

T H E  P I L L A R S
"Paradise Lost"

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Episode 1.08
"Paradise Lost"

TEASER

FADE IN:

INT. CELL - TIMELESS

AN EYE, swollen, bruised, flutters open. The PUPIL retracts at the sudden BRIGHTNESS.

PULL BACK to reveal CORBIN TRAVAIL, bruised, battered, HOPELESS.

CORBIN (V.O.)
All this time, I'd avoided my fate.

He's wearing only a pair of DIRTY SHORTS. His skin is stained with DRIED BLOOD all over. The bruises on his chest belie broken ribs. He coughs as he pushes himself up from the floor.

CORBIN (V.O.)
I'd shaken my fist at what was
chosen for me.

CUT TO:

INT. FAUCET, CELL - LATER

Corbin lurches forward over a dripping faucet. He holds his hands under it as the water falls slowly. He waits until his hands become moist with the dirty water.

CORBIN (V.O.)
I'd thought this place a paradise.
(beat)
Paradise on Earth.

He rubs his face, the water cleaning blood and revealing no scars or cuts, only the red of HEALED skin.

CUT TO:

INT. CELL - LATER

Corbin is tied to a chair. Blood DRIPS from the corners of his mouth and nose. His eyes droop, his senses are dulled.

SMACK!

A strong FIST connects with Corbin's jaw. He jerks to the side. He slowly looks forward again. There's a DEFIANCE in his eyes.

VASCO stands over him, wearing his military trousers and a black tank-top. His fists are dripping with Corbin's blood. There's a wild ferocity in his eyes as he waits for Corbin to do something.

CORBIN (V.O.)

What a hell this heaven turned out to be.

Corbin weakly spits blood on to the ground.

Vasco looks over his shoulder to a MAN standing just beyond the light. He takes a step forward and BORON is revealed, leaning on his cane.

BORON

This could end, you know? Just tell me where it is.

CORBIN

That fairy-tale again?

Corbin spits again. His breathing fast and deep. He shoots Boron a look then back to Vasco. A dull blue begins to seep from his eyes.

VASCO

It's coming back.

BORON

Give him another injection.

Vasco nods and steps into the darkness. Corbin eyes Boron.

CORBIN

(labored)

Do you know what I'm going to do to you? When I get out?

Boron smiles as Vasco returns with a LONG syringe.

BORON

Child, you will do nothing. Save tell me what I want to know.

He nods to Vasco who plunges the needle into Corbin's chest. Corbin SCREAMS in pain.

BORON

Fascinating stuff, that little drug. We use it as a truth serum. It dulls the senses, gives the receiver the feeling of euphoria. Makes them quite amicable to our questions.

He steps up beside Corbin as he PANTS heavily from the sudden exertion and pain.

BORON

But you. You have that wonderful little power in you. And it seems to affect that to.

Vasco drops the needle and delivers a strong punch to the gut. Corbin coughs as the wind is knocked out of him.

VASCO

That's for the three of my men you killed last week.

Corbin smiles, a sudden darkness in his eyes.

CORBIN

Stop giving me the drug, I'll add you to the list.

BORON

Tell me what I want to know.

CORBIN

I DON'T KNOW... where the fucking Pillar is!

Boron sighs and nods to Vasco who delivers a BONE BREAKING shot to the ribs. Corbin reels in pain.

BORON

Then this shall continue.

Vasco continues, blow after blow landing with precision to cause the most pain possible. Corbin can do nothing but take it. His body twists with each blow, the agony on his face.

Boron watches with a SADISTIC interest.

FADE TO:

INT. CELL - TIMELESS

Corbin opens his eyes, both are bruised and swollen. He pushes himself up, gritting his teeth through the pain.

He looks outside the bars of his cell where a few guards sit at a table playing some kind of card game. One notices Corbin and smiles maliciously.

GUARD

Eh, boy! What you looking at?

Corbin turns away and closes his eyes, waiting for something to happen. He tries to roll over, his teeth and eyes CLENCHED through the pain.

The guard gets out of his chair and walks to the bars. He slams his hands against them, the grin still on his face.

GUARD

What, you too good to talk to us?

Corbin tries to ignore him.

GUARD

Come on, talk to us.

Behind the guard, someone enters, their form blurred and dark in the dim light. Definitely FEMALE. One of the other GUARDS sees this. He speaks calmly, almost scared.

GUARD 2

Hey, Dex, sit down and shut up...

The guard, DEX, rolls his eyes.

DEX

Oh, sod--
(turning)
--off...

He sees the woman and swallows. HARD. Fear spreads across his face.

PAN to see DIANA, both beautiful and deadly, standing on the other side of the table. She's looking past DEX into the cell at the broken Corbin.

Dex slowly walks back to his seat and sits down, his face pale and beaded with a new nervous sweat.

She walks, her movements seductive, dangerous, an ARCHANGEL in human form. She passed the men, paying them no mind, as they nervously continue their game, trying to ignore her presence.

She produces a key and OPENS the cell door and enters. She kneels beside Corbin.

DIANA
(softly)
Corbin...

Corbin stirs but is afraid to turn.

DIANA
Corbin. It's going to be okay.

Corbin hugs himself, he's beginning to lose grip.

CORBIN
How long has it been...?

DIANA
Three weeks.

Corbin actually begins to sob. Three weeks. Diana's face flashes with a mixture of anger and sorrow. She reaches out and gently rubs his arm. Almost IMMEDIATELY Corbin stops, the soft touch bringing him back.

He slowly turns to face her. She smiles down at him.

CORBIN
Who are you?

DIANA
My name is Diana. It's all going to be okay.

Corbin begins to tear up again.

CORBIN
How?

DIANA
Help is coming, Corbin.

CORBIN
When?

DIANA
Soon.

Corbin nods, tears falling down his cheeks, both from relief and the pain of his experience.

CORBIN
Thank you...

DIANA
Don't be afraid...

She stands and leaves the cell, closing and locking the door behind her. She looks down at Corbin and gives him a reassuring smile.

She walks past the guards, none of them looking at her, doing their best to ignore her. She leaves the cell area.

DEX

What the HELL was that about?!

GUARD 2

SHUT IT, DEX!

BOOM!

A huge explosion rips through the prison and everything goes WHITE.

BLACK OUT.

END OF TEASER

ACT ONE

FADE IN:

INT. ROOM, RUNNER HQ - TIMELESS

SUPER: *Three weeks ago...*

The room is the exact same as it was in the last episode. On the cot is ENZO, his hands behind his head and his eyes on the ceiling. He sighs heavily. The boredom is getting to him.

There's a knock on the door, he doesn't flinch.

Another knock and it opens and HELEN enters. She's in plain clothes. Her greying hair pulled back in a tight pony-tail. She steps in and closes the door. She waits a moment, seeing if Enzo is going to say or do anything. He doesn't.

HELEN

Are you okay? Feeling alright?

Enzo says nothing. He just stares upwards. Helen nods and takes a step forward, cautious.

HELEN

You haven't eaten or drank anything. The guards tell me you haven't slept.

ENZO

I don't.

Helen is puzzled. She takes the free chair in the room and sits in it, sliding it a little bit closer to him.

HELEN

You don't what?

ENZO

Do any of that.

HELEN

Interesting...

Helen is intrigued. Enzo sits up and swings his feet over the side of the bed. He looks her straight in the eye.

ENZO

Six days.

HELEN

What about it?

ENZO

I've been here six days. What do you want?

Helen smiles and nods.

HELEN

We have to be sure that you are who you appear to be.

ENZO

And who is that?

HELEN

Someone of great importance...

Enzo rolls his eyes and stands up. He walks away from her and stares at the wall a moment, thinking. He turns back to face Helen and leans against the wall, crossing his arms.

