

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

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Episode 1.10
"Paradise Now"

TEASER

EXT. FIELD - DAY

An empty field fill with grass. The sun HANGS high in the sky, shining down brightly. A FIGURE stands alone on the top of a hill, his head inclined upwards, basking in the warmth.

AGON (V.O.)

I have seen things which no person
can contrive...

The figure remains still, the wind blows and their long coat billows out behind them.

AGON (CONT'D)

I have sinned against nature, raped
her for the treasures that she once
held dear.

The wind dies down and the figure turns away and descends the hill slowly.

AGON

Only now that you have taught me,
but how late, my lack...

He continues down to a DEEP PIT that falls into UTTER DARKNESS. He waits and looks in.

AGON

I feel that, now, I will pay for my
crimes, and only then will we all
understand what we have done. Who
are we to think that we could make
this right? All we are has failed
us now...

The figure spreads his arms and looks back up into the sky.

AGON

Were I to believe in a god of some
kind, perhaps now is when I would
ask for his mercy and forgiveness.

He leans forward and FALLS into the pit and fades from sight.

CUT TO:

INT. CELL

AGON sits up, his eyes wide and sweat dripping down his face. His chest HEAVES with rapid, deep breaths.

AGON (V.O.)
But I don't deserve it...

He stands and goes to the sink across from his bed and puts his hands under it. Water immediately begins to fall into his cupped hands. He splashes his face and looks at his haggard expression in the mirror.

AGON (CONT'D)
What do we do now?

He turns away, leaving only the mirror in the shot.

ADAM (PRE-LAP)
Just what the *hell* were you
thinking, Mars?

CUT TO:

INT. MARS' OFFICE, COUNCIL HALL - DAY

ADAM leans over MARS' desk, his eyes locked darkly on the opponent across from him. Mars, however, retains the same smug expression that he's carried recently.

MARS
He's the key suspect in the
investigation.

ADAM
What have you done? How many lives
have you now put at risk?

MARS
None, more than his. He has motive
and purpose, you of all people know
this.

Adam glares at him.

ADAM
You know better.

MARS
(calmly)
No, I do not.

Adam stands and holds his eyes on him for a long moment.

MARS

He'll receive a fair trial.

ADAM

Oh, I doubt that. Especially if you're involved.

MARS

As I am someone with both a personal and professional stake in the trial, I have removed myself from all it's proceedings.

Adam turns and makes his way to the door.

ADAM

(over his shoulder)

But not before making sure this goes your way, I'm sure.

He gestures and the doors FLY open. He stalks out into the corridor beyond. Mars smiles as he gestures the doors shut.

INT. CORRIDOR, COUNCIL HALL - CONTINUOUS

Adam continues on his way, heading for an elevator that is already parting it's doors for him. As a walks, a ROBED FIGURE steps up beside him.

ADAM

What do you want?

The figure pulls back their hood to reveal SARAH beneath. Her eyes are tired and stressed. She looks up at Adam.

SARAH

I need to speak with you.

ADAM

I have other things to deal with.

He waves her off.

SARAH

Adam, this is serious.

ADAM

Agon is being framed for the murder of that *bitch*!

SARAH

Adam...

He gets to the elevator doors.

SARAH
We have to stop!

Adam freezes. He turns to her, his eyes studying her closely. He notes the fear and worry in her expression.

ADAM
What is it?

Sarah swallows, trying to think of the way to word it right.

SARAH
The deaths have to stop. There's something coming, something worse than when Corbin left.

ADAM
That changed nothing, neither will this.

SARAH
No, this is something more. And it's not centralized around him.

Adam rolls his eyes and turns back to the elevator.

ADAM
I really don't have time for this at the moment.

SARAH
You will, Adam. War is coming.

He stops again, the word "war" having shaken his resolve.

ADAM
War?

SARAH
It's close, Adam. We have to stop the death's now, or we may not survive this one.

Adam speaks quietly, without turning around.

ADAM
Can it be stopped?

SARAH
I-I don't know. If it can, it means stopping Mars.

ADAM
I can't.

SARAH

Agon will try to escape. He can't be allowed to do that.

Adam turns back, infuriated.

ADAM

He *can't*? And why is that? Because your dreams say he can't. And what if Mars gets his way? An innocent man dies for his ambition? My best friend?

Sarah looks on, her heart not lost on his pleas for his friend.

SARAH

Agon is many things, but innocent is not one of them. Perhaps of this particular crime, yes, but...

Adam's eyes drop as the words hit him, almost like a shot to the gut.

SARAH

You and he, of all people, know this is beyond any one person. You set yourselves apart as the ones to lose the most. This is a sacrifice for the benefit of all.

Adam looks away.

SARAH

Adam--

ADAM

I will see what I can do.

Sarah nods as he looks to the elevator and steps in, the doors close behind him. Sarah remains, the sadness returning to her face.

BLACK OUT

END OF TEASER

ACT ONE

FADE IN:

EXT. SPARTA - DAY

The city glistens in the mid-day sun. A few clouds spot the impeccably blue sky.

As a stalwart giant, the capitol building rises above the others around it, rivaled only by the offices of Katheryn Porter in the distance.

CUT TO:

INT. JULIAN'S OFFICE, CAPITOL BUILDING

JULIAN sits in the chair behind his desk and watches the slender figure of DIANA as she looks out the window.

DIANA
I miss this...

Julian gives a warm smile, almost fatherly.

JULIAN
As do I.

She faces him, tears streaming her cheeks. He frowns at the sight.

DIANA
I miss you. I miss us. I've spent
all my life being strong... The
only softness I've known was you.
And now...

Julian is standing now. He goes to her and wraps his massive arms around her. He soothes her as best he can.

JULIAN
Things change, dear. I'm an old
man, and you need so much more than
I can offer.

She looks up at him, tears still in his eyes.

DIANA
I'm no fool, Julian. I know what
this was, what we were to each
other. And I know you felt
something there too. It's just that
now...

Julian smiles, knowing where she's leading.

JULIAN

He is all that I could ask for, for you. He's strong, mysterious, in need of a protector. In need of someone to love...

She pushes away from him.

DIANA

He already loves someone.

JULIAN

That was another life. Tell me how things have progressed.

Diana hesitates then meets his eye, it's all business now.

CUT TO:

INT. ROOM, RUNNER HQ

Corbin sits in a chair watching as Enzo sleeps on the bed.

DIANA (V.O.)

Enzo, his friend, is "alive" again, as he says. I still don't understand how it works, but I can't deny how he's changed.

C.U. On Corbin as he watches.

DIANA (CONT'D)

I think that Corbin is hoping for the same thing to happen to him.

CUT TO:

INT. CONFERENCE ROOM, RUNNER HQ

Dade and Carl stand on one side of the table, Helen on the other. They appear to be locked in a furious debate.

DIANA (CONT'D)

Their *council* is fighting over what to do next. Two are for helping Corbin and Enzo, the third wants to wait. She thinks that they can be used to help them over turn the Archonoi.

