

Triumvirate 2 - Overall assessment

The principal characters in Triumvirate 2 have recognisable individual voices, particularly Ethen Prest, Hamidi Abdullahi, Cathleen Henshaw, George Kelso and Winston Burnie.

The screenplay's overall dialogue differentiation is approximately 8.5–9/10. The strongest contrast is between Ethen and Hamidi:

- Ethen speaks to seduce, dominate, reframe and theatricalise power.
- Hamidi speaks to observe, warn, endure and reduce events to moral or philosophical essentials.

Cathleen provides a third register: blunt, practical and sardonic. George adds sceptical journalistic wit, while Winston brings a rough rural American idiom that is immediately identifiable. Meti's quiet, unusually composed speech is also distinct because she rarely wastes words.

The main area needing further work is not the central cast. It is the larger group of White House staff, politicians, military figures, security personnel and minor officials whose dialogue is necessarily functional and occasionally overlaps in a neutral institutional register.

Ethen Prest

Ethen has the screenplay's strongest and most distinctive voice.

His dialogue is:

- charismatic;
- theatrical;
- playful;
- authoritarian;
- mock-courteous;
- grandiose;
- cruel without needing to shout;
- adaptable to the audience in front of him.

Ethen rarely presents coercion as coercion. He reframes domination as renewal, inevitability, business or common sense. In public, he speaks in slogans and rhetorical escalation:

"Today, that all stops."

"One nation. One purpose. One voice."

The clipped slogan is especially effective because it becomes both political branding and verbal evidence of the loss of individual thought.

In private, Ethen becomes more conversational and amused by his own power:

"Persuasion isn't in my skillset."

"Prime Minister, I thought we had a special relationship?"

"I think you'll find I do."

His humour makes the threat stronger because he behaves as though the outcome is already settled. He does not need to explain his superiority; he enjoys watching other people discover it.

He also moves easily between charm and menace. With Melissa Hitchens, politeness itself becomes a threat:

"Please, Melissa. Hush, before I need to make you."

That is recognisably Ethen. A more conventional villain might threaten violence directly. Ethen keeps the manners of a host while stripping the other person of choice.

His language changes again when speaking to Hamidi. The public politician disappears and the supernatural rival emerges:

"Forewarned is forearmed."

"He toys with you. The chase is always the fun part."

The voice therefore remains coherent across politics, crime, diplomacy and supernatural confrontation. Ethen's core verbal behaviour is always the same: he controls the frame of the conversation and forces everyone else to speak inside it.

Voice distinction: 9.5/10

Hamidi Abdullahi

Hamidi's voice is deliberately opposite to Ethen's.

He is:

- restrained;
- philosophical;
- economical;
- formally composed;
- dryly humorous;
- morally certain;
- guarded about himself;
- capable of sudden urgency when supernatural danger appears.

Hamidi does not advertise what he is. He often knows more than everyone around him but gives only the amount of information he believes is necessary.

“He has the eyes of the serpent.”

The line is simple, but it defines his perception of Ethen immediately. Cathleen sees an elected President making extraordinary promises; Hamidi identifies the underlying nature.

His dry humour is understated:

“Then I shan't disappoint.”

That line follows Cathleen warning him that Ethen will expect him. Hamidi does not deliver a boast; he answers with controlled inevitability.

His philosophical voice becomes clearest in the quieter Cathleen scenes:

“Who? What? Why?”

“We ask ourselves so many unanswered questions, yet continually expose our weaknesses we cannot resolve.”

“Life is unfair.”

These lines are recognisably Hamidi because he responds to personal questions by widening them into questions of existence. It protects his mystery without making him evasive in the same way as Ethen. Ethen withholds truth to control people; Hamidi withholds truth because he believes some knowledge must be earned or endured.

In action, his language compresses further:

“Hurry.”

“I can't hold much longer.”

“Up.”

The final scenes then return him to his philosophical register:

“May the world be sheltered from your presence.”

“Our destinies are determined by our actions.”

“Let us find where it leads us.”

This gives Hamidi a consistent verbal arc: warning, resistance, suffering, recovery and finally reflection.

Voice distinction: 9/10

Ethen and Hamidi as opposing voices

Their dialogue styles embody the supernatural and ideological conflict.

