

THE CLEANSED - SEASON 3

EPISODE 19 - THE SANCTUARY

An original audio drama by
Frederick Greenhalgh

SECOND DRAFT

February 24, 2021

© 2010 Frederick Greenhalgh

(207) 650-6198

P.O. Box 51

Alfred, ME 04002

fred@finalrune.com

<http://www.finalrune.com>

Contents

SCENE 0-19-1 DREAM	1
Scene 19-1 - int. train car	2
Scene 19-1 int. the sewers	4
Scene 0-19-2 - lucian	8
scene 19-2 int. underground - the soup	8
scene 19-3 int. shadow's copter - early morning	15
SCENE 0-19-3 - DREAM/Flashback	16
scene 19-4B int. shadow's copter - early morning	17
SCENE 0-19-4 - DREAM/Flashback	17
scene 19-4C int. shadow's copter - early morning	17
Scene 19-5 ext. approaching the depot	18
scene 19-6 - the depot	21
SCENE 0-19-5 - DREAM/Flashback	23
scene 19-6B - the depot	23
scene 0-19-6 LUKE	24
scene 19-7 depot conference room	25
scene 19-8 - early years - int. depot	26
scene 19-9 -early years - another part of the depot	30
scene 19-10 present day - depot	34
scene 19-11 - early years - a holding cell in lab	35
scene 19-12 present day - the depot	38
scene 19-13 - early years - holding cell	38
scene 19-14 - modern day	39
scene 19-15 - into the depths of the depot	43

1 THE CLEANSED: EPISODE 19

2 SCENE 0-19-1 DREAM

3 PAUL: Father, tell me what I must do. Father...
4 Please... I have been listening, Father, but I
5 haven't heard you. I have done as you asked.
6 We retrieved the weapon of your wrath, that is,
7 the nuclear warhead, the fissile material
8 intended for the Citadel, and in your grace, you
9 activated it. It has been waiting for me,
10 waiting for one more code to be unlocked before
11 we can use it. But I do not know where. I do
12 not know when. You told me, there would be a
13 sign, Father, you told me. You did not tell me
14 that there would be unbelievers in my ranks,
15 like that blasphemer, Lucian. You did not say
16 how our people would be tested... how so many
17 would leave me. How my faith would be tested,
18 Father... Give me a sign.
19 AMOS: Hey Paul.
20 PAUL: Amos. What are you doing here?
21 AMOS: You killed me, Paul.
22 PAUL: I didn't kill you.

23 AMOS: I died to save you, Paul. Like you pretend you
24 are going to do for all these people.

25 PAUL: I can prove it to you. I can show you it's all
26 true. I was chosen by him.

27 AMOS: Where? Where do I go?

28 PAUL: Sanctuary. Do you hear me? Go to Sanctuary and
29 you'll get your answers.

30 AMOS: No. I need them from you. Now.

31 PAUL: Amos, don't come near me, don't - no!

32 MUSIC: MUSIC RAPIDLY SCREAMS TO CLIMAX

33 SCENE 19-1 - INT. TRAIN CAR

34 LUCIAN: (GASPS)

35 QUEENIE: Lucian.

36 LUCIAN: Oh, hey, Queenie.

37 QUEENIE: You were howling out in your sleep again,
38 Lucian, talking about Paul.

39 LUCIAN: I'm sorry. I wish I could forget all about that
40 guy, but... no... he's stuck in my head. I just
41 keep thinking about that bomb he got.

42 QUEENIE: And Amos?

43 LUCIAN: Yeah, he was there too. Of course. But this
44 one was a little different. Amos was picking on
45 Paul.

46 QUEENIE: Your dreams have anything useful in them?
47 Like... clues on how to get us pass the big ass
48 boulder broken so we can get out of these caves?
49 Lucky we got pinned down next to a train car
50 with a stock of canned goods in it, but, no
51 offense Lucian, I'd love to stretch my legs a
52 little.

53 LUCIAN: Sanctuary. Ring a bell?

54 QUEENIE: What?

55 LUCIAN: In the dream. Paul was saying... Sanctuary...
56 It reminds me of something. At the tip of my
57 tongue, eh... .

58 QUEENIE: (SUNG) You follow the way the water comes, go
59 past the soup you've known, further for three
60 days or so, till the soup becomes bitter cold.
61 In that place true dark will come and downward
62 will you go. (BEAT) There's more to it. But,
63 yeah, that's what comes to mind.

64 LUCIAN: No kidding... Yeah... that's right! The song!

65 QUEENIE: So you've heard of it, too?

66 LUCIAN: Seems like one of those little tunes Sewbies
67 passed around, the 'old knowledge.'

68 QUEENIE: Well I don't know how old it is. Sachem told it
69 to me.

70 LUCIAN: Sachem... That crazy guy who had the 'second
71 sight'? Who warned us to stay away from Saul and
72 Paul right before both of them swept right down
73 upon us?

74 QUEENIE: Yep. That about sums it up.

75 LUCIAN: Got it. (GROAN) Alright, well, what do you
76 think? Is it day or night?

77 QUEENIE: What does it matter?

78 LUCIAN: It matters because I think it's the beginning of
79 a new day. Today I think it's the day I get my
80 strength back.

81 SCENE 19-1 INT. THE SEWERS

82 MUSIC: SLOW TRIUMPH

83 SFX: SHOVEL SCRAPES AGAINST ROCK, CHUNKS OF BOULDER
84 TUMBLE DOWN OTHER ROCKS, LUCIAN STRAINS AS A
85 LARGE CHUNK IS LOOSENED AND ROLLS DOWNWARD.

86 LUCIAN: (A little short of breath) Okay, one more, help
87 me on this one, Queenie.

88 QUEENIE: Lucian, I know physical strength is one of your
89 finest attributes, but I don't think it's always
90 the best solution to our problems.

91 LUCIAN: What are you talking about?

92 QUEENIE: You got me thinking... Maybe there's more than
93 one way to get the boulder loose. So I spent
94 some time rummaging around the train cars,
95 seeing if there was something maybe that didn't
96 occur to us.

97 LUCIAN: And?

98 QUEENIE: Let me set this down next to that boulder, then
99 the two of us are going to run like hell.

100 LUCIAN: Okay...

101 QUEENIE creeps over to the rocks, slashes together a bucket of some
102 ammonia, bleach and other goodies, then rolls it towards the
103 boulder.