ENZO

You people here have a funny way of doing things. A whole lot of kidnapping going on.

HELEN

We tried to get your friend, too.

ENZO

Corbin?

HELEN

(nodding)

Yes. Spartan forces got him first.

(beat)

We've been watching you two since you first arrived in Sparta.

Strangers are a rarity these days.

Enzo shakes his head.

ENZO

Whatever.

Helen smiles.

HELEN

(standing)

We believe you are who you say you are. We just had to be sure.

ENZO

Satisfied?

HELEN

The others want to talk to you.

Helen goes to the door and opens it. She holds it and nods outside.

HELEN

This way.

CUT TO:

INT. CONFERENCE ROOM, RUNNER HQ - DAY

Enzo and Helen enter the bright room. The walls are worn rust-color. Light pours in from skylights above. In the center of the room is a tall, broad table with a half dozen maps spread across it. Some of Sparta, others of the jungles beyond.

Helen steps forward and around the table, joining two MEN. One is CARL, his eyes still wild. The other is a darker skinned man, tall with a stubble lining his jaws. He looks calmer than Carl, warmer than Helen. This is DADE HASADRIAN.

HELEN

We are the Runners.

Enzo finally steps beyond the doorway and looks at the through.

HELEN

In a manner of speaking, of course.

Enzo scans the pictures and maps tacked up onto the walls.

ENZO

Of course.

CARL

So, *buddy*, you ready to help us?

Enzo looks at Carl and steps up to the table. He looks over the three of them before answering.

ENZO

Help you with what?

CARL

Being the freedom fighter we need you to be.

DADE

To help us.

Enzo turns to Dade.

ENZO

To help you with *what*?

The three exchange glances. Helen nods.

DADE

Our options were running out. Then you showed up. Told them something that could help us.

ENZO

What's that?

DADE

The Pillar?

ENZO

(lying)

Sorry, never heard of it.

HELEN

Don't be coy with us. We know what you told them.

(coldly)

That was a mistake.

Enzo weighs the moment.

ENZO

If you know what we told him, then you know that we have no idea where it is. What do you want with it anyway? It's not a weapon.

CARL

(disapprovingly)

As much as I *hate* to say this.

(glances at the others)

We want to leave. Move onto better places.

Enzo laughs out loud.

ENZO

Really? You think Avalon is any better than here?

CARL

There's more than that.

ENZO

Not without the orb. And we have no idea where that is, either.

They all glance at each other at that.

ENZO

Wait... You guys know where it is?

HELEN

Information has come to us since your arrival. We have a few leads.

Enzo scowls at them.

ENZO

Were you going to just hope I would cough it up and you guys leave me in this place to rot?

DADE

You really need to start trusting people. We can help each other.

Enzo keeps his eyes on them, his jaw clenched and anger just beneath the surface.

ENZO

The same goes for you...

CUT TO:

EXT. HIGH ABOVE SPARTA - DAY

It's a clear and beautiful day. The sun is high in the sky. A thin white clouds are suspended against the ether.

TILT DOWN to see the EXPANSIVE city-scape of Sparta. In the middle of the scene floats a FIGURE.

PUSH IN slowly. The Figure is looking down at the city below, looking for something. He floats, waiting...

PAN AROUND to reveal SETH! His ORANGE EYES darting from spot to spot.

SETH

Where are you...?

He continues to watch, the strain showing on his face.

CUT TO:

EXT. COUNCIL HALL, PORTSOUND - DAY

AN ESTABLISHING SHOT.

INT. MAIN CHAMBER, COUNCIL HALL - DAY

Hundreds of Councilmen mill about. Session has just ended.

ADAM PENGLOSS stands at the podium, stacking several papers together. He watches some of the members out the corner of his eye as they talk with MARS.

They seem to be involved in a HEATED debate. Adam smiles and drops the papers into a folder.

A HAND reaches up and pats him on the shoulder. Adam looks over and smiles.

AGON stands with his staff in hand. He nods to Mars.

AGON
He's always trying.

ADAM
If he weren't such an idiot, it'd
be admirable.

Agon chuckles as Adam steps down from the podium. The two walk, making their way through the crowd of men and women.

Agon glances from side to side, taking notice of who's around him. Adam sees this, realizes there is something on his mind.

ADAM
What is it?

AGON
Any word from him?

ADAM
(shaking his head)
No, nothing yet. I doubt we'll know
for a while.

Agon nods in understanding. They're almost to the hallway to exit the chamber when...

MARS (O.S.)
Chancellor...!

Both stop and share a quick look.

AGON
(through his teeth)
You have got to be kidding me.

They turn and see Mars approaching, a slick smile on his face. Agon takes a step between him and Adam.

AGON

The Chancellor has matters to attend to. You can make an appointment with me, if you'd like.

Mars gives him a VENOMOUS glare.

MARS

I have priority.

AGON

Only when we feel it pertinent.

Adam puts a hand on Agon's shoulder. Agon looks over his shoulder and sees his friend nod, telling him it's okay. Agon steps aside and Adam approaches Mars.

MARS

Literally to step out from behind you lackey.

ADAM

Watch your tongue, inept.

Mars almost *hisses* at the insult.

MARS

I don't think I need to tell you that that kind of language is forbidden in the Chamber.

ADAM

(coldly)

What do you want?

Mars straightens his jacket, trying to look more formal about this little meet and greet.

MARS

I need a status report on the creature.

ADAM

(turning)

I don't have time for this--

Mars grabs Adam's shoulder to stop him, Agon grabs Mars' in turn, bending it back. Mars lets out a low yelp.

ADAM

Agon!

Agon releases him.

MARS
(rubbing his arm)
I have authority to request it!

ADAM
Yes, I suppose you do.

Looks at Agon with a smirk.

ADAM
Here it is: We've heard nothing.

Agon smirks at Mars. Mars watches as the two of them leave from the chamber. He shakes his head in disgust and steps out of frame, leaving a view of a slowly thinning crowd.

CUT TO:

INT. CONFERENCE ROOM, RUNNER HQ

Helen stands with a map in hand. Carl and Dade are looking over another on the table in front of them. Carl shakes his head as Dade SWEEPS his hand over the map.

DADE
That's the area.

CARL
Ah, I knew they'd try something like that. Sucker the individual deme leaders into cooperation through fear.
(slams his fist into his hand)
Time to teach them a lesson.

DADE
(rolling his eyes)
Oh, and how do you plan to do that?

HELEN (O.S.)
Brute force for once.

Both turn to face Helen, who is still looking over her own map. Carl grins broadly.

CARL
Now that's what I'm talking about.

DADE
You have got to be kidding!

HELEN

(shaking her head)

No. We can do it. It'd really unbalance them and how they're fighting us.

ENZO (O.S.)

They know where you are. Why haven't they just taken you out already?

All turn and see Enzo standing at the door. He has his arms crossed and is leaning against the door jam.

HELEN

What do you mean?

ENZO

(walking to the table)

Julian pointed out this area, where I'm assuming we are, and said that you guys were here. They know where you are. Why don't they just take you out?

DADE

Politics.

ENZO

I don't get it.

Carl rolls his head, several loud pops ringing out.

CARL

The Ekkleisa isn't the most popular government at the moment. It's kind of an open secret, everyone knows what Boron did to Julian, making him a puppet, but his support and policies are too strong.

HELEN

As long as they have an enemy in us, it keeps the heat off of him and what he's really trying to do. It gives us the chance to actually make the difference.

ENZO

And what if the hammer falls? What then?

There's a quiet moment between the three of them.

DADE

Then we have to rebuild.

Enzo shakes his head, a surprised smile on his face.

ENZO

That has to be the stupidest plan
I've ever heard.

