

Wormfeld Chronicles IV:
The Legend of Dragonfield

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1 EXT. PRIMORDIAL FOREST - MORNING

WYRTGEORN (50s) kneels to study the tale written in fresh hoof-prints. He rises to an imposing 6'4" then vanishes like mist in the morning sun. He stalks a rangale of deer.

2 EXT. PRIMORDIAL FOREST - DAY

The yew of his long-bow strains, impatient to deliver death. Eyes focus with deadly intent on a ten-point stag. Something approaches. Wizenet trees yield. Boughs crack and splinter.

A GREAT WHITE STAG looms above the herd, towering an unfathomable twenty feet at the shoulder. Chestnut eyes penetrate him. Wyrtegeorn lowers his bow. The stag stomps.

The herd scatters. The Stag ambles off, glances back to him.

3 EXT. PRIMORDIAL FOREST - AFTERNOON

Wyrtegeorn pursues the Stag through fen, forest and field.

4 EXT. PRIMORDIAL FOREST - NIGHT

Wyrtegeorn collapses at a moonlit riverbank below a waterfall. The Great Stag eyes the determined straggler from the top of the waterfall's edge. He stands.

5 EXT. PRIMORDIAL FOREST GLEN - MORNING

Grey rains harry the dawn. The Stag crosses a glen, in the distance stand two sarsen pillars. The gate to Avalon.

Wyrtegeorn breathlessly plods across the glen, stops. Cold wind carries the cries of a woman and howling beasts.

6 EXT. PRIMORDIAL FOREST - MORNING

A barefoot WOMAN (22) in a blue tunic runs in terror. A Direwolf crashes through the underbrush in pursuit. Claws thresh the forest floor, closing distance on an easy meal.

Three Direwolves join the hunt on her right. She veers left. Five Direwolves press on her left, moving in for the kill.

She sprints into the open. Across the glade a basalt cliff rises. Nine Direwolves smash through the trees. The cliff wall so tantalizingly close, mocks her efforts.

She quick-steps up a tree trunk, lunges for a branch. She dangles tauntingly close to the razor fangs below. The ravenous pack lays siege around the tree.

She pulls herself up. A chattering squirrel scampers to intermingled branches of a near oak. She traces its escape.

Bare feet run along the bough. She bursts from her perch. Outstretched hands grasp a scaffolding branch on the ancient oak. Flailing arms hook the bough below. It bends earthward.

Direwolves lunge at their elusive prey. She moves hand-over-bloodied-hand higher. She climbs to the branch pointing to the next tree. Direwolves circle below. They settle.

She flies along the bough. It snaps, sending her tumbling. She lands face-to-face with a Direwolf. She flees. She vaults up the stone. A Direwolf lunges. Hungry teeth snap.

Claws tear her tunic, rake deep down her hamstring muscle. She screams agony. Ascends through pain. Laboring to the clifftop, she stares defiantly at her would be killers.

The pack races for the switchback. She hobbles off and confronts a sheer rock face. Fingers probe to find purchase. She grabs a branch. Eighteen amber eyes narrow, draw closer.

Alpha pounces. An iron tipped shaft impales the beast. Another lunges. An arrow answers. The beasts scatter. Wyrtegeorn rushes in. She crouches warily, ICE-BLUE EYES glaring. He sees his dagger. Oh, that.

WYRTGEORN

I am Wyrtegeorn, at your service.
Might I have the name of one so brave
as to hunt direwolves bare-handed?

She says nothing. He repeats himself in Norwegian. Nothing. He kneels by her bloody leg. Wyrtegeorn tears the back panel off her shredded tunic, makes a bandage for her deep gash.

Their eyes meet. She captivates him in a prison of blue.

WOMAN

Rowena..

7 EXT. CAPUT ÆLFWEARD VILLAGE - EVENING

Two riders astride a horse mosey along through a village to Caput Ælfweard. Peasants wave at the passing of their liege lord. Yellow-toothed smiles widen, awed by the enchantress.

8 EXT. CAPUT ÆLFWEARD BAILEY - EVENING

GRIEG, the old steward of the holdfast, greets the riders.

GRIEG

We were sick with worry when eventide
twice passed and you had not returned

WYRTGEORN

But not so worried as to go looking.

GRIEG

Go looking in the Deathwood Forest? I
said we were sick with worry. We had
not been taken mad with fever!

WYRTGEORN

Aye, Deathwood grows there in
abundance. Yet it only is a forest.

GRIEG

'Only a forest' says the man who went
hunting for deer and returns with a
lamb in wolf's clothing!

9 INT. CAPUT ÆLFWEARD MASTER BEDROOM - EVENING

Wyrtegeorn carries Rowena inside. He gestures for her to stay

10 INT. CAPUT ÆLFWEARD MASTER BEDROOM - NIGHT

EMMA enters with hot water, linen strips and clothes.

EMMA

Lord's said you've a nasty gash. Now,
let's have a look.. It's alright.
Naught here I hadn't seen aplenty.

Emma yanks the shredded tunic. Rowena's gash now a scab.
Emma blesses herself. She collects her wits and leaves.

11 INT. CAPUT ÆLFWEARD MASTER BEDROOM - LATER

Wyrtegeorn sees Rowena laying by the fire. He laughs, leads
her to bed. She straddles him and sings like a running brook
whispering its melody to the night. The warrior surrenders.

Emotions wash over him like an ocean. A tear escapes him.

He falls asleep in her gentle embrace.

12 EXT. CAPUT ÆLFWEARD - DAY

The lovers laugh. Wyrtegeorn knows peace. Time passes..

13 EXT. CAPUT ÆLFWEARD VILLAGE - DAY

Wyrtegeorn and Rowena approach on horseback, Rowena with a small baby bump. Men avert their gaze. Women rush indoors.

14 INT. CAPUT ÆLFWEARD GREAT HALL - DAY

Wyrtegeorn strides to his throne, Rowena stands beside him. King WILLIAM II (40) and his RETINUE marvel at her beauty.

WILLIAM II

So, it *is* true.

BENEDICTINE MONK

It is customary to bow to your king.

WYRTGEORN

No man compels me to bow in my own hall. King or no.

WILLIAM II

Lord Wyrtegeorn, forgive the father. He is a man that troubles over the trappings of etiquette and protocol. You are a man of a different sort. A man England could use more of.

WYRTGEORN

We are not in England.

BENEDICTINE MONK

That is treason!

WILLIAM II

That - is a point that some might contest.. Now that King Malcolm has been dealt with, your barony rests within the *English* border.

WYRTGEORN

I care not what is beyond my border.

William cannot take his eyes off Rowena.

WILLIAM II

You are a fascinating man. I am prepared to increase your lands ten thousand fold, making the whole of The Cumberland your fief. I require only that you pledge fealty to me as your rightful king, and give unto me the Nephilim to take unto my protection, thus securing our peace.

WYRTGEORN

Nephilim? I do not know that word.

BENEDICTINE MONK

For your baptism was a sham, Dane! A Nephilim has the appearance of a human, even a soul, but have angelic powers that differentiate them from ordinary humans.. She is beyond you.

WILLIAM II

I will remove your impudent tongue!

WYRTGEORN

What said you last priest, is true. She is beyond me. As for your offer, Rowena is not mine to give.(SUBTITLE) Do you wish to go with this man?

ROWENA

I see only one man here-I choose him.

WYRTGEORN

She has given you her decision.

WILLIAM II

You would refuse your king?

WYRTGEORN

You are king of the English. I have not recognized you as my king..

WILLIAM II

I understand that you wisely refused to join King Malcolm's lost cause. If you had, your land would have been forfeited. You may have even been killed. That can yet still happen. I have an army a day's march from here.

WYRTGEORN

A day's march is not here.. If you seek death, why wait?

WILLIAM II

You think to kill me? Look around
you! I have fifteen men guarding me.

WYRTGEORN

They look to be fine soldiers. It
would be a pity to kill them. And
more's the pity for you not to live
to see the price of your hubris, fair
king. You seem a decent fellow. I'll
hate to kill you.

The guards ready to draw swords, following their captain.

WILLIAM II

And I would hate to die! The balls on
you! Pity the horse that bears them!

A guttural growl echoes. A Direwolf stalks in. MYRDDIN EMRYS
(50s) swaggers into the hall. He is tall, with ebony skin,
MOLTEN GOLD EYES. In his hand, a twisted staff.

The growling familiar orbits Myrddin like a bad moon rising.

MYRDDIN EMRYS

You harbor that which is not yours to
possess, mortal. She is a thing
beyond your comprehension.

WYRTGEORN

So I have been told.

MYRDDIN EMRYS

Release her unto me. I shall grant
you a mighty boon: life eternal.

Myrddin extends a hand. Yellow flame springs from his palm.

WYRTGEORN

Tell me, wizard, what poetry might be
writ of a thousand, thousand sunsets
by a blind man? What profit in life
unending if I carve out my heart?
What felicity is found if you
lengthen my days but rob them of
ardor? You offer me nothing but
ashes. *Love is stronger than death.*

MYRDDIN EMRYS

Such comely words from the warrior
poet. Love.. Love is as fleeting as
the morning dew on a spider's silken
snare.. When you know the frailty of
your life, you shall beg for my gift.

The Direwolf lunges. Wyrtegeorn plunges his ready knife into its ribs. He holds the dead beast up to Myrddin's face.

WYRTGEORN

Shall I put your claims of life
eternal to the test, wizard? Go. Now.

Wyrtegeorn drops the carcass. Myrddin withdraws, gestures with his staff. The Direwolf revives, retreats, ears down.

15 INT. ENGLISH MANOR BEDROOM - EVENING

The leather "Wyrmfeld Chronicles" snaps shut. PENDRAGON XX (50s) dressed in a bespoke 1940s suit in ATLAS (10) room.

ATLAS

Father, does the story end there?

Pendragon's ICE-BLUE EYES gaze through leaded glass. In the soft gloaming lay the distant ruins of Castle Wyrmfeld.

PENDRAGON

No.. No, Atlas. The Chronicle doesn't
end there. It continues with you..
Our legacy has passed unbroken
through nine centuries to you.

ATLAS

What's a legacy?

PENDRAGON

A legacy.. is an echo of the past we
can hear today, if we listen. Things
that get passed down like.. the color
of your eyes is the same as mine, and
mine are the same as my father's.

ATLAS

So, it's like a gift..?

PENDRAGON

Sometimes a gift. Sometimes a burden.
I am Baron of Wyrmfeld, as my father
was before me. And one day you will
be baron. On that day you will learn
that your legacy is also a harness
and a chain.. These lands are your
responsibility. You must never sell.
Not for any reason. To do that is to
break a covenant with all your
ancestors, and all your descendants.

Pendragon gestures Atlas to look out the window with him.

PENDRAGON (cont'd)
The ruins by the lake were once the
home of Wyrtegeorn and Rowena, and in
that lake still sleeps the dragon.

ATLAS
The dragon is still there, father?

PENDRAGON
Yes. The dragon slumbers so long as
we preserve and protect the land..

He kisses the drowsy Atlas with the same ICE-BLUE EYES.

16 EXT. ENGLISH MANOR BEDROOM - EVENING

Atlas' cherub face looks out the window. Seasons pass. He
ages as we pull away across the manor across the fields.

Time-lapse of the ruins of Castle Wyrmfeld being restored.

17 EXT. WYRMFELD CASTLE LIBRARY - PRESENT DAY

Atlas (80s) looks out of a window. A faded scar traces along
his cheek, disappears under the patch covering his left eye.

