

T H E  P I L L A R S  
"Trust"

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Episode 1.03  
"Trust"

TEASER

**OVER BLACK**

*The sounds of BATTLE echo over the blackness, then fade.*

*FOOTSTEPS and LABORED BREATHING follow after a moment. The footsteps get louder, or closer, then stop.*

*A gun COCKS.*

*The breathing gets heavier. There's a few gurgles, but no words.*

*Beat.*

*CORBIN (V.O.)  
Leave him...*

*The voice becomes dull and drowned, like it's underwater, it's impossible to make out what else is being said.*

*The footsteps recede while the BREATHING remains then slowly fades to silence.*

FADE IN:

**INT. HALLWAY**

A long hallway with smooth grey concrete walls stretches back before us, this is quite similar to the halls at the Department of Public Standards seen in "It All Starts Now..."

The light is bright and white. We hear the soft *clicks* of boots against the floor in quick succession.

REVEAL ADAM PENGLOSS walking down the hall, determination on his face and a folder in his hand. He wears a black suit and black tie. He looks refreshed, alert. He walks out of frame.

CUT TO:

**INT. INTERROGATION ROOM**

The room is bland with no decoration. The walls are a solid grey. The only light is a single BRIGHT bulb on the ceiling.

A plain metal table with two chairs sits under the light. A pen and pad of paper is in front of one of the chairs.

On the side of the table, between the facing chairs, is a pitcher filled with water and two glasses.

CUT TO:

**ANGLE ON: A RIFLE MUZZLE**

- *The rapid flash of weapon's fire.*
- *Men scream out as explosions rip.*

CUT TO:

**INT. INTERROGATION ROOM**

There is no sound to be heard, no vents, no machinery, not even the buzz of the light bulb. This is a dead zone for sound. What's more, there is no actual door into the room, only four SMOOTH walls.

A low *hum* breaks the silence. On one of the walls a hole appears in the center of it. It quickly expands to a full sized circular ABYSS, it's pitch black, no view of what is beyond can be seen.

A MAN steps through, his hands behind his back. He wears only a black jumpsuit with no markings. The darkness closes, leaving him alone with no way out.

His face is bruised and cut with signs and hints of dried blood. It seems like he cleaned in a hurry. He takes a few steps, gliding his hand across the sleek metal of the table.

He's tall with broad shoulders and thick, cut muscles. His hair is cropped short and his scarred face would intimidate even the bravest.

He is a HUNTER.

CUT TO:

**EXT. FIELD, WASTES - NIGHT**

- *Hunters run across broken and rocky terrain.*
- *Explosions RIP through the ground.*
- *Men FLY into the air.*

CUT TO:

**INT. INTERROGATION ROOM - CONTINUOUS**

The Hunter gives the room a once over with efficiency: noting the table, the pen and pad, the water and glasses. His eyes lock everything into his memory.

After a moment he pulls out a chair opposite the pen and pad and sits. His back is straight and his hands face down on the table.

He faces forward. Waiting...

CUT TO:

**P.O.V. THE HUNTER**

- *The shot is blurred, swaying from side-to-side.*
- *It clears. Hills, rocks and stones all around, several fires burn.*
- *Two DEAD and burning bodies.*

CUT TO:

**INT. INTERROGATION ROOM - CONTINUOUS**

The opening returns and through it steps Adam, the folder still in hand. The Hunter stands and salutes. He holds as Adam sets the folder down and looks over the Hunter.

The Hunter continues to hold it until Adam returns the salute. He moves to an at ease stance as Adam sits.

Adam pulls out his glasses and opens the folder. He begins to read. He reads and offers the other chair to the Hunter.

ADAM  
(eyes on the folder)  
You may sit.

The Hunter quickly takes it and sits at attention.

ADAM  
(reading)  
Corporal Dunham, yes?

DUNHAM  
Sir, yes sir.

Adam turns the page and continues to read.

CUT TO:

**ANGLE ON: DUNHAM'S FACE**

*His face is cut and bleeding.*

DUNHAM

*We need back up! We need ba--*

*His eyes widen. No sound can be heard. The camera tilts and follows Dunham's face all the way until it hits the dirt.*

*He gives a slight cough and blood trickles from his mouth.*

CUT TO:

**INT. INTERROGATION ROOM - CONTINUOUS**

Adam continues to read, his eyes down.

ADAM (CONT'D)

Seventh Hunter Battalion, third squad. You were deployed yesterday morning. Correct.

Dunham shifts.

DUNHAM

Y-yes, sir.

Adam nods and continues to read. After a few tense moments he closes the folder. He sits back and looks at Dunham.

ADAM

Over a dozen soldiers are dead. You are the sole survivor. Can you give me an explanation?

Dunham hesitates...

FLASH CUT TO:

**EXT. FIELD, WASTES - NIGHT**

*We get it all at once:*

- A tense battle.*
- Explosions.*
- Men screaming.*
- Dead bodies.*

BACK TO:

**INT. INTERROGATION ROOM - CONTINUOUS**

Dunham stammers.

DUNHAM

U-uh... No, sir. W-well, yes.

Adam folds his hands and sits up, resting them on the table. He watches Dunham's every movement.

ADAM

Sixteen soldiers are dead. The fugitives have escaped...

Dunham looks up suddenly, straight into Adam's eyes.

DUNHAM

Sir, it was like nothing we'd ever seen...

Adam narrows his eyes. Dunham is genuine. Adam takes the pen and sets the pad directly in front of him.

ADAM

Care to elaborate?

Dunham swallows hard. Off his uneasy face...

FADE TO BLACK.

END TEASER

ACT ONE

FADE IN:

**EXT. FIELD, WASTES - DAY**

The sun hangs high, it's maybe an hour or two past noon. The field is empty; remnants of the old world still dot the landscape.

Rather than structures that can be used as shelter, all that's left are the shells of empty homes. Collapsing walls, crumbled dens of humanity. The streets are covered with grass and dirt.

CORBIN (O.S.)

I thought you said to only move at night.

CORBIN TRAVAIL and ENZO both step into frame. They carry the bags Enzo took from the Hunters in the previous episode.

ENZO

I did. But we have to make distance. The Hunters will be back. We need to find a place to lay low as soon as possible.

Corbin looks around the huge empty field.

CORBIN

Why?

ENZO

It'll start soon. You'll be helpless.

CORBIN

Oh.

They continue, an awkward silence between them.

CORBIN

What was it like for you?

Enzo thinks for a moment.

ENZO

(casually)  
Misery and terror.  
(beat)  
Pain.

CORBIN

Oh...

Enzo smiles.

ENZO

But that part *is* different for everyone. In the other four I met, no one ever shared a similar experience. For one, it was actually pleasant, if not heartbreaking.

CORBIN

What happened?

Enzo thinks again. He steps over exposed pipe.

ENZO

He said it was like he was with his family again; they wanted him to come home. As it went on, they faded more and more.

Corbin nods.

There is another awkward silence that settles between the two. Corbin doesn't really know what else to say.

Enzo pats him on the shoulder and points off in the distance.

ENZO

(re: hills)

Over there, there are caves. We'll be able to hide there.

Corbin follows his finger. They walk in silence for a time.

CORBIN

What happened during yours?

Enzo sighs.

ENZO

I felt like my body was torn apart. I saw everything I was destroyed. I watched my family die slowly.

Enzo closes his eyes and FLASH!

- *Enzo in a room, alone with bloody pieces of people strewn about. A WOMAN is slumped over a couch.*

- *The WOMAN is pulled back to reveal a bullet wound in the side of the head.*

Enzo SWALLOWS the lump forming in his throat.