CARL

Oh, you got a better one, plebe?

ENZO

Help me get Corbin. You guys want
the Pillar. We can take you all
with us, find another world for you
to settle on, integrate with.

HELEN

That's why we saved you. That is a
contingency that we are evaluating.

ENZO

I can't-- won't, do it without
Corbin. You help me save him, we
help you save yourselves.

The three share a look.

DADE

We can't.

CARL

He's being held in the Archonoi
prison. We'd need an army and an
act of providence to get him out.

HELEN

I'm sorry, but we can't.

DIANA (O.S.)

Yes, you can.

Everyone spins to see Diana standing in the corner of the
room. Helen, Carl and Dade quickly have guns pulled from
their hips and trained on her.

Enzo examines her with curiosity and surprise.

FLASH!

- Enzo on the floor of the bunker, the orb in his hand.
- Enzo standing with Diana in a room.

Enzo shakes the images from his head.

ENZO

Wait!

The three look at him out of the corner of their eyes.

HELEN

She can't be trusted.

CARL

She's a Ghost...

DIANA

If you want to save him, I can show you how to do that.

Enzo steps between them.

CARL

Dammit, get out of the way.

DADE

Do it, Enzo!

ENZO

(quieting the others)
I know you.

DIANA

I'm afraid not.

Enzo swallows, nervousness all over his face.

ENZO

No, I do. I've seen you before.

DIANA

I saved your ass in the alley way.

ENZO

Before that.

Diana is confused. She cocks her head at Enzo, looking into his eyes. She can tell he really believes what he's saying.

DIANA

I can show you how to save him. How to get him out.

DADE

Don't believe her!

Enzo shakes his head. He takes a long look at her.

ENZO

I have to.
(turning)
Put the guns down. We can trust
her.

CARL

And just how the *hell* do you know
that? Can you see the future?!

ENZO

Yeah, kinda...

Everyone takes a long look at Enzo.

CARL

Excuse me?

ENZO

It's a long story. For now, just
put your guns down...

Dade does so first. Helen follows after a minute.

CARL

I could do it, drop her now.

DIANA

No, you couldn't. If I wanted you
dead, you'd never know I was here.
I came here to help. Let me.

Helen gives Carl a nod.

CARL

(dropping his arms)
Ah, screw it. I'm up for anything.

Enzo turns back to Diana.

ENZO

What can you tell us?

DIANA

Everything.

Enzo nods and steps aside, letting her walk past him and to
the table. She sets her hands down and...

BLACK OUT.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. TEMPLE OF THE HARBINGER, PORTSOUND - DAY

AN ESTABLISHING SHOT

Outside the temple doors lie several offerings and gifts. This is still from the funeral of the Harbinger.

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

The room is smoky from incense as usual. In the center of the room, on the large pile of cushions SYBIL sits with her legs crossed over each other. Her eyes are closed, though they're moving rapidly under the lids. Her jaw twitches slightly though the rest of her body stays still.

FLASH!

- *Scenes of death, destruction, war.*

She jerks her head slightly.

FLASH!

- *An explosion.*

Again, she jerks. This time she exhales loudly and opens her eyes. She falls forward, almost falling off of the cushions. She VOMITS onto the floor.

After a moment of choking and vomiting more, she wipes her mouth and sits back up. She looks around, her face pale and drenched in sweat.

She waves her hand and on the wall a "screen" appears.

SYBIL

Mars.

The screen lights up with STATIC for a moment only to be replaced by the image of Mars from the shoulders up. He's in his office at the Council Hall. He looks to be a little annoyed.

MARS

How can I help you, *Harbinger*.

Sybil swallows, unsure of what to say. Mars gives her a warm smile finally.

SYBIL

I can't... I can't do this.

MARS

Do what?

SYBIL

(gesturing)

This... I'm not her.

Mars lets out an exacerbated sigh.

MARS

You have duties. You are still upset, grieving. It will be okay, you will find the strength to complete our mission. I will visit you when I can.

Sybil gives him a weak smile.

SYBIL

Thank you.

MARS

You are welcome. Do not contact me like this again.

The screen goes black. Sybil's lip curls in slight disgust at Mars' comment. She gestures and the screen disappears. She takes a look around and falls onto the cushions with a huff.

CUT TO:

EXT. COUNCIL HALL, PORTSOUND - DAY

AN ESTABLISHING SHOT.

INT. MEETING ROOM, COUNCIL HALL - DAY

Adam sits with Agon at the far end of what is a very normal meeting room. There's a long table lined with a dozen chair on each side. One wall is a window looking out into the city, the other has windows looking into the hall with a single door at the opposite end.

The door OPENS and through it steps MARS, pompous, arrogant, in control. He strides over to a chair across from his enemies and pulls it out. He sits down and begins to pull papers and folders out from a briefcase. He sets them out in front of him as he talks.

MARS

Good afternoon, gentlemen.

AGON

You know, Mars, I really am getting tired of all this. You have a position now that allows you to have access, not order us around.

MARS

Quite the contrary, I am given discretion to question your progress on any matter I see fit.

ADAM

And what is it this time?

Mars looks up and smiles.

MARS

Seth.

AGON

That's classified.

Mars smirks at Agon.

MARS

Not for me.

Adam shoots Agon a glance.

ADAM

What about him?

MARS

Well, I want to go over why you released him. For a third time.

Adam sighs as Agon leans back in his chair and crosses his arms. He tries not to show it, but he wants that answer too.

ADAM

(defiant)

I don't feel my actions need an explanation.

MARS

But they do.

Mars slides a folder over to him.

ADAM

What is that?

MARS

Open it.

Adam reluctantly takes it. He opens it and scans the page.

ADAM

You have some nerve.

MARS

Two hundred soldiers killed during his initial capture, six Councilmen trying to contain him. When he was first allowed to "assist" he caused more harm than good.

ADAM

We all know why he can find them. This is a dire situation.
(grinning)
You no doubt helped to spurn me towards the decision.

Mars sits back and thinks about this for a moment.

MARS

I want him recalled.

AGON

I want your mouth sealed shut.

Mars shoots Agon a glare, but Agon only gives him a smile.

ADAM

It can't be done.

MARS

Oh really?

AGON

Yes, really.

ADAM

We have no idea exactly where he is, if he's found them, or how the search is even going. It's best to let him return or "check-in" when ever he's ready to do it.

MARS

That doesn't seem like the best way to do things.

ADAM

(coldly)
No, but it is my way.

Agon smiles at Mars who grabs his paper and drops him into his case.

MARS
(packing)
Whatever the case may be, you'd better find a way to get a hold of him.
(looking up)
Soon.

Mars takes his case and leaves the room. Agon shakes his head in disbelief.

AGON
They grow bigger by the day.

ADAM
(smiling)
Well, he does have a point. We need to have a way to find Seth if he doesn't make contact soon.

Agon nods and thinks.

AGON
They could...

ADAM
Out of the question.

Agon nods in understanding. Adam looks over the folder Mars left with him then hands it to Agon.

Agon closes it and drops it on the table. He stands and heads for the door then stops. He doesn't turn.

AGON
I hate to say it...

ADAM
I know.

Agon hesitates then leaves Adam alone in the room.

CUT TO:

INT. CONFERENCE ROOM, RUNNER HQ

Enzo, Diana, Carl, Dade, Helen, and several other Runners are gathered around the table. Diana has several rolls of blue prints sprawled out over the table. She points to a spot on one, a drainage area.

DIANA

Here.

Several groans come from the crowd. Helen shoots them all a look and they quiet down.

RUNNER

No bloody way I'm doing it.

HELEN

Shut it, Samuel.

She shoots SAMUEL an icy glare. He's a tall man, blonde, muscular with attractive lines. He closes his mouth without protest.

