

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

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Episode 1.09
"Paradise Regained"

TEASER

BLACKNESS.

DIANA
(distant)
Don't worry. Help is on the way.

Rapid footsteps. A moment and then --

BOOM!

Blinding WHITENESS and a shrill RINGING in our ears. Slowly
we--

FADE IN:

INT. PRISON CELL - DAY

C.U. on CORBIN'S face as he WINCES in pain, holding his head
and rubbing his eyes. He blinks several times as his pupils
begin to readjust.

CORBIN'S POV (COLORS ARE WASHED OUT AND SOUNDS MUFFLED)

Dust and smoke fill the air like fog. The outside wall of the
cell that held its one tiny barred window has been replaced
by a pile of RUBBLE.

GUARD 1
What the hell!?

GUARD 2
Get command on the horn.

GUARD 1
Comm's down!

GUARD 2
The Ghost--

Two more guards rush in, gawking at the destruction. Before
they can decide what to do there's the POP of gunshots and
their chests erupt with blood.

Soldiers in black coveralls burst in, one BLOWING the back of
the head of the last guard off. Another rushes to the side
and slams the heavy door shut!

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SOLDIER

SECURE!

CARL Rips his goggles off.

CARL

Everyone accounted for?

SOLDIER

Yes, sir!

Corbin struggles to get up. He gets to his knees, watching as the soldiers shoot the last surviving guard. Carl looks at the cell and sees Corbin inside.

CARL

Enzo!

Then ENZO appears and enters the room. He leans against the bars, reaching out to Corbin between them and says something but he still can't hear well enough to make it out.

ON SCENE

ENZO

Someone get this damn door open?

CARL

Linders!

Another soldier runs up and places some PUTTY on the lock.

SOLDIER

Fire in the hole!

There's a quick POOF of the lock and the *clang* of falling bits of metal. Enzo kicks the door open and rushes in. He grabs Corbin by the shoulders. He gives a weak smile to Enzo.

CORBIN

No matter what?

ENZO

(smiling)

No matter what.

Corbin nods and collapses. Enzo turns and sees Carl looking him, a stern look on his face. He shakes his head and Enzo returns to Corbin.

ENZO

(muffled, broken)

Corb--... all right?... weeks...
been drugged...

Diana has reappeared. Several Runners quickly train their guns on her.

ENZO

Wait!

Carl spins around and sees her standing there. He nods to his men. She moves past the wary eyes of the Runners and into the cell with Enzo and Corbin. She produces a syringe and PLUNGES it into Corbin's neck.

ENZO

What is that?

DIANA

Spartan forces use a chemical that forces the victim to be forthcoming with whatever they're asked. This is a compound that counteracts it.

She pushes the clear liquid into Corbin's system then pulls it out. Enzo holds onto him as he stirs a little.

ENZO

When will he wake up?

DIANA

That depends on him.

CARL

We need to move. They'll be here soon.

For a short moment Corbin just stares blankly, then his eyes roll back and he slumps to the floor. Enzo catches him and lifts him back to his feet.

Diana turns to Carl.

DIANA

I'll cover your escape.

Several murmurs sound off from the troops. Carl doesn't look to at ease either, but he takes command.

CARL

Shut it people!

DIANA

(standing)

Leave now.

Enzo throws Corbin's arm over his shoulder and stands as Diana leaves the cell. Enzo follows her out.

ENZO

(muttering)

Damn. That was supposed to clear
your head not take you out even
more.

CORBIN

(smiling)

No, it worked. At least I can hear
now. But it sure packs a punch.

ENZO

Good. Let's get the hell out of
here while we still can.

Everyone's attention is on Corbin, allowing a guard to appear
and run up to the ruined wall. He aims his gun at the back of
Enzo's head.

Before he can pull the trigger Corbin throws a small ENERGY
BALL at him, blowing him back out of the room.

CORBIN

Yeah, looks like that shot
definitely did the trick.

ENZO

Who's rescuing who here?

They share a brief smile before Corbin begins to sway a bit.

CORBIN

Okay, too much, too soon.

Corbin looks at Diana.

CORBIN

Thank you.

DIANA

Thank me later.

Diana looks past Corbin and she and Carl share a long hard
look before he turns.

CARL

All right folks, let's move out.

He steps into the cell and helps Enzo lift Corbin by arms,
throwing them over their shoulders. Enzo looks at Diana who
is holding a long gaze at Corbin.

ENZO

You'll be okay?

Diana blinks and shifts focus to Enzo.

DIANA
(nodding)
Yes, now go.

Enzo nods back at her and they leave.

Diana remains as the Runners quickly file out through the hole in the wall. She takes a deep breath as she is left in the room alone.

INT. CELL - LATER

A portion of the ceiling to the room COLLAPSES in a loud explosion, debris and dusts falling and filling the air. There's a tense SILENCE.

WHOOSH! Seth lands right on the pile of rubble. He looks and sees the hole from the RUNNERS. At the door behind him there's a loud CLANG as the guards try to get back in.

SETH
(to himself)
Just a minute! I'm almost done.

He touches the broken stones and rubs the ashes between his fingers. He steps inside cautiously, his orange eyes darting around the room.

He steps into the cell and SNIFFS the air. He smiles and shakes his head. He snaps his fingers mockingly

SETH
Shit. Missed them.

He looks around at the dead bodies. He smiles gleefully at the carnage. He steps back on top of the rubble he created and launches into the air again.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

INT. ROOM, RUNNERS HQ - TIMELESS

Corbin is on a small cot, a thin sheet pulled up over his chest. His wounds have healed a great deal. He stares up at the ceiling blankly.

There's a light KNOCK at the door.

CORBIN

Come in...

The knob TURNS and the door is pushed open. Enzo appears with a friendly smile. Corbin smiles back at him as he closes the door behind him.

ENZO

How you feeling?

CORBIN

Better.

Enzo sits in a chair next to the bed as Corbin sits up and leans his back against the wall.

ENZO

Good. You took quite a beating.

A look of pain flashes across Corbin's face. He shakes his head.

CORBIN

Don't remind me.

Enzo puts a reassuring hand on Corbin's shoulder.

ENZO

Hey, you sure you're okay?

Corbin takes a deep breath and closes his eyes.

CORBIN

I...

Enzo waits as a reflective silence settles over the air.

ENZO

Look man, take your time. It's okay. What you went through, no one should have to...

Corbin opens his eyes and looks at his friend.

CORBIN

I would have told them to make it stop. If I had known.

ENZO

I know.

Corbin swallows the lump in his throat. He shakes his head to rid himself of the thoughts of his torture.

ENZO

Look... I kind of made a deal. They get you out, we help them and...

Enzo trails off, Corbin is looking past him at the door. He turns to reveal Diana in the doorway, looking at Corbin.

DIANA

How are you feeling?

CORBIN

Better. Thank you.

She takes a few steps forward, her hard militaristic poise replaced with a graceful femininity. Enzo looks back at Corbin, who's completely enamored with her.

ENZO

Anyway... I told them we'd take them with us.

Corbin blinks and looks at Enzo, a touch of anger on his face.

CORBIN

What? Why?

ENZO

I kind of had too. I had no choice.

Enzo turns to Diana.

ENZO

Thank you, by the way. For everything. Even if they don't trust you, I do.

Diana smiles at him.

DIANA

Don't thank me yet. We've still got a long way to go.

Corbin looks up. He snaps his fingers in realization.

CORBIN

The orb!

DIANA

The what?

ENZO

A small black ball, hard, some kind of stone. Maybe marbled. We don't know if it'd look the same here.

Diana looks away, the description piquing something in her. Corbin notices.

CORBIN

What is it?

ENZO

You know what I'm talking about, don't you? Just like them?

Diana simply looks at Enzo. Her expression says it all.

CORBIN

These people know where it is, too?

ENZO

Yeah. I think so. I mentioned it when we were planning your breakout. They seemed to know what I was talking about. Just like her.