ENZO (CONT'D)  
It was torture.

Corbin regrets having asked now.

CORBIN  
I'm sorry, I shouldn't...

Enzo waves it off.

ENZO  
It's fine. It happened, it wasn't real. It's over with.

CORBIN  
Is it?

They walk for a moment more. Corbin seems to be in deep thought about something. He's up set, his face filled with confusion. Enzo glances out the side of his eye and notices.

ENZO  
What?

Corbin stops and looks around. He waves his hand around the scene, encompassing all of it.

CORBIN  
Something is seriously wrong with me! I'm here, a fugitive, running through the fields of a barren wasteland, and for what!? A possible figment of my imagination?  
(looking at Enzo)  
And does it even matter anymore?  
Everyone I loved is dead!

Enzo is bemused.

ENZO  
You said you knew who he was...

CORBIN  
I do!

Corbin calm's himself down.

CORBIN

I do, but so much of what I remember is seriously screwed up! I don't know if it's even true.

(beat)

Hell, he could be dead.

ENZO

I guess that's why we have faith.

Corbin is surprised.

CORBIN

Didn't think you cared.

ENZO

I don't...

(pointing)

But you do.

He puts his hand on Corbin's shoulder.

ENZO (CONT'D)

I know what you're going through, sort of. But you feel you have a purpose, and it's good to have a purpose out here. Or you'll end up like me.

CORBIN

Alone and disillusioned in the middle of a hell?

Enzo drops his hand and starts to walk. Corbin follows.

ENZO

(over his shoulder)

This isn't Hell, not by far. No, that's still to come.

He turns back to Corbin.

ENZO

But I think you'll survive it.

CORBIN

(sarcastic)

I have to. I have to find Merrick. My dreams told me so.

Enzo turns back to his destination with a smile on his face. It fades, however, and his face grows worried as they continue to walk.

ENZO  
When it happens, I'll watch out for  
you.

CORBIN  
So, I'll have no choice but to  
trust you?

ENZO  
(nodding)  
Something like that.

Off Corbin...

CUT TO:

**EXT. CAMP, WASTES - DAY**

In the middle of the fields sit three Hunter trucks in defensive formation. The turrets on top rotate slowly to, scanning the skies. Around them are a handful of crates and various supplies.

All the Hunters are in full gear, most of their faces hidden behind goggles and black masks.

One, his rank tells us he's a SERGEANT, paces in front of his truck. His mask and goggles are pulled up, on top of his head. His face is gruff and scarred but clean shaven.

He checks his watch and looks at the sun, which still hangs high in the sky. He sighs.

SERGEANT  
Hitchens, any word from our other  
scouts?

Another Hunter hangs his head out from the opened side hatch of one of trucks.

HITCHENS  
Negative, sir. Nothing but empty  
fields.

SERGEANT  
Damn.

Another Hunter walks up next to him, it's Dunham.

DUNHAM  
Sir, no reports from the other  
squads either.

SERGEANT  
Dammit. Where are they?

DUNHAM  
About eighty clicks west. And,  
sir...

The Sergeant raises his eye brow. Dunham is nervous about delivering the following news:

SERGEANT  
Come on, out with it.

DUNHAM  
They found the lost truck. They  
were ambushed it looks like.  
(beat)  
Most were killed with energy burns  
or in during the attack in the  
truck. But one, sir, he...

SERGEANT  
"He" what? Corporal?

Dunham swallows.

DUNHAM  
He was shot through the head, sir.

The Sergeant's demeanor completely changes, now his face is dark and brooding, anger drips from his every word:

SERGEANT  
Fallen don't *shoot* people.

DUNHAM  
No, sir. We're pretty sure it was  
the prisoners.

The Sergeant nods.

SERGEANT  
Dismissed.

Dunham salutes and walks away, glad to have the job done.

The Sergeant moves after a long pause, his eyes watching his men. He checks his watch again.

SERGEANT  
(to himself)  
Nightfall at 0600...

He looks at his men around him.

SERGEANT

Listen up!

All the men come to attention and focus on the Sergeant.

SERGEANT (CONT'D)

Just to make sure we're all clear:  
we're to bring this one in alive.  
We should get a signal at any  
moment, but keep on guard. Reports  
are that the Fallen have increased  
activity since this one ran, so we  
might be in for a fight or two.

(beat)

Stay alert, stay focused, and we  
all go home. Ooh-Ah!

The men all give a loud and healthy "OOH-AH!" The Sergeant  
nods his approval.

SERGEANT

Get the gear packed and stowed.

The Sergeant turns back to the open fields and beyond. He's  
bristling with anticipation.

CUT TO:

**INT. INTERROGATION ROOM**

Adam sits with his legs crossed and his chin in his hand. He  
lets the silence hang in the air.

ADAM

Why didn't you actively search  
during the day?

DUNHAM

Protocol, sir.

ADAM

Explain.

Dunham is confused.

DUNHAM

Sir?

ADAM

I know why the protocol is the way  
it is, but I'd like to hear you  
tell me why you still chose to  
follow it, given the nature of your  
orders.

Dunham shifts uncomfortably.

DUNHAM

Well, sir... We didn't have a location on the Runner, only a general direction to go in. An area...

Dunham hesitates.

ADAM

Go on.

Dunham is unsure of what's going on. He's nervous.

ADAM

You're not in trouble, soldier. I simply *need* all the details.

DUNHAM

And, sir, during the day the Fallen use the sun as a screen, hard to spot them while moving. Packs of them will attack.

ADAM

You didn't think this was perhaps a time when protocol could be...?

Dunham is a little annoyed with the dig.

DUNHAM

The *sergeant* didn't, no sir.

Adam nods and makes a note on the pad.

ADAM

When did you get the signal?

Dunham licks his lips and swallows:

CUT TO:

**EXT. HILLS, WASTES - DAY**

The hills are rocky and gently rise upwards. Though they're rather unimpressive and shallow, it'd be easy for one to miss a step and fall down the face to an unpleasant finish.

Soon, Corbin and Enzo appear slowly descending one. Each step is careful and deliberate.

They get to the bottom of the hill and Enzo looks around.

ENZO

There's some caves real close. We can lay low there while this happens.

CORBIN

How do you know?

ENZO

Sometimes I explore, because I'm bored. Found these a few years ago. Nice place to hide for a while.

They keep going. Enzo's head keeps moving, his eyes scanning, looking for the caves.

CORBIN (O.S.)

Whoa...

Enzo turns to see Corbin staring off into empty space.

ENZO

What is it?

CORBIN

You can't see it?

ENZO

See what?

Now what Corbin sees comes into view: faint "ghosts" of buildings rise into the sky, people walk about, one even walks through Enzo, which doesn't look to bother him at all.

CORBIN

The people. The city.

ENZO

Oh, shit...

CORBIN

What?

ENZO

We've got to hurry.

Enzo grabs Corbin by the arm and starts pulling him.

CUT TO:

**INT. INNER SANCTUM, TEMPLE OF THE SEVEN**

SARAH stands with two other ROBED FIGURES, JUSTICE and FAITH.

JUSTICE  
We have three, as of now.

Sarah nods.

SARAH  
Good, how many do we--

Sarah begins to sway. She grabs her head and begins to fall. Justice grabs her and eases her to the floor.

JUSTICE  
Are you--?

He reaches his hand into his hood and grabs his head, Faith does the same.

SARAH  
Do you see it?

Faith falls to her knees. Sarah's eyes begin to well with tears of happiness as a smile crosses her face.

SMASH CUT TO:

**EXT. STREET, CITY - DAY**

Sarah is present in what looks to be the same city and park Corbin is seeing.

