

T H E  P I L L A R S
"Paradise Found pt. 1"

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Air Date:
June 30th, 2010

Episode 1.11
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TEASER

FADE IN:

EXT. JUNGLE - DAY

THICK GREEN FOLIAGE fills our view just as we start to TILT UP, seeing a GROUP of PEOPLE making their way through the lush jungle. They're having difficulty in the rough patches.

CORBIN TRAVAIL leads the others, staying ahead, clearing the greenery, a determined gaze straight ahead. Following him is DIANA, her clothes muddy and torn.

DIANA

Do you think we're close?

CORBIN

I'm not sure.

ENZO (O.S.)

We've been at this for ten days straight. I'm telling you, Corbin, we're either lost or going in circles.

ENZO walks behind Diana. His face is PALE and PASTY. He doesn't look well. He COUGHS into his hand.

Following up from behind are CARL, with a crazed look in his eyes, and SAMUEL -- the only one who looks prepared for the trek, with thick walking boots, and a RIFLE on his back.

Enzo COUGHS violently again. Corbin stops and turns to him.

CORBIN

Hey, you sure you're alright?

ENZO

Fantastic. Just being alive,
Corbin. Just being alive.

Enzo GRINS to his friend. Corbin smiles weakly, then continues leading the walk.

Diana catches up to Corbin, and whispers to him.

DIANA

(re: Enzo)

He looks sick. Maybe we should head back.

CORBIN

We've come too far now.

(then)

Look, it's nothing serious. He's just... I don't know what he is. But we can't go back.

And Diana can tell -- he's deadly serious. Corbin marches on, stamping out the foliage and swiping away branches.

Enzo, almost close to laughing, feels his mottled skin. A look of excitement lights up his eyes.

ENZO

I'm sweating! I'm actually sweating!

He lets out a disgusting sounding hack and smiles again.

ENZO

And coughing...

He spits down onto the ground and notices a lot of blood in the spit. He hesitates then continues.

INT. AGON'S CELL

AGON sits on the stiff mattress in his cramped prison cell. He's reading -- a book called "Lucille's War", the title in gold down the spine.

Agon looks up as an abyss opens in the middle of the wall and a well dressed figure steps through.

It's ADAM, with a pensive expression on his face. Agon closes his book.

AGON

(reading his expression)

What's the news?

ADAM

It's... Mars has gained support.

AGON

The tape was faked! We both know that. I may be a lot of things, Adam, but I'm not a murderer.

Adam's almost lost for words, his eyes sad.

ADAM

(quiet)

I... I don't know what I can do.

He bows his head. Agon can only watch Adam.

ADAM

"When will the work be done", huh?

AGON

What?

ADAM

Don't you remember? You used to say that all the time. When there were obstacles in our way, when things never seemed to end.

(beat)

"When will the work be done?"

Agon smirks slightly, the memories coming back. Adam looks up to his friend, a mournful smile.

ADAM

I need to know something. Are you prepared to die...?

(off Agon's silence)

I don't like this anymore than you do, but we both knew that eventually, this... that things would bite us in the ass, and we'd have to pay the consequences.

After a long beat:

AGON

Of course I'm prepared, Adam.

Adam nods as the full weight of the situation weighs on them.

ADAM

Thank you.

He nods, and walks back through the black hole in the wall. It quickly closes after he's gone.

Agon lets out a long sigh and picks the book up and starts reading again.

END OF TEASER

ACT ONE

FADE IN:

EXT. JUNGLE - NIGHT

THE GROUP have set up a MAKESHIFT CAMP in the underbrush. Flaming TORCHES surround them -- for light and protection.

Enzo lies on a large piece of CLOTH on the ground, gripping his stomach. Sweat forms on the tip of his nose, and despite the heat -- he's SHIVERING.

Diana crouches over him, dabbing his forehead.

DIANA
You're burning up.

ENZO
(hopeful)
Really?

DIANA
I think we're gonna have to head back.

Enzo SITS UP, GROANING as he does so --

ENZO
What? Why?

DIANA
You can hardly walk. You're shivering, feverish, you're not eating or drinking.

ENZO
We can't go back. We have to get to there, we have to go on.

Diana tightens her jaw, fighting not to respond. She softly pushes Enzo so he's lying down again.

DIANA
I'm gonna go get some water. Don't go anywhere.

Enzo grins as Diana stands and moves away. Distant, she walks through the camp, until she's shocked by --

CORBIN (O.S.)
What do you think we should do?

She PIVOTS -- seeing Corbin sitting on a LOG nearby. She moves over to him, sitting down gently next to him.

DIANA

I think we should go back.

CORBIN

You know we can't do that, Diana.

DIANA

Corbin... if Enzo stays out here much longer without proper treatment. He's not gonna last.

CORBIN

The Pillar isn't far. Only a day at most. He'll be fine.

DIANA

Only a day?

After a beat, Corbin SHIFTS closer to Diana, for a more intimate moment.

CORBIN

Don't worry.

DIANA

I just... I couldn't live with myself if he dies and I could've helped...

Tears STREAM down her cheeks.

CORBIN

(comforting)

Hey... He's been dead before.

She smiles as he reaches out, CLASPING Diana's hand. She appreciates it.

JENNIFER (O.S.)

You've forgotten about me already?

Corbin SPINS. Sitting next to him, on his other side, is the seductive form of JENNIFER. She SQUEEZES his leg. Diana gets up.

DIANA

Enzo needs water.

CORBIN

Yeah...

He smiles at Diana and she returns it and she walks off.
Corbin turns back to Jennifer.

CORBIN

You --

JENNIFER

Do you have feelings for her.

Corbin lowers his voice.

CORBIN

What are you talking about?

JENNIFER

Do you love her?

(off Corbin's look)

Do you love her, Corbin?

CORBIN

No. No, I love you, Jennifer.

Jennifer smiles, caressing Corbin's cheek.

JENNIFER

Why?

CORBIN

Where would I be without you...?

JENNIFER

(caressing his cheek)

My dear, you'd be find. You have a strength inside you.

(beat)

You know I've moved on, much as you are. You'll find me again one day.

There's a SNAP of a twig, Corbin turns to see Diana coming up from another fire with a large canteen in her hands.

DIANA

You okay?

CORBIN

Um, yeah, fine.

Diana nods, unsure, and continues to Enzo. Corbin looks to his other side -- Jennifer's GONE.

EXT. JUNGLE - DAY

The next day -- the Group of Five make their way through the thick plants and vines. Corbin leads, Diana close behind helping Enzo HOBBLE along.

CARL & SAMUEL

Come behind. Samuel has his hand steadied, ready to grab his RIFLE at a moment's notice. Carl's eyes TWITCHES.

CARL

Hey, you're makin' me nervous with that thing. You think something's gonna jump out at us?

SAMUEL

I dunno. Maybe. I've never been in the jungle before.

CARL

Lucky you.

Samuel relaxes his hand slightly.