Enzo looks back at Diana. Corbin does too.

CORBIN

Where is it?

She swallows, hesitant for the first time.

DIANA

Somewhere I may not be able to get you into.

Corbin thinks for a long moment.

CORBIN

Can't the Grand Archon get it for us?

DIANA

Jul--The Grand Archon isn't actually in control.

(MORE)

DIANA (CONT'D)

About ten years ago Boron took over
but was forced to leave him in.

ENZO

What happened?

DIANA

(turning away)
It's a long story.

CORBIN

Aren't the all?

She smiles weakly.

DIANA

You need rest.

CORBIN

No I don't.

She looks to Enzo who shakes his head at her.

ENZO

Our bodies heal faster than yours.

Diana is somewhat bemused by this but decides to let the
interest go.

DIANA

I have matters to attend to.

CORBIN

You'll help us find it? Right?

She nods with a warm smile then leaves the two in the room.

ENZO

She is one interesting person.

CORBIN

She reminds me of someone I used to
know?

Enzo turns and sees the pain in Corbin's face. He nods and
puts a hand on his shoulder.

ENZO

Suck it up. We'll be out of here
soon.

Enzo grins and leaves Corbin in the room alone.

CUT TO:

EXT. ADAM'S HOME, PORTSOUND - DAY

AN ESTABLISHING SHOT

INT. STUDY ROOM, ADAM'S HOME - DAY

ADAM sits alone in his study with a book in his lap. He scans repeatedly, never seeming to move on. After a moment he slams the book shut, giving up on actually focusing his attention on it.

He takes off his glasses and rubs the bridge of his nose and lets out a long sigh. His face says that there are more important things on his mind.

His self reflection is interrupted by a quiet knock at the door to the study..

ADAM

Enter.

The door slowly swings open and one of Adam's AIDES takes a few steps inside.

AIDE

Chancellor, I've been asked to inform you that Councilman Mars will be calling for you soon.

ADAM

(exasperated)

Why?

AIDE

He's opened a formal investigation into the Harbinger's possible murder. And you've been named as a subject for questioning.

Adam practically leaps from his chair, letting his book fall to the floor.

ADAM

(furious)

Murder?

The Aide is scared witless and can't think of anything to say. He just stands aside as Adam storms past him.

AIDE

S-sir?

ADAM
(over his shoulder)
Tell the Harbinger I'm coming!

The Aide nods as Adam storms up the stairs.

CUT TO:

INT. TEMPLE OF THE HARBINGER - LATER

The temple is abuzz with activity. Officers and investigators mill about everywhere, gathering evidence and asking questions. Several Councilmen have arrived and are making themselves known.

Adam walks in, still angry but maintaining a calm demeanor for public scrutiny. His eyes flash from person to person, investigator to inquirer.

Most of the people he passes give him respectful greetings but a few wary looks catch his eyes. He moves through the crowd effortlessly, his destination standing alone and watching the entire scene.

Adam stands in front of her now. She smiles at him.

ADAM
I would like to speak with you. In private.

Sybil nods and motions for him to follow her into--

INT. SYBIL'S ROOM - CONTINUOUS

A DETECTIVE enters behind them.

DETECTIVE
With the investigation in progress it's not the best idea for you to be talking to each other.

SYBIL
It's fine. Please, give us the room.

DETECTIVE
I'll be just outside if you need me for any reason.

SYBIL
Thank you.

He steps out and closes the door behind him.

Sybil sighs her relief at finally having a quiet moment before turning to Adam.

ADAM

First of all, for what it's worth I want to express my condolences for your loss.

Sybil is a bit surprised at this.

SYBIL

Thank you. I appreciate it.
(beat)
Even if it is a month late.

Adam chews the moment, trying to find the words before he speaks. He looks her in the eye, worry and sincerity in his deep eyes.

ADAM

What has happened?

SYBIL

I'm not at all convinced she was murdered.
(beat)
In fact, Mars seems to be the only one who is.

Adam nods knowingly.

ADAM

Figures. Have you told the authorities this?

SYBIL

(nodding)
I've told them over and over.
But...

ADAM

But what?

SYBIL

They say they have evidence that it was.
(looks Adam in the eye)
I know you don't like us, what we represent. And I know you have your reasons. But I know you wouldn't have kept us, the Harbinger or your Seven, if we weren't useful.

Adam nods, understanding what she's getting at.

ADAM

What have you seen?

SYBIL

Death. So much death. And I think that's what she saw...

Sybil's eyes drop to the floor. It pains her to admit what she suspects really happened.

Sybil produces a crumpled piece of paper from her pocket. It's stained red with blood. She unfolds it, takes a moment to read it for the millionth time, and hands it to Adam.

ADAM

(reading)

He was right.

(handing it back)

A suicide note?

SYBIL

Maybe...

ADAM

But what does it mean? Who was right about what?

SYBIL

I have no idea. But whatever it is was important enough for her to leave as her last message before doing what she did.

Sybil is on the verge of tears having to relive the tragedy yet again. Adam places a hand on her shoulder.

ADAM

Why are you telling me this?

SYBIL

Regardless of our... differences, the only thing that matters to me right now, is finding out why she did this.

(sadly)

Mars is only interested in using this to his advantage.

ADAM

And you trust *me*?

SYBIL

It's not a matter of trust. And seeing your reaction to that letter I know you want the answers as much as I do.

Adam is quiet, Sybil's eyes searching him for confirmation.

SYBIL

If she meant "Him"--

Adam shakes his head to step her.

ADAM

It can't...

Neither of them says another word as he leaves. The detective and one of Sybil's ATTENDANTS moves to enter but Sybil motions for them to stay out. They close the door again, leaving her alone with her thoughts.

CUT TO:

EXT. COUNCIL HALL - DAY

AN ESTABLISHING SHOT

Several vehicles are gathered around the monolithic building, many of them high-end luxury cars with CHAUFFEURS waiting patiently beside.

CUT TO:

INT. MAIN CHAMBER - SAME

The entire COUNCIL is gathered together. Some of them are just settling in. This meeting was called on short notice and they haven't had time to go through all the usual formalities.

Once everyone is settled in Mars steps into the center of the room. A spotlight glares down onto him as he addresses the room. He is careful not to step up onto the podium.

MARS

I apologize for bringing you all here on such short notice but this matter could not wait.

Mars lets the low murmur die down before continuing.

MARS

There's been a break in the investigation of the Harbinger's death. I am prepared to officially declare it a murder and announce the prime suspect.

This gets everyone's attention. Hushed murmurs fill the room.

COUNCILMAN #2

A murder does not really concern this Council, however tragic.

Several agreements resonate. Mars nods understandably.

MARS

Normally I would agree, were it not for the suspect...

A quiet settles over the Council.

COUNCILWOMAN

Where are the Chancellor and the Praetor?

MARS

I am presenting to the council a recording of a conversation with Praetor Tulane and the one who committed the deed.

The audience ERUPTS with surprised talk.

COUNCILWOMAN

If you're accusing them shouldn't they be here to defend themselves?

COUNCILMAN #2

If there was someone else to have committed the murder, then the Praetor's name need not be involved.

Mars erupts with anger.

MARS

I told you he was capable of this! As head of the Office of Oversight I felt it best to present this evidence as quickly as possible.

The COUNCILWOMAN seems displeased with the response but Mars has his bases covered and there's nothing she can do about it at the moment. Mars calms himself and gives a slight smile, pleased with his acting job.

MARS

Now, if it pleases the council, I
am prepared to present my case.

A crackle of static emits from the speakers around the room
before the recording begins.

AGON

(filtered)
Just make it look like a suicide.

VOICE

(filtered)
How?

AGON

(filtered)
I don't care how. End her. She's
getting in our way. Make sure she
leaves a note.

VOICE

(filtered)
Whatever you want.

A brief moment of dead air before the recording is turned
off.

The UPROAR from the Council is riotous. From what can be
understood its clear most of them consider this an open and
shut case.

