence. Each man is steadfast in his own dogma and the debate gets heated. They both are about to part ways and try to survive without each other.

Approaching a ditch, they stumble on a burned mound of plastic departure dolls and other Oct 14th paraphernalia. Isaac says, "So this is where John and the firemen discarded this stuff. John wouldn't let any of this stuff exist in Jarden." One of the departure dolls surreally looks like the man Matt killed in the parking lot of the casino. Matt can't stop looking at the doll. On further exploration of the mound on its far side, a MOTHER DEER nurses SEVERAL DOE. Sunlight breaks over the trees forming a cross as it illuminates the family unit of deer. Matt says "this is a sign."

A gunshot rings out without warning and a bullet slays a doe. THE MOTHER and the other doe take off as an OUT OF BREATH HUNTER step forward revealing his identity to be DEAN. Fearing the shots have alerted the GR, the trackers Isaac and Matt, agree to help Dean carry his dead kill if he gives them a ride. The men carry the dead doe to Dean's truck parked on a back road in the black forest of Jarden and drive off.

MIRACLE – THE SPRINGS - SIMUTANIOUSLY

During patrols, the GR have found the cave where John Murphy and Jill emerged from below the springs (It's the same cave that the Native Americans were in on season 2' intro). They show it to Meg. She marvels at the unseen raw energy of the cave. Meg puts her hand to a wall and she looks as if she is sensing something behind it. Then, Meg sits Indian style, pulls out cocaine out from her bag, and snorts it while a handful of INNER-CIRCLE GR Operatives loyal to Meg stand armed guard around her. She then scrawls on her notepad and shows it to the Commander of her Inner-Circle GR operatives. The page reads, "Bring Tom Garvey and Wedding Dress."

MIRACLE'S WOODS - BY THE SPRINGS (Outside the cave) - TWO HOURS LATER

Michael Murphy is inspecting the site where he buried his father and Evie. He digs up Evie's corpse and confirms that it is still buried there. He drops to his knees and prays while Evie (who is now in the adversary form like Patty Levin when she haunted Kevin Garvey) continues to taunt him.

At that moment he sees a truck pull up through the trees with the GR. They're solidifying their position. They are using Jarden's women and children gathered as human shield hostages around the perimeter of the cave. Another truck pulls up with GR soldiers and a gagged and bound trio of Laurie Garvey, Mary, and Nora. They are led deep into the cave by the springs at gunpoint. A pair of gun wielding GR soldiers discovers Michel Murphy in the woods and he is escorted away.

THE ANIMAL CONTAINMENT ROOM - WELCOMING CENTER – HOURS LATER

Kevin Garvey wakes up to Michael Murphy towering above him. Michael has freed from Kevin's bonds and helped him down from the makeshift crucifixion. Kevin tells Michael that he has once died there, and now his daughter is dead. Michael replies, "No, she's alive. My sister Evie, however, is not."

Tearing up, Michael tells Kevin that he found his daughter Jill by the springs with John, his dad. Michael also tells Kevin that his father and Evie died right there in the same spot where Kevin died, and now his father too, is back alive. Michael continues to tell Kevin that he buried them both in the sand. They both go on to chat about the divine occurrences and rebirth in Jarden. Kevin states that he had a vision, of "a bridge" to save them all. Upon saying the word "bridge" Kevin realizes the ceiling in that room is a drop ceiling. He and Michael both climb out through the drop ceiling and they escape via the Welcoming Center. Kevin and Michael sneak towards an exit, barely avoiding the GR that are still in the welcoming center. Seeking cover behind a rack of GR clothes, Kevin puts on an all-white outfit from the rack and he instantly starts having flashbacks.

VISIONS / FLASHBACKS

Kevin has a mix of visions and flashbacks of Lilly, of Holy Wayne, and of himself deeply rooted with the GR and committing twisted GR acts. Also, he is having flashbacks of when Patty died in his arms telling him "to understand."

END VISION

Kevin is disoriented from the beating that he received from the GR. Michael, also wearing all-white clothes, escorts him out of the welcoming center like he is a prisoner. Now standing outside the Welcoming Center, Kevin tells Michael to gather every civilian in Jarden and come up with something. He says to do whatever it takes to get them to come to the cave. Kevin says, "I am wide awake now. I understand."

EPISODE 7, OF APPLES AND SNAKES

FLASHBACK: CAIRO, NY - NEW CAR AUTO DEALERSHIP

MEG is wearing a black sweater and is working at an auto dealership in as an adept finance sales manager.

MONTAGE, Meg sits behind her desk in her office and uses shoddy salesmanship to seduce her customers into buying warranties for their new cars. They don't seem to want or even really need the warranties, and simply want to finish their closing.

END MONTAGE

The day has ended and Meg (exhausted looking) is still sitting in her finance office with the last COUPLE of the day, financing a car. Once again, she tries to get them to spend way too much for extras on an extended warranty. However, the Couple has other pressing concerns.

The couple asks Meg if they think the mini van will comfortably hold four kids, and Meg responds, oddly, that she is not fond of kids. The couple brags they have not lost any of their immediate family, friends, or kids on the 14th of October. This gets under Meg's skin since her Mother has recently died and she's still in mourning. On Meg's desk rests a cracked photo of her Mom, who passed away, and her mother's obituary framed on the wall. The couple then asks Meg when their mini van will be delivered. Meg coldly replies in GR fashion, "Any time now."

EXTERIOR DEALERSHIP – CONTINUOUS

The Dealership has just closed for the night. Lights go out, all the customers and employees have left. As Meg (still looking pissed off) locks up the dealership and walks to her car, she talks to her fiancé on the phone. He replies he's almost there, and he is going to treat her to dinner, and he will meet her at her car.

Meg looks up and sees a GR WOMAN (Thirty seven) leaning on her car and smoking cigarettes. Meg takes off her long sweater revealing that she too is coincidentally now wearing all-white under her sweater. Without hesitation, Meg launches herself at the GR Woman and smashes her head on her car, and continues to savagely beat her. A cop car pulls up as the now blood soaked and emotionally confused Meg stands up from the bloodied GR Woman.

CAIRO POLICE STATION - THIRTY MINUTES LATER.

The GR Woman that Meg attacked has died. Offices keep the press reporters away from the police station in an effort to suppress the backlash of the GR woman's murder at the hands of a citizen. As deputies escort Meg into a jail cell, the Sheriff very reluctantly places a call to the ATFEC and he elicits their help.

END FLASHBACK

RUN TITLES AND CREDITS

Meg is still wearing Cecilia's wedding gown. She is accompanied by a battalion of GR Soldiers, who make their way down into the cavern below Jarden's springs. LAURIE, NORA and her BABY LILLY, MARY JAIMSON and HER BABY and a dozen and a half of JARDEN'S CHILDREN are prisoners of the GR and are also brought down to the cavern.

Meg claps her hands and a GR Soldier gives Laurie a shovel. The GR Soldier directs Laurie over to the wall. Meg believes something of epic significance is behind the cavern wall. Meg writes on her notebook, "Dig, this represents your old life." (References to season 1 episode 2 when Laurie has Meg go to town chopping on a tree with an axe).

Laurie is at the mercy of the GR soldier's guns, she has a look of disdain on her face, but begins digging. A GR Soldier looks at his watch and then signals to Meg to exit topside of the cave and fashions his hands like a bird flying off.

