

T H E  P I L L A R S
"It All Starts Now"

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Air Date:
September 15th, 2009

Episode 1.01
"It All Starts Now..."

TEASER

FADE IN:

EXT. CITY SILHOUETTE, PORTSOUND - DUSK

Time is sped up as clouds whisk past the silhouette of a city. The sun is beginning to set behind the massive profile of TALL buildings and lights that stretch out in all directions for MILES. The city is really, really BIG.

CORBIN (V.O.)
(softly)
Things are changing...

TRACK above the city. The streets a nice and even GRID.

CORBIN (CONT'D)
The nature of what I am has been
lost. I am dead. I have no idea
where to go now...

CONTINUE over the city, vehicles and people below. This looks like a familiar metropolis; like NEW YORK CITY but larger.

CORBIN (CONT'D)
I ran, and I don't know why. And
now I'm here, with you. A man I
know nothing about. And I...

STOP above a large HIGH-RISE in the midst of many other LARGE buildings. The building is glass, the reflection of the city glistening on its facade.

FADE TO:

INT. OFFICE, HIGH-RISE - DUSK

(NOTE: This series is entirely HANDHELD.)

It's a small office with a desk and a set of chairs. Two men stand looking out the window, one clear, one hidden, their eyes locked on the expansive city beyond.

One is CORBIN TRAVAIL, a man in his late twenties with no sign of hope in his eyes. He's average height but attractive with slightly unkept hair; the first glimpses of age show while youth fights to remain on his stubbled face.

(CONTINUED)

CONTINUED:

The other is a FIGURE that is difficult to discern. All that's visible are the individual BODY PARTS. He picks up from the VOICE OVER:

MOUTH
And you...?

CORBIN
(distant)
There's a dream. I have a dream.

The figure doesn't move. The EYES remain fixed on Corbin.

CORBIN (CONT'D)
I'm in a desert. Years, days,
months from now... I don't know.
But I'm there with another man.
We're looking at a city on a hill.

Corbin breathes deeply and crosses his arms over his chest.

MOUTH
Who is he?

CORBIN
He's been waiting he tells me.

A HAND strokes the BEARD under the MOUTH.

The Figure turns and looks out the window.

MOUTH
And...?

CORBIN
He says it's time, and then I say
something.

MOUTH
What is it?

CORBIN
"Here I am, send me."

The Figure turns from the window as the sun disappears behind the buildings. The EYES become fixed on Corbin.

MOUTH
What does this mean to you?

Corbin hesitates as the Figure sits.

CONTINUED: (2)

MOUTH (CONT'D)

They're your dreams. Something in you is trying to speak to you. What do you think it is?

Corbin finally breaks from the city and faces the Figure. He sits across from him.

CORBIN

Prepare.

MOUTH

Then prepare.

CORBIN

For what?

The MOUTH twists into a smile.

MOUTH

A new beginning, Corbin. An opportunity to change the world.

CORBIN

Who are you?

MOUTH

You know who I am.

CORBIN

Merrick...?

The Mouth GRINS. Corbin nods.

CORBIN

So, what now?

The eyes shift from Corbin to the city beyond then back.

MOUTH

Now, wake up.

SMASH CUT TO:

ANGLE ON: CORBIN

Corbin sits up from an alcove GASPING for breath. As he calms he looks around, to find himself in:

EXT. ALCOVE, WASTES - DUSK

The WASTES are large open areas of land that look like they were once the grids of lost cities. Grass and nature have overtaken the works of man on **AVALON**.

Corbin looks like he's been lost for days: stubble on his face, dirt all over his clothes, weariness darkening his eyes. He stands and looks out at the expansive ruins of a once large city.

He rubs his head. FLASH:

- *"Merrick" silhouetted against the Portsound skyline.*

Corbin looks to the setting sun. He stares for a moment then returns his gaze back to the RUINED city.

Corbin pulls a cloak around him tightly and begins to make his way into the city.

FADE TO:

OVER BLACK

SUPER: *Lucifer's War almost destroyed their world...*

FADE IN:

INT. COUNCIL CHAMBER, COUNCIL HALL - TIMELESS

The chamber is MASSIVE. A podium on a raised dais stands in the center. The walls are tan and made of smooth worked stone. Above, streams of sunlight pour through to give the room an ancient elegance.

SUPER: *Millions died because of his Religion. Millions died for it...*

It stretches high, almost out of sight, with small seats wrapping around the walls; the illusion of a spiral sliding upwards. Around the center are four LONG hallways that stretch into darkness.

SUPER: *In its aftermath, war heroes with superhuman powers became the leaders.*

ZOOM IN slowly on the center dais: the chamber is empty.

SUPER: *They formed the Council and set to work rebuilding.*

(CONTINUED)

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CONTINUED:

From one hall, AGON TULANE (52), aide to the Chancellor enters with papers in hand. He wears a grey three piece suit with a white tie. His face is calm and passive but worn with many difficult years, a thin beard framing tough skin.

He walks with a determined ease to the central podium, his movement~~s~~ fluid.

SUPER: They instituted programs to control the world's population and the people themselves.

As he lays out the papers on the podium, a bell RINGS in the distance.

SUPER: Programs ranging from forced relocation to banning of most religious thought pulled the people in.

Agon walks back into the hall he'd entered from. His grey suit fading until all that's left is the BLACKNESS.

SUPER: The key program was control through mortality. Death no longer yields to nature, but to the Council.

Soon after men appear in the tunnels. Their voices create a gentle murmur that, as they enter, steadily becomes louder.

Most FLOAT upwards to their seats.

SUPER: The Seven, a mysterious group of 'priests,' choose who dies.

The last enter and take their seats.

Steps ECHO from the blackness. ADAM PENGLOSS (68), Chancellor of the Council, enters with Agon at his side holding a long ceremonious staff.

SUPER: For a long time many resisted.

Adam wears a black three piece suit. Walking across the floor with assurance and command, he takes his place at the podium, quieting the chamber.

SUPER: But in recent years, peace has finally taken hold.

He looks at the papers, then to Agon.

Three knocks from the staff in Agon's hand resound and the silence returns.

SUPER: The Council believes their hold is now absolute.

(CONTINUED)

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CONTINUED: (2)

Adam looks around for a moment then down at the papers.

ADAM
We have a Runner...

Voices echo as Adam eyes the Council. This was unexpected.

CUT TO:

EXT. FIELD, WASTES - DAY

A BROKEN field of debris and grass, dirt and bones, life and death. A graveyard and a testament to a war long over.

The last rays of the sun finally disappear.

Corbin steps into frame, careful to tread lightly. He takes his surroundings in as the RUINS of a long abandoned city LOOM not far ahead.

Broken buildings and crumbling walls fill the scene. Wrecked and rusted vehicles and toppled electrical poles clutter the deserted streets.

ANGLE ON: CORBIN'S FACE

His face is determined as he begins walking again.

CUT TO:

EXT. PORCH, CORBIN'S HOME - DAY

SUPER: *Five days ago...*

Corbin is sitting outside on the porch of a modest town home. There's a FAMILIAR element to it...

Corbin is sitting on the steps, two delicate HANDS rubbing his shoulders. His head is pulled back and long hair falls over his face. He kisses the woman above him.

They break and she sits next to him, revealing JENNIFER HOPE is seen. She is stunningly beautiful yet an infinitely sad young woman in her mid twenties.

CORBIN
It's a beautiful day.

JENNIFER
They usually are with you.

CONTINUED:

She reaches out to him and takes his hand. He looks down at it, it's glowing a dull BLUE. He becomes scared and looks back to her. She tries to calm him with a gentle *shush*.

CORBIN
(re: glowing hand)
What's happening?

Jennifer has a sad look on her face.

JENNIFER
Your life is ending...

She speaks softly.

JENNIFER
You'll be okay.

CORBIN
What is *happening*?

JENNIFER
This is the beginning...
(beat)
I will always love you.

Corbin tries to move but can't. He's stuck where he is.

He begins to panic, his hands GLOW and light begins to POUR from his EYES.

JENNIFER
Don't be afraid. Be strong.

Corbin begins to scream, it continues to as...

SMASH CUT TO:

EXT. STREET, RUINS - DAY

Corbin SCREAMS and collapses to the ground, holding his head in his hands.

He looks up and begins to crawl for the curb and beyond: an empty door.

ADAM (PRE-LAP)
This is the first in six years. We don't know why he did it, but...