Mars smiles triumphantly.

CUT TO:

INT. CONFERENCE ROOM, RUNNERS HQ - DAY

The main three, Carl, DADE, and HELEN stand on one side of
the table with Corbin and Enzo on the other. Diana stands to
the side, listening silently, trying not to stir up more
trouble. She watches Corbin with intense eyes.

DADE

So what do we do now?

CORBIN

We need to get the Orb.

Corbin looks out of the corner of his eye to see Diana
looking at him. A softness there that wasn't before.

DADE

You make it sound so easy.

CORBIN
(pulled back to Dade)
Why not?

Carl is to the side, his arms crossed. He chuckles lightly.

CARL
It won't be. Not by a long shot.

ENZO
Where is it?

HELEN
All we know is rumors. *If* it really
exists, it's in a vault in Katheryn
Porter's office.
(beat)
If.

Diana finally takes her eyes off of Corbin.

DIANA
It exists.

Everyone turns to Diana.

HELEN
Oh, good then. You can walk in
there and get it for us then,
right?

DIANA
Not exactly... No.

HELEN
Didn't think so.

Diana shoots Helen a venomous glare, who, despite the
knowledge that she could kill her and everyone else in the
room, holds it.

DADE
Ladies, there's no need for this.
We know what we need, and we know
where we need to get it from.

ENZO
Who is Katheryn Porter?

DADE
She pretty much runs the economy
here in Sparta. Supplies, food,
technology.
(MORE)

DADE (CONT'D)

All of it is under her control.
She's almost a government herself.

DIANA

She's not the problem you think she
is.

CARL

For you, girlie.

Diana glares at him, but he only smiles back. Corbin shakes
his head.

CORBIN

(interjecting)

This is all pointless right now.

CARL

Oh?

Enzo steps between everyone, drawing their attention as he
does.

ENZO

There's an even bigger problem.

CARL

What's that?

CORBIN

Where is the Pillar itself?

CARL

We need to act now. There's no way
we'll be able to use the Pillar
with him standing in our way.

DIANA

That would not be a good idea.

Helen locks eyes with Carl, his face is red with anger and
fury.

HELEN

We'll devote some resources to
searching for it. If they find
something before we're ready to
make a move, good.

Everyone's pleased with this plan. Everyone except Diana.

DIANA

You're forgetting something. Again.

Carl shoots her a look that could kill.

CARL

Such as?

DIANA

Katheryn will have to be dealt with
as well.

CORBIN

(to himself)

And I thought Portsound was bad...

Enzo hears him and smiles in agreement.

Carl stare Diana down, but she retains her cool composure.
Helen puts a hand on his shoulder and he breaks his gaze. He
takes a deep breath and nods.

CARL

We can handle it.

CORBIN

Good. What's first?

HELEN

First...

Helen's voice fades as Diana quietly slips out of the room.
Corbin looks around quickly but goes back to Helen.

CUT TO:

INT. JULIAN'S OFFICE - DAY

Diana enters and makes her way across the floor with a
seductive stride. Julian stands at the window, his arms
crossed across his broad chest.

DIANA

You look bored.

JULIAN

I don't have a whole lot to ever
do.

Diana reaches him and puts her hands on his shoulders. She
reaches around and tries to slip her hands into his. He
resists and pushes her back.

DIANA

Julian...

JULIAN

That part of our lives is over.

He turns to her.

DIANA

He...

JULIAN

(smiling)

You see it, don't you.

DIANA

I see something, yes.

He smiles again and this time takes her hands and holds them in his. He brushes a stray hair from her face.

JULIAN

So things go well?

DIANA

As well as they can.

JULIAN

You'll be okay, one day.

DIANA

Until then?

JULIAN

You have your mission.

She nods solemnly.

DIANA

What if I... if I never love him?

JULIAN

I'm certain you will. You'll find it when you least expect it, no doubt.

She gives him a sly smile.

DIANA

So you can see the future, now?

JULIAN

(chuckling)

Not exactly. Though it would seem that way. I... I just know what is right. This is right. You and him, are right.

Diana holds his eyes a moment then nods and turns away, her face expressing mountains of pain as she walks away. Julian watches her leave, the pain on his face far eclipsing hers.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. STREETS - SPARTA - DAY

SETH stalks through the streets examining the people and buildings surrounding him, searching for anything that will clue him in to the whereabouts of his targets.

He's disoriented. Unable to focus, stumbling along his way. Something's terribly wrong. His eyes dart from person to person, window to window. Looking for something with fanatical frenzy.

A young WOMAN approaches him. Cautiously but with a look of compassion in her eyes.

WOMAN

Are you okay? Do you need help?

She reaches out her hand but when Seth's orange eyes meet hers she gasps. She freezes, half from terror, half from wonder. She swallows hard.

WOMAN

Y-you look lost.

Seth eyes her, his mind calculating. Finally, he gives her a smile.

SETH

I am. Just a bit. But I think I'll be all right?

She remains, still. Her mouth is slightly open, her eyes searching his in wonder.

SETH

Is there something else?

WOMAN

Y-your eyes. They're so...

SETH

I know.
(proudly)
They're a curse. And a blessing.

He smiles one last time at her then walks past. His face quickly changes to disgust. He looks over his shoulder at the woman as she watches him walk away in wonder.

SETH
(to himself)
Mind your own damn business.

He ducks down a small side street and leans against the wall. He looks up to the sky then around himself.

SETH
Where the hell are you two...

He stands up straight and flattens the folds in his coat out then steps back out into the street he'd just come from.

CUT TO:

EXT. OFFICE BUILDING - DAY

AN ESTABLISHING SHOT

A tall office building stretches high in the center of the city. From the higher levels one can see all of Sparta.

Its size and position almost make it seem as if the city was built around it.

CUT TO:

INT. KATHERYN'S OFFICE - DAY

The office is large and expansive, taking up maybe the entire floor of the tall building. The ceiling stretches up for some thirty feet and is domed with glass. All the walls, save for a large central pillar, are glass, providing a 360 degree view of the impressive city.

Behind a large dark wood desk, KATHERYN PORTER stares into the city. She's in her mid-forties and incredibly beautiful. Her hair is pulled behind in a loose pony-tail as she stands stoically at the window, gazing out at the city.

She turns from it and sits at the desk, her face a solid and cold statue of calculation and confidence. She stares forward at the pillar in the middle of the room, the side facing her intricately carved with a single slit down the middle.

The doors part in silence to reveal BORON leaning on his cane inside. He grins at her as he steps out. The warm greeting is not returned. She turns away from him and looks back out the window.

KATHERYN
What do you want, Boron?

BORON

You know why I'm here.

KATHERYN

The meeting was for tomorrow. Why did you push it up. I have a lot of things to do.

BORON

(smiling)

I'll try to remember that.

Katheryn finally turns around and gestures for him to take a seat. Boron sits down and leans his cane against the adjacent seat. He grins again.

KATHERYN

What?

BORON

You look lovely today?

KATHERYN

(seething)

What. Do. You. Want?

BORON

(nodding)

Yes, of course.

(produces a file)

You've heard of him?

Katheryn takes the folder and opens it. She scans it for a second or two then closes it.

KATHERYN

You tortured him for weeks. Even some of your most loyal were nauseated by the glee you took in it.

BORON

Looking back, maybe I did go a bit too far.

Katheryn raises and eyebrow, but keeps quiet.

BORON

What do you know about him?

KATHERYN

His psychokineses could be a great asset.

(MORE)

KATHERYN (CONT'D)

(glaring)

Or a major problem.

BORON

As I have already said, perhaps I went to far.

Katheryn lets out a long and frustrated sigh.

KATHERYN

Look, he's your problem. Per the agreement. You handle your side, I'll stick to mine.

BORON

It's beyond that, now.

Katheryn nods in thought. Boron waits for her to put it together.

KATHERYN

The Grand Archon...?