DOWNTOWN JARDEN - SIMUTANIOUSLY

Kevin hobbles through town ducking cult patrols during his attempt to make it to the caves at the springs. An abandoned 12 inch, inscribed, wooden crucifix from one of the invaders, who made it into Jarden in season two lies, abandoned in a side alley. Despite his wounds, Kevin grabs the crucifix and drags it, blocking his head as he passes through the GR. The crucifix is inscribed with the saying, "The End Is Near." Not realizing who is dragging the cross, the GR silently laugh at him, and that written statement, and continue on smoking and drinking.

BACK PERIMETER ROAD OF MIRACLE - SIMUTANIOUSLY

Dean is driving his F150 truck with Isaac and Matt as passengers. An aftershock happens and it again sparks Isaac and Matt into heavy debate about religion vs. occult & even magic once again. Matt says, "The quake could be the wrath of the lord".

Suddenly, a strip of road spikes blow out the truck's tires. Dean, realizing the gravity of the situation, skids the car to a halt, and tells both men to quickly bail out and make a break for the woods. Matt and Isaac attempt this, but run right into undercover camouflaged ATFEC agents hiding in the woods with laser scope rifles trained on them. Once again, Dean has disappeared.

OUTSIDE OF MIRICAL AND JARDEN BLACK WOODED ROAD – HALF HOUR LATER

The ATFEC agents are on the move driving in a convoy of black detention vans. Matt and Isaac are now prisoners and are chained up in one of the vans. As the black vans arrive at the ATFEC command center, the two prisoners are forced out of the back. Matt looks up to their command center. The command center is a collection of trailers surrounded by barbed wired fencing in a football field size clearing. There is an army of ATFEC agents that are training for an offensive. Men and woman agents are unloading assault rifles from military trucks. A male CORNEL (Sixty) assumes the duty of booking Matt and Isaac as prisoners.

Isaac and Matt are still chained up. They are led into the main trailer by the Cornel. They see a white helicopter, about to ferry a hard to identify, dark haired, female passenger sits on a landing pad. The helicopter fires up its rotors, scattering a flock of white birds and quickly takes flight. It flies off towards the direction of Jarden. Inside the trailer, Isaac and Matt are booked, questioned, and then tortured. As they are brought to individual holding cells, they notice that there are other cells in that trailer unit. Each one of these other cells has one-way mirrors, and each houses a young, battered looking, Asian woman and a baby.

JARDEN - TEN MINUTES LATER

As the white ATFEC helicopter comes in low for a landing past the city, MICHAEL runs to the shell of the church and interrupts the daily prayer session. He tells the congregation how Kevin Garvey had died years ago and he buried him, and how he's arisen again, and how this has happened to other 'Jardenites.' THE BEARDED PILLAR MAN enters with JOHN (Michael's father) and backs Michael's claims by telling his tale of being there and how when he returned his hair turned white.

Michael proclaims that Kevin is a messiah and that he's the one to save them from what evil is coming. The Bearded Pillar Man adds that the quakes that are happening are because Jarden is on unstable grounds in this plane of existence. This is why Jarden has had zero departures. Jarden is neither here-nor there and this good and evil conflict threatens to collapse this anomaly of a town.

Then, John Murphy (speaking very preacher like in vocal tone) adds, "I'm probably the last person y'all would expect to admit this, but I also died." At that moment, Jill and her crew of Aimee and the two twin Carver brothers enter the back of the destructed church. John points his hand at Jill and says, "And her, Garvey's daughter! She has died and risen!"

Jill Garvey, looking slightly embarrassed, smiles and says, "Oh-Hey!" John Murphy continues, "I have died" and yet here I am. My own daughter has been a pawn of the GR and murdered by them. She has been buried, but did not resurrect like the birds that they have all been taught to bury by our ancestors." I saw her in the afterlife, but was unable to save her. But, now all the children of Jarden need saving.

They are held as human shields by the GR and we can't let that stand. Since my rebirth, I hear voices, angels directing me to call for us to unite the families, to now fight!" Some of the underground resistance firemen stand up, showing support to Michael and John. Michael experiences a Flashback. A Jardenite stands up and says. "But we have no guns, the cults seized them all."

FLASHBACK; At the Murphy's house in the Kitchen, Michael pulls a missing fork out of the sink.

END FLASHBACK / BACK TO SCENE

Michael states, "I am a Christian, but the time has come for me to be a Christian soldier." As his father proudly watches him in this moment, Michael calls for all of them to pick up shovels, axes, stones, whatever they have to fashion as weapons, and follow him for Kevin Garvey's sake, for Miracle's sake. The congregation in the wrecked church is angrily aroused, clapping and chanting over and over, "We are the 11,030 and we are spared!"

Meg returns to the underground caverns below the springs escorted by several of her inner circle GR soldier crew. She marches right through the gathered collection of children and looks at them as if looking for someone. Meg then approaches Nora, who's clenching Lilly in her arms and holds up a notebook page that is scrawled with the words, "Give her to me." Nora yells, "Get away!" and turns Lilly away from Meg.

As Nora gets feistier, a GR soldier points his gun at her. Nora doubles down on her defiant wrath firmly stating, "I will die for her. I am not afraid to be shot!" Meg takes a gun from one of the GR soldiers and aims it at Lilly's head. Meg's and Nora's eyes meet for what seems like eternity.

FLASHBACK: A montage of Season 1 when Nora hosed down Meg with a water hose.

END FLASHBACK/ BACK TO SCENE

Meg draws her trigger finger back and shoots. Mary Jamison screams. Laurie has dived and shoved Nora and Lilly out of the way and has taken the bullet intended for Lilly and Nora. Laurie is tragically dead before she hits the ground. As Nora and Lilly land, Lilly's hands touch the cave floor. Maybe or maybe not by coincidence an earthquake occurs. Rocks fall from the roof of the cave.

THE ATFEC COMMAND CENTER - MOMENTS EARLIER.

Isaac and Matt inside an interrogation room with a one-way glass window on the wall. They are asked by the ATFEC as to why the Asian women are trying to get into Jarden with their babies. The ATFEC continue to say that the Mothers won't talk, "Even after our methods."

The Babies all have the same genetic make up, but the Mothers won't say who the Fathers are. Suddenly, the earthquake rattles THE ATFEC command center. Everybody braces themselves, and then it stops.

Isaac catches his breath and then oddly asks the ATFEC Agents for saliva from all the babies mixed in one bowl. Matt says, "This seems extraordinary, but as a man of faith, a lot of things seem extraordinary." A moment has passed and Isaac is reluctantly given the bowl from an ATFEC Agent. Isaac disgustingly rubs the saliva into his face. As ATFEC Agents in the room gag, Isaac experiences a fast flashback vision montage.

FLASHBACK /MONTAGE

The vision's speedy montage is of the life of HOLY WAYNE showing how he discovered his hug powers and became the cult leader, hugging out peoples despair and sexing the Asian women. Isaac's visions continue up to the point where Holy Wayne dies in front of Kevin inside the toilet stall and is carried out of the bathroom by the ATFEC. Outside a black ATFEC van pulls up. Holy Wayne is carried inside and placed on a gurney. ATFEC Operatives and a Medic inside the black van go to work on reviving him.

END VISION MONTAGE

Isaac's visions stop. His eyes are open wide. Isaac tells the cops that the babies are born of the deceased, Holy Wayne. He states that Holy Wayne called them "bridges." At that moment, and to the surprise of Matt and Isaac, Dean (who was stationed behind the one-way mirror) enters the room dressed as an ATFEC Director. Isaac and Matt are stunned.

Dean says that anybody who subscribes to conspiracy theory on the net is aware of this. Dean says, "There's another of Holy Wayne's babies already in Jarden and we would like to see that baby safely out of Jarden before the siege on all the cult."