CARL

Look, I'm sorry -- I didn't want to force you into coming on this trek.

SAMUEL

No, I wanted to come. I would've volunteered anyway.

CARL

Why?

SAMUEL

Because I want to see what's outside the Spartan walls. I wanna leave the city, see what else is out here in Eden. And I wanna see the Pillar -- I've heard so much about it.

CARL

You'll only see it if it exists.

SAMUEL

(anyway --)

A hike through the jungle beats another night of watching TV.

CARL

I'll get back to you on that.

Up ahead, Enzo staggers along, supported by Diana. He MURMURS something. A distant whisper. His eyes FLICKER --

FLASH!

- A large and expansive desert. Enzo stands with DIANA.

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

- Enzo reaching out as explosions RIP plants around him.

- Diana, looking heartbroken...

DIANA
We can save him...

FLASH!

Enzo SNAPS out of it. He twists his neck painfully, looking up to Diana, and then forward to Corbin's back.

REVERSE ANGLE: The THICK jungle up ahead. Light trickling through the canopy.

FLASH!

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

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

FLASH!

Enzo's eyes WIDEN. He tries saying something, but his throat's too dry. He COUGHS violently, then --

ENZO
I know where it is. I know where
the Pillar is.

Corbin pauses, looking to the sweat covered face of Enzo.

CORBIN
Then lead the way.

Enzo smiles. Diana supports one of his arms, Corbin supports the other. Enzo can hardly stagger anymore.

CRANE UP as CORBIN, DIANA & ENZO lead. CARL & SAMUEL follow. And then... someone else. Not one of the group. Someone no-one else has seen.

CLOSER. It's SILAS. Katheryn's Ghost. He tails the group, a few hundred feet behind. He GRINS, the continues...

INT. HALLWAYS, CAPITOL - DAY

BORON paces down the expansive hallway -- his WALKING CANE helping him along. A long PURPLE CLOAK flowing behind him.

VASCO, the soldier, walks with him.

VASCO
You think that's a wise decision?

BORON
I think it's the only decision we have, soldier.

VASCO
It's just --

Vasco catches himself, realizing the power structure around here -- and how he's on the lower rungs. But --

BORON
Go on.

VASCO
It's just, sir, the law needs to be followed by the leaders or we fall into a dictatorship, not a democracy. If you let Katheryn's ghost tail the Runners, then where are you drawing the line between right and wrong? Sir.

BORON
Sometimes rules have to be bent for the greater good, soldier.

VASCO
And the Archon?

BORON
We have to support Katheryn. But Julian's popular right now.

VASCO
(smirks)
Without his ghost, that won't last long.

Boron stops, looks at Vasco. They move over to a secluded area, Boron lowering his voice.

BORON

We need to remove him from office.

(then)

I run this government, I run this city -- I wanna show everyone who's boss around here.

VASCO

(nods)

Yes, sir.

Boron turns on his heels, walking away from Vasco, who goes in the other direction.

EXT. JUNGLE - DAY

SILAS

Follows the group as they head through the thick plants and roots. He ducks around behind a tree, out of sight, following on a parallel bearing.

He continues going, and then someone else appears, someone else following THE GROUP. It's the familiar, snarling face:

SETH.

INT. ADAM'S OFFICE, COUNCIL HALL - DAY

Adam peers out of the window in his office, overlooking the Portsound view. He jumps slightly when the door SLAMS open.

Adam turns. MARS stands there -- gnarly, focused, grimacing. He approaches a silent Adam --

MARS

Seth.

ADAM

D'you want a seat?
(off Mars' look)
What about Seth?

MARS

There's been no word from him for months now.

ADAM

I sent him. He's my responsibility.

MARS

Exactly. Where is he?

Adam disdainfully sits at his desk, putting his feet up on the surface. Mars' skin PRICKLES.

ADAM

We have no idea what is going on.
We have no idea what has gone on.
We don't know about anything that happens on that planet -- on Eden.

MARS

Seth was supposed to give us that information.

ADAM

Well that means he's failed again, doesn't it?

MARS

And what are you gonna do about that?

ADAM

I don't know. I haven't decided on that yet. I suppose I could just make something up. Tell the council "everything's fine". They seem to gobble up lies recently.

Adam STARES straight into Mars' eyes. Mars averts his gaze.

MARS

What is that supposed to mean?

ADAM

I know you faked the evidence against Agon. That recording.

MARS

And how do you know that?

ADAM

Agon told me. He never had that conversation, Mars. And I believe him.

MARS

So it's his word against mine?

Mars seems inwardly delighted as Adam nods softly.

MARS

Then prove it.

ADAM

Don't worry -- I'm working on it.

Mars FLINCHES slightly, before turning and exiting the office. The door CRASHES behind him. Adam takes a long breath of air.

INT. INNER SANCTUM, TEMPLE OF THE SEVEN

The SIX hoods stand in a CIRCLE. SARAH in the center, reading from a BOOK.

HUMILITY

I have been thinking. About our past. What has been written of us.

The other hoods and Sarah all look to HUMILITY.

REASON

It may just be a story, told from years ago.

JUSTICE

But what if it isn't? We have to deal with the reality of our pasts.

REASON

Memory is the only key to our pasts, yet we cannot remember.

The TENSIONS start to rise. Sarah senses it.

JUSTICE

That does not mean it didn't happen. The book says we were working for Lucifer during the --

REASON

Why do you put such trust in a book? It's just pages --

JUSTICE

Words that speak of us. We must not shield ourselves from the truth! That would be irresponsible and childish!

REASON

We cannot give ourselves pasts that someone else has written for us! If we cannot remember our pasts, who is to say we have one?!

SARAH

Please, stop!

Justice and Reason STOP instantly. They look to Sarah, who has tears streaming down her face.

REASON

I did not mean to upset you, Sarah.

SARAH

I know... please, no arguing.

Both of them NOD. COURAGE sits forward --

COURAGE

I have had a feeling recently. A feeling that something is pushing us in a certain direction.

HUMILITY

I concur. Those thoughts have entered my mind.

REASON

But what...?

SARAH

It doesn't matter at the moment.

COURAGE

We must decide -- where will we stand if a war really comes?

Courage looks around to the OTHERS, who all stay silent.

ON SARAH

As she digests this. A huge decision lay ahead.

EXT. JUNGLE - DAY

THE GROUP march through the jungle. Corbin and Diana supporting the sick Enzo. Carl and Samuel come up behind.

DIANA

Are we going the right way?

Enzo can only NOD.

They cut through the thick underbrush -- and then STOP --

AHEAD, in a CLEARING, is a set of ANCIENT RUINS. BUILDINGS which were once magnificent now turned to CRUMBLING STONE.

All FIVE in the group take this in. Samuel in particular looks INTRIGUED. Corbin takes a DEEP BREATH --

CORBIN

Let's explore.

