

T H E  P I L L A R S  
"Paradise Found pt. 2"

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The Pillars  
"Paradise Found"

TEASER

FADE IN:

**EXT. OPEN FIELDS - DAY**

OPEN on an expanding field in between two steep mountain ranges. The air is calm, a SOFT BREEZE slowly waving the grass in the BRIGHT sun.

This is natural BEAUTY at its finest. Only the sounds of the birds and animals can be heard.

Beat.

A distant RUMBLE begins to shake the ground and overwhelm the placid soul of nature. After a moment, LARGE birds take to the air, fleeing the coming sounds.

The rumble is a low mechanical STATIC *hum* along with metal *clanking*.

SUPER: *Twenty-Eight Years Ago - Second Atalan Campaign*

The calmness is SHATTERED by the ear splitting sound and SHADOWS of massive hovering trucks cresting a hill and down it with LUMBERING MENACE.

The trucks are as LARGE as a building. Their grey paint is worn from time and battle. Scars of artillery and weapons fire POCK their surfaces. WAR PAINT and division emblems are faded and chipped, but still displayed PROUDLY.

SUPER: *Third Mobile Infantry Division*

Trucks KEEP coming! They're spread along the top of the hill, their placements staggered amongst each other. These trucks look almost unstoppable.

SUPER: *Commanding Officer: 1st General Adam Pengloss.*

FINALLY the trucks stop rising from the hill and the last of them HOVERS down the hill. Across the massive expanse of a field, several dozen trucks rumble along towards their destination.

CUT TO:

**INT. MAIN CABIN, TRUCK**

The interior is a cramped mess of displays and equipment for offensive and defensive means. Radars beep with rhythmic monotony. Troops in heavy armor, similar in many ways to the HUNTER armor of the later time period. The cacophony of static laced radio traffic buzzes through the air.

In a center chair sits a thirty-something ADAM PENGLOSS. He wears armor of a different shade, more grey than black. His rank is displayed brazenly on his chest along with various service ribbons.

In front of him is a massive HOLOGRAPHIC HEADS UP DISPLAY. It projects the terrain in real life elevation, statistics of the additional trucks under his command, as well as radar pings in the surrounding area.

A soldier turns from one station, a screen in front of him displaying a dozen smaller windows. On each screen, small WAVE SINES burst and ripple as radio traffic beams through the air.

SOLDIER

Sir, radio traffic is increasing.

Adam nods and pressed a holographic button. The HUD switches from the terrain to the radio traffic, a REAL-TIME transcript reading along with the words. Adam studies them closely.

ADAM

Communications. Order third artillery group to hold back at bravo point. I want us covered.

Another soldier begins to speak into his headset.

ADAM

Have first and second sections increase to full throttle. If the intel is correct, we should hit them and they'll never know it.

COMM.

Yes, sir.

Adam presses another button, this one changes the HUD to an overhead look of the entire convoy, all displayed with green icons. Several trucks slow and turn towards a ridge on the map. About a dozen, including a blue one at the head, speed up and leave maybe another two dozen at their current speed.

Adam nods in approval.

SOLDIER  
T-minus thirty seconds until  
weapons range, sir.

ADAM  
Thank you, soldier.  
(beat)  
Brace for impact.

CUT TO:

**EXT. OPEN FIELDS - DAY**

The TWELVE trucks SPEED forward, their objective becoming visible from behind another hill. It's a large domed building, a bunker of some kind. It's cement surface is pockmarked with the impacts of various artillery barrages.

CUT TO:

**INT. MAIN CABIN, TRUCK - CONTINUOUS**

Every soldier in the cabin is holding on, waiting for the impacts to come.

Beat.

SOLDIER  
(unsure)  
We're in weapons range, sir.

Adam furrows his brow and brings up another display. This one shows a read out of battery placements along the MASSIVE bunker, the placements are there but they're INACTIVE.

ADAM  
Communications, anything?

The communications officer flips several switches and holds the plug in his ear, listening. After spending a few moments searching the frequencies, he shakes his head.

COMM.  
Just the same as before.  
(beat)  
It sounds like it's repeating...

ADAM  
Order our trucks to take up breaching positions. Have the artillery swing around and watch our asses. Bring the reserves in.

The officer starts speaking into his headset, delivering the orders. Adam turns off the display and walks to the front of the cabin and looks out the window as the trucks slow and finally stop in front of the bunker.

COMM.

All squads report ready.

ADAM

Breach.

CUT TO:

**EXT. TRUCK - DAY**

The back of the truck FALLS to the ground with a heavy *thud*. Inside the huge bay are several vehicles along with rows upon rows benches for soldiers to sit on, but those are empty as the soldiers are all lined up, ready to descend.

At a YELL the troops spill down the ramp and circle around.

TRACK with the troops as they round the rear of their truck. All of the other trucks have lowered their ramps and the soldiers all rush down.

CUT TO:

**INT. MAIN CABIN, TRUCK - CONTINUOUS**

Adam stands with his arms across his chest looking out at the bunker as the troops enter. He rubs the stubble on his chin and waits. Something about this has him bothered.

ADAM

Get my guard ready. I'm going in.

The officers nod and Adam turns and leaves the cabin.

CUT TO:

**INT. HALLWAY, BUNKER**

Adam stalks through the dark cement hallway with four heavily armed guards on either side. Doors into rooms are flung open and men inside are busy ripping them apart, looking for anything.

Adam continues on his way, never once looking into the rooms. A soldier comes out from a side hallway and sees Adam, he rushes up to him. Adam stops and lets the man catch his breath.

ADAM  
What is it, soldier?

SOLDIER  
Sir, we found them.

Adam is surprised by this news.

PRE-LAP: THE SOUND OF A CHEERING CROWD.

CUT TO:

**INT. PRISON, BUNKER**

Hundreds of men cheer in between rows of cells. They're dirty, starved, destitute, but their spirits still remain. Adam steps out onto the catwalk and looks down. The sound of the men gets LOUDER as they see him.

They start to chant.

CROWD  
PENGLOSS! PENGLOSS! PENGLOSS!

Adam nods and turns to one of his guards.

ADAM  
Get these men food and water.

The guard nods and hurries back out the door. Adam nods in approval as he watches the men bellow cheer and chant his name. He's not full of himself, but pleased that he found the prisoners.

ADAM  
Well done...

The guard returns and waits for Adam to acknowledge him.

ADAM  
What is it?

GUARD  
Sir... I...

Adam turns to him.

ADAM  
What?

GUARD  
You need to see this, sir.

Adam steps out of FRAME, leaving us with a view of the STILL cheering crowd.

CUT TO:

**INT. ROOM, BUNKER**

This room is in stark contrast to the newly freed prison. The room is dark, two lights on either side of its expansive breadth the only illumination. Adam stands at one end, two guards with him. At the other end, a NAKED MAN lies with his face towards the wall.

The man has obviously been beaten. Bruises and cuts SCAR all his visible body. He doesn't move, even though the officers are in the room. His chest moves with steady motion.

He is alive.

Adam takes a step forward and the man SCREAMS in terror causing Adam immediately recoils. The man stops screaming.

ADAM

Have you found anything about him, yet?

GUARD

No. Nothing. We can't even get a look at him.

ADAM

Get me a blanket. Some clothes.

The guard salutes and leaves the room. The other guard remains, keeping his gaze fixed on the man. Adam takes another step forward, the man SCREAMS again.

ADAM

Quiet!

The man stops. Adam is shocked again. He swallows hard and makes his way to the man.

He gets to him and kneels. He reaches out to touch him but the man squirms and screams out in primal terror again. Adam pulls his hand back and waits for the man to stop.

Adam waits a moment, trying to figure out what to do.

ADAM

I am General Adam Pengloss.

The man shifts at the name.

ADAM

Do you know who I am?