SARAH (CONT'D)  
It's so beautiful.

People continue to mill about as she turns, taking it all in. She stops as she sees a MAN, alone and his back to us, in a nice suit talking to a YOUNG WOMAN. We can't see her face.

Sarah moves forward, slowly and with trepidation. The man moves and we see the face of the young woman:

It's Sarah!

CUT TO:

**INT. INNER SANCTUM, TEMPLE OF THE SEVEN**

Sarah is weeping. Courage and Faith have each regained their bearings.

SARAH  
It can't be...

Sarah continues to weep. Courage reaches down and takes her in his arms and holds her close.

**ANGLE ON SARAH'S FACE:**

She opens her eyes and smiles as tears of joy continue to stream down her cheeks.

CUT TO:

**EXT. HILLS, WASTES - DAY**

Corbin and Enzo continue to rush forward. Corbin looks around in awe at the ghost buildings and people around him. The city looks to expand on for forever

CORBIN  
It's so beautiful...

Enzo keeps pulling, he's getting anxious.

ENZO  
We have to get out of the open.

CORBIN  
Is this what it's like?

ENZO  
For you, yeah. Looks like it.

Corbin tries to turn around to look behind.

CORBIN  
This is a park. Wow...

They come to a rise and see an open mouth reaching deep into the side of the mountain. Enzo looks and takes note of several possible areas for cover and nods in approval.

ENZO  
That'll do...

He continues to rush forward.

CUT TO:

**EXT. FIELD, WASTES - DAY**

The Hunters are all bustling about, getting their gear and weapons ready, the air is thick with anticipation.

The Sergeant steps out from among them again and looks in the same general direction as he was looking earlier.

Dunham comes up behind him.

DUNHAM  
Signal confirmed, sir.

SERGEANT  
Good, we'll wait 'till nightfall,  
catch them by surprise.

DUNHAM  
Won't they be expecting it?

SERGEANT  
Not if the target is in his final  
stage, no. Then we'll only have the  
other to deal with.

DUNHAM  
Orders?

SERGEANT  
Saddle up.

Dunham turns and starts yelling for everyone to get ready to head out. The Sergeant smiles and pulls his mask over his face. The hunt is on.

CUT TO:

**INT. CAVE, WASTES - DAY**

Light shines in through the large mouth of the cave. Two silhouettes come through it and move in deeper.

Enzo, still leading Corbin, turns back and sees they're in far enough and directs Corbin to sit down.

ENZO  
Where are you?

CUT TO:

**EXT. PARK, CITY - DAY - CONTINUOUS**

Corbin is in the middle of a park, everything has become clear and "solid" for him. He is no longer in the cave, but now, in this city and the park.

This park looks very familiar, almost like Central Park.

*Is it?*

CORBIN  
In a park...

Corbin continues to turn, taking in everything, a smile spreading across his face from awe and wonder.

ENZO (O.S.)

Where?

Corbin spins around again. People are everywhere, this is completely different from Portsound. People are jogging by, there's a family eating at a table, a couple walking a dog. This is a completely alien place to Corbin.

He doesn't know what to say.

CORBIN

I don't know.

A FIGURE approaches Corbin from behind. We can't quite make him out. He's tall, well dressed, and approaches with purpose.

FIGURE

Corbin Travail?

Corbin is STARTLED and slowly turns to him. He's confused at first. Who is this?

CORBIN

Yes?

The Figure offers his hand.

FIGURE

I'm Merrick.

Corbin takes the hand and shakes, his face filled with SHOCK.

BLACKOUT.

END OF ACT ONE

ACT TWO

FADE IN:

**INT. INTERROGATION ROOM**

Adam watches as Dunham politely but quickly eats a plate of food in front of him and chugs down a glass of water.

Once he's finished, Dunham wipes his mouth and hands then returns to the up right position in the chair. Adam smiles.

ADAM  
Do you feel better?

DUNHAM  
Yes, sir. Thank you, sir.

Adam nods. An aide comes in and takes the empty plates out.

ADAM  
So you waited until nightfall to  
move out?

DUNHAM  
Yes, sir. Even though we had over  
forty miles to cross--

ADAM  
Forty miles?

Dunham realizes he may have just said the wrong thing.

DUNHAM  
Y-yes, sir. We had pooled the  
trucks together at a position where  
reinforcements were still within  
range, if we needed assistance. We  
were still close to the city.

Adam nods then waves his hand.

ADAM  
It's not you I'm angered with. This  
isn't your fault. I just need a  
first hand account of what  
happened.

Dunham relaxes a little and nods his head in understanding.

DUNHAM  
Of course, sir.

Adam takes a drink from his glass of water.

ADAM  
Please continue.

Off Dunham...

CUT TO:

**EXT. CAVE, WASTES - DAY**

An establishing shot of the cave.

**INT. CAVE, WASTES - CONTINUOUS**

Enzo stands by the entrance of the cave while Corbin sits alone against a far wall. His face is blank and his eyes seem empty.

Enzo sighs.

ENZO  
Corbin?

Corbin doesn't respond. Enzo shakes his head.

ENZO  
(to himself)  
This might be a long one...

He crosses his arms and watches Corbin.

CUT TO:

**EXT. PARK, CITY - DAY**

The scene is quite pleasant. The park is large and green, with dozens of people, women, men, children, all over the place.

The air is filled with the ambient noise of city life.

PAN to where Corbin is now sitting on a bench with a MAN(30). He's handsome, well dressed, looks more like a politician or businessman than a savior or war hero.

This is how Corbin perceives MERRICK.

CORBIN  
So you're Merrick?

Merrick nods.

CORBIN (CONT'D)  
Funny, that's how I pictured you.

MERRICK

And that's why I look like this.

Corbin is befuddled.

CORBIN

What?

MERRICK

I'm an approximation of what you think I should look like. This is your mind, not mine.

CORBIN

Why are you here, then?

MERRICK

Why do you have me here?

CORBIN

Is this you talking, or me?

Merrick smiles.

MERRICK

Now, *that's* an interesting idea.

Corbin leans back and puts his arms across the back of the bench. He purses his lips as he thinks.

CORBIN

You're an approximation?

MERRICK

So to speak.

CORBIN

What is going on with me? Why you?

MERRICK

You tell me.

Corbin is understandably frustrated.

CORBIN

This is just like that dream, vision, whatever I had.

MERRICK

Let's start there.

Corbin looks at him.

CORBIN  
In my dream?

MERRICK  
(grinning)  
You have no idea what they could  
tell you about yourself.

CUT TO:

**INT. CAVE, WASTES - DUSK**

At the mouth of the cave the sun can be seen now setting. Enzo stands, having turned outward, and is watching the disc sliding down behind the hills.

He turns back to Corbin, who sits with his back against the wall and a blank expression.

Enzo props his rifle up and walks over to Corbin. He waves a hand in front of his face to no response.

ENZO  
Corbin?

CORBIN  
The dreams...

ENZO  
What?

CORBIN  
I was touched by angels...

ENZO  
What the hell are you talking  
about? Angels--?

CORBIN  
I think it's beginning to make  
sense.

ENZO  
Corbin...

Corbin doesn't move, his expression is still blank, staring past his protector. Enzo is a little frustrated.

ENZO  
Corbin, listen to me. If they come,  
I'll try to hold them off, but I'll  
need your... Your power, or  
whatever the hell it is.  
(beat)  
(MORE)

ENZO (CONT'D)  
If I'm not here when you snap out  
of it...

CORBIN  
(swallowing)  
I'll be okay.

Corbin turns away.