DIANA

(pointing)

This drain runs under the entire complex. Once in side you follow this way and you will come to a maintenance tube, climb it, four stories, and--

(changing blue prints)

You'll be here. Right outside his cell. Explosives will get you in.

CARL

And they're just going to let us in that drain?

DIANA

The guard change is at 21:15. You'll be able to get past then. In two weeks, new recruits come in. That's the best time hit them.

Carl shakes his head. Samuel comes up behind him and talks in hushed tones, Diana's voice fading.

SAMUEL

You can't seriously be considering this.

CARL

No, but they are.

SAMUEL

Come on man.

CARL

Look, this guy may know how to get to the Pillar.

SAMUEL
The Pillar?

Carl nods and puts his finger to his lips to tell Samuel to be quiet.

CARL
I don't trust her--
(re: Enzo)
But he does. Says we have to.

Diana's voice fades back in.

DIANA
--And if you bring in at least
sixteen men, you'll be able to
secure him and make it back out.

DADE
What about losses?

Diana turns to him, confusion on her face.

DIANA
Excuse me?

DADE
(raising his eye brows)
Losses? How many do you expect to
die?

DIANA
I thought that would be understood.

Dade's face grows dark, his brow lowers and his eyes seem to pierce forward.

DADE
It's not. Please explain.

DIANA
If you follow my instructions
completely, the most you'll lose is
one. Hopefully injuries will be all
that you sustain.

Several croaks of surprise and disbelief belt out from the Runners.

Helen gives the crowd another look. She turns to Carl and Dade.

HELEN
What do you guys think?

DADE

It's a lot of trust... in a Ghost.

CARL

Too much.

DIANA

If you think you can do this
without me and without a loss of
life, by all means, go right ahead.

They look at each other, considering the option. Enzo steps in.

ENZO

You need my--our help, Corbin and
I. We need yours. Help me do this,
and we will help you.

They consider this.

HELEN

What do you guys think?

DADE

It's worth a shot. If what she's
saying is true, this is a twofold
deal for us. We get him and we hit
them hard.

CARL

I'm all for a punch in the jaw.
(looking at Diana)
Just as long as there isn't a knife
in my back at the end of it.

DIANA

(grinning)
I'd put it in your heart.

CARL

(uneasy)
Good to know...

An air of cautious optimism settles over them.

HELEN

The operation's approved.

Several groans come from the others but Dade silences them with a raised hand. He looks Diana in the eye, searching for something. He turns to Enzo.

DADE
He'd better be worth it.

ENZO
He is.

CUT TO:

INT. CELL

Corbin sits huddled against the wall. One eye is bruised and swollen. Outside the cell sit two guards at a table, their attention on the cards in their hands.

Corbin takes a breath.

CORBIN
(singing)
*We dream of ways to break these,
Iron bars...*

GUARD (O.S.)
Shut it!

Corbin looks at them.

CORBIN
(smiling)
*We dream of nights without,
Moon or stars...*

A bottle shatters next to his head, pieces of it scratching the side of his face.

GUARD (O.S.)
I said shut it!

Corbin nods and lays his head against the concrete and closes his one good eye.

FADE TO:

EXT. CAPITOL, SPARTA - DAY

AN ESTABLISHING SHOT

Outside the main entrance, a throng of people have gathered on the steps leading up to the building.

EXT. STEPS, CAPITOL - DAY

Julian stands at a podium set up at the top of the stairs. Below him are several guards to keep the several dozen press members back.

JULIAN

... is no evidence, whatsoever, to conclude that this bombing was indeed carried out by the group known as the Runners. It has been over two years since their last open attack on any civilians.

Julian looks out of the corner of his eye and sees Boron leaning on his cane, a dark scowl on his face.

JULIAN (CONT'D)

But neither are they discluded from our list of suspects. As of now, I am authorizing reparations to be paid to the families of the victims of this tragedy. Also, with the help of the Archonoi, I hope to have an investigation discover what has happened so that we, and all of the families involved, can have the closure we need.

He gives a warm smile as questions ERUPT from the reporters. His eyes divert over to Boron for a moment, the same scowl still on his face. He goes back to the reporters and points one out for a question.

JULIAN

You?

CUT TO:

INT. CONFERENCE ROOM, RUNNER HQ

Diana stands alone, looking over the blue prints in front of her. Enzo comes to the doorway and knocks. She looks up and gives him a smile.

ENZO

Can I talk to you?

DIANA

Of course.

Enzo steps in. He approaches the table, looking down at the blue prints.

ENZO

Research?

DIANA

I know these like the back of my hand.

ENZO

Then why are you still looking over them?

DIANA

The same reason you've read a book more than once. Because you always find something new in it. I want to make sure that all the routes are covered. That this will work without a hitch.

ENZO

(nodding)

You have doubts?

DIANA

No.

Enzo waits for more of explanation, but none comes. He nods and looks at the door over his shoulder, making sure no one is there. He looks back to Diana, her eyes watching his every movement.

ENZO

I have to ask, why are you really doing this?

DIANA

Doing what, exactly?

ENZO

Helping us? Or me and Corbin, rather. Why?

Diana takes a breath and nods, thinking of the right answer.

DIANA

Partly orders. Partly my own reasons.

ENZO

Who's orders?

DIANA

(smiling)

I don't think I need to say who?

Enzo takes this in and nods.

ENZO

What are your reasons?

She pauses, hesitates rather. Her eyes divert around the room, looking for an answer. She settles back on Enzo.

DIANA

There's something about him.
Something that draws me to him. I
can't say what, but... It's there.

ENZO

Yeah, he has that effect on people.

DIANA

There's something different about
him, isn't there.

ENZO

(smiling)

Would you believe me if I told you
that I knew you two...

He notices her eyes divert again.

DIANA

How could you know that?

Enzo chooses his words deliberately and carefully.

ENZO

When we were trying to find the
Pillar, on our world, we came a
across a small black orb. I took
it, and couldn't let go. I saw
glimpses of events. Saw the now,
but then.

Diana eyes him with caution.

DIANA

An orb?

ENZO

Yeah, a small black ball. About
three inches...

DIANA

You have got to be kidding me.

ENZO

What? You've heard of it?

DIANA

(changing the subject)

One thing at a time. We get Corbin,
then we figure out what to do next.

Enzo is confused but takes it and nods.

ENZO
Okay, whatever you say.

She nods in agreement and locks eyes with him.

DIANA
Why do you trust me?

ENZO
Because I have too.

CUT TO:

EXT. PORTSOUND - DAY

AN ESTABLISHING SHOT

The city. The glass of the tall buildings glistening in the bright sunlight.

EXT. MARKET, PORTSOUND - DAY

The Market is alive. People move about, conducting their business, shouting out orders, buying necessities or needless things. The crowd ripples every so often, moving out of the way for a passing entourage.

Adam walks in the middle of a group of guards, beside him is Agon, looking more annoyed than anything.

AGON
Why do we, or rather, you, still do this?

ADAM
I find solace in it.

AGON
You find escape in it.

ADAM
Escape, solace. Is there really that much of a difference?

AGON
Only that in one you're diluting yourself, the other you need a reprieve.

Adam shoots him a look, but Agon doesn't back down.

ADAM

What has happened to you recently?
I have always been able to count on
you for support, but now you jab
and second guess my decisions. Why?

Agon's face softens.

AGON

You can still count on me for
unconditional support, Adam. You
know that. But you have made one
mistake after another. And it's my
job as both Praetor and your best
friend to make sure that you
recognize that. And you don't seem
to be. You let that monster go for
a third time, and this time you
sent him to a world that has no
idea what it's in for.

(beat)

You've become reckless.

Adam takes this in and nods.

