

MIDNIGHT MASS

Episode Seven

"REVELATION"

7.01 EXT. ST. PATRICK'S CATHOLIC CHURCH - NIGHT 7.01

The doors of St. Patrick's stand OPEN. Faint candlelight flickering. Faintly, in the dark, we hear OCCASIONAL SCREAMS.

7.02 INT. ST. PATRICK'S CATHOLIC CHURCH - MOMENTS LATER 7.02

The church is empty. BLOOD EVERYWHERE. The candles dance in the darkness. The only sound within -

IS THE QUIET CRYING of Fr. Paul, who sits on the steps of the altar. Lost. Defeated. His head-wound about half-healed, his flock gone, let loose into the night.

7.03 INT. ST. PATRICK'S CATHOLIC CHURCH, VESTIBULE - MOMENTS LATER 7.03

The vestibule is NOW EMPTY, but the puddle of blood still on the floor where Bev was shot.

7.04 EXT. ST. PATRICK'S CATHOLIC CHURCH - MOMENTS LATER 7.04

On the ground, a fair distance from the church, a woman LIES STILL, facedown. She STIRS. And after a moment... pushes herself up.

IT'S MILDRED. Dazed. COVERED in blood, as though a massive neck wound had bled all over her clothes. But her neck... is ALREADY MOSTLY HEALED.

She sits up, looking around. Eyes DILATED, shining in the moonlight... REFLECTING LIKE A NOCTURNAL ANIMAL. LIKE A WOLF'S EYES. Her NEW EYES. She looks up at the church.

7.05 INT. ST. PATRICK'S CATHOLIC CHURCH - MOMENTS LATER 7.05

Fr. Paul looks up from his tears. Mildred is in the doorway. He SIGHS HEAVILY when he sees her - RELIEVED SHE'S ALIVE. Even if "alive" means something different now.

FR. PAUL

Did it... did it hurt you?

MILDRED

Yes.

She slowly walks toward him, walking through the BLOOD that covers the floors. Finally, she sits beside him.

MILDRED (CONT'D)

Where are they?

FR. PAUL

Out there. In the dark.

(beat)

What have I done.

She sighs. Looks out at the wreckage. Beside her, he suddenly seems very small. Very, very small.

MILDRED

My father flew bombers in the second World War, did I ever tell you that?

FR. PAUL

No, you didn't.

MILDRED

He moved us onto this island, got out of the sky and onto the water - no more bombs and bullets; just fishing. Feeding people. You reminded me of him, when we first met. "A fisher of men", like Matthew said.

(beat)

I thought he was just the biggest hero - I was a child and I thought it was cut & dried and black & white and he was good and they were bad and I would tell people at school, at church, everywhere - *my daddy killed the bad guys*. Made him uncomfortable, but he was just humble, I figured, 'til he explained - it wasn't Germany, it wasn't Japan - there was a difference between *Germans* and *Nazis*. He said what they were actually fighting was a *tumor*. A disease of the spirit.

7.06 INT. DARKENED HOUSE - NIGHT

7.06

We are INSIDE A DARK HOUSE, looking at the front door. HEARING KNOCKING. LOUD KNOCKING.

MILDRED (V.O.)

Starts out looking like *pride*. But then it metastasizes. And then you better hope you see it for what it really is because most of the time, you don't 'til it's too late.

The DOOR OPENS - revealing TWO DARK SHAPES, SILHOUETTES - we can't make out their faces - JUST THEIR SHINING, REFLECTIVE EYES as they REACH INSIDE TO GRAB US --

7.07 EXT. RESIDENTIAL STREET - NIGHT

7.07

ALI walks along the dark street. BLOOD ALL OVER HIS CLOTHES, but not on his chin or neck... looking up at the STARS IN THE SKY... STARS THAT SEEM COMPLETELY DIFFERENT TO HIM NOW.

A NOISE gets his attention, snaps him out of it. He looks up toward a house, where he sees - SEVERAL CONGREGANTS, ALSO BLOODY, dragging someone from their home. Onto the porch, and onto the street. The victim is SCREAMING, STRUGGLING -

MILDRED (V.O.)

He said he could see it in people's eyes. Not just in battle - at port as well. Not just the Axis, but the Allies too. He didn't see it at first though, because *he had it too*, that sickness. That - anger. That *certainty*. Like being drunk without drinking, he said.

AS THEY SURROUND THEM. FEEDING. Ali approaches... his wondrous smile FADING as he watches them FEED.

7.08 EXT. RESIDENTIAL STREET - NIGHT

7.08

VARIOUS SHOTS. An open door, bare feet PRONE ON THE GROUND, as others are PERCHED OVER THE PERSON INSIDE. EATING. WINDOWS BEING BROKEN so that doors can be opened. HOMES INVADED.

MILDRED (V.O.)

Wasn't til he killed his first man that he snapped out of it. Said a veil lifted for both of them... suddenly they were just two men - one dying, the other now a murderer - waking up to how they'd been used.

WADE and a few others HUNCH OVER A TWITCHING VICTIM beside a house. Wade lifts his head, FRESH BLOOD ALL OVER HIS CHIN AND NECK. SATED.

And then... he OPENS HIS WRIST. HOLDING HIS BLOOD TO THE MOUTH OF THE TERRIFIED, DYING VICTIM... **BAPTIZING THEM...**

7.09 EXT. TOWN SQUARE - NIGHT

7.09

Ed walks through the square, shell-shocked. Clothes covered with blood. WOUNDS ON HIS NECK AND BODY, all almost healed. Looking out as SMALL GROUPS OF PARISHIONERS, blood on their faces and clothes, RUN from one side to the next.

MILDRED (V.O.)

Tumors like these could pop up anywhere in the world, he said, like cancer can pop up anywhere in your body. The paper, the news, he'd point to it when he saw it again. Could see it early, like some of those healers you read about - said it was a yellow color, the way he saw it in his head. Color of *bile*.

Ed watches as people BREAK INTO HOUSES, DRAGGING OTHERS to the street.

7.10 INT. ST. PATRICK'S CATHOLIC CHURCH - CONTINUOUS

7.10

Mildred looks sadly at Fr. Paul.

MILDRED

I don't know if it was persuasion or I was just my father's daughter but I saw it too, here and there, growing up. That *color*. In the newsreels. In the history books. But I never saw it in person... *not until I went to St. Patrick's on Friday.*

(beat)

That wasn't my church. Whatever was moving through them, animating these people - animating *you* - *it wasn't my God*. It wasn't Christ. *It wasn't Christianity*. And I didn't ever want to come here again.

FR. PAUL

I wish you hadn't.

She considers this. She wishes it too, but...

MILDRED

Something else my father used to say: disease like that, you can't run from it. Why he fought in the war, in fact.

(MORE)

MILDRED (CONT'D)

Same reason my George went to war himself, later on, and *where would we be if he hadn't?* So yeah, I came back. Cuz you can't run from it, like you can't run from your lung, or your stomach, if there's a tumor. Body can't run from itself, he said.

(beat)

You know, he would have been so proud. *That she became a doctor.*

He nods. At a loss. She reaches out, and takes his hand.

7.11 INT. ERIN'S HOUSE - NIGHT

7.11

SARAH looks out the window, peering through the blinds. Watching across the street as TWO SHADOWY PARISHIONERS BREAK INTO ANOTHER HOUSE. DRAGGING the terrified OCCUPANT OUT -

SARAH

(quietly)

They're pulling people out of their houses.

She turns away, toward ERIN, HASSAN, ANNIE, WARREN and LEEZA. Equally shellshocked.

WARREN

We gotta get outta here.

LEEZA

Where are we gonna go?

HASSAN

To the church. To get my boy. He's still at the church -

ANNIE

(realizing)

Ed...

HASSAN (CONT'D)

(to Sarah)

What did they do to him?

SARAH

I don't know -

HASSAN

What did they do.

WARREN

What happened to my dad -

ANNIE

Ed -

LEEZA

Where are we gonna go...

SARAH

I don't -

HASSAN

You said you had samples. You (sobbing)
studied this thing - Eddie...

ANNIE

SARAH

I didn't - I didn't know, *I don't know* -

ERIN

(whispering)
Quiet.

She points to the window. They look out - MORE SHADOWS IN THE NIGHT. MOVING TO ANOTHER HOUSE. THE SOUND OF BREAKING GLASS... A DISTANT SCREAM.

ERIN (CONT'D)

(whispering)
I need us all... *all of us...* to
just *try... to think.*

Erin pulls out her cell phone.

ERIN (CONT'D)

Does anyone have a signal.

They check. Nobody does.

HASSAN

They must have knocked the cell tower out.

ERIN

They sent the ferries away.

SARAH

Sturge was messing with the boats today. We saw him.

HASSAN

So. Boats, phones, power... they were cutting us all off.

ERIN

(beat)
Boats.

WARREN

I got a canoe, by the Uppards. It won't - I mean, 20 miles, I don't think it gets anyone to the mainland, but... off the island, at least.

LEEZA

My parents. My parents are out there. They'd have to come with us, right? Get them to a doctor. There's room. On the fishing boats, there's plenty of room.

ERIN

That isn't what I'm talking about.

HASSAN

(beat)

She's not talking about leaving.

ERIN

They'd be right behind us. Like Bev said. That's why they didn't sink 'em. They just pulled some plugs... they *need* the boats. So they can leave. *After.*

(beat)

Sarah - you said it was a *contagion*. We've seen what it... just *one of them*, just one of them makes it to the mainland...

She quietly walks past them, heading for the kitchen. Grabbing all the KNIVES from the knife block. Returns, handing them out.

Reaches Hassan... and holds out his gun. Offering it back to him. After a beat... he TAKES IT. Erin hands a knife to Annie. She looks at it in disbelief.

ANNIE

What is this going to do? I mean what is any of it going to do? The gun, the knives - you saw. *They get back up.* That isn't the way.

(beat)

This is never the way.

Erin sighs. Looks down at the knife in her hand.

ERIN

Maybe not. Probably not.

(beat)

(MORE)

ERIN (CONT'D)

Okay no, it's not. But maybe it buys us a few minutes, a few more minutes alive, and it might come down to minutes. Seconds, even.

Annie takes the knife.