Off Corbin who continues to struggle forward...

INT. MAIN CHAMBER, COUNCIL HALL - CONTINUED

Adam is still at the podium, which is now rotating slowly. He is still and firm: he is in control.

ADAM (CONT'D)
... I'm confident he can be returned.

There is SILENCE. Adam chews his cheek, watching the Council's discomfort.

He takes a breath and says what they're thinking:

ADAM
This has nothing to do with Merrick, he is gone. The Pillar is locked. He is not coming back. And if he does, it is his end.

Adam waits for a moment.

ADAM
It is simply a matter of catching this Runner. And we will.
(to himself)
We have to...

Agon hears this and they share a look. Adam remains still, unflinching and watching the Council as they begin to clap. He glances at Agon who still has an unsettled look.

CUT TO:

INT. BUILDING, RUINS - CONTINUED

Corbin writhes in pain against a wall in ruined building.

When his agony subsides he opens his eyes, tears sliding down his face.

He finally forces himself up and looks back into the deserted city and exits the building.

BLACK OUT

END OF TEASER

ACT ONE

FADE IN:

INT. BEDROOM, CORBIN'S HOME - DAY

SUPER: *Five days ago...*

Filtered light pours into the room through a single curtain shaded window. Though it's small the room is bright, sterile.

TRACK through the room: a few pictures with Corbin and Jennifer sitting on a shelf, as well as a couple of books.

CONTINUE to the floor and see clothing in heaps starting at the door. The trail is long, consisting of: Shirts, jeans, a dress, a bra... all the way to the bed.

CONTINUE to two people locked under white sheets. Their bodies move in passionate rhythm. They breathe heavily as they... you know...

After a time: CONTINUE past them and UP the WALL to various pictures, some of a YOUNGER Corbin. In many he is next to a beautiful woman with a broad smile on her face and dark hair on her head. This is Corbin's mother, TERESA.

FADE TO:

INT. BEDROOM, CORBIN'S HOME - LATER

Corbin and Jennifer now lie together motionless. They stare upwards. Jennifer moves even closer, resting her head on his chest. She smiles up at him.

JENNIFER

I love you.

Corbin rolls his eyes. He is playing with her.

CORBIN

Oh, that again.

She laughs and playfully slaps his bare skin. Corbin smiles at her.

JENNIFER

I feel something in me shine when I'm with you. I feel like it's a memory of a different world.

(CONTINUED)

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CONTINUED:

Corbin smiles. He looks into her eyes, each admiring the other. They remain fixed on each other. Jennifer smiles.

JENNIFER

What?

CORBIN

Marry me.

Jennifer is shocked. She sits up, the sheet drawn around her.

CORBIN

(re: Jennifer's silence)

I mean it.

Corbin sits up grinning; taking her hand he pulls her close.

CORBIN

I joke, I laugh, I mock.

(beat)

I know that might make things
confusing--

JENNIFER

Might?

CORBIN

"Does" make things confusing. But I
love you too, and I want to marry
you. I want to be with you the rest
of my life.

Jennifer is speechless. She can't move.

CORBIN

Say something...

Jennifer wraps her arms around him. Tears in her eyes.

JENNIFER

Of course I will.

Corbin holds her tightly then they break. They kiss deeply,
their lips locked tightly.

She breaks from him, her hand up telling him to wait.

JENNIFER

You need to find Merrick.

Corbin stares blankly.

(CONTINUED)

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CONTINUED: (2)

CORBIN
What are you--?

Jennifer reaches up and caresses his face.

JENNIFER
Find him! You have to find him!

ANGLE ON: CORBIN'S FACE

Corbin closes his eyes.

And opens them. PULL BACK to find him in:

EXT. STREET, RUINS - DAY

Corbin struggles to stand slowly. It seems that he passed out in the middle of the street. He rubs his head and notices the dried blood on his finger tips.

He looks around, trying to figure out where he was going. He looks down one street and heads towards a grouping of long abandoned official looking buildings.

CUT TO:

EXT. COUNCIL HALL, PORTSOUND - DAY

The Council Hall is a tan colored tower that stretches upward to the sky, behind it is the skyline of Portsound.

Around the base of the tower, beautiful lush green gardens decorate the edges of the stone paths and the building itself. Benches mark short distances on the paths for Councilmen to take in the serenity.

Several Councilmen are walking about, talking, politicizing, whatever politicians do. Some even seem to be simply enjoying the day.

INT. CORRIDOR, COUNCIL HALL - CONTINUOUS

COUNCILMAN MARS (58), a proud man with dark skin and white hair, walks down the hall in long strides. Everyone makes sure to move as he storms through the corridor.

He is gets to an open elevator. He waves his hand while still a distance away and it opens.

CUT TO:

INT. CORRIDOR, COUNCIL HALL - CONTINUOUS

Two wooden doors part and Mars steps out, still walking with purpose. Again, they get out of his way.

After walking through the curving hall for a few moments he comes to a dead end with large, wooden, double doors. On them is a carving of a battle. He pushes on the doors and they part inwards...

CUT TO:

INT. AGON'S OFFICE, COUNCIL HALL - CONTINUOUS

The office is a large, square room with a single desk in the very middle. It's placed so that the person sitting is facing the double doors. Rows of bookshelves line the walls.

Agon is standing by his desk shuffling through several papers when the doors part.

He looks up as Mars enters and approaches in unbroken stride. Agon looks at Mars from the corner of his eye.

AGON

What can I do for you, Councilman?

Mars stops just short of Agon's desk. Anger and contempt pouring out.

MARS

You've become careless. How long were you planning on holding out on us?

Agon faces him.

AGON

Is there need for this argument *again*?

MARS

You've allowed *another* Runner.

AGON

Show me a government that can always control every *single* person and I'll gladly accept it. Besides, one Runner is not revolution. I have a meeting to get to, Mars.

Agon starts packing up the papers.

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CONTINUED:

MARS

An Oracle.

Agon stops and waits, he seems to be seething with anger. It looks like he knows what's going to be said.

MARS

From the Harbinger herself...

(beat)

She said: "the Mahdi will emerge.
From the wastes we'll see a sign of
the turn of the tide."

Agon EXPLODES: slamming his hand against the desk. A wind pushes against Mars.

AGON

Like the ravings of Lucifer
himself. All I need now is *poetry*
from that hallucinating whore. If
every time that *oracle* opened her
damn mouth we--

Agon trails off. He starts to regain his composure.

AGON

Mars, she says this crap all the
time. This is a coincidence and you
damn well know it.

(beat)

And to think that you, of all
people, would believe anything *she*
says. After your service record and
your experiences with Lucifer and
his "religion"--

MARS

(glaring)

Don't.

Agon nods and goes back to packing.

MARS

You're ignoring it?

AGON

I'm concerned with more immediate
problems.

MARS

(shaking his head)

Your power is waning Agon--

(CONTINUED)

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CONTINUED: (2)

Agon is fed up.

AGON

I'm tired of this constant battle with you. You lost over twenty years ago! This is what the Council chose, and our system as worked pretty damn good so far.

Agon shoves a piece of paper against his chest. Mars takes it and scans it.

MARS

What is this?

AGON

We're dying.

Mars looks over the paper as Agon continues. The doors behind them open with a wave from Agon's hand.

AGON

The human race is dying. We never recovered from the war and you're trying to plunge us into another.

Mars looks at the paper and leaves the office. Agon watches him and SIGHS. He leaves and the doors close behind him.

FADE TO:

EXT. STREET, RUINS - DAY

No noise can be heard, save the sounds of the winds through the concrete canyon.

PAN across the broken buildings until Corbin is in frame. Next to him walks Jennifer. He doesn't look at her.

CORBIN

This is not where I thought I'd end up.

She says nothing.

CORBIN

I've died.

He looks around the ruins. His face is confused and sad. He's lost but not literally without a direction. He has no idea what to do.

(CONTINUED)

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CONTINUED:

CORBIN
I have no idea where I am, or what
I'm doing.

She still doesn't talk.

CORBIN
And I'm looking for a man I've
never heard of before.

He finally looks to her but she's GONE.

CORBIN
... And you're no help.

He stops in the middle of the street.

CORBIN
Where am I going? Why?

The wind blows against his face, in the distance something
can be heard FALLING. Loose debris?

He begins to walk again.

CORBIN
To find out what it means to be in
this world...?