The Group advance -- Corbin, Diana, Enzo, Carl... and finally Samuel, who looks ahead with jaw-clenched determination --

EXT. SPARTAN STREETS - DAY

-- BOOOOOOMMMMMMM!! The side of a building EXPLODES -- sending DEBRIS and SHATTERED GLASS flying everywhere!

A SOLDIER squeezes off a WHOLE CLIP of ammo from his MILITARY MACHINE GUN. Click, click. He's EMPTY. The Soldier crouches back down behind a BATCH OF EMPTY OIL CANS.

It's SAMUEL. Ten years younger, grizzled, blood SPLATTERED across his face and clothes. He JAMS more AMMO into his gun. Cocks it. Goes to stand --

-- REDDICK grabs him, keeps him down. Reddick's a fellow soldier, BADGES all over his costume. 50's. A VETERAN.

REDDICK

Not so fast.

There's the sound of GUNFIRE behind them. Dust EXPLODES!

REDDICK

Don't you remember anything from training?

SAMUEL

(shouts OVER gunfire)

It's a lot different than the field, sir!

REDDICK

(growls)

So then you do remember something -- that's the first lesson.

Samuel gives a pained half-grin. Then Reddick pushes him up, giving him the go-ahead -- Samuel rises up over the oil barrels, FIRING OFF ROUNDS --

EXT. ANCIENT RUINS - DAY

CORBIN

Explores the ruins, running his hand across the rough stone.

DIANA

Does the same, in a different area of the ruins. She spots some MARKINGS etched into the wall. She looks closer -- it's a foreign language -- unrecognizable.

ENZO

Lies down on the grass, GURGLING, breathing heavily.

CARL & SAMUEL

Stand over him. Samuel's eyes scan the treeline. Carl SNIFFS, his eye TWITCHES. With a sigh, finally:

CARL
Well this is fun...

SAMUEL
Why d'we have to look after him?

He gestures down to Enzo.

CARL
That guy -- he knows what he's doing. He said he's been to a Pillar before.

SAMUEL
Fair enough, but we don't both need to look after this guy.

CARL
Diana said we both needed to stay with him.

SAMUEL
Of course she would. She's betraying us.

He looks to Carl. Carl has a bemused grin on his face.

SAMUEL
What?

CARL
Tryin' to get in with Corbin? Get information about the Pillar -- about us -- to the government?

SAMUEL
You really think that?

CARL
No. Not really. I don't trust her, but she's proven she's worth a consideration.
(then)
I need a piss.

Carl scratches his crotch as he walks to the treeline.
Samuel looks down to Enzo -- crouches to him.

SAMUEL

Hey, look, man, Diana... What do
you think?

Enzo tries to reply -- but just COUGHS.

SAMUEL

Right. I'm gonna go off and scout
the treeline. I wanna check for any
enemy forces.

(beat)

You'll be alright for a minute.

Samuel stands, then starts marching off. ON ENZO as he tries
desperately to lift his head -- but can't.

CORBIN

Flicks his eyes up to take in the full scope of the ruins.
There's a disintegrated STONE TUBE -- A PILLAR.

CORBIN

(shouts)

Hey, I think this is it!

DIANA

On the other side of the ruins, hears Corbin's shout. She
calls back --

DIANA

So what do we do now?

CORBIN (O.S.)

Let's regroup! Meet around the
front, by Enzo!

Diana nods, even though she knows no-one sees her. She turns,
rushing around the edge of the ruins.

Suddenly: SHE FALLS INTO THE GROUND with a YELP!

She's in A PIT, dug twenty feet down into the mud. Diana's
fallen onto her back onto BROKEN STICKS and LEAVES which
cover the bottom of the pit. She GROANS, rolls herself over,
and SCREAMS!

They're not broken sticks -- they're BONES. Yellowed white
after years of decay, brittle and broken, some rotten rags
indicating clothes of the past.

Diana gets to her feet as fast as she can!

WIDEN -- AERIAL VIEW

She stands in the middle of the large pit -- too deep for her to reach the edge to pull herself up. She's surrounded by the rotting BONES. She walks to the edge of the pit, the bones CRACKING under her feet.

She breathes erratically.

DIANA

What the hell is this?!

She looks up to the opening.

DIANA

Hey! Help!

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. REDDICK'S OFFICE

Samuel, wearing full Spartan Army Uniform, stands to attention in front of Reddick, who's sitting at his desk in his spick-and-span office.

Reddick, glasses on, reads from a paper -- not paying attention to Samuel.

SAMUEL

Sir?

Reddick finishes his sentence, then looks up to Samuel, whipping off his glasses. He waits. Samuel shifts nervously.

SAMUEL

You asked for me, sir?

(beat)

Uhhh... Private Kitsis, sir.

REDDICK

You like fraternizing with the enemy, Private Kitsis?

SAMUEL

(confused)

Sir?

Reddick turns a FILE FOLDER around, handing it to Samuel -- he looks through it. INSIDE are surveillance photo of Samuel in a HOTEL ROOM with a YOUNG BLONDE WOMAN.

REDDICK

I want you to stop seeing her, Private. She's heavily involved with enemy forces.

Samuel has to fight with everything he has not to refuse.

SAMUEL

I didn't know that, sir.

REDDICK

I'd like to believe that. We can't have officers seeing people involved with the enemy, Lieutenant. You never know what you might give away.

(barbed)

Pillow talk and all that.

SAMUEL

I understand.

REDDICK

I hope you do. I also hope you understand you'll be relieved from service if you continue.

Samuel nods, conflicted.

REDDICK

Thank you, Private Kitsis.

Reddick puts his glasses back on and returns to his work. Samuel turns -- then thinks again -- turns back --

SAMUEL

Sir... with all due respect, my personal relationships are my own personal business.

If he was expecting some kind of reaction, he didn't get one. Reddick continues working, unphased.

SAMUEL

Over the last few months, I've grown attached to her -- perhaps even love her. And to me it doesn't matter who she works for. Yeah, she works for someone on the other side -- but he's the enemy, not her. He's who I'm fighting against.

Reddick scribbles down notes on his paper.

SAMUEL

So, sir, if it's a choice between her and a service where I can only live a life of obedience, then I've made my decision.

(beat)

It's her.

Samuel stands there, adrenaline running through his veins. Reddick slowly takes off his glasses, looking up to Samuel.

REDDICK

Give me your stripes, Lieutenant.

Samuel stands there momentarily, mouth agape. Then, defiantly, he RIPS off his colored stipes, putting them in Reddick's open hand.

REDDICK

*You are hereby dishonorably
relieved from the Spartan Military
forces. You'll be facing a Court
Marshall for bad conduct, I'm sure.*

(then)

*And I hope I never have the
misfortune of hearing your name
again, mister Kitsis.*

*Then, as if nothing's happened, Reddick returns to his work.
Samuel turns on his heels, keeping his back straight --
trying to look dignified.*

*But, as he's walking away, his back to Reddick -- his face
breaks apart with emotion --*

EXT. JUNGLE - DAY

-- Samuel TRUDGES through the thick JUNGLE. He grips his
RIFLE tightly.