The man nods and begins to sob. Adam tries to choke back the tears at seeing this man broken.

ADAM

What's your name, son?

The man turns, revealing a younger but FAMILIAR face. He coughs and chokes, his voice is faint and strained.

AGON

Agon, sir. Sergeant Agon Tulane.

Off of Adam's face:

CUT TO:

**EXT. MARKET, PORTSOUND - DAY**

SUPER: *Present Day*

The Market is as busy as ever. Through the middle of the street walks Adam, with only one guard. He looks from side to side, noting the shops, the stalls, the people, what they're selling. Everything.

He nods to one or two, a friendly smile to another. But as he turns away, his face is quickly back to a more somber look on his face. He looks up, towards the sky and closes his eyes in thought.

FLASH!

- *Adam smiling warmly to Agon in the prison.*

Adam looks back at the street and lets out a sigh.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

**EXT. STARFIELD**

A blanket of ENDLESS stars fills the screen. One star in particular begins to close in.

We pass through a cloud of dust. Then past a small SPHERE. Then a LARGE BLUE ONE, URANUS.

Then past JUPITER, past MARS, past the SUN, to the other side where a small BLUE ORB soon fills our view.

WE FALL THROUGH THE CLOUDS into...

**EXT. OPEN FIELD - DAY**

The grass is tall and swaying gently in the breeze. At the top of a hill, standing alone is CORBIN, a LONG COAT pulled tightly around him.

CORBIN

I know this *isn't* real.

JENNIFER (O.S.)

No. It's not.

Corbin slowly turns to face her, the wind blowing his coat out from behind him. JENNIFER is standing there, a slender dress under a thick over coat. Her hands are stuffed in her pockets as the wind blows her hair in front of her face.

CORBIN

Even the preserves inside the city don't have areas this big. You still see the city.

JENNIFER

It's every where.

CORBIN

So what is this?

JENNIFER

What is what?

CORBIN

This? The field, all of this. Why am I here?

She gets close to him and wraps her arms around him.

JENNIFER  
So we could say good bye.

CORBIN  
Good bye?

JENNIFER  
I don't think I'm going to be with  
you anymore, Corbin.

Corbin holds her close.

CORBIN  
I love you.

JENNIFER  
You won't. Not anymore.  
(beat)  
You're getting closer. He'll have  
the answers you need.

CORBIN  
But it's going to be a hard road...

JENNIFER  
(smiles)  
Exactly.

She looks up at him and they share a last kiss.

CORBIN  
Jennifer...?

JENNIFER  
Good bye, Corbin.

Jennifer starts stepping away from him, the gap between them  
growing. Corbin tries to move, but can't.

CORBIN  
Jennifer, no! Wait!

He finally moves but can't get to her. He hits an INVISIBLE  
WALL then is thrust upwards, into the sky.

CUT TO:

CORBIN--

...Sits up, GASPING for air. His BARE body is covered in  
sweat. He looks around, realizing he's in...

**INT. ROOM, RUNNER HQ**

The sheets are tight around his waist. He takes DEEP breaths and runs his fingers through his hair.

He looks around the room and sees Diana sitting on the edge of the bed at his feet.

DIANA  
How are you feeling?

CORBIN  
Alive.

DIANA  
Good. You passed out when we got back.

CORBIN  
Where's Enzo?

DIANA  
Asleep. He's been out at least as long as you.

Corbin tries to swing his legs over the edge of the bed but begins to fall over, light headed. Diana moves quickly and steadies him.

DIANA  
You need rest.

CORBIN  
I'll be fine.

He reaches to move her away but hesitates when their hands touch. He looks her in the eye.

CORBIN  
About what happened... At the temple.

DIANA  
It's okay. I understand.

CORBIN  
No, I don't think you do.

DIANA  
Well, it can wait. Tell me when you're rested.

She lets go of him and stands up.

CORBIN  
Where are you going?

DIANA  
You need to rest. I'll be back  
later.

She smiles at him and leaves the room. Corbin falls back on to the bed and closes his eyes...

CUT TO:

**INT. JULIAN'S CELL - DAY**

JULIAN is standing at the bars. There's the sound of keys turning and the bars slide away.

BORON (O.S.)  
Perhaps we can put this behind us.

JULIAN  
I doubt it.

BORON is standing several feet away, VASCO just behind him.

BORON  
I trust, that my position is clear.

JULIAN  
If you can call it that.

BORON  
Julian, this is done. You know your  
place now.

JULIAN  
It took a few weeks in a cell for  
you to tell me my *place*?

Julian steps out from the cell and smiles at the two of them. He gets real close to Boron, his face growing dark.

JULIAN  
I gave you a warning, Boron.

BORON  
Don't threaten me, Julian. You know  
it's not worth it.

Boron reaches up and touches the SCARS on the side of Julian's face. He jerks away instinctively. Boron smiles.

BORON  
That's what I thought.

Julian's eyes dance between Vasco and Boron. He nods after a moment.

JULIAN

Release is release. The damage is done. You needed me out of the way to get something done. I'm no tool, Boron. I know what's going on.

He walks past them. Vasco and Boron share a look.

VASCO

What do you think that meant?

BORON

That things might get ugly.

VASCO

Want me to make him understand?

BORON

That could make things worse.

Vasco nods. Boron starts down the hallway. Vasco trails behind.

VASCO

What about her? She'll act on her own if we don't move soon enough.

BORON

Or if we make too blatant a move.

(beat)

No, if he wants to really make a move, he'll do it and there won't be much we can do about it.

VASCO

We found the Pillar, though. Having him out of commission for that time period helped to make it possible.

BORON

Yeah, but Katheryn failed to get rid of Diana. If Diana lets him know...

VASCO

It'll be trouble...

BORON

Exactly.

Boron and Vasco both continue down the long hallway.

CUT TO:

**I/E. TEMPLE OF THE SEVEN - DAY**

Sarah stands in front of a small stream running through the Temple Gardens. She watches the water flow with a low and comforting *gurgle*. She smiles at the serenity.

FLASH!

*- War! Explosions! People screaming in terror.*

Sarah FALLS to her knees, her breathing heavy and labored. Several others in robes run up to her. She pushes them away.

SARAH  
No. I'm fine.

She stands with some effort and straightens her robes. She reassures the others with a nod.

SARAH  
I'm fine. Really.

The others hesitate, then they separate, going back to their previous business.

Sarah remains, unsettled.

SARAH  
Not now...

She turns on her heels and walks off.

CUT TO:

**EXT. CAPITOL, SPARTA - DAY**

AN ESTABLISHING SHOT.

**INT. JULIAN'S OFFICE, SPARTA - DAY**

JULIAN sits behind his desk looking over a report in front of him. He stops and rubs the scarred side of his face. His finger tips TRACING the folds and wrinkles.

As he reads, he begins to *hum*.

At first it's unfamiliar. Strange, the KEY is discordant as he continues to read. Turning pages, flipping through papers.

He starts to sing SOFTLY to himself...

JULIAN

*Oh, that I could scream, and the world would stop and listen. And these scars, these scars would speak in volumes.*

He keeps reading, singing almost out of INSTINCT.

JULIAN

*But who has ears to hear? Or eyes to see? Again I scream--*

He stops, realizing he was singing. He sets the papers down inside the folder and closes it. He turns in his chair and looks out the window, his concentration brought to bear on something else suddenly.

DIANA (O.S.)

You've got a beautiful singing voice. You should do it more often.

Julian is STARTLED. He smiles and looks over at her.

Diana is leaning against the glass at the far end of the room. She's wearing a beautiful smile, her posture is almost seductive, even if she's not trying to be. She's still in the clothes from the jungle.

Julian turns around in his seat as she approaches, her hips swinging from side to side. Julian keeps his eyes on her.

JULIAN

You found it?

DIANA

One of Katheryn's ghosts had to be taken care of, but yes.