Ethen	Hamidi
Expansive in public	Compressed in public
Performs certainty	Possesses certainty
Uses slogans	Uses aphorisms
Reframes domination as progress	Names danger directly
Uses humour to belittle	Uses humour to deflect
Seeks obedience	Seeks understanding
Controls the room	Observes the room
Speaks about power	Speaks about consequence

The distinction means their conflict works even before the physical confrontation. Ethen treats language as another form of possession. Hamidi treats language as a way of identifying what is true beneath appearances.

Cathleen Henshaw

Cathleen has a highly recognisable modern voice and provides the screenplay's strongest human counterpoint to Hamidi's formality.

She is:

- blunt;
- practical;
- sardonic;
- profane when frustrated;
- emotionally guarded;
- quick to challenge;
- action-oriented;
- warmer than she initially allows herself to sound.

Her early exchanges establish that she refuses to be sidelined:

“I didn't join to enjoy the scenery here.”

“Damn right I do.”

“I saved your ass.”

She does not speak ceremonially. She pushes conversations towards decisions, logistics and immediate action.

Her humour also has a specifically Cathleen edge:

“Not Miss Popularity, for sure.”

“You look human again.”

“Eat this.”

The lines are short, colloquial and usually delivered at moments when another character would be more solemn. That irreverence prevents the supernatural material becoming over-reverent.

Cathleen's emotional development is visible without fundamentally changing her speech pattern. She still sounds like Cathleen when she begins to trust Hamidi:

“I just want to understand you.”

“He's opened my eyes.”

She becomes more emotionally open, but not sentimental. Even after the final confrontation, her response is:

“We did it.”

That plainness suits her. Hamidi gives the victory back to her with 'You did it', but Cathleen's instinct remains collective rather than heroic.

Voice distinction: 9/10

George Kelso

George's voice is sceptical, conversational and journalistic without being written as a stereotype.

He tends to use:

- dry scepticism;
- casual American phrasing;
- quick deflation of grand claims;
- professional curiosity;
- humour under pressure;
- shorter, more urgent language once he becomes part of the resistance.

His introduction establishes his attitude toward Ethen:

“I'm still trying to figure out how he got elected, never mind his magic trick.”

When asked to cover the Joint Session, his cynicism becomes occupational humour:

“I could write it now and fill in the blanks later.”

When Donny tells him the President is behind a conspiracy, George reacts in exactly the register already established:

“You on the sauce?”

He does not instantly become a crusading journalist. His disbelief makes his later commitment more credible.

As the danger becomes real, his speech becomes much more functional:

“Quick.”

“Get in.”

“You got to get out of here. C'mon. Over the fence.”

Yet the wry voice returns as soon as there is room for it:

“Easy, bud.”

“Strange kid.”

His final Pulitzer exchange also shows the character’s emotional maturation. The old George might have enjoyed the career opportunity first. The later George immediately qualifies it with Donny’s death.

Voice distinction: 8.5/10

Winston Burnie

Winston has one of the most immediately identifiable supporting voices.

He is:

- rough;
- rural;
- irreverent;
- plain-speaking;
- warm beneath the profanity;
- story-driven;
- unimpressed by supernatural grandeur.

His first encounter with Cathleen establishes the register:

“Who'd be askin'?”

Later, when Hamidi and Cathleen reach his house exhausted:

“You look like shit.”

Winston consistently translates supernatural danger into earthy American language:

“That shit you normally use ain't gonna cut the mustard.”

“Like a liquid Fourth of July.”

He also turns the ammunition into a joke about medicine:

“You know where I am, when you need a repeat prescription.”

The roughness never makes him emotionally shallow. When he reveals what Hamidi did for him during the Gulf War, his language becomes simple:

“He saved my life.”

That restraint makes the moment stronger because Winston does not suddenly adopt Hamidi’s philosophical vocabulary.

His final exchange with George is also entirely in character:

“Let me tell you about the Gulf War.”

Winston speaks in stories, memories and practical experience. He sounds like someone who has seen the impossible and decided the healthiest response is not to romanticise it.