EXT. ANCIENT RUINS - DAY

ENZO lies on the grass in the clearing -- COMPLETELY OUT OF
IT.

Corbin RUNS past -- a panicked look on his face. Following
Diana's cries. Enzo can only GARGLE, barely audible.

CORBIN RUNS

To THE PIT -- Diana crying out.

Corbin skids to the edge, looking over at Diana in the sea of
bones. Tears run down her cheeks.

DIANA

*I can't reach the edge, Corbin!
It's too high -- The walls are too
soft to get a good grip!*

CORBIN

*Hang on! I'm gonna get some rope.
I'll be right back!*

And with that, he's gone.

CORBIN runs past the RUINS, past Enzo, towards the TREELINE.
He cannonball runs into --

EXT. JUNGLE - DAY

Corbin cuts a path through the thick vegetation -- but comes to a sudden stop when he sees --

SAMUEL, hands on the back of his head, bent on his knees, trying to keep it together. SILAS has the RIFLE trained at Samuel's head.

SILAS
(to Corbin)
I'd stay there if I were you.

Silas SNIFFS loudly, as if he's got a bad cold.

CORBIN
What do you want?

SILAS
I want us to wait here until my
people get to us.

Corbin looks to Samuel -- Samuel's jaw is tightened, but there's a SCARED look in his almost-tearful eyes.

EXT. ANCIENT RUINS - DAY

Enzo is struggling to CRAWL along the grass, toward Diana. He's coughing bad. Eventually, he reaches--

THE PIT.

Diana tries to get out.

DIANA
Where's Corbin?

Enzo CLEARS his throat, then mutters dryly --

ENZO
I -on't kno-...

DIANA
Hang on, I think I've got
something.

Diana JUMPS up the side of the dirt wall -- managing to get a FOOTHOLD. She grabs to some VINES which are growing down the side of the pit.

Enzo COUGHS violently into his hand. He looks into his palm.

Blood.

INT. KATHERYN'S OFFICE - DAY

KATHERYN sits at her desk -- her half-moon glasses sitting on her nose, paperwork in front of her. She scribbles madly.

There's a KNOCK at the door. Without looking up --

KATHERYN

Come.

The door creaks open, a TIMID MAN with a SOFT VOICE creeps in -- he's WYLE FORRESTER, Katheryn's aide.

WYLE

Miss -- ?

KATHERYN

What is it?

WYLE

The Pillar, ma'am. We believe they may have found it.

Katheryn sits back in her chair, takes off her glasses.

KATHERYN

Have they, now?

He produces a folder. She flips it open and scans the papers, nodding the whole time.

KATHERYN

We'll need help.

WYLE

Yes.

Katheryn JOTS down something on a scrap of paper -- handing it to Wyle. His eyes glance down at the writing --

KATHERYN

Don't read it!

Wyle's eyes instantly FLICK UP, utter TERROR behind them. His legs can hardly support himself now -- he's SHAKING.

KATHERYN

Take that to Boron. He'll understand.

Wyle BOWS, then exits. Katheryn stands, taking a deep breath. She looks to her desk, picks up a PHOTOFRAME. She looks at the photo inside with loving eyes.

KATHERYN

I wish you could be here with me.

IN THE PHOTOFRAME -- a photograph of a man SMILING. And it's a familiar face, if younger.

Adam.

CUT TO:

INT. BORON'S OFFICE, COUNCIL HALL

Vasco BURSTS into the office, Boron standing. Vasco hands over the FOLDED NOTE. Boron carefully unfolds it, then reads it twice.

BORON

I think... a decision has to be made about Julian.

VASCO

I think it does.

Boron hands the note back.

BORON

Take him.

Vasco nods, smirking. Boron stands straight ahead -- deadly serious.

INT. JULIAN'S OFFICE - DAY

Julian is looking over some papers when the door to his office BURSTS in. He looks up, startled.

Vasco, flanked by three other heavily armed men storm across the office.

JULIAN

What is the meaning of this?

Vasco gets up to him and without a moment's hesitation, DECKS Julian with a strong hit across the face.

VASCO

Oh, I've been waiting for that for a while...

Vasco reaches down and picks up Julian by the lapels of his coat. Julian glares up at him.

JULIAN

I'll--

VASCO

You'll do nothing. You'll continue
to be the sorry piece of shit
you've always been.

Julian grins a bloody, toothy smile.

JULIAN

Such a big man, hitting an old man,
with no defenses.

VASCO

(smiles)

Don't worry, I'm gonna take care of
your little bitch too...

Julian's face turns sour quickly.

JULIAN

You'll try...

Vasco yanks him up and out of frame.

CUT TO:

EXT. COUNCIL HALL - DAY

Boron stands on the steps of COUNCIL HALL, behind a PODIUM.
REPORTERS and PEDESTRIANS form a crowd at street-level.

Boron commands his words with skill, speaking into a
MICROPHONE.

BORON

I understand that you're upset! It
wasn't an easy decision to make,
and I think to appreciate that you
must know the details. The truth.

VASCO stands behind Boron, within a line of FIVE OTHER
SOLDIERS, all standing to attention.

BORON

I received a piece of information
yesterday which proved to me that
Grand Archon Julian has been
conspiring with the Runners.

The CROWD ERUPTS! SHOUTS and SCREAMS. Boron extends his arms
outward.

BORON

Please, be calm --

MAN #1

(shouts)

What about the ghost?!

BORON

Julian's ghost -- Diana -- was also
complicit in terrorist action.

More shouts from angry bystanders.

MAN #1

Why should we believe what
you say? Let Julian give a
statement! Show us the
'proof'!

BORON

Please, if everyone can just
calm down, I can explain the
finer points of this matter.
-- The proof, sir. The proof
is concrete, it has been
checked and verified by
experts. You all have to
believe that I wouldn't
action on this if I thought
it was in anyway faked.
-- That's a serious
accusation, sir.

MAN #2

We cannot believe Julian
would betray us! You're
lying!

The crowd is getting RILED up now. There's SHOUTING and
PUSHING. Boron clicks his wooden GAVEL on the podium.

BORON

(shouts)

I know this is a tough pill to
swallow -- believe me, I couldn't
understand it either. Julian hasn't
always been a friend, but I always
thought of him as a morally sound
colleague.

(then)

But we have made progress! Julian
is currently being held awaiting
trial, but I think we were too
late. It appears Julian had aided
the Runners in acquiring a new
weapon before his incarceration.

WOMAN #1

What kind of weapon?

BORON

We're not sure yet. It's located
somewhere in the jungle outside the
Spartan walls. I've already
deployed a team of specialists to
head out and retrieve it.

A REPORTER extends his hand-held microphone, trying to barge his way to the front of the crowd.

REPORTER

Peter Fillio, *Sparta Today*. How confident are you in this retrieval attempt? And what if it's unsuccessful?

