

T H E  P I L L A R S
"Under a Killing Moon"

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Episode 1.02
"Under a Killing Moon"

TEASER

FADE IN:

INT. MAIN CHAMBER, COUNCIL HALL

The room is dark; a blackness that seems to be impenetrable. Save for a deep yellow/orange light shines down on the center of the room, just a meter or so from the first step of the dais.

The soft familiar clicking of footsteps on the stone floor of the Council Chambers resonates off the walls.

BOOTED FEET

... As the BOOTS trace the line of the light and the dark.

CUT TO:

EXT. GALLOWS, DOPS - NIGHT

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

Teresa looks out at them as the Council watches silently. She looks into them and smiles.

The force seems to stop pulling just as she reaches the EXECUTIONER. He turns to her, his face cloaked in a hood.

EXECUTIONER

Kneel...

Teresa does as she's told.

HANDS CLASPED BEHIND A BACK

... The fingers move slightly, rubbing each other, fiddling...

TIRED AND WEARIED EYES

Bloodshot and exhausted, the EYES stay firm on the floor.

CUT TO:

EXT. GALLOWS, DOPS - NIGHT

The Executioner looks down at Teresa and holds out his hand.

EXECUTIONER

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

Teresa looks out at all the people and bows her head.

CUT TO:

INT. MAIN CHAMBER, COUNCIL HALL - CONTINUOUS

The footsteps continue. The faint outline of a figure walking
on the other side of the light comes into frame. The figure
moves slowly...

After a few footsteps, ADAM PENGLOSS appears in a grey suit,
tracing the line between the light and the darkness. His suit
is loose and his shirt and jacket unbuttoned. His tie is
loosened around his neck.

He walks around the perfect circle with deliberate care. He
is in a deep state of thought. He has begun to show signs of
a long day with stubble on his face.

AGON (O.S.)

How long are you going to do this?

ADAM

As long as it takes.

Adam continues to pace.

AGON (O.S.)

And what do you hope to accomplish?

ADAM

Some revelation...

Adam stops and looks directly upwards into the light.

AGON (O.S.)

About...?

Adam smiles and closes his eyes.

(CONTINUED)

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CONTINUED:

ADAM

That this is supposed to happen...

AGON TULANE finally steps into the light, just inside the border that Adam has been tracing. Agon has slight smile.

AGON

(flatly)

You know you don't believe that.

Adam chuckles to himself and keeps walking.

ADAM

(quietly)

No, I suppose I don't. Do I?

Agon keeps his eyes on Adam.

AGON

What is it, anyway?

ADAM

Something that woman said.
Something about it...

Adam cocks his head slightly, like he's listening for something.

CUT TO:

EXT. GALLOWES, DOPS - NIGHT

Teresa looks out at all the people and bows her head. She takes a deep breath and tears begin to fall down her face. She shakes for a moment then stops.

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

TERESA

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

The Executioner is frozen in place. The crowd beyond begins to murmur.

TERESA (CONT'D)

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

(CONTINUED)

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CONTINUED:

Off Teresa...

CUT TO:

INT. MAIN CHAMBER, COUNCIL HALL - CONTINUOUS

Adam's eyes OPEN.

AGON

What?

ADAM

The prayer, I've heard it before,
well, read actually. Or at least a
version of it.

AGON

(surprised)

A piece of poetry has you bothered?

Adam turns his gaze to Agon.

ADAM

It's not the prayer, but what it
means.

AGON

Since the religions came to us,
people have found whatever they
needed to suit their own private
delusions.

ADAM

It's more than that...

Adam finally moves. He breaks past Agon into the darkness.

AGON

Where are you going?

Agon follows.

CUT TO:

INT. CORRIDOR, COUNCIL HALL - CONTINUOUS

Adam walks out from a dark hallway and into the smooth walled
corridor of the Council Building. Agon follows.

ADAM

(to Agon)

Hope I'm not right...

(CONTINUED)

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CONTINUED:

AGON

What? Why?

Adam talks as he walks quickly through the splitting crowd.

ADAM

The prayer, it's from Earth. *The Earth.*

AGON

So? We've had some of that culture spill in before. No big deal.

ADAM

Not this part.

(beat)

This was deemed destructive about three hundred years ago.

AGON

(understanding)

Well, we never had a full grasp of Lucifer's *religion*. He could have got some of it from there?

ADAM

In hindsight, maybe the 'take no prisoners' idea was a bit flawed...

The two get to a large door. Adam places his hand lightly against the grain wood. A low hum begins and finally, with a *snap*, the door unlocks and opens.

INT. ARCHIVES, COUNCIL HALL - CONTINUOUS

Adam and Agon both enter.

The library is a large circular room with rows of desks in the middle and ten stories of books reaching high.

ADAM

I know it's here.

Adam levitates off the ground and above Agon who remains and watches. Adam scans the shelves and continues to rise.

AGON

What is?

(whispering)

Dammit...

(CONTINUED)

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CONTINUED:

Adam floats up to about the fifth story. There are no areas of platforms for anyone to walk, stand, or climb to find books. *This* library is designed for people with similar abilities.

Adam browses for a moment then finds what he's looking for: A thick black book with faded hard to see writing on the spine.

ADAM
(re: Book)
Found you...

He slowly lowers himself, his fingers dancing through the pages, his eyes scanning for something in particular.

AGON
Found what?

ADAM
(playfully)
You doubted I would?

AGON
Not the phrase I would use.

Adam smiles, keeping his eyes on the book as he continues to read. He finally lands in front of a desk and sets the book down. He puts his finger on a particular passage.

ADAM
There...

Agon steps up beside Adam and bends down to read where the finger is pointing. He begins reading in a mumbled whisper.

ADAM
What do you think?

AGON
Interesting. The whole story is interesting. How do you think she knows it?

Adam takes the book back.

ADAM
I studied this about fifteen years ago. A very interesting bit of literature. Epic in its design.

CONTINUED: (2)

AGON
It does have its beauty.
(flipping through)
What does it mean for us though?

ADAM
It means she was touched by *him*.

Agon looks up shaking his head.

AGON
(disbelieving)
No.

ADAM
It's the only answer. Who knows
what that means with the boy
running around. With what *could* be
in his head.

AGON
What are your orders, then?

Adam thinks for a moment.

ADAM
Send out more squads. Bring him in
before this gets out of control.

AGON
If this gets out...

ADAM
It won't. Move quickly.

Agon nods again. He turns from Adam and heads out the door.

He turns the opposite direction of where they came from and
disappears around the lip of the doorway.

Adam shakes his head.

ADAM
What have you done to us now...?

Adam slams the book shut and walks a few steps away, his head
resting on his hand.

BLACK BOOK

ZOOM IN slowly and see the words "**HOLY BIBLE**" printed in GOLD on the front cover of the book.

FADE OUT.

END TEASER

ACT ONE

FADE IN:

EXT. TEMPLE OF THE HARBINGER, PORTSOUND - DUSK

The TEMPLE OF THE HARBINGER is a small, compact stone building with several pillars along the front. It's white and clean, well kept and a place of interest to the people walking across the sidewalk in front of it.

Lining the path up to the stairs is lush green, well manicured grass with a fountain in the center of the lawn on either side.

CUT TO:

INT. ALTAR, TEMPLE OF THE HARBINGER - DUSK

Through the main entrance, dim light shines through from the last rays of the day. The room is empty and quiet; serene.

A young woman walks in from a side hallway. She is tall and wears her black hair up in a bun. Her eyes are painted dark and thin red lipstick coats her lips. She wears a sheer gown that is translucent and flows gracefully as she moves.

This is SYBIL, aide to the Harbinger.

She makes her way to a shelf with a row of candles on it and picks up a long lighting stick. She lights one end and uses it to light another candle. She sets it down and closes her eyes.

SYBIL

(whispering)

I pray that our light is found, and
the path restored...

She opens her eyes and turns around to see a woman standing in the entrance into the Alter chamber.