CUT TO:

**EXT. PARK, CITY - DAY**

Corbin and Merrick are now walking along a paved path to  
nowhere in particular.

CORBIN  
So, you're telling me, you're not  
here in the slightest.

MERRICK  
Yes, and no. I'm not here, I'm not  
Merrick as the person who actually  
exists, or existed, but rather, the  
person you have come to expect in  
your mind.

CORBIN  
This is part of the Council's  
*death*?

Merrick shrugs.

MERRICK  
I know only what you know.

CORBIN  
Why are you here then? Why am I  
imagining you if you don't really  
even matter?

MERRICK  
I wouldn't say you're "imagining"  
me. More like, you need help, and  
your mind has already decided that  
"Merrick," whomever he may be, is  
that savior.  
(beat)  
You *will* need help to get through  
this.

CORBIN  
The death.

MERRICK

You have to let go of certain things. Things that no longer matter.

Corbin stops.

CORBIN

Is that me saying that? Or the death?

Merrick shrugs.

MERRICK

What do you think?

CORBIN

I'm trying not to.

MERRICK

That's not a positive step.  
(thinking)

You have to overcome this. You have a purpose, don't you?

Corbin thinks, he doesn't know what to say. Merrick puts his hand on his shoulder and directs him to begin walking again.

MERRICK

Come, you have a lot to see, more to overcome.

CUT TO:

**EXT. TEMPLE OF THE HARBINGER, PORTSOUND - DUSK**

AN ESTABLISHING SHOT

The Temple of the Harbinger sitting tall and stoic as ever. A single person slowly climbs the steps.

**INT. ALTER, TEMPLE OF THE HARBINGER**

The interior of the temple around the alter is still in disarray. Blood has stained the stone floor. Several young women are on their hands and knees and scrubbing.

From the entrance MARS appears, he's wearing all black. His face is somber, like he is taken back by the scene in front of him. He moves to the side to let a man carrying a broken vase pass.

He steps in and stops again. None of the temple's people pay him any attention as he slowly walks past.

He inspects the destroyed relics and tapestries. Debris is still strewn about the floor along the walls.

MARS

What have they done...?

The acolytes turn and look at him, his question breaking the silence. He doesn't look at them, but stays focused on the destruction. They return to the cleaning and repairs as he takes a few steps forward, toward the overturned altar, and sees SYBIL watching him from across the anteroom.

He goes to her, careful to avoid stepping anywhere that would be "insensitive".

Sybil greets him with a gentle touch against his arm. He looks at the bruise and cut across her brow. He frowns at the wounds. He reaches up to her in sympathy but she shies away.

MARS

I am so sorry...

SYBIL

I will heal.

MARS

Is she...?

SYBIL

She's fine.

Mars turns back to the mess. He looks at the dried blood being scrubbed.

MARS

How many did they kill?

SYBIL

Only two...

Mars turns back to Sybil: she looks sad, like her world has been destroyed a little.

MARS

Can I see her?

Sybil nods.

SYBIL

She's been waiting for you.

Sybil turns and Mars follows.

CUT TO:

**INT. HARBINGER'S ROOM, TEMPLE OF THE HARBINGER - CONTINUOUS**

Sybil and Mars enter a completely closed in room. The air is thick with white smoke. Mars covers his nose and mouth with a handkerchief, whatever he smells, it's strong.

There are no windows nor any source for the bright light that fills the room.

In the center the HARBINGER lounges atop large and comfortable-looking cushions. Her eyes are closed, low soft words being mumbled from her barely moving lips.

Sybil and Mars speak in HUSHED tones.

SYBIL

She's deep in her trance...

MARS

I can see that.

SYBIL

She's looking for answers.

MARS

(rolling his eyes)  
Aren't we all.

Sybil is irritated as well.

SYBIL

Is there need for the sarcasm?

MARS

This arrangement was never predicated on me actually accepting, let alone believing in, what you people do here.

Sybil turns from Mars back to the Harbinger. She slowly opens her eyes, her face is pale and expressionless.

SYBIL

Madame.

The Harbinger stands and walks over to a shallow basin standing against the back wall. She dips her hands and pulls water to her face, letting it run over her skin.

She dries herself and turns back to her guests, the color returned to her face.

She waves her hand at Sybil who lightly bows her head and leaves the room to her mistress and the Councilman.

The Harbinger sits back on her cushions and offers a small cushion across from her.

HARBINGER

Water?

MARS

Thank you, no.

The Harbinger takes a drink from a cup beside the cushions.

HARBINGER

To what do we owe the pleasure?

MARS

I wanted to see what they did for myself.

The Harbinger nods.

HARBINGER

And are you satisfied?

MARS

That's not the word I would use, *madame*. I feel for your loss, but I believe we can use this.

HARBINGER

I suspected as much.

MARS

This is unfortunate, the needless loss of life due to our mutual dissatisfaction.

HARBINGER

Spare me the politicizing, Mars. I am under no delusions that if you could not use me or my services for your own personal gain, that you would care less for what Agon did to us.

Mars considers the jab. He shrugs then continues...

MARS

Your religion is still dangerous, I do agree with Adam and Agon on that. But you and I do have a common goal.

HARBINGER  
(sarcastically)  
Lucky for me.

Mars sighs, he's getting fed up.

HARBINGER (CONT'D)  
Lucky for me that a great number of  
people do not agree with you and we  
are kept in existence. Our  
"religion" still serves a purpose,  
even if it is just as a political  
tool.  
(beat)  
... Even if it is fading.

Mars thinks for a moment. He turns his head to the hallway  
and then back to the Harbinger.

MARS  
I can use this against them.

HARBINGER  
So our arrangement is still intact?

MARS  
Yes.

The Harbinger resigns herself.

HARBINGER  
Do what you must.

Mars stands to leave then stops and looks down at his cohort.

MARS  
You do realize that if this works,  
you will work for me.

HARBINGER  
I know the stakes.

MARS  
--That I will keep a close eye on  
you?

The Harbinger gives him an icy glare.

HARBINGER  
Get out.

Mars gives her a sly, malicious smile and leaves the room.

The Harbinger shakes her head. She reaches into her robe and pulls out a small piece of *something* and takes a bite. She hums a tune...

HARBINGER  
(singing)  
*Don't you know you could... Save my  
life...*

After only a moment the plant kicks in and her eyes roll back in her head as she goes into another trance.

CUT TO:

**INT. CAVE, WASTES - DUSK**

Enzo is still watching Corbin sit against the wall with the same blank expression. He is looking worried as the sun is beginning to descend from the sky out the mouth of the cave

He gets up and walks to the edge of the cave. Outside the sun is already behind the hills. He looks around, again taking note of a few large boulders and a path leading up above the cave. He nods to himself and goes back in.

CUT TO:

**EXT. FIELD, WASTES - DUSK**

The Sergeant is watching as the sun finally sets. He smiles and pulls his mask and goggles down.

SERGEANT  
Let's move it people!

He turns back to his trucks.

CUT TO:

**I/E. TRUCKS - CONTINUOUS**

We get a MONTAGE of the Hunters moving out.

- 1. The Hunter quickly file into their trucks.*
- 2. The hatches close with a hiss.*
- 3. Hunters take their seats in the back*
- 4. Two sit in the front.*
- 5. A hand turns keys.*

End MONTAGE.

The trucks all rumble to life. They move from their positions and begin to move over the grass, towards the setting sun.

CUT TO:

**EXT. PARK, CITY - DAY**

Merrick and Corbin continuing to walk along the path in the middle of the park.

The scene shifts slightly: The buildings change, the park is different, the people are different, they are dressed in a different style of clothing. The suits and clothes have harder edges, it's less flowing.