Earth moving equipment arrives at the ruins of a tower.

18 EXT. EXCLUSIVE HUDSON RIVER SUBURBAN HOME - DAY

A BMW stops at a brick mailbox "WESTFIELD". GRIFFIN (70s), a
sharply dressed Brit taps the steering wheel impatiently.

Maria ISABELLA Salazar Westfield (40s) rolls into the
driveway. Griffin intercepts her on the cobblestone walkway.

GRIFFIN
Good day, Dr. Westfield. Might I have
a word? Is your husband at home?

ISABELLA
He is not. Can I help you?

GRIFFIN
I need to speak to him on an urgent
matter.

ISABELLA
I'm sorry. Who are you?

GRIFFIN

He who is tasked with locating him.
When might he be expected?

His business card appears with the panache of a magician.
She sees his title as senior partner at an English law firm.

ISABELLA

Not for hours.. What is this about?

Griffin snaps his wrist, glances to his Bulgari watch.

GRIFFIN

I'm afraid that won't do.

He opens a portfolio, handing her a manila envelope.

ISABELLA

I never knew lawyers deliver mail..

GRIFFIN

When the circumstances demand, madam.
Please convey my regrets for not
delivering this in person. Have your
husband contact me at his earliest.

19 INT. WESTFIELD HOME OFFICE - DAY

Isabella casually tosses the envelope on her husband's desk.

20 INT. WESTFIELD KITCHEN - DAY

Isabella puts on the kettle. Peruses take out menus.

21 INT. WESTFIELD HOME OFFICE - DAY

Isabella stands conflicted. A flick of a sword letter
opener. Her hand strays over her mouth. The kettle shrieks.
On the desk, a letter addressed to *Alexander Wyrmfeld*.

22 INT. OFFICE OF DR. ALAN WESTFIELD, NEUROSURGEON - DAY

ALAN WESTFIELD (50s) ICE-BLUE EYES scrutinizes a spinal
injury. He fumbles for the ringing phone in his pocket.

ALAN

Hi honey.. Not for a few more hours.

ISABELLA (V.O.)

Alan? Who is Alexander Wyrmfeld?

A four word gut punch. His face goes pale.

ALAN
I'm.. I'm on my way home..

He drops his phone putting it back in his pocket.

Alan steps out of the examination room, into a reverie.

23 INT. ENGLISH HOSPITAL - 33 YEARS AGO DAY

A PATIENT (19) lies in traction. A one-eyed ATLAS(50) fumes and whips a sniveling ADOLESCENT(16) with a riding crop.

24 EXT. LIVERPOOL DOCKS - DAY

Adolescent boards a ship with a sad sack of belongings.

25 EXT. WESTFIELD HOME - PRESENT DAY

Alan sits parked in the driveway, gathering his courage.

26 INT. WESTFIELD KITCHEN - DAY

Alan enters the kitchen with dozens of roses. Isabella furiously chops, preps a Mexican feast in stony silence.

ALAN
I was thinking maybe we'd go out..

Isabella unleashes a tornado.

ISABELLA (SPANGLISH)
Is that what you were thinking? Maybe we'd go to a nice quiet restaurant where I won't raise my voice? No! We will eat at home where I can speak in whatever kind of voice I want!

ALAN
You didn't have to go through all-

Isabella waves her knife around, seething.

ISABELLA
I didn't do this for you. I don't even know **who** you are! I know who I am. When I get upset, I must do something useful before I do something I'll regret.

Isabella splits a chicken with one stroke of a cleaver. She takes a moment to collect herself. Exhales, trembling.

ISABELLA (cont'd)
The letter is on your desk.

27 INT. WESTFIELD HOME OFFICE - CONTINUOUS

Picking up the letter is moving a corpse. He pours a scotch.

GRIFFIN (V.O.)
As the world's oldest law firm in operation, we have the distinct privilege of serving many of the great houses of England. Our roots reach back to 1570 and count your family's barony among our earliest clients. With our deepest regrets, we must inform you that your father has become agitated and unstable in his advancing years. He has requested our firm locate you and deliver to you the enclosed letter. Please contact me at your earliest convenience.

He slips a finger under the wax seal: a sigil of a dragon.

28 INT. WESTFIELD KITCHEN - DAY

Alan extends the letter to Isabella. She snatches it.

ALAN
"Death is near. Come home."

Fear flashes across her stern countenance for a microsecond.

ISABELLA
You can start talking now.

Alan arranges the flowers hopes to shield himself.

ISABELLA (cont'd)
You don't know where to start? Let me help you. Let's start with why the man I met in college told me he was an orphan. Then we can move on to the part where I can bear your children but everything you told me about your childhood IS A LIE?

Alan shrinks under her glare, glances to the door.

ALAN
My father.. was a fanatical military
man.. We weren't sons.. We were a
platoon learning the 'old ways'..

ISABELLA
What do you mean, 'the old ways'?

29 EXT. MANOR HOUSE - 33 YEARS AGO DAY

ALAN (V.O.)
Jousting, swords, medieval weapons..

ARTHUR (19) and ALEXANDER (Alan, 16) duel with wooden
swords. Arthur gives no quarter, pummels, taunts Alexander.

30 INT. MANOR HOUSE - 33 YEARS AGO DAY

Arthur and Alexander stand at attention with arms extended.
The riding crop whips down striking a red, swollen hand.

ALAN (V.O.)
I wore his stripes until I fled.

ISABELLA (V.O.)
Your father abused you?

31 EXT. MANOR HOUSE - 33 YEARS AGO DAY

Arthur charges his horse, his wooden lance strikes the
quintain shield. He avoids the swinging sandbag.

ALAN (V.O.)
The physical abuse.. Emotional abuse.
His tyrannical obsession.. Something
was bound to go horribly wrong.

Alexander is knocked off his horse. Arthur jeers. He
remounts enraged. The brothers charge. Arthur lands wrong.

ALAN (V.O) (cont'd)
My father had us riding hard.. I.. My
brother fell.. He broke his neck..

32 INT. WESTFIELD KITCHEN - DAY

Jazz Music plays. Isabella pours him a glass of wine.

ISABELLA
So that is why you left?

ALAN

Even that wasn't enough to end my father's obsession. He expected me to continue participating in his madness even after I.. I couldn't take it. I left. I did everything I could to reject him and what he stood for.

ISABELLA

The past will not stay buried forever. You should have told me.

ALAN

I should have told you? I couldn't even tell myself. I just blocked it out. That life.. doesn't exist.

ISABELLA

What will we do about this letter?

ALAN

Do? We're doing nothing.. Ignore it. "Death is near"? Good. Let it come. He has been dead to me for decades.

ISABELLA

That is not an option. Right or wrong, that is your father. He's dying and you need to make peace.

ALAN

I don't care what he needs!

ISABELLA

You're not doing it for *him*. You're doing it so *you* can find peace and share that peace with ***your family***.

ALAN

Completely out of the question.

ISABELLA

Dios mio! This explains so much. All your life, you have always been so, so, so, so driven. So much to prove. It wasn't ambition. It was anger. Now that your dying father is reaching out, you can finally turn your back and have your revenge.

ALAN

Isn't the best revenge a life well lived? I think I've achieved that. I'm taking the dog out. Frodo!

Alan collects the leash. The dog Frodo comes scampering.

ISABELLA

You can walk away from a discussion,
but you can't run away from the past.

ALAN

I have so far. When's dinner?

ISABELLA

This is your chance for closure. This
is a *final chance* to find peace with
your past. I know this won't to be
easy, but that's the point. You have
to face the demons of the past.

ALAN

You don't face demons. You run.
Or you die..

33 INT. WESTFIELD HALLWAY - DAY

Isabella makes a call - no answer. She stomps down the hall
to the garage entry - locked. Isabella curses in Spanish,
retrieves a key and enters the garage. The music is louder.

FEMALE VOCALIST

*This girl's got a dream and I hope it
doesn't harm her. A whispering stream
A night in shining armor! I'd trade
this city stress, for a low-cut
silken dress. Romance does me right.
Kiss me by candle light...*

34 INT. WESTFIELD GARAGE SOUND BOOTH - MOMENTS LATER

Ali (22) ICE-BLUE EYES. PACO (23) on mixing board. Isabella
bangs on the glass. The music abruptly stops.

ALI

Hijo de puta! I'm live streaming!

ISABELLA (SPANISH)

I told you never to lock doors when
you are alone with a man.

ALI

You ruined a perfect take! Arrrrr..

PACO

Tranquila, I don't identify as male.

ISABELLA (SPANISH)
I don't care about 'identifies'. I
care what a man has between his legs
when he's alone with my daughter.

ALI
The woman who gave me life isn't
happy unless she choking me to death.
No puedo respirar en esta casa!

ISABELLA
Where is your brother? He doesn't
answer his phone. I need him home.

ALI (SPANISH)
Grandfather's house. Riding.

35 EXT. CASA DE ABUELO DRESSAGE ARENA - DAY

JASON (19) face-plants at a jump. ABUELO (70s) laughs. ICE-BLUE EYES glance up, he pulls dung from his thick mane.

ABUELO (SPANISH)
Acquiring skills requires dedication.

JASON (SPANISH)
Obviously. Ali makes it look so easy.

ABUELO (SPANISH)
It comes naturally to her. Her soul
remembers the lessons of a past life.
Enough for today. Your mother called.

Jason leans to kiss his cheek. Abuelo leaned back laughing.

ABUELO
Maybe just shake hands this time.

36 EXT. WESTFIELD HOME - EVENING

Jason powers his Ducati motorcycle into the driveway.

37 INT. WESTFIELD KITCHEN - EVENING

Isabella lights up, kisses him. Her nose protests the aroma.

ISABELLA
Whew! Go take a shower.

JASON
What? I smell like a cowboy.

ISABELLA
You smell more cow than boy.

38 INT. WESTFIELD ALI'S BEDROOM - CONTINUOUS

The room awash in trophies. Ali's reading. Jason barges in.

JASON
Que tal?

ALI
Privacy, mocoso?

JASON
Here, princess?

ALI
I could have been undressed.

JASON
If I want to hurl I'll stick a finger
down my throat. Company coming?

ALI
No. Dad's in the doghouse.

JASON
How'd ya figure?

ALI
He brought home roses. It doesn't
take a genius, which I am.

JASON
OK, Einstein.

ALI
Ffft. My IQ *is* 160, his was only
rumored to be that high.

JASON
One test! What's daddy's little
overachiever reading now?
Quantum mechanics for dummies?

ALI
Just some fluff on reincarnation. Go
take a shower. You smell like shit.

He turns, bends and farts in her room.

ALI (cont'd)
Mocoso!

39 INT. WESTFIELD DINING ROOM - EVENING

Ali and Jason wait for the *zapato* to drop.

ISABELLA

Your father's had something come up
and has to travel out of the country,
and he's asked me to join him.

Alan drops his fork loudly on his plate.

ALI

That explains the flowers.

JASON

Where are you going?

ISABELLA

England.

ALAN

I still have to think about it. I..

ALI

England? Oh, I've always wanted to
see London. Daddy, can I **please** come?

JASON

Daddy? Can I **please** come? please..

ALAN

Princess, I'm not going anywhere.

ALI

Daddy, London has the best museums.

JASON

I wonder how they managed that?

ISABELLA

You need to keep an eye on your
brother.

JASON

Ha! Wait. An eye on **me**? I'm an adult.

ALAN

Chronologically, yes. Otherwise, no.

ALI

Not a chance. Definitely NOT for
free. Stick him in a kennel.

