

T H E  P I L L A R S
"Hearken to the Sound"

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Episode 1.04
"Hearken to the Sound"

TEASER

COLD OPEN:

EXT. FIELD, WASTES - DAY

Pick up exactly from where the previous episode left off:

The sun is rising over the horizon. A light breeze blows across the fields, the grass gently swaying from side to side.

PAN to reveal ENZO with CORBIN's arm slung over his shoulder, helping him make his way through the grass.

Blood COVERS the two of them.

CORBIN
I need to lie down...

ENZO
We're almost there...

Enzo looks ahead, a BUILDING rising out of the ground. It's older, its slab grey walls now overtaken by the grasses and vines of nature. Like the planet is working overtime to heal itself of the artificial blight.

ENZO
Almost there...

Enzo looks down at all the blood on Corbin's clothes, seeping out from a large wound in his gut. He notices his hands covered in Corbin's blood.

He tries to ignore it and looks back to the building, determined to get his friend there as fast as he can.

CORBIN
I can't die again, can I?

ENZO
(hesitantly)
No.

Corbin gives a weak and sickly smile.

CORBIN
You're lying.

Enzo continues to struggle, the building is closer...

ENZO
Don't worry, you'll be fine.

CORBIN
(weakly)
It's okay, I'm not afraid.

Enzo looks at him out of the corner of his eye. Corbin's eyes seem to roll into the back of his head, he starts singing.

CORBIN
*We dream of ways to break these
iron bars...*

Enzo tries to ignore the singing.

CORBIN (CONT'D)
*We dream of black nights without
moon or stars...*

ENZO
What is that?

CORBIN
You don't hear it?

Enzo shakes his head and continues to strain as pulls Corbin.

ENZO
No.

Corbin is delirious

CORBIN
(grinning)
You will.

They continue to run, they're almost to the gray building, which can now be seen has being built into the ground, the cement breaking the ground all around.

It's a bunker.

CUT TO:

I/E. ENTRANCE, BUNKER - CONTINUOUS

Enzo pushes on the LARGE metal door, it opens with a GROAN. Pulling Corbin in with trouble, Enzo is able to get past the first few twists in the hallway then into the main hallway...

FOLLOW Enzo as he kicks in old doors, searching for a place to set Corbin down. His eyes dart from corner to corner, sweat pours down his face. Most of these rooms are empty save for old pieces of garbage.

CORBIN

*We dream of black nights without
moon or stars.*

He glances at Corbin, his face is growing paler and paler. He doesn't notice the trail of blood leading into the bowel of the bunker.

CUT TO:

INT. HALLWAY, BUNKER - MOMENTS LATER

There's a twisting metal STAIRCASE leading down from above. Enzo's rapid footsteps echo as he moves down them, still trying to find a place to set Corbin.

This hallway is filled with more doors. Corbin is now LIMP in his arms. He bares his teeth and keeps walking, kicking in two more doors and finding nothing.

Enzo kicks another door open and sees a long silver table inside. He sighs in relief and DRAGS Corbin in.

INT. CLINIC ROOM, BUNKER - CONTINUOUS

The room is filled with old pieces of rusted medical equipment. Dried blood stains the floor, the walls, everywhere.

Enzo pulls Corbin up onto the silver table, new blood covering old blood.

He slaps Corbin's face lightly.

ENZO

Come on, stay with me.

Corbin's eyes flutter open.

CORBIN

*We dream of tunnels and of sleeping
guards.*

There is BLOOD everywhere.

Corbin is becoming more and more delirious as he loses blood. He reaches out to Enzo, grabbing his arm.

CORBIN

*We dream of black outs in the
prison yard.*

Enzo nods, not really caring what he's saying. His mind is one tracked: stop the bleeding. He PULLS his arm free.

ENZO

Just stay with me...

He drops the bag from his shoulder and looks through it. He stand back up, WADS of gauze in his hands.

CORBIN

*We dream of jailers throwing down
their arms.*

Enzo begins to work feverishly, cleaning and wiping blood away from the wound. Corbin GROANS from the pain, but he's too weak to really move or react otherwise to it.

CORBIN

*We dream of open gates and no
alarms.*

Enzo reaches back into the bag and pulls out a bottle and a long pair of TWEEZERS. He looks apprehensive. Corbin begins to close his eyes, the blood loss wearing on him.

ENZO

This is going to hurt, a lot.

CORBIN

Hearken to the sound...

Enzo eyes the WOUND. Blood continues to POUR out. Enzo holds his breath and dives makes into the wound.

FADE TO:

INT. CLINIC ROOM, BUNKER - LATER

Corbin is laying on the table, asleep and unmoving, bandages stained with blood wrapped around his stomach.

Enzo sits on the floor with his back against the wall, Corbin's blood still ALL OVER him. He wipes sweat from his brow and closes his eyes.

Beat.

DEEP in the bunker, the sound of a guitar chord being strummed echoes.

VOICE (O.S.)
*We dream of ways to break these
iron bars...*

Enzo's eyes OPEN. He looks at the motionless Corbin.

The chord STRUMS again.

VOICE (CONT'D)
*We dream of black nights without
moon or stars.*

Enzo tries to ignore it and closes his eyes. The chord STRUMS again. This time there is no singing.

Beat.

Again, the chord STRUMS.

Enzo takes a DEEP breath

ENZO
*We dream of ways to break these
iron bars...*

Enzo opens his eyes and looks around. The CHORD plays again, Enzo sings again:

ENZO
*We dream of black nights without
moon or stars...*

He stands and sticks his head out into the hallway.

ENZO
Hello?

Enzo steps out into the hallway, leaving Corbin behind.

CUT TO:

INT. HALLWAY, BUNKER - CONTINUOUS

Enzo begins down the long, dark, hallway. There is no light. It is almost impossible to see.

The chord is strummed AGAIN.

ENZO
*We dream of tunnels and of sleeping
guards...*

Music cue: Thrice "The Earth Will Shake"

Enzo continues to fumble through the hall, his hands gliding against the walls leading him down the path.

The music HITS HARD as Enzo makes his way into a room.

INT. ROOM, BUNKER - CONTINUOUS

The lights in the room turn on when he enters. He looks around the room for someone, anyone.

Its empty save for a SEALED METAL BOX in the middle of the room. As he examines the room, Enzo realizes that the door leading into it is heavy and reinforced.

He turns back to the BOX. This was being protected. It also sounds like it's where the music is coming from.

Enzo approaches the box CAUTIOUSLY.

The music is getting STRONGER.

With TREPIDATION Enzo pulls on the lock and with as HISS, the top of the box pops up. Enzo gets closer...

He pulls the top off of it and is hit with a blast of smoke in his face. He COUGHS and waves it away.

The MUSIC is STRONG.

The SMOKE clears and Enzo looks into the box. In it, on a small VELVET CLOTH is a solid BLACK, one inch in diameter SPHERE.

Enzo reaches in.

ANGLE ON: ENZO'S BLOODY HANDS

The finger tip closes in on the SPHERE and touches it.

FLASH

- A YOUNG WOMAN *smiling*.

- Corbin and Enzo walking through a JUNGLE.

- Corbin swollen and bruised sitting on the floor, beaten and bloodied, in a dark room.

- A man in GREY ROBES with his hands out stretched in front of a large group of people.

Enzo stumbles backwards, the sphere now in his hand.

FLASH!

- *Corbin and Enzo standing in a room looking up.*

- *Adam smiles.*

- *The Young Woman again, this time in the middle of a BUSY crowd. Yet she stands out from them.*

The room begins to SWAY and TILT. Enzo looks like he's going to vomit.