MERRICK

This is where it began for you.

The stop again and look. Corbin takes a step forward when he sees a BEAUTIFUL YOUNG WOMAN jogging. She is fit with her hair pulled back and dressed in non-flattering clothes. She looks content with a exuberant smile on her face.

This is a much younger TERESA.

CORBIN

(quietly)

Mamma...?

Corbin's eyes begin to well with tears. Merrick smiles.

MERRICK

And him...?

Corbin turns to see a MAN jogging up to his mother. He's young and fit, with a clean look, almost militaristic.

He starts to jog next to her. She looks over at him and smiles. He returns the smile.

CORBIN

How am I seeing this...?

MERRICK

It's in you. You've done this before.

Corbin thinks. FLASH:

- *The same PARADE from "It All Starts Now..."*

- *LUCIFER places his hand on Teresa's belly.*

Corbin nods.

CORBIN

I have.

MERRICK (CONT'D)

I'm just guiding you, so you can  
find the answers you need, to  
accept what's happened to you.

(beat)

Now you have to decide what step to  
make next, and it'll hurt.

Corbin turns from him and back to his mother and father.

CORBIN

Why does this have to happen?

MERRICK

Because they made it this way...

Merrick takes Corbin again.

MERRICK

Let's go...

They continue to walk. The screen whites out.

CUT TO:

**INT. CAVE, WASTES - NIGHT**

Night has finally settled outside the cave. Enzo watches  
Corbin with anxiety as his eyes close and he falls over, his  
body twitching.

ENZO

Here we go...

Enzo sits back against the wall and waits.

FADE OUT.

END OF ACT TWO

ACT THREE

**BLACK SCREEN**

*A woman SCREAMS in the throes of pain...*

FADE IN:

**INT. ROOM, HOSPITAL - DAY**

The room is sterile, dim. The walls are dull, but soothing. There are little, childish animals painted in soft colors on the walls.

The screaming continues. There are several doctors and nurses in scrubs gathered around a woman in the pangs of labor. A doctor moves to reveal the woman as Teresa.

DOCTOR  
Push! Push, Teresa!

Teresa screams out in pain.

MERRICK (O.S.)  
This, is where you'll take your  
first breaths.

PAN to see Corbin and Merrick standing apart from the scene in the corner. Corbin is in awe of the scene.

MERRICK  
Here, though, is not where your  
life began.

CORBIN  
How am I seeing this?

MERRICK  
It's a foolish belief we have as a  
species that the mind begins to  
work completely and functionally at  
the moment consciousness is  
actually remembered.

Corbin steps forward, but Merrick remains, talking after him.

MERRICK (CONT'D)  
The mind begins at the first moment  
instinct kicks in, whether it be in  
the womb or when the first neurons  
of the brain fire telling us we  
need or want something as an  
infant.

(MORE)

MERRICK (CONT'D)  
(smiles)  
For you it was earlier.

Corbin watches.

DOCTOR  
Push! I have the head. Just one or  
two more.

Teresa grips a nurse's hand with one hand and the railing of  
the bed with the other. She screams and pushes.

MERRICK (CONT'D)  
Our mind is an extension of  
ourselves. Every moment is  
imprinted upon us, whether or not  
we can consciously recall it.

DOCTOR  
One more!

Teresa lets out a BARBARIC scream and then sighs. It's over.

The doctors rush in and soon the cries of a newborn fill the  
room. Teresa smiles and sighs, tears of pain and joy on her  
face as the ordeal is finally over.

MERRICK  
Is this where it truly begins?  
Life? At birth? Or when we remember  
it? Is life merely the countdown to  
death?

Corbin turns to him for a moment, his eyes questioning  
Merrick. But he turns back...

Corbin watches, still in awe, as his younger self is handed  
to his mother wrapped in a blue blanket.

DOCTOR  
Do you have a name?

MERRICK (CONT'D)  
Or is it later? When conscious  
thought becomes the basis of our  
existence.

Teresa smiles.

TERESA  
Corbin.  
(caressing his head)  
After his father.

MERRICK (CONT'D)

Have you ever considered that our minds are taught to learn and remember contrary to the intentions of nature? That we fear, contrary to nature...

The doctors all leave the room, leaving Teresa alone for a moment with her baby son.

Corbin steps up next to her, tears in his eyes too.

TERESA

My baby. My Corbin. I love you.

Corbin smiles.

CORBIN

I love you too...

Merrick is quiet, letting Corbin have this moment to himself and his memory. He has a soft look of love and understanding.

MERRICK

Or does life begin with that first instance of love? Is that what makes our lives worth living?

Corbin looks up from his mother.

CORBIN

Why am I seeing this?

MERRICK

This is your journey. Why are you seeing it, Corbin?

He comes up beside Corbin, placing a hand on his shoulder.

MERRICK

Come, there is more.

Corbin takes one last look at his smiling mother and her baby boy. It hurts him that he can't reach out and touch her.

CUT TO:

**EXT. ROAD, COUNTRY SIDE - DAY**

This appears to be around the time of the war, or the end of it. Around the edges of the road, empty shells of cars still burn. The sky is thick with smoke from a burning city beyond.

A convoy ROLLS down the road slowly. In the center are four large busses crammed with people. In front of, on either side of, and behind the busses, are large military vehicles performing their escort duty.

Soldiers man the turrets and scan the burning fields beyond, the smoke filled skies, and the distant horizon. They appear anxious and tense. Expecting an attack at any moment.

CUT TO:

**INT. BUS - CONTINUOUS**

The bus is crowded with people and the few belongings they were able to carry and bring. Some try to console others as they cry. Others are visibly hurt and angry. Some are simply still and stoic, accepting the situation.

TRACK through the crowd to Teresa, sitting in the middle with a baby Corbin in her arms.

Behind her Corbin and Merrick sit silently.

CORBIN

Is this more of life?

MERRICK

Quite the contrary...

Suddenly one of the military trucks outside explodes, rocking the bus and shattering the windows on that side of it.

Teresa shields baby Corbin as glass flies through the air.

Corbin watches in horror as another truck explodes and weapons fire rings out.

MERRICK

Sometimes life ends. We believe  
it's always for a purpose...

The bus is rocked by another explosion. Sounds of twisting and groaning metal fill then air. Another explosion rocks the bus and it begins to tip over.

CUT TO:

**OVER BLACK**

*MERRICK (V.O.)*

*Sometimes, perhaps, there isn't.*

FADE IN:

**INT. ROOM, HOSPITAL - DAY**

Open on a heart monitor and the low and steady *beeps*. PAN to see Teresa cut and bandaged but alive in the bed. She looks to her side and see baby Corbin resting peacefully and unscathed. She smiles weakly.

TERESA

If only your father were here...

PAN to see Corbin and Merrick at the foot of the bed.

TERESA

(sobbing lightly)

We'd all be okay. He could have saved us.

Merrick looks at Corbin.

MERRICK

But you were alive?

CORBIN

I don't know. I think she meant the pain. She never really talked about him and I never knew him.

Merrick nods.

MERRICK

Death, has taken it all from you?

CORBIN

(distant)

Something like that...

MERRICK

Life and death. One cannot exist without the other. It is the nature of things, cause and effect.

CORBIN

How so?

MERRICK

The cause of death is life, the effect is death is the realization of life.

CORBIN

That doesn't make sense.

Merrick raises an eyebrow.

MERRICK

Only if you fear one or the other.

Corbin shakes his head.

CORBIN

What is the purpose if it ends?

MERRICK

You've already proven that it doesn't.

Waving around himself.

CORBIN

This isn't *life*! What I'm doing in the wastes, isn't life.