Isaac angrily asks, "What actual crimes have Holy Wayne's 'baby mommas' and their offspring committed? Why are you detaining them and Hell! Why did you trick us and bring us here?" The ATFEC agent nods to Dean. Dean enlists Matt and Isaac to get an ATFEC agent into Jarden. He threatens to kill all of those Asian women, and their babies.

Matt and Isaac are brought to a flatbed truck that is loaded up with medical supplies on a dolly. A MAN (Forty-Five) sitting in the passenger seat of the truck is holding a locket. The man is revealed to be David Burton. He exits the front seat of the truck and joins Matt and Isaac in the flat bed for the ride. David Burton is introduced as HAROD DURTON. He will be the undercover ATFEC dressed as a Red Cross aid worker, who is tasked to extract the baby. The Cornel then coldly remarks, "Jarden self inflicted this mess, were tasked with the clean up".

As the truck pulls off, Isaac looks back at the ATFEC Directors, Cornel and Dean in distrust. An ATFEC Assistant approaches the Directors and says, "Gentlemen, you're needed in the command and control center." Inside the CIC, the Cornel and directors are shown a Doppler radar screen. The Cornel asks if there's more cult members incoming. The ATFEC radar operator says, "Worse. It's rain sir, and a biblical lot of it!" The Directors study the screen then turn to each other. One says, "We must go now." The other Directors and Cornel nod yes in agreement.

JARDEN BRIDGE – SIMUTANIOUSLY

TAYLOR and VIOLET (Early Twenties or Late Teens), they are still GR members (The two friends of Evie that also were missing in season two). They are in a foxhole underneath the bridge with some GR Soldiers. The secret foxhole is below the bridge to Jarden (maybe that tunnel that Matt was attempting to cross back into Jarden through.) Taylor, Violet, and the GR Soldiers gaze across the line at the ATFEC armies looking for signs of troop movement. Violet has a cell phone in her hand, which makes a squelch sound, and the NOA issues a storm warning for Texas. The alert on screen of the phone indicates that the 'mother of all thunder storms' is approaching the town. Then Violet's phone goes dead. She's confused. Behind them the cities lights go out. Taylor looks at her watch. Its hands have stopped moving. A MALE GR SOLDIER comes over and looks at Taylor's watch and looks up at the two girls with a hint of terror in his eyes. He scribbles on his notebook and shows it to Taylor and Violet. The notebook paper reads, "EMP pulse ...not long now."

The trio of Matt, Isaac and Harod Durton are treading cautiously past the entrenched ATFEC forces that are amassed. They cross the bridge to Jarden with Matt in the lead and holding a white flag. They are met at gunpoint by armed GR and Bullseye cult member soldiers who pad them down for weapons. Just before Durton is padded down, the GR are signaled to let them pass into Jarden. We see TOMMY GARVEY in the distance behind a car fashioned as a barricade just on the inside of Jarden's grounds.

Matt, Isaac and Durton meet Tommy. Matt asks Tommy what his stance is. Tommy replies "Keeping hope alive." Matt introduces Durton as a Red Cross member. In their discussion, Isaac mentions that Tommy's father, Kevin Garvey, had once saved his life. Durton seems confused that Kevin Garvey has a son, but he snaps out of his confusion and pokes Matt in his back with a pocketknife. Matt asks Tommy if he knows where Lilly is. Tommy is about to reply and just then an ATFEC sniper takes a shot from outside Jarden at him but misses, the bullet nestling into the car barricade. The GR forces return fire on Tommy Garvey's orders.

Matt, Durton and Isaac are rushed off into the city by additional GR to get them away from the combat-tense, city entrance. They waste no time and immediately go to tent offering medical supplies, water and Holy Communion. They ask everyone for the whereabouts of Lilly. The deadline for the GR surrender looms and is on their minds.

Isaac whispers to Matt that he has something to tell him. Durton asks, "What are you Magi talking about?" Matt says that he was offering a bottle of water to Isaac and asks Durton if he would like one also. Durton looking worried passes on it saying, "He doesn't drink the water here." Matt replies, 'You're the first! Everyone likes Jarden's spring water. We're lucky bottling has resumed now that the water has returned.'

Matt goes on to talk about water springing life eternal like he's telling a sermon. Durton cuts him off and issues a command to both Matt and Isaac to stay on mission. Durton angrily grabs a water bottle and tosses it to the ground spilling its contents and unintentionally leaving a handprint on the label. Isaac picks up the bottle, and using his psychic-like talents, he scans the print.

A massive thunder-clap rings out above Jarden and the amassing clouds roll in. Rain begins to fall. The thunder makes GR and Jardenites flinch, fearing that it was an explosion. Isaac turns to Matt and says, "Durton is not who he says he is. He has been to the Hotel Afterlife." Isaac continues, "One other thing, I saw something else in my vision." At that moment, Tommy runs over to Isaac and Matt and out of breath he proclaims, "I know where Lilly is!" His timing could not of been more perfect as he overhears Isaac complete the rest of his sentence. "Holy Wayne is still alive. And the ATFEC had him in the cell next to us, away from the babies." Tommy says, "What?" Stunned, he steps back upon hearing this news from Isaac.

Before Matt can respond to this revelation, an ATFEC tank from the land outside Jarden fires its canon, taking out the watchtower in a huge explosion. Dead bodies of Cult members including the GR and Bullseye cult are blown off it. Next, low flying assault helicopters strafe the city riddling some of the GR with bullets in a dramatic raid fashion.

The ATFEC's assault offensive is the final push to expunge and rid Jarden of the GR and the collected conspiring and occupying cults. An air raid/tornado warning siren begins to wail all throughout the empty streets of Jarden. Suddenly The Bearded Pillar Man experiences a mind-storming headache and collapses.

Kevin has arrived at the springs and he is close to the entrance to the cave. The GR that are guarding the cave are distracted upon hearing the explosions from the beginning of the assault. Kevin drops the 12 ft. crucifix and seizes the opportunity to enter the cave. Upon entering the cave, he unexpectedly collapses. Everybody who crossed over to the afterlife world and was reborn also collapses including, Mary, Jill, John, Durton and Dean.” They all collectively experience a mind blasting, collective vision.

COLLECTIVE VISION/MONTAGE

It’s raining. The ATFEC Soldiers storm into Jarden, morphing into packs of wild dogs, running down the Wayne Babies and attacking Lilly. Meg is seen standing in front of a pack of deer hobbled together. Harold Durton aka David Burton makes a play for the Holy Wayne Babies. Matt saying a prayer tosses the Holy Wayne babies into the water.

Fire violently explodes around Matt and all around all in the montage vision. The vision ends with Kevin Garvey Sr. battle scared and sitting at the throne in the Afterlife Hotel. He is screaming something muffled and standing next to the Platinum Blond Woman (still dressed regal). He’s yelling becomes audible, “Get up and fight you suck assess!”

END COLLECTIVE VISION/ MONTAGE – BACK TO SCENE

Kevin Garvey’s eyes open. Heeding his father’s command, he awakens on the cave floor by the entrance. Kevin looks up. His vision is still blurry but he can see the armed GR Soldiers’ approach. A large number of them now surround him.

The rain begins to intensify outside the cave’s mouth behind him. The rising rainstorm doesn’t stop the ATFEC forces from spilling into Jarden and warring and slaying the cults in silent Leftover’s fashion.