BORON

Julian doesn't pose a real problem. He's powerless. It's his ghost.

KATHERYN

I know about your first attempt to grab the boy, and what she did to your assassin.

BORON

My ghost. Luke was quite good.

KATHERYN

Not good enough.

BORON

(wincing slightly)

No, I suppose not. But what we need, is a distraction. For both of them. Julian has played his pieces. He does sit in a better position than I, or rather, we would like.

KATHERYN

There's no profit in civil war, Boron.

BORON

And you're position helps make sure there is no civil war.

KATHERYN

What of it?

BORON

He knows the secret. He's the key to the Pillar. All we need to do is find it. You already have one piece.

Katheryn jerks up at his comment.

KATHERYN

How--

BORON

Come now, not even you can hide everything. We've known for quite a while. Julian knows. Hell, they may even know.

KATHERYN

(thinking)

I was intrigued by him, when I first heard the reports.

BORON

(slyly)

Weren't we all...

Katheryn thinks for a few moments.

KATHERYN

So they're distracted, focus on me. And you do what?

BORON

I move on Julian. Take him out of the picture. She won't do anything with him gone. Their perverse relationship is too much for her to stand losing him.

KATHERYN

(nodding)

Alright.

Boron nods and stands.

KATHERYN

Is that it?

He grabs his cane and straightens his coat.

BORON

You did say you were busy.

KATHERYN

Indeed.

Boron turns and leaves Katheryn to herself. She waits until he's gone then presses a button on the intercom next to her.

KATHERYN

Please send up Haraz.

She releases the button and folds her hands and waits.

CUT TO:

EXT. STREETS - SPARTA - DAY

Diana is making her way through the streets, walking purposefully with all her attention focused on wherever she is headed.

She abruptly turns a corner, ignoring a group of people she bumps into, and continues on without breaking stride. She throws a quick glance over shoulder to see an intimidating and dangerous looking man round the same corner.

His attention is focused on Diana. She lets a slight smile pull at her lips and continues.

She heads around another corner but this time when her pursuer follows she grabs him and slams him against a wall. He's taken by surprise as his forehead *cracks* against the brick.

She releases him but he quickly recovers and tries to throw an elbow to the gut. She blocks him and responds with a kick to his face. The two exchange heavy blows. The fight is fast and brutal with both parties trying to subdue the other.

Diana manages to lock her opponent's arm behind his back slam him to the ground. Putting him at her mercy, at least momentarily.

DIANA

Who are you?

MAN

(spitting blood)

You're as good as they say.

She wrenches his arm to the point that a loud series of *pops* and *cracks* cause him to scream in pain.

DIANA

I asked who you were?

The man slams his bloody head into the dirt and grits his teeth in pain. He looks up with a bloody smile.

MAN

Haraz!

Diana loosens her grip so he can speak easier but maintains the upper hand.

DIANA

Now, what do you want?

HARAZ

The stranger. Corbin.

She wrenches again and again he screams out in pain. People walking by look out the corner of their eyes, but nothing more. Diana's eyes and face are alight with fire.

DIANA

What about him!?

HARAZ

A message! I have a message!

Diana loosens a little.

DIANA

Spit it out!

HARAZ

She wants to meet him.

Diana is shocked, but it lasts only a moment. Her face grows dark quickly. She leans in. She whispers into his ear.

DIANA

You know the penalty for following a Ghost?

He closes his eyes as Diana releases his arm and jerks his neck, breaking it with a loud *pop*. She throws his limp head into the ground and stands up. She takes a quick look around then steps back out into the crowd.

CUT TO:

INT. RUNNERS HQ - DAY

Diana stands at the table, Corbin, Enzo, and the Runners are gathered around her, looking at her with wide eyes.

DIANA
(indicating her wounds)
She wants to meet with Corbin in person at her office, alone.

Carl scoffs.

CARL
(sarcastically)
Damn skippy, well, can't let that happen, can we.

DIANA
It's a trap.

CARL
Well, of course it is.

Diana shoots him a look. He grins deviously at her.

DADE
She realizes she's in our sights.

DIANA
No. She could care less about you. You're profitable. This something else. She's up to something.

CORBIN
Eliminate me, maybe?

ENZO
Well, it'd be fun to see her try.

HELEN
They took you out before.

CORBIN
(grinning)
They surprised me.

CARL
It may sound *crazy*, but she's arrogant enough to give it a try.

DADE
You'd be surprised at some of the people she's managed to wrap around her finger one way or another.

Corbin just smiles.

DIANA
I'll go with him.

CORBIN

I don't need help. I know how this place works now.

Diana makes a quick move and immediately has Corbin pinned to the ground, a knife at his throat. Runners have guns trained on her now. Corbin holds his hands out to stop them.

CORBIN

It's okay guys. It's okay.

They reluctantly lower their guns. Several whistle in astonishment at the speed.

DIANA

Any of them could do this to you.

Corbin swallows as he looks down and finally realizes the lines and curves of her body pressing against his. Enzo chuckles a bit. Corbin shoots him a glance but he keeps the smile. Diana stands and helps Corbin to his feet.

CORBIN

(to Enzo)

You could have helped.

ENZO

I knew you'd be fine.

CORBIN

Oh, really?

Diana leans in close to him, almost seductively. She smiles a beautiful set of white teeth at him.

DIANA

I'll be there to watch your back.

DADE

You said she wants him to come alone.

DIANA

So we should just give her exactly what she wants?

CARL

You might not be the best choice to back Corbin up.

DIANA

(fuming)

What's that supposed to mean?

CARL

It may be a better idea to send
someone else.

DIANA

You still don't trust me do you?

The anger all over Carl's face answers that question but he holds his tongue.

CORBIN

I trust you.
(to Carl)
Everyone clear on that?

Carl gets the message but is none too happy about it. Diana on the other hand can't wipe the smug grin off her face. Corbin nods at everyone.

CORBIN

I'll be fine.

CARL

If you say so.

Corbin nods again and faces to Diana.

CORBIN

Let's see what she wants.

Corbin turns back and leads the way out the door. Diana just behind him, her gait protective. Everyone watches them leave.

SAMUEL

Did anyone else think she was about
to screw him right there on the
floor?

HELEN

Shut up, Samuel.

Several chuckles fill the room and an air of levity settles. The only person without a smile is Enzo, his eyes are still on the door.

CUT TO:

INT. TEMPLE OF THE HARBINGER - DAY

Mars enters the temple. He's saluted by each investigator as he passes. He ignores them, walking with purpose. He walks forward, pushing several out of his way with a distinct push. He continues until he reaches the head detective, SOAMES.

He's a tall man in a long coat and loose dress shirt under that. He looks at Mars and nods. Soames offers his hand

SOAMES
Councilman. It's an honor.

MARS
(taking his hand)
Detective.

He takes a look around.

MARS
Anything?

SOAMES
Not much. Very little in the way
physical evidence. Maybe there
would have been more if we had
started the investigation when the
murder occurred.
(sighs)
And I can't say the acolytes have
been overly helpful.

MARS
(surveying the room)
They do like their privacy.

SOAMES
Too much so. You'd think since
their matron was murdered they'd be
a little more helpful.

Mars frowns slightly but isn't too deterred by this.

MARS
So, nothing at all?

SOAMES
No, sir.

MARS
Well, let's keep that little detail
to ourselves, shall we?

Soames bristles at this. He isn't comfortable with the idea
of circumventing the truth but he's a man who follows orders.

SOAMES
Sir?

MARS

What have you found? There's got to be something we can use. The blade, perhaps?

SOAMES

The blade most likely used was found in the Harbinger's chambers. It's been sent in for examination.

MARS

(grinning)

I'm certain you'll find that it was not the implement of her death, after all. Understood?

Soames can't help glaring at Mars blatant disregard for justice, but at the same time he seems very uncomfortable. He nods in compliance.

SOAMES

If that's what you want.