CUT TO:

INT. JULIAN'S OFFICE, CAPITOL BUILDING

Julian has his chin in his hands, a slight grin on his face.

JULIAN
Does she need to be dealt with?

DIANA
She's harmless.

JULIAN
Continue...

CUT TO:

INT. CONFERENCE ROOM, RUNNER HQ

Dade and Carl are talking alone. They're leaned over the table, their heads low, trying to conceal what they're talking about from others who might hear.

DIANA (V.O.)
The good news is, is that the two who support Corbin are ready to act without her, do what they need to do. A good number of people are backing them.

Carl looks up and Dade over his shoulder as Samuels comes in and nods to them.

CUT TO:

INT. LOCKER ROOM, RUNNER HQ

Men and women mill about. Some are in towels, others in just plain clothes. Some give stares that could freeze fire.

DIANA (CONT'D)
The troops, they've begun to fight among themselves.

One says something to another and a punch is immediately thrown, knocking him down. A brawl erupts.

CUT TO:

INT. JULIAN'S OFFICE, CAPITOL BUILDING

Julian is nodding as Diana waits for his response.

DIANA
They think he's a savior of some kind.
(MORE)

DIANA (CONT'D)

Someone to defeat the oppressors
and free them.

(beat)

I find it laughable.

JULIAN

You find **hope** laughable?

Diana chews her cheek, an uneasy silence settling as she
thinks of a response.

DIANA

I find hope in a single man to
solve an entire world's problems
laughable.

JULIAN

You might be surprised what one
person can do.

Diana lets the words sink in. Julian walks past her, his
hands clasped behind his back.

JULIAN

It needs to stop.

DIANA

(looking up)

What does?

JULIAN

The in-fighting. It's going to get
them no where. Stop it.

DIANA

How?!

Julian doesn't even flinch.

JULIAN

I don't know. I don't care. Just
get it done.

DIANA

But you don't want me to kill
anyone, right?

Diana waits for a response that doesn't come. She just nods
and steps out of sight. Julian remains, his eyes focused on
the distant sector where the Runners operate.

CUT TO:

INT. ROOM, RUNNER HQ

Enzo is sitting with his back against the wall, his eyes weary and drooping. His knees are pulled to his bare chest and he breathes deeply. He looks to the door as the knob turns. Corbin enters, a plate of DISGUSTING looking food in hand.

CORBIN

Don't knock it before you try it.

Enzo takes the plate out of his hand.

ENZO

You tried it?

He gives Enzo a smile as his friend takes a spoonful and sniffs it. He shrugs and puts it in his mouth and swallows. He's a little surprised.

ENZO

Okay, not that bad for my first meal in seven years.

Corbin nods, understanding with a pleasant smirk.

CORBIN

They think they have a lead on the Pillar.

Enzo slurps down another spoonful and looks at Corbin, waiting for the explanation.

CORBIN

They know there were references in some of the old histories. Even though most of them are all considered legends and myths.

Enzo finishes the plate and sets it aside.

ENZO

But us being here puts a kink in that belief, huh?

CORBIN

Something like that.

ENZO

So what do they want to do? Or what do they need us to do?

He stands up, his movements slow. He looks to be sore and weak. Corbin goes to help him but he waves him off.

CORBIN

The problem is, Helen thinks that with us they can do something about the Archonoi.

ENZO

We're not freedom fighters.

CORBIN

No, and we're not saviors. I told them again that if they don't want to help us find the damned thing, we'll do it ourselves.

Enzo nods weakly.

ENZO

In a couple of days, of course.

Corbin smiles at him. Enzo makes his way for the door.

CORBIN

Where you doing?

ENZO

I've been seven years without food. I want to see what this world has to possibly offer.

CUT TO:

INT. CONFERENCE ROOM, RUNNER HQ

Carl is with Dade and Samuels. They're hunched over the table, looking at a large, worn book.

DADE

Are you sure this is it?

SAMUEL

I'm pretty sure. Look, you wanted me to get one of the old history books, this is the best I could do without calling down a world of hurt.

Carl pats him on the shoulder.

CARL

No, it's fine. You did good.

Dade flips through it, shaking his head as he does.

DADE
We're still going to be a little
lost, if we go just off this.

CARL
What I wouldn't do to get into the
actual archives.

DADE
(chuckling)
I'm sure they'd love to get their
hands on you as soon as you showed
your mug in public.

DIANA (O.S.)
Maybe I can help?

All three spin around, their sidearms immediately drawn and aimed at the slender silhouette in the corner. Diana steps into the light and gestures for the guns.

DIANA
Jumpy?

DADE
We didn't hear you come in.

SAMUEL
...Still creep the hell out of me.

DIANA
I can get you into the archives.
They won't be able to touch you.

Carl eyes her for a moment, thinking it over.

SAMUEL
You can't be considering this.

CARL
(crazed excitement)
I am...

Diana strides closer, her hips swinging from side to side. Not one of the men misses this.

CARL
What about Corbin and Enzo?

DIANA

What about them? You're the ones who need to hold up your part of the bargain. I'll get you in there.

DADE

I think he wants to know why you don't just take him?

Diana thinks for a moment.

DIANA

Because no amount of what I do is going to keep the Archonoi off him.

SAMUEL

Which begs the question of why they haven't just come in here and taken him.

Everyone stops. The question makes sense. The three Runners look to the Ghost for the answer. She doesn't even hesitate.

DIANA

The same reason they've never done it to you. Politics.

(beat)

Do you really think that your little uprising out here in an abandoned sector, where everyone knows where you are, has any *real* hope of actually doing more than causing a brief annoyance? You work for them, even if you don't know it.

The three are SPEECHLESS. An uneasy, tense silence settles between them. The truth has just hit home.

DIANA

Now are you going to help me actually do something about it, something that really will make a difference, or are you going to bitch and complain some more? Ask stupid questions?

Carl is the first to move. His head nods, slowly, weakly. He's suddenly a defeated man.

CARL

We'll leave as soon as you're ready.

DIANA

Now...

She spins on her heels and leaves the room. Carl shares a quick look with the other two then follows after her.

CUT TO:

EXT. ROOFTOP, SPARTA - DAY

The roof is empty save for a single man standing on the edge looking out across the city. It's SETH.

MOVE TOWARDS him as he stands with his hands in his pockets. He doesn't FLINCH as a stiff wind buffets him and his jacket flaps behind him.

PAN AROUND. His eyes are closed and his chin raised slightly as he takes in a deep breath. He opens his eyes, the orange faded slightly, now a lighter, almost yellow, color.

SETH

What is this place...?

He looks around.

SETH

Their faces are fading. Where there was two, now only one remains...

He hops down onto the actual roof and begins to pace about.

SETH

I need to get back. I'm losing myself in this filth.

He stumbles over an exposed pipe and FALLS. He catches himself before he hits the ground, his hand bracing stopping him, a piece of exposed machinery going straight through it.

His eyes study it curiously. He pulls it off, no pain visible on his face.