EPISODE 8, RAIN WASHES YOU CLEAN

TITTLE CARD, OCT 15TH – THE DAY AFTER THE GREAT DEPARTURE

Garvey Sr. is dressed in police service clothes. He has been working a straight twenty-nine hours in an effort to hold the city together. He responds to 911 calls for missing people as well as deals with his confused son and his destructing family. Garvey Sr. is taking pills to stay awake. Now back at the police station, Mapleton’s frantic and rioting citizens overwhelm Garvey Sr. and the department. In addition, the phone is ringing with phone calls from citizens trying to make sense of what has happened and pleading for help from the police finding their missing loved ones. Garvey Sr. begins talking to people who aren’t there. Lucy Warburton believes he’s just delirious and in need of sleep.

This night is descending deeper into madness. PATTI LEVIN stands across the street of the police station watching the madness happen. On some level, she has found solace amongst the turmoil. Anarchists toss Molotov cocktails into the police station’s windows.

A car pulls up; it's the same car that pulled up to Kevin Garvey in Episode 9, Season 1. The passenger that was seated in back is no longer there, presumably departed. The DRIVER LADY and remaining WOMAN PASSENGER park the car. They both join Patti in watching the carnage outside the police station. The Driver Lady is wearing a white dress and the Woman Passenger is wearing a white top and jeans. The Woman Passenger looks over to Patti and remarks, "You felt it too. You sensed this day was here!" Patti Levin stands silent, a broken soul. She holds her cell phone in hand replaying a You tube video of one the Jeopardy episode's that she was a contestant on.

Patti replies as if she is asked a question on the show to Alex Trebek, "What is 'the end of the world,' yes." The Driver Lady tells Patti a story, "Yesterday, they saw a man wearing white and calmly, silently smoking a cigarette on the eve of the end of the world, and he did not have a care in the world."

FLASHBACK:

Oct 14th Kevin Garvey, wears an almost white top, sits smoking roadside in the woods.

END FLASHBACK/BACK TO SCENE - CONTINUIOUS

The Driver Lady says her friend and her have begun smoking cigarettes and dress in white clothes inspired by, and in remembrance, of that man, who they had seen smoking in the woods. They do this in honor of the vanished.

More rioters have arrived at the police station. The Driver Lady continues on to say that they both think the smoking white shirt man ...may have been a cop. "That's why we came to the police station tonight." "To journey into this new world with him." She says. Just then, all hell breaks loose. The rioters tip over police cars and repeatedly chant the word "Rapture". Patti Levin puts her phone in her pocket and asks the Driver lady for a cigarette and a light. The National Guard storms into the area and forces Patti Levin and the women to abandon their cars and flee from the carnage.

CUE MUSIC: "LEFTOVERS SEASON 1 MAIN TITLE" BY MAX RICHTER

They run through a neighborhood of homes hiding and looking for somewhere to survive. A MALE RESIDENT waves them in to take cover in the basement. Days later, the National Guard has arrived and secured the streets of Mapleton. Soldiers are standing vigil throughout the city. In the basement of that house, the Driver Lady Passenger and the Male Resident and neighbors are still burrowed and silently listening to world news on a radio.

END MUSIC

Still in the basement, the Male Resident has lost someone in the departure. He listens to the theories from Patti, the Driver Lady and the Passenger. He introduces them to a few RICH MAPLETON REAL ESTATE MOGAL FRIENDS. The Male Resident convinces them to donate their properties to families that were affected by the departure. He says that they can use them as a shelter for those that suffered the most.

In this moment of despair the Rich Mapleton Real Estate Mogul Friends agree to this new idea presented by Patti Levin and company, which is to free give shelter for the guilt ridden. They collectively discuss that religion: Catholicism, Hinduism, Judaism and on and on, have proven to have gone the way of the dinosaur. This is a non-religious start of something that they feel will reboot and give meaning to their lives. It will be a community of people that will peacefully hold vigil that they are still here and that they are not okay with it, nor do they ever want to be.

RUN TITLES AND CREDITS

JARDEN- PRESENT DAY – JUST AFTER SUNSET

CUE MUSIC: NIRVANNA – “COME AS YOU ARE” (MAIDAY COVER)

The ATFEC raid on Jarden continues despite the stormy, rainy weather.

TAYLOR, VIOLET and the accompanying unit of GR SOLDERS are forced to trigger their explosives manually due to the lingering effects of the ATFEC’s EMT pulse. They blow up the entrance bridge to Jarden.

The GR Soldiers fire their rifles mowing down many of the opposing and advancing ATFEC soldiers and sending others scrambling for cover. However, it’s a short lived GR mini victory as more heavy ATFEC armaments including a truck towing a mobile assault bridge and riot vehicles enter the battle theatre at the gates of Jarden. Now, accepting that they are out numbered and out gunned, the GR, cult forces, Taylor and Violet all fall back into downtown Jarden under the hazy cover of smoke bombs.

Despite the wind fueled-squally rain, the Bulls-Eye cult and other cult members set fire to the city’s buildings. Smoke bellows out from this once stoic town. Jarden burns; it is now a literal hell on earth.

CAVE BY THE SPRINGS - SIMUTANIOUSLY

Deep in the heart of the cave, light from the other side of the cavern wall where Laurie (Now deceased) was digging shines through the 4ft. break in the wall. The earthquake that had hit has now subsided and cracked the wall. THE GR SOLDIERS, MEG, NORA, MARY JAIMSON and the KIDS (Many of them crying and coughing) pick themselves up from the dusty cavern floor. Although there’s a lot of bruises and scrapes on all souls present, the only fatalities are of two GR Soldiers. Meg approaches one and closes her eyes lids. She turns and spits on the other.

Meg then notices the light shining forth through the 4ft break in the cavern wall. Suddenly, several GR SOLDIER PLATOONS enter the cavern. The GR Soldiers are coughing and carrying a limp and battered Kevin.

The GR drop him without care to the ground. A RED BEARDED MALE CAPTAIN (The GR gate keeper in Season 2, Episode 9) leads the platoons.

An emotional Nora is about to run to his side, but Mary (with her crying 2 year old baby in her arms) holds Nora back. She shoves Nora and Lilly through the gapping 4ft. hole in the cavern wall. Nora is reluctant to go, but Mary frantically points to Lilly and repeats something that she had heard about Lilly in her vision, "She is everything. Here take my baby, now go!" Mary is emotional but continues, "Protect her, too. I'm here!" Nora heeds Mary's words, as massive explosions can be heard detonating topside.

The Red Bearded Male Captain has just arrived. A member of the GR Platoon writes and holds up a notepad that reads, "Found him by the entrance. The boom-boom is all wired." Meg is in pain from falling rocks hitting her during the quake.

She struggles to shake it off. She hobbles, towards the GR Platoon and Kevin. By surprise, Meg breaks protocol GR silence and says, "I asked-for no walnuts."

Now confused, the Red Bearded Male Captain twitches and says, "What?" Without hesitation, Meg's GR Soldiers raise their assault rifles and take aim at the Red Bearded Male Captain. Meg drops for cover as they open fire, riddling the fellow GR with bullets. Their bodies bounce from the hot lead impact until Meg's Inner-Circle, GR Soldier's guns "go dry."

Once again, the kids scream and cry out in astonishment from all the death they have just witnessed. Mary stands in front of the shaking children doing her best to console and shield them. All at once, the remaining GR, Meg's Inner-Circle, and the GR Soldiers pull off their white GR clothes. They reveal that they are wearing the same black bulletproof vests and gear as the ATFEC underneath their white clothes. Meg's inner-circle GR Soldiers stand revealed as DEEP COVER ATFEC OPERATIVES. Meg loses her balance and trips on a fallen rock. The Deep Cover ATFEC Operative is revealed to be the Red Bearded Male Captain (The GR gate keeper in Season 2, Episode 9). He reaches down to pick her up by her hand.