104 QUEENIE: Go!

105 SFX: LUCIAN AND QUEENIE RETREATING

106 SFX: THE BOTTLE HISSES THEN - BAM! WITH A SOLID CRACK

107 THE BOULDER SPLITS AND ROLLS APART.

108 LUCIAN: Okay! Okay you did it! (LUCIAN STAGGERS
109 FORWARD A FEW STEPS) Whew...

110 QUEENIE: Team effort. You needed to clear the way to the
111 big bastard first.

112 LUCIAN: How'd you do it?

113 QUEENIE: One of the train cars had a bunch of cleaning
114 products on it. Someone told me you could make
115 a bomb out of that stuff. I don't really know.
116 I mixed all the stuff together and figured we'd
117 either have a blown up boulder, or, a really
118 clean one.

119 LUCIAN: Right. Well. That would've been a nice trick
120 to know back when I worked on the slag crew.
121 They thought that beating that stuff apart with
122 a hammer was the best way to go.

123 QUEENIE: Honestly, Lucian, most the reason you worked on
124 the slag crew was they needed something to keep
125 you busy. Busy and tired. If a bunch of strong
126 guys like you get bored, the Republic would've
127 had trouble.

128 LUCIAN: You think? Huh. Never thought of that.

129 QUEENIE: Didn't work out for them, though, did it? They
130 got plenty of trouble in the end. Anyways.
131 Looks like things have cleared. Want to get
132 underway?

133 LUCIAN: To where... Sanctuary? I mean, it's one thing
134 to think we can get there in the middle of the
135 night, when my head's all bleary, but... to
136 think, really and truly... Sanctuary...

137 QUEENIE: Have you got any better ideas, Lucian? Hm? No.
138 That's what I thought. We have all the sewbies
139 dead and even if they're not, no idea how to
140 make it back to Corinth. We saw Paul find some
141 bomb that can blow up the world and an
142 earthquake was about the only thing that could
143 stop him. I don't know about you, but now is a
144 time to believe in legends, if there ever was.

145 LUCIAN: I'm just not sure I'm ready to believe something
146 learned from a blind guy.

147 QUEENIE: A blind guy with second sight.

148 LUCIAN: What the hell do you think second sight is?
149 Just another word for a man gone crazy off his
150 rocker?

151 QUEENIE: I didn't ask to be here. I didn't want to go
152 with you to Paul's. We could've stayed in the
153 Soup, stayed hidden, but you changed all of
154 that.

155 LUCIAN: Not true. The Wolf would've found you one way
156 or another.

157 QUEENIE: Maybe. And maybe we would've gotten away, if it
158 wasn't for you. Look, I'm going to let that
159 stay in the past. But I need you to focus on
160 the future, Lucian. You owe me. You owe the
161 sewbies. More importantly, you owe Amos.

162 LUCIAN: That's not fair.

163 QUEENIE: We gotta keep going. You ready to go?

164 LUCIAN: Aghhh... Jeez. Yeah. Yeah I'm ready.

165 MUSIC: BRIDGE UP

166 SCENE 0-19-2 - LUCIAN

167 LUCIAN: Sanctuary, we were headed to Sanctuary, ha!
168 Might as well say we were headed to heaven.
169 Which, I guess that's where Paul convinced us we
170 were all headed, so how crazy were we, really?
171 It felt good to get out of that train car, even
172 if was only to be inside the catacombs of
173 tunnels in a distant part of the soup. It felt
174 good to be moving.

175 MUSIC: BRIDGE...

176 SCENE 19-2 INT. UNDERGROUND - THE SOUP

177 SFX: FOOTSTEPS PADDING IN THE SOUP.

178 LUCIAN: So how are we gonna get to this Sanctuary place,
179 exactly?

180 QUEENIE: From the rhyme. (A LILTY CHILDREN'S RHYME) You
181 follow the way the water comes, go past the soup
182 you've known, further for three days or so, till
183 the soup becomes bitter cold. In that place
184 true dark will come and downward will you go.
185 (BEAT) There's more.... Uhhh, yes - (SHE FINDS
186 THE REST OF THE RHYME) Left-right-down through
187 the dark you'll find the key, as the walls close
188 round, unlock the door and find your sanct'ary.
189 Sanctuary's the place beneath the mouth where
190 mount and river flow, open the door and you will
191 find that you will truly know.

192 LUCIAN: Whatever the hell that means.

193 QUEENIE: It means we should keep walking.

194 LUCIAN: I just don't understand this at all. It's been
195 three days, though, right? Just like it says.
196 Though I can hardly tell if we've gone anywhere.
197 It all looks the same.

198 QUEENIE: Not really. We are out of the tunnels and into
199 these big caverns.

200 LUCIAN: Which are pretty much the same as the rest of
201 the soup, except, (YELLS) I can hear myself for
202 miles!

203 LUCIAN's voice echoes "Miles, miles, miles," and at the end of it,
204 a low hoarse chuckle.

205 QUEENIE: Did you hear that?

206 LUCIAN: Hear what? Me? HEEELLLLOOOOOO!

207 (Helloooo,loooo,loooo,llooooo)

208 LUCIAN: See? Nothing there Queenie --

209 QUEENIE: Quiet!

210 Ahead, faintly, we hear some laughter. SACHEM is giggling.

211 LUCIAN: I think... we could be next to the river or
212 something. You know the tunnels run along it
213 most of the way. Just the... rushing water...

214 QUEENIE: Quiet.

215 SACHEM continues to giggle, distant, now going into furls of
216 laughter, then abrupt silence.

217 SACHEM: (HEARD VERY FAR OFF) Yes, yes my friends, I
218 think I hear them, two lost souls in the dark.

219 LUCIAN: I think... I think that's...

220 QUEENIE: Sachem speaker.

221 LUCIAN: (SHOUTS) Sachem! SACHEM!

222 SACHEM is silent.

223 QUEENIE: Now why'd you do that?

224 LUCIAN: He... what the hell is he doing out here?

225 QUEENIE: Walking, same as us.

226 LUCIAN: He's dead. He got left behind. Back at the
227 trains. No way Saul would've left him alive.

228 QUEENIE: That would seem to be the only explanation.

229 LUCIAN: He could've hid or something, I guess.

230 QUEENIE: Maybe. Well, this is a lucky streak.

231 LUCIAN: How do you know that? How do you know he means
232 you good?

233 QUEENIE: His second sight. It may only help him see what
234 is true.

235 LUCIAN: Does "true" equal "good"?

236 QUEENIE: Only way to know is to find him and ask. Where
237 do you think he was? He was kind of far
238 ahead... Maybe... this tunnel?