JULIAN

She actually had you followed?

Diana nods as she reaches the desk and leans on it.

DIANA

What now?

JULIAN

Now. We make our move.

Diana nods in understanding.

CUT TO:

**INT. ROOM, RUNNER HQ**

The room is dark, lonely. The sound of dripping water *somewhere* in the room echoes off the four small walls. On a small cot against the wall lies an unmoving ENZO.

His brow is beaded with sweat, his chest rises and falls rhythmically.

The door to the room opens and Corbin walks in. He's changed into clean clothes and sports a BANDAGE wrapped around his head. He pulls a chair from across the room and sets in next to Enzo and sits down.

He looks at his sick friend.

ENZO

You know, it's kinda creepy you sitting there watching me all the time.

Corbin cracks a smile.

CORBIN

How you feeling?

Enzo opens his eyes and smiles.

ENZO

(coughing)

Like hell. But I love it.

He coughs again.

CORBIN

Lyra said that your fever went down?

ENZO

Doesn't feel like it.

Corbin smiles.

CORBIN

Well, it's been a decade or so since you were sick.

ENZO

How do you feel?

CORBIN

Fine. I haven't been dead as long.

Enzo nods with a smile. He gives a DEEP resounding cough and lays his head back down.

ENZO  
So what do we do now?

CORBIN  
Now? You get better while I figure  
out what to do next.

Corbin stands and turns to leave.

ENZO  
Thanks.

He stops and turns back to Enzo.

CORBIN  
For what?

ENZO  
For taking care of me.

CORBIN  
It's fine.  
(pause)  
That's what friends do.

Enzo nods and Corbin smiles and leaves. Enzo closes his eyes and quickly falls back asleep.

CUT TO:

**INT. CONFERENCE ROOM, RUNNERS HQ**

There's a heated debate already going on. Dade is standing on one side of the table while Helen screams from the other.

HELEN  
We simply cannot go on as proposed.

DADE  
He said he'd help us!

HELEN  
He couldn't bring Carl and Samuel  
back! How the hell is he going to  
do one damned thing for us now?

Corbin steps into the room. Helen glares at him. Dade turns to look at him.

DADE  
Corbin...

CORBIN  
She's right.

Helen crosses her arms, waiting for the explanation.

DADE  
Corbin, there was nothing--

CORBIN  
I could do? Why? Because he's a  
Ghost? I could have stopped him.

He looks down for a moment, lost in thought.

HELEN  
You promised to save us from this.

Corbin looks back at her, FIRE in his eyes.

CORBIN  
I promised to help you! It was *you*  
who took that as a promise of  
salvation.

Helen is taken back. She doesn't know what else to say.  
Corbin calms down quickly, though.

CORBIN  
It was wrong of me to ask for your  
help. No one should die for me.

A silence settles over the three of them.

CORBIN  
I'll do the next part on my own.

HELEN  
Corbin...

DADE  
It's not that...

CORBIN  
Then what is it?

Neither Helen nor Dade can say a word.

CORBIN  
When Enzo has recovered, we'll  
leave.

Corbin turns and leaves the two of them in the room. They share a brief look.

CUT TO:

**INT. CENTRAL AREA, RUNNER HQ**

Several Runners are talking amongst themselves as Diana enters. They stop and look at her, disgust on their faces. She shoots them a bone chilling look and they turn away.

She walks down center of the long room, Runners on either side trying not to stare at her. She sees Dade walking through, his nose in a folder scanning through.

DIANA  
Hasadrian!

Dade stops and looks in her direction. He tries to give a smile but it looks fake.

DIANA  
Where's Corbin?

DADE  
With Enzo, I guess.

DIANA  
You don't know?

DADE  
Should I?

Diana flashes with anger and grabs him by the shirt.

DIANA  
I told you people to keep an eye on him at all times.

DADE  
(terrified)  
We're not baby-sitters!

Diana pushes him back and stalks away, leaving Dade scared and everyone else watching on.

CUT TO:

**INT. ENZO'S ROOM, RUNNER HQ - MOMENTS LATER**

Enzo is sleeping on his cot. Diana opens the door quietly and looks in. Corbin isn't here.

She begins to close the door and Enzo's eyes flutter open.

ENZO

Diana?

She stops and looks back in: He's looking right at her. She steps in and smiles warmly at him.

DIANA

Hello, Enzo. How do you feel?

ENZO

Better. Best sleep I've had in years.

DIANA

I thought you didn't sleep before now?

ENZO

I didn't. That's why it's the best.

The two share a smile. Diana's quickly fades. Enzo looks around the room and notices the absence.

ENZO

Where's Corbin?

Diana just looks at him.

CUT TO:

**EXT. STREETS, SPARTA - DAY**

The streets are packed full of people. It's crowded beyond sense. But in the middle, there's a ripple, something moving against the flow.

FOCUS on Corbin making his way through the crowd, determination on his face.

PULL BACK to show him making his way to a tall glass faced building in between dozens of others. He's going to see KATHERYN.

FADE OUT.

END ACT ONE

ACT TWO**EXT. TEMPLE OF THE SEVEN - DAY**

AN ESTABLISHING SHOT

Adam walks up the steps and stops. He sighs then enters between the pillars of the front entrance.

**I/E. COURTYARD, TEMPLE OF THE SEVEN - CONTINUOUS**

Adam comes into the gardens, the soft sounds of flowing water and peaceful insects drowning out the noise of the outside world. He smiles and takes a DEEP relieving breath.

Several attendants notice him but make no movements towards him. He takes a few steps forward and gets to a small stream running through the center of the courtyard. He looks down into the water, seeing his own reflection.

SARAH (O.S.)

You come here now, to calm your contemplations?

FOCUS ON Adam as he continues to look into his reflection. Sarah joins him, her reflection next to his.

ADAM

It's all falling apart around us.

SARAH

Not quite.

Sarah turns to him.

FOCUS on BOTH of them now, in the middle of the garden.

ADAM

How do you figure that?

SARAH

We're still here. We're still doing what we can.

ADAM

What have you seen?

Sarah hesitates. Adam catches it and presses her.

ADAM

What is it Sarah?

SARAH

It's close.

ADAM  
How close?

SARAH  
I-I don't know exactly. But soon.

Adam thinks on this.

ADAM  
And it's Mars?

SARAH  
There's nothing you can do.

ADAM  
I beg to differ.

Sarah smiles and looks away from him and into the garden.

ADAM  
What is it?

SARAH  
You are so sure in it. That you can  
save us all. You think you can save  
all of humanity, and him.

Adam grabs her and spins her around.

ADAM  
And what would you have me do?  
Leave him to die? Not even try to  
rescue the man who is my best  
friend, my brother?

SARAH  
It's already decided.

ADAM  
(darkly)  
Is that a fact?

Adam lets go of her and spins around. He stalks away from her  
and out of the garden.

**INT. CELL**

Agon is reclining on his cot. He stares up at the blank  
ceiling. His eyes trace something along it, something  
invisible. His lips curl upwards into a complacent smile.

AGON  
 (singing)  
*We dream of ways to break these,  
 iron bars...*

A HOLE opens in the side of the wall, pitch black and empty.  
 Agon doesn't offer it the slightest glance.

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

Adam ENTERS the room through the black hole and stands by the wall. He looks down at Agon.

AGON  
*We dream of ways to break these,  
 iron bars...*

ADAM  
 I never took you for one to sing.  
 (sitting)  
 Especially those songs.

AGON  
 I'm full of surprises these days.  
 You know, murder without knowing  
 it, singing old hymns.

Adam nods in agreement.

ADAM  
 And it's that particular one that  
 stirs the emotion in you today?

AGON  
 (sits up)  
 I used to sing it every night.

Adam says nothing, only waits.

AGON  
 You don't have to believe in  
 anything to hope to be saved.