He stumbles a few steps and then falls backwards into the wall. He SLIDES down the wall and then FALLS over, his eyes rolled into the back of his head, the Sphere still clutched in his hand.

The music FADES with the scene.

BLACK OUT.

END TEASER

ACT ONE

FADE IN:

INT. CORRIDOR, COUNCIL CHAMBER - TIMELESS

The bare corridors of the COUNCIL HALL fill the view. After a moment a FIGURE passes by in quite the hurry.

He walks with a wide step, his BLACK suit reflecting only the subtleties of the straight beams of light across the floor. After one BEAM, the figure becomes clear: ADAM PENGLOSS.

A set of DOORS is revealed as he walks around the curve of the building. He waves his hand and the doors part and he enters and turns around, facing back out into the empty hallway. He remains still as the doors shut in front of him.

CUT TO:

INT. UNKNOWN

A pair of doors PART and Adam steps out from the elevator he was in. He steps out with his hands behind his back.

In the center of the room is a BEAM OF LIGHT from the ceiling to the ground, almost like a tube. The inside of it is a filled with a BLUE MIST that is constantly swirling.

Adam approaches it but stops several paces from it. He gives the slightest wave and the light shifts from a blue to a thick orange then back.

He waits.

Beat.

ADAM

Seth.

Inside the "tube" the clouds of WISPY smoke begin to swirl faster and faster.

ADAM

Seth.

The clouds continue to swirl for a moment then a form EMERGES from it, revealing a tall and fit NAKED man within them. He rests suspended and in the fetal position as the clouds continue to coalesce into a solid body.

ADAM

Wake up, Seth.

The MAN stirs. His eyes open, revealing a pair of haunting orange and black orbs. He stretches himself out, yawning. He looks Adam in the eye.

SETH
What do you need?

Adam smiles and takes a few more steps towards the light. He puts his hand through it and offers it to Seth.

ADAM
We need your help.

SETH eyes the hand warily. He reaches out and takes it.

CUT TO:

INT. SETH'S CHAMBER - LATER

Seth is now fully clothed. His hair is combed back neatly; his face is smooth and clean. While he looks young, there's an ancientness in his chiseled face.

He sits alone behind a table, a series of folders in front of him. He READS one with mild enthusiasm.

Across the chamber from him, the elevator doors part and Agon enters. He walks forward towards Seth.

AGON
Where's Adam?

Without looking, Seth points into the SHADOWS adjacent from him. Agon looks and sees Adam standing in the darkness.

ADAM
It helps him to concentrate.

Agon moves to him and melts into the shadows with Adam. He turns and looks out at Seth as he scans through the files. The two WHISPER to each other.

AGON
I'm still not convinced this is a good idea.

ADAM
Nor am I. But we are running out of options.

Seth looks at them from the corner of his eye and returns to the folder.

AGON
Once the Council hears that you
woke him up...

ADAM
If all goes well, they'll learn by
him dropping the Runner on the
Council Chamber floor.

Seth looks up from the folder now.

SETH
How long was I asleep?

Agon looks at Adam nervously, he gives him a slight shake of
the head.

ADAM
Twelve years.

Seth rolls his head, his neck popping.

SETH
You should let me out more often.

ADAM
If you're able to do this for us,
maybe I can.
(beat)
Can you behave yourself?

SETH
(sarcastic)
Yes, father.

Agon shakes his head.

AGON
(whispering)
This is bad, Adam.

SETH
I can hear you.

AGON
I don't care.

Seth shoots Agon a look that would strike fear into the
bravest men. But, despite the anxiety, Agon holds the gaze
and remains firm.

SETH
(smiling)
I'll behave...

Adam claps his hands and smiles, stepping out from the shadows. He tries to mask his own apprehension about this as he approaches Seth.

ADAM
Good! Excellent. Quite excellent.

Seth stands from the table.

SETH
Just the one?

ADAM
There's another with him, we think.
One who's been gone for a long
time. If you can bring them both
back, all the better.

SETH
I think I can manage.

Seth stands.

SETH
When do I leave?

Agon watches from behind, apprehensive about the decision Adam is making. He shakes his head.

CUT TO:

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

The garden is empty save for a solitary figure in a black suit. One of the SEVEN approaches and motions for the figure to follow.

INT. MAIN CHAMBER, TEMPLE OF THE SEVEN - CONTINUOUS

The figure follows the robed priest into the main chamber and points into the central beam of light. As the priest leaves, the figure goes to stand under the light.

CIRCLE AROUND to reveal MARS. He waits patiently, no sign of emotion on his face.

After a few moments, the Seven enter. Save for SARAH, all have their hoods darkening their faces.

They all stand under their corresponding shafts of light and wait as Sarah walks up to Mars and inspects him.

SARAH
You have a lot of nerve, coming here.

Mars smiles, putting on a brave face.

MARS
I'll take that as a compliment.

SARAH
I'm sure you will.

Sarah continues to walk around him, inspecting his entire body.

SARAH
What do you want?

Mars clears his throat and straightened his jacket. This is well prepared.

MARS
I want a truce.

SARAH
(laughing)
A truce? After what you tried to do to us?

MARS
That was some time ago, surely you don't hold grudges that long?

Sarah looks at the others who all shift a little at this comment. Sarah smirks at Mars and stops right in front of him.

SARAH
I'm not the one you need to call a truce with.

MARS
This business is with you.

SARAH
You tried to have us killed.

MARS
That was before I realized how useful you could be to me.

Sarah nods with mock agreement.

SARAH
Yes, always what we are to you
people. Never what you are to us.

MARS
Well, I know what we are to you.

SARAH
And what is that?

MARS
A means to an end.

Sarah glances at the others. They remain still.

SARAH
You're here now to offer us a way
into your *new world*?

MARS
You could say that.

SARAH
(smiling)
Leave. There was a reason Adam's
plan was chosen and not yours.

MARS
Ah, yes, the "anarchy" argument.
(slyly)
Exactly where Adam's plan is
leading us now.

SARAH
Of which you have no part, right?

Mars gives her a playfully dark smile.

MARS
Remember my offer.

Mars turns and leaves. Sarah watches him for a moment the
looks at everyone.

SARAH
Thoughts?

JUSTICE speaks first.

JUSTICE
He's a serpent.

FAITH speaks out.

FAITH
All of this over a single Runner.

SARAH
Things were going good for them,
for us. This 'single Runner' shows
kinks in the armor.

COURAGE speaks now.

COURAGE
We should consider his offer.

JUSTICE
You can't be serious?

COURAGE
No? If he continues to get his way,
especially with the Harbinger
backing him and helping to make the
right steps, he can gain a lot of
power, and fast.

REASON
The offer and considerations are
sound. However, we made our choice.

HUMILITY
And regardless of where that choice
leads us, we are the better to
stick to it.

Sarah agrees.

SARAH
We will *consider* Mars' offer, but
nothing more. If things get worse,
I fear there will be larger things
to worry about than him.

CUT TO:

EXT. BUNKER, WASTES - DAY

AN ESTABLISHING SHOT

Just outside the bunker where is a single tree just outside
of the entrance.

INT. CLINIC ROOM, BUNKER - DAY

Corbin is still on the table. He doesn't look to have moved at all. Sweat has beaded on his head and arms.

He shifts slightly. His eyes flutter then open slowly. He looks to either side, confused by the room and its furnishings.

CORBIN

Enzo?

He tries to sit up but WINCES in pain and grabs his stomach, a lot of blood as SOAKED through. He struggles and finally sits up and checks out the bandages wrapped around his torso.

He swings his legs around and drops down from the table, wincing in pain from even the minor impact. He swoons a bit, light headed from the blood loss but stabilizes himself against the steel table.