Corbin continues to walk.

FADE TO:

ANGLE. MARKET, PORTSOUND - DAY

Looking down on the market of Portsound. There are many, many
people going about their business, Buying foods and goods,
enjoying life.

CUT TO:

EXT. MARKET, PORTSOUND- CONTINUOUS

The market district is simple: a long street with buildings
on either side where the business is conducted. Everything
actually appears to be new, the scars of war long erased.

The people appear content and more-or-less happy.

After a few moments, a small pocket opens as several heavily
armed and armored men march with Adam. And though they appear
deadly, no one is afraid of them. Many smile warmly at Adam.

CONTINUED:

Adam walks with EASE, a man without a care in the world. He keeps his hands clasped behind his back. He has a gentle smile which he gives to those who bow at him.

ADAM

I am amazed with every new day.

He stops at a stand, the guards keeping a tight perimeter. The lead GUARD turns, unaware he was addressed.

GUARD

I'm sorry, sir. I can't really comment.

ADAM

(shaking his head)

I'll never forget...

He stops and seems to remember something. FLASH:

- *The aftermath of a BRUTAL battle. A YOUNGER Adam is standing there, scared, bloody, SHOCKED...*

Adam shakes the image away.

ADAM

When Agon and I first began this endeavor, after the Proposal was passed, I had six attempts on my life in as many weeks. I would not have dared come out here...

(looking around)

But now... If it weren't for Agon's insistence, I could walk this street alone.

GUARD

I wouldn't advise it.

ADAM

(smiling)

That's *exactly* what Agon said.

Adam reaches out and picks up a small necklace. The shop owner has appeared, his face scarred with age and time.

ADAM

'We're all flotsam on the sea that is life.'

GUARD

Sir, is that--?

(CONTINUED)

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CONTINUED: (2)

Adam nods as he pulls out a bill and the man takes it. Adam holds out his necklace, the crystal shimmering in the light.

ADAM

Yes. He said a lot of things that still hold meaning, regardless of his crimes.

The Guard puts his hand to his ear.

GUARD

We have a priority request.

Adam puts the necklace in his cloak.

ADAM

It's Agon...

Agon shimmers into being from nothing, the scene behind warping and fading. He steps forward and the scene returns.

Adam looks away and begins walking again. Agon steps up to his right and slightly behind him.

AGON

I don't understand why you do this every day.

ADAM

(smiling at a child)

I need this. It helps me to be sure of what we've done.

AGON

We are helping.

ADAM

I know. But doubt is a bitch.

Agon nods in understanding.

ADAM

I'm sure you're here for a reason.

AGON

Mars is on the warpath again. He's consulted an oracle. Or she consulted him.

This peaks Adam's interest, but only slightly

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ADAM

Always the opportunist. He never was satisfied with where he ended up after the war.

AGON (CONT'D)

It's come up again. We waited too long to inform the Council.

ADAM

Mars is the echo of a generation that failed. He feels he still has to right to know, even if he doesn't. This *Mahdi*, this "savior," is an excuse to hold out for a mythological Utopia in the face of progress.

Agon nods, agreeing. Adam stops, he is visibly frustrated.

ADAM

Why must this always happen? Things were going so well.

AGON

Hope...

Adam gives Agon an icy glare.

ADAM

A hope that's seen isn't hope, it's reality. We've given the people what they wanted... Only for them to decide that reality, their "hope," is sour.

AGON

Some still hold to the beliefs. The problem is that if they believe Mars does too, his support will grow.

Adam tongues his cheek for a moment then looks back at Agon.

ADAM

Did you show him the numbers?

AGON

I doubt he believed them. Or understood what it was.

Adam begins to walk again.

(CONTINUED)

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CONTINUED: (4)

ADAM

I have a meeting in an hour, then
one with Sarah tonight. They always
know something "elemental" about
the chosen. I want to know it too.

(beat)

Dismissed.

Adam continues to walk on. Agon begins to shimmer then
disappears as Adam and his guards are enveloped by the crowd.

EXT. STREET, RUINS - DUSK

The same ruins loom above, but the street is different.

Corbin is standing on top of a large piece of debris the
middle of a four way stop.

He looks down the street, at a particular building with
falling doors and a large staircase leading up to them.

CORBIN

(smiling)

Bingo!

He hops down from the debris and begins to walk. Something
falls and echoes in the distance. He turns expecting to see
danger.

His hand glows dull blue then it fades. He continues on,
never noticing the hand.

PAN around and see that he's heading for a large building
with large doors falling off the hinges.

As Corbin enters, the sign reads: **LIBRARY**

CUT TO:

INT. LOBBY, LIBRARY - CONTINUOUS

Corbin enters between the large doors into the massive lobby.
In front of him are floors stretching stories high with
shelves stacked high with books.

Corbin frowns then sees a directory kiosk that's covered with
dirt and grime.

He walks to it, kicking up dust. The kiosk is a simple black
circular desk with a map.

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CONTINUED:

Corbin wipes away the dirt. FOLLOW his finger until it stops:
GEOGRAPHY.

CORBIN
Gotcha...

Corbin smiles and turns.

CUT TO:

INT. BEDROOM, TERESA'S HOUSE - NIGHT

SUPER: *Twenty one years ago...*

Corbin, age seven, sits on a small bed, a rather large book rests on his knees. The room is filled with toys and posters of children's entertainment characters. He flips through the book, looking at the pictures.

Teresa enters. She's a woman of strong beauty, thick brunette hair drapes her shoulders and top of her brow. She has a soft face that could melt a man's heart with the slightest smile. She carries herself with pride and strength.

She smiles as she sits next to him and notices the book.

TERESA
(re: book)
What are you looking at sweetheart?

CORBIN
An atlas from before the war.

Teresa frowns. This isn't something he should have.

TERESA
(uneasily)
W-where did you get that?

CORBIN
Found it up in the attic.

Teresa runs her hands through Corbin's hair and calms down a little.

CORBIN
Were there really so many cities?

TERESA
Thousands.

Corbin is puzzled.

CONTINUED:

CORBIN

What happened to them all?

This makes Teresa uneasy. She flips the page to REVEAL a picture of a large **pillar**, a large building around it.

CORBIN

What is that?

TERESA

The Pillar.

CORBIN

Why is there a temple around a *pillar*?

TERESA

Not a pillar, *the* Pillar. It's the gateway to the six worlds of Earth.

Corbin's eyes are locked on it.

TERESA (CONT'D)

The Pillar, or Pillars, links us all. There's one on each of the worlds. Or so they say. No one has been since before I was born.

CORBIN

Can we go see it?

Teresa laughs out loud.

TERESA

No, it's outside the city. The Council declared it off limits.

Corbin breaks his gaze.

CORBIN

Where is it?

Teresa thinks for a moment.

TERESA

West of here. About a hundred miles. There was a city around it, but it fell during the war.

Corbin looks at the picture again. ZOOM into it and...

FADE TO:

EXT. ROOFTOP, LIBRARY - DUSK

...Back in the present day on the roof of the ruined library.
Corbin steps out into the light, looking at the sun.

CORBIN
Merrick...

SMASH CUT TO:

INT. OFFICE, HIGH-RISE - DAY

Corbin turns back to the figure...

CORBIN
Who are you?

MOUTH
You know who I am.

CORBIN
Merrick...?

The Mouth GRINS.

SMASH CUT TO:

EXT. ROOFTOP, LIBRARY - DUSK - CONTINUOUS

Corbin remains, hands clenched.

CORBIN
You'd better have answers...

Corbin leaps from the roof, leaving a BEAUTIFUL view of the horizon, ruins and the beyond.

PULL BACK: someone else STEPS onto the roof. He goes over to the ledge. He follows without hesitation.

BLACK OUT.

END ACT ONE

ACT TWO

FADE IN:

INT. KITCHEN, CORBIN'S HOUSE - DAY

SUPER: *Four days ago...*

Corbin is standing over a sink cleaning dishes. Behind him a screen plays the news. Corbin turns to it.

ON SCREEN: Images of a large wall are displayed along with stock footage of military exercises.

REPORTER (V.O.)

*... For the second day in a row.
The Council has released a
statement from the Chancellor
stating that the exercises are
meant as a show of force to deter
any further raids on the outskirts
of Portsound by the Fallen.*

Corbin shakes his head as he watches the report. It shows an image of a disemboweled person on the wall. More stock footage, this time of grainy images of creatures that resemble Angels to us.