ANNIE

Never made much sense to me. We all say there's a heaven, and it's waiting for us... but then we claw, fight and beg for a few more minutes, at the end. *Minutes*.

ERIN

This isn't about us anymore. It's about the rest of the world, off this island. Dying for people you've never met... "no greater love than that," isn't that what the Good Book says?

(turns to the others)

First things - we need to get you kids safe.

WARREN

We can help -

ERIN & ANNIE

No.

ANNIE

No, Warren. Please.

ERIN

If we head down the beach, hug the water, toward the Uppards, you take that canoe and you paddle out away from the main -

CRASH!!!

A MOLOTOV COCKTAIL SMASHES THROUGH HER WINDOW -- SPRAYING HER WITH GLASS -- AND EXPLODES ON THE FLOOR!

FLAMES POURING OUT, IGNITING --

Leeza SCREAMS, Warren JUMPS away from the BLOOMING FLAMES --

7.12 EXT. ERIN'S HOUSE - CONTINUOUS

7.12

Outside, BEV stands beside STURGE, looking up at the house. BLOOD ON THEIR CHINS, THEIR NECKS. THEIR CLOTHES.

THEY'VE BEEN FEEDING. Bev puts down the FUEL CAN she had been pouring into the bottle, which Sturge is already LIGHTING.

BEV

Again.

He THROWS THE SECOND through the adjacent window --

7.13 INT. ERIN'S HOUSE - CONTINUOUS

7.13

The FLAMES SPREAD FAST. Leeza PULLS WARREN toward the back of the house, THROWING OPEN THE WINDOW. Hassan starts toward it as well. Erin starts toward the front door -

But Annie CATCHES HER by the elbow.

ANNIE

Get the kids to safety. I'd like a word with Bev.

ERIN

You need to run -

ANNIE

It's overdue.

She looks up at Warren, who is getting ready to head out the window. Over the flames, she smiles at him. He sees it - realizing.

WARREN

Mom?!

ANNIE

I love you.

WARREN

Mom!

ANNIE

So much.

Warren LUNGES FORWARD, back toward the flames. But Leeza GRABS HIM, pulling him back, as Annie heads for the front door. Knife in hand.

Erin watches for a beat - then RUNS THROUGH THE FIRE to get to the others. To get them out the back.

7.14 EXT. ERIN'S HOUSE - MOMENTS LATER

7.14

Bev and Sturge wait. Ready with another bottle.

BEV
ERIN GREENE... I'D LIKE TO FINISH
OUR DISCUSSION.

STURGE
Maybe she's not -

BEV
She's in there.

After a few beats - the front door opens. And out steps
ANNIE. Knife in hand. Bev frowns.

BEV (CONT'D)
No quarrel with you, Annie Flynn.
I just want to have a little chat
with Erin Greene. And Sarah
Gunning. Maybe that terror-loving
Sheriff, if he's still with 'em.

ANNIE
Yeah, they're all in there. *Two
children, too.*

BEV
The children will be fine, they're
already saved. You don't think I'd
ever put those children in any real
danger, do you?
(off the knife)
What's that for, Annie? Please,
don't tell me it's for us - we're
past all that now.

ANNIE
It's not. Bev, I want you to listen
to me, because your whole life, I
think you've needed to hear this...
You're not a good person.

BEV
(beat)
Well that's uncalled for.

ANNIE
God doesn't love you more than he
loves anyone else. You aren't a
hero. And you certainly - *certainly*
- aren't a victim.

BEV
I wouldn't lecture, Annie Flynn.
Not until you remove the plank for
your own eye, as it were.

(MORE)

BEV (CONT'D)

I hate to speak ill of the *dead*,
but if Riley Flynn - a *drunk and a*
murderer - was evidence of the
quality of his parenting -

ANNIE

Oh, he was. *Every* part of him. And
God loves him as much as He loves
you, Bev. Why does that upset you
so much? Just the idea... *that God*
loves everyone else as much as you?

BEV

She's stalling. Check around back -

They ADVANCE, and Annie -

STABS THE KNIFE INTO HER OWN THROAT. Bev GASPS as Annie PULLS
IT OUT, SPRAYING BLOOD FORWARD.

BEV (CONT'D)

Jesus!

She runs to her, CATCHING HER as she starts to fall. Sturge
rushes to them as well.

BEV (CONT'D)

(shocked)

Shhh... it's okay Annie, you're
alright - you'll be - look at me -
you'll be up and about in no time.
You'll be...

But Bev TRAILS OFF as the BLOOD FLOWS. STARES AT IT, eyes
GLAZING OVER. And we realize Annie's plan now.

They won't be able to resist. Bev absently LIFTS HER BLOODY
HAND TO HER MOUTH, sticking her fingers in her mouth. TASTING
IT. Nearby, other CONGREGANTS stumble toward them from the
street, drawn by the blood.

Bev GETS ANOTHER HANDFUL, and now STURGE is kneeling at
Annie's side as well. LICKING HIS LIPS. EYES GLAZED, the
mission FORGOTTEN.

And as Annie closes her eyes - THEY DESCEND ON HER, FEEDING.

CUT TO:

7.15 INT. ST. PATRICK'S CATHOLIC CHURCH - LATER

7.15

A STATUE OF JESUS, hanging on the CROSS. Fr. Paul and Mildred sit in the first pew, looking up at the altar. Looking at the statue. At the serene face, framed by a crown of thorns.

FR. PAUL

Sparrows... The bible says a sparrow will not fall to the ground - *not even a sparrow* - without God knowing. He feels every death.

(beat)

I once visited South America, in my youth, on Mission, and I stood at the bottom of a great waterfall. The weight of it. The scale of it. The *roar* of it. It drowned out all the sounds of the jungle, every bird, every voice. So when I got older and I thought about death - how *many* deaths occur, every second - people, animals, sparrows - if every drop of water in that waterfall was a *death*... *that is* what it must be like to God. Every moment of every hour of every day, a *deluge* of deaths, so *loud* - how could He hear my whispered little prayers over the thunderous *roar* of all of that *death*.

He wipes a tear. Looks up at Jesus on the cross, a monument to death if ever there was one.

FR. PAUL (CONT'D)

When I saw what I'd been *given*, I thought - *this is the end of that*. The end of that roar. No more death, no more waterfall, and once again, *He could hear the birds*: our prayers. Our *songs*. But if I'm completely honest - and there's no point being anything else anymore - it was *you*. You and Sarah. That's why I did all of it. That's why I put that thing into that trunk, and that's why I begged and bribed and lied to smuggle it back here... that's the only reason.

He looks into her eyes. Tears in his own.

FR. PAUL (CONT'D)

I didn't want you to die.

(beat)

The rest of them too, of course, but it was you. You and her. Our whole lives, wasted, staring at you across this church. Too scared to come down, and be with you. Too scared to tell our daughter the truth. It never *felt* like a sin, that's the thing. You never felt like a sin. And Sarah, she was never a sin, or a mistake. *Never.*

MILDRED

What else could we do, John. It was a different world.

FR. PAUL

I always told myself, on those hard nights - you, so close, sleeping next to the man you were *supposed* to be next to - if you showed up, if you asked me to, I would take off the collar and go with you. Anywhere in the world.

MILDRED

I was never going to do that. Not to you, not to her, not to him, not after the war... I wasn't going to ruin four lives. But that's over, John. We made our choices, we lived those lives and they *ended*. She grew up and we faded away, that's the way it's supposed to work.

(beat)

It's supposed to be over.

FR. PAUL

Another chance... we could be a family this time, I thought. Can you think of *any* miracle more amazing than that? Cure the blind, okay, part the seas, alright - *but a second chance... that's a miracle.*

He looks up at the altar, wiping his tears.

CUT TO:

7.16 EXT. TOWN SQUARE - LATER

7.16

Erin, Hassan, Warren, Leeza and Sarah move QUIETLY, trying to stay out of sight. In the night, people RUN BY. Some RUNNING AWAY, some PURSUING. SCREAMS, distant and close, CUT SHORT.

Leeza is PULLING WARREN along... and we see the TEARS ALL OVER HIS FACE. HE HAS BEEN CRYING.

They move quietly, and then hear - HEAVY NOISES ABOVE THEM, THE FLAPPING OF GREAT WINGS.

They look up - AND SEE THE ANGEL, streaking across the sky. Still wearing its CASSOCK, soaked with blood.

It FLIES OVERHEAD (THIS IS THE SAME SOUND THAT OOKER HEARD WAY BACK IN THE FIRST EPISODE), and they watch it go as it turns -

LANDING ON THE ROOF OF A DARK HOUSE in the distance. Almost hanging UPSIDE-DOWN as it leans down toward the bedroom window -

AND BURSTING THROUGH THE GLASS as it CHARGES INSIDE.

If it noticed them at all, it didn't seem to be interested in whatever they are doing. They look at each other... HOW ARE THEY GOING TO DO ANYTHING AGAINST THAT?

As they move, quiet, a voice in the distance...SCREAMS FROM THE HOUSE. And BANGS, NOISES. THE SOUNDS OF STRUGGLE. And then -

A HYSTERICAL WOMAN BURSTS THROUGH THE DOORS, RUNNING OUT ONTO THE STREET IN HER PAJAMAS. BAREFOOT. HORRIFIED. Erin and Hassan watch, WINCING as she SCREAMS INTO THE NIGHT--

HYSTERICAL WOMAN
HELP! SOMEONE - HELP! My husband,
it - help me!

Erin steps toward her, trying to get her attention.

ERIN
Shhh -

Nearby, we see the dark forms of PARISHIONERS, materializing out of the shadows. LOOKING UP FROM FRESH KILLS on porches, stepping out of the shadows.

HYSTERICAL WOMAN
Help me! Someone help me!

Hassan moves toward her too, hand on his gun.

HASSAN

Quiet - please, quiet -

MORE AND MORE PEOPLE CLOSING IN ON THEM, EYES REFLECTING IN THE DARKNESS - LIKE WOLVES --

HYSTERICAL WOMAN

Help me - someone - help him -

SARAH

(off the approaching
figures)

We have to go -

HYSTERICAL WOMAN

Help!

SARAH

Now -

Hassan and Erin watch helplessly as the woman turns, realizing PEOPLE ARE CLOSING IN. Leeza and Warren turn, almost running into -

OOKER. Standing there, BLOOD ALL OVER HIS CHIN AND CHEST. Eyes dazed. He's been FEEDING.