ADAM  
 If only you knew her.

AGON  
 (smiles)  
 Exactly.

ADAM  
 And what are you singing for now?

AGON  
 Hope. Of getting out of here.

ADAM  
 You know that can't happen.

AGON  
 Since when has the impossible  
 stopped us, humanity, of dreaming  
 for something more.

Adam doesn't speak. There's nothing he can say.

AGON  
 And yet, here I am. Still. Again.

Adam stands and approaches his friend. Their eyes lock.

ADAM  
 I'm sorry.

AGON  
 I know.

ADAM  
 This is what has to happen.

Agon only nods.

ADAM  
 I'll keep trying.

AGON  
 I'd expect nothing less.

ADAM  
 Stay strong. I'll get you out of  
 here.

He goes to the wall and the hole opens up. He steps through  
 and the hole closes after him.

Agon is still.

AGON  
*Look to the day, the earth will  
 shake. These weathered walls, will  
 fall away.*

He falls back and rests his head on the small pillow on his  
 cot. He closes his eyes and continues to sing.

CUT TO:

**EXT. PARK, PORTSOUND - DAY**

Adam is sitting next to a fountain, watching the people. Near him are several IMPOSING men in nice suits, keeping an eye out and watching everyone who gets too close. He doesn't appear to have a care in the world.

A small boy approaches from the side, a woman in the nearby begins to shout after him.

BOY  
Chancellor...?

Adam looks down as one of the men steps in front of the boy and the mother rushes up. She scoops him into her arms and cradles him close.

MOTHER  
Oh, don't do that!

Adam slides past the body guard, nodding to both. He smiles at the child.

ADAM  
No, it's quite all right.

The suits go back to keeping an eye out.

ADAM  
And what is your name, young man?

He looks at his mother who nods with a smile.

MOTHER  
Go ahead.

BOY  
My name is Corbin.

Adam hesitates, his mouth slightly open. The mother looks nervous.

MOTHER  
W-we really should be going...

ADAM  
No! No it's quite all right.  
(smiles)  
That's a wonderful name. Where does it come from?

BOY  
Mommy said I was named after a hero.

Adam is genuinely surprised.

ADAM  
Oh *really*?

The boy turns to his mother, she smiles and finishes the story after a quick lick of the lips.

MOTHER  
I n-named him after the hero of the battle of Atlantia. He saved me when I was a little girl.

ADAM  
How nice.

He looks at the little boy, CORBIN, and gives him a warm pat on the head.

ADAM  
It's a good name. A strong name

MOTHER  
Thank you, sir. We really need to be going.

ADAM  
Of course.  
(to Corbin)  
You be a good boy and obey your mother.

CORBIN  
Yes, sir.

Adam smiles at the boy as he and his mother walk away.

ADAM  
(to himself)  
A war hero...

CUT TO:

**INT. KATHERYN'S OFFICE - DAY**

Corbin is sitting on the opposite side of the desk, looking out the window at the expansive city beyond.

KATHERYN (O.S.)  
You're brave. You know that?

Corbin smiles but doesn't turn.

CORBIN

Not the word that most use.

There's the *click* of high heels approaching from behind. Katheryn walks around the desk, all business. She takes her seat and folds her hands on the desk.

KATHERYN

And what term do 'most' use?

CORBIN

I don't think it's important.

KATHERYN

No, maybe not.

CORBIN

Do you usually make people wait an hour before you see them?

Katheryn takes a moment to think.

KATHERYN

Are you afraid of me calling the Archonoi?

CORBIN

No. I think you like this building too much to try that.

Katheryn smiles and leans back.

KATHERYN

So what is this about?

CORBIN

You have something I need.

KATHERYN

And you *are* something I need.

Corbin waits for a moment, planning the next moment carefully...

CORBIN

I'm tired. I'm tired of all of this. I need answers and that orb is the key. So, I'm asking you to give it to me.

KATHERYN

Or else...?

CORBIN

Or else I will bring this whole  
damned building down around you.

Katheryn smiles again, and leans forward.

KATHERYN

And makes you think you'll get out  
of this building?

Corbin leans forward, matches her gaze.

CORBIN

Because I know that you have to let  
me. She's already in the building.  
Probably in this big open room.

Katheryn diverts her eyes away from Corbin

Behind him, at the far wall, enveloped in light stands Diana,  
her body limp yet tense, ready to strike.

CORBIN

I'll give you two days to make up  
your mind.

Corbin stands and turns his back to her.

KATHERYN

And where did this new you come  
from?

CORBIN

(over his shoulder)  
Born in the wilderness...

Corbin gets to the elevator, Diana appears next to him. The  
door opens and both step in. Corbin turns around and winks at  
Katheryn as the doors close.

She explodes, throwing a glass across the room and shatters  
it against the elevator door.

CUT TO:

**INT. ELEVATOR - CONTINUOUS**

Corbin lets out a long sigh.

CORBIN

I can't believe you were actually  
there.

Diana's face contorts and she springs: She grabs him by the shirt, spins him around and slams him into the wall.

DIANA  
What the hell were you thinking?!

CORBIN  
I--

DIANA  
You could have been killed.  
Captured. Worse. And what then?  
Where would we be.

Corbin takes his time to answer. His face becomes overwhelmingly sad.

CORBIN  
I'm not a savior. I just want the  
answers.  
(looks away)  
I need to get away from here.

DIANA  
And what about me?

Corbin is stopped cold. He looks down at her, his eyes searching hers for the right answer.

DIANA  
What if I lose you? What if you're  
taken from me.

Corbin can't answer. He takes a deep breath, thinking.

CORBIN  
Is this you? Or your orders?

The elevator stops and the doors part. Outside, the people waiting for the elevator hesitate and look away.

DIANA  
Does it matter?

She looks away from him and leads the way out of the elevator. Corbin hesitates then follows after her.

CUT TO:

**EXT. PROMENADE, KATHERYN'S OFFICE - DAY**

Diana is still leading the way, people making more than enough room around her. Corbin rushes up behind her and grabs her by the arm. She spins around.

CORBIN  
Why now? Why this...?

DIANA  
Corbin, I...

CORBIN  
I do feel for you. Something I can't explain, not right now. But I have so many things going on in my own head that I just don't know what to believe any more.

Her face becomes soft. She reaches out and GENTLY touches his face.

DIANA  
Believe in me. Let me be your strength.

CORBIN  
My strength...?

She moves in and kisses him on the lips.

DIANA  
My orders don't cover the feelings. I see something in you that could save these people. My people. You just have to find it. I want to help you.

Corbin looks down at her for a long moment.

CORBIN  
All right.

He takes her by the hand and leads the way into the crowd.

HELEN (PRE-LAP)  
Are you crazy?

CUT TO:

**INT. CONFERENCE ROOM, RUNNERS HQ**

Corbin and Diana have joined the others, including Enzo. They're standing around the table. Helen's face is stone, her arms crossed over her chest.

Dade looks equally displeased.

DADE  
What were you thinking, exactly?

CORBIN

Does it matter? She's not going to do anything. I'll have to go in there and take it, that's all.

ENZO

We'll go in and take it.

Corbin tosses Enzo a look. He nods back at his friend.

HELEN

And what of the Archonoi?

DIANA

What of them?

HELEN

You can't always protect us from them. They have your master.

DIANA

*Had.*

HELEN

Whichever, he's nothing more than a shell. An empty mass where once there was power.

DIANA

Careful, woman.

DADE

If, and that's a big *if*, they're going to send anyone, or anything, it's not going to matter. They know where the Pillar is.

(to Corbin)

They know you know how to activate it. There will be Archonoi forces all over that place.

CORBIN

Them I can handle. I told you, you can come with us. But I am *not* a savior.

HELEN

(turning away)

What have we gotten ourselves into?