ISABELLA

And why not? He's your brother.

ALI

Exacto. Second oldest excuse in the book: I am **not** my brother's keeper.

JASON

Yeah, and the oldest excuse in the book is: It's that woman's fault.

ALI

You stay. He's *your baby*. We haven't had a daddy-daughter trip all year..

JASON

There's never been a daddy-son trip.

ISABELLA

We can all go.

Alan side-eyes his wife. Ali frowns. Jason scoffs.

JASON

Pass. Hard Pass. I'll stay home.

ALAN

You mean like last time? The keg party? Neighbors called the police.

JASON

Ancient history. No one got arrested.

ALAN

That doesn't set a very high bar.

ALI

Like his show jumping. Such a prize.

JASON

Such a kiss-ass.

ISABELLA

Language!

JASON

Sorry. Ali, go perform an anatomical impossibility on yourself.

ISABELLA

It's decided. We'll all go.

ALAN

NOTHING has been decided.

Isabella gives him a ***this the hill you wish to die on?*** look.

40 EXT. WYRMMERE LAKE - MORNING

Geoffrey (25) rises nude from the lake. Finding his clothes and towel, he observes the bustling work on the hill between the castle and the manor at the ruins of an archer tower.

The ruins are cordoned off by wooden stakes and rope. A banner proclaims the dig is by the British Archaeological Association. Post-grad archeological STUDENTS bustle about.

ARCHIE, the lead archaeologist (55) confronts Geoffrey.

ARCHIE

You're just in time now that the heavy lifting is done.

GEOFFREY

I arrived before the lot of you. Nothing like a swim to start your day. You should join me tomorrow.

Commotion erupts. A horse and rider jump the rope barrier. Wearing his old military uniform, Atlas could be mistaken as a quixotic figure, but for the glare in his remaining eye.

ATLAS

What the devil is going on here?

Archie is joined by PHRYXUS KALASHOV (35-45), an impeccably dressed, handsome man with a goatee and intense AMBER EYES.

ARCHIE

Now see here! This site is..

PHRYXUS

Archie, this is Baron Atlas Wyrmfeld. So nice of you to drop by baron. I have been wondering how you are getting on after the funeral.

ATLAS

You wonder when you can pick my bones, vulture. It is not this day! Remove yourselves from my land.

PHRYXUS

Baron, I am afraid you are confused. This land, and meters further to your holdfast is now part of my estate. I could bring my surveyor to again explain the boundaries to you.

The Baron scowls, draws his officer's sword. The students and Archie cower and flee. Phryxus stands unflinching.

ATLAS
Remove this immoral enterprise!

The baron spurs his horse, hacks at the tents, charges off.
He stops, lift the spear secured to his saddle.

ATLAS (cont'd)
Phryxus!

Atlas hurls the spear. It slices through the banner. A cloth at the end of the spear unfurls the Wyrmfeld coat of arms. A dragon sleeping in an ouroboros.

41 INT. NEWCASTLE INTERNATIONAL AIRPORT ENGLAND - DAY

The chauffeur JAMES (60s) waits in a bustling crowd, holding up a sign: "Dr Westfield". Alan emerges through the throng.

ALAN
I'm Doctor Westfield.

JAMES
Very good. Allow me to take your bag.

Alan and James exit the airport.

42 EXT. NEWCASTLE INTERNATIONAL AIRPORT ENGLAND - DAY

James puts the bag in the boot of the Austin Princess limo. Isabella confronts him curbside with a large suitcase. Ali live streams as she rolls up. Jason photo-bombs her.

ALI
We've just arrived in New Castle, and check out the limo.. Ugg! Why do I look so hideous in these pictures?

JASON
Because the camera doesn't lie?

ISABELLA
Oh, honey, it's just jet lag.

43 INT. AUSTIN PRINCESS LIMOUSINE - DAY

The family jostles inside. Griffin is in the front seat.

ISABELLA

Jason, settle down! I can't take you anywhere!

ALI

You can't leave him anywhere, either.

GRIFFIN

It is good to finally meet you in person, Dr Westfield. Good to see you again, Dr. Westfield.

ISABELLA

Do all your clients get such personalized attention?

GRIFFIN

No.. The fact of the matter is that I wouldn't be here if not for Lord Wyrmfeld. Then again, I suppose that could be said for us all.

The limo takes off. Isabella stares at the cagey lawyer.

ISABELLA

That was not really an answer.

GRIFFIN

You are quite perceptive, madam..

ISABELLA

Is there more to the story? or do I need to twist your arm?

GRIFFIN

I think you would have made for a formidable solicitor, Dr. Westfield.. Back when I had more hair and muscles I was on my first deployment. The Kenya Emergency they called it.. I'll never forget the night I met Lieutenant Colonel Atlas Wyrmfeld.. We were two platoons trapped with no possible retreat.. He arrived - I never knew how; with such coolness you'd think he was strolling through an English rain.. He held us together. Led the charge that broke their line. Took bullets, shrapnel, stabbed.. Killed the man that took his eye with his own bloody bayonet.

JASON

What a total bad-ass.

GRIFFIN

Indeed. He received the Victoria Cross for his actions, but refused it, and handed in his commission.

Ali is recording herself, in cub-reporter mode.

ALI

Why? Wouldn't that be a big deal?

Griffin's face darkens as he dredges up a buried memory.

GRIFFIN

At no other place in the British Empire was capital punishment dispensed so aggressively.. We were on the wrong side of history and knew it. Only Atlas had conviction to act.

44 EXT. OAKHAVEN VILLAGE BUS STOP - DAY

Elke (40s, tall) exit the bus. MYLA (20) pulls an ad from the bus stop wall, a faded missing persons flier beneath it.

45 EXT. OAKHAVEN VILLAGE STREET - DAY

LOCALS give Elke and Myla disparaging looks.

46 INT. OAKHAVEN VILLAGE INN - DAY

They enter. An elderly WOMAN sleeps in an overstuffed chair. She wakes grumbling, scowls and steps behind the counter. A sign on the counter: Doors remain locked after sundown.

47 INT. AUSTIN PRINCESS LIMO - AFTERNOON

ALAN

I think we're here.

GRIFFIN

Not quite. Unfortunately, some years back, Atlas became.. eccentric, spending a substantial sum preserving and restoring the original castle. Subsequently, he was not able to keep the estate intact. To point of fact, most of it is gone, I regret to say. Fortunately, I was able retain the knight's fief where the original castle is sited as caput baroniae.

ALAN
I'm sorry, as a what?

GRIFFIN
Forgive me. Caput baroniae - 'head of the barony', preserving the title and the ancestral home: Castle Wyrmfeld.

JASON
Are you saying we have a castle?

ALAN
No. We don't.

GRIFFIN
The Manor House, your childhood home regrettably was lost in the sale.

Ali has déjà vu: she sees the castle as it was in 1096.

48 EXT. WYRMFELD CASTLE UPPER WARD - DAY

James removes the luggage. Ali holds her phone up.

ALI
Is there WIFI?

GRIFFIN
I am afraid many modern conveniences are lacking.

ALI
I'm not getting a signal. Uhhh.

JASON
We've gone medieval..

Addison opens the great door. He stands crisply.

ADDISON
Welcome to Castle Wyrmfeld. I'm sure that you would like a chance to rest after your long journey. If you will follow me, refreshments will be..

ALAN
There's no point in delaying the inevitable. Take me to him now.

Addison coolly nods. Maid BECKA appears to bus the luggage.

ADDISON
Of course.. As you wish.

ALAN

Go get settled. We'll be up in a bit.

ISABELLA

And carry your own luggage. Don't get any ideas these are your servants.

As soon as they depart, Ali drops her bag for the maid.

49 INT. WYRMFELD CASTLE LIBRARY - DAY

Atlas hunches over a brass telescope.

ADDISON

Milord, may I present Doctors Alan and Isabella **Westfield**.

A ticking clock punctuates the heavy silence..

ATLAS

The prodigal son returns..

ALAN

In the context of the parable.. a son returns to faith and family, finding his father forgives him.. Is that why I'm here? For you to forgive me? Or do you expect me to forgive you?

Atlas straightens his old bones, moves from the window, stands behind his desk, resting a fist on the dull surface.

ATLAS

There is no point in apologies. No time for forgiveness. Death is near..

ALAN

So I have been told. But not your prognosis.

ATLAS

My prognosis? The relentless pommeling of time; the thousand natural shocks flesh is heir to.. I do not refer to my death. You are **not** here to pull the grass over my bones.

ALAN

So why am I here?

ATLAS

The answer is outside that window.

Atlas gestures to the telescope. Alan spies the distance.

ALAN

This is what upset you? Archaeology?
I'm told it's not your land anymore.

ATLAS

It isn't my land. It isn't *his* land.
That land belongs to the sacred dead
that hallowed it with their blood.

ALAN

That blood is long dried. Their bones
are nothing but dust.

ATLAS

It should NOT be disturbed! That fool
will provoke the wrath of the furies!
He will **wake** the dragon.

The mention of the legend gives Alan an unexpected chill.

ALAN

I don't believe in fairytales. I'm
too old to squire. So why am I here?

ATLAS

A squire? You? We shan't repeat that.
Where you prove necessary is on a
different battlefield. I need to
insure that the line of succession is
secured; that these lands stay out of
the hands of that.. *vulture*. Changing
your name *and becoming an American*
has muddied the waters. A case could
be made that you have disavowed your
birthright. With his blood-money and
influence, it would be all he would
need to take what has been our
family's for centuries.. You wouldn't
have even known it happened.

ALAN

What makes you think I want anything
to do with this and your imaginings?

ISABELLA

You have certainly given us a lot to
think about. As his wife, I can tell
you that your son places family above
all.. And you have yet to meet your
grandchildren.

Atlas takes the measure of her for the first time.

ATLAS

Quite right, madam. We have spoken of this matter enough for now.

50 INT. WYRMFELD CASTLE GREAT HALL - EVENING

A large fresco depicts a vast medieval scene. Below the fresco, a sword on stand points to a fossil necklace.

Alan, Isabella, and Ali sit at the table. Ali snaps selfies. Jason stands at the fresco, extends his hand to the sword.

ATLAS (O.S.)

Do not touch that! That sword was carried into the crusades. It was blessed by a pope.

Jason retreats, Ali shakes her head. Alan reflexively stands his family follows his lead, wait for Atlas to sit.

ALAN

And how many were murdered because of that Pope's blessing?

ATLAS

So, these are my grandchildren. What are your names?

JASON

I'm Jason..

Ali notices Atlas frown. She rises to her feet, curtsies.

ALI

I am Alexandra Gabriella Westfield, at your service, your lordship.

Atlas softens. Jason side eyes the kiss-ass.

ATLAS

Americans. I shan't expect you to know how to comport yourselves amongst nobility. 'Tis all rubbish on any account. There are more pressing matters than etiquette. Such as...

Atlas takes in the sight of his family at his table. He struggles with an unexpected upswell of emotions.

ATLAS

The importance of family; that pride can build a wall harder than stone..

(MORE)

ATLAS (cont'd)
That forgiveness is a bridge that can
take many years to build.. but that
should not prevent the building..

Isabella extends a hand and touches his arm.

ATLAS
I think I caught a speck of dust..

ISABELLA
Maybe after dinner you could give
your grandchildren a tour of their
ancestral home?

Isabella nudges Ali for an assist.

ALI
We haven't seen much of it yet.
It's.. big. How old is it?