The woman stands completely still; she has deep blue eyes that could pierce steel. Her hair is long and dark, framing a soft but troubled face. This is the HARBINGER.

SYBIL

Madame?

The Harbinger steps forward and looks deep into Sybil's eyes.

(CONTINUED)

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CONTINUED:

HARBINGER
You have your meeting?

SYBIL
Yes.

HARBINGER
(nodding)
This is a difficult time. Mars is a dangerous ally.

SYBIL
I know, mistress.

HARBINGER
He will take us on as Adam and Agon took on the Seven. Our Truth will take its former glory.

SYBIL
(bowing)
Yes mistress.

The Harbinger holds out her hand and places it on Sybil's shoulder. There's a moment there, something intimate in the way Sybil reacts to the hand.

HARBINGER
Make sure he believes us, subservient. Otherwise all will fail.

With that, the Harbinger turns and enters her chamber. Sybil remains and turns back to the candles and closes her eyes and whispers an unheard prayer.

FADE TO:

OVER BLACK

JENNIFER
(singing)
We dream of black nights without moon or stars...

Beat.

CUT TO:

EXT. ROAD, WASTES - DUSK

CORBIN is asleep on the side of a road, a rusted car being his shelter. He slowly blinks and awakens.

As he sits up, he looks around him: ENZO sits beside him, his eyes on locked with piercing intensity. Corbin tries to ignore him.

ENZO
You okay?

Corbin doesn't speak. He runs his hands through his hair as his breathing calms. He looks out at the setting sun.

After a few moments he stands and brushes himself off.

CORBIN
How long did I sleep?

ENZO
Six hours, give or take. You okay?
That's long even in your case.

CORBIN
Just really weird dreams.

A smirk pulls on Enzo's face.

ENZO
They'll pass.

CORBIN
They're normal?

ENZO
Were for me. So's the narcolepsy.

Corbin turns to the road, surveying the long twisting road as it snakes through the hills.

CORBIN
How far until we get there?

Enzo gives him another look.

CORBIN
(pointing at his head)
There's a lot in here, it gets
mumbled up.

CONTINUED:

ENZO
Six or seven days, depending on if
we run into the Fallen.

Corbin nods and turns back to Enzo who is still. He notices a piece of paper in his hands.

CORBIN
(re: paper)
What's that?

Enzo holds it out to Corbin who hesitantly takes it.

ENZO
I'm not going to lie...
(beat)
I was going to leave you while you
slept.

Corbin nods as he reads the piece of paper.

ENZO (CONT'D)
I got about a mile down the road
when a chopper flew over head,
dropping those.

Corbin balls it up and throws it to the side.

ENZO
I'm sorry...

Corbin tries to stay strong and not let any tears fall.

CORBIN
It's okay. I guess. Nothing I can
really do about it. They're dead.
Just like us. I guess just keep
going.

ENZO
You sure?

CORBIN
I don't know.
(looking at Enzo)
Find this man from... my dreams.

Enzo stands finally and brushes the dust from his clothes. Corbin turns away from him and looks back out at the sun as it finally dips behind the horizon.

CONTINUED: (2)

Enzo tries to comfort him with a friendly hand on the shoulder.

ENZO
I'll help you get there. I promise.

Corbin nods.

CORBIN
Thanks.

Off Corbin as he stares into the distance.

CUT TO:

EXT. COUNCIL HALL - NIGHT

AN ESTABLISHING SHOT

The Council Building rising into the sky, silhouetted against the lit city behind.

EXT. GARDENS, COUNCIL HALL - CONTINUOUS

The Gardens of the Council building are beautiful. There are varying degrees of color and size. Red, white, blue, yellow, purple cascading down vines falling from walls and budding from bushes lining a thinly graveled path.

A few Council members walk slowly, taking in the cool night air by themselves.

TRACK through to a figure walking slowly next to a small stream bubbling through the middle of the garden. He stops and sits down on the grass.

CONTINUE around the figure to find it to be MARS.

He waits with his elbows on his knees. He looks up into the starry sky. There's a full moon tonight. Surprisingly, even the middle of the huge city, there's an INFINITE number of stars to be seen.

Mars smiles as faint footsteps approach behind him.

MARS
It's a beautiful night.

A pair of LEGS appear behind him, melting in from the shadows. Mars looks over his shoulder and smiles.

CONTINUED:

MARS

I was wondering when you'd get here.

The figure sits. PAN to see Sybil looking into the water.

SYBIL

You keep your appointments well.

MARS

(slyly)
I'm a busy man.

Mars smiles and admires her beauty in the moonlight. This makes her slightly uncomfortable and she shoots him a look of warning. She pulls her shawl tightly around her shoulders, telling him that she is off limits.

SYBIL

Careful.

MARS

I'm simply admiring the work of art that humanity has created. The Harbinger does like to maintain a certain aesthetic, doesn't she?

SYBIL

She does. But for reasons her own.
(beat)
Can you do what is required?

MARS

It'll take time. More time than you want to allow, though.

Sybil sighs heavily. She shifts and sets her feet out in front her and leans back on her elbows, looking up into the sky. Her eyes glisten in the moon and star light.

SYBIL

How long will it take, to get things to the proper place?

MARS

The plan is in motion. It merely requires patience now.
(thinking)
Things have changed...

SYBIL

How?

(CONTINUED)

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CONTINUED: (2)

MARS

Adam is on alert. I thought this Runner would be the perfect opportunity, then his mother, but...

Mars looks at her.

MARS (CONT'D)

I do not know if it will be enough.

SYBIL

You have your prophecy.

Mars isn't happy with this comment, his eyes flash briefly with anger. Sybil obviously doesn't understand what is going on.

MARS

(coldly)

Things. Have. Changed.

Sybil smiles, her tone is almost playful.

SYBIL

Things have played right into your hands, yet you hesitate.

Mars speaks with disgust lining his words.

MARS

The Council will expel me if I'm not careful. Then what good would that do us?

Sybil shakes her head.

SYBIL

Were we wrong to put faith in you?

Mars is infuriated.

MARS

You want the impossible. You gave me the prophecy four days ago. I *will not* be another Lucifer. If you want this to succeed, I need time.

Sybil smiles.

(CONTINUED)

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CONTINUED: (3)

SYBIL

One must not always be the shepherd to lead the sheep. The people want to be awakened. Adam and his puppet have left the people in ruins.

(looking into the city)

Sure things are good now, but what about in the future? How are we to survive when some of our best may have yet been "released?"

Mars is quiet as he lets the words sink in. He shifts and looks back at her.

MARS

You do have a way with words.

Sybil smiles and sits up. She brings her self close to Mars, real close. Their faces and bodies centimeters apart.

SYBIL

Is it my words that convince you?

She caresses his face.

SYBIL

You know what we want. We know your thirst for power is not totally selfish. She has faith in you. Declare your belief and you will see the people rally to you. They are looking for a savior. Still.

Mars closes his eyes as her hand glides across his cheek. He opens his eyes back and she's gone. He smiles and stands, looking up at the sky. He checks to see if anyone is around.

Satisfied of the clandestine nature of his meeting, he walks up from the stream and to the path as if nothing happened.

CUT TO:

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

Sarah walks through the Temple Gardens alone, her eyes gliding along the greenery. Each step is slow and deliberate in its placement along the path. She sings quietly to herself, it almost sounds like a hymn.

SARAH

...Don't flinch when innocents are dancing with the flame.

(CONTINUED)

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CONTINUED:

She slides her hand across through greenery, continuing to sing.

SARAH (CONT'D)
*If they wanted to live,
They'd learn to play the game.*

FLASH!

- The image distorted. Sarah stands separate from the hooded figures of the other SIX. They all look to the sky and stretch out their hands.

FLASH!

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

Sarah stops and closes her eyes.

FLASH!

INT. UNKNOWN

This is just as DISTORTED, jumpy and HIGH contrast. This is a resurfacing memory.

Sarah stands alone in a dark room with very little light, but there are no sources to be seen.