OOKER

Hey Flynn... man, you guys smell good. You smell, like, amazing...

HASSAN

Back up.

Ooker looks up. Hassan has leveled the gun at him. Ooker just stares at him. Sizing him up. And then...

OOKER

Rag-head.

Hassan lets out a breath. There it is. At least it's in the open now. Ooker sneers at them --

AND RUNS toward Leeza and Warren -

BANG. The gunshot SPINS HIM LIKE A TOP. He HITS THE GROUND -

AND EVERY HEAD WHIPS TOWARD THE SOUND OF THE SHOT. Hassan SPINS back toward the square, where OTHERS ARE STARING RIGHT AT HIM. The hysterical woman turns, RUNNING TOWARD THEM-

HYSTERICAL WOMAN

HELP -

She RUNS TOWARD THEM --

THE ANGEL DROPS -- LANDING DIRECTLY IN FRONT OF HER. SOAKED WITH BLOOD - HER HUSBAND'S BLOOD. It GRABS HER, SPINNING HER ROUGHLY IN ITS ARMS - OPENS ITS WINGS -

HASSAN FIRES ANOTHER SHOT, HITTING IT IN THE WING - IT HISSES AT HIM -- AND TAKES OFF INTO THE SKY, CLUTCHING THE SCREAMING WOMAN IN ITS ARMS --

Hassan holds the gun out in front of him. AT THE DARK FACES STARING BACK...

WADE STEPS FORWARD, out of the shadows. BLOOD ALL OVER HIS FACE, eyes dazed. Looking at -

WADE
Leeza? Leeza, honey...

LEEZA
Daddy -

ERIN
Run.

WADE
Baby girl -

ERIN
RUN -

Leeza PULLS Warren with her, starting away -- Wade BREAKS OUT AFTER THEM --

Hassan FIRES into Wade's LEG, STOPPING HIM -- He fires again, but the gun CLICKS - OUT OF AMMO --

They RUN. Leeza PULLING WARREN with her, SHOVING OOKER out of the way just as he STRUGGLES BACK TO HIS FEET --

Erin, Sarah and Hassan RUNNING THE OTHER WAY -- PEOPLE LUNGING AT THEM OUT OF THE DARKNESS -- The group separates, RUNNING OFF INTO THE NIGHT. PURSUED.

7.17 EXT. ERIN'S HOUSE - LATER THAT NIGHT

7.17

Bev slowly LIFTS HER HEAD from Annie's body. Fresh blood running down her chin in droves. Annie is DEAD, the feeding is over, and as Bev COMES BACK TO HER SENSES she sees -

Erin's house is engulfed, as is the HOUSE BESIDE IT. ON EITHER SIDE. **THE FIRE IS SPREADING FAST.**

Beside her, Sturge sits up as well. Also dazed from gorging himself on the blood. He looks down at Annie's body.

STURGE

Why did she do that?

BEV

Doesn't matter.

He sits back, looking around. A little alarmed by the fire.

STURGE

We should put out the fire -

BEV

(beat)

I don't know.

STURGE

If it gets going too big, it could... I mean, the whole island. It's a tinder box, the whole thing could burn to nothing. Like in '84.

BEV

(thinks)

Not the *whole* island. Would take more than the west bank to do the whole thing. And even then... I mean, the *church* didn't burn in '84.

(beat)

Revelation.... "The first angel blew his trumpet, and there came hail and fire, mixed with blood, and they were hurled to the earth; and a third of the earth was burned up, and a third of the trees were burned up, and all green grass was burned up... as for the *cowardly, the faithless, the polluted, the murderers, the fornicators, sorcerers, the idolaters, and all liars*, their place will be in the lake that burns with fire and sulfur, which is the second death."

(beat)

Let it burn. Let all of it burn.

She turns to him, a new fire in her eyes.

BEV (CONT'D)

A New Flood... a flood of fire. And *St. Patrick's will be the ark.*

(MORE)

BEV (CONT'D)

The citizens of Crockett - *the good citizens* - they know where to go in a storm.

(off the fuel canister)

Pick that up. And come with me.

Sturge and Bev walk away, leaving Annie on the ground as the FIRE SPREADS. And as she lays there... ANNIE'S EYES OPEN.

CUT TO:

7.18 INT. JOE COLLIE'S TRAILER - NIGHT 7.18

Warren and Leeza BURST through the front door, quietly closing it behind them. DROPPING DOWN - looking out the tiny, grimy window. They watch as -

DARK FIGURES RUN BY, LOOKING FOR THEM. They stay very still. Waiting. Holding their breath. And after it looks like the coast is clear...

Leeza looks up. Lingers on - THE RIFLE, MOUNTED ON THE WALL. She goes to it, pulling it down.

WARREN

(whispering)

What's the point? They don't -

LEEZA

Minutes.

She digs around, finding the AMMUNITION. Loading it into her pocket - along with handfuls of other things from his drawers. HUNTING EQUIPMENT. KNIVES, LIGHTERS, MATCHES - she loads up. Warren joins her, loading himself up as well.

7.19 EXT. JOE COLLIE'S TRAILER - LATER 7.19

They quietly SNEAK OUT THE FRONT, looking around. Leeza CLUTCHING THE RIFLE. They move silently toward the GENERATOR -

Leeza stops, seeing the FUEL CAN beside it. She heads to it, GRABBING IT UP. She looks back - and sees Warren is CRYING AGAIN. He looks lost, like a little boy.

LEEZA

(off the gas)

In case we find a boat - maybe with an engine - speedboat, or something-

(touches his arm)

We're going to be okay.

WARREN

You think we'll make it?

LEEZA

That's not what I said. I'm saying
either way. *We're going to be okay.*

She takes his hand, and leads him into the darkness.

7.20 EXT. RESIDENTIAL STREET - NIGHT

7.20

Annie WALKS ALONG, aimless. Clothes bloody. Wounds mostly
healed, now beginning her new life as one of the undead.
Around her, HOUSES BURN. THE FIRE IS SPREADING FAST.

And walking toward her, up the street - IS ED.

He stops when he sees her, and then RUNS TO HER. They EMBRACE
IN THE STREET, holding each other close. She backs away,
tears in her eyes. Touches his face. So relieved to see him.
He looks at all the BLOOD on her clothes...

ANNIE

It's all mine.

She touches his BLOODY CLOTHES AS WELL.

ED

Same. All mine. They're... what
they're doing to people.

ANNIE

But not you.

ED

No. Not me.

ANNIE

Of course not.

(beat)

I can already feel it though. I can
feel it, my stomach - it hurts, Ed.

ED

I know.

ANNIE

I mean, I feel it - is that what
I'll become? Some kind of animal,
who can't... resist...

ED

Watching them in church, I thought they really couldn't help it. Like it was impossible *not* to. But... it's not, Annie. I mean I feel it too, I'm starving too, but... I *didn't*. I didn't. Whatever *this* is, it don't change who you are.

They look out at the fire. At the SHADOWY FORMS, still RUNNING AROUND THE STREETS. People RUNNING FOR THEIR LIVES, BEING TACKLED - SURROUNDED - FED UPON -

ED (CONT'D)

Warren...

ANNIE

He got away.

ED

Is he - is he still -

ANNIE

They didn't get him, honey. They didn't.

(beat)

Riley... they got him, didn't they.

ED

You know... I don't think they did, in the end. He left a note - I didn't tell you. I should have, but I didn't understand - he sounded crazy, it sounded...

(beat)

I don't think they got him, in the end. I think he went his own way.

She nods. That'll have to do. They hold each other.

ANNIE

Good.

CUT TO:

7.21 EXT. GENERAL STORE - NIGHT

7.21

Pull back from the general store to reveal BEV AND STURGE, lighting another bottle. Throwing it - FIRE ERUPTS at the general store. Behind them, MORE BUILDINGS BURN.

7.22 EXT. MARINA - NIGHT

7.22

Sarah, Hassan and Erin watch as a FRESH FLAME BLOOMS over the tree line, back toward town. The GLOW from the fires spreading in the distance.

SARAH

They're burning it down. That doesn't... it doesn't make sense. Why would they do that. *It doesn't make sense.*

They turn back toward the boats. And walk toward THE FUEL TANKS, which we've seen before. The BIG TANKS, ready for a storm. They pick up CANISTERS as Hassan starts to PRY THE SAFETIES OFF OF THE VALVES.

SARAH (CONT'D)

(beat)

I hope the kids made it. To the boat.

ERIN

I hope so too.

SARAH

We're never going to know, are we.

ERIN

Probably not.

SARAH

(beat)

They did. I'm deciding they did.

Erin smiles sadly. A strange time for faith, to be sure... but she's surprised as well to find it so welcome. Hassan OPENS THE FUEL VALVE, and the fuel starts POURING OUT. They gather it up.

7.23 EXT. MARINA - MINUTES LATER

7.23

VARIOUS SHOTS: Dousing fuel onto the BOATS. POURING IT ON.

CUT TO:

7.24 EXT. ABANDONED HOUSES - LATER

7.24

Leeza and Warren MOVE FAST. THE GLOW OF FIRELIGHT, not too far away. As they move along -

WADE (O.S.)

Leeza! Leeza, honey - it's daddy -
if you can hear me, follow my voice
- Leeza!!! Leeza?!

They look wildly around - sprint across the street.
Stealthily. Heading into - THE SAME ABANDONED HOUSE THAT BOWL
explored, all those episodes ago.

7.25 INT. ABANDONED HOUSE - MOMENTS LATER

7.25

They gently CLOSE THE DOOR, looking out the TINY SPACES
BETWEEN BOARDS in the GRIMY WINDOW. Seeing - WADE AND DOLLY,
walking up the street. Shouting for her.

DOLLY

Leeza! Honey!

WADE

Leeza! Please! It's okay honey,
just come out -

DOLLY

We need you to be safe! Leeza!

They walk past the house. Warren and Leeza wait, holding
their breaths... But then, Warren breathes in. And he
GRIMACES. Looks back into the ROTTEN, DARK, ABANDONED HOUSE.

WARREN

Ugh.