ENZO

Exactly what you intended to get yourselves into. You're rebels, freedom fighters.

(MORE)

ENZO (CONT'D)

(beat)

Did you really think there wouldn't  
be a cost?

Corbin, Enzo, and Diana are looking at Dade and Helen. The two of them share a brief look.

DIANA

It's been a cold war for too long.  
You have made your choice. Deal  
with it now.

CORBIN

She has two days.

Corbin turns and leaves the room, Enzo follows him. Diana takes a last look at the two of them and leaves.

CUT TO:

**INT. CORRIDOR, RUNNERS HQ - CONTINUOUS**

Corbin is walking down the hall, Enzo right next to him.

ENZO

What are you planning?

CORBIN

Go after her, get the orb, get the  
hell out of here.

DIANA

They'll go after the Runners.

CORBIN

So? Not my problem anymore.

Diana stops him. Enzo wears the same look of surprise on his face.

DIANA

Where did this come from? This  
newfound sense of direction?

CORBIN

Because, I almost lost again. Out  
there in the jungle. I almost lost  
everything that I have. I can't go  
through that again.

Corbin looks up from her and sees a familiar face in the distance, it looks like JENNIFER, smiling at him from a corner. She nods to him and then disappears around it. He nods back and looks down at Diana.

CORBIN

I don't know what it is, but I  
can't lose you.

(to Enzo)

Or you.

ENZO

Well aren't you turning into a big  
softy.

The three share a moment of levity.

CORBIN

So what now?

DIANA

We give them a fight they'll never  
forget. Then we get out of here.  
Leave it behind.

(to Corbin)

Find your answers.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

**EXT. COUNCIL HALL, PORTSOUND - DAY**

AN ESTABLISHING SHOT.

It's business as usual.

CUT TO:

**INT. MARS' OFFICE, COUNCIL HALL - DAY**

MARS is busy at work, looking over papers when there's a knock. He doesn't look up.

MARS

Come in.

The door opens and Adam steps in. Mars looks up to see him and is visibly stunned. He puts the papers down and folds his hands. He tries to give a friendly smile as Adam makes his way across the room and sits.

MARS

To what do I owe the pleasure?

ADAM

We need to talk.

MARS

No we don't.

Adam shoots him a glance that surprisingly doesn't phase Mars.

ADAM

I'm sure you've heard from your pet bitch that things aren't looking too good.

MARS

Things look fine from where I'm sitting.

ADAM

Yes, I'm sure they do.

MARS

I have to say, I never thought you for one to believe in everything those witches say.

ADAM

Oh, I don't. But I've learned to trust their insight.

MARS

Of course you have.

Adam is getting frustrated and Mars is loving every moment of it. Adam leans in to him.

ADAM

Listen Mars, we both know that your evidence is faked. That's why you rushed his sentencing through, and given enough time, I'll prove it. You want him gone so you can make your next move and hopefully have full control to stop me from proving it.

(beat)

I'll make you a deal.

Mars is genuinely interested now.

MARS

And what is that?

ADAM

Let him go and I'll resign.

Mars is STUNNED. He leans back in his chair and contemplates the thought for a moment. He looks away then back to Adam after a LONG, TENSE moment.

MARS

No deal.

ADAM

(furious)

And why not!? This is exactly what you want!

Mars smiles and looks his opponent in the eye.

MARS

Because I want you to suffer. You've embarrassed me and torn down every thing I tried to build.

ADAM

You would have left us in the gutter to further the ends of the few.

MARS

(slamming his fist down)  
I would have made us strong!  
Stronger than we are now! With no  
fear, nor need for your death's!

Adam is simmering, trying to keep his anger in check.

ADAM

You think what you will, Mars. But  
I will not let you win. Not like  
this. If this is what you want to  
do... so be it.

Adam stands and heads for the door. Mars smiles after him.

MARS

Is that a threat?

ADAM

(over his shoulder)  
It's a promise.

Adam gestures with his hand and the door FLIES OFF THE  
HINGES, literally, past him and across the room.

Adam storms down the corridor.

CUT TO:

**EXT. KATHERYN'S OFFICE - DAY**

A car pulls to a stop at the curb. The driver gets out and  
goes around. He opens the door and a CANE appears. It moves  
to stabilize the carrier then the door closes behind him.

MOVE UP to reveal Boron in a pair of dark sunglasses, looking  
up at the building.

CUT TO:

**INT. KATHERYN'S OFFICE - DAY**

Boron is sitting across from Katheryn, his legs crossed and  
hands in his lap.

BORON

He really gave you a deadline? He's  
getting brave.

KATHERYN

Or desperate.

BORON

And what do you want to do about it?

Katheryn smiles and leans forward.

KATHERYN

Take them all out.

BORON

You know it's not that easy.

KATHERYN

It can be.

BORON

They're protected.

Katheryn scoffs at the comment.

KATHERYN

Oh, please. Like that has stopped you before.

BORON

This is different. Julian is on the out. He'll be gone, soon enough. But attacking them now will do nothing for us.

KATHERYN

If we get him, now that we know where it is, he's all we need to start the next phase.

Boron thinks for a moment.

BORON

I can't. Not yet.

KATHERYN

And what if he's serious?

BORON

(smiling)

You'll be able to handle it.

KATHERYN

Even if she's involved?

BORON

An attack on you would only complicate things. Trust me, she won't be involved.

(MORE)

BORON (CONT'D)  
 Her position as his ghost is in jeopardy, she won't further it.

Katheryn shakes her head as Boron stands up.

KATHERYN  
 You can't do this to me.

BORON  
 (over his shoulder)  
 You did this to your self.

Boron walks to the elevator and opens the door.

KATHERYN  
 You coward!

BORON

Smiles, but doesn't turn around. He steps in and lets the doors close behind hi.

KATHERYN

Is furious at her desk. She SLAMS her hand down.

CUT TO:

**INT. CONFERENCE ROOM, RUNNERS HQ**

Dade is looking over a few maps alone. There's a KNOCK at the door and it opens. Corbin comes in, a half smile on his face.

CORBIN  
 How are you doing?

Dade looks at him from the corner of his eye. He SHRUGS.

CORBIN  
 So you're going to ignore me?

DADE  
 You got my friend killed. I don't really want to talk to you.

CORBIN  
 So that's my fault?

DADE  
 Yes.

Dade continues to shuffle through the maps. Corbin doesn't move. Dade finally stops and looks at him.

DADE

No. It's not your fault. Not directly.

CORBIN

How was it my fault, indirectly?

DADE

You showed up. Came to us.

CORBIN

You took us!

DADE

That was Carl's idea. He was hoping you were from one of the other cities. We were monitoring the channels, you guys popped up. They'd caught your heat signal a few hours before they picked you up.

CORBIN

So what if I... if we, were from another city.

Dade is fed up.

DADE

What do you want me to say, Corbin? Thanks for coming? Since you've been here, things have gone from bad to worse. We've lost more men and resources, friends, families. And it's not doing anything.

(beat)

We had a plan.

Corbin nods, not sure of what to say next. He takes a moment.

CORBIN

I came here to say I'm sorry. Carl was a good man. He died saving us. I think that he had an idea, and a purpose. But I don't think he that it was to stay here, and die for a cause that wouldn't see beyond the problems immediately before it and try to fight. He saw a way out, as crazy as he was, he saw it and was ready to go for it. I told you I'm no savior, but I will take you with me. Away from here. But you have to forgive me first.

Dade looks at him, pain and anguish in his eyes.

DADE  
So what do we do?

CORBIN  
I've cost you guys enough. I'll get the orb. I'll bring the bitch down, and all of her life around her. And if you want to stay here, after all of it, you can. But I am doing this for me, not you.

DADE  
(nods)  
Okay.

CORBIN  
If things go bad, we'll wait for you where we left last time.

Dade nods again and Corbin returns the gesture and heads back to the door.