The blood seeping from the wound is a dark BLUE. It's almost strange to him as well.

SETH

What have I become...?

He stands up, his eyes still locked on the GAPING wound. It slowly closes around itself, healing. He makes a fist then releases, happy with the feeling. He looks back out over the city.

SETH

Find me the way back to them...

He walks back to the edge and leaps off.

Beat.

He flies back up and over the city.

CUT TO:

INT. CELL

Agon sits alone, staring at the blank wall across from his cot. His feet are bare on the floor. His clothes are simple, a pair of pants and a tank-top to cover his chest.

CUT TO:

INT. CORRIDOR

Adam walks down a corridor with now doors, only small numbers spaced out every twelve feet or so. He gets to one and stops.

83

He waves his hand in front of the number and an ABYSS appears. Only a small dot at first, but then it expands to allow him entry. He sighs and steps through.

INT. CELL - CONTINUOUS

Adam steps through the hole and stands aside as it closes on itself and disappears. Agon doesn't look at him.

ADAM

Talk to me.

Agon is silent. Adam simply nods and turns back to the wall and raises his hand to leave.

AGON

Why am I still here?

Adam drops his hand and his head.

ADAM

Agon...

AGON

I swore I would never be back to one of these...

Adam swallows and turns back to him. Agon is still staring at the wall, his expression blank.

ADAM

I know.

Agon finally blinks and looks to Adam.

AGON

How long has it been?

ADAM

A week.

AGON

(nodding)

Too long.

Adam takes a deep breath.

ADAM

I thought I'd come to offer some distraction.

AGON

(chuckling)

Oh, really? How is that.

ADAM

Still no word from Seth.

AGON

And how long has that been?

Adam steps around and leans against the wall Agon was looking at.

ADAM

Two months.

Agon's lips tighten. He looks past Adam.

AGON

I can get out of here. Right now.
If I wanted.

ADAM

(shaking his head)

Don't.

(beat)

Besides, what would you do? Where would you go? The wastes?

AGON

I'd rather rot alone out there than
live in here...

Adam approaches his friend and squats down in front of him.
They lock eyes and Adam smiles.

ADAM

You are my best friend. My brother.
I will *not* let it end here.

(Agon nods)

Wait for the trial. Let Mars
continue to make a fool of himself.

Agon holds his friend's gaze.

AGON

I'll hold you to that.

ADAM

I know you will.

Adam stands and goes back to the wall, he waves his hand and
the hole reappears.

AGON

So, what now?

ADAM

The trial will start soon. Just
wait through it, tell the truth,
and it'll all be done.

Adam steps through and the hole closes itself up behind him.
Agon watches it close then turns back to staring at the wall.

CUT TO:

EXT. COUNCIL HALL - DAY

There are HUNDREDS of people gathered outside the building,
many reporters, others are onlookers, waiting to get the news
of the proceedings.

CUT TO:

EXT. STEPS, COUNCIL HALL - DAY

Reporters are lined up on the steps, small orbs with lights
and extended cameras floating around them, keeping them in
view as they speak. One, in particular, is of note.

KIRBY PLUNKETT, a tall slender man who exudes an air of charisma and machismo. He looks into the orb in front of him with a dramatic intensity.

KIRBY

No one expected the trial to actually begin so soon, but it is Councilor Mars's expressed desire for "immediate justice" that it is moving forward. Several other members of the Council have expressed how the Harbinger has gone two months without any form of justice already, now, it is time for that to be handled.

CUT TO:

INT. MAIN CHAMBER, COUNCIL HALL

Agon stands at the center. The podium is removed and the platform is raised, and already slowly rotating.

Agon wears a simple black and white suit with no tie. He looks out at the entire gathered Council. Below him stands two other men. One nods to him with optimism, the other refuses to look at him.

He looks out into the Council, looking for someone, and bows his head slightly as he sees Adam sitting in a station.

A bell sounds and all stand and look down one of the black corridors. They wait as three MEN in long black, formal looking robes.

They enter and three chairs DESCEND from the ceiling. They sit down and then they rise up on tall pedestals to look down on Agon.

Everyone sits, except for Agon and the two men on either side of him. The JUDGE in the center slams down a gavel on the arm of his chair.

KIPLER

I, Councilman Leon Kipler, of the third district of the north eastern sector, along with Councilman Jervis Nothlin, of the eighth district of the south western sector, and Councilwoman Ilene Brana, of the first district of the northern sector, hereby commence the trial of Praetor Agon Toluene, representative of the Southern Sector.

(beat)

I think we all want this trial over quickly. How do you plead Mister Toluene?

Agon takes a breath and opens his mouth to answer.

AGON

Not guilty.

There are a few murmurs from the surrounding council members.

KIPLER

Very well, the defendant's plea of "not guilty" has been recorded. Prosecutor Williams, call your first witness.

WILLAMS, to Agon's left, steps forward. He is a tall man in a tight black suit with navy blue tie. He shoots Agon a quick look then turns to the judges.

PROSECUTOR

The prosecution calls one Councilman Mars to the trial.

AGON

(to himself)

Come out with guns firing.

Mars enters from a side corridor and stands before the judges. He has a serious look on his face with his hands clasped behind his back.

AGON

Here we go...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. MAIN CHAMBER, COUNCIL HALL

PICK UP FROM PREVIOUS ACT

Kipler nods at Mars.

KIPLER

Please state your name and
occupation for the record.

MARS

Mars Indel, Councilman of the
Northern Sector's sixth district.

The judges nod and Willams approaches him.

WILLAMS

Thank you for being here
Councilman. Could you please state
what your relationship is with
Praetor Toluene?

MARS

Professional.

There are several chuckles. Mars is playing this off like
it's nothing more than business as usual.

MARS

I am currently in charge of the
Office of Oversight of the
Chancellor's Office.

WILLAMS

And this is a new position?

MARS

Yes. It was created after several
incidents involving both the
Chancellor and the Praetor a few
months ago.

WILLAMS

What kind of incidents?

MARS

I was attacked and my life was
threatened.

Willams nods and lets the words sink in.

WILLAMS

Was this a warranted attack?

MARS

No. I believe it was due to my dealings with the figure known as the Harbinger.

WILLAMS

What were those dealings?

MARS

Of a private matter.

WILLAMS

Of course. Do you feel that your meetings with the Harbinger and her subordinates called for such a response?

MARS

(smiling slyly)

Absolutely not. In fact, I feel that the Praetor's reaction stemmed from a personal dislike of me and the Harbinger. As we know, many people still blame her for the war.

Agon's defender steps forward. His name is HAROLD TATH, a tall and well built man in his later years.

TATH

Objection.

KIPLER

Grounds?

TATH

The witnesses personal opinions have no direct relation to the charges pertaining to the defendant.

WILLAMS

Quite the contrary. As I stated in my opening arguments, I will prove through various witnesses that the defendant was and is unstable and often uses his office as a blunt instrument to both terrorize and punish those with whom he does not agree.

KIPLER

Objection overruled.