SARAH
...We do not know who we are, not anymore.

ADAM (O.S.)
We will protect you.

Sarah resigns herself.

SARAH
We will help you... Save lives.

Sarah drops her head in sadness.

FLASH!

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

Sarah holds the tip of the leaf in her hand. The edges of it are brown as it begins to die. Sarah half whispers/sings.

CONTINUED:

SARAH (CONT'D)

You can still walk away if you just hold your tongue.

If you'd just walk away you'd live to see the sun...

She lets go of the leaf. An AIDE walks up behind her.

AIDE

Madame...

SARAH

He's returning?

The aide nods. Sarah drops her hands and sighs.

AIDE

What should I tell him when he arrives?

SARAH

The blood on our black gloves, it is none of your concern.

The aide is confused.

AIDE

Ma'am?

SARAH

Tell him nothing. Have one of the others meet with him.

Sarah turns as the aide bows. They walk off in separate directions. Sarah's face is a tapestry of sadness.

FADE TO:

EXT. ROADSIDE, WASTES - NIGHT

Corbin walks just a few steps behind Enzo. They appear to be on an old highway between the city they left and where ever they're going now.

On either side, fields stretch out with the occasional tree branching out from the ground. Corbin keeps his eyes on the darkness beyond their path.

ENZO

So, what was she like?

(CONTINUED)

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CONTINUED:

CORBIN

Who?

ENZO

Your fiance?

Corbin thinks for a moment.

FLASH!

- *An image of Jennifer giving Corbin a gorgeous smile.*

FLASH!

CORBIN

(lying)

I don't really know anymore. She seems distant.

ENZO

That's interesting.

Corbin picks up his pace and starts in beside Enzo.

CORBIN

Why?

Enzo tries to avert Corbin's questioning stare. He points out in the distance, maybe six miles, beams of light SHOOT out.

ENZO

(pointing)

That's a Hunter team.

CORBIN

Should we run?

ENZO

(shaking his head)

They haven't seen us and they're too far away. They may be close to our trail, so we'll have to leave the highway soon.

CORBIN

(nodding)

So why is it 'interesting?'

Enzo sighs.

(CONTINUED)

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CONTINUED: (2)

ENZO

They become distorted, your memories. When I died, and the others I met, our memories were like watching a movie. Less tactile than reality.

CORBIN

No, not this. I feel them. They're real. Just...

Enzo thinks about this for a moment, trying to process the information then finally shrugs.

ENZO

I don't know. I've only met four others. It's possible it's different for some.

GUN FIRE opens up not far behind them, startling both. They look behind to see:

A MILITARY TRUCK RACING through the tall grass with bright spot lights waving through the air and gun fire arching out from large barrels.

CORBIN

What the hell?

Enzo grabs him and they begin to run down the street, Enzo looking from side to side trying to find a safe place in the empty fields on either side.

Now another sound pierces the air that makes both freeze. It's the familiar sound of a predator. Both turn around and see three Fallen gliding through the sky, dodging the gun fire and using energy powers to return fire.

ENZO

This is not good.

Corbin looks around and sees a spot of hope a dozen or so yards away: An old, bombed out, turned over rusting vehicle. He grabs Enzo by the shirt and pulls him, rushing for the vehicle as the Hunters and Fallen near.

CORBIN

Come on, this way!

As they're running, Corbin's eyes begin to turn a shade of light blue, then he collapses and slides across the ground, pulling Enzo with him.

(CONTINUED)

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CONTINUED: (3)

Enzo looks up, the Hunters are very close, but their attention is on the attacking Fallen. The gun fire continues to spew out as the now burning truck continues to race down the road.

ENZO

Come on buddy, we can make this.

Enzo grabs Corbin now and starts to drag him. Just as the truck is almost on them, Enzo is able to push Corbin's limp body into the husk and dive in.

Corbin's eyes are wide but completely enveloped in a blue that can only be described as a cloud.

The Hunter Truck streaks past, flames and bullets going every direction, forcing Enzo to take cover as debris is kicked up.

Finally the Fallen land a good energy blast that flips the truck over and sliding across the street, tearing up gravel and cement until the burning vehicle comes to a stop.

Enzo watches from the relative safety of the car as the three Fallen land around the truck. The hatch is blown and three Hunters in full black armor and tactical gear jump out and begin to fire.

HUNTER

Move! Move! *Move!*

Enzo and Corbin continue to crawl away as the Fallen take back to the air and continue their assault. One falls, his wings scorched and bleeding, but he continues on until the back of his head explodes.

HUNTER

Burn you son-of-a-bitch!

A Hunter rushes to the downed Fallen and flames pour out from his gun and COVER the corpse. As he takes that split second to gloat over his kill, his body is vaporized by a blast on energy from one of the other Fallen.

The other Hunters hesitate and look up as the other two Fallen become even angrier and cause MORE destruction. Enzo shields his eyes as the truck EXPLODES.

The Fallen take FLAP their wings and SHOOT high and out of sight. Enzo looks around and sees one of the Hunters crawl out from the flames, his body bleeding and burned. Enzo leaves his cover slowly.

(CONTINUED)

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CONTINUED: (4)

The Hunter doesn't notice Enzo approaching. He falls onto his back, his breathing labored. He reaches up and removes the black breath mask and goggles and looks into the sky.

ENZO (O.S.)
What now?

The Hunter is STARTLED, he moans at the sudden jerk. He tries to move but only winces in pain.

HUNTER
...Knew you were close.

Enzo steps over him and looks down at him.

ENZO
Did you really?

HUNTER
(labored)
T-the new one... He's sloppy.

Enzo smiles, stepping around him and checking the equipment.

ENZO
He is.

The Hunter smiles a bloody, toothy, smile.

HUNTER
Do it! Or are you going to let me suffer?

The Hunter screams out as Enzo delivers a kick to the ribs.

Enzo wildly throws another as the Hunter almost LAUGHS through the pain. He kicks him again, the muffled SNAP of bones beneath the armor making him stop.

ENZO
Like you people did Joshua, three years ago?

Enzo lets the words hang.

Beat.

Enzo bends down and picks up the rifle the man had dropped.

ENZO (CONT'D)
You found him. Tortured him. I watched it happen.

CONTINUED: (5)

Enzo cocks the gun. The Hunter smiles again.

HUNTER

They said he screamed and begged
for mercy before it--

Enzo doesn't even hesitate, he pulls the trigger and with a muffled *pop* the Hunter's head explodes.

He lowers the rifle and looks back at the over turned car where Corbin lies motionless. He goes and sits down. He leans the gun against it and rests his head against the hard metal.

FADE TO BLACK.

END ACT ONE

ACT TWO

COLD OPEN:

INT. LIVING ROOM, CORBIN'S HOME - DAY

Corbin sits in a chair looking blankly out at empty space. He doesn't blink. He doesn't move. There's a long dead silence until finally he gasps for a breath.

The soft sound of someone walking through the hallway grabs his attention. He turns to look and JENNIFER enters the room.

She has on a thin, flowing dress and moves with a grace that is almost beyond description, it appears like she's floating across the floor.

He watches her every step. She walks in front of him and smiles as she sits on the couch across from him and crosses her legs. He returns the smile.

JENNIFER
(lovingly)
Hello my love.

Corbin smiles.

CORBIN
Your "love?"

JENNIFER
Yes, my love.

CORBIN
This isn't real.

Jennifer tilts her head with curious smile on her lips.

JENNIFER
What are you talking about?

Corbin doesn't move. He seems to try, but he can't.

CORBIN
I remember this. This event. This time. You... You came in. We were planning the wedding.

Jennifer smiles and leans forward on her knees.

CONTINUED:

JENNIFER

It's beautiful, isn't it? The
memory?

(beat)

Our love?

CORBIN

Is it?

(looking for answers)

Is it real? This feels so... So
distant, so false.

(standing)

Reality seems to have slipped from
me.

JENNIFER

You're looking for him still,
right?

Corbin nods.