DADE  
Corbin...

Corbin turns back to him.

DADE  
Thank you.

Corbin nods and leaves the room.

CUT TO:

**INT. DEN, ADAM'S HOME - DAY**

Adam is standing at the mantle, a drink in his hands, the first signs of intoxication on his face. He's resting his head on his arm. Next to him are dozens of picture frames. He finishes off the half full glass and looks up at a picture.

PICTURE

Adam as a younger man, sometime just after the war. He's in full uniform standing in front of the tracks of one of the MASSIVE trucks. Next to him is Agon, also in full uniform. Their arms are over each other's shoulders. Smiles split their faces.

ADAM

Picks up the picture and looks at it a long time. He sets it back down, the glass next to it.

CUT TO:

**INT. BEDROOM, ADAM'S HOME - DAY**

Adam enters the large room. A nice, large bed rests in the exact middle of the room. He ignores it completely and makes his way to a door. He waves his hand and it slides open. He reaches in and pulls out a set of clothes.

He looks at himself in a mirror and pulls the suit jacket off. He then undoes his tie.

CUT TO:

**INT. DEN, ADAM'S HOME - DUSK**

Adam is back in his living room. His clothes are form fitting, black, and his face is stern. He stands at the window, looking out into the city.

ADAM

What if we were wrong...?

He watches as the sun disappears behind the buildings.

ADAM

Maybe I am selfish. But this is beyond the cost. This is too much.

He looks away from the window and walks away. He grabs a coat off of a rack and leaves the house.

CUT TO:

**INT. BORON'S OFFICE - DUSK**

Boron is meeting with Vasco.

VASCO

You can't be serious?

BORON

I can't?

Vasco shakes his head.

VASCO

No, that's not what I meant. I meant--

BORON

I know exactly what you meant. I can deal with the fall out on my own. It will be minimal.

VASCO

You don't know that.

BORON

No. But, she's right. If we have him, we can move to the next phase now. The Runners can disappear, our need for a unifying enemy will be gone and we can expand.

Vasco still doesn't like it.

VASCO

This is too risky. Let me get with the generals, we can have a plan inside a week.

BORON

We have less than a day.

VASCO

Then let me talk to them, see if we can head them off.

BORON

We don't have the time!

VASCO

Sir, with all due respect, there has to be another option that doesn't include breaking the law.

BORON

If we move fast, and clean, then we can do it with minimal damage and notice.

VASCO

People are going to notice several hundred troops moving into that sector.

BORON

I want them ready to move in two hours.

VASCO

Tonight!?

BORON  
Do it.

VASCO  
Sir...

BORON  
Vasco!

Vasco straightens up, IMMEDIATELY at attention.

VASCO  
Sir!

BORON  
Do as your told or I'll return you  
to where I found you!

Vasco nods and salutes. He turns and leaves the room. Boron lets out a long sigh and turns to look at the city outside his office.

BORON  
May this go easy.

CUT TO:

**I/E. GARDENS, TEMPLE OF THE SEVEN - NIGHT**

Sarah is standing alone, her eyes on the water again.

SARAH  
Why now?

She drops a small pebble into it and watches the ripples spread out. She takes a deep breath and holds it. She closes her eyes and leans forward.

FLASH!

- *A man in full military armor and a gun aimed at the CAMERA.*

SARAH

Begins to fall forward.

FLASH!

- *Men with guns flying around like they're being pushed...*

SARAH

Hits the water with a HUGE SPLASH...

She opens her eyes under the water and stares forward.  
Everything SLOWS. She floats, unmoving, staring forward.

FLASH!

- Adam...

HANDS grab Sarah's shoulders and YANK her back.

She takes deep breaths, gasping for air. She's SHAKING as the aides and such check her and ask her if she's okay. She looks at them, their questions drowned out...

CUT TO:

**INT. SARAH'S ROOM, TEMPLE OF THE SEVEN - NIGHT**

Sarah stands facing a mirror, her backside NAKED to us. She reaches out and touches her face in the mirror. There's a KNOCK.

She quickly grabs a long gown/robe and WRAPS it around her smooth skin.

SARAH

Enter...

The door opens up and a hooded figure enters, closing the door behind them.

SARAH

(without looking)

Hello, Justice.

JUSTICE doesn't move from the door.

SARAH

What do you want?

JUSTICE

What did you see?

SARAH

Something that we can't change.

Justice shifts.

JUSTICE

I've seen you like this before, the others just don't want to admit it.

SARAH

Before we made the deal?

Justice only nods. Sarah looks away, her eyes dancing in thought.

SARAH  
This is different. But familiar...

CUT TO:

**EXT. PRISON - NIGHT**

Adam is standing in front of the prison, his fists clenched tightly at his sides.

His eyes are closed then he looks up, his eyes dark.

CUT TO:

**INT. ROOM, RUNNER HQ**

Corbin is laying on his bed, his eyes closed. He breathes deeply.

FLASH!

*- the same strange temple we've seen before. Corbin is standing in front of a large heavy curtain.*

CORBIN  
*I know this place. He told me that I'd find answers here.*

VOICE  
*How did he know?*

CORBIN  
*Merrick told him.*

VOICE  
*I know the choice. The choice you have to make.*

CORBIN  
*Do you?*

VOICE  
*Yes.*

CORBIN  
*And what is that?*

VOICE  
*I can't tell you. You have to step forward and find out for yourself.*

*Corbin pushes his hand through the curtain...*

CORBIN  
Here I am, send me...

FLASH!

Corbin sits straight up and hops off the bed.

CUT TO:

**INT. MESS ROOM, RUNNERS HQ**

Diana is eating with Enzo.

DIANA  
So you've seen what's going to happen?

ENZO  
Sort of. I think. I don't know how or why. It had to do with the orb.

DIANA  
(hesitantly)  
You saw me?

Enzo doesn't answer. He looks down at his food.

DIANA  
What is it?

ENZO  
(looking back at her)  
I saw a lot of things.

DIANA  
Like what?

Enzo is about to answer when Corbin RUNS in, almost knocking over someone.

CORBIN  
Sorry...  
(getting to Enzo and Diana)  
We have to go.

DIANA  
What?

ENZO  
What's going on?

CORBIN  
It's Julian. I think he knows  
something.

Diana looks away, Corbin and Enzo both notice it.

CORBIN  
He does, doesn't he?

DIANA  
Why would you think that?

CORBIN  
Because of you...

Diana takes a deep breath.

DIANA  
He does...

Corbin nods and turns to Enzo.

CORBIN  
Get weapons, meet us at Katheryn's  
office. We're ending this tonight.

Corbin looks down at Diana who gives a reluctant nod.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

**EXT. RUNNER HQ - DUSK**

There are a few sentries milling about, keeping their eyes on the ABANDONED BUILDINGS beyond.

**INT. ABANDONED BUILDING - NIGHT**

Several Spartan soldiers are gathered on the UPPER STORY of an abandoned apartment. They look down with their weapons trained.

SOLDIER  
(whispering)  
I can't believe we're finally  
getting to do this.

SOLDIER 2  
(whispering)  
Shut it. All other squads are  
reporting that they're in position.

The first soldier checks his watch.

SOLDIER  
(whispering)  
Two minutes.

The other soldiers nod, gripping their guns in anticipation.

CUT TO:

**INT. CORRIDOR, RUNNERS HQ**

Dade is walking with Helen down a corridor.

HELEN  
I miss him.

DADE  
You hated him.

Helen chuckles a little.

HELEN  
I disliked his methods and  
attitude. But he was a good man.  
His heart was in the right spot.

Dade smiles.

DADE

You know--

Dade is cut short but the distant sound of an explosion. Both turn...

HELEN

What the hell was that?

Another explosion.

The lights begin to flicker. Dust and dirt falls from the ceiling. It hits Dade...