ADAM

Do you feel like things are
slipping away?

AGON

What?

ADAM

In the past two months, things have
just drifted away. They seemed so
perfect, so complete. Like for
once, we had it all figured out.
Then we got the report from the
Seven. Then the Runner. Then Mars.

AGON

Things always get worse before they
get better.

ADAM

Wishful thinking, and you damn well
know that.

They pass a man on the side of the street, begging for a few
coins. Adam reaches into his pocket and produces a paper bill
and puts it in his hand.

AGON

You shouldn't do that.

As they pass the man looks at the bill and his eyes light up.

ADAM

I help where I can. Your cynicism
only helps one person.

AGON

Oh, it helps you too. And *you* damn
well know it.

A smile creeps at Adam's lips. He looks at Agon.

ADAM

You know, I can't imagine anyone I
would have rather had here with me,
through all of this.

AGON

Not even--

ADAM

(interrupting)

She's in the past. What's done is
done. Losses are losses.

Agon nods and looks forward. The subject obviously forbidden.

AGON

So what now?

ADAM

Now? We fight. You're right, I have
become somewhat reckless. We need
to do damage control. We've
accomplished far too much to let it
all slip away because of one fool's
ambitions.

Agon smiles as they keep walking, passing through an archway,
just a few miles beyond, the top of the Council Hall rises
above the building.

AGON

I like the sound of that.

The crowd fills in the wake of their passing, leaving only
the people of the market in frame.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. SPARTA - DUSK

AN ESTABLISHING SHOT

A look out over the city as the lights begin to come on.

INT. CONFERENCE ROOM, RUNNER HQ

Diana stands at the table, about twenty people are gathered around her, including Enzo and the leaders of the Runners. All of them are wearing black gear, weapons in their hands.

DIANA

(pointing)

So here's how it works: The assault group will breach here and make their way through these tunnels to this maintenance shaft.

(pulls out another print)

Then you will wait here, for my signal.

Helen and Carl nod.

CARL

This is going to be a smash and grab folks. It's been a while since we've done an operation like this, so you all need to keep your eyes open and your heads clear.

HELEN

If it isn't friendly, kill it.

SAMUEL

What about if she gets in the way?

Diana shoots him a look.

DADE

Shut it, Sam. For this mission she is designated friendly. Are we clear.

Several hesitant and grumbled affirmatives come through.

DIANA

I'll give you the signal. You will blow the wall and take out the guards inside the cell area.

DADE

How many?

DIANA

Five, maybe six. Overwhelming force
and surprise will be your best
weapons.

Enzo is listening intently, he puts his hand up to get her
attention.

DIANA

Yes?

ENZO

What about exit strategy?

Everyone returns focus to Diana. She smiles.

DIANA

Leave that to me.

SAMUEL

Ah, great. If you ask me, we're
putting way too much stock in her
spooky ass.

DIANA

(glaring)

Shut up, or I'll shut you up.

Samuel swallows and looks to his superiors. Carl grins while
Dade and Helen just shrug it off.

Diana nods at Samuel.

DIANA

I'll be back when it's time.

HELEN

And when is that?

DIANA

When I'm back and say it is.

Everyone gives her a look, but it doesn't affect her in the
slightest. They move for her as she leaves the room. They all
watch her leave.

SAMUEL

(watching her leave)

Damn...

CUT TO:

Air Date: 01/19/2010

INT. BARRACKS, RUNNER HQ - LATER

Enzo is in a chair, looking over the rifle in his hands. It looks somewhat like a P-90, but shorter and with a larger clip on top. He ejects the clip and examines the rounds.

CARL

Not a bad weapon, is it?

Enzo looks up and sees Carl standing over him, a wide grin on his face.

ENZO

No, not too bad.

Carl sits across from him, setting his rifle on the bench.

CARL

When all this is over, we'll be grateful.

ENZO

Really?

CARL

Yeah. You know how this all started?

Enzo shakes his head.

CARL

About fifteen years ago, there was a shift in power. Julian lost it and the Archonoi took over. And I hate every single one of those Ekklesia bastards. Me and Helen met, figured out that we had a common enemy. Decided with some funding that we could beat these bastards back. Beat them in a war of attrition. Go in for the long haul.

ENZO

And?

CARL

(shaking his head)

It's been tough.

(beat)

Years ago, the myth's tell us, this place was considered paradise.

(MORE)

CARL (CONT'D)

People used to come through the Pillar, visit, exchange ideas, philosophy, trade goods. There were some who even thought that this was the birthplace of Humanity. That here is where we all came from.

ENZO

And what do you think?

CARL

I don't. I just want to leave it behind. Have it all end, or leave it far, far behind.

He looks up at Enzo, a new earnestness in his eyes.

CARL

I haven't hoped for a long time. I hope you two can do that for me. For all of us.

Enzo nods, feeling suddenly important.

ENZO

We'll try.

Carl smiles and slaps Enzo on the arm.

CARL

Good to know!

He stands and walks away.

CARL

(over his shoulder)

Make sure you're rested. Could move any minute.

Enzo grins at the comment. He grabs the clip and SLAMS it back into the gun.

CUT TO:

INT. JULIAN'S OFFICE, CAPITOL BUILDING - NIGHT

Julian is sitting behind his desk. He looks down at his desk, the small MATCHBOX in the middle of it. He looks up as the DOORS part.

BORON comes from between the large doors. His cane *clicking* across the marble floor. His face is just as dark as earlier. Julian smiles at him.

JULIAN

I was wondering when I'd see you.

BORON

(stopping at his desk)
Just what the *hell* were you
thinking?

JULIAN

Been playing clean up all day?

Boron slams his cane against Julian's desk.

BORON

(screaming)
Do not forget your place!

Julian stands and YANKS the cane away from Boron. He holds it in his hands, a hint of FEAR now on Boron's face. Julian SNARLS at him.

JULIAN

(tracing his scar)
How could I forget?

BORON

Watch yourself, *Grand Arachon*.

Julian THROWS the can over Boron's head, making him duck. He turns as it lands near the door.

JULIAN

I swear, I will kill you one day.

BORON

(smiles)
Is that a threat?

JULIAN

It's a proposition for you to
consider!

Julian falls back into his chair.

BORON

You are on thin ice.

JULIAN

Get out.

Boron smiles one last time and turns, hobbling back towards the door. Julian gives a sadistic, crazed almost, smile as his enemy literally limps away.

CUT TO:

EXT. ADAM'S HOUSE, PORTSOUND - NIGHT

The gates part and a limo pulls up. The driver gets out and opens the back door for his passenger. Mars STEPS out, a long coat held tightly around his shoulders.

He nods to the driver and makes his way up the staircase to the front door. He grabs the knocker in his hand and delivers three firm, loud *knocks*.

He waits.

The door opens.

I/E. FOYER, ADAM'S HOUSE - CONTINUOUS

Adam opens the door, a thick robe pulled around him. He frowns as he sees Mars standing on the opposite side. Mars smiles at him.

ADAM

What do you want, Mars.

MARS

Good evening Chancellor. May I have a word with you?

ADAM

This couldn't wait until the morning?

MARS

No, it cannot.

Adam frowns again and reluctantly steps aside to let Mars in. Mars passes him and Adam SLAMS the door shut.

CUT TO:

INT. MAIN ROOM, ADAM'S HOUSE - LATER

Adam is sitting in his chair, looking across at Mars as he takes in the home.

MARS

You have a very nice home, Chancellor.

ADAM

Get on with it, already.

Mars grins and sits on the couch across from Adam.

MARS

Are you going to offer me a drink.

ADAM

No.

MARS

(nodding)

Alright... I've come across evidence recently that the Harbinger's death may have been murder.

Adam eyes him for a moment then BURSTS into laughter.