Next to the door he notices Enzo's rifle and the bag of supplies they took from the Hunters. He walks around the room and finds his bloody shirt on the other side of the table where he lying. He shakes his head and steps out into the hallway...

INT. HALLWAY, BUNKER - CONTINUOUS

Corbin is slowly making his way towards the STAIRS.

CORBIN

Enzo? You out here?

He goes up the stairs.

CUT TO:

EXT. BUNKER, WASTES - DAY

Corbin walks out from the bunker and shields his eyes against the glaring sun. He looks out into the fields for any sign of Enzo.

CUT TO:

EXT. COUNCIL HALL, PORTSOUND - DAY

AN ESTABLISHING SHOT

The Council Building stands in the foreground against the back drop of the massive city. Per usual, people can be seen about doing their daily business.

INT. ADAM'S OFFICE, COUNCIL HALL - DAY

Adam is alone, gazing out the window. The city beyond appears tranquil and at ease.

There's a knock at the door. He turns.

ADAM

Enter.

The doors open and in walk four MEN in suits.

ADAM

Councilmen, to what do I owe the pleasure?

One, a stocky man with thick skin and a bald head, speaks.

COUNCILMAN

Just what the hell were you thinking?

ADAM

I beg your pardon?!

COUNCILMAN

Don't play coy with us, Pengloss. You released Seth. Why?

Adam offers a seat to all of them.

ADAM

Please, sit.

They look at each other. The lead Councilman nods and they sit after a moment's hesitation.

COUNCILMAN

You are walking a dangerous line.

Adam sits, all the swagger of a man in charge in his movements. He rests his hands on his desk and gives them a smile.

ADAM

I did what I felt needed to be done.

COUNCILMAN

He's an animal, and you know it.

ADAM

It's a calculated risk.

COUNCILMAN
For a single Runner?

Adam thinks for a moment.

ADAM
He has proven to be difficult to
apprehend.

One of the other councilmen scoffs.

COUNCILMAN
Your hubris...

Adam doesn't like the comment. His face goes from warm and
friendly to dark and almost evil.

ADAM
When you are in control, please, by
all means run things the way you
want. But since you're not, I will
do things as I see fit.

COUNCILMAN
The Council will not stand for
this.

ADAM
They don't have too. What's done is
done.

The Councilmen all share a look. The lead Councilman nods and
they stand.

COUNCILMAN
We will see.

They all leave the office. Adam flicks his wrist and the
doors slam shut.

ADAM
Fools...

CUT TO:

INT. ROOM, BUNKER

Enzo is sprawled out on the floor. He twitches slightly. **"The
Earth Will Shake"** plays very faintly.

In his BLOOD crusted hands the sphere GLIMMERS from an
internal light...

FLASH!

- *Enzo watches Corbin running through a dark field. Explosions erupt. Dirt flies everywhere.*

- *Enzo and Corbin in a large and lavish room. Corbin wears only a towel around his waist. The two of them are smiling and looking out into a strange and unfamiliar city.*

Back in the room, Enzo twitches more. His eyes open slowly.

He tries to stand. His hand is still wrapped around the sphere. He gets to his knees.

FLASH!

- *A large and expansive desert. Enzo stands with the same YOUNG WOMAN.*

 ENZO
 *We'll find him. He's only a day
 ahead.*

- *An ancient city made from mud-brick and stone.*

In the room, Enzo falls FLAT on his FACE with an audible grunt.

CUT TO:

INT. MARS' OFFICE, COUNCIL HALL - DAY

Mars sits behind his desk. Across from him sit the SAME Councilmen who confronted Adam earlier.

 MARS
 You want to take it before the
 Council, today?

 COUNCILMAN
 Yes. He's stepped over the line
 this time.

Mars nods, this is going exactly the way he wants it to.

 MARS
 Can I count on your support for
 other matters, gentlemen?

COUNCILMAN

Do not confuse our willingness to work with you on a matter over abuse of power as an offer of friendship.

Mars is curious at this statement. The Lead Councilman notices it and smiles.

MARS

What exactly do you mean?

COUNCILMAN

Councilman Mars, we may be upset with Adam but we are in no way prepared to hand anything over to you.

The Councilmen all stand, as does Mars with a smile on his face.

MARS

No, of course not. I was just hoping for some support in the future on matters we agree on.

COUNCILMAN

Hope in one hand...

Mars is insulted at the comment. The Councilman smiles again and they all turn and leave. Mars falls back into his chair, despite the comment, he's more than satisfied with himself as.

CUT TO:

EXT. FIELD, WASTES - DAY

The sky is clear and the sun is high. The grass sways gently as a BREEZE blows through.

ROTATE AROUND to see Corbin stands in the middle of some tall grass, the Bunker a good distance BEHIND him. The wind blows against him and he closes his eyes, taking a deep breath.

He turns around, looking for signs of life.

Nothing.

CORBIN

Where the hell are you?

He turns and walks towards a group of trees in the distance.

CUT TO:

EXT. FIELD, WASTES - DAY

In another part of the Wastes, Seth stands in the grass, his hands wafting over the grass. He takes in a deep breath and holds it.

His ORANGE eyes dance around the fields in front of him. He releases the air from his lungs and smiles.

He turns and looks into the distance as a breeze hits him. A smile appears on his face.

SETH

Found you.

He LEAPS into the air and HOVERS a moment. He then shoots into the air and out of sight.

FADE OUT.

END ACT ONE

ACT TWO

FADE IN:

EXT. TEMPLE OF THE HARBINGER, PORTSOUND - DAY

AN ESTABLISHING SHOT

A figure climbs the stairs to the entrance.

INT. HARBINGER'S CHAMBER, TEMPLE OF THE HARBINGER - DAY

Sun light streams in through tall windows high up the walls. On a cushion sits the HARBINGER, her hair in a tight pony tail. She wears the same SHEAR white gown.

Beside her, on a large pillow, Sybil is reclining on a cushion, wearing much the same thing. She waits.

Her eyes are closed as she whispers softly to herself.

HARBINGER

The stars are guiding the way...

She keeps her body rigid.

HARBINGER

I would gladly take you to the distant shores in return for a chance at security in this.

(beat)

Why is the sea so turbulent?

(shaking her head)

Why is the fog so thick?

Sybil produces a thin piece of a ROOT and gets to her knees.

HARBINGER

Show me the course... Give me my map. Clear this fog.

Sybil reaches up, the root in her hand and the Harbinger (almost SEDUCTIVELY) takes it with her lips and tongue. Sybil hesitates, her body CLOSE to the Harbinger's.

Sybil sits back on the pillow and runs her fingers along the Harbinger's leg. The Harbinger smiles.

SYBIL

You will find the way.

The Harbinger's eyes move rapidly beneath the lids. She takes a deep breath then opens her eyes. She falls back onto the cushion and sighs.

HARBINGER
No. The way is hidden.

Sybil is confused, she slides up next to the Harbinger and lies next to her. They are CLOSE.

HARBINGER
Clouds are gathering. Time is becoming unstable. I do not know what is going to happen.

Sybil looks troubled. The Harbinger turns to her, tears of sadness and fear welling in her eyes.

HARBINGER
I can't see what's to come...

Sybil moves even CLOSER to her mistress and pulls her head down against her chest as she begins to weep. She pulls the Harbinger's head away and wipes the tears from her cheeks.

HARBINGER
What would I do without you?

Sybil smiles and leans down and gives her a tender KISS on the lips. Both of them close their eyes and remain in the embrace for a COMFORTABLE moment.

SYBIL
You would find someone else.