The footage changes again, this time to battles and explosions.

Corbin shakes his head as he waves his hand and the screen goes dark.

CORBIN

It never ends.

He returns to his chores...

WHITE OUT:

FADE IN:

EXT. STREET, RUINS - NIGHT

Corbin is walking through the streets when a LOUD screech/war cry shatters the calm.

He freezes and looks around to see a winged figure soars over head then land far down the street. Corbin quickly moves and ducks into a building.

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CONTINUED:

He peers out as a MAN, slowly surveys the street, his face hidden behind long, but neat, black hair. Corbin watches him with utter terror.

He has large ANGELIC wings erupting from his clothes, which are sharp and nice. The wind blows his hair from his face: he is clean, smooth, and handsome, almost like someone you would easily consider pleasant.

CORBIN
(whispering)
Fallen...

He stops and looks into the sky, his wings twitching as breeze blows through the cement valley. He closes his eyes and exhales.

CORBIN
(whispering)
What the hell...

Another cry in the sky. Corbin covers his ears, wincing in pain. The Fallen looks over his shoulder. Another Fallen descends and lands next to the first.

FALLEN 1
Tyre.

FALLEN 2
Acre.
(beat)
What are you doing?

The first Fallen, ACRE, looks at the other.

ACRE
I saw him last night. In the distance.

TYRE
Out for one Runner?

ACRE
Something to pass the time.

The other Fallen, TYRE, shakes his head. He looks around, even in the direction of Corbin, who ducks and waits a moment before peering over the debris again.

ACRE
What brought you out?

CONTINUED: (2)

TYRE
The Runner.

ACRE
Why?

TYRE
Salem has had a vision.

Acre takes to the sky. Tyre watches as Acre hovers.

ACRE
I'll find him.

Tyre takes after Acre and the two fly off.

Corbin takes a deep breath and steps out, his eyes moving around the street. He SWALLOWS hard and shakes his head then begins walking, looking to the west.

As he walks TWO BOOTS step into frame and walk to the middle of the street. Corbin keeps walking as the BOOTS follow...

FADE TO:

I/E. COURTYARD, TEMPLE OF THE SEVEN - NIGHT

This is an open air courtyard with ROWS of pillars on every side of it, the **Temple of the Seven**. It is well lit with white moon light reflecting off the worked stone.

Large and beautiful gardens lines the paths. Various plants and colors fall and cascades down from lush bushes and vines.

Dozens of people, many in robes, walk about: some are talking, while others seem to be locked in private thought.

Adam enters into the courtyard and takes in the beauty.

He continues forward, looking over every plant as if he knows each. He touches a large one that hangs over its enclosure.

Behind him a ROBED FIGURE approaches. The figure removes their hood and reveals a beautiful WOMAN with dark hair. She is SARAH, she's in her late twenties maybe. She is one of the SEVEN. Adam turns to her with that same warm smile.

ADAM
Hello, Sarah. How are we today?

SARAH
"We" are fine.

CONTINUED:

Sarah begins to walk and Adam steps beside her.

SARAH
I know why you're here.

They enter the Temple proper, walking between massive pillars. Adam runs his hand across one as they pass. There are etchings of some sort.

ADAM
(re: etchings)
If only the future were as easy to read as the past.

SARAH
It'd make my life less stressful.

Sarah stops and eyes Adam. Their eyes meet, she sees something in them. She sees his questions.

SARAH
You know, I never picked you for the superstitious type.

ADAM
I am cautious. Religions have a habit of inspiring the wrong feelings at the wrong times.

SARAH
Of course. You wouldn't want to lose your place.

Adam's face conveys his disgust and anger at the comment.

ADAM
Nor would you!

Sarah hesitates, only a blink of an eye though.

SARAH
The Mahdi is a matter of fable, meant to inspire.

ADAM
That's exactly how I feel. But the mass has a tendency to latch onto convenient partners.

SARAH
They are sick. They are poor.

CONTINUED: (2)

ADAM
...And we look away.

SARAH
We feel just fine here at the top
of the world.

Adam stops cold. Sarah slowly turns back to face him.

ADAM
Don't you *dare* quote those hymns to
me.

She smiles. Adam changes the subject.

ADAM
Who is he? All our report says is:
Corbin Travail, 26, Thames
District.

SARAH
He's a cook. Rather ordinary. He
has a mother and a fiance.

ADAM
Why him?

SARAH
We were drawn to him.

Adam tongues his cheek.

ADAM
Take care of them.

SARAH
(coldly)
We don't--

ADAM
Take away his reason to live.

Sarah doesn't like the idea.

SARAH
We are not your executioners. This
is your mess.

Adam's face grows dark. He approaches her slowly. This has no effect on Sarah, however.

CONTINUED: (3)

ADAM

No my dear, that's exactly what you are. You have a job to help us maintain peace. Per the agreement.

(beat)

You have the power to do this, and we are protecting you.

Sarah holds Adam's eye then turns. She walks away from him. Adam doesn't move.

SARAH

You'll have it in the morning.

Adam nods, watching as she melts into the darkness.

FADE TO:

INT. INNER SANCTUM, TEMPLE OF THE SEVEN

The Inner Sanctum is a circular room made out of the same gray stone as the rest of the temple. Six beams of light surround a center MOUND where a seventh beam shines down.

There are two entrances, from one Sarah enters and walks to the center of the room under the light. She takes it in.

After a moment, from the other entrance six other ROBED FIGURES enter with hoods DRAWN, light unable to pass the blackness.

One by one they take their places under the surrounding beams of light and wait.

From behind them, chairs descend and slide into place for them to sit. They are labeled with simple stone plaques: FAITH, JUSTICE, HUMILITY, COURAGE, HOPE, and REASON.

SARAH

We have a request from the Chancellor...

The six are silent. Sarah takes a deep breath.

SARAH (CONT'D)

We are protectors of stability, we must not forget that. Despite the cost.

Faith speaks with a female voice.

(CONTINUED)

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CONTINUED:

FAITH
What are we asked?

SARAH
Two must be declared.

There's a scoff from Courage.

SARAH (CONT'D)
The only surviving reasons for the
Runner to stay.

Now Justice stands, it is a man.

JUSTICE
This is an outrage. We are not his
personal executioners.

SARAH
But we are indebted to the Council
and our role is to ultimately
protect the people.

Humility speaks with a MALE voice.

HUMILITY
Even from themselves.

Justice takes his seat.

JUSTICE
Reason, Courage and myself will not
support this.

Sarah turns to Faith who nods slightly. She turns to Humility
who does the same. Sarah then turns to Hope who hesitates.

SARAH
Where do you stand Hope?

Hope nods after moment. Sarah nods reluctantly.

SARAH
It is so. Tomorrow his mother and
fiance will be declared.

The six all stand and depart down the corridor they entered
from. Sarah remains as the chairs retract back into the
ceiling.

At first she fights it; her lips begin quivering and her eyes
glistening. She tries to hold it in with her hand...

CONTINUED: (2)

Beat.

Finally she BREAKS and tears begin to streak down her face. She falls to her knees and continues to weep...

FADE TO:

INT. KITCHEN, CORBIN'S HOME - DAY

SUPER: *Four days ago...*

Corbin cooking something in a large pot. Teresa, in her early forties, sits on a stool at a bar opposite her son.

She smiles as she moves her hand rapidly, there's a "perk" in her as she doodles on a piece of paper. She frowns then crumbles it up and tosses it aside to a group of other wads.

CORBIN

Trouble with a new design?

She starts drawing again; it looks to be a figure with various designs on it: she's a fashion designer.

TERESA

People... Trends fade so fast.

Teresa smiles and tilts her head. She's irritated. Corbin pours two bowls of soup from the pot and sets one in front of her. She smells the steam and seems to forget her worries.

TERESA

Smells amazing.

CORBIN

Of course it does!

She sucks down a spoonful. Corbin hesitates then speaks.

CORBIN

Think you could do one for me?

Teresa eyes him, waiting.

TERESA

Like what?

CORBIN

Like a wedding gown?

Teresa chokes on the soup. Corbin begins to grin. She takes in the information then her face lights up.

(CONTINUED)

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CONTINUED:

TERESA
Oh, Corbin!

CORBIN
I asked Jennifer yesterday--

Teresa becomes very confused.

TERESA
Who?

Corbin is surprised and doesn't know what to say.