ATLAS
Older than me, if you can believe it.
It was built in the thirteenth
century from the detritus of a much
larger castle. The original castle
was built in the eleventh century,
but was destroyed by the wyrm.

JASON
How could worms destroy a castle?

ATLAS
Ah, yes. Wyrms is Old English for
dragon. Your family name - before
your father changed it - is *Wyrmfeld*
which means Dragon Field.

JASON
A dragon destroyed the castle? *Right.*

ALAN
The plausible explanation is it was
destroyed by Vikings.

ATLAS
Viking invasions ended before then.

ALAN
Then during the Norman Invasion or
the Revolt of the Earls, or any other
reason rapacious men give to make
war. The legend is just a fairy tale.

ATLAS
Wyrmfeld has stood for nine centuries
It cannot be me that sees this house
end. That legend *is* your legacy.

JASON
Legend?

ALI
What legend?

ATLAS
The Legend of Dragonfield. Your
father never told you? Why should
that be a surprise.

ALAN
I'm sure you'd love to tell them. I
have heard it often enough. Excuse
me. I'm going to pay my respects.

51 EXT. WYRMFELD CASTLE UPPER WARD CEMETERY - EVENING

Alan kneels at Arthur's RECENT gravestone. Tears flood out.

ALAN
I'm so sorry.. for everything..

52 EXT. OAKHAVEN VILLAGE STREET - NIGHT

Elke exits the market with wine and flowers. A church BELL
clangs. She notices the few PEDESTRIANS all scurry indoors.

53 EXT. OAKHAVEN VILLAGE STREET - CONTINUOUS

A black shapeless CLOUD glides in the gathering dark. Elke's
pace quickens. She looks back again. Panic takes her and she
jogs faster, turns on the street to the hotel.

It glides toward her. The door is locked. She runs, drops
her bag. She stops breathless at an alley, looks back and is
yanked into the shadows by a roiling black cloud.

54 INT. WYRMFELD CASTLE STUDY - NIGHT

Atlas opens the Wyrmfeld Chronicles for his grandchildren.

55 EXT. CAPUT ÆLFWEARD BAILEY - NIGHT

The black shapeless CLOUD glides through the barbican. Smoke envelops the convulsing sentries. A green plasma glow flickers as their souls are sucked from their bodies.

The cloud transmogrifies into Myrddin Emrys. Drained, he staggers to edge of the stables. His hand trembles raising his staff as if it is a great weight. He falters, strains to lift it higher. Growling an incantation, flame leaps from his staff. Fire burst from the buildings. A bell clamors.

56 INT. CAPUT ÆLFWEARD BEDROOM - NIGHT

The door of Rowena's bedchamber explodes inward.

MYRDDIN EMRYS

Think you can elude me, *Zesknelian*?

ROWENA

How dare you enter my chambers,
Kvesknelian.

MYRDDIN EMRYS

Don't act so surprised, your worship.
We were hunted down, but not to the
last.. Now the hunted is the hunter.

ROWENA

You hunt only your own death.

MYRDDIN EMRYS

The effrontery! Your mere presence: a
provocation.. The gods retreated to
Zeskneli, yet here you are.

ROWENA

The gods banished your ilk to
Kveskneli, yet here you are.

MYRDDIN EMRYS

Not of my own volition.. 'The gods'.
I wonder who would claim you to be
that but yourselves? You're ilk is
not worthy of the word.

ROWENA

Don't lay your grievances at my door.
You fulminate of things past ages
before my time.

MYRDDIN EMRYS

Aye, you are young. A child newly ascendant into the full blossom of womanhood. Still, thou art old enough to know the truth when told. It was your lesser gods and their unceasing quarrels that made war upon us. When they saw they could not win, they fled to Zeskneli and poured their honeyed lies into the ears of Armazi who unjustly banished us to the netherworld. Those of us left behind, you hunted for sport.. And now, the way that has been long shuttered, opens at a whim for the likes of you.

ROWENA

You seek to castigate the blameless.

MYRDDIN EMRYS

Blameless is a snowflake in a storm, but you are not. Perhaps you are that naive to think you are here by chance.. Perhaps your blood will make an offering suitable to Armazi and the Stanenges will open.. Perhaps not.. We shall know when your blood flows on the alter stone.

57 EXT. CAPUT ÆLFWEARD BAILEY - NIGHT

Wyrtegeorn leads the rescue of the horses. He sees Myrddin dragging Rowena away. Wyrtegeorn charges. Myrddin parries Wyrtegeorn's steel with a flaming scimitar.

Myrddin sends up a wall of flames. Wyrtegeorn advances. A whirlwind of steel forces Myrddin to retreat up stone steps.

58 EXT. CAPUT ÆLFWEARD BATTLEMENTS - NIGHT

Myrddin casts fireballs and illusions. Wyrtegeorn's rage fueled attack slices through vaporous orcs. He stumbles.

Myrddin thrusts his blade, Rowena knocks him off balance. He strikes her with the staff, drops his sword, pulls a dagger.

Wyrtegeorn stands, sees the dagger pressed to Rowena's heart.

MYRDDIN EMRYS

Yield! It would be a pity to ruin such flawless breasts.

Wyrtegeorn drops his broadsword. Rowena bites Myrddin's arm. Wyrtegeorn flips his sword up, slices the wizard's staff, cleaves into Myrddin's face, impales Myrddin with his sword.

He casts the wizard through the crenel. Myrddin screams a final curse, exploding into yellow plasma. A distant flash of lightning answers. Wyrtegeorn races to the fires below.

59 INT. CAPUT ÆLFWEARD BAILEY - NIGHT

A wall of winds slam against the castle tearing rooftops. In the silence that follows, an unearthly, deep growl.

ROWENA

We must away!

60 INT. WYRMFELD CASTLE STUDY - NIGHT

Atlas closes the Chronicle. Jason and Ali had nodded off.

ATLAS

Family history is of little interest.

ISABELLA

They've exhausted from a long flight.

ATLAS

Another time, perhaps.

61 EXT. OAKHAVEN VILLAGE INN - NIGHT

The old woman is awake, sits with a shotgun across her lap. Her chair bars the door. Myla drifts into the lobby.

MYLA

Out of way.

The woman raises her gun. Myla see the windows are barred. She retreats to the rear exit, finding it locked. Myla collapses into an uncontrollable panic attack and faints.

62 INT. WYRMFELD CASTLE GREAT HALL - NIGHT

Ali passes the fresco sipping tea. The trees seem to sway.

63 INT. WYRMFELD CASTLE BEDROOM (ALAN & ISABELLA) - NIGHT

ISABELLA

That could have gone better.

ALAN
What do you want from me?

ISABELLA
I expect you to try harder.

ALAN
The man is a stranger to me.

ISABELLA
That stranger your father.

64 INT. WYRMFELD CASTLE BEDROOM HALLWAY - NIGHT

Ali hears her parents arguing and snoops as she records.

ALAN (O.S.)
How should I treat an irascible old
man that attacks the neighbors?

65 INT. OAKHAVEN VILLAGE INN - MORNING

Myla wakes by the back door, shuffles to the empty lobby.

66 EXT. OAKHAVEN VILLAGE STREET - MORNING

Myla comes upon the dropped bag. She hesitates. She picks up the flowers with trembling hands. She falls to her knees in tears. She screams in anguish.

67 EXT. OAKHAVEN VILLAGE STREET - LATER

An old ENGLISHMAN walking a corgi sees her cutting herself.

OLD ENGLISHMAN
Miss! Please! This isn't the answer.

He helps her to her feet, they walk off for help.

68 EXT. WYRMFELD CASTLE BAILEY - MORNING

NIGEL (20s) leads a horse to Ali, give her a crooked smile.

ALI
As if..

She preens for the camera. COLIN (60s) helps Atlas

ALI (cont'd)
I only wish I had packed some of my riding outfits. What a miss! I have the cutest dressage attire. They can really show off a girl's.. Well, if you know, you know.

Cantering to the main gate, Ali's phone falls unnoticed.
Alan and Isabella wait for James to bring the car.

ISABELLA
Your father and I will probably be with the lawyers all day.

ALI
Then can we go to a hotel? There's no WiFi. This isn't what I had in mind.

ISABELLA
You're the one who insisted you come along. Try to make the best of it.

ALI
Dad, can I get a hotel in London?

ALAN
Sure, princess.

ALI
Really?!?

ALAN
As long as you pay for it.

ATLAS
Is something amiss?

ALI
I can't connect to the Internet.

ATLAS
How is that a bad thing?

ALI
I'll lose my followers.

ATLAS
You have followers?

ALI
I have almost ten thousand followers.

ATLAS
Is this some sort of cult?

JASON
Yeah.. The Cult of No Personality.

69 EXT. ARCHEOLOGICAL DIG - DAY

Phryxus examines a long slender bone in the main tent. The horsemen pass near the enclosed dig. Geoffrey and 3 post-grad female STUDENTS (20s) retreat behind chain link fence.

PHRYXUS
Fine day for a ride, Baron Wyrmfeld.

ATLAS
In more ways than you know, vulture.
Your plans to wait me out have been
setback by two generations.

Phryxus surveys Jason and Ali, his eyes catching Ali's gaze.
A square-jawed GUARD comes to stand near Phryxus.

PHRYXUS
So these would be your grandchildren?
Phryxus Kalashov, a pleasure. Sadly,
your grandfather convinced himself I
have dark intentions. In truth, I am
a man with a passion for history.

ATLAS
You've an arms dealer with a passion
for chaos! This unsightly farce is
nothing but the heinous defilement.

PHRYXUS
A capitalist, but odd you'd say *arms
dealer* like a curse. What did the
British imperialists send you to
Kenya with, roses? Tell me baron
which of us has the bloodier hands?

Atlas charges off. Jason quickly follows. Ali cringes.

ALI
I'm so sorry.

Phryxus smiles. Ali cantors off. His smile dissolves.

Ali has déjà vu: she sees Rowena standing in the lake.

70 EXT. WYRMFELD FOREST AT THE WYRMMERE LAKESHORE - DAY

Ali and Jason dismount to water the horses. Atlas stays atop
his, leading it along the shore, watching the distant Manor.

JASON
So, what do you think?

ALI
Not sure. I think he's trying. But him and dad? Mad issues..

JASON
No, idiota. This. Dad a lord? It's kind of cool. Think we'll move?

ALI
Here? Not a chance. And why would we?

JASON
Who wouldn't want to live here?

ALI
Live in a stone fort in the middle of nowhere? There's nothing here. Mom moving away from abuelo? Giving up their careers? I got med school.

JASON
You even want to be a doctor? Or are you just trying to please dad?

Ali reaches for her phone. She frowns. It's not there.

ALI
There's no pleasing mom. Crap. I dropped my phone.

JASON
Thought it was surgically attached.. If we're not moving why see a lawyer?

ALI
It doesn't take all day at a lawyer's office to sign some paperwork.

JASON
What are you talking about?

ALI
Lower your voice! I heard mom and dad talking. They're making dad his legal guardian, putting him in a facility.

JASON
A facility? That's messed up.

Jason shakes off her pessimism, skims stones on the water.

ATLAS

Do not disturb the waters.

JASON

You see I'm not bothering anyone.

ATLAS

Not because of what you can see.
Because of what you cannot see.

JASON

Because of what I *can't* see?

ATLAS

Master Jason: *The world is full of
magical things, patiently waiting for
our senses to grow sharper.*

They depart, not seeing old, shredded clothes on the shore.

71 EXT. WYRMFELD CASTLE BAILEY - DAY

Nigel fetches long poles for the returning riders.