Leeza smells it too. She fumbles in her pocket, pulling out a
LIGHTER. STRIKES IT -

Faintly illuminating DEAD ANIMALS, ALL OVER THE FLOOR. An
eerie echo of the CATS from the beach in ep 101.

ALL OF THEM MUTILATED. DRAINED OF BLOOD. CATS, RATS.
SQUIRRELS. RACCOONS. DOGS. COVERED WITH MAGGOTS. FLIES. AND
BITE MARKS.

**THIS IS WHERE IT'S BEEN LIVING THIS WHOLE TIME. AND THIS IS
WHERE IT'S BEEN FEEDING.**

And as they venture deeper... A BLOODY SNEAKER. AROUND A
HUMAN FOOT. INDUSTRIAL FISHING WIRE WRAPPE AROUND THE ANKLE,
BOLTED TO THE WALL.

Leeza and Warren exchange glances, covering their mouths and
nose. Pushing further into the darkness, holding the lighter
out in front of them to illuminate -

BOWL. What's left of him, anyway. He was TIED UP HERE, HELD CAPTIVE -- HIS BODY IS RIDDLED WITH BITE MARKS. BLOOD ALL OVER THE FLOOR.

THE ANGEL FED ON HIM HERE, OVER AND OVER AGAIN. FOR A LONG TIME. AND NOW... BOWL IS DEAD. And further up - ANOTHER DEAD BODY. ALSO TIED DOWN, ALSO COVERED WITH BITES. DRAINED NOW. ROTTING.

As they STARE, HORRIFIED -- they become aware of NOISES. A SLURPING SOUND. FAINT SHUFFLING. DEEPER IN THE DARK.

They MOVE FORWARD. LEEZA HANDING THE LIGHTER TO WARREN - AS SHE LOWERS THE GUN FROM HER SHOULDER. GETTING IT READY.

In the faint light, they approach -

THE ANGEL. HUNCHED OVER --

THE HYSTERICAL WOMAN from earlier. Lying on the floor of the filthy house, surrounded by DEATH. It is FASTENED TO HER NECK, SLURPING HER BLOOD. NOT IN A HURRY. FEEDING LANGUIDLY, ENJOYING IT.

She BLINKS AT THEM, mouth hanging open. Eyes dull. ALIVE THROUGH IT ALL.

Leeza RAISES THE GUN. TAKES AIM. Warren reaches out, trying to PUSH IT DOWN - HE DOESN'T WANT TO DRAW ATTENTION TO THEM - BUT LEEZA SLAPS AWAY HIS HAND. SHE CAN'T LET THIS HAPPEN.

She raises it, finger on the trigger - Leveling it onto the creature's back -

AND FIRES.

THE BLAST IS DEAFENING, A FLASH OF LIGHT -

THE ANGEL FLINCHES as it is hit with the BULLET, a fresh HOLE OPENING OPEN on its side, just below the wing.

It GLANCES AT THEM... but is NOT AFRAID OF THEM. But it is SO DISTRACTED BY THE FEEDING, IT GOES BACK TO IT. Leeza COCKS THE GUN, chambering another round -

WARREN (CONT'D)

Don't -

SHE **FIRES** AGAIN, hitting it in the SHOULDER. It absently WAVES HER OFF, half-heartedly, before RETURNING TO ITS MEAL.

Leeza GLARES AT IT. HATE IN HER EYES. On the ground, the woman WHIMPERS - and the angel casually SNAPS HER NECK, feeding harder.

LEEZA puts the gun back onto her shoulder. AND PICKS UP THE CANISTER OF FUEL. STARTS POURING IT OUT. ALL AROUND THE ROOM - SPLASHING IT ONTO THE ANGEL, who BARELY FLINCHES.

7.26 EXT. ABANDONED HOUSE - MOMENTS LATER 7.26

They back out the front door, pouring the last of the fuel as they go. Behind them, the TOWN BURNS BRIGHT. Leeza WIPES A TEAR as she pours the last of it out.

She pulls out the lighter. Stares at the house. AND DROPS IT.

The flame RUSHES INSIDE, following the path. Within, the old wood GOES UP FAST -- a WHOOSH as it ignites -- And then a SHRIEK of ANGER, something INHUMAN --

And suddenly the angel BURSTS OUT OF THE FRONT DOORS, a trail of SMOKE behind it as it BLASTS OVER THEIR HEADS -

KNOCKING THEM BOTH DOWN - THE GUN SKIDS AWAY FROM LEEZA -- The angel SOARS up into the night sky.

They get to their feet, looking up at it -- NOT SEEING THE GROUP OF A DOZEN OR SO PEOPLE, WALKING TOWARD THEM IN THE DARK. BECOMING ILLUMINATED BY THE FIRE LIGHT.

It's a group, LED BY STURGE.

STURGE
Leeza Scarborough.

She turns toward him - eyes wide.

STURGE (CONT'D)
You know your father is worried
sick -

She GRABS Warren's hand, and they RUN.

STURGE (CONT'D)
Leeza!

A few BREAK AWAY, giving chase. Sturge shakes his head, annoyed, arriving at the discarded rifle - PICKING IT UP. Checking the chamber. He sighs.

STURGE (CONT'D)
Spread the word - anyone not in the
Rec Center before sunrise won't
live to see another.

Behind him, one of his followers LIGHTS A MOLOTOV COCKTAIL, throwing it at one of the abandoned houses.

STURGE (CONT'D)

The empties, the trailers too, all
of it. Everything. Dawn's a comin'.

(beat)

Dawn's a comin'...

They THROW ANOTHER MOLOTOV COCKTAIL.

7.27 EXT. CROCKETT ISLAND, AERIAL - NIGHT 7.27

We see the island from above. THE FIRES ARE HUGE. The west bank is pretty much ENGULFED, as is the marina. And the fires are SPREADING FAST, obliterating trees as well... THE CHURCH stands alone, untouched.

7.28 INT. REC CENTER - NIGHT 7.28

Bev finishes SETTING UP A COT. Stands back, looking out at her work - DOZENS AND DOZENS OF COTS, set up all over. JUST AS IT WOULD BE FOR A STORM.

The windows are COVERED, heavy blankets hanging over them. THIS IS HER ARK.

7.29 EXT. ST. PATRICK'S CATHOLIC CHURCH - LATER 7.29

Bev Keane stands beside the church. Looking over at the REC CENTER, and at the rectory. At the ORANGE LIGHT that is growing FAST. THE ISLAND IS BURNING.

7.30 INT. ST. PATRICK'S CATHOLIC CHURCH, SACRISTY - MOMENTS LATER 7.30

Bev walks inside. Moves to a LARGE ROPE that hangs down by the door, leading up to the steeple. She UNTIES THE ROPE, getting a good grip -

AND BEGINS TO PULL.

7.31 EXT. ST. PATRICK'S CATHOLIC CHURCH - CONTINUOUS 7.31

BAWNG - On top of the belfry, the BELL BEGINS TO RING.

7.32 EXT. ABANDONED STREET - CONTINUOUS 7.32

BAWNG - Erin, Hassan and Sarah carry as many FUEL CANISTERS AS THEY CAN -- AND LOOK UP AT THE SOUND OF BELLS.

7.33 EXT. MARSHLAND, NORTH ISLAND - CONTINUOUS 7.33

BAWNG - Warren and Leeza are DRAGGING THE CANOE toward the channel as they HEAR THE BELLS.

7.34 EXT. RESIDENTIAL STREET - CONTINUOUS 7.34

BAWNG - Ed and Annie TURN AWAY from the BURNING HOUSES, toward the sound of the bells.

7.35 EXT. TOWN SQUARE - CONTINUOUS 7.35

BAWNG - Ooker and a few others LOOK UP from their FRESH KILL, faces covered with blood - toward the BELLS.

7.36 EXT. SCHOOL - CONTINUOUS 7.36

BAWNG - Ali turns away from the BURNING SCHOOL toward the sound of the bells.

7.37 EXT. MARINA - CONTINUOUS 7.37

BAWNG - Sturge, hunting rifle on his shoulder, turns away from the BURNING BOATS toward the sound of the BELLS.

7.38 INT. ST. PATRICK'S CATHOLIC CHURCH - LATER 7.38

BAWNG - Fr. Paul and Mildred stand from their pew, looking up at the sound of the bells above.

BAWNG - They move down the aisle, toward the sacristy -
And look inside. Seeing BEV, just finishing with the rope.

BAWNG - She turns toward them. Smiling.

BEV

Oh! You're up...

The bell stops. She approaches them. Reaching for Fr. Paul's face, looking at the SCAR that used to be the bullet wound.

BEV (CONT'D)

Praise. Praise be.

(beat, off Mildred,
disappointed)

And you, too. Monsignor, you are a
stronger soul than I.

(MORE)

BEV (CONT'D)

"If you forgive men their trespasses, your heavenly Father will also forgive you," so who am I to judge.

(beat)

Still, though.

FR. PAUL

You let them out...

BEV

Of course I did. And well... come. Let me show you.

7.39 EXT. ST. PATRICK'S CATHOLIC CHURCH - MOMENTS LATER 7.39

They step away from the church, looking out as the island beyond GLOWS WITH FIRE. In ALL DIRECTIONS. Mildred and Fr. Paul stare in horror.

BEV

"He blotted out every living thing that was on the face of the ground, human beings and animals and creeping things and birds of the air; they were blotted out from the earth. *Only Noah was left, and those that were with him in the ark.*"

(beat)

St. Patrick's isn't just a church, Monsignor. *It's an ark.*

From the tree lines, from everywhere. The residents of Crockett are STUMBLING toward the church, bloody and disoriented. Drawn by the sound of the bells.

BEV (CONT'D)

I've set up the cots in the Rec Center. For those who are chosen, we will take to our ships, our vessels, and... like sheep among wolves - like you said - we will spread the good word.

FR. PAUL

And who will decide. Who is chosen.

BEV

We will. You and me.

FR. PAUL

And what happens to the rest.

BEV

Well I don't much know... that
isn't up to me. I suppose that's
between them and God, isn't it.

(beat)

The Church was here, the doors were
always open. If they couldn't be
bothered, that isn't my fault.

She smiles at him. Beaming, actually. Fr. Paul looks at
Mildred. She holds his gaze. And everything he needs to know
is in her eyes... she was right. She was right all along.