CORBIN
Mom--

TERESA
Who's Jennifer, Corbin? I thought--

CORBIN
Jennifer, mom! The woman I've been
with for two years.

TERESA
I have no idea who that is, Corbin.

Corbin is about to say something when the door opens behind Teresa, LIGHT pouring through. Corbin walks around the bar, confused and curious. His mother doesn't seem to notice.

TERESA
Corbin? Corbin, are you okay?

Jennifer enters, her movements SLOW, almost in slow motion.

CORBIN
Jennifer?

She steps up beside Teresa. Teresa doesn't notice her.

TERESA
Who the hell is Jennifer, Corbin!?

Jennifer smiles and the entire scene becomes still, nothing moves except for she and Corbin.

CORBIN
What's happening with me?

Jennifer smiles and leans in and kisses him.

CONTINUED: (2)

JENNIFER

It'll all make sense in time.

Corbin turns around, his mother is gone.

CORBIN

A-am I losing my memories? My mind?

Jennifer looks deep into Corbin's eyes.

JENNIFER

They were never yours to begin with. Not wholly.

CORBIN

What are you talking about?

She looks at Corbin. She reaches caresses Corbin's cheek, wiping tears from his face. She speaks softly.

JENNIFER

Corbin. You have to go!

Corbin closes his eyes and...

CUT TO:

EXT. ALLEY, RUINS - DAWN

Corbin's eyes open. He stands up to find himself in an alley. He passed out again.

Corbin listens then steps out into the ruined city. He looks up as a shadow passes over the moon. He recoils against the wall. He moves further into the alley.

The glow around his HAND has returned, but still he doesn't realize it.

CORBIN

(whispering)

This isn't happening.

The same cry from earlier rings out and Corbin drops to the ground, TERRIFIED, crawling to an opening.

He looks out, scanning the street for anything. The same cry echoes again drawing his eyes up.

On the roof across the street a silhouette stalks the edge of the building, its WINGS glistening in the moon light. Corbin is unable to move.

(CONTINUED)

Air Date: 09/15/2009

CONTINUED:

The figure JUMPS and glides to the street. It lands softly, revealing Acre.

Corbin breaks into a RUN:

CUT TO:

INT. RUINED OFFICE, BUILDING - CONTINUOUS

Corbin stumbles into a room that was once a small office; desks and chairs are rotting and dirty. He presses against the wall as a cry ECHOES again.

The BLUE glow returns, a ball of energy forming in his hand. Corbin is both curious and frightened. He has no idea what this is.

CORBIN
What the hell...?

He closes his hand to hide the light.

VOICE (O.S.)
Don't move.

Corbin is startled, he looks to see a man in the shadows. This is ENZO (34). He's a black man, tall and built. His clothes are dark and warm. Perfect for life in the wastes.

Corbin swallows, unsure of what to say or do.

CORBIN
Who are you?

The cry erupts again and Enzo moves forward with amazing quickness. Before Corbin knows it, Enzo is on him, his hand over Corbin's mouth and holding him still.

ENZO
My name is Enzo. Don't struggle.

Corbin doesn't.

ENZO
If you want to survive, don't move
or I'll throw you out there myself.

Corbin looks at the hand holding his mouth. He realizes he has no choice and nods.

BLACK OUT

CONTINUED:

END ACT TWO

ACT THREE

FADE IN:

INT. AGON'S OFFICE, COUNCIL HALL - MORNING

Agon sits at his desk. He flips through papers making notes on them. He pushes them aside and looks to the door.

AGON
Good morning.

Adam shimmers into existence, his face dark.

AGON
What can I do for you Chancellor?

Adam takes a deep breath.

ADAM
I've asked the Seven to identify those closest to the Runner and have them taken care of.

AGON
Make an example of them?

Adam starts to pace.

ADAM
Exactly.

Agon strokes his thin beard in thought.

AGON
How many?

ADAM
Two. A mother and a fiance.

Agon thinks again.

AGON
The Council won't like it.

Adam smiles and rolls his eyes.

ADAM
Oh, I doubt they will. But, what do you think?

CONTINUED:

AGON
Both of them?

ADAM
I considered it, but perhaps the mother will be enough. No need to embarrass the finance's family.

Agon sighs heavily and shakes his head.

AGON
With things as they are, I'd say we should find an alternative. What did the Seven say about him?

Adam looks at Agon darkly.

ADAM
Normal dodge.

Adam leans on the desk and looks directly at Agon.

AGON
I suppose... do what must be done.

Adam stands up straight.

ADAM
So, I have your support?

AGON
You know you don't even have to ask.

ADAM
Good. I'll make the preparations.

Adam begins to leave but Agon stops him.

AGON
How long until we've found her?

ADAM
Found her? We already have her.

CUT TO:

EXT. TERESA'S HOME - MORNING

An establishing shot of Teresa's home. It's a quaint two story home on a small piece of land. The area is crowded but comfortable.

CUT TO:

INT. LIVING ROOM, TERESA'S HOME - CONTINUOUS

A window looks out into the yard. TRACK slowly across plain white walls then to a mantle piece with pictures of a younger Corbin and Teresa.

Continue to TRACK across to a cream couch with opened photo books spread across it. CONTINUE over and see Teresa sobbing uncontrollably.

TERESA

My baby boy...

She's looking at a picture of a younger Corbin by a large statue of someone. He has a HAPPY smile on his face.

Teresa wipes the tears from her eyes and looks around the house. She gets an angry look across her face.

TERESA

And for what...?

There's a knock that makes Teresa jump. She gets up and goes to the door, stopping at a mirror to wipe the tears away.

She straightens her clothes and reaches for the knob...

CUT TO:

I/E. DOORWAY/PORCH, TERESA'S HOME - MORNING

Outside a LARS (35), a man in a long black coat buttoned all the way up to his chin stands. He has a professional look.

He straightens as the door opens to Teresa peering around it.

TERESA

Can I help you?

The man tries a smile, but the sadness shows through.

MAN

Agent Lars, Ma'am. Department of
Public Standards.

(CONTINUED)

Air Date: 09/15/2009

CONTINUED:

Teresa eyes him for a long moment.

TERESA

The department has taken my son
already, so unless you're here to
take me, please leave.

The Lars nods understandingly.

LARS

Of course ma'am, I understand
completely. Death *is* hard. But I'm
here about your son, ma'am.

Teresa's mood changes instantly to fear and worry.

TERESA

Is he...?

LARS

Ma'am, may I speak with you inside?

Teresa nods and opens the door fully, inviting Lars in.

INT. LIVING ROOM, TERESA'S HOME - LATER

Lars is sitting on the couch, the photo books still out.
Teresa enters from the kitchen with two small glasses.

She hands him one and sits across from him. He takes a drink
and licks his lips.

LARS

Very good Mrs. Travail.

TERESA

Formerly.

LARS

(nodding)

I see.

Lars takes another drink.

LARS

Corbin. He was a very handsome
young man. What was he like?

Teresa is nervous.

(CONTINUED)

Air Date: 09/15/2009

CONTINUED:

TERESA

You took my son, isn't that enough?
I've lived this farce long enough
to know this isn't how things work.

Lars takes another drink and nods.

LARS

No, it is not.

TERESA

Don't you already know *everything*?

Lars shakes his head and sets down the empty cup.

LARS

No, ma'am. That is a common
misconception. Only the Seven know
'everything' about the... Chosen.

(beat)

They keep the information to a
minimal to try an avoid
complications.

Teresa nods and takes a slow drink of her tea. Lars pulls out
a pad and leans forward on his knees.

LARS

So, please, what was he like?

Teresa swallows her tea and takes a breath.

TERESA

He was a good kid. Smart, talented,
just wanted to be alive.

Lars nods, he scribbling on the pad.

LARS

Go on...

TERESA

He was a cook at a high class
restaurant in Central Portsound.

Lars nods again and writes on his pad. Teresa is visibly
frustrated.

TERESA

Look, I'm sorry, I'm really not
trying to be rude, but, perhaps you
can tell me why you're *really* here?

(CONTINUED)

Air Date: 09/15/2009

CONTINUED: (2)

Lars looks at the pictures around him then back at Teresa.

LARS

Was your son ever preoccupied with things outside the city? Beyond normal curiosity for a young person growing up in our current system?

Teresa is puzzled and thinks for a moment. FLASH TO:

- *Teresa sitting on the bed with a younger Corbin looking at the Atlas.*

Teresa shakes the image. She's a little uneasy now.