DADE

They're attacking...

HELEN

Sparta...?

Another explosion and the whole building SHAKES. The lights go out and the emergency flood lights come on. Dade grabs Helen.

DADE

We have to get to the armory--

Dade is cut short by the wall next to the EXPLODING. A piece of shrapnel LODGES itself in Helen's SKULL. Dade is thrown end over end and into a wall.

He looks up to see Helen fall to the ground, her eyes wide but empty. He tries to get up but the ceiling COLLAPSES around him...

CUT TO:

**EXT. RUNNER HQ - NIGHT**

The building is on fire. Explosions rip through it and what little resistance the Runners can actually put up is failing.

Spartan soldiers begin to march into the building.

CUT TO:

**EXT. STREETS, SPARTA - NIGHT**

Enzo is rushing through the people, a bag held tight to his side. The people around him are all stopping and looking behind him. He notices it and turns around to see the Runners HQ in flames.

His eyes go wide with shock as the people around him begin to cheer.

CUT TO:

**INT. LOBBY, CAPITOL - NIGHT**

Corbin and Diana exit the elevator in the lobby outside of Julian's office. They make their way for the large doors when Diana glances out the large window and grabs Corbin by the sleeve.

DIANA

Corbin...

She points out the window.

Corbin turns and sees the Runners building being attacked and burning like a beacon in the night. Corbin sets his jaw.

CORBIN

Let's go.

They get to the doors and Corbin uses his powers to BLAST them apart.

CUT TO:

**INT. JULIAN'S OFFICE, CAPITOL BUILDING - CONTINUOUS**

Corbin walks into the middle of the expansive black floor as Julian looks out the window into the burning city beyond. Corbin stops a good four meters from him.

CORBIN

What now?

Julian doesn't turn or even flinch. He remains still, his hands clasped behind his back pressed against the black robes he wears.

JULIAN

I can't answer that.

CORBIN

I am so tired of this double talk bullshit. Everyone talks to me like I can't know, shouldn't know, or won't understand. This is my life again. Cut the crap and all this half explanation. Give it to me straight.

(beat)

(MORE)

CORBIN (CONT'D)

Those people are dying because of me.

JULIAN

Death is going to be something you will come to love, Corbin.

CORBIN

What am I supposed to do!?

Julian sighs and drops his head and eyes from the scene escalating outside.

JULIAN

I can't answer it. I really can't.

Julian takes a long breath before he begins the story.

JULIAN

Twenty five years ago, when I was in the Ekklesia, I was approached by a man I'd never seen before. He was rather unremarkable, simple. But he told me a story that was too fantastic not to believe.

CORBIN

Merrick?

JULIAN

Yes.

(turns to Corbin)

He told me about the Pillars and what they could do. We'd heard of them before, thought they were legends, things of myth. He told me that they were the key to everything that we know. He told me of your world, and what had happened there, and how we had narrowly avoided the same fate.

Corbin begins walking forward as Julian talks.

JULIAN (CONT'D)

He told me that he knew that one day, far from then, someone would come looking for him and the Pillar. He told me I'd have to help him.

CORBIN

Then why didn't you?

JULIAN

I had to be sure. From what he told me, there is a great deal at stake.

CORBIN

(re: the city)

You could have stopped all this. Everyone seems so complacent to let the world burn. You could have set this straight from the beginning.

JULIAN

No, I couldn't have. This was started long before you got here. You just helped it along.

CORBIN

There are people out there dying, right now.

JULIAN

Corbin, whatever this is, with you, I think you need to be ready to accept that. People are going to die in this. Many, many people.

Corbin is silent, unable to say anything. Diana grabs him.

DIANA

We have to go.

Corbin looks outside and sees the sun is beginning to set.

CORBIN

Helen... Dade...?

DIANA

Might still be alive.

CORBIN

(to Julian)

You can fix this.

Julian is confused.

CORBIN

You led before. You can fix this. You have too. You started this!

Diana pulls on Corbin, pulling him back to the door.

CORBIN

Fix it!

She pulls him out, leaving Julian alone with the city burning and falling behind him.

CUT TO:

**EXT. KATHERYN'S OFFICE - NIGHT**

There are several dozen Spartan Soldiers outside, armed to the teeth. They patrol and scan the area, waiting for the attack to come.

The streets are empty, though in the distance weapons fire and explosions can be heard. The battle rages just beyond.

Enzo is waiting in an alley out of their line of sight. He's dressed in all black with a BANDOLIER of ammunition across his chest and a large gun in his hand.

Corbin and Diana seem to melt out of the shadows behind him. He looks over his shoulder at them and nods.

ENZO

Any word from any of them?

Corbin shakes his head.

DIANA

If they're alive, we'll meet at the rendezvous point.

ENZO

Ready, then?

CORBIN

(nodding)

Yeah. Let's go...

Enzo nods in agreement. He pulls his gun up and chambers a round with a distinct CLICK.

CUT TO:

**INT. CORRIDOR, RUNNERS HQ**

Smoke fills the corridor of the ruined building. Fires burn in the small recesses where debris has left gaping wounds in the facade.

The moans of the dying echo down the hall.

A bit of debris SHIFTS. A hand emerges, pulling the rest of its body out from under the destruction.

Dade CRAWLS out from under the cement and steel. He's bleeding from multiple wounds and coughing. He looks around and sees that his entire world has collapsed around him.

**MUSIC CUE: THRICE - ALL THE WORLD IS MAD**

He pulls himself up and limps into the hallway and darkness.

CUT TO:

**EXT. KATHERYN'S OFFICE - NIGHT**

Corbin, Enzo and Diana are walking up to the middle of the soldiers stationed outside the building.

SOLDIER

Hey, you three, stop!

Diana looks at Corbin who only nods. The soldier recognizes her.

SOLDIER

Oh crap...

Diana SPRINGS into ACTION, leaping from a short wall around a garden and leaps at the first soldier she can. Before anyone can react she's TWISTED his head COMPLETELY AROUND.

Enzo ducks behind a wall and opens fire and Corbin leaps up and FIRES A BLAST from each hand, VAPORIZING two guards.

Weapons fire from the remaining guards ERUPTS.

DIANA--

SLITHERS her way between soldiers, dropping each with ease. A blade through the BACK, and TWIST of the neck, a SWEEP and a KNIFE IN THE THROAT. She is calm, cool, meticulous in her sweep.

ENZO--

Drops a guard trying to come up behind Corbin as he BLOWS THE FRONT OF THE BUILDING AWAY.

CORBIN--

Turns and VAPORIZES another soldier coming up behind him and takes aim at three more coming out of the building.

CORBIN

Inside!

The three make their way through the carnage and broken glass into the building.

CUT TO:

**INT. KATHERYN'S OFFICE - NIGHT**

Katheryn is looking down on the explosions and sighs.

KATHERYN

This is the way it must be...

She turns and sits in the chair, looking at the elevator and waiting.

CUT TO:

**EXT. LARGE BUILDING, PORTSOUND - NIGHT**

Adam is standing outside the building, still in his black clothes. He approaches the guard stand and a soldier steps out to stop him, his hand raised.

SOLDIER

I'm sorry sir, Council orders. No one is allowed in without authorization.

Adam waves him off.

ADAM

I'm the bloody chancellor, I can enter if I wish it.

The soldier steps in front of him, making Adam stop.

SOLDIER

I'm sorry sir, I need your authorization from the Council.

Adam's eyes are afire now. His lip curls as he looks at the soldier. He waves his hand and the soldier flies off his feet and impacts HEAD FIRST INTO THE WALL, his head EXPLODING on impact.

Several other soldiers rush out of the guard house and take aim with weapons, Adam simply gestures and the small building and men disappear in a shower of debris.

Adam walks past the destruction and holds out his hands to the gate.