Willams gives Tath a smile and turns back to Mars who is waiting patiently.

WILLAMS

You said he doesn't like you, personally. Why is that?

MARS

Because of the intense campaign that was waged between myself and he and the Chancellor when we both submitted our respective propositions. They barely won and I have been an outspoken detractor. I believe that this is simply beyond his capacity to deal with. So much so that he reacts violently.

Mars glances at Agon out of the corner of his eye. Agon glares down at him.

WILLAMS

I see. So you feel threatened by him?

Mars is still looking at Agon. There's a slight upturned tug at the corner of his lip as he responds...

MARS

Undoubtedly...

Willams nods and turns to Tath.

WILLAMS

Your witness.

Willams steps back as Tath approaches Mars. He stops a step away from him.

TATH

Councilman Mars, how long have you been a member of the Council?

MARS

Since the Council was formed, with my father as he served as interim chancellor.

TATH

So you're a politician for life?

MARS

You could say that.

TATH

Would you say that most politicians, as rule of thumb, tend to want to increase their status?

MARS

I suppose you could say that.

TATH

How angry were you when you lost the election to the Chancellor and your proposal was not chosen?

WILLAMS

Objection. Relevance.

TATH

I think the Councilman's personal feelings of the Praetor are just as important as the Praetor's of him. If the Councilman is as "upset" over the loss *fifteen* years ago as he claims the defendant is, then perhaps it is a matter of back and forth antagonizing.

Kipler looks at the other judges who nod in agreement.

KIPLER

Objection overruled.

TATH

Councilman?

MARS

As I stated, I am not a supporter of their proposal nor of its implementation.

TATH

(smiling)

Please answer my question, Chancellor.

Mars shifts, uncomfortable. He sighs.

MARS

Yes, I was, and still am, upset over the loss, but because I feel that my option would have better served the people.

TATH

Of course Councilman, of course.
One could, however, argue that you
are not above acting on your
personal feelings.

MARS

(darkly)
I suppose they could.

TATH

And in fact, as was agreed during
the review of both Chancellor
Pengloss and Praetor Toluene
several months ago, they are in a
unique position to know what is in
direct conflict with the security
of the city. Could not some of your
actions have been construed as a
potential threat?

Mars is now beaming with anger and hatred.

MARS

If they were, it was taken out of
context.

TATH

Councilman Mars, are you aware that
Council law states that any and all
conversation that could be
considered as maliciously
conspiring against the lawful
chancellor and his office is
considered an act of treason?

Mars glares at Tath but doesn't respond.

TATH

Councilman?

MARS

Yes. I am aware.

TATH

Given his means may have been a
little *heavy handed*, is it not true
that your meetings were suspicious?

MARS

I suppose they could have been. But
that--

TATH

I'm done.

Tath turns his back and nods to Agon who returns the nod with a slight smile.

KIPLER

The witness is excused.

Mars steps away, giving one last glare to Agon.

KIPLER

Prosecution, call your next witness.

Willams nods.

BEGIN MONTAGE

1. *Another witness is standing in front of the judges.*
2. *Willams is pacing in front of the witness. He points back at Agon and the witness nods.*
3. *Tath looks at Agon and nods, a confident look on his face.*
4. *Another witness is nodding as Willams continues to ask questions.*
5. *Willams is before the judges, his face stern as he points his thumb back towards Agon.*

WILLAMS

...And he continues to act out in such ways, brute force his chief weapon of choice.

6. *Tath is cross examining. The witness, shakes their head emphatically, denying something.*

7. *Tath is talking to another witness.*

WITNESS

No, I've worked with him for twelve years. I've never known the Praetor to act without a reason. I trust his judgment.

END MONTAGE

Tath stands next to Agon as Willams looks up at the judges.

BRANA

Call your next witness.

WILLAMS

I call the current Harbinger to the forum.

There are several quiet whispers from the Councilmen looking down on the scene. Tath looks up at Agon

Sybil enters from a the same corridor as Mars and stands before the judges.

She wears a slender and deep blue dress. It is both formal and enticing at the same time. Sexy and subdued. Her movements match the feel of the dress. Sybil is facing the judges. The one to the right of Kipler, Brana, speaks.

BRANA

Please state your name and occupation.

Sybil bows her head then turns to face Agon.

SYBIL

I am known as Sybil. Until two months ago I was chief aide to the figure known as the Harbinger. Since her death, I have taken over her duties and title.

The judges nod to Willams and he moves towards her.

WILLAMS

So, you are now the Harbinger?

SYBIL

That is correct.

WILLAMS

And what do your duties entail?

SYBIL

As a remnant from before the war, the Harbinger acted as an early warning system for the world.

WILLAMS

And how does that work?

SYBIL

Prescient visions through use of a plant called Kilmar.

WILLAMS

You said before the war, could you please elaborate?

SYBIL

The position was both blamed for the war and credited with helping to end it. When the Harbinger at the time failed to see Lucifer moving to act, many felt that her visions were no more than a means to gain political clout. It wasn't until her visions helped to defeat Lucifer that she, and the position, were granted a protected status under the future Council.

Agon's defender steps forward.

TATH

Objection.

NOTHLIN

Grounds?

TATH

Relevance.

WILLAMS

Both the history of, and the position within our society is relevant as I will show, if allowed to continue.

Nothlin looks at the other two judges who nod to him.

NOTHLIN

Objection overruled.

WILLAMS

Thank you.
(turning to Sybil)
And what is your relationship to Praetor Agon?

SYBIL

I have none.

Willams nods and gives a slight smile in apology.

WILLAMS

Of course, what I meant was: what is your relationship with him by way of your duties and visions?

SYBIL

Praetor Tulane has no direct relationship with the Harbinger, however his office does oversee all religious and pseudo-religious aspects of our society, under which we are classified.

WILLAMS

So you have a leash, so to speak?

Sybil shoots Willams an icy look, fire burning in her eyes.

SYBIL

Yes, though I would not put it in such terms.

WILLAMS

Of course you wouldn't. Have you ever dealt with the Praetor's office or he himself?

SYBIL

Not I, directly. My predecessor had, though.

WILLAMS

What about a night when your temple was raided about three months ago by Council security forces under orders from the Praetor?

SYBIL

I did not consider that a meeting with he or his office.

WILLAMS

But there was an incident?

SYBIL

Yes.

WILLAMS

Could you explain?

Sybil takes a deep breath and begins to explain what happened in episode 1.02.

SYBIL

We were raided and told to cease operations with Councilman Mars.

WILLAMS

And did you?

Sybil is tight lipped.

WILLAMS

It's okay.

SYBIL

No.

WILLAMS

And would you classify that night as cordial meeting?

SYBIL

No. I feared for my life and those of my sisters. Two of whom we lost.

WILLAMS

And why did this attack happen?

SYBIL

I believe it was because of our dealings with Councilman Mars.

WILLAMS

What were those dealings about?

SYBIL

A private matter.

WILLAMS

Between the Harbinger and him?