FR. PAUL

(beat)

No.

BEV

I'm sorry?

FR. PAUL

We got this wrong.

BEV

Don't be ridiculous.

FR. PAUL

Beverly, please - *look at them.*

She looks out at the people coming out of the dark. BLOOD ON
THEIR FACES, THEIR NECKS. EYES SHIMMERING IN THE NIGHT.

FR. PAUL (CONT'D)

We are the wolves.

Bev's smile FADES. Her mind works. No, this can't be. No. She
shakes her head.

BEV

No, please. Please, not you too.
Not you, Monsignor.

FR. PAUL

I was wrong. We were wrong.
*We are wrong. And we need to stop
this.*

BEV

They need leadership. Look at them,
they're... lost. Without a leader.
Without a shepherd. Please, that
must be you, Monsignor. It has to
be you. It's *always* been you.

FR. PAUL

No. It was *never* me, that's the thing about priesthood, it isn't supposed to be *me*. It was always supposed to be *God*.

She sighs. TEARS form in her eyes. And then... accepts it.

BEV

Well, I suppose it *isn't* you. Anymore. Of course He told us that, didn't he. Jesus himself, he warned us, about the scribes, about the *priests*. In Matthew.

(beat)

"Do not call anyone on earth 'Father'; you have one father, and he is in heaven." "Woe to you, scribes and Pharisees, hypocrites! For you lock people out of the kingdom of heaven. For you do not go in yourselves, and when others are going in, you stop them" and when you finish with your converts you make them *twice as fit for hell as you are yourselves*.

(beat)

Blind guides. *Viper's brood*. But *you*, Monsignor. *Monsignor Pruitt*. Did it have to be true... *of you*.

She wipes her tears. Looks at him, heartbroken.

BEV (CONT'D)

I suppose a virtue isn't a virtue if it doesn't cost you anything and it was always going this way, you were always going to be the last, hardest test of my faith. *You*. God didn't ask Abraham to sacrifice a stranger; no, it had to be Isaac. God's didn't put John the Baptist on the cross, or even Mary or Joseph, no - it had to be *Jesus*, his most beloved sacrifice, and mine...

(beat)

...*has to be you*.

She moves to him, kissing his hand.

BEV (CONT'D)
I love you, Monsignor.
(into his eyes, quietly,
with a broken heart)
*"Get thee behind me. You are a
stumbling block to me; for you are
setting your mind not on divine
things but on human things."*

She turns to Mildred. No reluctance here... no, here, in here eyes, is PURE HATRED.

BEV (CONT'D)
*"Babylon the Great... mother of
whores and of Earth's abominations"*
(beat)
I truly hope you two enjoy the
sunrise.

She walks away from them. Heading toward her flock. Fr. Paul and Mildred watch her go. As Bev crosses toward the Rec Center, she sees STURGE APPROACHING, hunting rifle slung over his shoulder.

STURGE
Are you - what's wrong?

BEV
Nothing. Nothing. We're all set for them. Hold them outside a few more minutes, we need an accurate head count so we know how many boats we need tomorrow -

STURGE
They burned the boats.

BEV
(beat)
They *what?* ... No matter, Wade will call back the ferries. He'll just call them back, when it is time.
(beat)
"They" who?

7.40 EXT. MARSHLAND, NORTH ISLAND - LATER

7.40

Leeza and Warren make their way. Looking back - at the GLOW OF THE FIRES. OVERPOWERING NOW.

LEEZA
I love you mom. I love you dad.
(beat)
(MORE)

LEEZA (CONT'D)

Lord, keep them safe and watch over them, and touch their hearts and make it so they don't worry. Lord, give my parents peace. Amen.

She looks at Warren.

WARREN

My mom and my dad... and my brother. They're all gone, aren't they.

LEEZA

Yeah.

WARREN

I would'a... if I'd known, at dinner, that last dinner... I woulda been different.

LEEZA

They knew. They know.

She takes his hand. And they keep going.

CUT TO:

7.41 EXT. REC CENTER - LATER

7.41

Bev walks past the CROWD, smiling. Looking at them tenderly, with PRIDE. LOVE. Sturge beside her. And as she goes, she spots SOMEONE UNFAMILIAR. A SHELL-SHOCKED MAN, we've seen him here and there throughout the season - BUT NEVER IN CHURCH.

BEV

Wait. Who's that, then? That's... is that Howard? Howard Hobbs?

The man - "HOWIE" HOBBS - nods.

BEV (CONT'D)

Well look at the state of you. Must've been a hell of a time of it. You poor, poor man.

(beat)

You know I don't think I ever saw you at mass a day in your life, and yet - well you were blessed tonight, weren't you. Saved. Baptized, I take it.

She looks to Sturge.

BEV (CONT'D)

You?

He nods. She frowns.

HOWIE

I... I killed my Julie, tonight.

BEV

You killed your wife.

HOWIE

And my boys. I killed my boys.

BEV

You know I hate to be the one to tell you this but you could have brought them back. Like Sturge apparently brought you back. He *baptized* you, which was something we discussed only doing in rare and specific - *it's fine*. But yes, you could have saved them. Easily in fact, if you were a man of faith.

His bewildered face is OVERWHELMED WITH GRIEF.

HOWIE

I didn't - I didn't know how. I don't... I don't know what's happening. What is happening...

BEV

It's the end, Mister Hobbs. The end of all things. And all those days you decided not to worship, all those days you turned your back on God, well... the tools for your salvation were there, the doors were always open, and you didn't - well you just *didn't*. So yes, in the critical hour, *you didn't know*.

(beat)

They're with God now, take heart in that. I wish you peace and God's mercy.

(to Sturge)

No room for him inside, I'm afraid.

STURGE

(beat)

I saved him, Bev. He was always nice to me -

She stops his protest with a LOOK. Sturge nods. Starts to LEAD HIM AWAY.

STURGE (CONT'D)

I'm sorry Howie. I'm sorry. I thought maybe you'd - take a walk, maybe. Down by the shore. You like the water, I know that, maybe watch the sunrise. The Lord will be with you, Howie. I promise.

He pats him on the shoulder, and Hobbs starts to STUMBLE AWAY. LIKE A LOST CHILD. ALONE. From a distance, Father Paul WATCHES. TEARS IN HIS EYES. Mildred at his side.

FR. PAUL

Monstrous.

Mildred BREAKS AWAY. Heading for the discarded man.

MILDRED

It's okay. It's okay...

She takes the man by the shoulder. Fr. Paul watches... LOCKING EYES WITH BEV across the lawn. GLARING AT HER. She looks back at him... INDIFFERENT.

And then he turns, shaking his head. Walking back to his church.

FR. PAUL

Bring him here!

Bev frowns. Looks at Wade... SHRUGS. Oh well... let him have him. It hardly matters anymore.

FR. PAUL (CONT'D)

Follow me, son. You're welcome at St. Patrick's.

(beat)

All are welcome. *All have to be welcome, or it isn't really God's house.*

Mildred follows, pulling Howie with her. They'll make room. They'll catch those that Bev sends away...

7.42 INT. ST. PATRICK'S CATHOLIC CHURCH - CONTINUOUS

7.42

Fr. Paul steps in, through the doors - AND STOPS COLD.

SARAH STANDS IN THE AISLE, POURING OUT A CAN OF FUEL all over the wooden pews. She FREEZES when she sees him.

Fr. Paul looks around... sees the OTHER EMPTY CANS. SHE'S BEEN BUSY... THE WHOLE PLACE SMELLS OF GASOLINE.

He steps up. Staring at her. She stares into his eyes, defiant. And he steps next to -

SEVERAL CANDLES. He looks at them. And finally... smiles. SETTLES. RELAXES. The SCALES FALL FROM HIS EYES... like Saul himself. He takes a long look around...

At his church, covered with gasoline. At his daughter, about to burn it all down. And finally... HE IS AT PEACE.

FR. PAUL

Good.

He puts his hand on the candle. Ready to TIP IT OVER.

FR. PAUL (CONT'D)

Go out the back, through the vestibule and head for the water.

SARAH

(confused)

That was the idea.

FR. PAUL

God, I'm proud of you.

She stares at him, perplexed. But something in her KNOWS THIS... KNOWS WHAT HE MEANS.

FR. PAUL (CONT'D)

I'm sorry, we never told you. Your mother and I. But I loved you so much. And I have been so proud. God, I wish... I wish we'd gotten to know each other.

She just looks into his eyes. REALIZING WHAT HE'S SAYING. STARING AT HIM, FASCINATED... and UNDERSTANDING WHAT HE MEANS. The moment hangs between them.

SARAH

Me too.

He smiles. That'll have to do.

FR. PAUL

Head for the back, I'll take care of --

BANG. A GUNSHOT RINGS OUT in the church -

SARAH'S CHEST EXPLODES OUTWARD.

Fr. Paul SPINS AROUND, FURIOUS -

And sees STURGE, standing at the top of the stairs. STILL POINTING THE HUNTING RIFLE AT SARAH. Fr. Paul WAILS --

A few feet away, Mildred SCREAMS, her arm still around Howie, whom she was leading to the church.

STURGE
(confused)
I'm sorry, Father, she was gonna -

Fr. Paul CHARGES AT HIM.

7.43 EXT. ST. PATRICK'S CATHOLIC CHURCH - MOMENTS LATER 7.43

Fr. Paul and Sturge FALL DOWN THE STEPS, the hunting rifle FLYING AWAY. BY THE REC CENTER: BEV STEPS FORWARD, FACE GRAVE WITH CONCERN-

FR. PAUL AND STURGE FIGHT. Fr. Paul gets on top of him, HANDS AROUND HIS THROAT. FULL OF WRATH...

BUT IT WON'T MATTER. None of this --

His hands RELAX. TEARS POUR DOWN HIS FACE... WHAT PURPOSE WILL THIS WRATH SERVE? Sturge just looks up at him, lost himself.

MILDRED
JOHN!

It snaps him out of it. He turns back. He LEAVES STURGE, RUNNING INSIDE --

7.44 INT. ST. PATRICK'S CATHOLIC CHURCH - MOMENTS LATER 7.44

Sarah is CHOKING on the floor, SPITTING OUT BLOOD. DYING. Fr. Paul RUNS TO HER, Mildred as well. They arrive, holding her.