MERRICK

No, it's the effect of it. Life has continued, has it not?

Corbin catches himself. He doesn't know what to say next.

MERRICK

But it's not over. There's more.

Corbin turns from his mother.

CUT TO:

**EXT. PLAYGROUND - DAY**

A number of children are playing on the various play pieces. Several adults watch from the sides, including Corbin and Merrick.

One boy in particular is in the middle of the frame. He has light brown hair, deep blue eyes, this is a five year-old Corbin. He's playing with another BOY, sandy blonde hair, the innocence of youth in his fair skinned face.

YOUNG CORBIN

... But the boat doesn't work like that.

BOY

It can, if we want it too.

The boy drops his toy, his eyes glaze over and then he SEIZES. His eyes roll into the back of his head, over a wall of the school building, the same CALM FACE that delivered Corbin's death sentence appears.

What is says is too quiet to be heard as Corbin watches on with anger at the teachers approaching the boy to carry him off. Merrick notices his expression.

MERRICK  
It's natural.

One of the teachers takes Corbin and pulls him away while the others pick the boy up gently and carry him away.

CORBIN  
This is a farce...

MERRICK  
The anger is natural, too.

CORBIN  
I still don't understand the point  
of all this.

Merrick sighs and drops his head. He rubs his temples in frustration.

MERRICK  
Come on, there's more.

Corbin stays fixed on the toy on the ground.

CORBIN  
(heart broken)  
No.

MERRICK  
Yes. You don't have a choice.

On the play ground, a young Corbin cries at the loss of his friend as the boy is carried away by the solemn teachers.

CUT TO:

**INT. CAVE, WASTES - NIGHT**

Enzo is still sitting against the wall, his eyes on Corbin. Every so often, Corbin's body will convulse or twitch. He looks out the mouth of the cave, darkness having settled.

He looks back to Corbin and shakes his head.

ENZO  
Maybe I can buy you some time  
without being blown to bits...

Enzo stands and goes to where he'd set the two rifles and grabs them both. He turns back to Corbin for one last look of reassurance then leaves.

CUT TO:

**INT. CLASSROOM - DAY**

A normal looking class room. At the front is an attractive young lady, this is the TEACHER.

In the desks, the teenage students are either mildly paying attention or talking amongst each other.

One is a fifteen year-old Corbin, he's smiling at a young girl next to him. She gives a kiss to the air and grins back at him.

Merrick and Corbin watch from the back.

CORBIN  
I'm getting sick of this.

MERRICK  
Because you're not learning.

CORBIN  
I thought this was meant to drive me back to the Council.

MERRICK  
It is. Maybe you're fighting it.

Corbin turns his attention back to the teacher and her voice  
FADES IN.

TEACHER  
... But that's what the red-shift does.

There's a knock on the door.

TEACHER  
(re: class)  
One second...

She goes to open it. She talks to someone outside. She begins to go through the same signs as Corbin and the little boy. Corbin turns away as she collapses.

CORBIN  
This whole facade is sick. So indiscriminate.

MERRICK

Isn't that the way of death. Does  
it care? Is it capable of caring?

(beat)

You assign culpability to an  
inanimate idea.

CORBIN

No, I assign it to *them*.

MERRICK

(nodding)

I see.

CUT TO:

**EXT. FIELD, WASTES - NIGHT**

The Hunter trucks roll through the grass quickly, all the  
lights out.

In front of them, the hills where Corbin and Enzo are hiding  
rise in the distance, quickly getting closer.

CUT TO:

**INT. TRUCK - CONTINUOUS**

The Sergeant sits in the front cabin, his hand clutching a  
handle as they BOUNCE around. Right behind him Hitchens  
monitors a small screen.

HITCHENS

Maybe a click or two. Somewhere in  
the hills in front of us.

The Sergeant turns back to the front window.

SERGEANT

We'll stop just outside of them, go  
in on foot.

He slaps another Hunter to get his attention.

SERGEANT

Relay that to the others.

HUNTER

Yes, sir.

The Hunter turns to a small station and starts speaking into  
it, relaying the orders to the other trucks.

The Sergeant signals to the driver to pick up the speed. The driver nods and the whine of the engines gets louder.

CUT TO:

**EXT. FIELD, WASTES - CONTINUOUS**

All three of the trucks SPEED past, a cloud of dust BILLOWING up behind them. They're closing on the hills...

CUT TO:

**EXT. HILLS, WASTES - NIGHT**

Enzo dashes up the rocky hillside path to the top, his feet slipping once or twice against the loose rocks. At the top he looks out into the fields: The faint movements of the trucks can be seen rustling through the grass.

He looks below him to the cave opening.

ENZO  
Just hold tight.

He kneels down, setting one of the rifles down while he keeps his eye on the movement. He takes the other one and lays flat on the ground, the butt of the rifle against. He watches through the scope as the trucks come to a stop.

He reaches up and cocks the gun and grips the handle tightly. He flips the safety...

ENZO  
Hurry up...

CUT TO:

**INT. CAVE, WASTES - CONTINUOUS**

Corbin's body has stopped convulsing. Now a light blue glow is beginning to radiate from his body, the same energy that he's able to focus is building up.

Under his eyelids we can tell he's engaged in some sort of REM activity. He doesn't move other than that.

CUT TO:

**INT. LIVING ROOM, CORBIN'S HOME - DAY**

The scene is familiar. Corbin is on the floor, the face on the window. Merrick sits on the couch while Corbin watches with seething anger as his *other* self collapses.

CORBIN  
And the point of this?

MERRICK  
Is there one?

Corbin looks at Merrick then back at his own body.

CORBIN  
There has to be, otherwise I  
wouldn't be here. Would I?

MERRICK  
Go on...

Corbin kneels.

CORBIN (CONT'D)  
What is it? The moment things  
changed?

MERRICK  
Things changed long before this.  
There is something that happened  
now, here, that not only changed  
you, but changed your entire  
outlook on "life."

CORBIN  
(realizing)  
Here... Here's where I stopped...

MERRICK  
(smiling)  
Stopped what?

Corbin thinks, his eyes dancing around the room.

Beat.

CORBIN  
Stopped... Stopped fearing death. I  
stopped fearing what the next step  
was and just... "did."

Merrick begins to clap, a grin spreading across his face. He  
is nothing but impressed.

MERRICK  
Very good, Corbin. Very good.

Merrick stands up and helps Corbin stand up with an  
outstretched hand. Corbin gets up and is looking Merrick in  
the eye. He puts his hand on Corbin's shoulder.

MERRICK  
Now you can do it.

Corbin looks up, Merrick is gone. He looks back down and his body is gone. He's alone in the room. He smiles and:

BLACKOUT:

**OVER BLACK**

MERRICK  
*Now you can find me...*

END OF ACT THREE

ACT FOUR

FADE IN:

**INT. INTERROGATION ROOM**

Adam is still sitting across from Dunham, his eyes continually examining the corporal.

ADAM  
So what went wrong?

Dunham takes an uneasy breath then closes his eyes as he tries to remember.

DUNHAM  
Nothing. At first...

CUT TO:

**EXT. HILLS, WASTES - NIGHT**

Two dozen Hunters are slowly walking down one of the rocky hills, about six or seven feet between them, opposite from them is the cave where Corbin is unconscious.

CUT TO:

**EXT. HILLTOP, WASTES - NIGHT**

Enzo has his finger on the trigger, his eye to the scope.

**P.O.V. SCOPE**

Everything is the blue of night vision. Enzo has one Hunter directly in his sites.

ENZO (O.S.)  
Gotcha...