JASON

What's all this?

ATLAS

Jousting. You should give it a go.

Atlas strikes the quintain, trots to the stables. Nigel gives them a pole, sets up table and tea for Atlas.

ATLAS

Where is Addison?

NIGEL

He's in the village, milord.

Ali maneuvers her horse skillfully. Jason, not so much. Ali charges, striking the target and avoids the sandbag. Jason misses the shield on his first pass. Ali pokes fun. Jason strikes, gets swatted. Nigel lurks as Atlas drink his tea.

Atlas claps yet the sound grows distant in his ears. The tragic crippling of his son springs into his memory. He gasps for air. Nigel disappears. Atlas collapses.

ALI

Abuelo!

Jason spurs his horse and reaches Atlas. Ali follows.

JASON
He's not breathing!

ALI
What?

JASON
What do we do?

Jason fumbles to open Atlas' collar. Ali's mind races.

ALI
Put your hands here. Pump his heart.
Two beats a second.

JASON
Do what? How? I don't have a watch.

Ali trembles, her voice escapes as barely a whisper.

ALI
Staying Alive..

JASON
Huh?

ALI
The song: "Staying Alive". That's the
beat. I'll get help. Go. GO!

Ali runs yelling to the stables. No one. The door to the
keep is locked. She bangs furiously. Time crawls. Ali
sprints to her horse, leaps on and spurs it to charge.

72 EXT. MANOR HOUSE - DAY

She comes upon the archaeological dig. Everyone is gone.

At the far corner of the fence is a black sedan. In the
driver's seat, NIKOLOZ (27) observes her distress with utter
detachment. She spurs the horse to the car.

ALI
Help Me!

Nikoloz ignores her. Ali spits on the window, gallops to the
House. She flicks the reigns, the horse skids to a halt.

73 EXT. MANOR HOUSE - CONTINUOUS

MAKSIM (50s), a bulldog in a suit, opens the door. She
collapses in relief.

ALI
My grandfather.. he

PHRYXUS (O.S.)
Can I help you?

Phryxus steps through the doorway.

ALI
Ambulance.. We need an ambulance.

PHRYXUS
That will take too long. Bring my car
around. Go. He'll meet you.

Ali swings onto her horse, races back to the castle.

74 EXT. WYRMFELD CASTLE BAILEY - MOMENTS LATER

Ali gallops in and leaps from her horse.

ALI
I got help.

An SUV surges into the bailey, swerving into a 180-degree turn, stopping only feet from them. **The tea set is missing.** The DRIVER (40s) roughly tosses Atlas onto the back seat.

JASON
Hey!

Ali climbs into the car and begins compressions.

ALI
Stay here! Get word to mom and dad.

75 INT. SUV - MOMENTS LATER

ALI
*Well you can tell by the way I use my
walk I'm a woman's man no time to..*

PHRYXUS (O.S.)
So, you're a singer and equestrian.

Ali spins to see Phryxus in the front passenger seat.

ALI
The tempo. I need to keep time. So if
you could kindly shut the hell up..

76 INT. HOSPITAL EMERGENCY ROOM - DAY

The driver strides in with Atlas on his shoulder.

ALI
We need a doctor! Help! Help me!

Atlas is dropped onto a gurney. A NURSE rushes Atlas away.

PHRYXUS (O.S.)
You kept him alive. Simply
remarkable.

ALI
I need to sit down.

Ali drenched in sweat and shaking flops into a chair, spent.

PHRYXUS
Did you notify your family?

ALI
I think my brother called them.

PHRYXUS
I must leave. Do you have a way back?

Ali reaches for her missing phone. Her composure slips.

ALI
I don't even know where I am.

PHRYXUS
I'll send my driver. He will be
waiting for you out front.

ALI
I don't know how long I'll be.

PHRYXUS
He will wait forever if I so will it.

Phryxus makes a subtle bow, turns and leaves.

77 INT. HOSPITAL WAITING ROOM - DAY

Ali is slumped into a chair, half asleep with jet lag.

ISABELLA
Ali. We got here as fast as we could.

ALAN
What did the doctors say?

ALI
I haven't heard anything yet.

Alan approaches the nurses' station.

ALAN
I'd like to know the status of a patient. Lord Atlas Wyrmfeld.

NURSE
Your relationship with the patient?

ALAN
He.. I'm.. I'm his son.

NURSE
He's in critical condition. Please find a seat. I'll notify his doctor.

The family moves to the empty waiting room.

ALAN
You kept your head. I'm proud of you.

ISABELLA
You must be exhausted.

ALI
I'm wiped. If it's OK, I'll head back

ALAN
Do you need money for a cab?

ALI
I've got a ride from.. The neighbor.

ISABELLA
What a nice man. We'll need to thank him later ourselves.

78 INT. OAKHAVEN VILLAGE POLICE STATION - DAY

Myla waits. Detective BLAGG walks past the SERGEANT.

SERGEANT
Another missing persons report.

BLAGG
Is it a local?

SERGEANT
No.

BLAGG

Good. Take a statement and file it.

79 INT. HOSPITAL PRIVATE PATIENT ROOM - DAY

ALAN

This is what I came all this way for?

ISABELLA

You should talk to him.

ALAN

What's the point? He can't hear me.

ISABELLA

Does it really matter?

Alan paces the room, finally stands over his father.

ALAN

You know you're a real son of a bitch. Right up to the end. You knew where I was my whole life, didn't you? You never so much as lifted a finger.. except of course, to cut me off completely. Well I made something of myself, and without your name. Did you really think I'd come crawling back? Yeah, you did.. But you forgot one thing. I'm your son.. But I wasn't your first born, your *golden* boy. I wasn't your heir until I was..

ISABELLA

Alan, please. Don't punish yourself.

ALAN

That must have eaten you up. My wife, goes on and on about the *importance* of family. She was fortunate enough to be raised in a loving home. She hasn't a clue how toxic family can be. She insisted I come so I can make peace for *MY* family. Now, I'm here.

ISABELLA

Alan, stop. Honey, that's enough.

ALAN

That's not why I came. I came here to bury you and your 'legend'.. When that happens, then I'll have peace.

Isabella embraces Alan, a levee of tears finally cracks.
Tears silently fall from Atlas' eyes.

80 INT. SUV - DAY

Ali wakes in back of SUV when driver opens the door.

DIRECTOR
You have been invited to dinner.

81 INT./EXT. WYRMFELD CASTLE KEEP ENTRANCE - DAY

Ali struggles with the door knob. Addison opens the door.

ADDISON
What news of Lord Wyrmfeld?

ALI
He's in critical condition.

ADDISON
I was hoping that you might give me
an accounting of what happened.

ALI
Later. I'm tired.

She closes her bedroom door on Addison's face

82 INT. WYRMFELD CASTLE BEDROOM (ALI'S) - DAY

Her bed covered with gift-wrapped boxes and a luxurious
yellow cocktail dress. A small card: "For tonight. Phryxus"
Gushing in a mirror, joy turns suspect checking the tag.

ALI
He knew my size.

She empties the bags, picks up the lingerie, gobsmacked.

ALI (cont'd)
You've got to be shitting me..

Jason barges in. hands the phone to Ali.

JASON
How is he? Did he make it?

ALI
Privacy, Mocosso? Um, yeah. I got him
breathing again in the car.

JASON

So, what happens now?

ALI

I don't know. Mom and dad are at the hospital.

JASON

What's all this? You went shopping?

ALI

No. I.. I've got plans for dinner.

JASON

You have a date? You met someone from the hospital? Ali's going to get herself a doc in the box.

ALI

You're so gross, mocoso. Our neighbor he's an archeologist, I think.

JASON

That dude has fat bank. Oh, papi. Quiero mi sugar..

ALI

You're so immature.

JASON

You're so mature. You should switch your major to archeology.. cause you're dating a fossil.. Get it?

ALI

It's not a date.. It's just dinner.

JASON

Just dinner? Or dinner and a show?

Jason dangles the panties with a finger. Ali grab it back.

JASON (cont'd)

He bought all this? That's cringe.

ALI

So what happened here? Where was everyone? Why was the door locked?

JASON

Wasn't. Just old like your date.

ALI

I've got to get ready for my.. my dinner engagement.

JASON

Do that. Have dinner with that dusty ass. I'm going for a pint at the pub.

ALI

You can't. You're not old enough.

JASON

Old enough to drink here. ciao, ciao.

Jason leaves. She admires herself in the cocktail dress.

83 EXT. WYRMMERE LAKE - NIGHT [DREAM]

An owl swoops silently, brings death to short-tailed vole in the grass. Then flies off, spooked by the shifting ground.

An iron fist punches through the soil. A ZOMBIE KNIGHT rises from a shallow grave. Dozens of KNIGHTS arise from the earth. Myrddin stands at their center, his staff glowing.

84 INT. HOSPITAL PATIENT ROOM - NIGHT

Atlas rouses sweating from his nightmare. He sees a shadowy figure in his room standing 6'2" ALOIS WINTERSTELLER (78).

ATLAS

You always arrive at my hour of greatest need, Alois.

ALOIS

How do you feel?

ATLAS

I feel something terrible is coming. All will come to darkness. My son.. my family they need to be ready.

ALOIS

What is coming?

ATLAS

Unspeakable evil.. The world of men will fall and all will come to ruin. Death everywhere.. I have seen it.

ALOIS

You had a nightmare, that is all.

ATLAS

These are not imaginings.. These
visions come to me even in my
awakening! Teach them the old ways.
Promise me. Promise me. Promise...

85 EXT. DROWSY DRAGON - NIGHT

Jason exits the limo and enters THE DROWSY DRAGON PUB.

86 INT. DROWSY DRAGON - NIGHT

The pub goes silent as Jason enters.

PATRON

Now that's three today!

BARTENDER

We don't get many tourists here.

JASON

Not really a tourist. I'm here for a
family reunion. Can I get a beer?

BARTENDER

Always nice to see family. Which one?

JASON

I don't know. What's on tap?

BARTENDER

Which family?

JASON

Wyrmfeld.

The bartender's smile disappears. A hush falls on the room.

87 INT. DROWSY DRAGON - CONTINUOUS

Locals hear the bell. A MAN closest to the door quietly
slides the deadbolt shut. Other patrons distract Jason.

88 INT. MANOR HOUSE DINING ROOM - NIGHT

Ali enters in a blue satin blouse and tooth pendant. Phryxus
waits. A portrait of a man, child and Stalin behind him.

PHRYXUS

You are a vision of perfection. You didn't like the gift?

ALI

I love the gift.

PHRYXUS

But not enough to wear it.

ALI

I chose not to wear **all** of it. I've got to say this though - *trying to dress me* - is one hell of a flex.

PHRYXUS

Lesser men take an opposite approach.

ALI

So.. How'd you guess my dress size?

PHRYXUS

I never guess, nor leave anything to chance. My spies are everywhere.

Ali frowns at the cringe-worthy comment.

ALI

What's with the painting?

PHRYXUS

Ancient history. How is the Baron?

ALI

He's in stable condition.

PHRYXUS

As an equestrian should be.. The man is quite indomitable.. Only Hades himself could claim him..

89 INT. MANOR HOUSE DINING ROOM - NIGHT

Ali looks at the food with hungry eyes.

PHRYXUS

Delicacies of my homeland.

ALI

Where's that? Your homeland, I mean.

PHRYXUS

Georgia. But since you are American, I'm referring to the country.

ALI

I know Georgia's a country.