SYBIL

Yes.

WILLAMS

Was it a threat to the security of the city, or did it violate any laws that restrict your position?

Sybil thinks for a moment, for the first time she looks up into the Council and sees Mars who only nods. She shakes her head and looks back to Willams.

SYBIL

No...

AGON

That's a lie!

Several begin to talk in the Council, which is quickly silenced by the STRIKE of the gavel.

KIPLER

The defendant will refrain from
outbursts or be held in contempt.

Agon mutters to himself about the Trial but looks away.

WILLAMS

So you were attacked simply because
the Praetor did not like you or
your predecessor meeting with the
Councilman?

SYBIL

I believe so...

WILLAMS

A man of public importance, in a
position to wield a great deal of
power and influence attacked your
temple, which is protected under
Council edicts, killed two of your
number and attacked another
Councilman with deadly force. Am I
correct?

SYBIL

Yes.

WILLAMS

And he had been uneasy with your
continued relationship?

SYBIL

Yes.

WILLAMS

To the point of where he had the
Harbinger, your predecessor,
murdered in an attempt to cease
your private dealings?

Sybil doesn't answer.

TATH

Objection. Leading the witness.

KIPLER

Sustained.

WILLAMS

Quite the contrary. If the judges will allow, I have an audio recording of the Praetor which I believe will show that he is indeed responsible for this act.

Tath looks up at Agon, both of them suddenly afraid and curious. Agon watches with shock on his face as his voice begins to play through out the hall.

AGON

Take care of her.

(beat)

I don't care how. Make it look like a suicide, and accident. Anything.

A smile spreads across Willams' face as the Hall erupts into a cacophony of anger and shouts. Agon and Tath are both in shock as Willams simply grins at the two of them.

Kipler begins to slam his gavel down and order quickly returns to the councilmen.

WILLAMS

I rest my case.

Again, more screaming and yelling from the councilmen. Agon leans in and whispers into Tath's ear. He nods as Agon speaks, then looks at Sybil.

TATH

Madame, I have only one question for you.

SYBIL

Yes?

TATH

Are you prepared to be part of a conspiracy to send an innocent man to prison? Possibly to his death?

Sybil doesn't skip a beat...

SYBIL

No one is innocent, not anymore. Especially him.

Tath just nods. He looks back at Agon who just shakes his head.

TATH

That will be all.

Sybil nods and takes one last look at Agon, who shoots her a nasty look. She breaks from him and walks into the darkness.

KIPLER

Does the defense have any witnesses
it would like to call?

TATH

No. The defense rests.

KIPLER

Very well. The court will break
while we review the evidence.

The three judges stand and their podiums LOWER back into the ground.

CUT TO:

INT. ROOM, COUNCIL HALL

Agon is sitting at the table in the center of the room, Tath leaning against the wall behind him.

AGON

How did this happen?

TATH

I don't know.

AGON

It's fake.

TATH

(nodding)

I know.

There's a knock at the door. Neither looks as it's opened and Adam walks in. He closes the door behind him and stands there, looking at the back of Agon's head.

ADAM

Is it real?

AGON

No, of course not.
(beat)

Now I'm to the point of where I'm
wishing I had killed the bitch.

Adam's stern face breaks with a smile. He walks up and puts his hand on his friend's shoulder.

ADAM
We'll appeal it if they find you
guilty.

AGON
They will.

ADAM
I know.

Agon finally turns, sorrow and worry on his face.

AGON
We won't have long...

CUT TO:

INT. MAIN CHAMBER, COUNCIL HALL

The three judges have returned and are sitting in their
seats, raised above the others.

Agon stands before them, his hands behind his back and Tath
at his side.

KIPLER
Praetor Tulane, I have known you
for a good many years. I have to
say that personally, I have always
found you to be amiable.

AGON
(nodding politely)
Thank you, sir.

KIPLER
It is with great regret that after
reviewing the evidence mounted
against you, we have convened in
private and discussed the matter or
your guilt and innocence with
regards to the murder of the state-
allowed, pseudo-religious figure
known as the Harbinger, formally.

The chamber erupts. Agon keeps his head still, looking up at
the judges. Despite the bad news, this was expected.

KIPLER
Sentencing is scheduled for one
week from today.

People continue to shout. Agon simply nods and turns to find Mars, sitting in his seat with a smug look on his face. Agon flashes a smile up at him.

Well played...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. LIBRARY, SPARTA - DAY

Dozens of people are moving around the LIBRARY. The sign out front is in a language that is unrecognizable. Everyone turns from Diana and Carl as they descend the steps. Carl carries a decent stack of books.

Carl looks around nervously, while Diana keeps her eyes forward. Carl looks over his shoulder at someone who quickly diverts their eyes.

CARL

I could get used to this.

DIANA

Too bad you never got a Ghost working with you before, huh?

Carl looks back at her.

CARL

That would have made us a real threat then, huh?

Diana gives him a sly smile. She nods at the arm full of old books he has.

DIANA

That's everything, right?

CARL

I hope so.

DIANA

Me too.

(beat)

There are four Ghosts out here, watching us.

Carl tries to spot them.

CARL

(turning his head)

How do you know?

DIANA

I know...

Carl nods and turns back forward.

CARL
Even they won't follow you, right?

DIANA
(after a moment)
Things are changing. Keep walking.
We've got a lot of work to do.

They blend in with the crowd and melt away.

CUT TO:

INT. CONFERENCE ROOM, RUNNER HQ

The three leaders have gathered with Diana, Corbin and Enzo attending as well. A slew of books are SCATTERED on the table in front of them.

CARL
It was easier to find that we
thought it would be.

HELEN
What do you mean?

DIANA
We haven't found it, exactly. But
what we did find, the evidence, the
hints, everything, puts it at about
three hundred miles east of here.

Dade's eyes raise in surprise.

DADE
That close?

CARL
Maybe. Why would anyone look for it
if they think it's just a myth? And
until these two showed up, we all
knew it was.

Everyone looks at Corbin and Enzo.

ENZO
See and you will believe.

Corbin chuckles to himself.

CORBIN
So we know about where it's at?

DIANA

About a thousand years ago there were many, many more cities out there. There are ruins scattered all over out there, it could actually be in any one of them.

CARL

The references we found said that this was an important place in regards to the Pillar.

Helen is looking over the map, her finger tracing along the paper, looking for something.

HELEN

We can't do this, not right now.

Everyone freezes. Carl looks furious.

CARL

What do you mean?

HELEN

We just don't have the resources to spare at the moment. We have other missions in the works.

DADE

Helen, we promised them.

HELEN

This is a two, maybe three week excursion. We can't afford to dump the resources into it.

Corbin shakes his head.

CORBIN

No, it's fine. Enzo and I can find it. Just give us a map and the food for him, and we're good.

ENZO

We've got through worse.

Carl shakes his head and glares at Helen.

CARL

Damn you, Helen. I know what you're doing.

DIANA

I'll go with them. It should be fine. The Archonoi can't follow me...