MILDRED
Sarah - baby - honey -

FR. PAUL
Oh god - oh god -

He watches her. Sees her DYING... And he thinks quickly. Looks up at Mildred. AN IDEA.

MILDRED
(realizing)
No.

He pulls up his sleeve. She GRABS HIS WRIST.

MILDRED (CONT'D)
No. John -

He RIPS INTO HIS WRIST with his teeth.

MILDRED (CONT'D)
NO!

He PUSHES HER AWAY. HOLDS HIS WRIST to SARAH'S MOUTH.

FR. PAUL
Come on. Come on, honey, come on -

Sarah STARES AT HIM as he PUSHES HIS WRIST to her lips. BLOOD POURING INTO HER MOUTH. HE HOLDS IT THERE.

FR. PAUL (CONT'D)
That's it, that's it -

MILDRED
STOP!

He PUSHES HER BACK AGAIN.

FR. PAUL
Come on, there you go, you'll be okay, you'll be okay...

Sarah STARES INTO HIS EYES. And after a moment -

SPITS OUT THE BLOOD, on to the floor. DEFIANT. REJECTING IT.

He stares at her, shocked. She COUGHS ONE LAST TIME...

AND SARAH DIES.

Fr. Paul looks up at Mildred. Tears in his eyes. Mildred holds her daughter. Crying.

MILDRED
I love you. I love you. I love you
baby girl. I love you...

And then... all is still. They look at each other, over the body of their daughter.

Long silence here. The candles burn. The island burns. And finally Mildred speaks.

MILDRED (CONT'D)

When she was little... her favorite place. On the whole island. Was that little bridge by the marsh. That little bridge, she used to ask, if there was a bridge that went all the way to heaven.

He stares at her. And finally... understands. Relents.

He LIFTS SARAH'S BODY, walking toward the door. Where people have GATHERED. Mildred follows. As they reach the last candle stand, by the last pew...

HE LOOKS AT MILDRED. And at the candle. She doesn't even hesitate.

She KNOCKS THE CANDLE OVER --

And it IGNITES THE WOODEN FLOOR.

CUT TO:

7.45 EXT. ST. PATRICK'S CATHOLIC CHURCH - MOMENTS LATER 7.45

Father Paul CARRIES Sarah, Mildred at his side as the inside of the church IGNITES. FWOOSH - the old wood CATCHES FIRE FAST.

BEV stands at the foot of the steps, surrounded by her FLOCK. All staring at him, with reflective eyes... she watches Fr. Paul AS THE CHURCH BEHIND HIM ERUPTS WITH FLAMES -- they carry Sarah into the night.

Bev and the others STARES UP at the church. The wood was old, and the fire CATCHES QUICKLY. They WATCH IT BURN -- THEIR CHURCH. THEIR HOME.

Bev turns, looking back to the REC CENTER. Just in time to see --

HASSAN, THROWING GASOLINE UP THE WALL. THEY'RE GOING TO GET THAT ONE TOO.

BEV
(screaming)
NOO!

She GRABS the hunting rifle off the ground -- RUNNING.

7.46 EXT. REC CENTER - CONTINUOUS

7.46

Hassan SEES HER COMING.

HASSAN

Shit -

He FINISHES POURING THE GAS. SPLASHING IT UP, and DOWN --

BEV

STOP!

ONE MORE SPLASH --

BANG.

Bev SHOOTS him in the THIGH. He DROPS THE CAN. DROPS TO HIS KNEES, hands to the wound. Bev STEPS TOWARD HIM.

BEV (CONT'D)

You - *disgusting* - VIPER. You.
Would BURN US. In our home. Oh, I
knew. The day you stepped foot on
this island, of course you would...
of course, you would, one day.
Terrorist.

HASSAN

I just can't let you have that
building, that's all. I'm pretty
sure -

(winces)

It's the last one left.

She smirks at him. STARING AT THE BLOOD... EYES GLAZING OVER.

HASSAN (CONT'D)

Hungry, huh?

Bev STARES... but then RESISTS.

BEV

Dirty blood.

HASSAN

Wow.

BEV

I'm surprised you didn't wait. For
us all to be inside, so you could
really have your fun. Surprised you
decided to move when it was empty.
Coward...

HASSAN
It's not though, is it.
(beat)
Empty, I mean.

She turns. Just in time to see -

ERIN, stepping out of the rec center door. EMPTYING HER OWN GAS CAN, she's been spreading inside. Bev's eyes go WIDE.

Erin steps forward, reaching into her pocket. PULLING OUT A LIGHTER. Hassan SMILES.

ERIN LOCKS EYES WITH BEV as she LIGHTS IT -

AN INHUMAN NOISE, A HORRIBLE SCREECH PIERCES THE NIGHT --

AND THE ANGEL BURSTS DOWN FROM THE SKY --

SLAMMING INTO ERIN --

HASSAN (CONT'D)
(screaming)
NO!!!

SOARING AWAY, TOWARD THE CEMETERY --

THE LIGHTER HITS THE GROUND. LAYS THERE HARMLESSLY.

7.47 EXT. ST. PATRICK'S CATHOLIC CHURCH, CEMETERY - MOMENTS ~~LATER~~

The Angel LANDS BRUTALLY HARD on the ground, right on top of Erin. Before she can even sit up - IT POUNCES. SINKING ITS TEETH INTO HER NECK.

7.48 EXT. REC CENTER - CONTINUOUS 7.48

From the Rec Center, they WATCH as the pale figure CROUCHES OVER HER in the cemetery, and the movement CALMS. IT IS EATING NOW.

Bev SMIRKS - THAT WAS CLOSE. Hassan watches, HELPLESS.

And then... Bev sees him.

ALI. Stepping forward from the crowd. Looking at the LIGHTER ON THE GROUND.

BEV
Boy -
He steps forward. PICKS IT UP.

BEV (CONT'D)

Hey!

Ali looks at her. Pointing a gun at his father. And Hassan looks him in the eye... AND SMILES.

Ali looks at his dad... AND THROWS THE LIGHTER INTO THE DOOR.

BEV (CONT'D)

No -

AND THE FIRE ERUPTS INSIDE. SOARING THROUGH THE LAKE OF GASOLINE.

Bev STARES, eyes glassy, mouth open as THE REC CENTER GOES UP IN FLAMES.

The fire ROARS INSIDE, THE WINDOWS BLOW OUT from the force of it. THE WHOLE STRUCTURE GOES UP.

Bev turns, looking at Hassan. Unspoken, in her eyes... "why."

HASSAN

I don't know much about the Bible.
But there was one verse I heard, in
my NYPD days, stuck with me...

He looks right into her eyes. A small smile on his face.

HASSAN (CONT'D)

"He makes his sun rise on the
evil... and the good."

Bev STARES AT HIM. Processing. And after a thoughtful beat --

BANG. Bev PULLS THE TRIGGER. SHOOTING HIM IN THE STOMACH.

ALI

Dad!

7.49 EXT. ST. PATRICK'S CATHOLIC CHURCH, CEMETERY - CONTINUOUS 7.49

Erin lays UNDER THE ANGEL, who is FEEDING on her. Her eyes are wide, but AWARE. As it eats, she -

REACHES INTO THE SIDE OF HER JEANS.

PULLS OUT THE KNIFE she had taken from her kitchen.

Looks at the FLESHY WINGS that are wrapped around her...

And as it GORGES ITSELF on her blood, she quietly reaches up -

AND PUSHES THE KNIFE THROUGH THE WING.

The Angel FLINCHES, UTTERING A SHRIEK --

But she reaches up with her other hand and HOLDS IT TO HER. HOLDS IT CLOSE, LIKE A LOVER. KEEPING HER NECK PRESSED TO ITS MOUTH. And just as it did when Leeza shot it --

IT FORGETS. KEEPS EATING. GLUTTONOUS.

Erin holds it, slowly moving the knife to her other hand. NOT WANTING TO SCARE IT AWAY - She slowly PUSHES THE KNIFE THROUGH THE NEXT WING.

SLICING THIS TIME. CUTTING A NICE, LONG SLICE - HOLDING THE CREATURE TO HER NECK AS IT PROTESTS...

AND THEN FORGETS. FEEDING MORE.

7.50 EXT. REC CENTER - MOMENTS LATER

7.50

Hassan is ON HIS KNEES, holding his stomach. BLEEDING PROFUSELY. Watching as CONGREGANTS STARE AT THE FIRE. Ali RUNS TOWARD HIM, HELPING HIM UP.

ALI

Come on -

HASSAN

Get out of here -

ALI

COME ON!

Ali HELPS HIM UP, AND THEY LIMP AWAY. INTO THE NIGHT. TOWARD THE FIRES. The congregants just STARE. Bev watches it burn... SHOCKED.

7.51 EXT. ST. PATRICK'S CATHOLIC CHURCH, CEMETERY - CONTINUOUS 7.51

Erin CUTS ANOTHER HOLE in the creature's wing. She's got A HALF DOZEN NOW...

IT KEEPS EATING. She lifts the knife higher, going for the JOINT - THE SAME PLACE YOU'D CLIP THE WINGS OF A PET DOVE --

AND SHE SLICES AGAIN. Again it BRIEFLY PROTESTS - AND AGAIN, SHE HOLDS IT TO HER NECK. FEEDING IT TO KEEP IT IN PLACE.

7.52 EXT. REC CENTER - MOMENTS LATER

7.52

Bev STARES at the burning building. Sturge beside her. Wade, and Dolly step in as well.

BEV

Okay... okay. We - where else.
Where else can we...

WADE

There's nowhere else. You burned
it. You burned it all.

She turns to him. Realizing. SHE DID THIS...

BEV

No... no, I was...

She DROPS THE GUN. They stare.

And all at once it lands on Beverly. All the things she did.
ALL THE STEPS THAT LED THEM HERE.

DOLLY

We shouldn't even... we should be
looking for Leeza. Leeza's the only
thing - she's all that ever
mattered. Let's go find Leeza.

She turns, walking away. Wade watches her go... and then
looks back to Bev.

WADE

Leeza.

He walks away. Bev stares.

BEV

There's somewhere else -

STURGE

There's not.

BEV

The boats -

STURGE

Boats're gone. But you know...