TERESA

N-not that I can recall. Why?

Lars catches the hesitation. He nods.

LARS

Let me rephrase, did he ever express a strong desire to escape?

TERESA

(sharply)

"Normal" curiosity is hard to distinguish from the mundane sort when you have someone growing up inside these walls.

LARS

(nodding)

Did he ever experience psychokinetic surges?

TERESA

Surges? Not that I can recall. Why?

LARS

Who was his father?

Teresa is getting agitated.

TERESA

A soldier. He died in the war. Why?

LARS

(sighing)

Ma'am, I hate to tell you this, but your son is lost. We were hoping you could reveal to us why.

(CONTINUED)

Air Date: 09/15/2009

CONTINUED: (3)

Teresa drops her cup and shakes her head vehemently.

TERESA

No...

LARS

He's what we call a Runner, ma'am.

TERESA

(disgusted)

I know the term.

LARS

Was his fiance someone who would encourage these actions?

Teresa is shocked.

TERESA

She was no one of the kind to...
What are you getting at?

Lars stands and looks over Teresa.

LARS

We believe your son was encouraged to run, by you or by his fiance.

Teresa stares in horror.

LARS

Your name has been declared, you're to report to the Hall of Souls...

Teresa doesn't even hesitate. She throws the tea into Lars' face with lightning speed and sprints from the room.

Lars picks up a towel that was sitting on the table as upstairs Teresa can be heard moving around.

He looks up at the ceiling and sighs...

CUT TO:

INT. BEDROOM, TERESA'S HOME - CONTINUOUS

Teresa is looking for something when THE FLOOR ERUPTS in a cloud of fire, splinters, and dust. Teresa tries to shield herself but is thrown into the wall.

Lars is standing at the lip of the hole. He shakes his head.

(CONTINUED)

Air Date: 09/15/2009

CONTINUED:

LARS

This is not what I wanted.

Teresa produces a gun and aims it. Lars simply flicks his wrist and the gun flies out of her hand.

TERESA

Take my son from me then this...?

He shakes his head, the sad look has returned to his face.

LARS

Ma'am, I am truly sorry.

He walks to her and kneels. She tries to move and sit up, but she is held by an unseen force. Her arms and wrists are FORCIBLY drawn to the ground.

TERESA

(looking up)

Why?

LARS

Because, control must be maintained.

He picks Teresa up under arms and stabilizes her on her feet.

LARS

There is no part of this I enjoy.
But in order to maintain our
people, certain reservations are
sacrificed.

Teresa looks up at him, dirt and ash streaked by tears.

TERESA

I hate you.

LARS

I know...

Lars puts his hand out and Teresa passes out.

CUT TO:

EXT. OFFICE, RUINS - MORNING

Corbin is still sitting against the wall, his eyes closed. He opens them and sees nothing. He looks around; he's still in the same room.

(CONTINUED)

Air Date: 09/15/2009

CONTINUED:

The sounds of footsteps outside make Corbin become fully awake. He waits in anticipation until Enzo enters from the door. He sits down and peaks back out into the street and sees nothing of interest.

ENZO
He's gone.

Corbin doesn't say anything.

ENZO
I'll stay here until dark.

Corbin eyes him, uncertain. Enzo darts his eyes around the room, an awkward silence settling.

Corbin leans back against the wall and stares at Enzo.

ENZO
So what's your name, kid?

Corbin doesn't want to answer right away. He gives Enzo a good hard look before he does.

CORBIN
Corbin. Corbin Travail.

Enzo nods.

ENZO
I'm, uh, sorry I snuck up on you like that. I'd just hate to see a new guy get grabbed like that.

Corbin nods.

CORBIN
Thanks.

ENZO
Don't mention it.

The awkward silence resettles. Corbin leans his head back and closes his eyes.

CUT TO:

INT. PRISON CELL, DEPARTMENT OF PUBLIC STANDARDS (DOPS) - DAY

Teresa sits up. She looks around and sees nothing but four close, gray stone walls and a single small window above her. She grips the old and torn mattress beneath her.

CONTINUED:

TERESA

Oh God...

VOICE

(filtered)

So, you are a believer.

In the wall across from her, A HOLE in the stone appears and EXPANDS into blackness. Teresa waits...

After a moment a MAN in a black suit steps into the room, the hole shrinking back into nothing, the stone unspoiled.

The man is short and stocky, clean shaven with slicked back silver hair and friendly smile. He feels like someone's grandfather.

Teresa looks at him with hatred in her eyes.

MAN

I am Councilman Gralin. Second Echelon. I thought all the believers gave it up after the war.

TERESA

What is this place?

GRALIN

This is a holding cell at the Department of Public Standards, Release Section.

Teresa shakes her head in mock disbelief.

TERESA

(re: cell)

This is to make sure I don't follow my son.

Gralin just nods. Teresa doesn't really have anything to say, she seems to have finally resigned herself.

TERESA (CONT'D)

(sarcastically)

If that's what helps you sleep at night. I lived through the war...

Gralin sits beside her.

GRALIN

Perhaps, but I assure you the purpose is quite different.

(CONTINUED)

Air Date: 09/15/2009

CONTINUED: (2)

Teresa still doesn't speak.

GRALIN
I understand your perspective.

TERESA
(submitting)
I doubt that.

GRALIN
Come, this is the end of your
suffering.

Teresa looks over at him.

TERESA
Can we just get it over with?

GRALIN
(nodding)
If you wish.

They both stand and head for the hole.

CUT TO:

INT. CORRIDOR, DOPS - CONTINUOUS

Gralin and Teresa exit into a long a well lit hallway with smooth white walls. The hole behind them closes slowly. Gralin motions her forward and she walks beside him.

TERESA
What are the charges?

GRALIN
Necessary.

TERESA
That's not an answer.

GRALIN
Yes it is.
(looking at her)
Just not the one you want.

They walk silently until they reach two large closed doors. Gralin runs his hand across them.

CONTINUED:

GRALIN

During the war, people were
executed here by whatever side
possessed it for the week.
Conspirators. Traitors. Spies.
Whatever term was 'appropriate.'

Teresa looks at the doors.

GRALIN

I'm sorry this is how it has to be.
(beat)
There's a bit of a crowd. This is
the first public execution in many
years.

Teresa looks at him and smiles.

TERESA

Councilman... I pray the Mahdi
tears your fortress down brick by
brick while you watch in horror.

Gralin slams his hand against the door twice and with a loud
SNAP it begins to creak and opens out. Teresa is blinded by
the light. She squints against it as she's pulled forward.

CUT TO:

EXT. GALLOWS, DOPS - AFTERNOON - CONTINUOUS

Teresa is pulled forward from the doors by an unseen force
onto a large wooden stage. Before her is a man in black
robes.

Beyond him is a crowd of people gathered for the first public
execution in decades. There is no sound...

Teresa looks as they watch silently. She smiles. The force
seems to stop pulling just as she reaches the EXECUTIONER.

He turns to her, his face covered by a hood.

EXECUTIONER

Kneel.

Teresa does as she's told.

FLOATING above the crowd below, an OBSERVATION PLATFORM
hovers like a balcony. Mars stands with other members of the
Council. He stands still and silent, his hands clasped behind
his back. He smiles as she kneels.

(CONTINUED)

Air Date: 09/15/2009

CONTINUED:

MARS

This will be our foundation...

At the GALLOWS, the Executioner looks down at Teresa and takes a deep breath:

EXECUTIONER

Teresa, formerly Travail, you stand accused of sedition and treason against the Council, the lawful government of the land. Do you have anything to say before the sentence is carried out?

Teresa bows her head. She takes a breath and tears begin to fall down her face. She shakes for a moment then stops.

She looks back up, her face calm. Her eyes seem hollow...

TERESA

Our Lord, who resides in Heaven above, sacred be your name.

The Executioner is frozen. The crowd begins to murmur.

TERESA

Your kingdom come, your will be done, here as it is above.

On his PLATFORM, Mars watches on. The Councilmen behind him silent.

MARS

Interesting...

Mars looks across and sees Adam looking down on her.

At another PLATFORM across from Mars, Adam stands, his knuckles white as he grips the railing tightly. He leans against the railing.

Agon, standing next to him, a measure calmer, glances across at Mars who is now leaning against HIS railing.

AGON

(quietly)
Son-of-a-bitch.