ADAM

And what do I care?

MARS

Careful chancellor, you're *lackey* was brought up on charges for his attack against her. He's a prime suspect for something like this.

Adam chuckles and shakes his head in disbelief.

ADAM

He, nor I, have had anything to do with that woman since the incident. And before that, we were happy to ignore her and let her slowly fade into history. You brought her back.

MARS

Perhaps. But, I never intended for her to be killed. Now with Agon's penchant for violence against those he disagrees with, I'm sure he'll be questioned should this go to active investigation.

ADAM

Get out Mars. You have no evidence, no proof, nothing. Your attacks are getting weaker and weaker.

(beat)

And I will say this for the last time. We had nothing to do with that bitch's death. Clear?

Mars nods and stands.

MARS
(straightening his coat)
Perfectly. I'll see myself out.

ADAM
I wasn't going to show you.

Mars turns and leaves through the door, leaving Adam alone and in thought. He remains still, his face showing the train of thought. He stands with a HUFF and goes up the stairs.

CUT TO:

EXT. ADAM'S HOUSE, PORTSOUND - LATER

Adam comes out from the front door, wearing a suit and a long black overcoat. He walks down the step BRISKLY to the waiting limo. The driver opens the back door and Adam slides in.

I/E. LIMO

Adam slides over as the driver closes the door behind him. He pulls the gloves off his hands and looks through the separator between them as the driver gets in behind the wheel.

ADAM
The Praetor's home.

The driver nods. Adam presses a button and the divider slides up between the two. Adam leans back, trying to relax.

EXT. DRIVEWAY, ADAM'S HOUSE - CONTINUOUS

The limo PULLS away and into the street. As it moves off, another vehicle starts up and pulls out a few moments after it leaves.

CUT TO:

INT. LIVING ROOM, AGON'S HOME - LATER

Agon is leaning against the mantle of his fireplace. Behind him, Adam is standing with his hands in his pockets. Agon just stares into the fire.

ADAM
Is it true?

Agon pushes off the mantle and turns to his friend.

AGON
Are you serious?

ADAM
(firm)
Is. It. True?

Agon shakes his head from disbelief at both the accusation and the question from his friend. He picks a drink up off the mantle and sips it.

AGON
What do you think?

ADAM
Tell me, Agon!

AGON
(throwing the drink)
No!

The glass shatters against the wall.

ADAM
I have to ask.

AGON
No! You don't!

ADAM
Yes! I do! You know damn well what is at stake, Agon.

AGON
Do you really think that I would be stupid enough to kill her? And if I did, do you think I would do anything that would let *Mars* know I had done it?

Adam crosses his arms. He takes a step towards Agon as he turns back to the mantle. His eyes look deeply into the fire.

ADAM
Regardless, he is more than "curious." We, *you*, need to make sure you are careful.

AGON
(turning to Adam)
That *I'm* careful? Adam...

ADAM

We are in a peculiar spot, Agon.
Mars as out maneuvered us, as much
as I hate to admit it. You need to
watch your back.

AGON

There's a part of me that wishes
I'd killed *him* when I'd had the
chance.

Adam raises his eye brow, curious about this.

ADAM

Oh?

AGON

(waving it off)
Years ago. It's not important.

ADAM

Agon, listen to me. In the coming
days...

Adam's voice fades out. PULL BACK and PASS THROUGH the
window.

CONTINUE BACK through the trees and gardens.

PAN to reveal the car that PULLED OUT after Adam sitting
across the street from Agon's house. Inside sits a MAN hidden
in shadow, a small DEVICE aimed at the window, a small green
light blinks steadily..

He holds out his free hand and the scene warps slightly, the
device turns off.

He SMILES and starts his car and drives away.

CUT TO:

INT. LIVING ROOM, MARS' HOME - NIGHT

Mars sits in his chair facing a screen displaying news clips.
The sound is MUTED. He just stares at it. Behind him there's
a knock.

MARS

Enter.

The front door opens and the Man enters, his face shadowed by
a BRIMMED HAT. He stops behind the couch and waits for Mars.

Mars takes a moment, his eyes still locked on the screen.

MARS

In times of peace, the news becomes so boring. No murders. No wars. No crimes. Just a list of happy things that no one really cares about, isn't it.

The man says nothing.

MARS

Do you have what I asked for.

The man DROPS the device and a folder on the couch.

MARS

Excellent.

Mars stands from his chair and walks to the couch. He takes the device and the folder. He holds it up to his ear, inaudible sounds come out of it and he smiles.

MARS

I expect you're wanting payment now?

The man nods.

MARS

You worked alone, correct?

He nods again.

MARS

Good.

Mars gestures and the man is THROWN across the room, SLAMMING into the wall. He gets to his feet and glares at Mars from beneath his hat.

MARS

You were a hard individual to find. I can't believe you've managed to remain hidden from the Seven for so long.

Again the man is THROWN, this time to the opposite side of the room. Mars approaches him slowly.

MARS

Your little ability, such an illegal thing.

The man turns over, a gun in his hand. Mars stops and smiles. He gestures and the gun is bent and twisted in his hand.

He drops it. Mars gestures again and his hat is flung off, revealing a YOUNG MAN (16-18). His eyes are wide with fear.

Mars smiles.

MARS

Now *this* is an interesting turn.

He kneels down in front of him.

MARS

If, and only if, I were to believe Adam and Agon's little "report" I would have to let you go.

Mars stands and takes a step back. He holds his hand out.

YOUNG MAN

P-p-p-please... Don't...

MARS

Have some dignity.

He twists his hand and the Young Man's neck contorts. There's a loud *POP* and he goes limp. His body convulses for a moment and falls over.

Mars takes another step back and looks at the screen and smiles.

MARS

Well, that's news for tomorrow I guess.

He grabs the device and the folder.

MARS

And now for you two...

He flips open the folder and nods with a broad grin.

CUT TO:

INT. JULIAN'S OFFICE, CAPITOL BUILDING - NIGHT

Julian sits in a chair by the glass wall, a book in his hands. He reads to himself.

JULIAN

And there they stood, a beacon among the stars. A beacon of hope to the lost and despondent.

(MORE)

JULIAN (CONT'D)

They watched in joyous silence as the world around them came crashing down, showering them in the glow the heavens above. They were happy it was over. They had found peace in the end of the world as they knew it.

DIANA (O.S.)

I love it when you read.

Julian smiles and looks up. She's leaning against the glass, looking at him with beaming eyes.

JULIAN

I knew you'd like to hear it.

She walks to him, her hips swinging from side to side. He looks down at the book.

JULIAN

But this wasn't the end for them, no. They were only just beginning their journey, now, and only now, truly together and one.

She stops just in front of him.

JULIAN

Through this, the universe was open to them. Now they could find peace among the chaos. Here was the last best chance for them to see what they, and everyone else, was made of.

He closes the book and looks up at her. Her face is a portrait of perfection in the light of the moon. He smiles warmly at her.

JULIAN

How are things progressing?

DIANA

Well. Enzo is the only one who trusts me, I think. He...

She hesitates and Julian notices.

JULIAN

'He' what...?

DIANA

He... He says he knows me. He says he's seen me before. In visions.

JULIAN

(excited)
Really!?

DIANA

That's what he says.

Julian stands, his chin in his hand.

JULIAN

(stepping past her)
Could I be wrong?

DIANA

(following)
No. I don't think so. He doesn't know why he knows me, or saw me, or whatever happened. He just knows that he's supposed to trust me.

Julian stops at his desk.

JULIAN

So it is Corbin? He's the one?

DIANA

You know more than I do. You're the one who talked to--that guy, to him, when he was here.

JULIAN

He didn't know either.

DIANA

So we just choose him and hope we're right?