BORON

I'm confident enough to know that it won't be unsuccessful, Peter. The team comprises a group of the best Spartan soldiers.

Boron's about to move on, but the Reporter butts in --

REPORTER

Are there any long-term plans regarding the Runners? Following the recent explosive attacks and now access to an unspecified weapon -- plus, supposed government corruption -- the group seem to be walking all over you --

BORON

Well, I wouldn't say --

REPORTER

-- Last year you promised an end to terrorism in Sparta. No progress from you has been made. Julian was the only official making any headway disbanding the Runners, but now you say he's become one of them!

BORON

(frosty)
People change, Mr. Fillio.

REPORTER

That hasn't answered my question.

He holds his microphone out -- the crowd all look expectant -- Boron on the spot.

BORON

This administration will slam down on the Runners, as I promised. We just had to wait until we were in the optimum position to take the appropriate measures.

The crowd can only MOAN -- you get the sense they've heard this all before. The Reporter raises his eyebrows.

REPORTER

You haven't filled me, or my readers, with confidence. It's all about the future -- but right now, today, they have a weapon, and they are at large.

BORON

Listen, everybody. I want you to trust me, as someone who's gotten this city through fire and rain. Trust me -- by the end of the week, the Runners will no longer exist.

He says it with such confidence that the crowd can't help but be silent. Boron looks ahead with determination --

EXT. JUNGLE - DAY

Corbin stands and watches Silas, who has a rifle trained on Samuel's head.

CORBIN

(to Silas)

Don't do anything you might regret.

SILAS

Regret? I never regret anything.

CORBIN

There's a first time for everything.

Silas grins.

SILAS

I think I have the upper hand here.

CORBIN

There are others with me.

SILAS

Yes, I know. A sick guy and a woman trapped in a hole. Forgive me for not trembling in fear.

(then)

Her feelings for you are making her weak and sloppy.

CORBIN

Who?

SILAS

You know who.

(anyway--)

Looks like I have a full house.

You just have a measly pair.

Silas GRINS, staring straight into Corbin's indecisive eyes.

EXT. ANCIENT RUINS - DAY

Diana manages to GRAB onto a CLUMP OF GRASS by the side of the LARGE PIT. Groaning with effort, she pulls herself out, rolling onto her side.

She PANTS heavily, her heart racing. She looks around --

ENZO lies face down on the grass -- he's COLLAPSED.

DIANA

Enzo!

With the last strength in her, Diana claws her way across to Enzo's lifeless body. She rolls him over onto his back --

BLOOD runs from his NOSE and MOUTH, his eyes fluttering. She SLAPS him on the side of the cheek.

Then again. Harder.

He stirs. Groaning. Coughing up blood all over Diana.

She holds his eyelid open, looking at his BLOODSHOT eyes. He breathes heavily.

DIANA

You're gonna be alright, Enzo. I mean that. We just need to get you out of here.

Diana looks up, scanning the TREELINE for Corbin. For Carl. For Samuel. For any sign of life.

DIANA

Where are they?

WIDEN

Diana crouching by the VERY SICK Enzo. All alone.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. JUNGLE FOLIAGE - DAY

CARL

Is crouching in the bushes, the butt of the rifle against his shoulder and his eye trained down the sight. On the other end of it, Silas holding Samuel.

CARL
Hold on there buddy...

SETH (O.S.)
(whispering)
Don't move...

Carl spins around and has his gun to Seth's head. Seth smiles.

SETH
I told you not to move.

CARL
Who the hell are you?!

Carl's hand is shaking slightly as he holds it to Seth's head.

SETH
The last think you'll ever see...

He moves with blinding speed grabs Carl's head...

FLASH!

EXT. CAFE, SPARTA - DAY

Carl is sitting alone at a table, a cup of coffee in front of him. He picks it up and takes a sip.

A woman, her face obscured from us, sits across from Carl. He looks at her and smiles.

CARL
Too ya' long enough.

WOMAN
I apologize for that. It's hard to move about right now.

CARL

*Yeah, well, when war's are lost,
it's tough to do anything.*

WOMAN

Yes, it is.

CARL

So, we're going to do this?

WOMAN

*That's up to you. Are you ready to
let go?*

CARL

I'm not doing this to let go.

WOMAN

That's not how this works, Carl.

CARL

Yes it is...

He looks around.

WOMAN #1

What is it?

CARL

This isn't right.

The woman stands.

WOMAN #1

*The fight is over for you. I'm here
to take you home.*

Carl looks up at her with tears welling in his eyes.

WOMAN #1

It's time to go, Carl.

She holds out her hand. He reaches out and takes it.

FLASH!

Carl's body falls to the ground, LIMP.

Seth nudges him with a foot and then spits on him.

SETH

Moron.

CUT TO:

EXT. JUNGLE - DAY

Corbin. Silas. Samuel. And the RIFLE.

CORBIN

If you don't drop that weapon right now, there'll be consequences.

SILAS

Good thing is, I like consequences.

There's a RUSTLING behind Silas in the BUSHES. He TURNS his head. Corbin almost makes use of the opportunity to grab the gun, but thinks better of it.

He looks to Samuel, who's trying his best to stay COOL --

SAMUEL

I -- I don't wanna die, Corbin --

Out of the bushes comes -- SETH. His usual cocky self. He observes the scene with a quiet humour, then his eyes snap to Silas.

SETH

You've really made a mess of this.

SILAS

Do I know you?

SETH

Not yet.

CORBIN

You're kidding me...

Silas pushes the gun deeper into Samuel's SKULL. He winces with pain.

SAMUEL

Corbin...!

CORBIN

Just hold on, Samuel.

SETH

Did you miss me?

CORBIN

Am I going to run into you at every time?

Silas snaps his fingers.

SILAS
Hey, over here. I'm in control!

Seth POINTS to Corbin.

SETH
He's my prisoner.

SILAS
Your prisoner? Mine first.

SETH
Seriously?

SILAS
I lay claim to him.

And Seth actually seems to be ENJOYING this banter.

SETH
Just hand Corbin over.

SILAS
(gestures to Samuel)
You can have him.

SETH
Now, why would I want him? I don't
have the slightest interest in him.

SILAS
So you don't care about this man?

SETH
I came here for someone. He isn't
the one.

Silas PULLS THE TRIGGER of the rifle!

FLASH!

INT. ROOM - TIMELESS

*Samuel sits in a chair, a clean-pressed suit and tight tie
around his neck. A single light shines from above, casting
shadows down his face.*

He coughs and the door opens. A coincidence?

*A figure walks in, HIDDEN in the shadows. We hear only the
FOOTSTEPS.*

There is no sound, nothing. Only Samuel's breathing.

SAMUEL

Where am I?

Nothing.

SAMUEL

Why did you bring me here?

A female VOICE answers...

VOICE

You sought us, Sam.

SAMUEL

I wanted...

He looks around, looking for something.