MARS

And the absence of the weapon on scene would suggest the Harbinger did not die by her own hand after all. Wouldn't you agree?

Again, Soames just nods, barely able to restrain himself from speaking out against his superior. Again though, there's something else there. Maybe a bit of fear.

Mars looks around the room and sees Sybil watching him from the doorway to her private chambers. He gives her a friendly nod. She doesn't return it and slips into her room. He scowls after her and turns back to Soames.

MARS

Let's give the witches their temple back.

Soames nods in agreement and begins giving orders to the remaining investigators. Mars stalks off towards Sybil's chamber.

INT. HARBINGER'S CHAMBER - CONTINUOUS

Mars pushes the curtains aside and enters the room. Sybil is reclining on cushions with a YOUNG WOMAN next to her. Sybil plays with her hair while she stares off into nothing.

The young woman glares at Mars with deep green eyes. She can't be more than eighteen and is utterly beautiful.

MARS

What is your name?

MANTEIS

My name is Manteis. M'lady is weary.

MARS

I need to speak with her.

MANTEIS

She does not wish to speak to you.

Mars' face grows dark. He gestures with his hand and Manteis flies across the room, landing on a pile of extra cushions. Sybil sits up quickly, fire in her eyes.

SYBIL

What do you want, Mars?

She stands and goes to her terrified companion. She takes her tear soaked face in her hands and looks her in the eye.

SYBIL

It's okay, love.

She gives her a reassuring kiss. Once she's she sure she's okay, she turns back to a grinning Mars.

SYBIL

I'll ask again: what do you want?

MARS

Why are you hindering the investigation?

SYBIL

There is nothing to investigate! You and I both know what really happened.

Mars nods and thinks for a moment.

MARS

Maybe you're right. Can I see the note again? Please?

Sybil studies him for a moment, unsure of what to do.

MARS

Please, it could end all of this.

She stands and reaches into her robes and produces the small note. Mars approaches her and takes it gently from her hand. He opens it and nods with a serious expression on his face.

MARS

Exactly as I suspected?

SYBIL

What?

Mars looks up at her and the note begins to FLOAT in his hand then BURSTS into flame and is quickly consumed. Sybil GASPS a and SLAPS Mars across the face, tears already falling down her cheeks. Mars grabs her by the wrist.

MARS

This is for a better tomorrow.

Sybil jerks away from him and gives him a stern face through the tears.

SYBIL

I don't care.

Mars studies her face.

SYBIL

Get out.

Mars looks over her for a moment then turns away from her. She watches him leave then returns to her companion's outstretched arms and begins to weep.

CUT TO:

EXT. COUNCIL HALL - DAY

AN ESTABLISHING SHOT.

Agon arrives at the Hall and enters expecting this to be a day like any other but all that changes as he enters...

INT. LOBBY, COUNCIL HALL - DAY

He sees several men in police uniforms waiting standing in the center of the lobby. They all look at him and one takes a step forward to meet him. Agon stops several steps away.

AGON

What's going on?

OFFICER

Praetor, you've been requested for an interview.

AGON

By who?

OFFICER

By order of the Office of
Oversight.

Agon rolls his eyes and begins to push past them. The officer holds his hand up to stop him. Agon eyes him for a moment.

AGON

What does he want this time?

OFFICER

I am only authorized to inform you
that you are wanted for questioning
regarding the Harbinger's murder.

AGON

(frustrated)
Not this again.

The officer moves to restrain him. Agon takes a step back, his hands at his side but the palms facing the officers.

AGON

That won't be necessary. I'll come
without a problem.
(sighing)
As pointless as this all may be.

The officers nod to each other and lead the way, Agon following behind with a bemused expression on his face.

CUT TO:

INT. TEMPLE OF THE SEVEN - DAY

The SEVEN are gathered in the declaration chamber. All are hidden under the hoods of their ceremonial robes, deep in thought and concentration.

Sarah's eyes move rapidly under her lids.

FLASH!

- War. Destruction. Explosions... Death.

Sarah continues to search for something behind her closed lids. She takes in a deep breath.

COURAGE

Oreck, William. Seventh day of the
ninth month, twelve forty sev...

Sarah leaps to her feet and throws her hood back.

SARAH

Stop!

The others are shocked and frightened at this outburst. They look to her as she breathes heavily, her hand on her chest as she tries to catch her breath.

SARAH

We can't continue.

FAITH

Why not?

SARAH

Can't you see it?

Sarah shakes something off and looks at all of them, sadness in her eyes.

SARAH

I'd hoped it could be avoided but
it's only a matter of time now.

(beat)

We can't declare. Not now. Not
while it's coming.

COURAGE

While what is coming?

SARAH

War.

Off Sarah's face as we...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. OFFICE BUILDING - DAY

Corbin and Diana have stopped a safe distance away from the building, Katheryn's building. People move about in front of it, completely "oblivious" to the two of them.

DIANA

You have to enter alone but don't worry, I'll be right behind you. If anything goes wrong I'll be there before you even know it.

CORBIN

Aren't you being a bit paranoid. She's a businesswoman, isn't she?

DIANA

Maybe on the surface, but it's a lot more complicated than that.
(off Corbin's look)
There's no time to explain right now. Just go.

Corbin breaks off from her and enters the building.

INT. LOBBY, OFFICE BUILDING - DAY

The place is very posh in design and furnishing. It seems like a lifetime ago since Corbin's been in a place like this. He takes in the surroundings, looking from person to person.

A large desk dominates the room with a young RECEPTIONIST sitting behind it, smiling pleasantly.

RECEPTIONIST

How may I help you?

CORBIN

I have an appointment to meet with Ms. Porter.

Her eyes widen.

RECEPTIONIST

So you are Mr... Corbin, is it?

CORBIN

Yes.

RECEPTIONIST
She's waiting for you, sir.
(beat)
Will your companion be joining you?

CORBIN
Companion?

RECEPTIONIST
The woman you arrived with.

Corbin is more than a little worried that their plan has unraveled so quickly. He's not sure how to proceed.

RECEPTIONIST
It says here that Ms. Porter expected you to be accompanied.

CORBIN
Oh...

Corbin turns toward the exit Diana is already stepping inside. She joins him at the desk. She taps her ear and smiles.

RECEPTIONIST
Very well then. I'll let her know you both are coming. Her office is on the top floor. Take the center doors.

She gestures toward the bank of elevators on the wall.

RECEPTIONIST
It goes straight to her office.
(beat)
And only there.

Corbin nods, and makes his way to it, Diana right beside him. He pushes the corresponding button and within seconds the doors part. Both step into the large elevator.

INT. ELEVATOR - CONTINUOUS

The doors close and the elevator LURCHES into motion.

CORBIN
So much for the element of surprise.

DIANA
I should've known she'd be too smart for that.
(MORE)

DIANA (CONT'D)

She probably had that thug say she wanted you alone just to make sure I'd be here.

CORBIN

Well, it's a long way to the top. Enough time to tell me what we're up against?

Diana points to a small camera trained on them. Corbin smiles.

DIANA

Not that it matters... Remember how I said she controlled the economy?

CORBIN

Yeah.

DIANA

It all started with Jaris. It was the leading goods company in the City. They produced things for the Archonoi, food, medicine, things people need to survive. And Katheryn's the chief executive.

CORBIN

(impressed)

Nice work if you can get it.

DIANA

She was wealthy, but that wasn't enough for her. Pretty soon Jaris grew from being the lead supplier in Sparta to the only one. Everyone else was either bought out or stamped out.

CORBIN

What about the Archonoi? Why didn't they stop her?

DIANA

Why would they? It was a blessing for them and her. A mutual agreement. With her responsible for all the city's necessities she could pretty much call the shots and they had an endless supply at cheap costs. They've put any number of restrictions on her which she simply ignores.

(MORE)

DIANA (CONT'D)

If the Archonoi try to move against her they risk her cutting off supplies.

(beat)

And on the other side of it, she does have a small army. But not large enough to hold back Spartan forces.