DADE

We hope.

Diana gives him a quizzical look.

DIANA

You think they'd try?

DADE

Someone might.

HELEN

Which is why I think it would be better to hold off. Wait until we're in a better position.

Carl is rubbing his temples, visibly irritated by the situation.

CARL

You stupid bitch!

Helen RECOILS!

HELEN

Excuse me!?

DADE

Carl!

CARL

We promised them! I plan on keepin' that promise. I am sick of this damned war.

(re: Diana)

You heard her, we're a PR stunt. They need us right now as a fear tool. I want my freedom, but I will not fight the losing fight with the only option being death and no hope for making it better for anyone else.

HELEN

You coward!

CARL

I'm a coward?! You can't let go, you're too afraid to admit that we can't win.

Carl turns to Diana, Corbin and Enzo, who are all watching on with a mild level of shock.

CARL
I'll go with you.

He takes a look at Dade then Helen, giving her a deathly stare. Their eyes are locked for a moment before he breaks from her and storms out of the room.

CUT TO:

INT. RESTAURANT - NIGHT

It's a very fancy establishment. People are dressed in suits and ties, nice dresses that scream expensive. The men are all clean cut, shaved or trimmed, the woman all appear dolled up and doing their best to look their best.

In a corner booth, sit Boron and Katheryn, both dressed in their best. Several tall intimidating men stand several feet away from them, looking out at the rest of the crowd, keeping them away.

Katheryn sips on some wine.

KATHERYN
You do know how to pick the spots.

BORON
(warmly)
Yes, I suppose I do.

Boron takes a drink out of the glass in front of him.

BORON
You were the one who wanted to meet. What is this about?

Katheryn nods and sets her glass of wine down.

KATHERYN
We have some things that we need to discuss.

BORON
This is a rather *open* way of doing it. You know somebody will think something is going on.

KATHERYN

(slyly)

Because the head of the Archonoi is meeting with the head of the corporation.

Katheryn smiles as she takes another drink of her wine.

BORON

Of course that's what this is.

(drinks)

Now, what is this about?

She smiles as she takes another drink.

BORON

You might want to slow down.

KATHERYN

Straight to the point.

BORON

So to speak.

KATHERYN

I want to follow her.

Boron says nothing. He thinks for a moment and sips on his glass.

BORON

You're crazy.

KATHERYN

I'm serious.

BORON

You can't.

KATHERYN

I can.

Boron shakes his head, a touch of anger dripping from his voice.

BORON

You cannot follow her. You cannot follow any of them.

(beat)

Dammit, Katheryn. Do you have any idea what it is that you're suggesting.

Katheryn gets equally frustrated.

KATHERYN

I knew I shouldn't have told you.

BORON

No, you shouldn't have.

KATHERYN

I'm going to be frank with you,
Boron: She is protecting the key to
everything we've been trying for.

Boron shakes his head and another drink.

BORON

Not this again.

KATHERYN

You know--

BORON

I know that we allowed you to do
your research. We allowed you to
explore the ruins. And what did you
find? Nothing. That stupid ball
that you swear is the "key" to
this.

KATHERYN

And now we have the chance to find
out what else is going on with it
if we find Corbin.

BORON

He doesn't know anything.

Katheryn leans in closer.

KATHERYN

I know he doesn't. But there's
something else to it.

Boron waits, taking in the statement, trying to figure it
out.

BORON

What is it?

KATHERYN

We've studied it. We think there's
a genetic component to it.

Beat.

BORON

How do you know?

KATHERYN

It is something, mechanical. We just can't figure out exactly what it does.

BORON

And you think he can?

Katheryn sits back and smiles. She takes her drink and takes a long seductive drink.

KATHERYN

I think if he really came from another world, one that has a pillar, then he has to be able to work it. Even if he doesn't know it...

She gives him a sly and calculating grin as he thinks about what she's proposing.

KATHERYN

Besides, it's an antiquated system. We both know it doesn't work as well as it's supposed to.

Boron appears slightly uncomfortable.

BORON

If, and that's a big *if*, you do this. I cannot help you. The Archonoi cannot do anything to help you if this goes bad.

Katheryn thinks. Playing the scenarios over in her head.

KATHERYN

I think I can manage.

BORON

I hope so, because if you can't keep her under control, there is nothing that will protect you.

Katheryn nods in understanding.

KATHERYN

I understand.

BORON

I hope so.

Boron slides out of the booth and stands.

KATHERYN
And this is it?

BORON
Have anything you want. I will
cover it.

He reaches over and takes a coat. Throwing it over his arm he turns and leaves Katheryn to herself. She waits until he leaves and reaches into a small bag and produces a small rectangle.

KATHERYN
Get me Silas.

She slides it back into her bag and motions for one of the servers. He comes over.

WAITER
Yes, ma'am?

KATHERYN
Bring me a bottle of your finest.

WAITER
Of course ma'am. Will the gentleman
be returning?

KATHERYN
No.

She looks over him.

KATHERYN
In fact. Tell your manager you're
off for the night and join me.

The waiter is shocked.

WAITER
Ma'am?

She gives him a seductive look.

KATHERYN
Get the bottle, then join me.

The waiter hesitates and then nods and turns to get the bottle, a complete look of joyful shock on his face. Katheryn watches him walk to the back with HUNGRY eyes.

CUT TO:

INT. ROOM, RUNNER HQ

Enzo is sitting on the cot, a plate of food in his lap. Corbin is sitting at the table on the other side of the room from him.

CORBIN
That looks good.

ENZO
Want some?

CORBIN
(shaking his head)
I think I'll live.

ENZO
You know you can eat, right?

CORBIN
No inclination.

ENZO
It's refreshing.

Corbin smiles as Enzo takes another bite of the food.

CORBIN
Miss it?

ENZO
The not eating? No. Not really.
It's just interesting to be doing
it again. To need to.
(takes another bite)
It's strange to think how far we've
come.

CORBIN
Ever think you'd be on one of the
other worlds?

ENZO
I didn't know they really existed
to tell you the truth. I never
learned about them in school, just
rumors and stories. It wasn't until
I found it in Atlantia that I
realized that the stories were
true.

Enzo takes another bite.

CORBIN

And you're still here.

(beat)

Thank you.

ENZO

(looking at his food)

I'm here because I want to be.

You're my friend.

There's a moment of true friendship and brotherhood between them.

ENZE

I can't leave you out here alone.

You'll get yourself destroyed.

CORBIN

Oh really?

ENZO

Yeah, you're a magnet for trouble.

Like it's meant for you.

CORBIN

Maybe it is?

Enzo finishes his plate of food.

ENZO

So we'll be out in the jungle for a while.

CORBIN

We've got our own private ghost.

We'll be fine.

Enzo nods weakly.

FLASH!

- From 1.04: A vision of a building exploding and Enzo grabbing the woman we now recognize as Diana as she screams out Corbin's name.

- From 1.04: A large and expansive desert. Enzo stands with Diana.

ENZO

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

RETURN TO SCENE

Enzo finally looks at Corbin.