SAMUEL

I'd really like to know where I am.

VOICE

Does it really matter?

SAMUEL

I think so...?

VOICE

*So where you are is more important
than why you're there?*

SAMUEL

I... I know why I'm here. I think.

The figure doesn't move. Samuel squints into the darkness.

VOICE

Why are you here?

SAMUEL

*I want to find the truth, to
escape, to get back at them for
killing Klera.*

VOICE

*Sam, Sam, Sam... You got the
revenge a long time ago.*

SAMUEL

I know...

VOICE

This is different, Sam. This isn't about revenge. This is about changing the world.

Samuel shifts, uncomfortable.

SAMUEL

I know. I want more, though.

VOICE

You got it. A long time ago.

He nods.

VOICE

Just accept that this is the end of that journey, and the beginning of a new one.

Samuel closes his eyes, tears begin to fall from them. He opens them and looks at the figure still in the dark.

SAMUEL

*This isn't how I remembered this.
Who are you?*

The figure steps forward, revealing first, thin attractive legs falling from beneath a black dress skirt, then up to a well dressed, slender torso. And up to a familiar face...

JENNIFER!

She smiles and takes Samuel's hand.

JENNIFER

I'm the angel that's going to take you home.

Samuel stands...

FLASH!

A bullet SLAMS through Samuel's skull. Blood pours out of him as he hits the floor.

Corbin instinctively CRIES OUT, crouching to the floor -- and all he sees are Samuel's DEAD eyes in a perpetual state of absolute TERROR.

SETH

You've had your perverted fun. Now give me him.

SILAS
Over my dead body.

Seth SMILES.

CUT TO:

INT. PRISON CELL - DAY

Julian is tossed into the cell, the blood on his lip and side of his face now dried to a crust of blackness.

He STUMBLES then catches himself. He turns around as the door slams shut and Vasco appears in the window with a wide grin.

Julian turns and takes in his surroundings: it's well furnished, with a decent bed, a desk and lamp, a privacy stall for dignity around a toilet. He spits on the floor.

Behind him the door opens and Boron enters, limping in on his cane. Julian turns and GLARES.

JULIAN
I should rip you apart.

BORON
Yes. You should. And I believe full well that you could.

Julian takes a step forward and Boron takes a step back.

JULIAN
Give me a reason not too.

BORON
Because that will not help you. Or Sparta.

JULIAN
Do you really believe that?

BORON
Yes. Ultimately, you are weak. This will make us stronger. My plan will make us stronger.

JULIAN
You're messing with something that we don't understand, Boron.

Boron smiles and takes a step towards Julian. He notices the blood on the side of his head.

BORON

I told him to treat you with respect. I'll deal with it.

Boron looks around.

BORON

Get comfortable, Julian. You might be here for a while.

Boron gives him a last, devious smile, and turns and leaves the room. Julian is still, his face and body trying to hold in the anger before he finally EXPLODES and lets out a PRIMAL SCREAM!

INT. PRISON - CONTINUOUS

Julian's scream echoes down the long hallway as Boron hobbles down it. He finds Vasco waiting for him a few paces away. He falls into step with his boss.

BORON

I told you not to hurt him.

VASCO

He'll be fine.

BORON

Despite what you may think, or our job in the future, he is a decent man. Weak. But decent. In the future, you will treat him with respect. Am I understood?

VASCO

(defeated)

Yes, sir.

They turn the corner and continue.

BORON

We've got word, from her. I want you to lead the expedition team that we're sending.

VASCO

I thought we were going to keep neutral on this one and let her dig herself into the hole if it goes south.

BORON

I changed my mind. You have your orders.

Vasco nods and separates himself from his master.

EXT. ANCIENT RUINS - DAY

Diana's crouched over the dazed body of Enzo. She supports his head in her hands, dribbling some water from a CONTAINER onto his lips.

There's the sound of GUNFIRE from the treeline. Her eyes dart up like rabbits in headlights. She carefully places Enzo's head onto the ground, then RUSHES off.

EXT. JUNGLE - DAY

Seth SNAPS Silas' neck! Silas falls limply to the ground. Seth licks his lips, then looks up to Corbin.

CORBIN

Is this charade supposed to scare me?

SETH

Yeah. It is. Show me where the Pillar is. If you do, you might not end up like your friends.

Seth gestures down to the dead bodies of Samuel and Silas.

CORBIN

(gulps)

If I show it to you, I want you to leave us alone. Me, my friends... everyone.

SETH

I'll think about it.
(then)
Show me the Pillar.

Corbin nods, then starts walking slowly through the underbrush. Seth follows. They move out of sight.

A few moments later, Diana stumbles into the clearing. She covers her mouth at the sight of the two dead bodies. She looks around, a scared expression in her eyes --

DIANA

Corbin!

She takes off down one of the "streets."

CUT TO:

INT. ROOM - DAY

Adam sits alone in a small room with various screens displaying what looks like wave forms, audio information, and various bits of data.

He leans forward as the computer continues to process.

ADAM

Let's go you piece-of--

The screen changes and highlights a series of spots inside the waveform. Adam smiles and stands with a new excitement.

CUT TO:

INT. AGON'S CELL

Adam is standing over Agon as he only stares at the ceiling.

AGON

It doesn't matter, not now.

ADAM

I can delay it. Prove it. It's the evidence we were looking for.

Agon shakes his head and puts his hands behind it.

AGON

I've come to accept that nothing I, or you, do, this is going to end with me dying.

ADAM

It's happened... Hasn't it?

Agon doesn't move.

ADAM

You fell back into it. You worked to get out of it before.

(turning to the wall)

I swear you will not be left in here.

The hole opens in the wall and Adam steps through. Agon doesn't move as the hole closes behind his friend. He closes his eyes.

AGON

We shot the sun from the sky,
Apollo dead at our feet...

CUT TO:

INT. WAR ROOM

The room is dark with dozens of screens displaying maps and information about the CITY OF SPARTA. Vasco stands at one of the tables, a DIGITAL MAP of the city and surrounding area displayed.

He wears a GLOVE on his right hand with small sensors on the bottom of it and points to one area. The map instantly scrolls until he closes his fist.

SOLDIER

Sir, the report says they've been gone for a few weeks, how can we get there today.

VASCO

They had no idea, where they were going. We do.

(beat)

Highlight... See

The men around him nod as a blue circle appears around the area.

VASCO

This is where we got the signal, so this is where we're headed.

The men continue to nod.

VASCO

We're going in as back-up to Porter's people.

SOLDIER

Sir, we can handle a couple of Runners.

VASCO

And a Ghost, a man with some weird powers and who knows how much fire power?

(he holds the gaze)

Do you know what we're looking for?

The soldier gets the point.

VASCO

We act as *support*, protect their assets like they're your own asses. Understood.

There's a stiff "YES, SIR!" from the men.

VASCO

Dismissed.