CORBIN

The Runners?

DIANA

They tried. Once. But she's not someone you can get the upper hand on, at least not easily. If anything, she ends up manipulating the situation to her own advantage, turning their efforts to wherever she wants. It's like a three way game of chess.

CORBIN

Pitting her enemies against each other while she sits back and enjoys the show.

DIANA

Sort of. She supplies both sides, but has a stake in one more than the other. Right now, it's profitable.

CORBIN

So why don't they take out the Runners?

DIANA

Conflict is good for business and for the morale of the people. If you have a fleshed out enemy to demonize but keep on the fringes, you control through fear, through necessity.

DIANA

Then there's Silas. The top man of her security force. Someone no one wants to mess with.

(smiles)

Though, I wouldn't mind a shot at him.

Corbin shudders at the thought. The beautiful woman in the cramped area is a dangerous and ruthless killer. He swallows over his nervousness.

CORBIN

He's a Ghost? Like you?

DIANA

Sort of. Most are government operatives trained from birth. We have no family, friends, barely have identities of our own.

(distant)

Nothing to distract us from our mission. I was brought in later.

CORBIN

Later?

DIANA

Yes.

(dodging the subject)

I am assigned personally to the Grand Archon. I've served him all my life.

CORBIN

So he's the closest thing you have to family?

DIANA

Which is why I'd die or kill for him without hesitation.

CORBIN

And that's what this Silas is to Katheryn. A loyal guard devoted to the mission.

DIANA

Not really. Most keep their relationships less personal.

CORBIN

So what exactly is your mission?

DIANA

You.

CORBIN

That explains a lot then.

DIANA

Does it?

The nervous look on Diana's face gives away that there's more to it than that, but luckily for her Corbin doesn't spot it.

DIANA

Put your game face on...

INT. KATHERYN'S OFFICE - CONTINUOUS

The office is empty as the doors to the elevator part. Diana steps out first then signals for Corbin to follow. He steps out and the doors slide shut.

CORBIN

(in awe)

Pretty great view.

He steps over to the window and looks out over the city.

CORBIN

She must think she's a god...

DIANA

A what?

Corbin turns to her, but before he can speak the elevator doors part.

Katheryn steps out with an aide following close behind carrying a tray with three glass tumblers and a decanter of brown liquid.

She looks from Corbin to Diana and smiles.

KATHERYN

I was hoping you'd be here too.

DIANA

Wouldn't miss it.

Katheryn turns back to Corbin.

KATHERYN

And I'm pleased to finally meet you.

CORBIN

I wish I could say the same thing.

Katheryn rounds her desk and motions for Corbin and Diana to sit.

KATHERYN

No manners where you're from?

DIANA

You're an odd one to expect
manners.

(beat)

By the way, Haraz says hello.

Diana and Corbin take their seats while Katheryn frowns.

KATHERYN

That was unnecessary.

DIANA

I think I can dictate necessity
when it comes to my safety. Or his.

KATHERYN

Indeed.

The aide pours the three glasses and sets them in front of
the people around the desk. Katheryn offers them. Corbin
shakes his head.

CORBIN

I don't drink.

KATHERYN

Water, then?

CORBIN

I don't drink anything.

Katheryn nods in deep thought, eyeing Corbin in calculation
for a long moment.

KATHERYN

Yes, I had heard that.

Corbin grabs the glass and quickly drains it. Katheryn and
Diana both smile as Corbin slams the glass down.

CORBIN

Get to the point.

KATHERYN

Yes, of course.

(beat)

I think we both have something the
other wants.

CORBIN

Oh?

Katheryn nods and looks at the aide. The aide takes the signal and leaves the area. After a moment she comes back with a small box.

Katheryn takes the box from her and sets it on the desk between them. She opens it and turns it around to reveal a small black ball. The ORB.

Corbin's mouth drops a little.

KATHERYN
(smiling)
I see you recognize it.

DIANA
Where did you get it?

KATHERYN
My company has the ability to stretch out into the surrounding area. We found it in an ancient building west of here.

Corbin begins to reach out for it but Diana stops him. He looks at her and she shakes her head. He turns back to Katheryn with a scowl.

CORBIN
What do you want from me?

KATHERYN
You know how to work it.

CORBIN
Not exactly. Look, you guys don't know what you're messing with. Outside of these walls, there's a world out there that is a lot bigger than you. You, specifically, want to forget it. Trust me.

Katheryn bursts into laughter.

KATHERYN
You're joking right? Do you have any idea of the trade possibilities? Or the available resources.

DIANA
Or the prospects for conquest?

KATHERYN
That's not a matter for my concern.

DIANA
No, of course not.

CORBIN
Look...

Corbin ignites a ball of energy in the palm of his hand.

KATHERYN
Very interesting...

Diana cocks her eye brow, something in Katheryn's tone.
Corbin misses it.

CORBIN
Where I come from, this is
something many people can do. You
don't want to get involved with
them.

KATHERYN
Ultimately, it won't be my call.

CORBIN
No, I know that. Deliver that
message, though.

Corbin stands and nods to Katheryn.

CORBIN
Thank you for the drink.

Katheryn glances to Diana who wears a broad smirk as she
stands and follows Corbin to the elevator. Katheryn steeples
her hands as Corbin turns around and mouths the words "See
you later."

CUT TO:

EXT. KATHERYN'S BUILDING - LATER

Corbin and Diana exit the front doors. Diana comes up beside
him.

DIANA
You handled that well.

CORBIN
Thanks.

DIANA
I mean it. It's rare someone ever
leaves her speechless. We have to
be careful now, though.

Corbin smiles and looks at her.

CORBIN

That's why I have you.

Diana returns the smile and they melt into the crowd.

CUT TO:

EXT. STREET, SPARTA - DAY

The street is crowded with people. We see the same young woman Seth met earlier. She's standing at a window gazing in at a dress with a soft, wishful smile on her face.

Someone bumps into her and pushes her against the window with a hard *thud*. She stumbles back and turns around to the individual.

WOMAN

Hey, buddy, watch where...

She stops as the figure turns back and glares at her. She gasps as the hard orange eyes glare down at her. She gives him a slight smile.

WOMAN

Oh, it's you. Are you feeling any better?

Seth glares down for a moment before his face softens and he gives her a nervous grin.

SETH

I'm fine, ma'am. Just... A little lost.

WOMAN

You must be from another Deme. This sector can be hard to figure out if you don't come here often.

SETH

Deme? Oh, yeah. I'm not normally in this area. I really should get going. Got places to be.

Seth turns from her.

SETH

(to himself)
People to kill.

The woman reaches up and puts her hand on his shoulder to stop him. He wheels around to face her and looks at her with fury. She immediately retracts.

WOMAN

I-I'm sorry. It's just, you seem like you need help.

Seth narrows his eyes, but says nothing.

WOMAN

Maybe I could help you find whatever you're looking for?

SETH

It's not a what, it's a who.

WOMAN

Do they live in this deme?

Seth smiles deviously at her.

SETH

I can track him. I have senses to find him.

The woman is confused.

SETH

Normally at least. But right now, something is hindering that ability.

WOMAN

(swallowing)

Why do you need to find him?

SETH

He's a criminal.

(beat)

Want to try something interesting?

WOMAN

What's that?

SETH

(stepping into an ally)

Come with me, I'll show you the city like you've never seen it.

The woman is hesitant.

WOMAN

I-I really sh-shouldn't... I don't know you.

He moves quicker than she can react and pulls her into the ally. He smiles down at her, it's a friendly smile that seems to quell her reservations.

SETH

You will remember this for the rest of your life.

He smiles again, this time, a certain darkness there. He holds her tight and slowly floats into the air. He looks up and takes rockets into the sky.

CUT TO:

EXT. STREET, SPARTA - LATER

Citizens are going about there business when BAM! A vehicle on the side of the street EXPLODES in a *crash* of GLASS and TWISTED metal. People scream in terror for a moment and someone runs up to the car.