CORBIN

Who is he?

JENNIFER

You already know...

Corbin rolls his eyes; he realizes he's finally able to move.
He leans forward, mimicking Jennifer's pose.

CORBIN

This is where you tell me to wake
up, isn't it?

JENNIFER

Do you want to wake up?

Corbin shakes his head, sadness spreading across his face. He
looks away.

CORBIN

I never want to wake up. It-- This
feels so right. Even if it is far
away...

He turns back to Jennifer and looks her in the eye.

CORBIN

And so wrong. What's going on?

(CONTINUED)

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CONTINUED: (2)

Jennifer gets up from her seat and walks over to Corbin. Tears fall down his cheeks. She lifts his face up to look at her and smiles. She leans in and gives him the gentlest kiss.

JENNIFER
It'll be okay. I promise.
Everything will be made right.

Corbin looks up at her.

CORBIN
Did this happen? What I remember?

JENNIFER
(reassuring)
Yes... In a way...

She kisses him tenderly on the lips. Corbin smiles as she pulls away, tears still falling. He closes his eyes and...

CUT TO:

EXT. CAR, WASTES - NIGHT

Corbin sits up and slams his head into the chair above him. He screams out in pain. Enzo looks in and smiles.

ENZO
Watch your head.

Corbin gives a weak smile and climbs out. He stretches and looks around him, noticing the burning truck and dead body.

CORBIN
What happened?

He turns back to Enzo and notices the rifle next to him and one on the ground.

ENZO
(cavalier)
He cocked an attitude.

Corbin holds in a laugh as Enzo grins. He stands and grabs the gun against the car and hands it over to Corbin. He takes it and examines it.

Enzo raises an eyebrow.

ENZO
Can you handle it, or do you need a lesson?

CONTINUED:

Corbin flips it around and slings the strap of his shoulder. He chambers a round and flips the Safety to "ON".

CORBIN

I think I can handle myself.

Enzo nods with a smile.

ENZO

I grabbed his radio; six more trucks are on their way. You woke up just in time.

Corbin agrees.

CORBIN

Yeah, I have a knack for that recently.

Enzo picks up another gun.

ENZO

I scouted ahead a little while ago, there's a side road about a mile down. We should head that way.

CORBIN

(gesturing)
Lead the way.

Enzo grabs the other gun and throws it over his shoulder. He and Corbin walk together. Enzo takes one last look at the dead man and turns back in the direction they had decided on.

CUT TO:

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

Adam stands alone and admiring the courtyard. He waits with his hands behind his back and smiles politely at a person in robes who passes him. A hooded figure approaches.

ADAM

Where is Sarah?

The figure reaches him but does not remove his hood. He looks over Adam for a moment then speaks:

FIGURE

She's not feeling well. She asked me to come. Call me Courage.

(CONTINUED)

Air Date: 09/22/2009

CONTINUED:

Adam smiles.

ADAM

I love your names for yourselves.

COURAGE

They suffice.

Adam begins to walk.

ADAM

I need to know if--

COURAGE

--We have more information. We don't.

ADAM

Well, I think it was worth asking, seeing as how you can see things.

COURAGE

What we see should not be used as is propaganda.

ADAM

I figured with our arrangement you'd be more willing to help.

Courage stops.

COURAGE

You speak of "our arrangement" as though it were something easy for us to stomach. Acting as God to choose who lives and who dies.

(sarcastically)

Very helpful to us.

ADAM

(darkly)

If there were a god, then we'd have no need of you.

Adam lets the words hang in the air a moment. Courage makes no movement.

ADAM (CONT'D)

You help us hold the reigns and keep peace.

(CONTINUED)

Air Date: 09/22/2009

CONTINUED: (2)

COURAGE

And you keep absolute control.

Adam thinks for a moment.

ADAM

And things are looking up. Once we figure out the solution to this other little problem that you seven have pointed out, maybe things will get even better.

COURAGE

(chuckling)

You really believe that, don't you? That you're actually *saving* Humanity.

ADAM

We are correcting our mistakes.

COURAGE

By making new ones?

ADAM

(angry)

There will not be another Lucifer. The people are secure, for once.

COURAGE

Then why another Runner? After so long?

ADAM

That is what I want to know...

Courage turns and begins to walk away.

COURAGE

If only Lucifer were the beginning. It's started Chancellor: the end of the end of the beginning is here. They've been telling us for thousands of years.

ADAM

And what is that supposed to mean?

Courage stops and turns back to him.

(CONTINUED)

Air Date: 09/22/2009

CONTINUED: (3)

COURAGE

There are things at work that even
we cannot understand.

Courage resumes his walk and disappears into the darkness of
the temple hallways.

CUT TO:

INT. SARAH'S ROOM, TEMPLE OF THE SEVEN - CONTINUOUS

We are now in a simple and small room. Few to no decorations
adorn the walls or the one small night table by the bed. The
bed is against the wall facing the window.

Sarah sits looking out the window, watching Adam leave. Her
face is still as she turns her attention to the sky and
millions of stars. The moonlight illuminates her soft face.

There's a *knock* at the door. She doesn't move an inch to
actually acknowledge it.

SARAH

Come in.

The door creaks open and in walks HOPE, their hood drawn and
hands in their sleeves. Sarah smiles without looking.

SARAH

Hello, Hope.

Sarah stands and turns to her. She offers her the seat.

SARAH

Please sit.

Hope takes the chair and Sarah sits across from her on the
bed. She takes a sip from a glass of water that was sitting
on the table.

SARAH

(offering)

Water?

Hope shakes their head.

SARAH

I know why you're here.

Hope nods.

(CONTINUED)

Air Date: 09/22/2009

CONTINUED:

SARAH

This is an interesting time.
Perhaps now, after all these years,
we can find the answers to all our
questions.

Hope doesn't move. They remain completely still, every
feature of their face hidden.

SARAH

You're memories are still clouded.
Things will be clear, one day. We
will know our purpose, and maybe
you can relinquish this guilt for a
crime you could not have committed.

(beat)

Remember, we are named and we are
known. Even if we have forgot.

Hope turns and looks out the window. Sarah hesitates; she
knows what Hope is thinking.

SARAH

All of us will pay for our crimes.
But this is the only way to truth.

Hope doesn't turn back. Sarah watches them leave, leaving her
with only her thoughts.

CUT TO:

INT. ADAM'S OFFICE, COUNCIL HALL - NIGHT

Adam is sitting at his desk signing papers when Agon comes
in. Adam looks up at him, his pen still in hand. Agon stops
at his desk and leans against it.

ADAM

What is it?

AGON

We've lost a squad. Fallen are
swarming the area.

Adam sets the pen down and leans back in his chair.

ADAM

They're looking for him.

(CONTINUED)

Air Date: 09/22/2009

CONTINUED:

Agon nods in agreement. Adam turns and rubs the bridge of his nose. Agon straightens and leaves, leaving Adam alone.

CUT TO:

INT. GALLERY, MUSEUM - DAY

SUPER: *Ten Years Ago...*

This is a HUGE museum, light flowing in from large overhead windows. Looking down from the upper level, hanging art on the walls is visible.

TRACK down over the railing to an open air exhibit below.

The exhibit is a large diorama of a city and a battle set into the floor spanning a dozen or so yards. With a white railing surrounding it to keep people out

The actual battle scene looks like it was hell.

CURATOR (O.S.)

...It wasn't until Council forces were able to isolate the power generators for the city that things began to turn.

A middle aged man is leading a group of young teenagers. This is the CURATOR (46) of the museum. The class walks behind him with mild interest. Some are talking, flirting, doing what teenagers do.

CURATOR (CONT'D)

But it was not an easy battle to end.

They stop at the rail over looking the scene. Some students peer over the rail into the battlefield. One of them is a FIFTEEN YEAR OLD Corbin.

CURATOR (CONT'D)

The CF still had to wrestle three major bridges from Lucifer.

Corbin raises his hand. The Curator points him out.