CORBIN

What?

ENZO

I know it'll all be okay...

He sets the plate aside and stands up.

ENZO

We gotta figure out what we're doing. Come on.

Enzo goes to the door and opens it. Corbin hesitates and then stands up. He goes to Enzo and offers his hand.

CORBIN

I'd be lost without you here. I'm glad to call you my friend.

Enzo takes his hand firmly and they hug quickly.

ENZO

Come, on.

They both leave the room and Enzo closes the door behind them.

CUT TO:

INT. CELL

Agon is laying on his back with his eyes closed. The hole appears and expands to full size and Adam enters.

Agon doesn't move as his friend stands over him, making no motion to disturb him.

AGON

At least the bed is comfortable.

ADAM

Is it?

AGON

(smiles)

No. Not at all.

Agon sits up with a slight grunt.

ADAM

How are you feeling?

AGON

Like a wrongly accused man sitting
in a cell with no hope of getting
out of here any time soon.

ADAM

I'll take care of this. Hopefully I
can at least delay sentencing long
enough to get someone to prove it's
a fake.

Agon shakes his head in disbelief.

AGON

You don't get it, Adam. Mars *will*
not stop. He needs to be taken care
of.

Adam throws his hands up in frustration.

ADAM

And what would you have me do? Kill
him? Have someone else kill him? He
has maneuvered himself into a
position of power. Our hands are
tied now. There is little we can do
except stall him and prove he's
lying.

AGON

He's going to pursue execution. You
know that?

ADAM

Yes.

Agon nods, his lips tight.

ADAM

He'll try it. We'll stop him. Trust
me.

Adam can only look on his friend as the weight of the
situation squeezes him tighter.

CUT TO:

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

Sybil sits in the middle of the cushions, her face a blank
stare into the wall.

The curtains at the doorway shift and Mars steps in. He waits, watching for movement in her face or figure, but she doesn't seem to notice him at all.

He goes forward and stops just steps in front of her.

MARS

We have won a major victory.

She finally moves and looks at him. She speaks slowly and softly.

SYBIL

No. We have not.

Mars is flustered.

MARS

Because you understand what is going on, right? You know exactly what I have been doing?

SYBIL

I didn't understand it until tonight. I'd seen the images so many times but never understood them until now. It's too late.

MARS

What are you babbling about?

SYBIL

There were many paths, Mars. But only a few of them would have led to a peaceful solution. That's what she was trying to say.

Mars begins to say something, then what Sybil said hits him.

MARS

Are you saying that another war could be started because of what we've done?

SYBIL

Already has been started. There's nothing we can do about it now.

Off Sybil...

FADE OUT.

END OF ACT THREE

Airdate: 06/27/2010

ACT FOUR

COLD OPEN:

JULIAN

His eyes are closed behind his glasses. He rubs the scars on the side of his head.

JULIAN
I'm so tired...

INT. JULIAN'S OFFICE, CAPITOL BUILDING - NIGHT

Julian is leaning back in his chair, Diana perched on his desk in front of him.

DIANA
Do you want me to make you feel better?

JULIAN
No. You've done everything you can for me.

DIANA
Have I?

JULIAN
Yes, you have.

He sits up and looks into her eyes.

DIANA
So what now?

JULIAN
How are things going?

DIANA
We think we have a lead.

JULIAN
And what is that?

DIANA
We found some references to it, in the old histories.

JULIAN
Katheryn has followed those.

DIANA

Yes, but she wasn't sure of what she was looking for. We know.

Julian nods.

DIANA

We don't know if it's actually there, but it's a starting point.

JULIAN

Good. I have new orders for you.

Julian takes a deep breath as Diana waits.

CUT TO:

INT. KATHERYN'S OFFICE - NIGHT

Katheryn is standing behind her desk, looking a tall and intimidating man. His stance says he's a ghost. This is Silas.

KATHERYN

Are you sure you understand?

SILAS

Yes, ma'am.

KATHERYN

Good. Contact me when you have a positive ID.

SILAS

What if I'm identified?

KATHERYN

You shouldn't be.

SILAS

She's the best.

Katheryn leans on her desk and gives Silas a cold look.

KATHERYN

Don't. Get. Spotted.

Silas nods and turns and leaves. Katheryn falls back into her chair for a moment. She presses a button on a small device on her desk and a door that was HIDDEN in the wall slides open. In there stands the waiter!

He's shirtless, fit and solid. He turns around and smiles at Katheryn.

KATHERYN
(seductively)
Come here.

He steps out and the door closes behind him.

FADE TO:

INT. BORON'S OFFICE - NIGHT

Boron is sitting in a large chair, a glass in his hand. Next to him sits VASCO, holding a similar glass in another large chair.

BORON
What the hell was she thinking?

Vasco doesn't answer. He only takes a drink. Boron shoots him a sour look.

BORON
What? No comment? Nothing to say?

He doesn't look up.

VASCO
What do you want me to say?

BORON
What you always say.

VASCO
She's not proposing anything that you haven't attempted before.

BORON
Careful...

VASCO
Don't dance around the issue, sir.

Boron chuckles and takes another drink.

BORON
We've taken risks, yes, but this time... This is different.

VASCO
She may be on to something.

BORON
With the possibility of the Pillar being found by that whelp?

VASCO
Perhaps, but following them could
bring down the Archonoi.

BORON
That's not my fear...

VASCO
Diana?

Boron only nods.

VASCO
So what to do about her?

BORON
Julian is the key to stopping her.

VASCO
I thought you wanted to wait on
him?

BORON
Our hand may be forced.

Vasco puts his drink down.

VASCO
You have two options: Move now to
support her if she comes up with
something of benefit or--

BORON
--Or do nothing. Leave her to her
own devices.

VASCO
Exactly.

Boron is quiet, thinking to himself. There's a long moment.

BORON
Either way, Julian has to be taken
care of. Soon.

Vasco puts down his drink and stands.

VASCO
I'll get a plan drawn up.

BORON
Vasco...

Vasco turns back to Boron.

BORON
Treat him with respect. I don't
want him hurt.

VASCO
What if he resists?

BORON
Restraint, Vasco.

Vasco nods and turns away, leaving Boron alone.

CUT TO:

INT. LOCKER ROOM, RUNNER HQ

Corbin and Enzo are going through the few bags of supplies
that they were given.

ENZO
You think we'll find it?

CORBIN
We have to. We're running out of
time here.

ENZO
Always going against the clock.

Corbin stops, thinking.

ENZO
What?

CORBIN
How long has it been?

ENZO
Has what been?

CORBIN
Since we started this?

Enzo stops and thinks about it.

ENZO
Two months, maybe.

CORBIN
Heh, seems longer.

They go back to checking the bags.

DIANA (O.S.)
I brought more.

Both turn to see Diana standing in the doorway, already dressed in fatigues and a large bag slung over her shoulder.

Corbin smiles and goes to her, she seems distant as he gets closer. He notices and puts his hand on her arm

CORBIN
Are you okay?