Mixed in with the twisted metal and shattered glass is the broken, smiling body of the Young Woman. Several of the people look up and see the distant SILHOUETTE of a man in the sky looking down.

CUT TO:

INT. CONFERENCE ROOM, RUNNER HQ - DAY

Light shines down on a HUGE map of a city on the table. A finger traces one of many BOLD lines that run through the city.

ANGLE UP to reveal Carl standing with an uneasy looking Enzo.

CARL

Each wall separates the demes from each other. They do this to keep better, firmer control. If you separate the population, then regulate their movements, especially whenever things may seem to get a little dicey...

(looks at Enzo)

You feeling all right?

Sweat is beading on Enzo's brow. He looks to Carl and nods.

ENZO

Yeah, I'm fine. Don't worry about it. Just... A little warm.

Carl nods and leaves the matter. He turns back to the table just as Corbin enters, Diana flanking him. He wears a wide grin. Carl frowns at Diana's continued presence.

CARL

What's up?

CORBIN

I think I made a good statement against her.

DIANA

Believe me, after the way Corbin handled himself, she may not be dissuaded, but she'll be much more cautious.

Carl nods.

ENZO

What about the orb?

CORBIN

She has it. We'll have to get it from her, but it'll be a fight.

(beat)

We need to find the Pillar first.

CARL

(eagerly)

A fight?

Diana steps in.

DIANA

You know what she's like. How hard it'll be to do anything. We'll have to fight our way through.

CARL

We?

CORBIN

Yes we. You said you'd help me.

Carl thinks about this for a moment.

CARL

Are you ready to help us, then?

CORBIN

Whatever you need, I'm there.

CARL

We have a mission tonight.
Something we need to get done.

Carl points down at the map, a small building near the center of town.

CARL

Two days after we got you out, the Archonoi hit us. They hit us hard. They found a cell in the Athene Deme and grabbed them.

(beat)

Normally, we'd let this go. We all know the risks, we know capture is a part of the job. But these guys... they know too much. We have to get them out.

DIANA

Or kill them before they cough up the information.

Carl eyes her coldly, but knows she's right. He nods once then turns to Corbin.

CARL

You game?

Corbin looks at Enzo, for the first time noticing his demeanor.

CORBIN

Yeah
(beat)
You okay?

Enzo straightens, almost surprised.

ENZO

Yeah, just feel weird.

CORBIN

What feels weird?

ENZO

I don't know... Just, weird.
(thinks)
Maybe it's being so far from the Portsound.

(MORE)

ENZO (CONT'D)

Something else they've done to get us to come back. We go to far and get pulled back in.

CORBIN

I feel fine.

ENZO

You haven't been dead as long.

CARL

I still can't figure that out.

ENZO

Trust me, it's *weird*.

Carl shakes his head, trying to figure it out but relents.

CARL

Whatever, we move at dark. Be ready.

Carl stalks out of the room, eyeing Diana as he does. She keeps her eyes on him as he leaves. There might be a problem.

CUT TO:

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

Sarah is walking with two of her hooded counterparts through the gardens. She has a worried expression on her face as she looks forward from her faceless companions.

SARAH

So, we're sure.

COURAGE

Yes. He's gone.

SARAH

How?

The other one, JUSTICE, shrugs.

JUSTICE

It was only a matter of time, Sarah. Our reach only goes so far. That's why we convinced the Council to ban travel through the Pillar.

SARAH

Oh, they didn't need us to decide that. It was done long, long before we came into the picture.

Both nod.

COURAGE

While that is true, it doesn't matter at the moment. What do we tell the Chancellor?

SARAH

What would you have me say?

JUSTICE

Nothing, if it were my call.

Sarah gives a weak smile at one corner of her lips.

SARAH

If only it were that easy.

COURAGE

Tell him all of it. We know now that they're keeping things from us. Let's be the better half of this deal.

JUSTICE

Even if it means more trouble than it's really worth?

COURAGE

If what Sarah saw is true, this won't matter.

SARAH

Unless I warn them. Tell him this is just the beginning.

JUSTICE

What will this mean for Seth?

SARAH

He will be lost, largely. And if the same soon happens to the other... Mercy upon that world.

CUT TO:

INT. DARK ROOM

There's a table with a man sitting at it in the center of the room. It's Agon, looking somewhat haggard and restless. He glares from under his brows at a large mirror across from him.

AGON

I will answer this for the last time: I was not involved in any way with her death.

A VOICE comes back, heavily distorted and from all over the room, as if it was the speaker.

VOICE

You are telling us that after one attack and the promise of further reprisals, that you decided not to follow through?

AGON

Again: No. I'm getting really tired of this.

VOICE

We still have more questions.

Agon stands and puts his palm out toward the mirror, with the slightest flick of his fingers, CRACKS shoot from a central point all over the mirror, like it was hit by a heavy rock. Agon grins.

AGON

Come and get me if you can, Mars.

He moves to the wall, waiting for the door to appear and when it doesn't he puts his hand on it and it crumbles before him. He moves out into the hallway and moves out of sight.

CUT TO:

INT. CONTROL ROOM - CONTINUOUS

In a room filled with several computers, a half dozen Council Members, and three or four technicians, Mars stands with his back against the wall. A wide grin spreading across his face.

MARS

There you have it gentlemen. Is this really the kind of person we want out there? Especially with his level of authority? We know he did it, despite his denials of involvement.

The Council Members all look at each other, sharing a silent but similar thought. One looks at Mars and simply nods. He claps his hands together.

MARS

Excellent.

He grins again at the gathered men.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. RESTROOM

Enzo is leaning against the sink, staring at his reflection in the grimy mirror. The bathroom is old, dirty, falling apart. He turns the nozzle and water spurts out.

He runs his hands under the water and splashes it on his face. He looks back up at the haggard expression facing him in the mirror.

He stares for a moment, his eyes locked on the face staring back at him. He SNIFFS and stares a moment longer.

Something has changed.

There's a KNOCK.

He turns and opens the door to find Dade on the other side, suited in black coveralls and military gear.

DADE
Feelin' okay?

ENZO
Yeah. Fine. Just... I don't know.

Dade slaps his arms and nods.

DADE
Good. Time to move. Go get the love birds from upstairs.

ENZO
Love birds?

Dade rolls his eyes and turns away.

CUT TO:

EXT. BUILDING - DARK

Corbin stands outside of a building dressed in all black coveralls. On his back is a pack filled with gear. On his head rests a set of night-vision goggles. A delicate hand is placed on his shoulder. He smiles.

CORBIN
Hello.

Diana comes around him, dressed much the same but still unbelievably sexy. She looks him over with a friendly look in her eyes.

DIANA
You look good, like this.

CORBIN
Not bruised and beaten?

A soft laugh escapes her mouth.

DIANA
Not bruised and beaten.

CORBIN
I think that's the first time I've seen you smile.

She steps a little closer to him.

DIANA
I guess I'm full of surprises.

CORBIN
What are you doing?

She looks deep into his eyes.

DIANA
How do you do it?

CORBIN
Do what?

DIANA
Suffer the weight of the expectations. The burden of hope.

Corbin stares back into her eyes.

CORBIN
I -- I have my own burden. My own questions I need answered. These people, they want what I want, in a sense.

DIANA
What is that?

FLASH!

- Jennifer's smiling form wrapped in Corbin's arms.

Corbin shakes the image off and smiles.

CORBIN

Find that piece of happiness I had.

Diana understands, but still pulls in closer.

DIANA

What was her name?

Corbin gives her a momentary wary look.

CORBIN

Jennifer... I think.

DIANA

You think?

CORBIN

Everything in my mind is a distant memory shrouded in something... something that doesn't want to let me see through.

DIANA

And what if she's gone. Or not even real?

CORBIN

Not even real?

DIANA

If you're so unsure of your memories, how can you know that they're even real?