The Harbinger smiles. She reaches up and runs her finger tips across Sybil's cheek. Sybil turns her head into the finger tips and closes her eyes.

HARBINGER
I could have no other...

Sybil smiles as the Harbinger holds her face.

CUT TO:

EXT. COUNCIL HALL, PORTSOUND - DAY

AN ESTABLISHING SHOT

Strangely, there are no Councilmen outside. The gardens and paths are noticeably empty.

INT. HALLWAY, COUNCIL HALL - DARKNESS

Adam walks with Agon by his side towards the opening about a hundred yards from them.

AGON
This will not be pretty.

ADAM
I have conceded that point.

They near the lip of the light and Agon stops him.

AGON
Be careful.

ADAM
I will. We're at the terminus,
Agon, from here we continue towards
prosperity or spiral out of
control.

Adam steps into the light of:

INT. MAIN CHAMBER, COUNCIL HALL - CONTINUOUS

The gentle DIN of the Council Members conversations fades as Adam steps up to the central dais. It rises a little then begins to SLOWLY rotate, giving Adam a 360 view of the entire, FULL, Chamber.

Agon now enters, his staff in hand. He stands next to the dais.

ADAM
Gentlemen, I am here before you as
requested.

A low APPLAUSE reverberates.

ADAM
What will you have of me?

Several voices vie for their place first. Agon SLAMS the butt of his staff HARD and the voices quiet. ONE speaks.

COUNCILMAN
Chancellor Pengloss, you have been
brought here to explain your
actions to the esteemed Council, as
you already know.

ADAM

I do.

COUNCILMAN (O.C.)

Good. The first action we bring to question is the use of the Hunters to return the recent Runner.

Several agreeing "**Aye!**" resonate from around the Chamber.

ADAM

The use of any Hunter squadron, or all, is allowed to me at any time for the retrieval of a Runner by Article Three of the Proposal.

COUNCILMAN (O.S.)

Indeed. Can you explain, then, how several squads were completely wiped out in a matter of days?

(beat)

This is the worst disaster to befall these forces since the Atlantian Raid seven years ago.

ADAM

(hesitantly)

There were unforeseen complications.

COUNCILMAN

Do you care to elaborate?

A scowl flashes across Adam's face. To him, the Council does not need to know everything that is going on. He is, however, able to maintain his composure.

ADAM

No, I do not.

Several SCOFFS and SHOUTS of anger come from the Council.

Agon slams his staff again and all becomes quiet.

COUNCILMAN

Very well.

(beat)

The second issue: The release of the being known as Seth.

ADAM

Ah, yes.

COUNCILMAN

Do you care to explain that one,
then?

Agon gives Adam a quick look.

ADAM

Council, I have done nothing that I
do not believe to be in the best
interests of the people whom I have
sworn to protect.

Mars finally stands up to voice his opinion:

MARS

Chancellor, some of the most vile
dictators in all history have
seized and maintained power on the
auspices of "the best interests of
the people."

Many Council Members agree with this. Applause and LOW cheers
come out from SOME.

Adam gives Mars, who appears rather SMUG, a look of pure
CONTEMPT.

ADAM

Indeed, Councilman. Yet here I am,
over a decade in office and no
plays for indefinite power could be
traced to me.

Many Councilmen agree with this as well. Agon is beginning to
look a little uneasy as his eyes scan the Council.

MARS

Perhaps not, but that does not deny
the possibility of intent.

ADAM

(biting)
Nor do these proceedings deny the
possibility of yours!

This angers many of the Council.

COUNCILMAN

Chancellor, the purpose of this
inquiry is not to argue the finer
points of old rivalries. Let's keep
the focus on you...

(MORE)

COUNCILMAN (CONT'D)

(beat)
For the moment.

Adam shakes his head.

ADAM
Yes, of course.

Off Adam as he continues to ROTATE:

CUT TO:

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

Sarah walks through the Courtyard with two of the other Seven behind her.

SARAH
So, you feel that we did not completely deal with today's visit adequately, Courage?

Courage shakes his head.

COURAGE
No, there is more at stake here than I think we may be willing to admit.

SARAH
Maybe. What about you, Faith?

FAITH
His offer is intriguing. But in none of our recent declarations have the lines seemed to indicate any possibility of Mars actually obtaining any kind of *real* power.

Sarah nods in quiet contemplation.

SARAH
The question is, however, whether or not we report his visit to the Chancellor?

COURAGE
As was said, we have chosen our lot, our loyalty and honor is not for sale.

SARAH
(distantly)
At least, we think it not.

FAITH
We cannot be sure of the past
still. What we think happened
requires much more than our
shattered dreams.

COURAGE
Or Hope's vow. She doesn't even
know why she keeps it.

SARAH
(looking at Faith)
She has *faith*. She feels she did
something to have decided it in the
first place.
(beat)
Maybe we all did.

Though we cannot see their faces, this seems to hit them
hard. Their shoulders slump and the heads fall slightly.
Sarah stops and looks into the darkness of their hoods.

SARAH
We still do not know.
(soothingly)
Justice and I are going to the
Archives after we have finished the
declarations for the day. I will
tell Pengloss then what has
happened with Mars.

The two nod as they enter the building proper.

CUT TO:

INT. MAIN CHAMBER, COUNCIL HALL

The inquiry is still active. Adam remains in place and still
ROTATING. He looks both tired and annoyed.

COUNCILMAN (O.S.)
... Though we do not feel that you
were expressly meaning to
intimidate, the tactics feel a
little *too* heavy handed.

ADAM

Perhaps they were, but the Councilman's *opportunism* seems to know no bounds. He knew exactly what he was doing and what he could possibly be inciting as a result of his discussions.

There are quite a few murmurs from the Council.

COUNCILMAN (O.S.)

Again, Chancellor, the Councilman is not the focus of this inquiry, nor are his *private* liaisons and their *possible* results.

Adam can no longer bite his tongue over this matter. He lashes out.

ADAM

But the two are tied! And you damn well know it!

Mars stands again, his face still smug like a child who's getting away with some terrible lie.

MARS

Perhaps they are, but it does not change the fact that you and/or your chief lieutenant acted in violent manner against a Council backed pseudo-Religious figure and a member of the Council.

Adam can't say anything in argument against this as more cries of AGREEMENT sound out. He looks down at Agon who lowers his eyes in apology.

ADAM

I suppose that is true.

Mars smiles.

COUNCILMAN (O.S.)

Chancellor Pengloss, these are serious infractions against your office.

Adam looks up defiant still and only slightly defeated.

MARS

So serious in fact, that I believe we should consider a vote of impeachment and your removal from power.

Adam's mouth DROPS. The Council ERUPTS into a cacophony of different opinions.

Agon SLAMS his staff several times to try and calm the chaos, but it is a futile gesture..

Adam looks darkly around the Council as members shout across the floor at each other. He eyes Mars who stands at the railing of his seat with his hands behind his back and a smile on his face.

Adam holds his gaze for a moment then steps down from the still rotating dais. He storms towards the hallway he entered from as the Council continues to argue and yell.

After just a moment of watching them, Agon too moves and leaves the Chamber.

INT. HALLWAY, COUNCIL HALL - CONTINUOUS

Adam is PACING rapidly in the dark hallway, furious over what just happened.

Agon joins him and Adam stops, he looks at Agon with fire in his eyes.

ADAM

Can you believe that?

Agon smiles and leans his staff against the wall.

AGON

You'd think he would have waited a little while for that.

ADAM

I don't know what pisses me off more, the *hubris* or his attitude about it.

AGON

He's making his move.

ADAM

No doubt.
(looks at Agon)
(MORE)

ADAM (CONT'D)

I will survive this, but you, you
will face something much stiffer.