PHRYXUS

Georgia is very old. Settlements date back to prehistory. Georgians were making wine when your Anglo ancestors were still painting themselves blue.

ALI

So you're an archeologist?

PHRYXUS

Among other things. Mythology is what really fascinates me. So much lost knowledge waiting to be rediscovered. Thousands of years before science proved it, Georgian mythology understood the universe is a multiverse of realms. Zeskneli - Home of the gods and Kveskneli - the underworld, inhabited by demons. And our middle kingdom connecting them.

ALI

Got it. So heaven and hell.

PHRYXUS

Heaven and hell the false promises and hollow threats of man made religion.

ALI

You mean they lied to me in Catholic school? I'm shocked. So not heaven, but.. a multiverse? I took physics and still can't get my head around a multi-dimensional universe.

PHRYXUS

The notions of quantum mechanics are esoteric.. Georgian Cosmology is elegant. The universe is divided into antagonistic pairs of the demonic and divine. Only entities of the upper and lower worlds are truly real.

ALI

None of this is real? It tastes real.

PHRYXUS

Our middle kingdom is only a place of passage and meeting. We mortals have no real essence. We are emanations of the divine or subterranean worlds.

ALI

So, why did you wind up here if you're into Georgian mythology?

PHRYXUS

My dealings require me to keep my interests.. diversified. I became intrigued when English estate with a legendary past was for sale.

ALI

The Legend of Dragonfield is a myth.

PHRYXUS

Every enduring myth has its origins. Dragons feature prominently in many disparate cultures. In each case, physical creatures with magical qualities. They are the most enormous creature, yet can fly, breathe fire, even their bones are magical.

Phryxus eyes Ali's pendant closely.

ALI

Couldn't dragons just be.. seeing a meteor crossing the sky?

PHRYXUS

That is one theory. But it misses the big picture. Our assumptions about the world prevent us from seeing it fully. Most people don't see the forest because they are looking at the trees: What is the greater truth in these myths and legends?

ALI

My father said it was a battle.

PHRYXUS

A battle with whom? Where are the records? This artifact you wear. What sort of creature did it belong to? Paleontologists suspect they've only discovered one percent of the species that have ever lived.

ALI

What's something like this worth?

PHRYXUS

A single bone? Nothing, merely a curiosity. An entire skeleton? It can be worth millions, priceless if rare.

ALI

Millions? Can I borrow a shovel?

90 INT. DROWSY DRAGON - NIGHT

 SNIPE (27) and four THUGS watch Jason leave.

91 EXT. DROWSY DRAGON - NIGHT

Jason strolls to the town square, oblivious. Sinister shadows follow behind. Jason sees he's being followed. Jason dashes to the cab that stops at the town square. A man exits. Snipe grabs Jason as he ducks in the open cab.

 SNIPE

 How bout we lighten the load first?

Snipe shakes Jason's down. Jason throws a punch. Snipe counters, crumpling Jason. He cocks his arm to finish him.

 ALOIS

 Quit while you're ahead.

 SNIPE

 Piss off, codger.

Snipe's punches Alois' iron jaw. Alois grins, uncorks a punch, lifting Snipe off the ground. Alois steadies Jason.

 ALOIS

 You should choose better friends.

 JASON

 They are not my friends.

 ALOIS

 You should choose better enemies.

 JASON

 Good talk. Thanks.

Jason flops into the cab. Alois hands him his wallet.

JASON (cont'd)
Wormfeld Castle.

CABBIE
Well that's funny. I was just there.

The cabbie speeds off, circling the fountain at the square.
He stomps the breaks. Alois is in the middle of the road.

92 INT. WORMFELD CASTLE KEEP - NIGHT

The front doorknob turns, but the door doesn't open. Alois
open the door. A disheveled Ali stumbles in the doorway.

ALI
You're not the butler.

ALOIS
I am aware.

Ali returns the pendant to its case, Alois observing her.

93 INT. MANOR HOUSE BILLIARD ROOM - NIGHT

Phryxus ponders his fossil, a SPECTER drifts into the room.

PHRYXUS
We have had a minor complication. It
is being addressed.

MYRDDIN EMRYS
I grow impatient with your subterfuge

PHRYXUS
Nine centuries and still you lack
forbearance..

MYRDDIN EMRYS
You need only reach out and take what
I require.

PHRYXUS
Drawing attention to our purpose is
reckless.. We've recovered one tooth.
I've located a second.

MYRDDIN EMRYS
Insufficient! The burden I bare is
the same for two or two hundred.

PHRYXUS

The paucity of fossils is not my concern.

MYRDDIN EMRYS

You have not given your fullest measure to this task.

PHRYXUS

Retrieving reliquiae is but one objective. Yours are not the only dark arts being engaged.

MYRDDIN EMRYS

So sayeth the scion.

PHRYXUS

Misdirection, infiltration, assassination. Each must be executed flawlessly, or we accomplish naught but sound and fury.

MYRDDIN EMRYS

You test my indulgence with your machinations. I have gifted your family wealth beyond imagination.

PHRYXUS

Gifted? I admit my grandfather was a pauper in service to a bandit. But you? You were nothing but pestilence, a noxious fume scattered to the wind. Tell me soul eater, how many millions did Stalin surrender to your thirst that you might be restored? You have given us nothing but the tools to open the way to Kveskneli. Leave strategy to me, or have you forgotten the cost of imprudence?

Phryxus finger runs through Myrddin's vaporous scarred face.

MYRDDIN EMRYS

I concede your point. I shall couch my strength for ranker tasks.

PHRYXUS

We will need your full strength soon.

94 EXT. WYRMMERE LAKE - MORNING

Geoffrey undresses as DELANEY, BRANWEN, CHLOE confront him.

GEOFFREY
Fine morning for a walk..

DELANEY
Walk? We came to join you for a swim.

CHLOE
Swim? I came here for the full Monte.

DELANEY
You invited us. We all heard it.

GEOFFREY
I was inviting the men.

DELANEY
So, you're a sexist?

GEOFFREY
I was here first. If anyone asks.

The women watch appreciatively as Geoffrey strips.

95 INT. WYRMMERE LAKE - MORNING

The foursome is half-way across the lake, Geoffrey leading.

DELANEY
Do the backstroke!

GEOFFREY
I am so fired..

He rolls over into a backstroke. The women cheer. He stops.

GEOFFREY (cont'd)
I thought I saw an otter. Now, I'm
not so sure. Over there.

DELANEY
I don't see it.

GEOFFREY
Funny.. It looks more like the wake
of a croc. I'd seen them in Egypt.

DELANEY
A crocodile?

GEOFFREY
There are no crocodiles in England.

BRANWEN
What this about a crocodile?

DELANEY
I think we should go back.

BRANWEN
You're the one that dragged me out
here and you're going to quit?

Delaney sees the trail of bubbles stop in their moving away.
She began swimming back to shore. Branwen resumes swimming.

BRANWEN (cont'd)
Fine, go back

The undulating waters altered their trajectory. As she
approaches Geoffrey, he gets yanked under the water. Branwen
screams hysterically, splashes and turns for shore.

BRANWEN (cont'd)
Geoffrey's gone! Oh my god!

The three women race for shore fueled by panic. Branwen gets
pulled under. The wake of bubbles pass under Delaney. She
disappears. Panicked Chloe splashes and churns shoreward.

CHLOE
We're almost there, Laney. Laney?

Chloe crawls until at last she lay quivering on the clay
shore. She looses a primal scream, as if to expel the terror
that grips her between great sobs of grief. She stands
screaming their names over the water. She shrieks and is
gone. Only grooves in the clay remain.

96 INT. WYRMFELD CASTLE BEDROOM (ALI'S) - MORNING

BECKA pulls the curtains open. The clock reads 7:55 AM

BECKA
G'morning. You're expected in the
dining hall now.

Ali pulls the quilt over her head. It is yanked away.

97 INT. WYRMFELD CASTLE GREAT HALL - MORNING

Alois is sipping a cup of coffee. Jason scarfs up breakfast.
Ali enters unkempt and unamused. Alois stands. Jason stands.

ALOIS
Good morning. I am Alois, an old
friend of your grandfather.

Ali slumps into a chair, snaps her fingers to Addison.

ALI
Um, waiter? Hello? Can I get some
coffee? Cream and three sugars. Have
you seen him? How is he doing?

ALOIS
He is very weak.

ALI
Did you see our parents?

ALOIS
Briefly. They will be staying near
the hospital for the time being.

ALI
That's just great. What are you? Our
chaperone? Dad ask you to babysit?

ALOIS
I didn't make any promises to your
father. I made a promise to *his*
father. Atlas wants me to train you.

JASON
You're gonna love this..

ALI
Train us? What do you mean train us?
Like a dog? Like a circus animal?

ALOIS
Your grandfather's deepest regret is
the schism with your father. Many
lessons that he did not impart to his
son, he asked me to impart to you.

ALI
What lessons?

ALOIS
I will train you in the old ways.

JASON
This will be awesome.

Ali frowns at her phone. Zero bars. Still.

ALI
For you. I didn't make any promises.

ALOIS
I understand your position. Do you
mind if I ask you three questions?

ALI
Whatever.

Alois strolls over to Ali's chair. He leans it back until
her feet dangle off the floor. He towers over her.

ALOIS
I made a promise to a dying man. Do I
look like the sort of man who would
break such a promise?

ALI
No..

ALOIS
Do you think you could make me break
a promise to a dying man?

ALI
No..

ALOIS
Are you going to deny your dying
grandfather his last wish?

ALI
No. I..

Alois flips her chair back upright. Ali jerks forward.

ALOIS
It's settled then.

98 EXT. WYRMFELD CASTLE BAILEY - DAY

Colin sees Ali. He takes off his hat and approaches her.

COLIN
Lady Alexandra, I just want to thank
you for your quick thinking and
getting Lord Atlas to the hospital.
He means the world to us. God bless
you, and your family. (to Alois) It
will be a moment, milord. I'm a
little short-handed this morning.

ALOIS

They can finish Colin. We will begin by assessing your fitness in areas of strength, agility, and endurance. You will begin by building a tower high enough to see over the castle walls.

ALI

This is a stupid waste of time.

ALOIS

This requires engineering skills and teamwork. Are such skills beyond you?

ALI

Hold my beer.

Montage

- Ali and Jason struggle to build a tower out of hay - Ali guides the construction of an orthogonal triangle - Jason hefts the last bale to the top of tower victorious. - Becka arrives with track suits. - Alois on horseback they run a half marathon, Ali lags. - back at the castle Alois gives boxing lessons

99 INT. WYRMFELD CASTLE PARAPET WALL - EVENING

Alois leans against a trebuchet, smoking a cigar.

ALI

We have questions.

JASON

How do you know our grandfather?

ALOIS

I met him in what was then British East Africa. I was brought in to investigate the circumstances leading up to his court martial.

ALI

Why you? You're not British.

ALOIS

They needed an impartial arbiter. It was a politically delicate matter.

ALI

How's that?

ALOIS

Suffice to say it's bad for morale to hang the man who saved 50 soldiers.

JASON

Hang? Dios mio. What did he do?

ALOIS

Insubordination, Willful defiance of authority, refusal to carry out orders, striking a superior officer.

JASON

They were going to hang him for that? Damn. Who did he hit?

ALOIS

He broke the jaw of his commanding officer's commanding officer.

ALI

Why'd he do that?

ALOIS

He refused to participate in the mistreatment of detainees. He made his position known.. emphatically.

ALI

So that's why you're friends. But why are **we** doing this?