CURATOR

Yes?

CORBIN

Um, why exactly was it so important?

(CONTINUED)

Air Date: 09/22/2009

CONTINUED:

CURATOR

Well, the bridges controlled the routes into the city from the North, East, and West.

Corbin shakes his head.

CORBIN

No, Atlantia. Why was it so important? Lucifer took it first. Why?

The Curator looks at Corbin, almost nervously.

CURATOR

I-I'm not sure I understand your question.

Corbin is frustrated.

CORBIN

Why was Atlantia, of all the cities, so important for both sides to fight for it constantly?

The Curator gives a nervous laugh; it's not obvious to the students who are paying attention that he is lying.

CURATOR

Who knows! Sometimes pointless, bloody battles are fought for years over lands that provide little more than moral victory. Atlantia was a spiritual hub at the time.

Corbin isn't satisfied with the answer and begins to ask again but is cut off by Curator before he can start.

CURATOR

Now if you come this way, you'll see what is thought to be the last remaining...

The Curator's voice trails off as Corbin, now an adult, looks at the diorama. Jennifer leans against the rail next to him.

JENNIFER

Do you see it?

Corbin scans the scene and finds a single large building in the middle of what appears to be the most intense fighting.

(CONTINUED)

Air Date: 09/22/2009

CONTINUED: (2)

CORBIN
Is that...?

JENNIFER
The pathway.

Corbin turns and:

SMASH CUT TO:

EXT. SIDE STREET, WASTES - NIGHT

Corbin walks just behind Enzo. They've obviously broken from the highway and are walking along deserted trails. Corbin rubs his head. Enzo watches him out of the corner of his eye.

ENZO
You gonna pass out on me again?

Corbin looks up, still rubbing his temple.

CORBIN
I hope not.

Enzo nods.

ENZO
So what exactly are you looking for in Atlantia?

Corbin shrugs.

CORBIN
The Pillar.

ENZO
It's quite the sight. The building.

Running to catch up with Enzo. He gets beside him, his face filled with curiosity.

CORBIN
You've actually seen it?

ENZO
Sort of, maybe three years ago. The Hunter patrols were increasing. Moved that far out to stay away. They don't like going too far from the city.

Corbin looks over him.

CONTINUED:

CORBIN
I have to find a man.

ENZO
Who?

CORBIN
His name is Merrick. Have you ever
heard of him?

Enzo thinks for a moment then shrugs his shoulders.

ENZO
Doesn't ring a bell.

Corbin falls behind a few steps as he thinks back on
everything.

CORBIN
Same with me.

Enzo stops. Corbin bumps into him. Enzo turns around.

ENZO
Then why the Hell are you looking
for him?

Corbin raises his eye brows.

CORBIN
Well, I think he told me too.

Enzo is confused.

ENZO
What?

CORBIN
I don't understand either, but in
my memories and dreams, my fiance
keeps telling me to look for him.
The name seems familiar, but I
don't know why.

Enzo shakes his head and starts walking again.

ENZO
You're going to get me destroyed.

Corbin starts after him.

CONTINUED: (2)

CORBIN
I'll try not too.

Enzo just shakes his head. In the distance a FALLEN CRY echoes. Enzo perks his head up to listen but keeps walking.

ENZO
They're far away.

CUT TO:

P.O.V. NIGHT VISION

In the blue of Avalonian night vision, Enzo and Corbin can be seen walking across the trail in the distance. What Enzo is saying can also be HEARD:

ENZO (CONT'D)
(filtered)
If we keep moving we'll able find a
good spot to hide for the day.

CUT TO:

EXT. FIELD, WASTES - NIGHT - CONTINUOUS

We see a pair of hands holding binoculars. They lower to reveal two eyes with black camouflage PAINTED around them.

PULL BACK to see a group of Hunters gathered around a truck with its lights off. The one who was watching Enzo and Corbin raises his hand to signal the others

The whole group quickly moves and climbs in through the hatch on the back of the truck. The Leader squints into the darkness and flips his goggles back down.

He climbs into the back of the truck with the others. The door slowly pulls up and seals with a *hiss*. The truck turns over with a deep rumble, and slowly starts up.

FADE OUT.

END ACT TWO

ACT THREE

FADE IN:

EXT. WOODS, WASTES - NIGHT

Enzo is standing on top of a pile of rubble looking out from the break in the trees. Out in the empty field shadows can be seen moving. Something is out there.

He chews his cheek for a moment then hops down.

Corbin walks up as he looks out into the field behind them.

CORBIN
What is it?

ENZO
Hunters maybe. They're running
completely dark. Risky.

Corbin steps up next to him.

CORBIN
The Fallen can't see them, but they
can't see the Fallen.

ENZO
(nodding)
Exactly.

Corbin turns and heads down the path. Just a short distance away lies a stream. He kneels down next to it, careful to keep his gun out of the water. He pulls water up and drinks from his palm.

Enzo appears next to him, looking on with disapproval.

ENZO
You know, you don't need that.

CORBIN
It's still nice to remember cool
water.

Enzo shakes his head. He reaches down and grabs Corbin by the shirt and lifts him up.

CORBIN
What the hell?!

CONTINUED:

ENZO

Shut up and listen! You need to get over that. All of that. What you left behind is gone. Forget it or you will never survive out here.

Corbin's eyes flash with fear then turn to something else...

CORBIN

I will not forget who I was. Even if you did.

Enzo swallows, letting the words sink in. He blinks, the realization of the words coming over him. He lets go of Corbin's shirt.

Corbin straightens it out, keeping his eyes on Enzo.

ENZO

I-I'm sorry. I...

Corbin watches the man change in front of him, his defenses come down. He's realizing what he's become out here.

CORBIN

Don't worry about it. You've had to do what you had to do to survive.

Enzo takes a few steps away as Corbin bends down to get another handful. Enzo scans the trees. There's a *snap* of a branch in the darkness. He quickly raises his gun. He stands slowly, flipping his safety to OFF.

He scans the trees as the soft sound of foliage underfoot comes into range. He turns and sees Enzo scanning as well, weapon raised. He heard the same thing.

CORBIN

Is it them?

ENZO

Yes...

They continue to scan, they can't see anything.

CORBIN

An animal?

ENZO

I doubt it.

(CONTINUED)

Air Date: 09/22/2009

CONTINUED: (2)

Enzo points in a direction, Corbin turns to see a shadow in thick foliage.

CORBIN

Got it.

There's a *pop-hiss* and the area lights up a bright RED. Corbin and Enzo look to the sky and see a FLARE arch overhead.

ENZO

Shit...

WEAPONS fire erupts from all around them. Corbin tackles Enzo and knocks him down and out of harm's way. He rolls off of Enzo and they crawl across the ground.

They reach a log where they can take cover and scramble over it. They hit the ground hard, the wind being knocked out of Corbin.

All around, trees are SPLINTERED, branches BROKEN, dirt and leaves THROWN into the air as bullets LANCE out from unseen cover.

CORBIN

Ever had this happen before?

Enzo gives him a quick look then fires wildly over the log.

CUT TO:

EXT. ADAM'S HOME, PORTSOUND - NIGHT

AN ESTABLISHING SHOT

This is Adam's home. It's a large house, but not as large as one would expect for someone as powerful as Adam. A MAN walks up the curved driveway. He wears a long black coat which whips out in the breeze as he makes his way to the front door.

CUT TO:

INT. LIVING ROOM, ADAM'S HOME - CONTINUOUS

Adam sits in a large comfortable chair in a spacious living room. He wears comfortable sleeping clothes. On his face sits a pair of glasses aimed at a leather bound book in his hand.

He reaches to the side table and picks up a glass with some light red liquid in it. He takes a sip and cringes a bit from the sting as he returns it to its coaster.

(CONTINUED)

Air Date: 09/22/2009

CONTINUED:

Adam doesn't even break from his book as the door opens and Agon enters. He takes it off and hangs it up next to the door. Adam still doesn't break.

ADAM
Get yourself a drink.