Agon looks back into the light.

AGON

I figured as much.
(turning back)
As the name behind the reigns, yes.

ADAM

Yes, yes. That old conspiracy.

Agon chuckles.

ADAM

(worried)
You may not last it though.

AGON

You beating this will make it
easier for me to.

ADAM

I know, I know.
(sighing)
I need to calm down. I was ready to
throw him across the Chamber.

AGON

May not have been a bad idea.

ADAM

Maybe not, but it would only serve
to further the seeds he's planted.

Agon nods in agreement.

CUT TO:

EXT. BUNKER, WASTES - DAY

An establishing shot of the Bunker and its single tree waving
peacefully in the wind.

Corbin is outside still, looking off into the distance. He
shakes his head and sighs in frustration. He sits on a small
BOULDER and looks out into the Wastes, admiring the beauty of
it, despite the death and danger it still represents.

INT. ROOM, BUNKER

In the room, Enzo has managed to get to his feet, he LURCHES forward towards the door, the sphere *still* in his hands, almost like he CAN'T drop it.

FLASH!

- A *MASSIVE* room with a *TALL* pillar stretching several stories upwards.

- Enzo reaching out as explosions RIP plants around him.

FLASH!

Enzo continues to stumble and lurch before he finally falls into the hallway. He coughs and groans from having the wind knocked out of him.

He looks up after a moment and begins to CRAWL out of sight towards another room.

CUT TO:

EXT. FIELD, WASTES - DAY

Seth is walking through the grasses slowly, savoring the sunlight and wind.

Beside him an EXPLOSION rends the ground and rains fire and debris down on him. He is BARELY phased by it. He simply turns and looks over his shoulder with a playful SMILE.

Gliding down to the ground are THREE FALLEN. All sharply dressed with their hair SLICKED back. They FLEX their wings, stretching them out to their full EIGHT FOOT span.

FALLEN

Abomination, leave! Immediately.

Seth shakes his head, his macabre smile still spread across his face.

SETH

Try and make me...

The Fallen all leap into the air and LAUNCH at the foe.

They close the distance FAST. One reaches for Seth but is met with a stiff PUNCH to the jaw visibly SHATTERING it. He drops.

The other two attack in TANDEM, using their WINGS as extra appendages. Seth grabs one of the wings as it SLICES across his face. He takes it and BREAKS it, bone CRACKS and BREAKS THE SKIN, blood pouring out. The Fallen SCREAMS in pain but continues the attack.

The third Fallen hits Seth in the FACE with a BLAST of energy, but he only SMILES through it. Seth grabs him by the neck and raises him off his feet.

SETH

A commendable attempt.

Seth squeezes harder until his fingers PUNCTURE the skin and the Fallen falls LIMP. Seth tosses the corpse away with DISGUST and leers at the others.

Both of them LAUNCH again despite their injuries. Seth waits in frenzied anticipation!

CUT TO:

EXT. BUNKER, WASTES - CONTINUOUS

Corbin is standing when a BLOOD CURDLING SCREAM shoots over the open fields. Corbin is visibly disturbed by the sound. He jumps to his feet and looks out over the fields.

He swallows hard, his fear keeping him frozen in place.

Beat.

Another scream, this one makes him stumble back, searching for safety and security. He feels the wall of the bunker and sees the opening back into it. He turns and heads back into the bunker for safety.

INT. ENTRANCE, BUNKER - CONTINUOUS

Corbin walks comes SCRAMBLING down the stairs and looks down the hall. At the far end he sees Enzo still trying to crawl for another room. He runs to him.

CORBIN

Enzo!

He grabs Enzo and rolls him over. Enzo's eyes are blank. Corbin lightly SLAPS his face, trying to wake him up.

CORBIN

Come on buddy, wake up.

Enzo mumbles something inaudible. Corbin bends over to hear it more clearly...

ENZO
(whispering)
*Heartbroken we found a gleam of
hope. Hearken to the sound, the
whistle blows.*

Corbin sits up with a start. He looks down at Enzo's hand and sees the sphere. He looks back at Enzo, his face betraying his confusion and wonder.

CUT TO:

EXT. BUNKER, WASTES - DAY

Just a couple of yards from the bunker Seth LANDS. He smiles and starts towards the building as we:

FADE TO BLACK.

END ACT TWO

ACT THREE

FADE IN:

INT. ARCHIVES, COUNCIL HALL - DAY

In the large CIRCULAR library sits a single robed figure. They're a table with a stack of books on either side of them as well as three open right in front of them.

They flip the pages and TRACE the words with their FINGER.

The doors behind them CREEK open, parting in the middle just enough to allow the petite Sarah to enter. She waves her hand and the doors close behind her.

She sits across from the robed figure.

SARAH

Adam has been called in for an inquiry. Mars motioned to have him removed from office.

The figure looks up.

SARAH

What do you think, Justice?

Justice shrugs.

JUSTICE

It won't stick.

SARAH

No. It won't. But this is an interesting turn of events.

JUSTICE

If you say so.

SARAH

We did not see it coming. This junction was lost.

Justice looks back down at his books.

JUSTICE

We are not omniscient.

Sarah NODS in agreement. She looks down at what he's going over.

SARAH
Anything today?

Justice shakes his head.

JUSTICE
This is a chronicle from when the war first started. It was still in its first year.

SARAH
Why did you start there?

JUSTICE
We could possibly be from before the war, but if we were of any substance then, there would be something about us. The war is a terminus. If I look at the beginning of the war for possible references to us, I can then work my way forward or backwards.

Sarah nods in understanding.

JUSTICE
The war, for some reason, is where all things meet.

SARAH
Well, it changed life as we know it.

JUSTICE
It's not that. This is different. It's not a simple *pre-war* period and a *post-war* period. The entire structure of what is shifted.

Sarah tries to take this in but doesn't completely understand. She sits in and leans against the table.

SARAH
What do you mean?

JUSTICE
Think of it like this: Everything was leading up to this, up to the war. Art, literature, technology, prophecy, even the human population. Everything was heading for that, since then though, nothing.

Sarah sits back, thinking about what she's hearing.

JUSTICE (CONT'D)

To make matters worse, there are chronicles that are missing. Entire entries, *poof*, gone.

SARAH

They could have been lost in the war, or right after it while everything was being brought to Portsound.

JUSTICE

Maybe, but these are entries with specific references. Important events and logs. Gone.

(closing a book)

Like someone is hiding them.

Justice lets this sink in. Sarah gets it and a dark look spreads across her face.

SARAH

The Council?

JUSTICE

More specifically, Adam and Agon.

Sarah shakes her head at the idea.

SARAH

That's a bold statement.

JUSTICE

We know they had certain plans in place since the end of the war. We know that before our memories start, we have something to do with them.

SARAH

I don't trust them either, but to deliberately hide our past from us, why?

JUSTICE

Regardless of what they *have* done for us, do you think that if we could remember anything before the end of the war that they'd be able to control us?

Sarah sighs in defeat, knowing he's right.

SARAH
We'll keep this between us.
(standing)
For now keep searching.

Justice nods.

JUSTICE
There's something here, there has
to be. Something they missed or
thought inconsequential.

Off Sarah as we:

CUT TO:

EXT. BUNKER, WASTES - DAY

Seth stands outside the bunker. He smells the air and
embraces the wind as it blows against him.

SETH
I have missed this...

He takes a step forward, towards the door but stops.

SETH
Runner!
(beat)
Come out!

A SMILE slowly spreads across his face.

INT. HALLWAY, BUNKER

Seth's voice echoes through the hall. Corbin takes his eyes
off of the sphere and looks at Enzo, his expression now a
faint but LUCID smirk.