There's a loud *CRACK* as he fires the gun. The sight is knocked upward from the recoil.

Everything is QUICKLY settled back and we see the one Hunter DEAD and several others SCRAMBLING to find cover.

**EXT. HILLTOP, WASTES - CONTINUOUS**

Enzo smiles a smile macabre delight as he moves the gun and takes aim and pulls the trigger again.

And again.

And again.

Now, though, they've figured out where he is and echoes of gunfire resound from across the way. Soon, bits of dirt and rock are kicked up as bullets begin to HIT all around him.

This doesn't seem to even bother Enzo as he takes aim and fires again.

And again.

CUT TO:

**EXT. PARK, CITY - DAY**

Corbin and Merrick are back in the park where they had started their time together. Both sit on one of four benches surrounding a large circular fountain.

Corbin is leaning forward on the bench, his elbows on his knees and his hands clasped, while Merrick sits next to him, a very pleased look on his face.

CORBIN

All of this was about accepting it?  
Accepting death?

MERRICK

So too speak. You learned to live  
with it. To not fear it. This is  
the first step in a long journey.

Corbin turns from Merrick and looks at the fountain. He watches the water splash and fly.

MERRICK (CONT'D)

You see, something you don't  
understand, that many people don't,  
is that the Council gave your lives  
purpose and meaning through death.  
Though they stole nature's right,  
they increased the fear of death  
tenfold. They forced you all to  
become more accepting of its shadow  
and in turn, you began to live more  
fulfilled lives. People were  
happier with what they had.

Corbin turns back to Merrick, entranced now by his words.

MERRICK (CONT'D)

Death is not the end Corbin, you've  
already experienced that, you've  
seen it. There is so much more to  
what we are.

(MORE)

MERRICK (CONT'D)

You have experienced the pain and suffering, along with the joys and triumphs.

(Beat.)

You have a purpose. You fought death from day one, knowing there was something more, though you didn't know why.

Corbin takes this in and thinks for a moment.

MERRICK

You've taken the first step. You're realizing that there's more to life than death. That death does not have to be the end.

Corbin looks at everything.

CORBIN

And what's the next step?

MERRICK

Find me, find Merrick.

CORBIN

So he is alive?

MERRICK

(shrugging)

I don't know. But, you're far from being finished.

Corbin watches Merrick then all the people around him.

MERRICK

Just let go, accept the truth that people die and that this life is part of the journey.

(beat)

Death is just the next part of it.

Corbin closes his eyes.

CORBIN

The journey... To find you?

MERRICK

To find me? Not exactly. I, or the real Merrick, was something that was added later into the equation.

CUT TO:

**INT. CAVE, WASTES**

Corbin's body is lying completely still as outside the faint sounds of gunfire are heard. He moves slightly.

The glow returns and soon his body lifts off the ground and floats in mid-air.

CUT TO:

**EXT. PARK, CITY - DAY**

Corbin stands and walks over to the fountain. He looks into it as Merrick watches him from the bench.

CORBIN

Why did I have to let go of the fear of death, if you're just an addition?

MERRICK

Because, you died. You have to stop fearing what is.

CORBIN

I didn't want to.

MERRICK

Because you were afraid. But now you're not.

CORBIN

Of my death? Why should I fear something that's already happened.

MERRICK

Yours is not the only one you will have to face.

Corbin thinks for a moment. He examines Merrick's bright eyes and warming smile

CORBIN

Your not Merrick.  
(turning to Merrick)  
And your not me.  
(thinking)  
You're something else...

Merrick begins to clap again, his smile as broad as can be. He nods at Corbin and he turns away with a grin on his face.

WHITE OUT.

**ANGLE ON: CORBIN'S FACE**

His eyes FLASH open, blue energy sparking from his eyes.

CUT TO:

**EXT. HILLTOP, WASTES - NIGHT**

Enzo is still trying to take shots at whatever Hunters he can find, but pockets of dirt and rock keep EXPLODING around him from bullet impacts.

He's getting sloppy as the shots get closer to him.

ENZO  
Come on Corbin...

CUT TO:

**EXT. HILLS, WASTES - CONTINUOUS**

The Sergeant is shouting orders, orders to cover, orders to move to the left, orders to flank as bullets from Enzo's rifle continue to fly, surprisingly keeping them pinned down.

Dunham crawls over to his side and pulls his mask up.

DUNHAM  
It's only one!

The Sergeant looks at him.

SERGEANT  
Well he's damn good!

DUNHAM  
(agreeing)  
His position has a clear view of the entire valley. Hitchens and Locke are moving around his flank.

Bullets zip and ricochet around the two. To their left another Hunter drops.

SERGEANT  
How many is that?

DUNHAM  
Six!

SERGEANT  
DAMMIT!

The Sergeant rises to a knee and tries to take a shot but is hit in the shoulder with a bullet.

DUNHAM

Sergeant!

The Sergeant grips his shoulder.

SERGEANT

Keep him pinned! I'll be fi--

Another bullet hits the side of his head, blowing blood and brains out all over the rocks around him. Dunham watches on in horror.

CUT TO:

**EXT. HILLTOP, WASTES - CONTINUOUS**

Enzo smiles as he keeps his eye on the sight.

ENZO

Now you, put your head up...

There's the distinct *click* of a gun cocking behind him. He freezes and slowly put his hands up. He backs away from the gun on his own at first then is pulled back by a firm hand.

He's thrown to the ground and before he can react a boot SMASHES against his ribs. He coughs and gasps for air as two pairs of hands reach out and drag him away.

CUT TO:

**EXT. HILLS, WASTES - MOMENTS LATER**

Enzo is THROWN down onto the hard rocks. He hits his head on a rock sticking up out of the ground, leaving fresh blood stain on the rock and a gash on his forehead. He rolls over and shakes his head to regain his bearings.

He tries to stand but is met with a stiff KICK to the gut.

DUNHAM

You stay down!

The butt of a gun is SMACKED across his cheek, sending him sprawling. He gasps in pain as he lands on his chest. He swallows and reaches out, trying to grab anything that can be used as a weapon.

HITCHENS

We're going to have fun with you...

The rocks near him are kicked away by several sets of boots.

HUNTER

We have orders to bring him back  
alive.

HITCHENS

We have orders to bring the other  
back alive...

Enzo spits a large amount of blood onto the ground.

DUNHAM

Have we located him yet?

HITCHENS

Locke went into that cave to try  
and find him.

CUT TO:

**INT. CAVE, WASTES - CONTINUOUS**

A Hunter cautiously walks through the cave, his gun at his shoulder. He's flipped his mask and goggles to breathe better after the action and excitement earlier. An LED light under the barrel illuminates his path.

LOCKE

Where the hell are you...?

CORBIN (O.S.)

Right here...

Locke tries to spin around but his met with a hard FIST to the jaw. He drops his gun and staggers.

The LED goes out but the room remains lit. Locke turn to face Corbin and sees the bright blue glow from Corbin's hands.

LOCKE

What the hell?

Corbin grins darkly...

CUT TO:

**EXT. CAVE, WASTES - CONTINUOUS**

The other Hunters are waiting outside the cave. They have a groggy Enzo on his knees with a rifle Muzzle pressed against the back of his head.

Dunham has pulled his mask up again and is looking into the cave. He speaks into his shoulder walkie-talkie.

DUNHAM  
Locke, report...

Only the *hiss* of static meets his request.

Beat.

The Hunter is BLOWN out of the cave, a BLUE BEAM of energy in his chest and pushing him into the dirt.

The remaining Hunters scatter and Enzo hits the dirt.

Locke slides to a stop, BURNING flesh and armor on his chest. He isn't breathing.