He looks at her. Shell-shocked. And then past her --

TO OOKER. Who is standing, blood-soaked. Looking at the
fire... lost.

STURGE (CONT'D)
Hey, kid. Kid. You okay?

OOKER
I don't think so.
(beat)
I think I killed my mom. I'm not
sure but I think I killed my mom.

Sturge looks at him sadly.

STURGE
Yeah, I done some things tonight I
feel... I done some things.
(beat)
Will you forgive me, kid?

OOKER
(beat)
I'll forgive you.

STURGE
I'll forgive you. Maybe if we can,
maybe...

Sturge starts to WALK AWAY. Doesn't even finish the thought.
Bev watches him go. And looks back at the church, and the Rec
Center. ALL BURNING.

And then up, where she realizes... THE SUN IS GOING TO RISE.
SOON.

BEV
Oh, no.

7.53 EXT. ST. PATRICK'S CATHOLIC CHURCH, CEMETERY - MOMENTS LATER

Erin MAKES ONE LAST CUT. Looks past the shoulder of the
creature... toward the sky. WHERE SHE CAN JUST SEE THE FIRST
TRACES OF MORNING LIGHT.

ERIN SMILES.

The creature SLOWS DOWN. ALMOST SATED. Almost done... but
realizes the SKY IS LIGHTENING.

Erin STABS TWO MORE TIMES, QUICKLY, into the wing. The
creature SHRIEKS. The creature LOOKS UP to the sky. SEES THE
SUNLIGHT... IT'S COMING.

It latches off of her, trying to FLY AWAY --

ITS WINGS ARE TORN TO SHREDS. IT LOOKS FRANTICALLY AROUND. TRYING TO FLAP THEM. THEY ARE SHREDED. ERIN HAS CLIPPED THE WINGS, PRETTY WELL.

With great effort, GRACELESSLY, the Angel LIFTS OFF THE GROUND. Trying to stay up, its shattered wings BARELY HOLDING IT UP.

CUT TO:

7.54 EXT. RESIDENTIAL STREET - MOMENTS LATER 7.54

Ali helps Hassan down the street. Around them, the BURNED BUILDINGS HAVE COLLAPSED. ONLY EMBERS REMAIN.

Ali's eyes go to the BLOOD POURING FROM HIS DAD'S STOMACH. He STARES AT IT. Hassan notices.

HASSAN

You okay?

ALI

Yeah. I am.

(beat)

I didn't, you know. On anyone. All night.

HASSAN

Of course you didn't.

A SCREECH above them. They look up to see -

THE ANGEL FLY BY, overhead. ALMOST DIVING AT THEM, it is STRUGGLING SO BADLY. They watch it go... IT LOOKS HORRIBLY WOUNDED. IT CAN BARELY FLY.

ALI

Can we go to the beach? The sun's coming up. Can we pray together?

7.55 EXT. UPPARDS - JUST BEFORE SUNRISE 7.55

Warren and Leeza watch as the ISLAND BURNS. Nothing but flame now... and then --

THE ANGEL, STRUGGLING TO FLY OUT OF THE SMOKE. AWAY FROM THE ISLAND. HEADING INTO THE SKY, AWAY FROM THE RISING SUN.

LEEZA

There.

She points. IT IS BADLY INJURED. BARELY ABLE TO FLY.

WARREN

It's heading West... it's running.
It's running from the sunrise.

LEEZA

Do you think it can make it? Before
the sunrise?

WARREN

Thirty miles? That thing can barely
fly. No, I... I don't think it can.

They watch as it DESPERATELY TRIES TO FLEE, dipping
erratically in the sky.

7.56 EXT. ST. PATRICK'S CATHOLIC CHURCH, CEMETERY - MOMENTS LATER

Erin LAYS ON THE GROUND. Face PALE, DYING. Her neck wound
POURING BLOOD ONTO THE GROUND. As she lays there, looking up
at the sky... SHE HEARS A FAMILIAR VOICE.

RILEY (O.S.)

What happens.

ERIN

(weak, dying)

What...?

7.57 INT. ERIN'S HOUSE, LIVING ROOM - NIGHT

7.57

Suddenly, Erin is sitting on her couch. Legs tucked beneath
her. Across from --

RILEY, who smiles gently at her. He seems better than we've
ever seen him... RESTORED. UNBURDENED.

Dressed as they were in episode 4, back in that moment. Like
nothing of the nightmare that followed ever transpired. Back
in the moment when they were the closest.

RILEY

When we die. What do you think
happens.

ERIN

(remembers the next line)

What the fuck happens.

RILEY

So what do you think. What happens
when we die, Erin?

ERIN
Speaking for myself.

RILEY
That's right.

ERIN
Myself. My... *self*...
(beat)
That's the problem, I remember now -
that's the whole problem, with the
whole thing. That word. *Self*.
That's not the word. That's not
real. That isn't... *that isn't*.
How did I forget that? When did I
forget that?

He just smiles at her. A knowing smile. A smile starts to
spread on her face too. Confident... peaceful. KNOWING.

ERIN (CONT'D)
The body stops, a cell at a time
but the brain is still firing,
those neurons, little bolts of
lightning like fireworks inside and
I thought I'd despair or feel
scared but I don't feel any of
that, none of it because I'm too
busy in this moment - too busy
remembering.

7.58 EXT. ST. PATRICK'S CATHOLIC CHURCH, CEMETERY - CONTINUOUS 7.58

Erin lays on the ground, the church burning nearby. She looks
up at the lightening sky, a small SMILE on her dying face.

ERIN (V.O.)
Of course, I forgot - every atom in
my body was forged in a *star*. This
"matter," this body, it's mostly
empty space after all and "solid"
matter is just energy vibrating
very slowly and there is no *me*...
there never was.

CLOSE ON her hands, in the dirt. Her HAIR, across the grave.
CLOSE ENOUGH, as we look, that it's tough to know what we're
seeing...

ERIN (V.O.)

My electrons mingle and dance with
the electrons of the ground beneath
me and the air I'm no longer
breathing and I remember now, *of
course*, I remember now that
atomically speaking - when looked
at closely enough - there isn't a
point where *any of that ends and I
begin*.

7.59 INT. ERIN'S HOUSE, LIVING ROOM - CONTINUOUS

7.59

Erin smiles at Riley.

ERIN

I remember that I am *energy*, not
memory, not a *self*. My name, my
personality, my choices - all came
after me. I was *before* them and I
am *after* and they were all just
pictures, picked up along the way -
fleeting little dreamlets printed
on the tissue of my dying brain
while *I am the lightning that jumps
between*, I am the energy *firing the
neurons* and I'm returning, *just by
remembering* - I'm returning home.
*Like a drop of water, falling back
into the ocean... of which I've
always been a part.*

7.60 EXT. ST. PATRICK'S CATHOLIC CHURCH - CONTINUOUS

7.60

Close on Erin's UNBLINKING EYES... and the peaceful smile
upon her face.

ERIN (V.O.)

All of us, a part.

7.61 EXT. BRIDGE - MOMENTS LATER

7.61

Fr. Paul CARRIES Sarah's body onto the little bridge. Mildred
helps him guide her down, gently onto the planks.

ERIN (V.O.)

All things, a part. You, me, *my
little girl*.

7.62 EXT. TOWN SQUARE - CONTINUOUS 7.62

Ed and Annie HOLD HANDS as they wander toward the TOWN SQUARE. A few others from the church there as well, holding onto each other. Nowhere else to go. WATCHING IT ALL BURN.

ERIN (V.O.)

My mother and my father and everyone who has ever been and every animal and every plant and every atom and every star and every galaxy and all of it -

7.63 EXT. BEACH - MOMENTS LATER 7.63

Hassan and Ali LIMP onto the sand. BLOOD DRIPPING DOWN onto the sand as they walk toward the water.

ERIN (V.O.)

More galaxies in the universe than grains of sand on the beach and *that's* what we're talking about when we say 'God' -

7.64 EXT. ST. PATRICK'S CATHOLIC CHURCH, CEMETERY - CONTINUOUS 7.64

Erin's eyes blink, barely, she is almost gone.

ERIN (V.O.)

- just the *One*. The Cosmos, and its infinite dreams... *we are the Cosmos dreaming of itself.*

7.65 INT. ERIN'S HOUSE, LIVING ROOM - CONTINUOUS 7.65

Riley smiles back at her.

ERIN

It's simply a dream that I *think* is my life, *every time.*

(beat)

But I'll forget this again, of course. *I always forget my dreams.*

Riley takes her hand.

7.66 EXT. ST. PATRICK'S CATHOLIC CHURCH, CEMETERY - CONTINUOUS 7.66

Erin GASPS IN one last breath. HOLDS IT.

ERIN (V.O.)

Now, for a split second, *I remember*
and in *this* moment, in the *instant*
I remember this, *I comprehend*
everything at once.

Erin's POINT OF VIEW:

THE STARS ABOVE HER, in the BRIGHTENING SKY. MORE BRILLIANT
THAN WE'VE EVER SEEN THEM. SHINING DOWN ON HER, EVEN AS THE
SUNRISE COLOR STARTS TO CREEP INTO HER VISION.

ERIN (V.O.)

There is no time, there is no
death, life is a dream, a wish made
again and again and again on into
eternity and I am *all of it*. I *am*
everything, I am all. I am One.

She EXHALES. HER DEATH RATTLE. THE LAST BREATH ESCAPES HER.
Our camera comes to rest close on Erin's face, eyes dilated.

ERIN (V.O.)

I am... that I am.

Staring forever now, up at the sky, ALREADY PAINTED WITH THE
RAYS OF THE SUNRISE. Wherever she is now, it is not here.

She is gone.

CUT TO:

7.67 EXT. TOWN SQUARE - MOMENTS LATER

7.67

Annie and Ed look up at the sky. At the LIGHT spreading
across it. Around them, people CRY. HOLD EACH OTHER. BRACE
FOR THE END.

ED

I hope he wasn't scared, in the
end. He used to be so scared.
Little Riley, I'd come into his
room, and I'd tell him I'd chase
the monsters away. And we'd
practice being brave.

(he breaks)

Yeah, he would have been brave, at
the end. He was braver than me.

He looks at Annie. All the weight finally too much.