ENZO
I'm beginning to understand, too.

CORBIN
Understand what?

ENZO
Look to the day, the Earth will
shake. These hollowed walls will
fall away.

SETH (O.S.)
(faint)
Come out, Runner!

Corbin struggles to stand, his stomach still hurting. He manages to get up and braces himself against the wall as he PULLS Enzo up as well. He throws Enzo's arm over his shoulder and begins to lug him down the hall.

As they pass the clinic room, Corbin reaches inside the Clinic and grabs the RIFLE.

CORBIN
You might need this.

SETH (O.S.)
(distant)
Runner!

Corbin continues on until he gets to another doorway...

INT. BARRACKS, BUNKER - CONTINUOUS

The DARK room is filled with the RUSTED frames of bunk beds. Corbin enters and rests Enzo against the wall.

CORBIN
Take it easy. I'll get rid of him.

Corbin leaves Enzo and exits the room. Enzo continues to stare forward as if he doesn't care about what's going on.

ENZO
... Legends of the way it was
before...

FLASH!

- *A small house sits in the middle of the Wastes. It looks like it is well up kept. A statue of life among the emptiness.*

- *A shot of a THICK jungle. Streams of light pour through the few breaks in the canopy above.*

- *Again the same beautiful YOUNG WOMAN, she looks heartbroken.*

WOMAN
We can save him...

- *Enzo watches from a crumbling STONE WALL as AN OLD MAN in thick robes preaches to a group gathered in a desert.*

OLD MAN

We have heard the rumors of great tidings! We have seen the signs! We have felt the pains all our choices, and now, we are come!

- *In the Main Chamber of the Council Hall, Corbin squares off against Agon, his hands glowing a bright blue. Agon doesn't look concerned at all.*

- *Again, the house, but this time closer with GENTLE singing coming from it.*

SINGING

I still believe, they can save us.

FLASH!

Enzo is covered in sweat.

ENZO

(finishing)

We've lived this way too long to turn back now.

He blinks.

FLASH!

- *Enzo and the Young Woman look up from the ground and a building explodes!*

YOUNG WOMAN

Corbin!

- *Corbin stands, grinning in the middle of a large crowd of people. He embraces the young woman.*

- *A SHOT overlooking a large city. A particular building stands out. One with a tall DOME, with a small circular apse at the top and a steeple with a ball above that.*

There's a broad man-made stone plain below it and various OLD BUILDINGS surrounding it. The streets look like COBBLESTONE. Many people walk about.

*This is **ROME, ITALY.***

FLASH!

Enzo smiles.

CUT TO:

INT. HALLWAY, BUNKER

Corbin cautiously approaches the entrance of the bunker, light FLOODING through. He wipes the sweat from his brow as he squints against the light.

A shadowy figure appears in the entrance.

 SETH
Hello, Corbin. I've been expecting
you.

Corbin blinks several times.

CORBIN'S P.O.V.

The image FOCUSES and Seth fades into view, a rather FRIENDLY look on his face.

BACK TO SCENE

Corbin takes a step back, ready to fight.

 CORBIN
Who are you?

 SETH
I'm just here to talk.
 (offering the room)
Please, let's sit.

Seth enters the first room after the entrance and Corbin soon follows after a moment's hesitation. Corbin enters the room.

CUT TO:

INT. MAIN CHAMBER, COUNCIL HALL

Mars stand at the railing around his seat as the other Council members discuss the matter of removing Adam from power. Several shouts are FIRED back and forth. Mars raises his hand.

 MARS
Gentlemen! Gentlemen!

It gets a little quieter.

 MARS
The issue still stands. His methods
have become over bearing and rival
that of the most horrendous of
tyrants

Several CHEERS come out, as well as ANGRY SHOUTS. The same Councilman from Adam's office stands and holds out his hands, quieting the others.

COUNCILMAN

Councilman Mars, in all honesty,
the Chancellor is right!

MARS

I beg your pardon?

COUNCILMAN

While *he* is the one we are
concerned with for the moment, your
actions have no doubt done
something far worse. You have made
him feel that his decisions were
relevant and acceptable.

Mars is SHOCKED, he looks around as the eyes of the entire Council are now on him.

MARS

I am not the one who should be
being questioned here. Whether my
actions were less than appropriate,
I do hold that there was no selfish
motives involved.

COUNCILMAN

It's all 'for the people,' correct?
(beat)
Which is exactly what he says.

MARS

I cannot believe you'd insinuate...

COUNCILMAN

Believe what you will. While many
of us do agree with you that Adam
and Agon have perhaps over stepped
their bounds, you are by no means
any the better.

Mars slams his fist down, sparks of energy FLARE.

COUNCILMAN

(cautiously)
Control yourself, Mars.

MARS

(angered)

To insinuate that I would have any other purpose than to serve the people is insulting.

COUNCILMAN

No one is as blind to your ambitions as you think.

(beat)

But there is a way to keep both of you under some measure of control.

Mars doesn't know what to say.

CUT TO:

INT. ADAM'S OFFICE, COUNCIL HALL - DAY

Agon stands at the window looking out over the city as Adam sits in his chair brooding.

AGON

I can't believe we didn't see this coming.

ADAM

We did, but we did nothing.

AGON

(angry)

And *whose* fault is that?

Adam turns in his chair and looks at Agon's back.

ADAM

What does that mean, exactly?

Agon hesitates, then turns around and looks Adam in the eye. There's pain and sorrow written across his face.

AGON

We should have been more careful, more control.

(beat)

You wanted to wait.

ADAM

Yes, well, hindsight is twenty-twenty.

Agon nods.

ADAM
Sarah came to speak to me, today.

AGON
And...?

ADAM
I was busy being brought up on charges.

Agon chuckles to himself. He waits for a moment then moves away, something is bothering him.

AGON
They're getting close, the Seven.
We are beginning to play a dangerous game. If they find out...

ADAM
They won't.
(beat)
They can't...

Agon shakes his head.

AGON
I hope you're right.

ADAM
After this is over, we'll deal with it.

Agon turns back to the window. Off his conflicted face as we

CUT TO:

INT. MEETING ROOM , TEMPLE OF THE SEVEN

The meeting room is a long, rectangle of a room. It's bright and pleasant. In the center is a series of chairs arranged in a circle. Justice and Faith each sit in one.

They both turn as the door at one end opens and Sarah and the other four members enter. They all take their seats. Sarah takes a moment and looks around the room before she speaks.

SARAH
Justice has found that, perhaps, we are being misled to an extent.

Unease and anger passes through the others.

JUSTICE

After all this time it's the only conclusion I can *logically* accept.

SARAH

Tell them what else you found.

Justice hesitates for a moment; he looks at the BLACK shadows under the hoods, his own revealing no emotion.

JUSTICE

We've passed a turning point with the end of the war. Something changed. Something is now wrong.

SARAH

(interjecting)

I feel that we either had a hand in that, or our purpose had something to do with it.

FAITH

Could it be that we've been right all along?

JUSTICE

We can't know, not yet. If our purpose had to do with the Mahdi, I doubt anyone would have understood it and chronicled it.

REASON

You said a turning point was in the war?

SARAH

Or the war was it.

REASON

Then it stands, we are at another. The Runner, the issues in the Council, this revelation.

COURAGE

Or it's a coincidence.

REASON

I do not believe in coincidences.

Sarah nods and holds her hand out to make sure she can speak.

SARAH

The problem is that, whatever the *reason* for us finding all this now, for all of it happening now, we have to accept the fact that certain things are being hidden from us with intent.

Sarah pauses, she lets the words hang in the air. There's something there, though, between them. Something being unsaid.