Corbin thinks for a moment.

CORBIN

I guess I can't.

She gets even closer now and wraps her arms around him. Corbin is stunned by this and hesitates at the sudden show of affection. He slowly wraps his arms around her.

DIANA

I'm sorry for all of this. That you have to experience this.

Corbin is bewildered. After a moment he pushes her back.

CORBIN

Look, I'm sorry, I just--

DIANA

You still have feelings for her,
real or not.

CORBIN

No -- YES, but... But I need to
know something, from you.

She looks up at him, waiting for the question.

CORBIN

You're under orders to stay with
me, protect me, right?

DIANA

(smiling)

And you're wondering if this is
part of those orders.

CORBIN

Yeah.

He looks into her bemused face.

CORBIN

I'm sorry, I shouldn't have said
anything.

Diana reaches up and pulls his head down and plants a long
kiss on him. He resists for a second then lets it happen.

After a long embrace, they part. Corbin looks at her,
surprised.

DIANA

I'm ordered to protect you. Not be
attracted to you.

Corbin opens his mouth to speak...

CORBIN

I--

ENZO (O.S.)

Hey, guys.

Both turn to find him standing at a dark open doorway with
his arms folded across his chest.

Diana looks back into Corbin's eyes for a moment then turns
back to Enzo.

DIANA

Time to go?

ENZO

Yeah. They asked me to come let you know.

Diana makes her way to the door, Corbin just behind her. Enzo gives him a wry grin as they pass into the door. Corbin shoots him a quick glance then continues in.

CARL (PRE-LAP)

All right people, here's the deal...

CUT TO:

INT. CONFERENCE ROOM, RUNNER HQ - DAY

Carl stands on one of the table while the others watch from the opposite side, listening intently. Corbin and Diana are in the front of the group.

CARL (CONT'D)

It's gonna be messy. But this ain't your normal rescue mission. Here we have high value targets that are in possession of 'need-to-know' information. Our only objective is to get them out.

(beat)

Or make sure they never say a word.

Several uneasy murmurs begin.

CARL

I don't like it either, but it's that or we lose this fight. Understood?

Everyone nods.

CARL

Good. Let's get to it.

On Corbin as the others move around him and get ready for battle.

CUT TO:

INT. BEDROOM - NIGHT

Darkness. A sleeping form under a plush comforter stirs as a beeping begins.

Boron turns over, revealing a naked YOUNG WOMAN and a naked YOUNG MAN on one side.

He slaps a small blinking light on his night stand and a screen appears at the far end of the room. It illuminates the entire room.

VASCO appears, his face grim.

BORON
What is it?

VASCO
There is a problem.

Boron's face becomes troubled...

CUT TO:

EXT. BUILDING, SPARTA - NIGHT

A large building surrounded by a TALL fence with razor wire at the top. A section is CUT with a lone FIGURE in black holding it open for others as they slip in.

The Runners are attacking.

Behind him, a part of the building EXPLODES.

CUT TO:

INT. JULIAN'S OFFICE - CONTINUOUS

Julian stands at the window looking out over the city. In the distance, a BALL of fire ERUPTS into the sky. He watches as the flames fade away and smiles to himself.

EXT. BUILDING, SPARTA - NIGHT

Chaos.

Gunfire ARCS across the field of view from busted windows, behind steps and benches, and smoking debris, smoldering from an explosion.

Men and women shout back and forth, orders, cries for ammo or help.

People drop in spurts of blood and grab open wounds.

MOVE THROUGH the battle, towards the building, where several dozen Runners are taking cover behind damaged masonry and makeshift barricades.

Diana crouches behind one, SLAMMING a new magazine into the handle of her gun.

She looks up and sees Corbin, his eyes glowing BLUE, firing blasts of energy from his hands rapidly. She smiles and takes aim over the top of their cover.

DIANA

You're good at -- whatever that is.

Corbin grins as he drops a Spartan police officer. He looks at her then up at Enzo, who's crouching behind the cover a few feet down, sweat is pouring down his face.

CORBIN

You alright?

ENZO

Feeling weird.

CORBIN

How so?

Corbin takes another shot at someone, there chest exploding in a ball of blue fire. He looks back at Enzo who's trying to concentrate on the battle.

CORBIN

Enzo!?

He looks over at his friend.

ENZO

I feel... hungry... I think.

Corbin opens his mouth as the wall behind him EXPLODES.

Carl rushes out with several other armed Runners guarding four or five men and women in prison garb. Their faces are bruised and swollen from the apparent torture.

CARL

Mission accomplished! Let's move!

DADE

We're surrounded!

Diana looks over her shoulder at Carl.

DIANA

Pull back through the building,
there's an emergency tunnel in the
basement!

Carl hesitates.

CORBIN

Do it! I'll help her cover you!

Carl glances at Corbin then to Dade who nods in agreement.

CARL

All right everyone, in two's! Pull back! Samuel! Get your ass back here!

Quickly soldiers begin to pull back into the building. Carl waits as they fall back and Corbin and Diana continue to cover them. He watches in silent ASTONISHMENT as the two continue to waste man after man.

CARL

Corbin! Move it! Let's go.

Corbin glances over his shoulder and nods. He turns back to the oncoming police and soldiers.

CORBIN

(to Diana)

Shield your eyes.

She does as he closes his eyes and fires out a LARGE blast that WHITEOUTS the screen.

CUT TO:

INT. JULIAN'S OFFICE - CONTINUOUS

A WHITE burst of light erupts from the battle zone. Julian watches with keen interest and nods to himself.

JULIAN

(whispering)

How long I have waited for you...

He closes his eyes in quiet thought as the light fades.

CUT TO:

INT. OPEN ROOM, RUNNERS HQ - LATER

Men and women are cheering and slapping each other on the backs. Congratulations sound off as the people begin to finally let their guard down after a long fight.

Corbin stands with an ill looking Enzo sitting on a bench. Diana joins them, putting her hand gently on Corbin's shoulder.

DIANA

How is he?

CORBIN

I don't know...

ENZO

I'm sitting right here. Don't talk about me like I'm not.

Corbin smiles.

CORBIN

What is it, then?

Enzo looks up, a bit of terror and joy mixed in his eyes.

ENZO

I think I'm alive...

Corbin straightens immediately. Carl comes up and slaps Corbin on the back.

CARL

Good job.

He turns to Diana and offers his hand.

CARL

I owe you an apology.

DIANA

I work for the government. We're not to be trusted.

Carl is confused and she smiles at him and takes his hand. Carl returns the grin, though somewhat sheepishly. He looks at Enzo.

CARL

What's with him?

ENZO

I'm right here!

CORBIN

Things have changed...

Carl nods and puts his hand on Corbin's shoulder, grasping it tightly.

CARL

You did what you said you would do.
Now it's our turn. We'll help you
find the Pillar.

Corbin nods in relief and looks down at Enzo who swallows and
nods as well.

CORBIN

The sooner, the better, I think.

CUT TO:

INT. ENTRANCE, AGON'S HOME - DAY

Sunlight beams in through the windows on either side of the
large door. There are several HEAVY knocks. Agon appears from
the main room, dressed for work in a black suit and black
tie. He looks out the window and shakes his head.

AGON

Took you long enough...

He opens it to find several officers waiting in the doorway.

AGON

What can I do for you gentlemen?

OFFICER

Praetor Tulane, I am here to place
you under arrest for the murder of
the public figure known as the
Harbinger.

Agon grins and offers his wrists.

AGON

Mars gets his war...

Cuffs are slid around his wrists and he is led out to the
driveway where he is genuinely surprised. Gathered around the
police vehicle and his entire house are HUNDREDS of media
personnel and civilian bystanders watching the event.

The scene SLOWS as Agon is led down the stairs and to the
open rear door of a vehicle. The officers are polite as they
help him into the car and close the door after him.

Agon looks forward and for the first time, appears worried.

FADE TO BLACK.

END OF EPISODE