Voice distinction: 8.5/10

Meti Gebre

Meti’s voice is distinctive primarily through restraint. She is a child, but she does not speak with conventional childlike chatter.

Her dialogue is:

- calm;
- economical;
- self-possessed;
- slightly enigmatic;
- occasionally literal;
- unusually fearless for her age.

Her defining line during the village attack is:

“Don't worry, mother. He will come.”

The confidence is unsettling because the audience does not yet fully understand what she knows or what she is.

When Marilyn asks whether she is a 're-inc', Meti answers:

“Maybe.”

That one word is particularly effective. She neither confirms nor denies the mythology and appears more comfortable with the uncertainty than the adults around her.

During the rescue, her dialogue becomes as compressed as her father's:

"Quick."

By the epilogue she remains formal and composed:

"I would like that."

George's whispered 'Strange kid' works because her speech has consistently justified the observation.

Voice distinction: 8/10

Marilyn and Jane

Marilyn and Jane share a demonic insider register, but they are not completely interchangeable.

Marilyn is generally the more controlled, curious and pragmatic of the pair. Jane is more impatient, predatory and openly hostile.

Marilyn's language often treats the supernatural as ordinary procedure:

"Her presence is requested."

"I think she's a re-inc."

"Told you."

She sounds as though terms such as 're-inc' belong to an established supernatural vocabulary rather than something that needs explanation.

Jane is more aggressive and more willing to test or destroy:

"So I could kill you right now?"

"Think you're clever."

"Then she's more trouble than she's worth."

That difference is useful:

- Marilyn assesses.
- Jane provokes.
- Marilyn trusts Ethen's judgement.
- Jane questions whether Meti is worth the risk.
- Marilyn speaks like an operative.
- Jane speaks like a predator.

They could be differentiated a little further in a final dialogue-polish pass, but the Meti material has already given them more individual identity than their shared function as Ethen's demonic enforcers might otherwise allow.

Marilyn: 7.5–8/10

Jane: 7.5/10

Donny Harlow

Donny's voice is grounded, sceptical and institutional. He sounds like a working Homeland Security officer who knows Cathleen personally rather than a generic exposition source.

His speech is:

- direct;
- practical;
- friendly but wary;
- professionally cautious;
- more willing than George to accept Cathleen's credibility before accepting the supernatural explanation.

"You've got a nerve. Disappearing like that."

"You need evidence."

"This is just mind-blowing."

"You better be right."

These lines establish his role cleanly. Donny does not suddenly adopt the supernatural vocabulary of Hamidi and Cathleen. He remains the ordinary professional trying to fit impossible information into a recognisable framework.

His relatively conventional register is appropriate because his function is to anchor the early conspiracy in the real institutional world before his murder demonstrates how dangerous that world has become.

Voice distinction: 7.5/10

Liya Gebre

Liya appears comparatively briefly, but her voice is warm, spiritually grounded and more domestic than Hamidi's.

She speaks with:

- quiet confidence;
- affectionate familiarity with Hamidi;
- simple metaphor;
- hospitality;
- spiritual certainty without exposition.

Her reunion with Hamidi gives her an immediately personal tone:

“It is deeper than that well.”

When Cathleen says Hamidi has opened her eyes, Liya replies:

“That is his purpose.”

This is one of the most useful lines in the epilogue because it suggests Liya understands Hamidi's nature and role more deeply than Cathleen does, while refusing to explain it to the audience.

“You are brave to follow this man.”

Liya therefore does not sound like a female version of Hamidi. Hamidi intellectualises and philosophises; Liya expresses similar spiritual knowledge through human relationships, home and faith.

Voice distinction: 8/10

Cerberus

Cerberus has very limited screen time by design, but the voice is appropriately elevated and authoritative.

He does not sound like Ethen. Ethen performs dominance; Cerberus assumes it.

“You worry.”

“You are Ebab, The Serpent.”

“Victory is in your grasp.”

“Gather your generals. Send the order. Let chaos reign.”

The short declarative construction gives him the verbal authority of someone who does not negotiate. Ethen, who dominates nearly everyone else in the screenplay, addresses him as 'Master' and 'my Lord'. That relationship immediately alters Ethen's own vocal posture and tells the audience that Cerberus occupies a higher level of the mythology.