With a METALLIC WHINE it crumbles in mid-air. Adam gestures and the TWISTED HUNK OF METAL flies forward towards the building.

CUT TO:

**INT. BUILDING**

Several men are walking around, going about their nightly business.

After a brief moment the GATE CRASHES THROUGH the front wall, SMEARING several of the men across the ground.

Adam appears at the hole in the building. Several soldiers appear, ready to rush him and stop the attack.

SOLDIER

SIR! FREEZE!

Adam gestures and send the man FLYING across the room. Two more try to come after him, and even get close.

He ducks under their attacks and slings them across the floor, one at a time.

People are moaning and trying to move after the attack. Adam just continues on, his face set and determined.

**The Music fades...**

**INT. CORRIDOR, PRISON**

Adam is stalking down the corridor. Behind him is a path of destruction and carnage. Men SCREAM in terror and pain.

Adam finally gets to a spot on the wall and stop. He looks at the number and gestures FORWARD, shattering the stone and brick and THROWING it inside the cell.

**INT. CELL**

Agon is coughing from the sudden explosion and dust. He looks up and sees Adam holding out his hand.

AGON

What are you doing?

ADAM

You're my brother. I swore I would never let you die here. No matter the cost...

Agon takes his hand and Adam pulls him up.

AGON  
You realize what this means.

ADAM  
Mars wanted a war. Now he has it.  
(beat)  
Are you with me?

Agon nods, and gives his friend a hug.

AGON  
'Till the end...

The break their embrace and Adam nods.

ADAM  
Good. Let's get out of here.

The two leave the cell.

AGON'S BED--

On the bed is a black book open and flipped face down. On the spine are the words printed in gold "HOLY BIBLE".

CUT TO:

**INT. KATHERYN'S OFFICE - NIGHT**

The doors to the office part and reveal Corbin, Diana and Enzo. They step out and the doors close behind them.

KATHERYN--

Sits at her desk, a small black box next to her.

The three approach her and stop several feet away.

CORBIN  
I told you I'd take it from you.

KATHERYN  
So you did.

CORBIN  
Hand it over.

Katheryn nods and takes the box and turns it around.

KATHERYN  
It's yours.

Corbin steps forward.

DIANA  
 (reaching out)  
 Corbin...

Corbin hesitates and Katheryn smiles.

KATHERYN  
 How sweet. The killer has a heart.

DIANA  
 And I'll rip yours out with my bare  
 hands if you hurt him.

Katheryn only holds her stoic face. Corbin gets to her desk  
 and opens the box. Inside is a SMALL BLACK ORB.

He reaches in and takes it.

FLASH!

- *Spartan soldiers in the elevator coming up.*
- *Katheryn's office exploding and crumbling!*
- *A desert with a figure in robes.*
- *A bearded man in a clean and sterile room smiling.*
- *Corbin and Diana laying next to each other, naked.*
- *Diana screaming in pain at something, she looks very distressed.*
- *A large city in the middle of the desert. It looks ancient.*
- *Seven hooded figures surrounding Corbin...*

FLASH!

Corbin stumbles back, almost dropping the orb. He re-affirms  
 his grip and sets his jaw. He looks down at the orb.

KATHERYN  
 Fascinating.

ENZO  
 What did you see?

Corbin looks up at Enzo.

CORBIN  
 Get out of here. There are stairs  
 behind the elevator. Soldiers are  
 coming.

He tosses the Orb to Enzo.

CORBIN  
You know what to do.

Enzo nods. Diana looks confused and worried.

DIANA  
What are you doing?

CORBIN  
Ending this...

Enzo grabs Diana by the arm.

DIANA  
Let go!

ENZO  
He knows what he's doing. He'll be okay. We have to go.

**Music Cue: Thrice - The Messenger**

CORBIN  
Go!

Katheryn looks on with mild interest and amusement.

KATHERYN  
And you and I are going to do what?

CORBIN  
We're going to see how far you're willing to take this.

*MUSIC*  
*Mark me with fear I'm trembling...*

Enzo grabs Diana again and they rush to the elevator and behind it just as the bell dings and the doors open.

CORBIN--

Spins around and fires blasts into the elevator.

CUT TO:

**INT. STAIRWELL**

Diana and Enzo are rushing down the stairs.

DIANA  
We're just going to leave him  
there?!

ENZO  
He'll make it! I promise. Go!

CUT TO:

**INT. KATHERYN'S OFFICE - CONTINUOUS**

Corbin has turned over Katheryn's desk and is using it as cover as soldiers fire at him. Katheryn is cowering next to him.

KATHERYN  
You'll never make it out of here!

CORBIN  
I'm not trying to!

Katheryn is confused.

*MUSIC*  
*Kiss the coals; breathe in smoke...*

Corbin reaches over and sends a blast into the chest of a soldier, dropping him immediately. The other soldiers continue to fire, trying to get through.

CUT TO:

**INT. STAIRWELL**

Enzo and Diana are still moving down.

DIANA  
Six more floors!

ENZO  
Good! We don't have long.

CUT TO:

**INT. KATHERYN'S OFFICE**

Corbin is now standing, several soldiers coming in over the dead bodies. He puts his hands behind his head and smiles.

*MUSIC*  
*Mark me with fire and send me,  
among the living dead...*

Katheryn steps out from behind the desk.

KATHERYN  
The others! They went down the  
stairs!

Several soldiers break off and go around the elevator.

CUT TO:

**INT. LOBBY, KATHERYN'S OFFICE**

Diana and Enzo are making their way through soldiers, Enzo firing his weapon, Diana breaking bones and stabbing and slicing.

MUSIC  
*Kiss the coals, breath the smoke...*

CUT TO:

**INT. KATHERYN'S OFFICE**

Katheryn is circling Corbin...

CORBIN  
(with the music)  
Here I am, send me!

KATHERYN  
What?

She turns to him.

KATHERYN  
What did you say?

Corbin only smiles and closes his eyes. She goes to slap him but realizes his entire body is GLOWING BLUE.

She and the soldiers back off...

CUT TO:

**EXT. KATHERYN'S OFFICE - CONTINUOUS**

Diana and Enzo are running from the building. She stops and looks at the top of it as it EXPLODES!

DIANA  
CORBIN!!!

She moves to go back in but Enzo grabs her.

*AS THE MUSIC HITS HARD--*

- Corbin in office, blue energy erupting from him.
- The building beginning to crumble...
- "Here I am..." Blackness. Flashes of white and images of a desert.
- "Send..." Corbin smiling...
- "Me..." Blackness...

**OVER BLACK**

The sound of wind over a wide open range. The sounds of footsteps against rock/sand.

**P.O.V. THE SKY AND SUN**

The image focuses on the blue sky and sun hanging high.

**EXT. DESERT - DAY**

Corbin is on his back, his clothes tattered, torn and burned. He squints against the bright sun and shields his eyes. He turns on his side and coughs.

A pair of feet appear next to him. They're in loose leather sandals and the ankles are wrapped in cloth. A dirty and well-worn robe hangs down in front of him.

Corbin looks up at him and is greeted by an older man with a scraggly white beard and a weathered face. He smiles down at Corbin.

CORBIN

Who are you?

PREACHER

I preach, and I have been waiting for you for a *long* time.

CORBIN

(taking his hand)

What?!

He helps Corbin up.

PREACHER

(nodding)

Yes. We have to hurry. The city is three days away.

CORBIN

What?! W-Where am I...?

The Preacher smiles.

PREACHER

I know what you have to do. I know  
your purpose.

(beat)

You know how you got here. You just  
don't want to admit it.

The Preacher begins to walk off. Corbin stares at him as he  
approaches a Camel with a lot of supplies on it's back.

CORBIN

(to himself)

Merrick...?

Corbin steps out of frame, leaving us with an expansive view  
of the EMPTY desert.

BLACK OUT.

END OF SEASON ONE