239 They creep up.

240 LUCIAN: Doesn't feel right.

241 QUEENIE: Over here then?

242 They walk somewhere else.

243 LUCIAN: No, no this isn't it either. This one... I
244 don't think this one goes anywhere.

245 QUEENIE: Over there!

246 LUCIAN: What - where - oh... !

247 SACHEM: (DISTANT) Come on! Join the party! We'll have
248 guests coming soon!

249 LUCIAN: Up ahead... Oh I can see him!

250 LUCIAN and QUEENIE rush after SACHEM.

251 QUEENIE: Over there!

252 LUCIAN: I almost...!

253 They rush forward, and suddenly are right back where they started.

254 They slow to a stop.

255 LUCIAN: (WINDED) Wait a minute. We...?

256 QUEENIE: We're right back where we started.

257 LUCIAN: How... no... wait... No that can't be. We were
258 just going left and now - left is right and the
259 big tunnel is... Oh... look at this!

260 QUEENIE: What?

261 LUCIAN: It's uh... some sort of little metal thing. It
262 has a red light on the side. Like a - what they
263 called those things - laser? What happens if I
264 cross the beam -

265 Lucian breaks beam, it sets off a strange cackle...

266 SACHEM: (METALLIC) (LAUGHING HYSTERICALLY) Come on,
267 Sanctuary waits for you.

268 QUEENIE: It's some sort of ... what, exactly?

269 LUCIAN: It's like Schem's voice is stuck in this little
270 metal box. That something they could do in the
271 old days?

272 QUEENIE: Yeah, they sure could. Why it's here, what it
273 means... I have no idea.

274 LUCIAN: Well what next? This stupid box just lead us in
275 a big circle.

276 QUEENIE: We can follow our trail back to the last tunnel.
277 Try and start this maze over again.

278 LUCIAN: How would we do that?

279 QUEENIE: What do you mean?

280 LUCIAN: The tunnel we just went down... Where is it?

281 QUEENIE: We ... just... it was here.

282 LUCIAN: Hey, what happens, if I...

283 SFX: CLICK OF SWITCH BEING PRESSED ON THE METAL SOUND
284 BOX.

285 SFX: GRATING SLIDING SOUND OF CONCRETE.

286 QUEENIE: What did you do?!

287 LUCIAN: I hit a button. Um.... Here

288 SFX: ANOTHER BUTTON-PRESS

289 SFX: CLONK! A HEAVY DOOR SLAMS SOMEWHERE

290 QUEENIE: These tunnels are alive.

291 LUCIAN: I don't know how I did it. They're tunnels.

292 Rock.

293 QUEENIE: Rock dug out by man. Man who had powers we can

294 only begin to imagine.

295 LUCIAN: I gotta be honest. This is making my head hurt.

296 QUEENIE: Hard stretching out those brain cells?

297 LUCIAN: This is weird.

298 QUEENIE: What did the rhyme say? You follow the way

299 where water comes, until you part the soup

300 you've known, further for three days or so, till

301 the soup becomes bitter cold. In that place

302 true dark will come and downward will you go.

303 LUCIAN: Three days, we did that, right? And dammit if

304 it's not bitter cold.

305 QUEENIE: Yeah.

306 LUCIAN: So this... is this the... true dark?

307 SFX: LUCIAN PRESSES BUTTON - ABRUPT GRINDING SLIDING

308 SOUND AS A CAVERN WALL SHIFTS AGAIN.

309 MUSIC: TRIUMPHANT REVELATION

310 QUEENIE: I think it means down there.

311 LUCIAN: Alright. Down we go. Not that we can see
312 anything now, but down there... it's worse.

313 MUSIC: MYSTERIOUS BRIDGE, TRANSITIONS INTO 'HALL OF
314 ANCIENTS' TYPE... BIG REVELATIONS TO COME

315 SCENE 19-3 INT. SHADOW'S COPTER - EARLY MORNING

316 SFX: ELECTRIC COPTER ENGINE STOPS, ROTORS SLOW.

317 SHADOW: Okay, carefully. We're making an aqueous
318 landing.

319 SFX: ROUGH SPLOOSH! AS THE QUADROPTER LANDS ON THE
320 WATER

321 MARIA: I don't like the water.

322 SHADOW: The lake is mostly frozen over, I'm putting out
323 a walkway now that will get us into the
324 entrance. It's all camouflage, the base looks
325 like natural landscape features.

326 SFX: MARIA DROPS FROM THE COPTER TO THE LANDING,
327 CREAK AS THE WALKWAY LEANS IN A STIFF WINTER
328 BREEZE

329 SHADOW: Abraham?

330 ABRAHAM: I can almost see... It's morning, right? In the
331 shadow of Blackpaw mountain.

332 SHADOW: Come down.

333 SFX: ABRAHAM JUMPS

334 MARC: Abe? How do you know so much?

335 ABRAHAM: This was one of our last caches of good and
336 services - a place to go when... we expected
337 things might go wrong.

338 MARC: And you left this place to get on the Citadel?

339 SHADOW: Jump.

340 MARC drops.

341 ABRAHAM: I didn't have much of a choice. Like I said.
342 Operation Omega.

343 MARC: Uh-huh.

344 ABRAHAM: I was on the Nova Energy Project. And of course
345 what they really mean is weapon. Because I
346 learned that with the military, everything is
347 always connected to making a weapon, and energy
348 most of all.

349 LUKE: It feels... almost...

350 FLASHBACK

351 SCENE 0-19-3 - DREAM/FLASHBACK

352 Sonic WHOOSH in and out of this scene. Sarah Luke's biological
353 mother speaks to him.

354 SARAH: Come to me Luke, come to me. Mother wants you.
355 We want you.

356 SCENE 19-4B INT. SHADOW'S COPTER - EARLY MORNING

357 LUKE: (WOOZY) Feels like I've been here before. Like
358 I've been. Oh...

359 LUKE faints, falls out of the aircraft

360 MARC: Hey, Luke- whaa!

361 SFX: SMACK!

362 MARC breaks LUKE's fall but not completely.

363 SHADOW: Careful. You don't want to go in the water.

364 LUKE Staggeres back

365 MARC: You okay?

366 LUKE: I got a little light-headed for a moment.

367 SCENE 0-19-4 - DREAM/FLASHBACK

368 Sonic WHOOSH in and out of this scene. Sarah speaks again

369 SARAH: You're so close now, Luke. Come to me. Unlock
370 me. Let me loose on this world.

371 SCENE 19-4C INT. SHADOW'S COPTER - EARLY MORNING

372 MARC: Luke. We were hoping these flashbacks would go
373 away. You're going to get yourself hurt.

374 LUKE: I'll be fine. Just... Just fine.

375 SHADOW: It goes like this. Abraham leads, then the
376 girl, then the fast one, then the frail one. Do
377 you understand?