ED (CONT'D)

Warren's okay, isn't he?

ANNIE

I think he is, honey. I really do.

Ed nods. That'll have to do.

ED

Thing I never understood. God, the Father... watched his son die on that cross. Not me. No sir. I would have lifted that boy down, climbed up in his place. And that's *me* - imperfect, scared, human little me. You tellin' me I'm a better father than He is?

(beat)

Never understood that, about God. We're supposed to be his *children*. *Children*.

And then Annie looks into Ed's eyes... and...

ANNIE

(singing)

***Nearer, my God, to Thee...
Nearer to Thee...
E'en though it be a cross
that raiseth me...***

He smiles at her. That's her... that's who he married.

ANNIE (CONT'D)

(singing)

***Still all my song shall be...
Nearer, my God, to Thee...***

Ed knows the words. He joins in. Harmonizes, as best he can.

ANNIE & ED

***Nearer, my God, to Thee...
Nearer to Thee.***

Around them, people turn their heads. Remembering the hymn.

CUT TO:

7.68 EXT. BEACH - JUST BEFORE SUNRISE

7.68

Hassan and Ali KNEEL on the sand. ALI ON THE LEFT (important). Looking out at the water. Hassan PALE, BLEEDING OUT. Ali HOLDS HIS FATHER. Over them, we STILL HEAR the sound of Ed and Annie, and now of OTHER CONGREGANTS. JOINING THE HYMN.

(Note: this a capella version of "Nearer My God To Thee" will evolve in a full choral arrangement, carrying us to the end.)

ANNIE, ED & OTHERS

**Though, like a wanderer...
daylight all gone...
Darkness be over me,
My rest a stone...**

As they look out, Ali BOWS. BEGINS PRAYING... THE TRADITIONAL MORNING PRAYER. ONLY THIS TIME, HE'S LEADING THE PRAYER.

Salat al-fajr - the PRAYER BEFORE DAWN.

Hassan SMILES SADLY. FORCES HIMSELF UP, BOWING IN UNISON WITH HIS SON as they pray to the growing morning light.

7.69 EXT. FURTHER DOWN THE BEACH - MORNING 7.69

Bev STEPS OUT onto the sand. TEARS streak her face. Shellshocked. Looking out at the water...

At the shapes of Ali and Hassan, visible up the beach. PRAYING. SHE STARES AT THEM. STARES AT THE SIMPLE EXPRESSION OF LOVE, AND PRAYER... AND DOESN'T UNDERSTAND IT.

ANNIE, ED & OTHERS (O.S.)

**Yet in my dreams I'd be...
Nearer, my God, to Thee...**

Bev summons her courage. Stares stoically out to the water.

7.70 EXT. TOWN SQUARE - JUST BEFORE SUNRISE 7.70

Ed, Annie and MORE AND MORE OTHERS join in the song. From the streets, stepping out of the smoke, MORE ARRIVE AT THE TOWN SQUARE. FINDING THEIR COMMUNITY. FINDING PEOPLE TO BE WITH.

ANNIE, ED & OTHERS (O.S.)

**Nearer, my God, to Thee...
Nearer to Thee.**

Wade and Dolly walk hand in hand, joining the others to wait for the sun.

7.71 EXT. BRIDGE - JUST BEFORE SUNRISE 7.71

Father Paul and Mildred cradle Sarah. Looking around. The FIRES, burning all around. THE SMOKE IN THE AIR.

He reaches up, pulling the COLLAR from his shirt. He's finished with it... he drops it to the ground.

The sound of our HYMN ONLY GROWS. Now, into a FULL CHOIR. A CAPELLA. It is almost unbearably beautiful.

CHOIR (O.S.)
*There let the way appear,
Steps unto heav'n...*

7.72 EXT. UPPARDS - JUST BEFORE SUNRISE 7.72

Warren and Leeza SIT IN THE CANOE, looking at the island from the water. WATCHING THE SMOKE RISE, THE FIRELIGHT BRIGHTER THAN THE RISING SUN.

CHOIR (O.S.)
*All that Thou sendest me,
In mercy giv'n...*

7.73 EXT. BEACH - MOMENTS LATER 7.73

Hassan and Ali on their knees, BOWING TOGETHER as they pray. Rising, then bowing again. And then...

CHOIR (O.S.)
*Angels to beckon me...
Nearer, my God, to Thee...*

ALI RISES BACK INTO FRAME, saying "Allahu Akbar" as he does... BUT HASSAN DOES NOT FOLLOW, as he should.

CHOIR (O.S.) (CONT'D)
*Nearer, my God, to Thee...
Nearer to Thee.*

Ali looks over, where his father is now SLUMPED OVER, never rising from his prayerful bow.

Ali slowly reaches out to the man who gave him life, and puts his hand on his back. Looking out at the rising sun, just at the horizon now.

7.74 EXT. FURTHER DOWN THE BEACH - CONTINUOUS 7.74

Bev's stoicism has failed her. PANIC TAKES OVER.

CHOIR (O.S.)
*Then, with my waking thoughts...
Bright with Thy praise...*

She FRANTICALLY TRIES TO BURY HERSELF. Desperate, WEEPING - FLAILING - DIGGING HANDFUL AFTER HANDFUL OF SAND, trying to COVER HERSELF WITH IT -

ANYTHING TO SURVIVE.

CHOIR (O.S.) (CONT'D)
*Out of my stony griefs...
Bethel I'll raise.*

7.75 EXT. TOWN SQUARE - DAYBREAK 7.75

DOZENS AND DOZENS of parishioners stand together in the town square, the smoldering remains of the island around them.

AND THEY SING.

CHOIR (O.S.)
*So by my woes to be...
Nearer, my God, to Thee...*

7.76 EXT. CROCKETT ISLAND, AERIAL - DAYBREAK 7.76

As the sunlight hits the island, we can see there is NOTHING LEFT. NO STRUCTURES. IT IS BURNED TO THE GROUND... AND ALL WHO SURVIVE HUDDLE TOGETHER IN THE TOWN SQUARE.

CHOIR
Nearer, my God, to Thee...

7.77 EXT. FURTHER DOWN THE BEACH - DAYBREAK 7.77

Bev has not managed to cover herself with sand. And time is just about up. In the end, she WEEPS, TERRIFIED. Half-buried in the sand, WATCHING THE SUN COME FOR HER.

CHOIR (O.S.)
Nearer to thee...

7.78 EXT. TOWN SQUARE - DAYBREAK 7.78

Cut to VARIOUS ISLANDERS, SINGING. Tears on their cheeks, BUT SMILES, TOO. ACCEPTANCE. PEACE.

CHOIR
Or if on joyful wing...

WADE AND DOLLY HOLD EACH OTHER CLOSE.

WADE

She was the best part, wasn't she.

DOLLY

She *is*.

CHOIR

Cleaving the sky...

STURGE HOLDS ONTO OOKER. ROCKING HIM BACK AND FORTH.

OOKER

I don't understand it.

STURGE

(beat)

I hope I get to see my mom again.

CHOIR

Caught up to meet my King...

ED AND ANNIE look deeply into their eyes.

ED

Those boys, and me - *thank you*.

ANNIE

My sweet loves.

CHOIR

Swiftly I fly.

7.79 EXT. BEACH - DAYBREAK

7.79

Ali KISSES Hassan's forehead. And looks up into the RISING SUN - we just see his skin BEGIN TO SINGE IN THE LIGHT BEFORE WE CUT AWAY -

CHOIR (O.S.)

Still all my song shall be...

7.80 EXT. BRIDGE - DAYBREAK

7.80

As the sunlight peaks, coming down on them, Fr. Paul and Mildred lock eyes. Holding their daughter...

FR. PAUL

Forgive me.

She looks in his eyes and - KISSES HIM. GENTLY. THE LIPS. THE SUNLIGHT REACHES THEIR FACES AS THEY HOLD THEIR KISS...

Their skin JUST BEGINS TO SINGE before we cut away.

CHOIR (O.S.)
Nearer my God, to thee...

7.81 EXT. ST. PATRICK'S CATHOLIC CHURCH - MOMENTS LATER 7.81

CLOSE on Erin's UNBLINKING FACE as the RAYS OF THE SUN REACH HER FOREHEAD, AND HER SKIN JUST BEGINS TO SINGE IN THE SUNLIGHT -- SHE WAS ABOUT TO TURN --

CHOIR (O.S.)
Nearer my God to thee...

7.82 EXT. TOWN SQUARE - DAYBREAK 7.82

ED and ANNIE look into each other's eyes as the SUNLIGHT SPILLS OVER ONTO THEIR FACES.

THEY SMILE AT EACH OTHER, IN THE END.

AND WE ONLY JUST BARELY SEE THE SKIN BEGIN TO SINGE --

ANNIE, ED & CHOIR
Nearer to --

CUT TO:

7.83 EXT. UPPARDS - MOMENTS LATER 7.83

Warren and Leeza sit in the canoe, watching the island as the HYMN ABRUPTLY CUTS OFF.

THE VOICES VANISH ALL AT ONCE.

THE SUN HAS COME FOR THEM ALL.

And there is just SILENCE. The sounds of water, lapping against the canoe. The sounds of the gentle wind, and of distant fires.

They watch the DARK SMOKE rising from the island into the BEAUTIFUL MORNING SKY.

They look at each other in the MORNING LIGHT. And then, around them...

ASH STARTS TO FALL DOWN LIKE SNOW. DRIFTING GENTLY DOWN, ALL AROUND... AND WE REALIZE...

THIS IS WHAT IS LEFT OF THE CITIZENS OF CROCKETT ISLAND. A quiet, beautiful snowfall of ash, in the morning light.

Leeza reaches out, taking Warren's hand in her own. And something occurs to her...

LEEZA
(realizing)
I can't feel my legs...

And then... amazingly... Leeza SMILES.

We'll wonder what that means. But as we look at her, as we think on that smile, we'll hope that it means the "Angel" was just obliterated by the morning sunrise, and its hold on Leeza is already fading.

That she is already returning to normal. That for these two, the story isn't ending. It is starting, and they have received the ultimate miracle...

A true second chance.

Warren stares at her. Smiles back. Holds her hand in the brilliant morning light.

And as the empty island burns behind them, we slowly...

FADE TO BLACK.