SARAH

Somehow events *seem* to be unfolding with a purpose. We will have to *wait* and see why.

CUT TO:

INT. COMMAND ROOM, BUNKER - DAY

The former command room of the now ruined bunker is filled with rusted computers, machines, and shattered glass. In two chairs spaced a distance apart, sit Corbin and Seth, their eyes locked on the other.

While Seth is calm, almost playful at the moment, Corbin is anxious, sweating, SCARED.

CORBIN

So, why are you here?

Seth shrugs and looks out the window.

SETH

I needed to get out, stretch my legs.

(looks at Corbin)

They sent me for you.

Corbin SLIDES his chair back a little. Seth smiles at the reaction and nods.

SETH

I can understand that. But, if I wanted to hurt you, it'd have already been done.

CORBIN

What are you? You're not a Hunter.

SETH

I'm not exactly sure what I am, but I know I have a purpose. Everyone has a purpose.

Corbin swallows, nervous as hell.

CORBIN

What is your purpose?

Beat.

SETH

To fight.

CORBIN

(nodding)

So you're not Fallen either.

SETH

(laughing)

No. Not at all. I can do everything they can, but I am not one of them. I am something more.

CORBIN

So, why are you here?

SETH

To bring you back. I don't want to hurt you, but if you resist... Just as good.

Corbin nods, considering his options.

CORBIN

So if I say 'no...'?

Seth smiles darkly, lowers his gaze, and waits for Corbin to make a move.

CUT TO:

INT. BARRACKS, BUNKER

TRACK through the room SLOWLY, the **MUSIC** returns faintly.

MUSIC

*Look to the day the Earth will
shake, these weathered walls will
fall away.*

STOP on Enzo against the wall. He twitches slightly.

Beat.

His hand grips the sphere TIGHTER

*MUSIC (CONT'D)
Look to the day the Earth will
shake, these weathered walls will
fall away.*

He TWITCHES again.

C.U. ENZO'S FACE

Beneath his eye lids his eyes move, then the lids FLUTTER.

Then his eyes SNAP OPEN.

BLACK OUT.

END ACT THREE

ACT FOUR

FADE IN:

EXT. COUNCIL HALL, PORTSOUND - DAY

An establishing shot of the Council Hall.

INT. CORRIDOR, COUNCIL CHAMBER

Adam walks with brazen confidence. He's not afraid of what is about to happen.

He enters the:

INT. MAIN CHAMBER, COUNCIL HALL - DAY

Adam strides in exuding confidence. The Council is SILENT, only the sound of his boots echo as he steps up to the central dais.

It RAISES as normal and begins to rotate. The same Councilman walks out onto the floor. He stops and watches Adam for a moment as he rotates, scanning the whole room.

COUNCILMAN

Thank you for returning Chancellor Pengloss.

Adam nods.

COUNCILMAN

Chancellor, you have been accused of abuse of power, negligence, and misleading the High Council of the land. You plead innocent of these charges.

(beat)

Do you wish to rescind any of your statements from earlier.

Adam continues to rotate and locks eyes with a smug Mars sitting in his booth, his arms crossed across his PUFFED chest.

Pride.

Adam's lip curls but he breaks from him and focuses on the rest of the Council.

ADAM

No, I will not rescind.

COUNCILMAN

(nodding)

Very well.

(beat)

Chancellor, this Council finds you innocent of the charges.

Adam lets only the slightest sigh of relief.

COUNCILMAN (CONT'D)

But as such, recent events have led us to believe that perhaps there is a shift that has occurred in the balance of power. You must remember Chancellor, that while you and Praetor Tulane are given broad discretion, you do serve the people through us and are answerable to us for your actions.

ADAM

Of course Councilman--

COUNCILMAN

(interrupting)

I'm not finished!

Adam is taken slightly aback.

ADAM

I apologize.

COUNCILMAN

As I was saying, we feel a shift in power has occurred, whether planned or not, this cannot be allowed to continue. Therefore, we have created an Office of Oversight that will monitor your actions, orders, and decisions. We question if our faith in you was perhaps too strong and that perhaps we should have done this far sooner.

ADAM

Councilman, I understand your unease. I will abide by the Council's decision.

A smile of true amusement spreads across the Councilman's face.

COUNCILMAN

Chancellor, this will be the most difficult thing you have ever had to do.

(beat)

The head of this office will be Councilman Mars.

ADAM

(shocked)

You can't be serious?

COUNCILMAN

Oh, I am, and believe me, we all believe this to be the best thing.

(beat)

For both of you.

Adam is struggling to contain his obvious anger and surprise. His eyes jump from Councilman to Councilman. He shakes his head as though this were a bad dream stuck in his mind.

ADAM

I can't believe you are all so blind to what he is trying to do.

COUNCILMAN

Quite the contrary Chancellor, Mars is far more transparent than you.

A look of abject DISGUST flashes across Mars' face.

COUNCILMAN

His motives and intents were seen and known. It comes down to the fact that we believe that the best way to maintain things from escalating out of control is to keep you looking over each other's shoulders.

Adam looks away as not to explode on the Council.

COUNCILMAN

You two will work together. You will make daily reports to him and his office. Understood?

ADAM

(through his teeth)

Explicitly...

The Councilman nods and turns away from Adam and a bell rings in the distance. A gentle murmur begins and the Councilmen all begin to rise and FLOAT down from their seats and exit the Chamber.

Mars approaches Adam as the dais lowers back to the ground.

MARS
(offering his hand)
I'm looking forward to working more
closely with you.

Adam eyes him for a moment then steps down and takes his hand. He grasps it firmly.

ADAM
(sarcastically)
As am I.

He doesn't release Mars' hand even though the latter tries to pull away. He looks at Adam.

Adam waits a moment then pulls Mars CLOSE.

ADAM
(whispering)
Be very, very careful Councilman.

He releases Mars' hand.

Mars just smiles and walks away. Adam watches him until he enters the tunnel then rolls his eyes.

CUT TO:

EXT. BUNKER, WASTES - DAY

An establishing shot of the Bunker.

Everything has become ominously STILL.

INT. BARRACKS, BUNKER

Enzo's eyes open. He looks around, his eyes blinking RAPIDLY as he tries to focus. He stands slowly, his back sliding against the wall to keep himself steady.

He tries to take a step but falls back against the wall, a look of discomfort spreading across his face. He tries to take another step forward... This time it works

He takes a few more steps then stumbles and falls, knocking over one of the rusted bunks with a loud CLANG...

He finally gets to his feat and shakes it off, the sphere STILL in his hand. He looks around and sees his rifle and grabs it.

CUT TO:

INT. COMMAND ROOM, BUNKER

Corbin and Seth are staring at each other across the empty floor.

A tense moment...

Beat.

CLANG!

Corbin jumps, but before he can make much more of a move, Seth is UP and has him by the THROAT and against the back wall. He SQUEEZES with a SADISTIC smile.

SETH
Where's the other one?

Corbin tries to struggle.

SETH
Oh, I'm not going to kill you. Not yet.
(squeezing harder)
But I will make you suffer.

Corbin PUNCHES Seth in the face. HARD.

Again.

Again.

Seth just smiles through it. There is NO blood.

SETH
Nice try...

He punches Corbin once ALMOST knocking him out.

SETH
Where is he?

ENZO (O.S.)
Right behind you...

Seth turns and SMACK! The BUTT of a rifle swings across his face, making him drop Corbin.

Corbin coughs and watches as Enzo BEATS Seth with his rifle. He FLIPS it over and points the muzzle at him.

Seth looks up, a BLOODY grin on his face.

SETH
Now that's more like it.