FLASHBACK:

Meg sits in a holding pen in Cairo's police station. The door to the room of the holding pen opens. DEAN enters and is dressed like a government official. The Red Bearded Male Captain enters. Dean says, "This man here is your new BFF. Listen and walk, you'll beat those people, the ones in white who have stalked and hurt you at their own game." The man with Dean outstretches his hand to Meg.

END FLASHBACK/MATCHCUT - BACK TO SCENE - CONTINUOUS

Meg accepts the hand of the Red Bearded Male Captain who is now identified and revealed as a The Deep Cover ATFEC Operative. He helps her back up.

Meg remarks in her gentile voice, "Sit-rep BFF?"

The Red Bearded Captain, now the Deep Cover ATFEC Operative replies to her in excitement, "Our mission is almost accomplished."

(It's now established that Meg has been acting as a deep cover ATFEC agent in an infiltration operation to exact her revenge.)

The Red Bearded Captain, Deep Cover ATFEC Operative proclaims, "Jarden will lie in ruins, and white wearers soaked blood red. After this day, all cults will be designated 'terrorist organizations' by new laws." He continues, "The world will finally find a measure of peace from this four year long madness. Bravo so far, but a few issues remain." The Red Bearded Captain, Deep Cover ATFEC Operative coldly and bluntly adds, "Lets dispose of the doe, the 'Asian golden child.'"

FLASHBACK:

Inside the ATFEC compound, Meg is escorted by Dean past the one-way mirrored, detention cells containing the Asian Women. They both stop at the last one. Meg peers though the glass with a look of hate. Meg has previously disclosed she hates kids. But on this day, while looking at one of Holy Wayne's babies, and unknown to Dean, a single tear runs down her face.

The flashback then jumps to Meg standing on the helipad and boarding a white ATFEC helicopter as a caravan of black ATFEC vans arrive. The sound of the rotors spooling up is deafening.

END FLASHBACK/ BACK TO SCENE - CONTINUIOUS

Meg turns around and catches Mary, as she is about to send the kids through the hole in the cavern wall. With her back now pivoted on The Red Bearded Captain, Deep Cover, ATFEC Operative, Meg is knifed in her back by him. She falls to the cave floor, writhing in pain and trying to breath. It's evident her lung is punctured. Then The Red Bearded Captain, Deep Cover, ATFEC Operative issues commands and his soldiers line up to shoot all of Jarden's children. Kevin yells, "No! No!" An ATFEC Operative turns and points his rifle at Kevin.

Explosions from Jarden above intermixed with crashes of thunder are heard even deep down in the cave. All of the loud noises mask the sound of the incoming hoard of soaking wet, enraged Jardenites. They come storming in with pick axes, bats, and fists, thrashing and slashing the armed Deep Cover, ATFEC Agents in an all out effort to save their children. Amongst the melee, Kevin notices Laurie's lifeless body. Still unable to walk, he crawls, scrambling past Meg's body. Emotionally and physically spent, he checks her for a pulse, but she's dead. Kevin screams in silent Leftovers fashion over Laurie's passing.

At that moment, JILL GARVEY enters the cave holding her dog on the leash. Her good friends, THE CARVER BROTHERS, AIMEE and other Jardenites, also accompany her. Aimee is unnerved and rubbing her hands with lotion, which is her nervous tic. Jill sees her father on the cavern floor and impulsively she charges through the combatants of ATFEC and the Jardenites to get to her father. Jill twists and kicks a Deep Cover ATFEC Operative's face as he grabs her other leg. Jill's dog attacks the face of the ATFEC operative that attacked her.

Max Carver hammers the rifle out of the hands of one of the Deep Cover, ATFEC Operatives who had turned to shoot Jill. His brother Charlie picks up the rifle and swing it at the head of a Deep Cover ATFEC Operative knocking him out. Another ATFEC slams Charlie down. Jill has made it to her father's side and simultaneously hugs both him and Laurie's lifeless body. Tears pour down Kevin face. He is experiencing a myriad of emotions as he looks at his resurrected daughter and his dead wife.

While the intense battle between the Jardenites and the Deep Cover ATFEC Operatives roars on, The Bearded Pillar Man senses the energies emitting from the inner cavern through the 4ft hole in the cavern and he enters it, leaving behind the warring battle between the Jardenites and the Deep Cover, ATFEC.

Inside the inner cavern, the Bearded Pillar Man rounds a corner and enters into a wider cavern. A bottom lit, amber lit, waist deep pond is the centerpiece. The walls are adorned with the hieroglyphics seen in the National Geographic magazine.

The Bearded Pillar Man walks over to the pond arm stretched out over it. He closes his eyes and basks in its steaming essence. The Bearded Pillar Man seems to have a sixth sense. He spins around and yells up into the shadows of the cavern amidst the rocks, "Come out. I can sense you." Nora is up there hiding behind boulders. She slinks lower behind the rocks with a cooing Lilly and Mary's baby. Nora does her best to keep both babies silent.

THE FIRST CAVE - CONTINUOUS

The Jardenites have won the battle against the undercover ATFEC. Herod Durton, Isaac and Matt have arrived. Matt rushes over to Kevin's aid as the other Jardenites help each other up.

DOWNTOWN JARDEN - SIMUTANIOUSLY

Tommy Garvey and the GR are over run. Gun battles with the ATFEC have carried into the streets of downtown Jarden, The maroon, cream and grey building with spires and clocks is ablaze. The cult members are dropping like flies.

Tommy rounds a street corner thinking that there are ATFEC Agents in his path. He pulls the trigger, but he's out of bullets. Taylor and Violet step from the shadows. Tommy, Taylor and Violet hop into a car to escape but it won't start. An ATFEC tank shell blasts the car next to them. All three curse in amazement and quickly flee from the car. Tommy breaks into a tourist bike rental shop and they escape out the back door riding mountain bikes. Tommy yells over the wind and rain, "Follow me, to the spring!"

THE FIRST CAVE - SIMUTANIOUSLY

Isaac and Matt enter the dry entrance of the cave with David Burton aka Herod Durton. ATFEC tank shells detonate all around the springs. Assault gunfire can be heard in the distance. As Durton walks by an alcove of rocks, he takes his Red Cross button off his coat. He activates a button on the back of the Red Cross button and drops it in the rocks.

A light flickers on. It's a homing beacon. The Trio reaches the first cave with the Jardenites. John and the firemen are ordering them to dispose of the last of the Undercover ATFEC Operatives. The bodies of GR, Jardenites and the undercover ATFEC litter the cave floor.

As the Jardenites are reunited with their children, Durton strays off from Matt and Isaac and walks towards the gaping hole in the cavern wall. Isaac and Matt help bandage the kids. Some of the firemen are about to enter the hole in the wall at Mary's Direction. Matt sees his wife Mary and runs to her side. Mary is frantic and hyperventilating from the ordeal she has endured. She says, "Our baby, our baby! Nora's protecting her!" Michael, some of the Jardenites, and the Carvers pick up Kevin. Jill closes her Mom's eyes in a tear worthy moment. She then takes off her jacket, and covers her corpse.

One of the Deep Cover, ATFEC'S walkie-talkies struggles to come back online from the EMT pulse. Aimee picks it up from the cave floor and listens. Her facial expression turns to that of horror.