378 Nods, murmurs of agreement from cast.

379 SHADOW: Okay. Over here.

380 Shadow marches them across the walkway.

381 MUSIC: BRIDGE

382 SCENE 19-5 EXT. APPROACHING THE DEPOT

383 SFX: CRUNCH, CRUNCH, CRUNCH THE PARTY WALKS ALONG,

384 HALTINGLY AND AWKWARDLY

385 SHADOW: Alright, stop.

386 SFX: THE WALKING STOPS.

387 Shadow walks forward, hits a switch of some sort.

388 SFX: ELECTRONIC 'WHOOOP' AS SOMETHING IS ACTIVATED.

389 SHADOW KEYS IN A CODE. WITH A LOUD 'CHYUNK!' A

390 GATE OPENS.

391 SHADOW: Alright, move! You've got forty-five seconds.

392 ABRAHAM: Oh - ah sure!

393 MARIA: Going!

394 MARC: Okay, hey, Luke.

395 LUKE: Whoa!

396 SFX: LUKE FALLS ON HIS FACE.

397 MARC: Hey, Luke!

398 SHADOW: Keep moving.

399 MARC: He fell!

400 SHADOW: Move!

401 MARC: Dammit!

402 Marc lunges for Shadow, Shadow gives Marc a sharp gut-punch

403 MARC: Ooooooh!

404 SHADOW: I said, walk on by!

405 Shadow shoves Marc forward and he staggers to the ground.

406 MARC: (CROAKS) Luke!

407 LUKE: She's speaking to me. It's so loud.

408 SHADOW: Grab my hand.

409 LUKE: You - you tried -

410 SHADOW: Now, kid!

411 LUKE grabs SHADOW, with a grunt, SHADOW pulls LUKE forward.

412 SFX: EXACTLY FORTY-FIVE REAL SECONDS LATER, A BIG

413 CHYUNK! AS ELECTRIFIED GATE SLIDES BACK INTO

414 PLACE.

415 LUKE staggers forward, catching his breath

416 SHADOW: You all make this harder than it has to be.

417 MARIA: Hey, what's wrong with your face?

418 SHADOW: What?

419 MARIA: Your mask - it's -

420 MARC: Maria!

421 MARIA lunges forward, grabs SHADOW's mask.

422 SFX: A SOLID RIP!

423 The characters Gasp! as they see that 'Shadow' appears, in fact, to
424 be John Prophet. Silence follows.

425 MARC: How can this be?

426 MUSIC: POWERFUL MOMENT OF TRUTH.

427 MARIA: (QUAKING VOICE) John?

428 SHADOW: No.

429 MARIA: No? No? How no? HhooooowwwWwwww?

430 ABRAHAM: (QUIETLY) Everyone, let us please go inside.

431 LUKE: (ALSO SHAKEN) Inside? What exactly is inside
432 that is going to explain... this?

433 MARIA: I don't understand, John... We saw you go after
434 the helicopter...

435 SHADOW: I'm not John.

436 ABRAHAM: The fact that this place still exists at all...

437 Tells me that what we tried to accomplish

438 actually worked. (CHUCKLES) As if it was a good

439 thing. As if we could predict what madness this
440 world would unleash... Oh yes, we accomplished
441 just what we thought we would.

442 MARC: We don't understand.

443 SHADOW: Dead people come back as shadows, what's there
444 not to understand?

445 ABRAHAM: Show them inside.

446 SHADOW: Funny, you choosing a blind man to lead you
447 around.

448 ABRAHAM: You know what I mean.

449 SHADOW: Or what you'll... tamper with my temperament?

450 ABRAHAM: We're not doing that anymore...

451 SHADOW: Oh you know just what buttons to press. Just
452 like I do. Of course. Welcome home, Abraham.

453 MUSIC: LARGE ORCHESTRAL FLOURISH, THEN LOWER RUMBLING
454 BEAT.

455 SCENE 19-6 - THE DEPOT

456 SFX: TAP-TAP-TAP CODMARSAE BEING ENTERED INTO A DIAL
457 PAD, WITH A LARGE ELECTRONIC - THUNK! - SWITCH
458 RECEDES, THEN WITH A HUGE WHUUUUSSSHHHH SOUND
459 THE FRONT DOORS OF A MASSIVE BUILDING OPEN, AND
460 OUR CHARACTERS ENTER

461 LUKE, MARIA, MARC, SHADOW, ABRAHAM enter the Depot.

462 SFX: THERE ARE BLEEP, BLEEP, BLEEP... COMPUTER
463 SOUNDS, ELECTRONICS ETC. THE MOST FUTURISTIC
464 LOCALE SO FAR IN THE CLEANSED

465 MARC: You get around pretty good for a guy without any
466 eyes.

467 SHADOW: They call it the second sight.

468 MARIA: That some kind of spacey mystical stuff?

469 SHADOW: No it's a cerebral implant that bypasses the
470 optic nerve with information gathered by
471 nanotechnology. I can hear and see wavelengths
472 of information impossible to the ordinary human
473 experience. Helpful when a chemical fire burns
474 out your eyeballs.

475 LUKE: Oh...

476 MARC: And what is this place... ?

477 ABRAHAM: This is a place that we imagined would save us
478 if this ever happened. A place we could count
479 on for energy. For power.

480 SHADOW: For destroying what was left of this miserable
481 rock.

482 MARC: How can such a place exist..? How could no one
483 have known to... find it... to destroy it...
484 like everything else?

485 SHADOW: I have guarded it. For better or worse.

486 ABRAHAM: They thought the best things I could offer them
487 were the codes for a couple of nuclear warheads.
488 Well! Indeed I did have that... but... what
489 damage they can do with a few warheads, is
490 dwarfed by the power here.

491 LUKE: And I thought... the helicopter was crazy... but
492 this...

493 MARIA: Hey Luke... Luke!

494 LUKE staggers forward.

495 SCENE 0-19-5 - DREAM/FLASHBACK

496 Sonic WHOOSH in and out of this scene.

497 SARAH: I can feel you, Luke. Warm. Hot. Alive. I
498 wait for you. Downstairs.

499 SCENE 19-6B - THE DEPOT

500 MARIA: Are you okay, Luke?

501 LUKE: (BRUSQUE) Just fine, Maria.

502 MARIA: You're white as a ghost.

503 LUKE: It's nothing. Light-headed. A lot to take in.

504 MARIA: Yeah, I know.

505 ABRAHAM: Why don't we all just sit down. I understand.
506 There is more here than you ever imagined. I
507 sort of hoped it had disappeared myself. I
508 hoped that maybe it had all just burned so maybe
509 the memories of what I did would go with it.
510 But, we are never that lucky, are we? There was
511 a place we could sit, right? The conference
512 room, just down this hall...