ALOIS

I told you. He asked me to teach you how to defend yourselves.

ALI

Aren't we safe in a castle?

ALOIS

To defend a castle, one must become a knight.. His mind traveled on dark paths after Arthur's paralysis. He feels something terrible will come to pass. He said it was a feeling of dread, distant storms brewing at the edge of a dark horizon.

ALI

Sounds like clinical depression. We're running our asses off over brain chemistry imbalances.

JASON

No. That's not it. I know what it is!
A Zombie Apocalypse! Ooh. Ah!

ALI

The family curse.. *The legend of Dragonfield!* Give me a break. You can't seriously believe a dragon hibernating under the lake.

ALOIS

Atlas is not a man for histrionics.
But had such creatures existed they'd be a fossil record.

ALI

My point exactly. A made-up story.

ALOIS

Still.. something about this castle doesn't make sense. I couldn't put my finger on it until I came up here..

JASON

Yeah, what's that?

Alois gestures to the rebuilt trebuchets standing sentinel.

ALOIS

Why are the defenses strongest facing the lake? It should be otherwise.

JASON

How do you mean?

ALOIS

Why position trebuchets on this wall? Why does the part of the castle with the greatest natural barrier also have the strongest defense?

ALI

Who cares? You two can ponder architecture all you want. I'm wiped.

ALOIS

Good idea. You'll need your rest.

ALI

Are you getting us up early tomorrow?

ALOIS

No.

100 INT. WYRMFELD CASTLE BEDROOM (ALI'S) - MORNING

Becka pulls the curtains open. Sunlight streams in. It is 7:00 AM. Ali buries her head.

BECKA
G'morning. You're expected in the
dining hall now.

Moments later the quilt is yanked away. Ali groans.

101 INT. WYRMFELD CASTLE GREAT HALL - MORNING

Ali enters grumbling. Jason greets her with Cheshire smile.

JASON
Buenos días, hermana mayor..

ALI
You said you wouldn't get us up early

ALOIS
Seven isn't early.

ALI
This is too early. I have jet lag.
Um, you - Madison, I need coffee.

ALOIS
Jet lag disorder is a real medical
condition - that no one gives a shit
about. Its a step below a peanut
allergy, which is nature's way of
saying, maybe you have to go.

102 INT. WYRMFELD CASTLE ARMORY - DAY

The armory is a vast military museum. Alois hands arming swords to each of his pupils. Jason was elated to hold the blunted practice sword. He held it aloft.

JASON
By the Power of Grayskull!

ALOIS
We will start with guard stances.

Alois demonstrates each stance. They mimic him. Jason intently follows each move. Ali struggles to keep up. The training wears on. She trades her sword for a foil.

ALOIS (cont'd)
Put that back.

ALI
It's too heavy. I can't do it.

ALOIS
You can. You are choosing not to.

ALI
All this personal training? Fine,
there's nothing to do here, but
enough with the drill sergeant
routine. I won't do it.

ALOIS
you can train with this.

Alois retrieves a sling and pouch filled with iron balls.

ALI
That's not a real weapon.

ALOIS
Tell that to Goliath.

Alois demonstrates the sling. hands it to Ali. Ali fumbles
with the weapon. The projectile almost hits Jason and Alois.

ALOIS (cont'd)
Practice will make perfect.

JASON
Practice will make casualties..

103 INT. WYRMFELD CASTLE KITCHEN - NIGHT

Jason and Ali drag themselves stiffly up staircase.

ALI
Are we getting up at seven tomorrow?

ALOIS
No.

ALI
Good.

104 INT. WYRMFELD CASTLE BEDROOM (ALI'S) - MORNING

Lamplight shines on Ali. It is 6:00 AM

BECKA
G'morning. You're expected in the
dining hall now.

Moments later the quilt and pillow are yanked away.

105 INT. WYRMFELD CASTLE GREAT HALL - MORNING

Ali enters grumbling. Jason greets her with Cheshire smile.

JASON
Buenos días, hermana mayor..

ALI
You're too damned cheerful in the
morning. It's irritating.

Jason hops up and burst into "I'll Make a Man Out of You".

JASON
*Let's get down to business, to defeat
the Huns! Did they send me daughters
when I asked for sons?*

Alois shoves him back into his seat.

106 INT. WYRMFELD CASTLE ARMORY - AFTERNOON

Jason and Alois sparring with swords. Jason timidly shrinks.

ALOIS
You must control your fear. Or fear
will control you.

JASON
That's easy to say. How?

ALOIS
When your fear is greatest you must
let it pass through you.

JASON
Pass through me how? Like Taco Bell?

ALOIS
By accepting whatever may come.

JASON
What about injuries or death?

ALOIS

Especially death. You should never fear death. The only thing you should fear is coming to the end of your life having lived only part of it.

JASON

Dying young is living part of it.

ALOIS

If you squander your life, does it really matter how long it is? Life is not span of years, but a collection of moments. Moments when we define who we are and what we value. The present moment is all you have. It is all you have ever had. Life only exists in the here and now. Life asks us one thing and one thing only: what will you do in the present moment?

Ali continues with the sling, balls landing far off target.

107 INT. WYRMFELD CASTLE KITCHEN - EVENING

Ali is on the old land line.

ALI

How's he doing?

ISABELLA

It's been a lot for him to process. He hasn't been sleeping.

ALI

Yeah, I'll bet. When are you guys coming back here?

ISABELLA

That depends on your father, but now that he's finally here, he feels he should stay until the situation improves. It's in God's hands now.

ALI

Is it okay if I go to London?

ISABELLA

Your father already gave you an answer. I know this isn't the trip you imagined. You can stand by and support your family, or you can do what you want, but you can't do both.

ALI

Yeah, but it's not like I'm doing anything here. The only difference between here or in London is I'll be four hours away instead of one.

ISABELLA

If that's what you think..

108 INT. WYRMFELD CASTLE GREAT HALL - NIGHT

Addison is serving dinner to Alois, Jason and Ali.

ALI

Could James take me to a bus station? I want to go to London.

ADDISON

He could drive you to London, if you wish, Lady Alexandra.

JASON

Are you serious?

ALI

If my choices are museums or boot camp, then London's calling. You want to come?

JASON

Pass. Hard pass. This place *is* a museum, and I get to swing a sword

ALI

Addison, I'm packed and ready to go whenever he can take me.

JASON

You do you. It's what you do best.

Jason stomps out of the room. Ali stands to leave.

ALI

What? Aren't you going to say something? Drop another guilt bomb?

ALOIS

No. When people show me who they are, I believe them.

109 INT. WYRMFELD CASTLE KITCHEN - NIGHT

Alois makes a call on the old land line.

110 INT. AUSTIN PRINCESS LIMO - NIGHT

Ali scrolls through her feed, finding the comments on her rant with her mother hurtful. She tosses her phone aside.

111 INT. ST. PANCRAS RENAISSANCE HOTEL BOOKING OFFICE - NIGHT

Ali sits at the bar 10 minutes to closing. A CHINESE WOMAN (30s) enters, sits near Ali. The BARTENDER comes over.

BARTENDER

What can I get you?

CHINESE WOMAN

Hot water, please.

BARTENDER

And for you, miss?

ALI

A margarita and a shot of tequila.
Casa Dragones. And make it a double.

CHINESE WOMAN

You have rough day?

ALI

Yeah. You could say that.

CHINESE WOMAN

You need someone to listen?

ALI

Not really.

The woman focuses on her tea ceremony. Ali frowns.

CHINESE WOMAN

I listen well, if someone is talking.

ALI

My dad had to come to England, and I wanted to come too, but then I got stuck out in the sticks where there was nothing to do. There's no wifi, no TV, barely electricity! My first time in England and might as well been in a cave. It was boring.

CHINESE WOMAN

Why bored? Not like be alone?

ALI

It's not that, this guy who was looking after us, I guess. He was grinding us with pointless, physical challenges. The whole thing was absolutely absurd.

CHINESE WOMAN

Only those who attempt absurd can achieve impossible.

ALI

So, what's that? Is that ancient Chinese wisdom, or something?

CHINESE WOMAN

Not know. Was Albert Einstein Chinese? (smiles) So what you do now?

ALI

Go shopping, get a DeMellier purse.

CHINESE WOMAN

A purse. Well, that sound like fun.

ALI

It's not feeling that way now.

CHINESE WOMAN

Your heart knows what is important but perhaps head is not listening.. It was very nice to meet you.

112 INT. ST. PANCRAS RENAISSANCE HOTEL ROOM - NIGHT

Ali undresses and slips into bed wearing a t-shirt.

113 EXT. CAPUT ÆLFWEARD STABLES - NIGHT [ALI DREAMS]

Wyrtegeorn dons full plate armor. He mounts his heavy horse. Rowena rushes to him. She kisses him desperately.

ROWENA

No! You must not! It will destroy you. This foe is beyond all strength and and all courage! We must away!

WYRTGEORN

Myrddin summoned the hell beast as
the instrument of his vengeance!
Where is there to go that we shall
not be hunted? It will follow if we
flee, and all will fall to ruin in
our wake.

ROWENA

You go to battle, but not to victory.
There is no honor nor purpose in this

WYRTGEORN

Men toil their lot of years and never
find true purpose. Mine is clearer to
me than ever it has been. Every blow
I had struck in battle, every pull of
the oars in the North Sea crossing
has led me to you, has led me to this
one doom. I was put upon this good
earth to be your sword and shield.

ROWENA

Go not, my love. I beseech you! To
face that beast is to put Myrddin's
blade back upon my breast. Do my
tears count for nothing?

WYRTGEORN

Shed not your tears my angel, my
Nephilim. Love is stronger than
death.

114 INT. ST. PANCRAS RENAISSANCE HOTEL ROOM - NIGHT

Ali shoots up in bed, hair matted, drenched in sweat.

115 EXT. ST. PANCRAS RENAISSANCE HOTEL LONDON - NIGHT

Ali exits with her bag, sees the Austin Princess waiting.
James exits and opens the door for her.

ALI

What are you still doing here?

JAMES

Waiting for you, milady.

ALI

You were going to wait all night?

JAMES

Was betting I wouldn't have to. It's good to be bringing you back, milady. I'll get you home before breakfast.

116 INT. HOSPITAL PATIENT ROOM - NIGHT

GREEN PLASMA LIGHT stabs the darkness. A withered corpse collapses onto a pile of dead nurses. Myrddin's outstretched fingers touch the door and recoil. Fingertips stroke the wood for a moment. Tentative fingers quiver and grip the handle.

117 INT. HOSPITAL CORRIDOR - NIGHT

He shuffles weakly into a corridor littered with bodies. His gate strengthens with every step.

118 INT. HOSPITAL PATIENT ROOM - MOMENTS LATER

Atlas startles awake, sweating. He see the angel of death.

MYRDDIN EMRYS

Centuries I have longed for this.

ATLAS

I have been expecting you.

MYRDDIN EMRYS

Your forefather struck me down for the reclamation of that which he had not the right to possess.

ATLAS

Myrddin Emrys..

MYRDDIN EMRYS

For a thousand years I lingered between worlds as mist and shadow.. It took centuries.. consuming a host of souls beyond reckoning.. until at last.. In this very hour.. the inevitable manifestation of my form.

Myrddin marvels at the physicality of his own black hand.

MYRDDIN EMRYS

Truly, I owe your house a debt of praise. For this travail has made me stronger than I otherwise could have been.