ADAM

Be quiet!

Adam turns back to Teresa.

(CONTINUED)

Air Date: 09/15/2009

CONTINUED: (2)

The sun is setting.

At the Gallows, Teresa looks up into orange sun.

TERESA

Give us now, Lord, our daily bread,
and forgive us our sins, as we
forgive those about us.

She continues to look up, but everyone is fixed solely on her. She looks into a light that no one else sees.

She smiles, closes her eyes and drops her head.

CUT TO:

INT. BUILDING, RUINS - DUSK

Corbin and Enzo are still sitting when Corbin's eyes roll into the back of his head and he SEIZES, his body shaking violently against the debris.

Enzo moves over to him and grabs him, trying to keep him from making too much noise.

ENZO

Don't fight it.

Corbin's eyes roll back in his head. FLASH:

- A celebration or a PARADE.

Corbin begins to SHAKE and CONVULSE...

CUT TO:

EXT. GALLOWES, DOPS - CONTINUED

Teresa is still reciting her prayer.

TERESA

Yet, deliver us from temptations,
and all that is evil about us.

A HAND touches her chin and raises her head.

TERESA

For Thy power, Thy glory, Thy
kingdom is ever eternal. Amen.

The crowd is silent once again. She opens her eyes to a silhouetted figure standing above her. No one else sees it.

(CONTINUED)

Air Date: 09/15/2009

CONTINUED:

TERESA

Mahdi?
(beat)
Corbin?

The Executioner looks up at Adam. He nods and the Executioner turns back, grabs Teresa's forehead and...

JUMP CUT TO:

INT. OFFICE, RUINS - NIGHT

Enzo is still holding Corbin when a light begins to shine from his eyes. Enzo is visibly confused.

Corbin shakes more and more violently. FLASH:

- Everything is shaky. It's a vision, but not like before. The image JUMPS around, inside a crowd of people, outside it.

Corbin continues to shake in the room...

FLASH CUT TO:

EXT. PLAZA, ATLANTIA - DAY

More of the cheering crowd, just on the edge of the road. Troops march in military formation. It's a parade.

The crowd is chanting.

CROWD

Lucifer! Lucifer! Lucifer!

Finally a much younger and very pregnant Teresa emerges from the crowd and stands on the edge as the troops approach.

A very tall and handsome MAN is at the front. This is LUCIFER.

He waves, a smile never leaving his face. He has long black hair and seems to carry an air that attracts people to him. He goes to Teresa.

The troops continue.

TERESA

My Lord--

LUCIFER

I am no lord, child.

(CONTINUED)

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CONTINUED:

Teresa blushes. Lucifer looks into her eyes.

*TERESA
A blessing for my child... Sir?*

Lucifer smiles.

*LUCIFER
If you wish.*

The vision continues to jump around but the image of Lucifer is persistent: he places his hand on Teresa's belly, closing his eyes. He whispers then pulls his hand away.

He hesitates.

*LUCIFER
Your child is blessed.*

Teresa bows to him. He smiles again, this one slightly nervous, then continues on with the rest of the troops.

BACK TO:

INT. OFFICE, RUINS - BUILDING

Corbin finally stops shaking. Enzo lets him go and he falls forward. Corbin turns and looks back with pure blue eyes.

*CORBIN
My mother is dead...*

*ENZO
How do you know?*

Corbin's eyes return to normal. He takes deep breath.

*CORBIN
I just do.*

He looks at Enzo with questions in his eyes.

*CORBIN
What's happening to me...?*

Enzo doesn't know what to say. He turns away.

*ENZO
Just keep quiet.*

The Pillars - S1.E01 "It All Starts Now..."

51.

CONTINUED:

Off Enzo and Corbin staring at each other...

BLACKOUT.

END ACT THREE

ACT FOUR

FADE IN:

EXT. COUNCIL HALL, PORTSOUND - NIGHT

The Council Hall is well lit in the night with the city lights shining brightly behind it.

INT. CORRIDOR, COUNCIL HALL - NIGHT

People are milling about when the two large doors leading outside burst open and Adam storms in with Agon following.

ADAM

Yes, I saw the way he was looking at it. That damned look on his face.

AGON

What do you think we should do?

ADAM

What can we do? He's already made a decision. All we can do is wait.

The people clear out of the way as they walk through. Agon is fuming then he stops. Adam turns back to him.

ADAM

What?

AGON

What the hell was that she said? That mantra or prayer?

ADAM

There was something familiar in it...

They start walking again.

ADAM

Did you hear what she said at the end?

AGON

Hallucinations. Her mind shattering under the pressure. The realization. Gralin said she'd mentioned it walking out.

(CONTINUED)

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CONTINUED:

ADAM

She's a survivor, so many believed then.

AGON

The last thing we need is that religion taking hold again.

Adam motions with his hand and the door in front of him opens into the elevator. Agon stops outside it as Adam enters.

Adam waits a moment then turns back to Agon.

ADAM

Make Mars understand now is not the time.

AGON

(nodding)

And what about the Runner?

ADAM

Let him know we know who he is. Send out a Hunter patrol.

Agon nods. He walks down the corridor as the door closes...

FADE TO:

INT. OFFICE, RUINS - NIGHT

Corbin is leaning against the wall vomiting and coughing.

CORBIN

I didn't think I'd vomit anymore...

PAN to reveal: Enzo sitting against an opposite wall from Corbin, his eyes fixed on him. Finally:

ENZO

You're different.

CORBIN

(coughing)

How?

Enzo looks back at him.

ENZO

Those I've met, react to death by having their strength and energy drained.

(MORE)

(CONTINUED)

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CONTINUED:

ENZO (CONT'D)

(beat)

But you, it's almost like it'd
exploding outwards from you. Trying
to escape.

Corbin looks at him.

ENZO

What are you?

CORBIN

I don't know what's going on with
me. You seem to know more than I
do, so please, enlighten me.

Enzo thinks then sits forward.

ENZO

I don't know what causes it. I
can't even pretend to try to
understand how it works.

Corbin scoffs at this and looks at the ground.

ENZO

All I know, is that for all intents
and purposes, you, and me, we are
dead. I think what we experience is
meant to drive us back into the
loving embrace of the Council to
end the pain.

Corbin looks back up at Enzo.

CORBIN

You've seen it a few times?

ENZO

(chuckling)

I've been out here longer than I
can remember. I've seen others.
Why'd you do it?

CORBIN

Become a Runner? A criminal and a
fugitive?

Enzo nods.

(CONTINUED)

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CONTINUED: (2)

CORBIN

I don't know, really. I've never been one to actively hate the Council. I more or less just didn't care. Just wanted to live...

(beat)

Where are the others you knew?

ENZO

(shrugging)

I don't know. Some went their own way, some picked up. Others have been taken by the Fallen.

CORBIN

No friends or family?

Enzo looks away.

ENZO

I left that behind.

CORBIN

Why?

Enzo doesn't answer, he just stands and looks out the window into the dark ruins.

ENZO

What about you?

CORBIN

My mother. Who's dead. And a fiance. I can barely remember her face for some reason. It's almost like my whole life is being reshuffled and shown to me again, and I can't make heads nor tails of it. Some of it seems real, other parts, not so much.

Enzo doesn't say anything, he just looks on.

CORBIN

So we really are dead?

Enzo looks back at him.

ENZO

Yeah. But your body is a shell now for... For *something*. That's why you feel so detached.

(MORE)

(CONTINUED)

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CONTINUED: (3)

ENZO (CONT'D)

Why you won't feel hunger, thirst,
exhaustion.

(beat)

In all honesty, I don't really
understand it. It just is.

Corbin nods and looks away from Enzo, out into the city.

CORBIN

What now?

ENZO

I'll keep moving. Evade. Survive. I
suggest you leave the city.

Enzo looks at Corbin, then moves to go through the door.

CORBIN

Wait! Help me. Please?

Enzo stops.

ENZO

I don't help people. Not anymore.

CORBIN

But I'm not sure of how to get
there, the, uh, safest route.

ENZO

Help breeds attachment. And that's
the last thing either of us needs.
Attachment will get you killed.

CORBIN

We're already dead!

ENZO

Doesn't mean you can't be
destroyed.

Corbin is frustrated.

CORBIN

I need your help.

ENZO

Then you shouldn't have run.

CORBIN

I don't know *why* I ran!