The men break up and move out of the room. Vasco keeps his eyes on the

EXT. JUNGLE - DAY

Corbin cuts a way through the underbrush, Seth striding behind him, jabbing him with a finger if Corbin lags.

They come out of the thick trees and into a CLEARING. Seth looks straight ahead, pausing momentarily. Then he smirks.

SETH

That better be what I think it is.

They continue walking. The camera CIRCLES around them, showing --

EXT. TEMPLE OF THE PILLAR - DAY

Ahead of the two of them is the huge TEMPLE OF THE PILLAR. The Temple is massive, with high walls reaching upwards to the branches of the trees. Parts of it are overgrown with dense vegetation and crumbling under the weight of time.

Corbin and Seth approach.

SETH

Look familiar to you?

Corbin doesn't answer. They just continue towards the entrance. They both enter, out of sight.

There's a rush of deep breaths. Diana runs out of the jungle and into the clearing. She pauses, bending over -- catching her breath. She surveys the temple ahead, her jaw slightly ajar.

INT. PILLAR ROOM, TEMPLE OF THE PILLAR - DAY

THE PILLAR stands in the centre of the large cylindrical room. Corbin and Seth enter -- Seth's eyes light up instantly and he rushes over to the base of the Pillar.

He pushes his hands up to the stone, almost as if he's listening for something.

SETH
It's inactive.

He circles around it. Seth looks down at something. It's the ORB Corbin placed into the Pillar, still crusted with blood. Seth's eyes flick up to Corbin.

SETH
Interesting... It stinks of you.

CORBIN
How nice of you to say.

Seth grins at him then reaches for it but his hand PASSES RIGHT THROUGH. Corbin is surprised as well.

Seth thinks for a moment.

SETH
Okay, make it work.

CORBIN
I don't know how.

Seth stalks up to Corbin angrily and grabs him by the shirt and drags him forward. He throws him into the Pillar, his skull CRACKING against it with a sickening sound.

SETH
In case you can't tell, I'm not in the mood for games.

Corbin stands, SLOWLY. He reaches for his head and pulls his blood covered hand back.

CORBIN
I thought you were always in the mood for games.

Seth takes a step forward. Corbin doesn't flinch. The two lock eyes for a tense moment.

Seth breaks the silence with a BOISTEROUS laugh. Corbin still doesn't flinch.

SETH
I like you. It's too bad things have to be this way.

CORBIN
What are you?

SETH

I don't know. Now, activate it.

CORBIN

(rolling his eyes)

How many times are we going to have
to go over this?

Seth moves again, this time, before he can do anything about it, he has Corbin by the throat and up against the Pillar itself.

SETH

I am not going to play this game
with you.

Corbin looks down on Seth and is for the first time, is really afraid of what is happening.

BLACK OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. JUNGLE - DAY

The serenity of the green is SHATTERED by a LARGE convoy of trucks CRASHING through the trees and underbrush.

The line continues for a long moment, the convoy stretching deep into the trees and darkness of the canopy.

INT. TRUCK

Vasco sits in the passenger seat, his body covered in armor. He looks out the window ahead of them.

They're getting closer...

CUT TO:

EXT. COUNCIL HALL, PORTSOUND - DAY

AN ESTABLISHING SHOT

The steps are empty. No one is outside.

The Council is in Session.

CUT TO:

INT. MAIN CHAMBER, COUNCIL HALL

All of the Councilmen and women have gathered and are in their seats. A quiet has settled among them as the THREE JUDGES from the previous episode sit in their seats and rise above the floor.

Adam stands to their left and in front of them, Mars just opposite of him.

They stand silent and at attention, waiting for something...

A bell rings and a figure appears in the shadows of the corridor. Agon walks out wearing a good looking suit, his hands bound in cuffs.

He stops just before the judges.

TATH

Praetor Agon Tulane. You have been charged with the crime of murder and proven to be guilty. Do you have anything to say?

Agon looks out of the corner of his eye to Mars, then to Adam, who nods.

Adam steps forward, holding out his hand.

ADAM
Your honor's, if I may.

KIPLER
You may.

Mars shoots him an angry look.

MARS
Honors, I must protest.

WILLAMS
On what grounds, Councilman?

MARS
The Chancellor has a bias in this case.

ADAM
As does the Councilman.

TATH
Gentlemen, we will not tolerate your asinine bickering.

The three share a look.

TATH
You may proceed Chancellor.

ADAM
Thank you.

Adam holds out a small cylinder.

ADAM
In my hand I hold evidence that this man has been accused and convicted under false pretenses.

A murmur arises from the gathered Council, which is quickly silenced by the slamming gavel.

WILLAMS
What is this evidence?

ADAM

I have no been able to fully prove it yet, but there appears to either be splicing within the vocal evidence against the Praetor.

Mars chuckles.

WILLAMS

Councilman?

MARS

He hasn't been able to "fully prove..." Your honors, this stinks of desperation.

TATH

Disregarding the Councilman's lack of respect, I must agree Chancellor. Your close relationship with the Praetor is well known. I do feel you would do all you could to save him.

ADAM

He is my brother. I would do all I could, yes. If you would just view the evidence, I could show you that there is--

MARS

We have proven time and time again that this man is a danger, your honors. His appointment to begin with was only because of the Chancellor's maneuvering.

ADAM

Will you be quiet?

KIPLER

Gentlemen!

MARS

My apologies, your honors. We have proven that Praetor Tulane is a danger. He has over stepped his bounds before and will again. We have proven that he is a murderer of the worst kind.

ADAM

And how is that any different from what you're doing now?

A sharp protest erupts from the Council. The gavel STRIKES repeatedly until the Chamber is quiet.

TATH

Chancellor! That is uncalled for!

The three judges share a look.

ADAM

What?

KIPLER

The councilman is right. This court, nor this council, will no longer be held up. Agon Tulane was proven to be guilty by a fair trial of his peers. We will not waste any more time on this matter.

ADAM

You can't be *serious*!?

KIPLER

Praetor Tulane. You are sentenced to death, the execution to be carried out in two days time.

Kipler strikes the gavel as Agon lowers his head in defeat. Adam stares up at them in rage. He looks over at Mars who is trying to hide the sly smile on his face.

Adam leaves as the gavel strikes one last time.

CUT TO:

INT. TEMPLE OF THE PILLAR - DAY

Light streams in from broken walls and decaying windows as Diana cautiously moves through the grand entrance of the temple.

She glides her hands across the rough stone of the walls and tall pillars holding up the crumbling ceiling.

The faint sounds of talking deeper in the Temple.

She passes by, leaving the room empty...

CUT TO:

INT. PILLAR ROOM, TEMPLE OF THE PILLAR - DAY

Seth still has Corbin against the Pillar, his hand wrapped around his throat.

He squeezes, bruises already appearing on his neck. Corbin throws a punch into Seth's face, who only grins.

SETH

All you have to do is say you'll activate it.

Corbin throws another punch into his face.

SETH

Come on Corbin, you know it can be so much easier than this.