Agon enters the living room and makes for a cabinet with various bottles of liquor lining the shelves. Agon finds a bottle and helps himself to a drink. He closes the cabinet and makes his way to a couch across from Adam.

Agon sips his glass and sets it on the table between him. Adam still refuses to break from his book.

ADAM
I assume there's a reason for you being here.

Agon leans back.

AGON
(re: drink)
You have the good stuff.

Adam smiles, his eyes continuing across the page. Agon picks it back up after a moment and takes another sip. He turns makes a face at the bite of the alcohol.

ADAM
(not looking, still)
Too strong?

AGON
No. Just enjoying the flavor.

He takes another sip. Adam finally peers over his glasses.

ADAM
What is it?

Agon grins from ear to ear.

AGON
They've found him. If everything goes right, we should have him back in the morning.

Adam finally looks up from his book, lowering it but keeping it open.

CONTINUED: (2)

ADAM

Where?

AGON

(taking a drink)

About thirty miles west of the city.

ADAM

Was he headed for Atlantia?

AGON

Looks that way.

Adam SLAMS his book shut and takes his glasses off.

ADAM

Are there any other squads near?

AGON

Three, they should rendezvous in the hour.

Adam takes his glass and drinks a sip. Agon doesn't drink; the smile has left his face.

ADAM

What?

AGON

We have another problem though.

Adam sets his drink down.

AGON (CONT'D)

Mars met with Sybil tonight.

This enrages Adam. He smacks his drink off the table, sending it across the room and shattering it against the wall.

AGON

We don't know what was discussed--

ADAM

(furious)

Yes we do!

He stands and tosses the book into the chair.

(CONTINUED)

Air Date: 09/22/2009

CONTINUED: (3)

AGON

It was in the Council Gardens. Only lasted a couple of minutes, but he was waiting for her.

Adam begins to pace. He now directs his anger towards Agon.

ADAM

Maybe you were not convincing enough the other day.

Agon resigns this fact.

AGON

Perhaps not, though I did--

ADAM

(interrupting)

I do not want excuses.

Adam is fuming. After a moment he turns away from Agon and visibly calms down. He returns to his friend.

ADAM

(calmer)

You did your best, I'm sure.

Agon doesn't say anything, but he does hold his gaze.

ADAM

Take care of it.

Agon nods.

ADAM

Do what that must be done. Make both of them understand.

AGON

Any limits?

Adam turns away and looks at a painting on the window.

ADAM

Finish it tonight.

Agon nods and finishes his drink. He returns to the entry way and puts his coat back on. He takes one last look at Adam and then leaves the house.

(CONTINUED)

Air Date: 09/22/2009

CONTINUED: (4)

PRE-LAP: GUN FIRE!

CUT TO:

EXT. WOODS, WASTES - NIGHT

Corbin and Enzo are still fighting, bullets ricocheting and sending splinters flying in all directions. Enzo pops his head over the log and takes a couple of QUICK shots.

CORBIN

Where'd you learn to fight?

Enzo smiles.

ENZO

I've had a couple of fire fights out here. Watched the Hunters.

(shooting)

You pick up some things after this long.

CORBIN

How long *is* that?

ENZO

No idea.

Corbin looks out.

CORBIN

They're moving around us...

ENZO

Shit...

Corbin turns and is about to fire when he freezes.

ENZO

What is it?

Corbin doesn't move. His eyes roll into the back of his head and he falls over.

CUT TO:

INT. BEDROOM, CORBIN'S HOUSE - NIGHT

Corbin is lying on his back, his eyes closed. Beside him is the curvy, NAKED, body of a dark-haired woman. Corbin stirs and smiles, but doesn't open his eyes.

(CONTINUED)

Air Date: 09/22/2009

CONTINUED:

CORBIN

This is such bad timing.

Jennifer looks up from the pillow and smiles.

JENNIFER

But it helps, doesn't it?

CORBIN

Yeah. Is this what's going to happen? Like Enzo says?

Jennifer cocks her head and shrugs.

JENNIFER

What do you mean, "this?"

Corbin rolls over onto his side and looks deep into her.

CORBIN

Me and you, over and over.

JENNIFER

Maybe. I don't know any better than you. I just know--

CORBIN

(dismissive)

Yeah, yeah, I *have* to find Merrick.

JENNIFER

You'll be fine. You'll find the strength inside you. The strength to survive. The *power*...

Corbin is confused.

CORBIN

The power?

Corbin's eyes begin to glow blue. His hands begin to glow. Jennifer reaches out and takes his hands.

JENNIFER

It's there. Just below the surface. Waiting to erupt. Control it...

Corbin closes his eyes and the glow disappears. Jennifer smiles at him and leans into him, she kisses his cheek.

CORBIN

Save me.

(CONTINUED)

Air Date: 09/22/2009

CONTINUED: (2)

JENNIFER

Save me.

She kisses him again and again, he wraps his arms around her.

CUT TO:

EXT. WOODS, WASTES - CONTINUED

PULL OUT from Corbin's unmoving body. He is motionless, only the occasional TWITCH lets us know he's alive.

Continue to PULL BACK: Enzo is on his knees with his hands behind his head, several Hunters have them surrounded with weapons trained.

Enzo lowers his head as Corbin is dragged away by Hunters.

CUT TO:

INT. ALTAR, TEMPLE OF THE HARBINGER - NIGHT

Several BEAUTIFUL YOUNG WOMEN (22-27), dressed in simple black robes, attend duties. The temple is not quite as large or ornate as that of the Seven. It appears older, like a relic from the distant past.

One of the women approaches a candle with a small lit stick. She ceremoniously lights the candle and bows her head.

Sybil appears from an entry way and slowly moves to them. They line up together and kneel in front of her.

ACOLYTE 1

The evening has arrived.

SYBIL

And the stars?

ACOLYTE 2

They shine, evermore.

This all is highly ritualized, yet another relic from the distant past. There is a spiritual tinge to it, but it comes across as tradition for the sake of tradition.

SYBIL

And the moon?

ACOLYTE 3

Shows her face.

(CONTINUED)

Air Date: 09/22/2009

CONTINUED:

Sybil nods and begins to turn when there's some commotion from the outer chamber. The three acolytes stand just as a small cylindrical object is thrown into the room.

Before they can react it explodes with a deafening bang and blinding flash.

Everything is WHITE. It all happens in quick succession.

WHITE...

- Men yell "GET DOWN!"

- Women SCREAM and there around loud crashes of over turned furniture.

- Something shatters...

- Two gunshots...

- Two thumps of dead weight against the floor...

BACK TO SCENE

The room is a mess. Statues have been over turned. Drapes and tapestry's torn down. Two of the acolytes lay dead, blood pooling under and beside their bodies.

Sybil kneels, holding the remaining acolyte in her arms trying in vain to comfort her. Around her, three armed and masked SOLDIERS have weapons trained.

One, a SERGEANT, kneels in front of Sybil. She eyes him with utter hatred.

SYBIL

What--

He holds his hand up.

SERGEANT

Where is she? Which way to her room?

Before Sybil can answer, the VOICE of the HARBINGER speaks from behind them.

HARBINGER (O.S.)

I am here. What is the meaning of this violence?

(CONTINUED)

Air Date: 09/22/2009

CONTINUED: (2)

The men all turn, their guns immediately aimed at a beautiful woman in her mid forties. She wears a simple sheer gown. The Sergeant stands.

SERGEANT

We have a message for you.

HARBINGER

Did you have to kill two of my servants? Two innocents.

The Sergeant moves and QUICKLY has the Harbinger by the neck against the wall.

SERGEANT

My father died, fighting Lucifer and his idiotic religious crusade.

The Harbinger doesn't struggle. Sybil tries to protest but is met with the butt end of a rifle across the forehead, sprawling her out on the floor. Blood drips down her face.

The Sergeant tightens his grip.

SERGEANT (CONT'D)

And here you sit, spouting psychotic spiritual crap.