He GRABS Enzo's throat and throws him across the room. He raises his gun but Seth is OVER of him before he can pull the trigger. His speed is INCREDIBLE!

He throws Enzo again, this time into a group of decaying computers that CRASH around him.

ENZO
(pained)
That all you got?

Enzo struggles to get up as Seth comes at him and grabs him. He LIFTS him up off his feet.

SETH
It's been a while since I was
genuinely surprised.
(beat)
Thank you.

CORBIN
Let him go.

Seth TURNS and is met with Corbin's PALM. He GRABS Seth by the hair and a BLUE BLAST DISINTEGRATES Seth's head.

Enzo watches as the hand around his throat goes limp and releases him, letting him fall to the floor.

He coughs and wheezes looking at Seth's HEADLESS body as it slowly falls and CRUMBLES to ashes while Corbin stands over him.

C.U. CORBIN'S FACE

A look of terror and horror.

*JENNIFER (V.O.)
Corbin death... Death is something
you'll come to love.*

He blinks and looks down at his SMOKING hand.

CUT TO:

INT. SETH'S CHAMBER

In the center of the chamber, where the LIGHT shines down, blue clouds swirling inside it.

Beat.

Seth falls from the light and hits the ground with a sickening thud. He looks up and out of the light and SCREAMS a primordial ROAR.

FADE TO:

INT. COMMAND ROOM, BUNKER

Enzo and Corbin remain, both of them sitting against the wall, out of breath. Corbin smiles and looks at Enzo.

CORBIN
So, you okay now?

ENZO
Yeah.
(beat)
I had some *weird* dreams.

Corbin smiles and stands with some effort, his hand holding his stomach.

CORBIN
Doesn't hurt as bad as it did.

ENZO
No, we heal pretty fast.

Corbin thinks for a moment.

CORBIN
This isn't so bad. No need for sleep, food, water. Completely self-sufficient.

ENZO
Yep.

CORBIN
Kind of makes you wonder, doesn't it?

Enzo looks at him.

ENZO
Wonder what?

CORBIN

Why would we want to go back to the Council after this? What makes them think we'd return?

Enzo thinks for a moment.

ENZO

It's what we go through before now. The separation that we go through. The... 'narcolepsy,' the visions, everything you just finished going through.

Corbin nods, taking in the information. He reaches out to Enzo and helps him to his feet. The two lock eyes and Corbin gives him a reassuring nod.

CORBIN

Thanks.

Enzo nods as we:

CUT TO:

INT. SETH'S CHAMBER

Seth floats, naked, in the center of the chamber. Parts of his turn to MIST then reform. The BLUE LIGHT is still active, keeping him contained. His face is a billboard for anger.

He turns to the entrance as the doors to the elevator open and Adam and Agon both step out. Seth turns around and tries to strike out but his fists impact on an INVISIBLE shield.

SETH

You bastards!

Adam walks up with confusion.

ADAM

Do you mind explaining yourself?

SETH

You sent me out there without all the information.

ADAM

Oh, we've already looked at the information from your mind. We told you there may be two. Your *glee* for the game you like to play clouded your judgment.

Seth takes the jab with little grace or civility.

SETH
Bullshit! That I could have
handled. But no! You never told me
he had powers like us!

Adam and Agon both exchange a glance. Seth notices that this information is interesting to the two of them.

SETH
What!?

ADAM
We had to be sure...

SETH
I was an *experiment*?!

AGON
What's the matter? Don't like being
played? For once?

Seth SLAMS his hands against the invisible field between them. Agon smiles and Adam shakes his head.

ADAM
(to Agon)
Go get it.

Agon nods and turns away and heads back to the elevator. Adam faces Seth.

ADAM
What kind of powers?

SETH
What? You think a *bullet* sent me
back here?

Adam begins to walk around Seth's container, his chin in his hand as he thinks.

ADAM
So, he had *actual* powers?

SETH
Yes! And you knew it!

ADAM
No... Well, not entirely.

Seth eyes him warily.

SETH
You're lying...

ADAM
No I'm not.

Beat.

Adam turns as the elevator doors part and Agon returns with a folder in hand. He hands it over to Adam who flips through.

SETH
What is that?

AGON
A report from the surviving Hunter.

Adam scans the pages.

SETH
He didn't report the blasts?!

AGON
What were they like?

SETH
Like our magic.

Adam looks up from the folder.

AGON
Did you miss it the first time.

Adam shoots him a look.

ADAM
No, not really. He says that the attack was fast and brutal. "He came out and people died."

Adam hands the folder back to Agon.

ADAM
(to Seth)
You: calm down.
(turning)
We'll be back later.

Adam stars back towards the elevator. Agon shoots Seth a smile the turns and follows.

SETH
I want another shot at him.

ADAM
(over his shoulder)
I know you do. But things have
changed.

The doors to the elevator open and Adam enters. Agon follows
and the doors close just behind him.

INT. ELEVATOR

There's a tense silence.

Beat.

Adam waves his hand and the elevator stops.

ADAM
Get it out of you now.

Agon bites his lip.

ADAM
(commanding)
DO IT!

AGON
Maybe you did drop the ball on this
one by waiting. You wanted to let
Mars make his move and now it's
only made things worse.

Adam nods his head, agreeing with Agon.

ADAM
You're right.

AGON
I am?

ADAM
(smiling)
Yes. Agon, you are my best friend
and most trusted advisor. I am
always open to your opinion.

Adam puts his hand on Agon's shoulder and gives it a friendly
squeeze.

ADAM
Your temper is infamous. There is
no need to lose it with me like you
did today. I did hesitate and it's
cost us now.

Adam releases him and waves his hand. The elevator starts again.

ADAM
Maybe we've been going about all
this the wrong way.

AGON
What do you mean?

ADAM
Maybe we can try something
different.

AGON
Like what?

ADAM
We'll have to wait until Mars is
done with you.

AGON
You're sure he's coming after me
next?

ADAM
Positive.

Agon smiles.

AGON
This should be fun.

Adam nods in agreement.

CUT TO:

EXT. BUNKER, WASTES - DUSK

The sun is beginning to set beyond the mountains. Corbin and Enzo stand just outside of the entrance. Enzo has been able to clean himself up and all of Corbin's blood is gone.

ENZO
(pointing)
Two or three more days that way.

Corbin nods and shoulders one of the bags. Enzo shoulders his rifle and reaches into his pocket. He pulls out the small black SPHERE and presents it to Corbin.

CORBIN
What is this?

ENZO
I think it's important. I grabbed
it and saw... Everything.

CORBIN
Everything?

Enzo shrugs and shoulders the other rifle.

ENZO
(distant)
Whatever it is, I'm sure it's
important.

Corbin nods, playing with it in his hand. Enzo watches and is surprised.

ENZO
Nothing happening?

CORBIN
(shaking his head)
Nope.

ENZO
Maybe it doesn't work anymore...?

Corbin stuffs it into his pocket.

CORBIN
What all did you see?

ENZO
I'm still trying to figure it out.

They begin to walk, their supplies gathered and ready to go.

ENZO
But I do know this, no matter what,
I'm with you to the end.

Corbin stops and looks at him. Enzo gives a friendly smile and nods.

CORBIN
Till what end?

ENZO
Till the end. I'm here, by your
side. I'll make sure you make it to
where you need to get to.
(looking to the horizon)
Wherever that may be.

He begins to walk again, Corbin turns and looks back at the mountains looming in the distance and starts to walk, just ahead of Enzo.

PULL BACK as they enter the fields and tall grass.

CONTINUE into the sky until we see the great distance before them and:

FADE TO BLACK.

END OF EPISODE