513 SHADOW: There's even food still. Not very good stuff.

514 MARC: Oh, food... that would be nice.

515 SHADOW: This way...

516 SCENE 0-19-6 LUKE

517 LUKE: I was starting to feel like I had two selves,
518 separated I'm not sure when, experiencing
519 alternate realities and now starting to converge
520 upon each other. This place - The Depot - was
521 something from a dream, a different world we
522 could have lived in were another path chosen.
523 When I was young, in the Refuge, I would read
524 through the brittle pages of old paperback
525 novels, names like Asimov, Heinlein, dreams of
526 the future from an ancient people. I was

527 enthralled in that world but confused, because
528 we lived in the future yet the future was
529 hardship and hunger, with a few brief moments of
530 celebration. Now, it was as if I had fallen
531 into those pages, twisted through time, left our
532 fallen world and entered the place of might've
533 been. And it was spectacular.

534 SCENE 19-7 DEPOT CONFERENCE ROOM

535 SFX: MECHANICAL HUM AS DOOR SLIDES OPEN

536 MARC: How is it that this place still has electricity?

537 ABRAHAM: Fusion. Same technology that powers the
538 Citadel. More on that in a moment.

539 MARIA: We're going to need some answers.

540 MARIA, LUKE, MARC crash down in some chairs surrounding a table.

541 ABRAHAM leans against a wall, regards them.

542 ABRAHAM: Where do we start?

543 MARC: How about HIM.

544 MARC: What kind of man is he? Is he a ghost? A...
545 relative? We don't understand. He looks just
546 like John Prophet. Errr - if John was missing
547 his eyes and his face was destroyed.

548 ABRAHAM: I suppose you could call him a brother.

549 SHADOW: (CHUCKLES)

550 ABRAHAM: Or you could call him by what he calls himself.
551 Shadow. That is sort of right, too.

552 MARC: Oh?

553 ABRAHAM: This... oh, what a story this is to tell.

554 MARIA: How about the beginning?

555 ABRAHAM: Oh sure, the beginning. In the beginning, there
556 was still a world, there was still - hope.
557 There was the idea that we were building
558 something better, and that the things we were
559 doing had a purpose. We believed that the
560 things we did would help save the world, not
561 help bring about its end.

562 MUSIC: SHIMMER - THEN ENTER DREAMSPACE AS WE DESCEND
563 INTO THE DISTANT PAST...

564 SCENE 19-8 - EARLY YEARS - INT. DEPOT

565 DANIEL: Abraham!

566 These are earlier years and ABRAHAM is busy, in the middle of an
567 experiment

568 ABRAHAM: What is it?

569 DANIEL: Look alive - they're on their way down!

570 ABRAHAM: What? Who?

571 DANIEL: The brass... Don't you - don't you remember?
572 This is the big day. They're touring the
573 facility.

574 ABRAHAM: Oh - the uh, the big military types yes, I guess
575 someone told me that.

576 DANIEL: Well look at yourself! You're a mess! Clean up
577 some of those dishes!

578 ABRAHAM: I'm just.... in the middle of something. I'm
579 very close to a breakthrough.

580 DANIEL: Well time to look like you're more than a just a
581 bum who slept in here last night.

582 ABRAHAM: What if - I - yeah... Sure enough, okay.

583 ABRAHAM scrambles around, tidies the place up. Voices approach
584 RICHARD: (CHUCKLING, OFF) Oh yes, that was really
585 something you were doing with the genetics lab.
586 The experiments with the mitochondria are
587 just... staggering. Now what do we have here?

588 SFX: DOOR OPENS

589 RICHARD: It's dark.

590 LAB DIRECTOR: Oh, let me help.

591 SFX: LIGHT SWITCH HIT.

592 ABRAHAM: No, please don't!

593 SFX: CRACK! SOUND AS SOME ELECTRICAL MALFUNCTION
594 OCCURS AND SEVERAL PIECES OF GLASS SHATTER.

595 RICHARD: What ... ?

596 LAB DIRECTOR: Oh, please accept my apologies -

597 RICHARD: Did you see that? The way the light arc'ed
598 through the air? Incredible. What do you have
599 going on over there?

600 ABRAHAM: Me, I - oh, well nothing very important. Sir.

601 RICHARD: I beg to differ. You have some radioactive
602 material behind that glass.

603 ABRAHAM: A very small amount. We're testing a new
604 reactor.

605 RICHARD: What does it do?

606 ABRAHAM: It... is able to maintain a cooler temperature
607 during the fusion process. That allows us to
608 work with lower grade isotopes and recycle a
609 greater deal of the available energy. It
610 produces less waste, naturally, and the main
611 byproduct is... water.

612 RICHARD: You're talking about cold fusion.

613 ABRAHAM: Well, it's not exactly that...

614 RICHARD: Oh but it is... (BELLY LAUGH) My God! You're
615 taking me around showing me genetics testing
616 while you have someone who is unlocking the
617 power of cold fusion! Do you understand the
618 implications of this!

619 ABRAHAM: I... I guess I haven't really thought it
620 through. I've been absorbed in my work.

621 RICHARD: (CHUCKLES) Well, genius... You'll need to apply
622 for a transfer right-away. We need you on my
623 flagship, The Citadel.

624 ABRAHAM: A ship?

625 RICHARD: We need to sort out this question of how we
626 power nuclear vessels for long-term deployment
627 as our supply chains become weakened. We have
628 an experiment going on, you see. This vessel is
629 being designed to operate for up to twenty-five
630 years without arriving on land.

631 ABRAHAM: Oh... that is something.

632 RICHARD: We need something that has flexibility. That
633 can be used to power a vessel or be concentrated
634 into a powerful laser. Our weapons team has
635 made a tremendous amount of progress. We're

636 calling it the 'nova weapon.' Like a star,
637 right? That's my idea.

638 ABRAHAM: It is - that is fantastic, Sir.

639 RICHARD: Right now we can power these weapons using a
640 conventional nuclear warhead, using the highly
641 enriched uranium in a more controlled attack
642 than a conventional nuclear strike. But this...
643 Could you imagine if we had this as our source
644 of energy. That little box has more energy than
645 all of the nuclear stockpiles in the United
646 States?