The Harbinger looks at him with sad eyes.

HARBINGER

I mourn your loss, but I--

The Sergeant tightens again.

SERGEANT

I have a message: Cease and desist. Or we will be back.

He lets go. The Harbinger drops to the floor choking for air. Sybil and the remaining Acolyte push past the others and rush to her aid.

The Sergeant looks and motions for his troops to leave. The Harbinger gives the sergeant the darkest look.

HARBINGER

(choking)

I have seen the beauty of endings. Your's will be glorious.

(CONTINUED)

Air Date: 09/22/2009

CONTINUED: (3)

The Sergeant ignores her and he and his men leave the room. Sybil helps the Harbinger to her feet.

SYBIL
This should end. The Chancellor--
(frustrated)
We cannot fight this.

The Harbinger shoots her an icy glare.

SYBIL
Mars is not the instrument we need
him to be.

HARBINGER
But he will suffice. Send word to
him that we will continue.

SYBIL
You are fighting the wrong war!

HARBINGER
Nature must be returned its
rightful queenship.

The Harbinger jerks away from the two and kneels down in the blood of the two dead women. She begins to weep as she brushes the hair from their faces.

SYBIL
Do we make it known?

HARBINGER
No. Have these two buried in
secret.

Sybil nods and bows deeply after a moment's hesitation.

SYBIL
As you wish.

CUT TO:

INT. ROOM, MARS' HOME - NIGHT

The room looks like it was once very nice. Pictures and heirlooms from the past once stood here.

But all of that has been replaced with destruction: Picture frames are shattered, chairs destroyed, books torn apart, shelves overturned.

CONTINUED:

The place is a wreck.

MARS (O.S.)
(choking)
I understand...

PAN to see Mars leaning, his back against the wall, his hand rubbing his throat. Two armed men keep their weapons trained on him. In another room through the doorway, two others are pulling out bodies.

MARS
A knock would have sufficed!

Mars looks at the soldiers being dragged away.

MARS
What now, then?

SOLDIER
You keep your mouth shut.

The soldiers begin to back away slowly. After a moment, Mars is left alone. He looks around the destroyed room and shakes his head in disbelief.

MARS
This will not end here.

He leaves the room and the light fades.

FADE TO:

INT. BACK COMPARTMENT, TRUCK

Enzo sits, his hands bound, against the wall of the dark truck. Across from him Corbin is secured to the wall. He is still unconscious.

Enzo looks towards the front, three Hunters are watching him.

ENZO
My friend needs help.

One of the Hunters reaches across and slams the butt of his rifle into Enzo's stomach.

Enzo coughs for a moment then looks up: Corbin is coming too.

Corbin's eyes flutter and he looks around the truck, the Hunters eye him darkly.

CONTINUED:

He looks back to Enzo who gives him a subtle shake of his head. Corbin understands, he lowers his head and resigns himself to his apparent fate.

HUNTER
Just keep quiet!

Corbin looks at him out of the corner of his eye. He's about to say something when the LOUD groaning of bending metal and explosions RIP through the small area.

Everything is FLIPPED over and over. The Hunters SCREAM out in confusion while Enzo and Corbin just try to hold on.

CUT TO:

EXT. FIELD, WASTES - NIGHT - CONTINUOUS

The brightly lit truck tumbles through the tall grass as balls of fire and flames LEAP into the air.

It comes to a rest, the sounds of groaning metal having ceased. It sits silent and unmoving, the lights on it FLICKER then dim.

There are a few moments of silence then the familiar cry/call...

The Fallen have returned.

END ACT THREE

ACT FOUR

FADE IN:

EXT. FIELD, WASTES - NIGHT - CONTINUED

As before, the truck FLIPS end over end.

It slides to a stop with dirt, mud, and plants being upturned in front of it and leaving a trail of destruction in its wake. The cry of the Fallen reverberates across the empty land as the lights dim then FADE.

Fires burn on it, under it, and around it. The flames and the moon are the only illumination.

CORBIN (PRE-LAP)
(coughing)
Enzo?

CUT TO:

INT. TRUCK

TRACK through the truck, from front to rear: Things are a mess. Two of the Hunters are dead: impaled by bent metal from the explosions. The other two are barely alive in the front and one stumbles in front of Corbin, who is upside down.

HUNTER
(whispering)
Keep quiet!

Corbin looks across at Enzo, who looks very disoriented. Corbin's hands show the signs of the energy build up. Blue light begins to GLOW from his hands.

JENNIFER (V.O.)
*It's there. Just below the surface.
Waiting to erupt. Control it...*

The Hunter turns to him, the blue light filling the dark cabin.

HUNTER
What the hell are you doing?

Corbin closes his eyes and...

CUT TO:

EXT. FIELD, WASTES - NIGHT

Six Fallen land around the truck. They all wear sharp clothing, nice shirts, dress slacks and nice shiny shoes. They're all dressed sharply.

They stalk it for a moment, checking it out. They are all ready for battle. They wait as fires burn; then one speaks:

FALLEN

Come out!

The Fallen flex their wings. The one who spoke steps closer.

There's a slight hiss from the door then it is blown off of the truck in a blinding flash.

It flies across the field, slamming into one of the Fallen and taking him with it, picking him up then driving him into the ground. The others square up, ready to face the enemy.

The Hunter stumbles out, his armor and clothes singed and burned, his body charred largely.

He walks a few feet then collapses, dead.

Confusion ripples through the Fallen as Corbin steps out, his face angered and his hands glowing with a blue smoke. He takes a few steps forward then readies himself.

The Fallen all take a step then STOP...

They look to the sky and then back at Corbin. In unison they all FLAP their wings then take to the sky and fly off. They are soon out of sight.

The smoke begins to disappear from Corbin's hands as the energy subsides. He falls to his knees when Enzo emerges.

ENZO

Hey there...

He rushes to Corbin and grabs him as he's about to fall over flat. He pulls him up and takes him to a tree to rest.

CORBIN

I feel awful. Drained...

ENZO

It's starting.

(CONTINUED)

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CONTINUED:

Enzo looks around, the distance hard to make out because of the flames from the truck.

CUT TO:

INT. LIVING ROOM, MARS' HOME - NIGHT

Mars sits in a room with large paintings of what look to be his family members. The light is dim and Mars sits alone in a large chair looking into a fireplace.

Behind him the ransacked room can still be clearly seen. It hasn't been touched.

He pulls a glass with liquor in it to his lips and shoots it back into his throat.

He sets the glass down on one arm and produces a bottle. He fills the glass back up and sets the bottle to the side.

He takes another drink.

SYBIL (O.S.)
Drowning our intentions?

Mars doesn't turn or move. He just finishes his glass and pours himself another drink. She steps into his field of vision, in front of the fire.

SYBIL
Perhaps you lament?

Mars' eyes just look into hers as he drinks.

She smiles and kneels.

SYBIL (CONT'D)
Don't fret, Councilman. Things are still on track.

Mars lowers his glass.

MARS
How?

SYBIL
You were right. We wanted to move too quickly.
(beat)
Adam and Agon are too powerful.

CONTINUED:

Mars scoffs and begins to take another drink but Sybil reaches and stops him. She gives him a reassuring smile.

SYBIL
You were right...

Mars grabs the bottle with his free hand and takes the drink straight from that. He sets it back down.

MARS
You may see things.
(beat)
You may know things to come.
(looks at her)
But I know the way the world works.
We are here with little to strive
for, now. Things have to change. I
knew it had to be subtle and slow,
but you now have forced me into
either submission or out right
rebellion.

Mars frees his drink hand and finishes the glass.

MARS
Is the plan still active?

SYBIL
So to speak. It will be modified.

Mars scoffs and stands. The Sybil remains kneeling. Mars looks down at her and smiles.

MARS
If only the old ways were still...

She looks up at him with a mock smile disguising disgust.

SYBIL
(flirtatiously)
They are, if you wish it.

Mars steps around her and steps right in front of the fire, Sybil still kneeling behind him.