Julian stops, he turns to her.

JULIAN

They have an interesting concept, one that he'd taught me about. It's called *faith*. Belief without proof.

DIANA

Forgive me if I still need it.

Julian smiles and looks into his desk. He pulls out the matchbox and plays with it.

JULIAN

It's okay. I do too. This is the first time I chose to have it.

He shakes the box and hears it RATTLE.

DIANA

(re: box)

What's in that, anyway?

JULIAN

My darker side.

Diana gets close to him and puts her hands on his shoulders. He whispers into his ears.

DIANA

You have no darker sides with me. Remember that.

He smiles and takes her hand.

JULIAN

You have been a wonder, in so many ways. But...

He pulls her hand off and pulls her around to face him.

JULIAN

Now is time to move on.

DIANA

(saddened)

What do you mean?

JULIAN

You have something now. Something you can move on to.

DIANA

My place is by your side.

Julian pulls her close and embraces her, this time more fatherly than we've seen before.

JULIAN

When I found you, you held so much potential. And you've exceeded my wildest dreams.

She smiles as tears begin to well in her eyes.

DIANA

You have a way with words.

She looks into his eyes, something has changed between them now.

JULIAN

We are all players, and the world is but our stage. We all have roles to fulfill. Yours is with him. On a different stage, in a different act. Don't worry about anything else.

She sniffs and wipes the tears away.

JULIAN

This hurts me too.

DIANA

(laughing)
You're a bastard.

He tenderly wipes the last tears away.

JULIAN

Complete your mission. Be happy...

She nods and steps back.

DIANA

So, launch?

JULIAN

(nodding)
Yes. It's time to get him out of there.

She takes another step back. He looks down at the matchbox and then back up and she's gone. He smiles and goes back to the window and looks out. Waiting...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. CELL

Corbin doubles over from a PUNCH to the gut. He's not as bad as when we last saw him. He coughs up a mouthful of blood. He falls to his knees. He breaths with hard, short breaths as he tried to get his wind back.

A pair of legs walks past him, circling him.

VASCO (O.S.)
I can do this all day.

Corbin looks up at the legs. It is Vasco, smiling down on him.

CORBIN
(defiant)
So can I.

Vasco BACK HANDS him, sending him to the ground.

VASCO
Good. I need a work out.

Boron steps out from the shadows again.

BORON
Come on, Corbin. Where is it?

Corbin shakes his head, a smile of disbelief on his face.

CORBIN
You have got to be the densest
person I have ever met.

Vasco KICKS Corbin across the face, knocking him to the ground.

VASCO
Show some respect.

He's about to kick him in the gut when Boron holds up his hand to stop him. Vasco nods and steps back.

Boron hobbles forward, his cane making a steady *click* across the cement floor. He kneels down beside Corbin.

BORON
You know, I don't necessarily like
this. I'd like to see it stop.
(MORE)

BORON (CONT'D)

And that can happen.

(beat)

Just tell me what I need to know.

Corbin looks up at him locking eyes. He gives Boron a long, hard, sincere look.

CORBIN

I. Don't. Know. Where it is.

Boron lets out a long and heavy breath. He stands and shakes his head. He turns to Vasco.

BORON

Give him another injection. We may need to up the dose.

VASCO

Yes, sir.

Boron turns and takes an almost sympathetic look at Corbin.

BORON

You could make this so much easier on yourself. But you choose to be stubborn.

Corbin raises his eyes to Boron. His lips twist into an almost evil smile.

CORBIN

I think, now, even if I did know, I'd never tell you.

BORON

(beat)

Unfortunate.

Boron goes to the cell door and leaves Corbin to Vasco, who now holds a syringe in his hand. He approaches Corbin, eventually blocking him from view. There a slight whimper of pain from Corbin.

FADE TO:

EXT. TEMPLE OF THE HARBINGER, PORTSOUND - NIGHT

AN ESTABLISHING SHOT

A long figure climbs the steps briskly.

CUT TO:

INT. ALTER CHAMBER, TEMPLE OF THE HARBINGER

Sybil is before the alter, on her knees and looking up into the light BEAMING down from a high window. She's encapsulated by the light, her hands outstretched, almost like she's in prayer. She says NOTHING.

Behind her, in the entryway, stands Mars, not in the chamber quite. He makes no movements, no noises. He just watches.

Sybil's eyes move beneath their lids, his lips move in silence. After a few moments, she drops her hands and with moistened eyes, looks up into the sunlight.

SYBIL

Here so soon, Mars?

Mars smiles and takes a step in.

MARS

You knew it was me?

SYBIL

You forget, I'm the Harbinger now.

He walks to her and extends his hand. She takes it and he helps her to her feet. She pulls closer to him. Uncomfortably close. He swallows as she looks into his eyes.

MARS

What are you doing?

SYBIL

(softly)

Isn't this what you want?

Mars tries to push her away.

MARS

(nervous)

I wanted to make sure that you are--
were! Were okay...

She smiles and leans closer to him, their lips almost touching, a smile forms as she speaks.

SYBIL

I am fine. And despite my weakness
earlier, I am much better than you
may think.

She gives him a TENDER kiss on the lips, but doesn't let him reciprocate. She backs away, her eyes on him as he tries to find the words.

SYBIL

I know you are not the altruistic type. You came here to make sure the arrangement was still in place.

MARS

Not entirely.

She turns away from him, leading back into the Harbinger's chambers. Mars hesitantly follows.

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

Sybil steps through the curtains separating the two areas. Mars comes in and takes a look around. The air is still filled with a light smoke.

MARS

Where did this new found confidence come from?

She sits on the cushions and reclines, looking at him as he stands in the doorway.

SYBIL

It came from you?

MARS

Excuse me?

SYBIL

You proved to me earlier that I can depend on no one. She, Lydia, knew that. She never trusted you. The arrangement was beneficial. Nothing more.

Mars' lip curls with anger.

MARS

How dare you--

SYBIL

How dare *I*? You have done this to yourself, old man. What she planned is still in place, but I will no longer be as compliant.

She produces a piece of paper from within her gowns.

SYBIL

This though... This has proven to me, as well, that not everything is always as it seems.

MARS

What is that?

She holds it out for him. He comes forward and takes it and opens it. He reads it.

MARS

Who was right?

SYBIL

I assumed she meant you.

MARS

(noticing the blood)
She killed herself?

Sybil nods, a sad look coming over her face.

SYBIL

Do with it what you can.

Mars takes a long hard look at it. He runs his thumb over the dried blood, thinking hard about it. Finally, a smile comes across his face.

MARS

Thank you for this.
(looks at her)
Her death will not be in vain. I promise you that.

She smiles at him and he turns to leave.

SYBIL

(singing)
The blood on our hands leaves a picture exceedingly clear...

She falls back, her eyes looking upward and a smile spreading across her face.

FADE TO:

INT. BARRACKS, RUNNER HQ

There's an air of anxiety in the room. Most are sitting, their legs JITTERING up and down rapidly. Carl paces back and forth in front of them, his hands endlessly folding over each other. Enzo is the only one to be waiting calmly.

Carl looks down at him.

CARL
You're calm.

ENZO
I'm already dead.

CARL
(smiles)
How's that work anyway?

ENZO
(shrugging)
No idea.

Carl rolls his eyes and shakes his head, his movements saying "whatever." Enzo smiles and leans back against the locker and sighs.

CARL
I wish she'd hurry her pretty
little ass up.

DIANA (O.S.)
That'd better be the last comment I
hear out of any of you about my
ass.

Everyone turns and sees Diana standing in the doorway, herself now dressed in a SNUG black coverall and her hair pulled back in a tight pony-tail.

CARL
Sure, whatever.

Enzo smiles and looks from Carl to Diana.