647 ABRAHAM: I'm not prepared to say, Sir. We're still in
648 testing. Very early testing.

649 RICHARD: You have top secret status, of course.

650 ABRAHAM: Of course.

651 RICHARD: Then welcome. Welcome aboard, ah -

652 ABRAHAM: Abraham.

653 RICHARD: Abraham. Welcome aboard, Abraham, I'm Richard.

654 ABRAHAM: Richard. Nice to meet you.

655 MUSIC: BRIDGE

656 SCENE 19-9 -EARLY YEARS - ANOTHER PART OF THE DEPOT
657 DANIEL: Abraham, you're leaving?

658 ABRAHAM: I... Yes I am.

659 DANIEL: You're about to miss some incredible work in the
660 genetics lab. We have finally done it.

661 ABRAHAM: Really?

662 DANIEL: Come see.

663 SFX: THE TWO SCIENTISTS HURRY DOWN A HALLWAY

664 DANIEL: There was some doubt as to whether we could find
665 the right subjects, but the man we have now.
666 He's fantastic. As is his twin.

667 We hear PROPHEET shouting off from a distance

668 DANIEL: Come into the observation room.

669 SFX: A METAL DOOR SQUEAKS OPEN.

670 DANIEL: They can't see or hear us.

671 PROPHEET is ranting at a SCIENTIST, we hear him EQ'ed through mirror

672 PROPHEET: You didn't tell us all that.

673 SCIENTIST: It's part of the experiment. You agreed to it
674 already...

675 PROPHEET: The deal I signed said some things I did would
676 'disappear' if I did some medical experiments.

677 But this is not medical. This is my fucking
678 heart and soul.

679 SCIENTIST: John, this program is critical to us
680 understanding the heart of the crises you faced
681 over there.

682 PROPHET: Bullshit! You have no clue what's going on over
683 there! You want to make designer babies who'll
684 follow your every command, who you can turn into
685 the messiah! That's a hell of a lot more than
686 told me.

687 SCIENTIST: What you did in Al Mahaj'mah - the military
688 tribunal will not take lightly, they are looking
689 to make an example of someone.

690 PROPHET: You can't. This is my DNA, the heart and soul
691 of what makes me... me. And what do you have on
692 Arthur?

693 SHADOW: A lot more than they have on you, John.

694 PROPHET: Shit.

695 SCIENTIST: I'm sorry if you feel manipulated. But you have
696 to understand the objectives behind Project
697 Genesis. We have been looking for a set of twins
698 who exhibit the right characteristics - a
699 combination of physical strength, intelligence,
700 and most importantly, leadership skills. We
701 believe that there is an intrinsic link in the

702 gene expression - sure there are some external
703 factors that affect the development of those
704 traits - but we believe that with your genetic
705 material we can make a template for future
706 leaders.

707 PROPHET: I'm a 'template'?

708 SCIENTIST: Sorry, that was a poor choice of words. We are
709 looking for a metabolic marker that helps
710 exhibit key pheromones that influence people's
711 desire to believe in a given figure. A "God"
712 complex.

713 PROPHET: And you need me and my brother.

714 SCIENTIST: Yes. Now, let me see your arm again.

715 POV shift, back to Abraham

716 ABRAHAM: I am glad the only thing I am hurting is the
717 chunks of isotope peno-clouride.

718 DANIEL: Don't you see, Abraham? We may have it... the
719 leadership complex?

720 ABRAHAM: And the plan is what, to experiment on those two
721 boys downstairs?

722 DANIEL: Those twins are destined for greatness, Abraham.

723 ABRAHAM: When scientists start talking about destiny...
724 They've lost their way.

725 MUSIC: WARBLE BACK TO THE PRESENT DAY

726 SCENE 19-10 PRESENT DAY - DEPOT

727 MARC: So... you saw them, do what exactly?

728 MARIA: To John. They took something from John.

729 SHADOW: And from me.

730 LUKE: And you're John's brother.

731 SHADOW: Yeah.

732 MARIA: This is so damn, damn confusing.

733 ABRAHAM: Sorry, Maria. We live in confusing times. I
734 was not part of what happened here - not the
735 genetics part of it.

736 SHADOW: You witnessed it.

737 ABRAHAM: Yes... many of us bore witness and said and did
738 nothing. John, they tested the gene therapy on
739 him and set him loose. Sent him back to the
740 front so he could fight some more. People
741 followed him, you know. Well of course you do.
742 You followed him. Everybody did. That's how he
743 got to First Lieutenant by the age of Twenty-
744 Five. Prophet was a born leader.

745 SHADOW: Unlike me.

746 ABRAHAM: Who, the theory went, missed the external
747 stimuli that would lead to expression of the
748 leadership gene, even though you have the same
749 genetic blueprint.

750 SHADOW: Which made me a much more interesting subject
751 for analysis.

752 MARIA: So they kept you here?

753 SHADOW: Me, and those two boys, up until the very end.

754 LUKE: The two boys? Who are they?

755 SHADOW: I think you'll recognize the names.

756 MUSIC: DESCEND INTO THE PAST AGAIN

757 SCENE 19-11 - EARLY YEARS - A HOLDING CELL IN LAB

758 SFX: ELECTRONIC EQUIPMENT IS RUNNING IN THE
759 BACKGROUND, MAINTAINING VITAL SIGNS, ETC.

760 SHADOW struggles against his bonds but he is tied to his bed.

761 SHADOW: (WEAK) Hello? Hello? Is there anyone out there?

762 Anyone? ANYONE?

763 SHADOW's cries resound... to nowhere.

764 SHADOW: This is cruel, even for them. I've been here
765 for... I don't even know any more. (PAUSE, THEN
766 SCREAMS) HELLO! ANYONE! ANYONE!

767 SFX: A METAL BRACKET IS KNOCKED OVER SOMEWHERE.

768 SHADOW: Hello?! HELLO!

769 A CHILD chuckles

770 SHADOW: Hello... ?

771 YOUNG SAUL: Hello there.

772 SHADOW: H-Hey. You're... Saul. One of the twins.

773 YOUNG SAUL: So are you. Clearly, the weaker half.

774 SHADOW: I'm sorry. For what they're doing to you.

775 YOUNG SAUL: No matter. They gave me the power I need to

776 rule people. And taught me what you do when you

777 have power.

778 SHADOW: Don't say that. You don't know what you mean.

779 YOUNG SAUL: I most certainly do. Which brings me to why I'm

780 here. My brother and I are leaving. I'm afraid

781 you are not.

782 SHADOW: How did you get out?

783 YOUNG SAUL: Someone came in to check on us. He's dead now.

784 SHADOW: What's going on... ? I haven't seen anyone in a

785 week.