Aimee, running to John Murphy, turns up the volume on the walkie-talkie and hands it to him. Aimee says, "Listen-Listen, They are coming!" As everybody pivots to head back out of the cave, John shouts, "Quiet!" After a second, a voice says on the walkie-talkie "All units converge on the cave, leave no witnesses."

EXTERIOR OF THE CAVE - SIMUTANIOUSLY

Tommy, Violet and Taylor (still wearing GR all-white) have made it there, and ditch their bikes in nearby brush. As they dash into the cave, Tommy turns to see an army of ATFEC vehicle headlights approaching them despite the abominable wind and rain. Explosions discharge throughout Jarden in the distance.

INTERIOR OF THE CAVE - CONTINUIOUS

Inside the cave, the relentless battle explosions from Jarden are heard. "There will be nothing left of the city come sun up", Michael remarks. Jardenites who lost their family members in this battle, are crying in agony. Jill's dog is barking in the corner of the cave. Isaac shouts, "Aye yo, Durton can call off the Feds attack! He's not really Red Cross. He's one of them!" John says, "Who is? Durton"? Isaac stops talking and turns his head looking around. He states, "Dang, he's gone!"

From behind John, a raspy voice states, "Go deeper." John turns to see Kevin Garvey has risen to his feet. He's still battered but with Michael's help, he limps over to John and the JARDEN RESISTANCE LEADERS, who have now gathered to determine an emergency course of action for all. One of the Jarden policemen says, "We have guns from the GR and ATFEC, but we need more bullets." Kevin (in pain) says, "Where's Nora and Lilly? John, you saw. Mary and Jill saw what I, what we saw!" John replies, "Yes the dogs." Kevin retorts, "The ATFEC, they aren't our dogs anymore." Jill joins in, "And, we are like deer in their headlights. We need to move, now! Blow the cave, seal us all in from them. John replies, "He's right, let's go!"

A FEMALE JARDENITE, the crazy one who tried to steal Nora's baby but left her on the bridge in Season 2 Episode 10 is picking up an assault rifle from the corner of the cave. She notices Jill's dog barking at something behind some boulders. The Female Jardenite looks behind the boulders to discover that Meg, still alive, lies there in a pool of her blood hidden like a wounded animal. The Female Jardenite yells, "She's still alive!" Aimee and the Carvers have crossed through the hole in the wall. Jill bitterly replies, "Hell, not for long!" She picks up a rock and charges at Meg, her arm raised high with the stone in hand, to deliver down a deathblow. Tommy enters and puts his hand up and stops her hand from descending with the rock.

FLASHBACK

Tommy and Jill are smiling, an innocent moment between a brother and sister, laughing and holding hands, completing the light circuit at a science museum just seconds before the world changes on the 14th.

BACK TO SCENE – CONTINUOUS

Tommy and Jill's eyes clash as they gaze at each other. Then, Jill's eyes focus on the wedding ring on Tommy's ring finger on the hand that is holding the rock. Jill lets go, and while still staring at Tommy, she slowly backs off. Jill cries out, "Mom."

Jill looking as if she has a heavy heart, then turns and runs to join the others at the hole entrance to the other cavern. Jill drops her cell phone as she runs. Tommy picks it up for her and puts it in his white pant's pockets. Tommy stands over and looks down on the mortally wounded, heavy breathing Meg. His facial expression looks pissed.

Tommy is shaking, his eyes meet hers and he's holding the rock about to smash her. Tommy is choked up and fighting back tears. Stammering, Tommy says, "You-murdered-my, my!" Meg, even as she lies in pain and dying, softly states, "And, I miscarried you with a hanger."

CUE MUSIC: "DONA NOBIS 1" BY MAX RICHTER

Tommy stares at Meg for an extended second, then drops the rock. Tommy is emotionally shattered. He then takes the wedding ring off his finger and is sure to let Meg see him toss it as he walks away. He leaves Meg to suffer and bleed out alone. He joins his father and the Jarden Resistance Leaders by the cave.

END MUSIC

Kevin is still distraught about Laurie. Kevin says, "Let's detonate the explosives in the cave." He remembers that the GR mentioned an EMT pulse and that it has to be done manually. Everybody argues over who will stay and detonate the explosives. Taylor wants to do it, but Kevin says that he will do it, and that is the end of discussion. Tommy re-approaches Kevin and hugs him tight. Tommy says to Kevin, "I love you Dad." Tommy continues, "The persecutors are here. Nora needs you. I'll detonate it."

Tommy reaches down to one of the bodies of the dead police officers and takes a badge off him and pins it on Kevin's chest. Kevin quickly takes it off himself and pins it on Tommy. Kevin then replies, "I love you too. Save our people son!" Both Father and son are choked up with emotion. Jill charges over with her dog and hugs Tommy, as it just might be their last day on earth.

Matt and Mary enter inside the large cavern and are yelling for Nora. Nora has just run back to the shore from the waist deep pool of water to pick up Mary's daughter. Nora lets out a blood curling scream and is crying and now out of breath. Nora says to Matt, Mary and the firemen, "It's the Hobo from the pillar and ...I swear he was with that nut on the news who says 'he can't die' from Australia. I swear it was he! They grabbed Lilly and ran into the water and the pond exploded ...and, and (stammering) then the water settled and they were gone, disappeared! I searched the whole cavern." Mary reassures Nora that they will get her back. She says, "All four of us crossed over to that place, Kevin, twice, and we came back." Mary continues, "We will find a way." Mary says, "I know where she is. She's where, Kevin. Jill, John and I went.

If Lilly is special and "the bridge", they used her as a way to cross over to the afterlife, to that crazy hotel." Michael says, "Virgil spoke of that hotel."

Kevin covers Nora with his body expecting an explosion. Everyone quickly braces for the explosion and they hide behind boulders in the cavern. The deadline for the mother of all explosions to go off is now, but it passes uneventfully. John, side by side with Kevin, stands up and walks towards the entrance. A familiar voice yells, "That's far enough!" DEAN, still dressed as an ATFEC Director, enters the cavern through the gapping 4 ft hole dragging TOMMY by the back of his hair. Dean says, "Hi Jill! Kevin, are you finally awake again ...or are you still just Garvey?"

Kevin says, "Fucking, you again!" Unexpectedly, Dean knocks Tommy out with the barrel of his gun, tosses Tommy down to the ground, and points his gun at Tommy's back. Kevin yells, "NO!" Kevin pleads with Dean not to take his son's life. Dean says, "Kevin I wish this was different but it is what it is." Drop your weapons. Everybody do it now, and I want to see your hands." The Jardenites reluctantly comply. I'm gonna' lay it out like this, "I want Lilly right now." Nora defiantly yells, "Fuck you!" Dean raises his arm and signals in Navy Seal's fashion a signal to proceed. An uncountable number of laser scopes shine forth from the shadows behind Dean.

Then the ATFEC ARMY in tight formation advances forward into the light with their riot shield in front of them. They look invincible. A discerning murmur reverberates in the cavern from the Jardenites. Dean motions his hand again and the ATFEC hold in place. "You make this happen, I'll call off the Dogs." John whispers to Kevin, "Dean doesn't know Lilly is not here. Nora yells, "Fuck you!" Matt grabs her and restrains and muffles her. Dean ignores her and says, "Kevin, let me explain this in terms you'll get. Now, you're a father. Jill's your daughter. Would you deny another father his right to be with his offspring?"