She looks into his eyes.

DIANA
Are you who I think you are?

CORBIN
Who do you think I am?

She waits, trying to find the words.

DIANA
Someone who can really change everything?

CORBIN
(sadly)
I don't know. I'm just trying to figure out my own purpose in this.

DIANA
(nodding)
Then I want to help.

The two of them are locked on each other. Enzo coughs, snapping them out of it. He smiles.

CORBIN
(to Diana)
Thank you.

She just nods. Carl appears behind her.

CARL
How are things comin' along?

Diana moves past Corbin. Corbin watches her for a moment.

CORBIN
Fine, so far.

CARL
(entering)
Good. We'll be ready to move out
shortly.

CORBIN
We?

CARL
Yeah. Samuels and I are coming
along.
(to Corbin)
We don't trust her, completely.
Plus, we made you a promise. We're
going to help.

DIANA
Only because you're getting an
escape out of it.

CARL
Or because *I* keep my word.

DIANA
(coldly)
Of course.

Diana and Carl look at each other intensely.

CARL
Be ready in fifteen.

Carl leaves and Corbin and Enzo share a look.

CUT TO:

INT. FOYER, ADAM'S HOME - NIGHT

The door opens to reveal Sarah standing on the other side, in
plain clothes and alone.

PAN AROUND to see Adam standing there, mild surprise on his
face.

SARAH
Is that for me being here, or the
way I'm dressed?

ADAM
A bit of both, perhaps.

SARAH
We need to talk.

He steps aside and invites her in.

CUT TO:

INT. LIVING ROOM, ADAM'S HOME - LATER

Sarah is sitting on the couch, the fire dancing in her eyes. A HAND appears holding a small glass of amber liquid. She looks up.

SARAH

No thank you. I don't drink alcohol.

ADAM

Very well.

He sets the glass down and sits in the chair across from her.

ADAM

So what is this about?

Sarah turns after a moment of looking back into the fire.

SARAH

I know what you're thinking, Adam. You can't do it.

ADAM

And what am I thinking, my dear?

SARAH

About Agon. You have to stop before this goes to far.

Adam smiles and puts his hands together.

ADAM

Sarah, I am not planning to do anything that could compromise anything or anyone. I'm going to help my friend.

SARAH

And that is how it will start, yes. But not how it will end.

ADAM

Is that a matter of fact?

SARAH

You will try, and it will fail. You cannot save Agon.

ADAM

So you want me to give up before I even try to save him? Do you have any idea what you're asking me to do?

SARAH

I do. But you must remember--

ADAM

He is my friend, my brother. I made a promise to him a long time ago that I would never leave him to something like this.

SARAH

But you have too. This is escalating to the breaking point, Adam. If you're not careful, you will start a war.

ADAM

I have to try.

SARAH

No, you do not. We started this, what we do, with the understanding that sacrifices must, and will be made. That includes the sacrifices we must make ourselves. Agon is no different. We sacrifice for the greater good. You must remember that.

Adam is silent, Sarah's words sinking into him.

ADAM

So let him die?

SARAH

If you don't let this play out the way it will, many, many more will be killed. Maybe to the point of no return for us.

Adam nods. He stands after a moment goes over to her. He picks up the glass and DOWNS it in one drink. He looks into the fire.

ADAM

Thank you, my dear.

Sarah nods and stands. She hesitates behind Adam and puts her hand on his shoulder.

SARAH

I'm sorry.

She removes her hand and leaves him there, looking into the fire. As the door closes behind her a single tear slides down Adam's cheek. He shakes his head at the sudden feeling and wipes the tear away.

He looks at the moisture on his finger tips, rubbing them together. He drops his hand and looks back into the fire.

CUT TO:

EXT. WALL, SPARTA - NIGHT

Outside a large drain stands a small group of people. In the drain Helen stands with her arms crossed, looking down with disapproval. Dade is stooping next to her, looking at Carl, Corbin, Diana, Enzo, and Samuels, all wearing packs and checking their gear. A small truck is running next to them.

DADE

You're sure you've got everything?

CARL

Yep.

Diana goes to Corbin as Dade and Carl continue to talk. Corbin smiles as she approaches.

DIANA

Are you sure you want to do this, with them?

CORBIN

Yeah. They're giving us the supplies, they have a vested interest.

DIANA

I can get you there, help you find it.

She takes his hand.

FLASH!

Corbin is standing back in the living room of his house, Jennifer in front of him, her hand in his.

CORBIN

I love you.

JENNIFER

I know you do.

They kiss.

JENNIFER

You love a shadow, Corbin. A memory.

CORBIN

But a real one, I know it.

Jennifer looks away in sadness.

JENNIFER

I suppose...

Corbin pulls her face back to him with his finger, a gentle pull that brings a smile to her face as she starts to cry.

CORBIN

What is it?

JENNIFER

You're moving on, beyond me. You have to find your own way now.

CORBIN

What are you talking about?

JENNIFER

(sobbing)

Corbin, I love you. I love you so much. And I'm sorry...

FLASH!

Corbin is standing in front of Diana, her hand in his and tears in his eyes now. She looks at him, confused.

DIANA

Are you okay?

Corbin realizes he's ACTUALLY crying and wipes the tears away.

CORBIN

Yeah, just remembered something that hurt.

Diana squeezes his hand.

DIANA
(softly)
Tell me about it?

CORBIN
Just someone who's gone now.

Diana leans forward and kisses him on the cheek.

DIANA
It'll all be okay. I'll help you.

CORBIN
I know.

Both turn as Carl steps away from the drain.

DADE
Don't get killed by the ghost.

Carl smiles at Diana.

CARL
I think I can handle her.

DIANA
You wish.

Enzo comes up to Corbin and Diana.

ENZO
So I guess this is it, once more
into the breach.

CORBIN
Something like that.

Carl is already in the truck with Samuel. He slams on the side of the metal door.

CARL
Hey, let's move it before the
security gets around this way. I
ain't in the mood for killin'
tonight.

Corbin, Enzo and Diana all turn and make their way to the truck.

INT. TRUCK

The three climb in and shut the doors.

SAMUEL

What if we don't find it there?

CARL

Then we keep looking.

DIANA

Until we find it.

CARL

There's a lot riding on this.

He pushes on the gas and the truck lurches forward.

EXT. WALL, SPARTA - NIGHT

Dade and Helen watch as the truck pulls away. They wait until it's deep into the jungle then retreat into the drain.

A few moments pass and a figure REPELS from the wall, dressed completely in black. He looks around and slides up a full mask. It's Silas. He looks into the drain and sees that Dade and Helen are gone.

He pulls the bag off of his back and produces a long cylinder. He presses a button on it and a long motorbike transforms out of it. It's sleek, light, and fast looking. He slides the mask back down over his face and gets on the bike.

He revs the engine, it makes almost no sound. He nods once then pulls on the gas as he slams it into gear and takes off into the jungle after the truck.

BLACK OUT.

END OF EPISODE