786 YOUNG SAUL: I wouldn't worry about that. What's happened to

787 the world is not really your business anymore.

788 SHADOW: What do you mean?

789 YOUNG SAUL: The world has changed. It has been broken. The
790 world is for people like me, and my brother. We
791 are the future. We have been created so that we
792 can thrive in what lays out there now. It is a
793 new age. You, I'm afraid... Well you're a
794 relic of the past.

795 SHADOW: Let me out of here. The three of us, we can
796 figure out what this is all about.

797 YOUNG SAUL: I'm afraid not. THOMAS!

798 YOUNG PAUL: I'm not Thomas anymore, I'm Paul!

799 YOUNG SAUL: (FRUSTRATED) O-KAY, Paauuuulllll, why don't you
800 come here. We are going to teach this man a
801 lesson.

802 YOUNG PAUL: I don't want to do it.

803 YOUNG SAUL: It doesn't matter what you WANT. (SIGH) This is
804 going to be a very frustrating time, you know.
805 The two of us don't get along so well.

806 YOUNG SAUL starts walking to somewhere in the holding cell.

807 SHADOW: Hey... what are you doing... that's the
808 isoflourane -

809 YOUNG SAUL: Better to make you sleep, big brother. Sleep
810 for a long, long time.

811 SFX: YOUNG SAUL LOOSENS A VALVE ON A GAS TANK, AND
812 GAS FLOWS THROUGH TUBES AND INTO THE LUNGS OF
813 SHADOW.

814 MUSIC: SOUNDSCAPE WEIRDNESS AND THEN WE ARE BACK...

815 SCENE 19-12 PRESENT DAY - THE DEPOT

816 SHADOW: (NARRATING) The gas they pushed into my lungs...
817 It takes time and space away from you. I was
818 floating into outer space, I was soaring with
819 eagles, I was dragged into the depths of hell
820 and whipped with the devil's firebrand. And I
821 awoke. And then I was truly sure I was in hell.

822 SCENE 19-13 - EARLY YEARS - HOLDING CELL.

823 SFX: SSSSHHHH AS GAS LETS OUT.

824 (THERE IS A WARBLY, ODD SOUND TO THE AUDIO, AS IF WE ARE SWAYING IN
825 AND OUT OF CONSCIOUSNESS)

826 YOUNG PAUL: Hey, hey that's enough!

827 YOUNG SAUL: Let go, Paul!

828 YOUNG PAUL: What did he do to us?

829 YOUNG SAUL: He gave them everything they needed - to turn us
830 into THIS. And so now he gets a taste of what
831 it's like to be completely vulnerable.

832 YOUNG PAUL: Let's GO!

833 YOUNG SAUL: Okay ... okay ! After you... *brother*

834 Young SAUL and PAUL head out of the building, SAUL chuckles

835 YOUNG SAUL: Oh just one thing -

836 SFX: FLICK OF A LIGHTER.

837 YOUNG PAUL: No, Saul, that'll --

838 SFX: FIRE GULPS UP THE EXHAUSTING GAS AND ROARS INTO

839 A FIREBALL.

840 SHADOW: (NARRATING) My body was surrounded in flame,

841 clean, purifying, unforgiving... flame.

842 SHADOW: (HOWLS IN PAIN)

843 YOUNG SAUL: Gooood night!

844 YOUNG PAUL: We've - we've got to help him - Saul!

845 SFX: BOOM! ANOTHER PART OF THE ROOM IGNITES AND

846 BLASTS OPEN THE WALL.

847 SFX: A HIGH PITCHED ELECTRONIC WHINING SOUND ERUPTS -

848 TECHIE-SOUNDING FIRE ALARM, WHOOP WHOOP WHOOP!

849 SFX: SPRAY OF SPRINKLERS COMES ON...

850 SCENE 19-14 - MODERN DAY

851 SHADOW: Like sweet, sweet rain coming upon parched
852 fields, the sprinkler system came on to save me.
853 But not before my hand...

854 SFX: SHADOW PULLS OFF A BANDAGE

855 MARC, MARIA, LUKE Gasp

856 SHADOW: Scorched. And you already saw my face. But I
857 was alive. When you're alive, anything is
858 possible. Though I found myself in a world that
859 had been stripped of possibility. I was a
860 Frankenstein monster left in a castle surrounded
861 by ruin. But at least I had that. Most of the
862 world had nothing but ruin.

863 MARC: God... that's quite a story.

864 ABRAHAM: I didn't... even know that part. I'm sorry.

865 SHADOW: Forget it.

866 MARIA: That was fifteen years ago, huh? So... Saul...
867 he was pretty young.

868 SHADOW: Eight.

869 MARIA: And he had it in him to try and kill you.

870 SHADOW: I suspect he's gotten better at it.

871 LUKE: I just... let me see if I understand all this.

872 You - Abraham - you were here because you were

873 working on some crazy nuclear fusion project.

874 And you were snatched up by the military.

875 ABRAHAM: Yes.

876 LUKE: But meanwhile, you had this - Shadow - if you
877 want to call yourself that - you and John were
878 wanted for some crazy genetic thing, so you
879 could.. what... make Saul and Paul better
880 leaders?

881 SHADOW: Saul and Paul were the test subjects for what
882 they thought they could glean from John and I.
883 Basically, perfect charisma. Take an ordinary
884 set of twins and supplement their DNA with
885 markers from proven leaders. Accelerate their
886 cell division so the recombinant DNA would take
887 hold more quickly. Then, train them to be the
888 ideal soldiers and leaders, and reap the
889 investment of that stellar charismatic charm.
890 You'd have someone who soldiers would gladly
891 fight and die for. Someone who people would
892 follow. Unfortunately, things fell apart before
893 the whole 'control' thing came into play.

894 LUKE: So they cut John loose and left you here, and
895 then everything went wrong.

896 SHADOW: That's about it.

897 MARC: And you became his Shadow, how?

898 SHADOW: Because they gave him gene therapy for strength,
899 agility, speed. They tried to see if the
900 counterparts were true - they made me slow,
901 weak, frail. They weakened me physically,
902 forgetting that a weak body can cloak a powerful
903 mind.

904 LUKE: And you have lived here? All that time?

905 SHADOW: I get out some. Take some trips to Corinth.
906 Keep myself amused.

907 LUKE: What for?

908 SHADOW: Like John, I like to keep myself involved in the
909 little swirlings of this strange world. Stir
910 the pot, if you will. Watch things unfold from
911 up close.