ENZO
What's the word?

Diana takes a long look at everyone, sizing them up individually. She nods.

DIANA
The word is "go."

The room IMMEDIATELY comes alive. Men and women moving, grabbing the last of their gear, sliding on night vision goggles, shouldering their rifles.

CARL
All right people, this is by the
numbers. Get in, get out.
(MORE)

CARL (CONT'D)

Our resident spook has promised the way clear, so let's not screw it up.

Enzo stands and walks over to Diana. She smiles at him warmly.

ENZO

Where have you been?

DIANA

Taking care of business.

ENZO

What kind?

DIANA

The kind that keeps us all alive.

Enzo nods and takes a long look into her eyes. He gets close to her.

ENZO

I trust you, for reasons I don't fully understand. So let's get one thing straight, if you in any way screw us over--

DIANA

(coldly)

I won't.

ENZO

Good.

He takes a step back and nods.

DIANA

What?

ENZO

I hope I'm right.

He turns and walks away. She keeps her eyes on him for a moment.

DIANA

(to herself)

Yeah, me too...

She breaks from him and sees everybody is ready.

DIANA

Let's go.

Diana turns and leaves. Enzo watches the empty door as Carl comes up beside him.

CARL
Not too late, chap.

ENZO
What do you mean?

CARL
We can still back out. Let her do her little thing the way she wants. Keep her away.

Enzo is confused.

ENZO
Five minutes ago you were ready to go. What the hell?

CARL
Oh, I'm ready! Just making sure you know we can scrub this and try something else.

Enzo turns away from him.

ENZO
I'll do it myself if I have to.

He leaves Carl behind and walks out the doorway. Carl smiles.

CARL
Let's move out!

CUT TO:

EXT. STREETS, SPARTA - NIGHT

The sidewalks are PACKED with hundreds, maybe thousands, of people. They move as one compact herd. People dressed for a night on the town, in suits, in casual clothes, whatever their deal may be.

But the crowd parts, slowly, a ripple moving through them. No one does anything to draw attention to themselves and they all move without question. In the middle of the ripple is Diana, walking with purpose.

She glances behind her for less than a breath. Someone is following her. Their movements are simple and hard to catch. They PUSH through people more so. She smiles.

She turns down an empty side street and presses against the wall. She waits.

The other, a TALL MAN steps onto the street and stops. He's blonde with dark eyes. He wears a white on white suit. He looks around, looking for Diana. His eyes dart from spot to spot. He scowls and takes a step forward.

His steps are cautious, evenly spaced apart. He reaches behind and under his coat and pulls out a BLADE, maybe two feet long. He stalks the street, his weapon ready to strike.

But he doesn't get the chance. Diana SPRINGS from the shadows and delivers a solid PUNCH to the jaw. He staggers and before he can get his bearings is KNOCKED to the ground with a KICK across the face.

DIANA

Who sent you?

The man looks up and smiles. He grabs his blade and is back up.

MAN

Let's dance pretty.

Diana moves in, deflecting every single one of his blows, delivering her own the whole time.

She CHOPS at his throat, he chokes and drops the blade. She grabs him by the shirt and HIP-TOSSES him over. He coughs up blood all over his face and white shirt. He gasps for breath.

DIANA

Who sent you?

MAN

(smiling a bloody smile)

You know who.

Diana SNEERS and steps over him. She grabs his lapels and lifts his face up.

DIANA

Boron?

MAN

You think he's got those kind of guts?

She slams his head into the pavement. His eyes roll into the back of his head for a moment. He swallows.

DIANA

Was it her?

MAN

A gentleman never tells.

She shakes her head, she's done with this. She reaches over and grabs the blade. She doesn't say anything, and his eyes only have a moment of horror as she SLASHES down and cuts open his throat.

Diana watches with a morbid satisfaction on her face as the man gurgles in his own blood and the life slowly drains from him. She PLUNGES the blade into his chest, ending it.

The deed done, she stands straight and fixes her slightly tussled hair and walks back onto the main sidewalk and disappears into the crowd.

CUT TO:

INT. TUNNELS - NIGHT

It's dark. Very little light shines from the street through the grates above. About a dozen people dressed in black coveralls round a corner, walking on the path above the water.

At the lead is Carl, his goggles covering his eyes.

SAMUEL (O.S.)

This guy had better be worth it.

Carl glances over his shoulder, Enzo is right behind him.

CARL

Yeah, better be.

ENZO

He is.

Carl faces looks forward again.

Enzo looks behind him to Samuel, who's directly after him.

ENZO

Thought you wanted out of here too?

SAMUEL

Oh, I do, no doubt about that. I've always been interested with the Pillar. The legends, myths, blah, blah, blah.

(MORE)

SAMUEL (CONT'D)

Just that one guy in a heavily
guarded prison is the key to it...
(looking Enzo in the eye)
That's a bit hard to swallow.

ENZO

Yeah, welcome to my world.

Samuel cocks his head.

SAMUEL

What's that mean?

ENZO

You'll find out.

CARL

Cut the chatter ladies, I don't
feel like being caught in the
sewers by the police.

Enzo faces forward and the group continues walking

CUT TO:

INT. HALLWAY, PRISON

Diana walks alone down the long hallway. On either side are
large silver doors with a single window. A few faces PEER out
but quickly look away as she passes.

One guard steps out from another hallway and hesitates when
he sees her but then continues on his way.

She turns the corner.

CUT TO:

EXT. DRAIN, PRISON - NIGHT

The strike force has gathered outside a large barred drainage
pipe. One is up on the lip with a TORCH cutting through the
metal locks.

CARL

Hurry it up.

SOLDIER

Almost there...

The locks fall off and Runner jumps down as the bars fall
into the black water/sludge.

CARL
All right people, move in.

One by one they HOIST themselves up and into the pipe and make their way down it.

CUT TO:

INT. DRAIN, PRISON - MOMENTS LATER

The team walks through, trying to be as quiet as possible. Carl holds up his hand, stopping everyone cold. He pulls up his goggles.

CARL
I think this is it.

Enzo walks up behind him. He looks up and sees a ladder above leading into a dark maintenance shaft. He shakes his head.

ENZO
Looks cramped.

CARL
No claustrophobics in my team. No, sir!

Carl turns around.

CARL
Samuel, you and Ridley hold this location.

Samuel nods.

SAMUEL
Got it, boss.

CARL
(to Enzo)
Just follow me!

Carl jumps and grabs the ladder and PULLS himself up.

CUT TO:

INT. CELL

Diana is kneeling beside Corbin, who's on his side on the cold floor.

DIANA
(softly)
Corbin...

Corbin stirs but is afraid to turn.

DIANA

Corbin. It's going to be okay.

Corbin hugs himself, he's beginning to lose grip.

CORBIN

How long has it been...?

DIANA

Three weeks.

Corbin actually begins to sob. Diana's face flashes with a mixture of anger and sorrow. She reaches out and gently rubs his arm. Almost IMMEDIATELY Corbin stops, the soft touch bringing him back.

He turns to face her. She smiles down at him.

CORBIN

Who are you?

DIANA

My name is Diana. It's all going to be okay.

Corbin begins to tear up again.

CORBIN

How?

DIANA

Help is coming, Corbin.

CORBIN

When?

DIANA

Soon.

Corbin nods, tears falling down his cheeks, both from relief and the pain of his experience.

CORBIN

Thank you...

DIANA

Don't be afraid...

She stands and leaves the cell, closing and locking the door behind her. She looks down at Corbin and gives him a reassuring smile.

She walks past the guards, none of them looking at her, doing their best to ignore her. She leaves the cell area.

Corbin watches in silence as everything goes WHITE!

FADE TO BLACK.

END OF EPISODE