(CONTINUED)

Air Date: 09/15/2009

CONTINUED: (4)

Corbin catches himself, surprised by what he said and can't follow it.

ENZO

Try to move at night.

Enzo looks around and leaves the building.

Off Corbin's angered and frustrated face.

CUT TO:

INT. MARS' OFFICE, COUNCIL HALL - CONTINUOUS

Mars is sitting at his desk in deep thought when the doors burst open to blinding light. Mars shields himself and tries to act but is held in place by an invisible force.

MARS

Not like this!

He squints into the light as FOOTSTEPS enter. Mars is released. He stands and holds his hand out to try and look into the light. It subsides to reveal Agon in front of him.

MARS

What is the meaning of this?

AGON

Things aren't going too well for us right now, as a people, Mars.

Agon seems to motion for Mars to move but an invisible force lifts him up, leaving his legs dangling. He tries to get free but can't. He is pulled towards Agon.

AGON

I know you were in the war. You know what would have happened if that had maniac won...

Mars stops a few feet from Agon, still trying to get free.

AGON

You may not like Adam or myself, I don't like you. But the fact is that he, not you, is Chancellor. What you're doing is only going to make things worse.

Agon turns from him and examines the papers on his desk.

(CONTINUED)

Air Date: 09/15/2009

CONTINUED:

AGON
I will make this clear now and
never again...

Agon turns back to Mars and gives him a dark and bone
chilling glare. Mars tries to speak but can't.

AGON
I will kill you if you continue.

Mars drops to the ground, grasping at his throat and coughing
uncontrollably. Agon turns and walks away as Mars keeps
coughing. He watches Agon with hatred.

CUT TO:

INT. ADAM'S OFFICE, COUNCIL HALL - LATER

Adam sits in his office looking at papers. His office is much
like Agon's though it shows more of his memories from the
war. Adam doesn't look at him as Agon walks in.

ADAM
Does Mars understand now?

AGON
He knows our position on things.
But as far as understanding? I
don't know.

ADAM
As long as he's quiet.

AGON
I can't... Assure that he'll be
quiet. He sees an opportunity.

ADAM
A lot of people are talking.

AGON
This one runner is causing a lot of
people to be nervous, the kind of
people who, when they're nervous,
others should be as well.

Adam looks at him out of the corner of his eye.

AGON
People are going to start pushing.
Factions will form. It'll be civil
war.

CONTINUED:

Adam sighs and drops his hands, giving up on the paper work. He turns to Agon and sits in his chair.

ADAM
We will wait.

AGON
Perhaps--

Adam is getting angry.

ADAM
My mind is made up! We wait! If Mars wants to try, now of all times, then let him try.

AGON
(nodding)
And the runner?

Adam thinks for a long moment.

ADAM
Bring him in. Any cost.

Music Cue: Thrice "Stare At The Sun Acoustic"

Off of Adam's determined face...

FADE TO:

INT. OFFICE, RUINS - NIGHT

Corbin is still in the building, his expression blank. He looks at his hand as a ball of energy begins to form.

FLASH CUT TO:

INT. LIVING ROOM, CORBIN'S HOME - DAY

SUPER: *Three days ago...*

Corbin is walking through his house with a chef's uniform on. He looks around and waves his hand, closing all the blinds in the room.

He takes a step towards the door and begins to sway. The room begins to spin. He staggers back and falls onto his rear. He gets to his knees and vomits on the floor. Corbin swallows and shakes his head.

CONTINUED:

CORBIN

No...

A calm and gentle female FACE appears.

FACE

Corbin Travail, age twenty-eight. I am from the Department of Public Standards--

Corbin is speechless.

FACE

You have been chosen to be released.

The breath seems to be DRAINED out of Corbin as he is unable to move. He falls back to his knees.

FACE

You are to report to the Department of Public Standards, Division of Release for the procedure. Failure to comply within the hour will mean immediate banishment.

The face FADES and the view into the city returns. Corbin's eyes roll into the back of his head and he falls to the ground.

FLASH CUT TO:

INT. LIVING ROOM, TERESA'S HOME - DAY

Teresa is looking at a drawing, she looks up and smiles.

FLASH CUT TO:

INT. BEDROOM, CORBIN'S HOUSE - DAY

Jennifer walks out from the hallway and turns to him.

FLASH CUT TO:

INT. STRANGE BUILDING - DAY

Corbin stands, his hands bound behind his back. He looks at a long table with men seated at it. It's difficult to make out any of their features or exactly where he is...

FLASH CUT TO:

WHITE LIGHT

CLOSE on Jennifer's face, pure white light behind her. She gives a warm, comforting smile.

JENNIFER
(softly)
It all starts now...

FADE TO:

EXT. STAIRS, DOPS - DAY

Corbin is standing in front of the building alone, the words "Division of Release" engraved on its facade. He shakes his head as others pass him by and go in, resigned to their fate.

Jennifer steps up next to him and stares at the building as well. He doesn't even look at her, nor she at him.

CORBIN
I've always been afraid of this.
I've always been of afraid of
dying. And here I am.

Jennifer smiles.

JENNIFER
Corbin, death... Death is something
you'll come to love.

Corbin turns to her, she's visibly heartbroken when she sees his face fighting back the tears.

CORBIN
What do I do now?

JENNIFER
This is the beginning. You have a
purpose now. So much greater than
anything you could have ever
expected or wanted.

CORBIN
What is that?

JENNIFER
You can change everything, Corbin.
Find Merrick, he'll help you.

Corbin doesn't take his eyes off of the building. He begins to cry as he stares.

CONTINUED:

CORBIN

Who...?

She smiles again and turns his head toward her. She touches his cheek tenderly then wipes away his tears.

JENNIFER

It's going to be okay. I promise.

Corbin closes his eyes and takes a deep breath, trying to control himself.

CORBIN

How do I find him?

Corbin looks at the building again and stares at it. Jennifer pulls his head back then directs his head back towards the horizon of the city. He looks at it.

ANGLE ON:

A false HORIZON of a distant and ruined city

JENNIFER

That's where you have to go. It'll hurt Corbin. It'll hurt so much, but in the end...

He takes a step back from her and down the stairs, keeping his eyes on her.

JENNIFER

Go Corbin.

He turns away, his breathing beginning to get quicker and quicker.

He's going to do it.

JENNIFER

Go Corbin. Please, go.

He takes more steps back. Unsure of what he should really do. Corbin looks around at the guards who are beginning to look at him as he looks unsure. Tears are now pouring from her eyes. This is breaking her heart.

JENNIFER

Corbin, I'm begging you. GO!

(CONTINUED)

Air Date: 09/15/2009

CONTINUED:

Corbin looks down then turns and runs while Jennifer watches. The scene fades to white.

CUT TO:

INT. OFFICE, RUINS - NIGHT - CONTINUOUS

Corbin's eyes snap open, a hint of blue energy simmering within them. He quickly stands.

CUT TO:

EXT. STREETS, WASTES - NIGHT

Enzo is walking quietly, having just left the city behind. He looks up at the stars as he walks.

As he brings his gaze back to the road, he's THROWN to the ground. He screams out and tries to struggle but can't, he's held down. He's flipped over to reveal Corbin, holding him by the shirt.

ENZO

What do you think you're doing!

CORBIN

Do you know where the Pillar is?

ENZO

What the hell--?

Corbin slams him down.

CORBIN

Do you!?

Enzo sees that Corbin isn't playing around.

ENZO

Y-yeah. About a week's walk. In Atlantia.

CORBIN

Help me get there.

Corbin lets go of Enzo with one hand and holds it in front of him. Once again a ball of energy begins to form.

CORBIN

I have no idea what this is, but I know I can't make it on my own.

(CONTINUED)

Air Date: 09/15/2009

CONTINUED:

Enzo stares into Corbin's eyes.

ENZO

You're serious!? You really want to cross that distance with the Fallen after you?

CORBIN

I have to get there. Something tells me a lot of things depend on it. Help me. Please!

Enzo looks at Corbin for a moment more.

ENZO

I'll help.

Corbin closes his hand and the ball goes away. He lets go of Enzo and stands. He offers his hand to him and Enzo takes it and gets to his feet.

ENZO

How did you do that?

CORBIN

I don't know. But something, something inside, tells me that the way I feel... This is only the beginning.

Off Corbin:

FADE OUT.

FADE MUSIC WITH:

SUPER: *To Be Continued*

END OF EPISODE