Dean snaps his fingers and the ATFEC riot shields behind him part in a synchronized fashion (Like the square fashion the Romans collectively use their shields in the movie Gladiator) and reveals HOLY WAYNE wearing an ATFEC rain poncho and guarded by four ATFEC Agents. They march down into the center of the cavern's shore and part Kevin and John from each other. Holy Wayne looks over at Kevin and manically laughs. Holy Wayne is escorted by ATFEC Agents with assault rifles. He slowly makes his way through the Jardenites. He closes his eyes and lets his senses take control.

Holy Wayne says, "What happened on the 14th seven years ago means absolutely zero to you. I can sense this. However, all is not 'Good in the hood.' Is it?" My eyes are closed and I can still see the same bad shit with you that I can feel with the rest of the world. What is it you may ask? I'll tell you. It's Original Sin. You hide here in this place, this garden. You're not immune from it. Now, isn't that why the dreaded white wearing, 'fashionistas' settled here? And, these 'black wearing people' with me wont admit it, but this fall of your civilization happened because you people lack collective guilt!"

Holy Wayne continues his sermon-esque taunt, "Some of you may know of me. Some of you, I have granted your heart's desire." Holy Wayne turns and briefly locks eyes with Kevin. Then, Holy Wayne examines the crowd of Jardenites, scanning them for Lilly.

He is escorted by the armed ATFEC with their laser scopes, dancing amongst the Jardenites. They are ready for any zealous moves from them.

Holy Wayne continues, "Others, I have taken your burdens, taken your pains, (fake clearing his throat and he points at Nora). Ahem, Mrs. Nora! You're the ones I speak to first. This is your only opportunity to get this right. I want my baby back! I want my bridge! The baby, My Baby ...is everything!" Nora cries out, "Go to hell!" Holy Wayne replies, "Go? Don't you understand that since the 14th all of this is hell! But I'm ready to leave here and reenter the hotel. This time I shall become a business owner. Rename it "Le Kingdom Wayne." Now, that sounds swank, yet still cosmic to me!"

Kevin and John look at each other. John looks down at a gun in his cargo pant's pocket. Holy Wayne continues, "I want to check into the hotel and release all this pent up pain I've been harboring." Holy Wayne and his ATFEC armed escort's come to a full stop amongst the Jardenites and he looks over at Isaac. Holy Wayne speaks to Isaac, "There's something special about you, yes?" Holy Wayne shrugs off his rain poncho and rips off the white tank top he is wearing below it and lets them fall to the cave's floor. Holy Wayne strides closer to Isaac. "Ah...You. You're able to sense future pain. You bear burdens for Jarden that they have yet to feel."

Kevin, Mary, John and Jill hear a voice that no one else hears. They all look over at each other and acknowledge the collective voice they heard.

Mary then points out to her husband Matt that the water in the pond has begun to bubble releasing methane. Kevin turns to John and talks under his breath, "Will they all go in there?" John replies, "Yes, they believe in you." Kevin says, "Jill, does that voice sound familiar this time?" Jill replies, "Yeah, like Grand Pa!" Kevin says, "Only person I know who would tell us how to save the day, and then ask us to bring Peanut butter!"

Holy Wayne is inches away from Isaac now. "Have you ever seen the future? Epic shit comes next for a prophet?" Holy Wayne enticingly remarks to Isaac. Isaac looks tense. Holy Wayne raises his arms then says, "I so badly want to lay down your burdens man, but I lack the time."

Holy Wayne turns away from Isaac and is escorted by the ATFEC as he walks back up to Dean. Dean still has his gun pointed down at Tommy as Tommy begins to come to. Dean impatiently says to Holy Wayne, "What's the call Mack?" Holy Wayne says, "My baby girl is no longer here. I think she may be ...there." Dean takes a deep breath and replies, "So plan B it is then!"

Dean signals the ATFEC to attack. Holy Wayne yells, "No! That wasn't our agreement! Can't you just sleep gas them or something nonlethal, mate?" Dean pistol-whips Holy Wayne in the face with his gun and sends Holy Wayne reeling.

All the ATFEC advance forward, but before they fire a single shot, the ground suddenly begins to tremble. A massive earthquake strikes, rocking the entire cavern.

CUE MUSIC: "LEFTOVERS PIANO THEME" BY MAX RICHTER

Stalactites and boulders drop down on everybody, but be it divine intervention, providence, or sheer luck, surprisingly, only the ATFEC army suffer the brunt. Kevin yells, "Everybody, move to the water! Now! But, don't swallow any!" The Jardenites are screaming, but all heed their messiah's call to action. John, Jill and Mary are also yelling and directing everyone into the water.

As the Jardenites enter the water, Matt says a baptismal prayer. He forgoes his own safety and his own wellbeing to help everyone into the water. Dean is distracted by the quake. Holy Wayne bear hugs Dean from behind and body slams him.

Some large rocks drop and hit Dean's head. Tommy, back on his feet, pulls Wayne out of the way. Holy Wayne did not escape the falling boulders' wrath. His face is profusely bleeding. Tommy helps Holy Wayne back up to his feet.

Kevin and Jill are repeatedly yelling, "Tommy!" Wayne's eyes open wide, he says, "Ain't this some shit! Last time I died, it was in your father's arms. My mind is playing tricks on me. I think your Pops wacked me in limbo. As you can see, I'm due to die once again, but I find myself wanting to grant a final wish for you. Tommy, what's it going to be? Choose well". Holy Wayne and Tommy's eyes meet. Holy Wayne cries and says, "Yes!" He wraps his arms around Tommy as the cave continues to rumble and collapse all around them.

All of the Jardenites are huddled tightly together in the underground pond. No boulders have dropped on them. Water from the underground pond mists in the air around them. The light from beneath the pond shimmers on the thick mist in rainbow fashion.

Matt Jamison yells at the top of his lungs, "Everyone hold hands! Let us pray for salvation and for deliverance!"

Aimee, the Carvers, the firemen, the cops, and Jill, who holds her dog tightly to her while Michael Murphy selflessly shields her, Kevin, Nora, and all the Jardenites all hold hands. They close their eyes, and pray.

FLASHBACK

Matt baptizes Lilly and his baby at the demolished Jarden church. He pours water collected from the springs with an Ewer into a Baptismal Font.

END FLASH BACK /BACK TO SCENE – CONTINUOUS

CUE MUSIC: “LEFTOVERS PIANO THEME” BY MAX RICHTER (MORE INTENSE)

Nora opens her eyes and looks to see whose hand she is holding next to her. It’s a TEENAGE GIRL (Mid Teen’s), who looks like a mix of Asian and African American. Nora does a double take while looking at the girl. Her eyes open wide. She gasps and while still in amazement, she spits out the word, “Lilly??”

Holy Wayne has died hugging Tommy. Tommy collapses to the ground as falling rocks hit Holy Wayne’s body. His body shields Tommy from the falling stones.

Kevin, frantically crying, screams for Tommy and is about to run to his side. John, realizing that his effort would be futile, restrains Kevin. At that moment the misty water in the air becomes so dense it’s hard for any Jardenite to see the person next to them. Light from under the pool illuminates bright white and envelops the entire earthquake ravaged cavern in blinding brilliance.

FADE TO WHITE

END MUSIC

ATFEC RADAR ROOM – CONTINUOUS

The CIC Radar Room is swaying, suffering the effects of the quake. Live body cam feed of the ATFEC Agent’s assault is broadcasted for everyone in the radar room to hear. ATFEC agents scream for help on the video monitors. The ATFEC Agent’s body camera goes dark. The monitor screen reads “Offline.” Broadcasting on a TV screen in the background is the breaking news of the 8.0 earthquake with the epicenter in Jarden.