Because Cerberus is being held back for the third film, this amount of verbal definition is sufficient. Expanding his dialogue here could reduce rather than increase his presence.

Voice distinction: 8.5/10, based on intentionally limited material

Supporting political, military and institutional voices

The screenplay contains a large number of White House officials, politicians, military figures, police officers, security staff, journalists and service workers. Most are dramatically functional rather than characters who require complete verbal identities.

There are still useful distinctions within this group:

- Mike Pemberton tends to rationalise Ethen's programme in managerial and results-driven language.
- Ryan Delgado initially voices moral and institutional alarm before the Black Seal removes that resistance.
- Oliver Hitchens uses the public reassurance and private irritation of a pressured Prime Minister.
- Melissa Hitchens is more openly confrontational than Oliver in the Downing Street scene.
- Ken Wentworth reflects the coarse, normalised authoritarianism developing among ordinary officers.
- Susie Straighton uses newsroom familiarity and teasing rather than George's sceptical detachment.

The main limitation is that several officials necessarily speak through information: schedules, policy, votes, security, intelligence and orders. Their language can therefore converge into a neutral professional register.

That is not a significant weakness because these characters are not carrying emotional subplots. If desired, a final polish could add slightly more differentiation through sentence length, impatience, humour, regional idiom or individual attitudes to Ethen, but the dialogue should not become colourful merely to prove every one-scene character has a voice.

Minor officials / political staff: 6.5–7/10

Dialogue relationships

One of the screenplay's strengths is that character differentiation is not only visible in isolated lines. It emerges in the way voices collide.

Ethen / Hamidi:

- Ethen taunts and reframes.
- Hamidi refuses the frame.
- Ethen enjoys the game.
- Hamidi treats the conflict as duty.

Hamidi / Cathleen:

- Hamidi speaks in philosophy and restraint.
- Cathleen pushes for concrete answers.
- His evasiveness frustrates her; her bluntness humanises him.
- Their growing intimacy changes the emotional temperature without erasing either voice.

Cathleen / George:

- Both are sceptical and modern, but Cathleen is operational while George is observational.
- Cathleen asks what must be done; George asks what can be proved or reported.

George / Winston:

- George likes stories professionally.
- Winston tells stories as lived experience.
- Their final Gulf War exchange therefore feels like a natural verbal pairing.

Hamidi / Meti:

- Both speak economically under pressure.
- Meti's composure subtly echoes Hamidi without making her a miniature adult copy.
- The similarity helps imply their supernatural connection before the mythology is fully explained.

Voice scorecard

Character	Voice distinction
Ethen Prest	9.5/10
Hamidi Abdullahi	9/10
Cathleen Henshaw	9/10
George Kelso	8.5/10
Winston Burnie	8.5/10
Cerberus	8.5/10 (limited material)
Meti Gebre	8/10
Liya Gebre	8/10
Marilyn	7.5–8/10
Jane	7.5/10
Donny Harlow	7.5/10
Minor officials / political staff	6.5–7/10

Verdict

The central characters in *Triumvirate 2* do have their own voices.

The strongest achievement is that the principal cast are differentiated not merely by vocabulary but by their relationship with language:

- Ethen uses words to make domination sound desirable or inevitable.
- Hamidi uses words to identify truth, consequence and moral direction.
- Cathleen uses words to force action and puncture solemnity.
- George uses words to question, observe and eventually bear witness.
- Winston uses words to reduce the supernatural to hard-earned lived experience.

- Meti uses very few words, making her composure and mystery more powerful.
- Marilyn and Jane use a shared demonic vocabulary but approach danger differently.
- Liya uses spiritual knowledge through warmth, home and relationship rather than abstraction.
- Cerberus uses minimal language because authority is assumed rather than performed.

The screenplay does not suffer from every character sounding like the same author. Ethen, Hamidi and Cathleen are especially strong because a reader could often identify the speaker from the sentence construction and attitude even without the character name.

The remaining weakness is a degree of shared functionality among White House, political, military and security characters. That is normal for a plot-driven political thriller with a large institutional cast, and it does not materially blur the principal voices.

Overall dialogue differentiation: 8.5–9/10