Slowly the Hunters get up, their movements nervous as they watch the mouth of the cave. Dunham swallows as a tense air settles on the Hunters. They watch in shock as Corbin exits with his hands glowing with the blue energy.

HITCHENS  
Freeze!

Corbin smirks and LAUNCHES beams of energy from his hands into the Hunter, a GAPING HOLE appearing his chest.

Dunham ducks as all the other Hunters scramble for cover then open fire. Corbin continues to fire off shots from his hands, igniting EXPLOSIONS that rip apart the ground around the Hunters.

HITCHENS  
Move! Move--

Hitchens is hit with a blast, right in the face. Dunham watches in horror as his comrade's headless body falls to the ground.

DUNHAM  
Hitchens!

Dunham stands and before Corbin can react, he fires a BULLET right into his stomach. He gasps and his eyes go wide. He grabs his WOUNDED stomach and falls to his knees. Blood pours over his hands and between his fingers.

Dunham drops back behind his cover as Corbin spins around as he falls, just able to fire off another blast, dropping the last Hunter.

He tries to get back to his knees but collapses again.

Dunham peaks over, seeing Corbin hunched over on the ground holding his stomach he grabs his shoulder walkie...

DUNHAM

We need back up! We need ba--

A GUN SHOT breaks the now STILL night air and Dunham drops. Blood pouring from the right of his chest. Behind him, the BATTERED Enzo stands with a hand gun raised.

He sees Corbin and hesitates, torn between his vengeance and his wounded friend.

He rushes to Corbin's side.

ENZO

Are you okay?

He turns Corbin over and sees all of the BLOOD. Corbin moans in pain and looks up at him with a weak smile.

ENZO

Oh no...

Enzo jumps up and sprints away. Corbin stares into the stars, his face becoming incredibly pale. A face, blurred and fair appears over him. He smiles.

CORBIN

I was wondering if I'd see you again...

The FACE comes into focus, it's JENNIFER.

JENNIFER

I'm always here...

CORBIN

Thank you...

She leans in and kisses his lips then pulls back. She smiles and steps away, out of sight. Corbin tries to turn to her but she's gone.

Running footsteps are heard: Enzo has returned, the medical bag over his shoulder.

ENZO

Just hold on...

There's a cough and *gurgle* of blood in the throat OFF SCREEN. Both Enzo and Corbin turn, they see Dunham struggling to reach his gun. Enzo grabs the hand gun and stand up.

He slides the clip out and checks the ammo as he walks to Dunham. He slides the clip back in and cocks the gun. Dunham freezes and turns over and looks up at Enzo, the gun pointed right at his face.

CORBIN

Leave him...

Enzo turns back to Corbin, who's struggled to get to his knees, he nods at Enzo. He shakes his head and turns back to Dunham. He's ready to fire, it's all over his face.

He's begins to squeeze the trigger.

There's a TENSE beat.

He lowers the gun and walks back to Corbin and helps him to his feet.

The two limp away, leaving Dunham alone and dying with blood POOLING under him. He closes his eyes.

FADE TO:

**EXT. HILLS, WASTES - LATER**

Dunham remains, his breathing SHALLOW. He tries to look over as FOOTSTEPS quickly come from over by the rocks.

Another Hunter gets to him, leaping over the dead bodies.

HUNTER 1

We have a survivor.

PAN around to see several Hunters surveying the scene. Another one rushes over.

HUNTER 2

Get a medic. Get him out of here.

Hunter 1 nods and rushes off.

Hunter 2 puts his hand on Dunham's shoulder.

HUNTER 2

Hold on...

Dunham slowly closes his eyes and smiles.

CUT TO:

**INT. INTERROGATION ROOM**

Dunham waits, his report over.

Adam thinks, keeping his eyes on the Hunter.

ADAM  
Why do you think he left you alive?

DUNHAM  
Honestly sir, I have no idea.

Adam thinks for another moment...

ADAM  
It was a message.

DUNHAM  
Sir...?

ADAM  
He was telling us that if we leave  
him alone, he'll leave us alone.

DUNHAM  
Sir, I tried...

Adam stands and puts everything back in the folder. He smiles at Dunham.

ADAM  
Don't worry son, you did fine.  
Excellent considering the  
circumstances and some of the  
blunders your superiors made.

DUNHAM  
Thank you, sir.

ADAM  
You'll receive a medal for your  
actions. A promotion is available  
too.

Adam begins to leave, the BLACK HOLE expands in the wall.  
Dunham stands.

DUNHAM  
Sir...

Adam stops and turns back to Dunham.

DUNHAM (CONT'D)  
Sir, I don't deserve any of that.

ADAM  
Maybe not, but, it won't be long  
before this gets out.  
(MORE)

ADAM (CONT'D)

The people will want to hear about  
heroes in this, to make it  
worthwhile.

Dunham nods as Adam exits:

CUT TO:

**INT. HALLWAY**

Adam leaves the black hole. He turns and sees AGON leaning  
against the wall, his arms crossed.

ADAM

This is turning into a real  
nightmare.

They begin to walk down the hall.

ADAM

We may have to step up the  
pressure.

AGON

What did you have in mind?

Adam looks at him and Agon IMMEDIATELY knows what he's  
thinking. Agon stops him, they talk in HUSHED tones.

AGON

You're crazy. You know the Council  
will never approve of this.

ADAM

I don't need their approval.

AGON

Regardless, doing this could go  
very very bad.

ADAM

You think I haven't already thought  
of that.

Adam pulls his arm away from Agon.

AGON

Don't... There are other things we  
could try, mobilize the armed  
forces...

ADAM  
If one of our special forces teams  
can't get him, we're beyond that.  
And you know that.

Adam sighs.

ADAM (CONT'D)  
Prepare the chamber and wake him  
up.

AGON  
Adam...

ADAM  
Wake. Up. Seth.

Agon hesitates.

ADAM  
Those are my instructions!

Agon nods.

AGON  
I hope you know what you're doing.

Adam continues on his way as Agon walks in the opposite  
direction, into the dark halls beyond.

CUT TO:

**INT. INNER SANCTUM, TEMPLE OF THE SEVEN**

Sarah is sitting, alone, in the center of the room, her eyes  
closed. The beam of light shining down on her.

A ROBED FIGURE appears, their hood drawn. Sarah opens her  
eyes at the sound of her soft footsteps. She looks to the  
figure and greets them with a smile.

SARAH  
Hello, Hope.

HOPE stops in front of her. Sarah looks up into the  
impenetrable blackness of the hood.

SARAH  
I don't know what it means, not  
yet. But it is a clue to our past.  
To what we forgot. Maybe our  
purpose.  
(beat)  
But I know it's where I'm from...

Hope remains, Sarah can feel the questions.

SARAH

I wish I had more to tell you. I  
wish I had more to tell myself.

Hope nods and turns.

SARAH

Hope...

Hope doesn't stop, they just continue on.

SARAH

(after them)

This isn't your fault...

Sarah closes her eyes again. Off her sitting under the light:

CUT TO:

**EXT. FIELD, WASTES - DAY**

The sun has just risen and is sitting above the mountains on the horizon. The scene is actually quite peaceful.

PAN to reveal Enzo with Corbin's arm slung over his shoulder as he helps him through the grass.

CORBIN

I need to lie down...

ENZO

We're almost there...

Enzo looks ahead, a building rising out of the ground.

ENZO

Almost there...

Enzo looks down at the blood on Corbin and all over his own hands. He looks back to the building, determination to get his friend there as fast as he can seizing his entire mind and body.

BLACK OUT.

SUPER: *To Be Continued...*

END OF EPISODE