THE CORONEL is doing his best to keep his balance. He stands in front of monitors that are displaying the prison cells. Onscreen, we see the Asian Women and their Wayne Babies. The Coronel is jostled by the quake. When he stands back up, onscreen the Asian Women and Wayne Babies in the holding cells are gone. The Coronel has not turned around. He’s unaware of what has just happened in the holding cells.

The Coronel says in a cold fashion, “Magnetic wipe the tapes.”

FADE TO WHITE

FADE FROM WHITE

EXTERIOR OF THE HOTEL ELSEWHERE – AFTERLIFE - CONTINUIOUS

CUE MUSIC: “NOVEMBER” BY MAX RICHTER

It’s about 8:30 am. Workmen install a majestic, twenty-foot metallic sculpture depicting a family united in the new, grand-looking water fountain in front of the hotel. It has a water show like the Bellagio in Vegas.

Suddenly, the water from the fountain explodes. When the misting water settles, Kevin Garvey and all the Jardenites are standing there. Everybody is pristine looking and wearing their best outfits. Everyone, except Jill, Mary, John and Kevin are confused as to where they are, but seem relieved. The two Carver Twin Brothers can’t stop shouting, “Holy Shit!” Aimee looks around in dazed wonderment. They emerge from the fountain-dripping wet and enter the hotel’s front doors. Jill’s dog dashes off and runs up the stairs to the second floor mezzanine. VIRGIL, dressed in his hotel concierge clothes, holds open the front door and says, “Welcome back Mr. Harvey.” Kevin (also no longer wounded) is choked up with emotions. Kevin says, “Garvey, Great to see you too.”

Kevin, holding hands tightly with Nora. She stands next to the teenage Lilly with her arm around her. Virgil asks, “Will you be staying long?”

END MUSIC

V.O. Kevin Garvey Sr.’s Voice is heard from the 2nd floor Mezzanine,

“Those jerks can all stay as long as they want. Water or no water drinking! They are Family! They are Garveys!”

Kevin and Nora all at once look up to see a smiling KEVIN GARVEY SR. standing with his arm around the PLATINUM BLOND WOMAN (His wife). They are both standing at the rails. Lilly Shouts, “Grandma!” Next to them are EVIE and EVIE’S GRANDMOTHER (Virgil’s wife).

Garvey Sr. says, “For the time being, we have a new head of housekeeping. She will be happy to assist you all during your stay ...Even walks to the doggie park.” LAURIE GARVEY steps from behind Garvey Sr., and he is petting Jill’s dog.

She too is holding back tears of joy. Garvey Sr. proudly remarks, “Spot on timing! I was sick. This place must have lead in the tap water or something. The Ole’ lady and I finally sat down and hashed through a bunch of differences. I had to kick her creepy, gothic party friends and some of the help out of the hotel; they were just bad for business. Even worse, she wouldn’t let me be me, and do things like, you know, save the world when it needs saving.

Kevin Garvey Sr. smiles and kisses the Platinum Blond Woman. He then continues, “Good thing you didn’t arrive earlier, we just returned from a trip to the Jarden Bridge.”

JARDEN BRIDGE – AFTERLIFE - CONTINUIOUS

The bodies of Burton and the Bearded Pillar Man hang from the side in nooses.

V.O. Garvey Sr. continues to speak,

"We had a lynching party in honor of two side-winders you may remember. A Mr. Burton or Durton and some white haired, Jarden hillbilly who thought he's a VIP here!"

CAPITAL HILL - WASHINGTON DC - TWENTY MONTHS LATER, CONTINUOUS

The COMMISSIONER asks TOMMY GARVEY if Jarden befell a mass suicide? "Traces of plastic explosives were found all over Jarden,"

The Commissioner says, "And, the GR used the stuff to take out the bridge." Tommy is asked if he has any final words for the board in relevance to the Jarden tragedy.

Tommy shares a story his father told him. "Back in Mapleton, my father Kevin was toasting a bagel in an automated flat toaster, and it disappeared. It just didn't make any sense. Where the hell could it have gone?"

Continuing, Tommy says, "Dad shook the toaster every which way and it did not reappear ...But he didn't give up. After a long day at work, he went back to the cafe and piece by piece, he dismantled the toaster from the back ...and out popped ...the bagel."

Tommy smiles with his boyish charm. The Commissioner then says. "Cute, Mr. Garvey. You just pulled off a comparison of a Jewish delicatessen to a possible 2nd occurrence of the rapture in which just over 8,000 people disappeared and another 800 more died in battle, including government Agents. "

"I don't see the humor!" Continuing on, the Commissioner says, "For the last time, Garvey do you have anything else of merit add?" Tommy replies, "Want to hear the one Dad told me about the what a guy on a bridge told him?" Tommy smiles.

CUE MUSIC: "STORYBOOK" MAX RICHTER

CAPITOL HILL HALLWAY - TWO MINUTES LATER

Tommy proudly walks out of the hearing room mobbed by reporters and press trying to get pictures and an interview with him. Congressman Witten is in the center of the press melee shouting to Tommy like a crack addict, "Just one Hug Tommy, Please help me I need a hug!" Tommy makes a break for the exit,

WASHINGTON, DC - ALLEY - EIGHT MINUTES LATER

Tommy surfaces in an alley down the street from the blocked off Capital building. Christine (Lilly's biological Mother) is parked there in an old car with a BABY GIRL, (18 months old) sitting in the baby seat in the back seat of the car. Tommy hops in the passenger seat. Christine says, "Ba-by! ...you were too cool!"

Christine reaches to hug Tommy, but he slides over, shies away and says, "Hey-hey-hey! ...Hell are you doing?" Their Baby Girl begins to cry.

Christine rolls her eyebrows and replies to Tommy, "Sorry I forgot...See now you made her cry!" She pulls the car over into a parking lot. The baby abruptly stops crying. Both Tommy and Christine whip their heads around as if fearing the worse that their Baby has departed.

Finding the Baby still in the safety seat in the back, Christine exhales, smiles and takes the Baby into her arms to comfort her. Tommy looking relieved, turns back around, opens the glove box and pulls out his sister's phone. He presses a few buttons, and stares intently.

END MUSIC

Christine asks, "So your free?...Wait...What's that?" Tommy answers, "This animated GIF. It's silly, but I can't stop looking at it!" Tommy shows her the phone's screen. Onscreen, the Nyan Cat/Pop Tart Cat soars through space leaving a rainbow trail. "No...I mean, Is that ...one of his phones?" Christine remarks.

Tommy continues, "Whose phones? Oh-Wayne's? No. This is Jilly's phone. I just came across it last week and saw this in her browser history. How rad, right?" Christine rolls her eyes again and replies, "I guess!" Christine puts the baby back in the back seat. "Look at Laurie smile!

She's been so good watching your court hearing with me everyday on my phone." Christine states. "Baby, you never told me. What did the man on the bridge say to your father?"

Tommy has a flashback of himself from Season 1, Episode 2, when he shot the ATFEC Operative, who was going to shoot Christine outside of Holy Wayne's ranch.

END FLASHBACK/ BACK TO SCENE - CONTINUOUS

With a serious look on his face, Tommy says, "People die, people live, and it's all a part of life. It doesn't matter what's up with Oct 14th or where people went." Tommy finishes saying, "The grass is still green, the sky is still blue, and the world still spins!"

Christine replies, "Whoa! He really said that?" Tommy replies, "No, (laughs) I'm just guessing." "...He never told me what was said!

CUE MUSIC: "LET THE MYSTERY BE" - BY IRIS DEMENT

THE END

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