MARS
I was just... *thinking* out loud.

She comes up behind him, and puts her hands on his shoulders.

CONTINUED: (2)

SYBIL

We understand your position.
Payment is expected.

He removes her hands.

MARS

I'll come to you when I'm ready to
move.

Sybil bows lightly behind him and walks away. Mars remains,
keeping his eyes on the fire light.

CUT TO:

EXT. FIELD, WASTES - NIGHT

Enzo has Corbin over his shoulder and is trudging along
through the grass. He carries two guns and a duffle bag.

Far behind him, the glow of the burning truck continues to
light the fields. In front of him the faint shadow of hills
rise into the sky. He nods to himself.

ENZO

The caves...

He looks over to his left and sees the remnants of a house.
He turns and begins the walk towards it.

FADE TO:

INT. LIVING ROOM, ADAM'S HOME - NIGHT

Adam sits much like he did earlier: Alone, in a chair, a book
in one hand and a filled glass in the other. Behind him the
front door opens.

ADAM

News?

Agon hangs up his coat and walks in. He sits on the couch
across from Adam and rests his elbows on his knees.

AGON

Mars and the Harbinger have been
handled.

ADAM

You know, brute force may not
always be the best solution.

(CONTINUED)

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CONTINUED:

AGON

No, but it is immediate. We can deal with them after we have the Runner.

Adam nods and takes a drink. He offers the bar behind the couch to Agon who waves it off.

ADAM

So the problem is handled?

AGON

Yes, but not solved. It'll come back to bite us in the ass.

Adam nods setting the book down.

ADAM

And the Runner?

Agon hesitates.

ADAM

Agon...

AGON

They were destroyed. We think it was the Fallen.

Adam sighs and takes his glasses off.

ADAM

What a quagmire this is becoming.

AGON

It's the first in six years. We should have moved more quickly.

Adam waves his hand to silence Agon.

ADAM

It's not that. It's just...

Adam can't finish. He looks back to Agon.

ADAM

Send every available squad to the last known coordinates.

Agon nods.

(CONTINUED)

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CONTINUED: (2)

ADAM
Bring him in intact.

Agon nods again and stands. He leaves Adam alone.

TRACK Agon to the door. He grabs his coat and opens the door.

CUT TO:

EXT. ADAM'S HOME - NIGHT

Agon closes the door behind him and walks down the steps. He produces a small cylinder from his pocket. It's smooth with no clear markings. He speaks into it.

AGON
Launch all readied squads.

He puts the cylinder back into his pocket and continues down the path towards the front gate.

CUT TO:

EXT. BUNKER, WALL - NIGHT

A large bunker protrudes from an even larger WALL, much like the one seen in the News Report in the previous episode. This is the Portsound DEFENSIVE WALL.

The bunker has a large Parade ground in front of it with a long and MENACING fence lined with razor wire surrounding the perimeter. A few guards patrol the fence.

An ALARM BEGINS to blare over the loud speakers. An official sounding voice soon CUTS through it.

VOICE
(filtered)
All squads prepare for departure!
All squads prepare for departure!

BEGIN MONTAGE

INT. BUNKER - TIMELESS

1. *The bunker is well lit. About fifteen men rush out from two doors. They're all in black skin tight jump suits.*

2. *The men are getting into armor.*

3. *They are now being issued weapons. One is shouting at them to hurry.*

CONTINUED:

4. *In a motor pool area they all file into three trucks similar to the one we saw earlier.*

5. *The back hatches of the trucks draw up and close.*

END MONTAGE

EXT. DEFENSIVE WALL, PORTSOUND - NIGHT

A very LARGE and HEAVY looking door on the outside of the Portsound Defensive Wall slowly opens to reveal the three trucks with all lights on. They all roar out from the entry and into the wastes.

CUT TO:

EXT. FIELD, WASTES - NIGHT

Enzo still has Corbin over his shoulder.

PAN around him and see him about to walk up the stairs. To the east, behind them, we can see the first light of dawn beginning to meet the black night.

ENZO

Almost there...

He begins to climb the stairs.

CUT TO:

INT. BEDROOM, TERESA'S HOME - NIGHT

A young Corbin sits on the bed with his mother reading the Atlas with him.

TERESA

What is it today?

Corbin looks over the book and turns the page.

CORBIN

I don't know, mom.

TERESA

Well, you've had that book for three weeks.

Corbin turns the page again.

CORBIN

How big was the city originally?

(CONTINUED)

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CONTINUED:

TERESA
Portsound? Maybe only twenty miles.

Corbin looks at the map.

CORBIN
Where was the last battle?

Teresa looks at the map and traces her finger to east of Atlantia.

TERESA
There. That's where he was killed
by Merrick.

CORBIN
Who?

TERESA
The man who saved us...

Teresa looks away slowly:

CUT TO:

INT. CORBIN, ROOM

Corbin is on an old and dirty mattress asleep. He stirs.

TERESA (V.O.)
*The man who saved us from the
end...*

INT. ROOM, HOUSE - DAWN

Enzo stands at the broken window in the room looking out at the rising sun, a rifle in his hand.

Corbin stirs. His eyes open slowly, blinking in the dim yet brightening light.

CORBIN
Where are we?

Enzo looks at him to make sure he's okay then back out the window.

ENZO
A shack. We need to wait for a
while then move.

CONTINUED:

Corbin nods. He tries to sit up, but grabs his head and falls back to the mattress.

CORBIN

Wow...!

Enzo smiles.

ENZO

Hurts like a bitch, doesn't it?

CORBIN

Yes!

Corbin finally manages to sit up after a struggle.

ENZO

You'll probably go through the stages tomorrow. Maybe sooner.

CORBIN

I know who he is.

Enzo keeps his eyes on the sun rise.

ENZO

Who?

Corbin struggles to stand. Enzo comes over to him and helps him. After a moment, he finally gets his bearings and stands on his own.

He takes a deep breath, he's obviously feeling better. He turns to Enzo, his face displaying the importance he feels.

CORBIN

Merrick. I know who he is, and why we have to find him.

Enzo takes a step towards Corbin.

ENZO

Who is he then?

CORBIN

He's a war hero. He was forced to leave after the war. He won it, he saved us all.

Enzo watches as Corbin gets to the window.

(CONTINUED)

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CONTINUED: (2)

CORBIN

I have to find him. Everything in me says he can fix this.

ENZO

How?

CORBIN

I don't know. But, I have to find him. He has the answers.

Corbin is looking out the window. He turns back to Enzo.

CORBIN

He can save us all...

Corbin holds Enzo's gaze and we:

FADE TO:

I/E. COURTYARD, TEMPLE OF SEVEN - NIGHT

Sarah has emerged from her room and returned to the Gardens. She's singing the same song again.

SARAH

*...Beneath the falling night and
heaven's shutting gate.*

*Pray keep your tongue held tight or
suffer the same fate.*

One of the other six approaches her from behind. She continues, oblivious or ignoring. He reaches her but is silent as she continues to sing.

SARAH

*The blood on our black gloves it is
none of your concern.*

*If you want to call our bluff get
in line and wait your turn.*

And watch the witches burn.

She stops and looks up at the moon.

SARAH

What is it, Courage?

Courage takes a step forward.

(CONTINUED)

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CONTINUED:

COURAGE

The Chancellor has moved against
the Harbinger.

Sarah smirks. There is no love loss between the two it seems.

SARAH

And did she survive?

COURAGE

Yes.

SARAH

Unfortunate.

Sarah turns around, still wearing a smile.

COURAGE

She's never forgiven us for
accepting our position.

SARAH

She knew it would be a long road.
She feared what she couldn't see
beyond our decision.

Courage nods.

COURAGE

I thought you would want to know.

SARAH

(nodding)
Thank you.

Courage bows and leaves Sarah who continues to walk with a
smile on her face...

BLACK OUT.

OVER BLACK

SARAH (V.O.)

(singing)
We'll watch the witches burn.

END OF EPISODE