Corbin's hand IGNITES in blue energy this time as he delivers a punch with enough power to force Seth to let go of him.

Corbin collapses to the ground, coughing and holding his neck. Seth looks up, his face scarred and bloody, but healing quickly.

SETH

So I guess we'll do this the hard way...

Corbin puts his hands up.

CORBIN

I'll try!

Seth stops and smiles.

SETH

I knew you'd see it my way.

Corbin stands and goes to the control pedestal. He puts his hand on it and...

NOTHING happens.

CORBIN

(sarcastic)

Oh. That's surprising.

Seth ERUPTS with anger and SCREAMS out.

SETH

You're playing me for a fool!

He launches himself at Corbin only to receive a strong KICK to the jaw, sending him SPRAWLING across the ground.

Corbin looks down at him then over to see Diana, poised and ready to strike.

Seth looks up.

 SETH
Really? A woman?

 DIANA
I'll kill you for what I've done.

Diana springs towards him...

 CORBIN
Diana, no!

Seth JUMPS UP and blocks a series of blows from her before delivering his own to her chest, sending her FLYING across the room.

She steadies herself and is back on her feet, delivering a stiff kick to the jaw as Seth gets to her. They quickly devolve into a FLURRY of punches, blocks, kicks, all with Seth keeping the upper hand.

Corbin watches on in horror as Seth is able to THROW her to the ground then pick her up with his arm wrapped around her neck.

 SETH
Dammit, Corbin!

Diana is fighting it as Seth begins to SLOWLY twist her head around.

Corbin and Diana's eyes meet, fear and true terror in hers. A single tear begins to fall.

 DIANA
I'm sorry...

Corbin SNAPS--

 CORBIN
No!!!

Seth lets go and looks around.

 SETH
What the hell...?

Diana immediately moves out of the way as Corbin doesn't hesitate to fire a HUGE BLAST at Seth, immediately VAPORIZING him.

CUT TO:

INT. SETH'S CHAMBER

Seth MATERIALIZES in the swirling blue mist. He screams out in rage and SLAMS his hands against the force field.

He looks out, at the elevator door as the scene warps and contorts and Adam APPEARS.

He stalks towards Seth.

SETH
Let me out of here.

Adam stops just in front of him and just looks at him.

SETH
LET ME OUT OF HERE!

ADAM
Tell me everything...

Seth calms after a moment then NODS...

CUT TO:

INT. MAIN CHAMBER, TEMPLE OF THE SEVEN

The Seven are gathered around the center. Sarah is looking up into the light.

SARAH
He's left us...

One steps forward. It's COURAGE.

COURAGE
Perhaps, this is what was supposed to have happened before?

Sarah looks down at him.

SARAH
Then why didn't it...?

One of the ROBED FIGURES looks away from the others.

CUT TO:

INT. PILLAR ROOM, TEMPLE OF THE PILLAR

Diana is on the ground, Corbin next to her. He cradles her head in his arms.

CORBIN
Please... Please wake up...

Her eyes flutter then open. She looks up at him and gives him a smile.

DIANA
I was supposed to save you...

CORBIN
You were doing a bad job at it.

They share a moment together. He finally lets go of her and stands. He offers to help her up.

CORBIN
We need to go. Enzo needs help.

Diana nods and the two turn and jog out of the room.

CUT TO:

EXT. ANCIENT RUINS - LATER

Diana and Corbin are carrying a wrapped body to the back of the truck. They respectfully set it next to another wrapped form.

CORBIN
I feel--

DIANA
I know...

He looks at her and nods. He walks around to the cabin of the truck and looks in the rear seat. Enzo is asleep, his face pale and covered in sweat.

CORBIN
We need to hurry.

In the distance there's a BURST OF STATIC. Both hear it and look to the crumpled body of Silas.

CORBIN
You heard it too?

Diana steps away from the truck.

DIANA

Gets to the body and rolls it over. She begins to open up pockets and dig into his shirt. She finds what she's looking for and pulls out a small rectangle.

She looks at it as another burst of static comes through, along with some broken conversation.

VOICE
(filtered)
...proximately three minutes... om
contact.... forces be ready,
weapons free...

Diana stuffs it in her pocket and gets to her feet. She rushes over to the truck and Corbin, who gets the picture and jumps into the passenger's seat.

CORBIN
I'm guessing they're close.

Diana jumps into the driver's seat and starts the truck up. She SLAMS down on the pedal and the truck lurches forward.

The truck SPEEDS off, bouncing on a road and disappearing into the jungle.

TIMELAPSE

SILAS' BODY

A pair of FEET step up next to it. In the distance a few trucks can be heard RUMBLING while soldiers shout out to each other.

MOVE UP to reveal Vasco looking down on the body. He spits to the side and turns away.

CUT TO:

INT. PILLAR ROOM, TEMPLE OF THE PILLAR

A group of SCIENTISTS are going over the Pillar, hooking up equipment and trying to activate it.

Vasco appears at the entrance.

VASCO
What have we got?

The LEAD SCIENTIST turns and approaches Vasco as he walks towards the Pillar.

LEAD SCIENTIST
It's amazing. I can't believe that
it actually exists.

VASCO
Can you get it working?

LEAD SCIENTIST

I have no idea. I don't know how it's supposed to work or if it works in any way that we can even understand.

Vasco just looks at him.

VASCO

Get it working.

LEAD SCIENTIST

We at least need the orb that Miss Porter has. We don't think we can do anything without it.

Vasco chews it over a moment.

VASCO

We didn't find the Runners. Only a dead ghost. It's going to be a few days before we can get the project really running. See what you can figure out first.

The scientist nods as Vasco turns away from him. A young soldier comes up to him.

SOLDIER

Nothing, sir. We found some blood. Looks like there was one hell of a fight. And we found some sort of pit filled with dead bodies.

VASCO

Interesting. Report to base. Keep searching.

The soldier nods and jogs off. Vasco continues out of the Pillar Room.

CUT TO:

INT. TRUCK

Diana and Corbin are making their way through the jungles.

DIANA

So what now?

CORBIN

What do you mean?

DIANA

Two of their people are dead. We're not. The Archonoi control the Pillar. What do we do now?

Corbin thinks for a moment.

CORBIN

We take the orb from Katheryn. Then we leave.

DIANA

(smiling)

There's going to be one helluva fight.

Corbin thinks about that for a moment then turns and looks at the two bodies in the bed of the truck.

CORBIN

I'm counting on it.

Diana smiles again. They drive in silence for a moment.

There's a deep *gurbling* that catches both Diana and Corbin by surprise.

DIANA

What the hell was that?

Corbin grabs his stomach in shock.

CORBIN

It was my stomach...

DIANA

Sounded like you were hungry. I thought you didn't eat?

CORBIN

I am... a-and I don't...

He swallows hard.

CORBIN

I think I'm alive...

Corbin and Diana look at each other in surprise...

BLACK OUT.

END OF EPISODE