912 LUKE: I see...

913 MARC: And I thought what we had gone through until now
914 was heavy... This... this is something else
915 entirely.

916 SHADOW: You poor things. You have no idea how deep this
917 goes.

918 MARIA: And the power? The fusion device? It's still
919 here? That's why we came here, right?

920 LUKE: The orb.

921 MARIA: Huh?

922 LUKE: It's the thing that's been talking to me, isn't
923 it. The... thing that glows. You tapped into
924 some power you shouldn't have, Abraham, didn't
925 you?

926 SHADOW: I think it's better to show, rather than tell,
927 on that one. Come on. It's downstairs.

928 MUSIC: FUGUE-LIKE BRIDGE

929 SCENE 19-15 - INTO THE DEPTHS OF THE DEPOT

930 SFX: MANY FOOTSTEPS ON METALLIC WALKWAY - CLANK,
931 CLANK, CLANK, CLANK, CLANK

932 Steps slow down and someone presses a heavy metal door, which
933 groans.

934 ABRAHAM: Well, I guess my passcode isn't needed anymore.

935 SFX: PRESS AGAIN ON THE HEAVY DOOR

936 SHADOW: This is where it happened...

937 ABRAHAM: So - shall we?

938 SHADOW: I'll stay out here.

939 ABRAHAM: Of course. You guys?

940 MARC: Uh, yeah. Okay. It's a little tight...?

941 ABRAHAM: We can work on getting the door removed

942 completely later. We'll need to get the, "Orb,"

943 as Luke so aptly put it, out. But I want to

944 make sure it's intact, first.

945 MARC: Okay.

946 MARC scrambles over the door and into the DEPOT room.

947 MARC: (ECHOEY, FROM OTHER SIDE OF DOOR) Whoa... is

948 there where... Shadow's fire started?

949 ABRAHAM: Hold on!

950 MARIA: I'll go...

951 MARIA scurries over.

952 MARIA: Luke?

953 LUKE: Yeah.

954 LUKE gets in... They pad down a vast hallway

955 MUSIC: TENSE... MYSTERIES AND ANSWERS AHEAD

956 SFX: CLANK CLANK CLANK DOWN A METALLIC STAIRCASE

957 The party sees a reactor humming away happily. ABRAHAM approaches

958 it.

959 SFX: SCI-FI SOUNDING HUM OF REACTOR RUNNING

960 ABRAHAM: (AWE) Here it is.

961 MARC: It's a... what is it, exactly?

962 ABRAHAM: I don't think you want me to explain how it
963 works, not really. It's treated hydrogen,
964 undergoing fusion, at a controlled temperature,
965 as opposed to say, a star, in which fusion
966 occurs at millions of degrees Fahrenheit. This
967 fusion reaction drives heat through a steam-
968 driven power reactor which is used to power this
969 building.

970 LUKE: Controlled explosions.

971 ABRAHAM: All electricity is controlled explosions. This
972 is just a bigger one.

973 MARC: And it has enough extra to power that flying
974 ship we rode in on?

975 ABRAHAM: Yes. And more. Much more. It can create a ray
976 of concentrated energy that will melt through a
977 fighting ship hundreds of miles away. On the
978 corollary, it can create a wall of energy that
979 will repel missiles.

980 MARIA: And how long will it keep going?

981 ABRAHAM: I can't say. This is the part that seems to
982 violate the laws of physics. The energy source
983 that seems to be inexhaustible. That does not
984 make any rational sense, as the hydrogen which

985 formed the basis of the fusion reaction should
986 be consumed. But it's not, it's as if it is
987 feeding not from the hydrogen, but from energy
988 from source sort of... unseen world. It's
989 awkward to say these things aloud. Scientists
990 as a rule don't believe in them. But the
991 phenomenon is observable. The reactor I have
992 built taps an energy source which seems to
993 violate the first law of thermodynamics. The
994 only explanation, which only the most fringe
995 quantum physics theory would accept, is that the
996 device taps into some sort of parallel universe,
997 or, more likely, an infinity of parallel
998 universes, making the hydrogen substrate is
999 available in essentially infinite quantities.

1000 MARC: Sounds like you've found a source of magic.

1001 ABRAHAM: Some would have called it that, maybe, in an
1002 earlier time. I try not to explain what I
1003 cannot explain, only to say... There is
1004 something odd about it. When I first
1005 successfully created fusion, on the subatomic
1006 level, there was... Ah...

1007 LUKE: A voice?

1008 ABRAHAM: A - yes, a voice. It took me some time to
1009 understand. When I first heard it I was quite
1010 shocked, as you might imagine. I heard the
1011 voice of - well - someone I hadn't thought of in
1012 a long time. Someone who died. Later I figured
1013 out that it must be a byproduct of the fusion
1014 process. The brain is only organic mass
1015 floating in fluid, of course. It is affected,
1016 profoundly, by the presence of energy. The
1017 fusion elements clearly affect the brain.
1018 Perhaps by stimulating bursts of high frequency
1019 gamma waves. They trigger aural hallucinations.

1020 SARAH: (WARBLY) Come to me, Luke.

1021 MARC: So you have a device in there that taps into
1022 another dimension and allows you to hear dead
1023 people.

1024 ABRAHAM: I'm not saying that. I didn't say that. I
1025 don't know how it works, to be honest. I know
1026 what it does. I know that. Ah. If we want to
1027 transport it, we have to be very careful.

1028 MARC: We're going to transport it?

1029 ABRAHAM: Isn't that why we came here?

1030 MARC: We came here for a weapon. For something that
1031 would help us defeat Saul.

1032 ABRAHAM: Yes. Exactly.

1033 MARC: You... We're...

1034 ABRAHAM: There is no more powerful weapon ever built by
1035 the hand of man. This weapon, if it gets out of
1036 control, could, theoretically, destroy all of
1037 the planet, perhaps this universe. Because, as
1038 I said, it has a seemingly unlimited source of
1039 power.

1040 MARC: So we're going to carry it around. Awesome.

1041 ABRAHAM: First we'll shut down the steam generator and
1042 turn off power to the building. That means that
1043 the elevator and most of the safety systems -
1044 the water pumps, et cetera, will all shut down.
1045 So keep an eye on the exits, should something go
1046 wrong. The orb itself will continue operating.
1047 I'm not sure I know how to stop it. I'm worried
1048 that if you tried to, and failed, well, I
1049 described that already.

1050 MARIA: And I was just worried that we were two hundred
1051 feet under water.

1052 ABRAHAM: Very safe, of course, Maria. When you work in
1053 this sort of thing, you get used to handling
1054 things of... incredible power. Now, quiet.
1055 Please. It's time for me to work.

1056 MUSIC: SUSPENSE, UP