(MORE)

MYRDDIN EMRYS (cont'd)
Still, the grievous insult of your
line compels recompense. With the
perpetual wink of thy house and name
I shall deem that debt requited.

Myrddin squeezes Atlas' throat, savoring the experience.

119 INT. WYRMFELD CASTLE BEDROOM (ALI'S) - MORNING

Ali slides into bed puts her head down.

BECKA
G'morning. You're expected in the
dining hall now.

Ali pulls the quilt over her head. The quilt is yanked away.

ALI
Shii..

Ali is yanked away.

120 INT. WYRMFELD CASTLE GREAT HALL - MORNING

Jason slumps over his breakfast, not noticing Ali.

JASON
What are you doing back here?

ALI
Hopefully having coffee in peace.

JASON
I thought you wanted to go to London.

ALI
I did. So, I went. It was closed for
remodeling.

JASON
Seriously?

ALI
Shut up. Where's Alois? If he got us
up and is still sleeping.

ADDISON
No, milady. Herr Wintersteller is
getting things ready.

121 INT. WYRMFELD CASTLE KEEP ENTRANCE - MORNING

Alois enters tracking mud.

ADDISON

Did you intend to take all of Roger's farm back with you?

ALOIS

Sorry about the floors. They'll be worse later. Breakfast is over.

122 EXT. ROGERS FARM OBSTACLE COURSE - MORNING

Alois walks them through a military boot camp fever dream.

ALI

You have got to be shitting me.

JASON

This is awesome! You did this for us?

ALOIS

You can thank Roger and Colin.

ALI

Remind me to thank them later.

ALOIS

This is a combat obstacle course, a core component of basic training. The purpose is to build agility, strength, toughness, and teamwork.

Montage of muck and muscles as they grind as a team.

123 INT./EXT. HOSPITAL ENTRANCE - DAY

Hazmat vehicles and police cars are parked helter-skelter. Isabella and Alan push their way through the chaos.

ADMISSIONS NURSE

The hospital is closed for all visitors until further notice.

ALAN

What is happening? I'm here to visit my father.

ADMISSIONS NURSE

The hospital is under lock down. There's been a biological incident.

(MORE)

ADMISSIONS NURSE (cont'd)
Some patients are being moved. Your
father's name?

ALAN
Lord Atlas Wyrmfeld.

The nurse looks up from her computer terminal.

124 EXT. WYRMFELD CASTLE KEEP - DAY

Addison bars the muddy return of Alois, Ali and Jason.

ADDISON
I am afraid I cannot grant you
entrance to the keep. Becka had
cleared away the muck trundled into
the vestibule once today. I would be
negligent in my responsibilities if I
allowed such behaviors to continue.

ALI
What do you expect us to do, strip?

ADDISON
That will be unnecessary--and judging
by your presentation, insufficient.
Kindly remove your socks and shoes
and hose the mud off your trousers.
You will find a garden hose by the
herb garden. Then you will be allowed
entrance, where you shall be expected
to shower before lunch as you are all
quite odoriferous.

JASON
Odoriferous?

ALI
We stink.

ALOIS
Do as he says.

ADDISON
Herr Wintersteller, the instructions
were meant for the three of you.

125 EXT. WYRMFELD CASTLE UPPER WARD CEMETERY - DAY

ALI
Give me the hose, and turn around.

JASON
You think I'm stupid?

ALI
No, I don't *think* you're stupid.

Ali carefully hosing him off. Shoves it down his pants. They begin wrestling. They turn the hose on Alois, tackling him in the mud. He pins them both drenching them in turns. Amid the fun and laughter Alan and Isabella return via taxi.

126 INT. WYRMFELD CASTLE STUDY - NIGHT

Isabella hands the Wyrmfeld Chronicle to Alan.

ISABELLA
Your father was reading to us. What better way to honor his memory than you continuing where he left off?

Alan reluctantly takes the heavy tome onto his lap.

127 EXT. CAPUT ÆLFWEARD - NIGHT

A great dragon drops from belching clouds. Arrows rush skyward. Iron tips clatter off of impenetrable scales.

128 EXT. CAPUT ÆLFWEARD - NIGHT

Lancers charge in waves to their doom. Weapons splinter and snap. The dragon devours knights and horses alike.

129 EXT. CAPUT ÆLFWEARD BAILEY - NIGHT

The dragon sees him. Wyrtegeorn charges, plunging deep with his lance. Fire rains down. His burning horse throws him. He dodges a bite, drives his sword deep in the dragon's eye. Wyrtegeorn takes up his ax, runs to the battlements. He strikes. It devours him; a tooth snapping on the stones. The dragon lands on the keep, destroying the walls with its claws. It belches a river of fire flooding the bailey. Rowena runs to seek shelter in the great hall.

130 EXT. CAPUT ÆLFWEARD RUINS - DAY

Rowena crawls out from the rubble and into a smoldering hellscape. Her clothes are charred tatters.

She flays the cloth fused to her melted skin. Her body is a blistered patchwork of second and third degree burns.

Every step is a new torture.

131 EXT. CAPUT ÆLFWEARD VILLAGE - DAY

Rowena wanders naked through the village ruins, kneels at a trough. Parting the ash, she stares at her nose-less face.

A stone strikes her head; thrown by the girl who once gave her thistles. Peasants see her grotesqueness and pelt her with stones, leaving her for dead in the mud. They flee.

The beggar queen scrounges for scraps.

132 EXT. CAPUT ÆLFWEARD RUINS - AFTERNOON

Rowena staggers through the smoldering ruins. Lifeless eyes fixate on a charred beam jutting from the ruins of the keep. She finds a length of rope and ascends the steps.

She tosses the rope over the beam, ties the rope to her neck. She steps off the stairs and strangles herself.

As she dangles, she see it through the gap in the wall.

Outstretched and content on the shoulder of the motte lay the great dragon. Hate sparks in dull eyes. She pulls herself back from the precipice.

Called to purpose, she descends. Finding a lance, she storms across the rubble and charges. Rowena thrusts the iron point at the great beast. It swats away this buzzing insect.

She returns to the castle. Finding a sword, Rowena stands with grim purpose, faces the beast. She strikes it's snout. Eyes snap open. It opens its great maw wide, yawns, sneezes.

It lazily slithers off to the lake. Rowena rages at it, striking its haunches with the sword at it sinks. Death denied, she curses the heavens and flings the blade.

133 EXT. CAPUT ÆLFWEARD RUINS - MORNING

Fog rolls over the surface of the lake. Rowena wakes. Robbed of a quick death, She weeps, touches her round belly.

134 EXT. CAPUT ÆLFWEARD RUINS - DAY

Rowena continues the arduous task of rebuilding. She finds a dragon tooth among the ruins. Her pregnancy in full bloom.

135 EXT. CAPUT ÆLFWEARD RUINS - NIGHT

Rowena lays naked in the firelight, wearing only the dragon tooth and painted runes over a web of scars. Snow falls.

Her screams are echoed by the cries of a fatherless son.

Rowena holds her nursing babe and coos softly the same song she sung before. Her baby gazes up with ICE-BLUE EYES.

136 EXT. WYRMFELD CASTLE ARMORY - DAY

Phryxus, British and Kenyan Army OFFICERS and MOURNERS listen as bagpipe softly play. Alois comes to the podium.

ALOIS

I thought this day could never come.

The crowd chuckles softly.

ALOIS (cont'd)

The author John Langan surely had found inspiration in the life of Lord Atlas Wyrmfeld when he wrote in "The Fisherman": "Heaven doesn't want me, and hell's afraid I'll take over." I know this to be true, because when I first met Atlas, he was in hell. And he had tried to take over.

The English Officers nod, chuckle softly to themselves. The Kenyan Officers solemnly restrain tears in glistening eyes.

ALOIS (cont'd)

He was a man who loved his country, but he loved humanity more. He was a man who believed that if we do not stand up to oppression, then we are also an oppressor. If we stand by and do nothing in the face of injustice, then we too are unjust.. So long as there are those who strive mightily for all humanity, your spirit will live on. We consign your body to the earth, but not your spirit, which we humbly request remains to guide us.

Alan reluctantly walks to the podium with Isabella's urging.

ALAN

I come to bury Caesar, not to praise him. The evil that men do lives after them; The good is oft interred with their bones. So it was for Caesar, let it not be so for Atlas.. My father.. I did not know the man we came to bury as you knew him. I only knew his.. *stoicism*. I knew not of his valor, his unwavering principles, not his sacrifices, nor his mighty heart! And for a son.. to learn too late who his father was.. This is the great shame that I must bear for the rest of my days. Dad, I hope that you can find the grace to forgive me..

Alan cracks. Isabella and the children come to his side. Isabella and Jason escort him to his seat. Ali hesitates at the podium, spontaneously sings Ave Maria. The Kenyans sing a traditional dirge that stirs the soul.

137 EXT. OAKHAVEN VILLAGE BUS STOP - DAY

Myla posts a flier with Elke's picture and the word "MISSING" on it. She steps away from the bulletin board. The bus arrives. She climbs in then steps back and pulls off Elke's flier and sees the picture of the face underneath. She begins pulling off the notices. Pages fall like leaves. The board is covered with fading Missing Persons notices.

138 INT. WYRMFELD CASTLE GREAT HALL - AFTERNOON

The guests mill about, chatting loudly. Ali sees Phryxus. She makes a bee line towards him, and stops crestfallen seeing her mother gushing over him, almost flirting.

ISABELLA

I am so glad you came. We wanted to personally thank you for your help.

PHRYXUS

I regret I could not have done more.

ALAN

You helped make his final hours comfortable, and gave his family a chance to say goodbye.

PHRYXUS

I hadn't known the baron had other family, but it is fortunate you were here. Now, if we are to be neighbors, you can tell me how an English Baron has an American son.

ISABELLA

It's a rather uninteresting story of teenage rebellion, I'm afraid.

Phryxus spies the dragon tooth pendant in its display case.

PHRYXUS

How does it feel to be a baron?

ALAN

Doctor is the only title I've ever wanted, if I'm being honest.

PHRYXUS

A very American sentiment. Should you decide to sell, please see me first. I'll best any offer and the estate will be made whole again.

ISABELLA

That is very generous of you.

ALAN

I haven't given it a thought, but I won't be making decisions about it anytime soon.

Ali approaches Jason among several Kenyan soldiers.

JASON

We get to sleep in tomorrow.

ALI

I figured. So, let's **do** something tonight. Let's go to the village.

JASON

Pass. Hard pass.

ALI

C'mon, I haven't gone there yet.

JASON

Didn't work out for me last time.

ALI

I got your back.

JASON
That's a first.

ALI
Don't be such a mocoso, mocoso.

139 EXT. DROWSY DRAGON - NIGHT

Jason enters, not noticing the flier taped to the door. A picture of woman under the word "MISSING" in English, German, French in bold letters at the top of the flier.

140 INT. DROWSY DRAGON - NIGHT

TV news discusses an outbreak at a nearby hospital.

SNIPE
You've the stupidest bloke in the village. You owe me an apology 'n whatever else your holdin'.

Jason ignores him. Ali swings around, frowns unimpressed.

SNIPE
Bring your girl to stick up for ya?

ALI
Yeah, I stick up for him.. No one picks on my brother except me.

SNIPE
Would you listen to this tart? Well, luv, I require satisfaction.

ALI
Why? Did you lose your cum sock?

Ali gestures with a shuffling fist. The PATRONS howl.

SNIPE
You don't seem to appreciate the situation. You. Are. Out. Numbered.

ALI
No we're not, you filthy casual.

SNIPE
Not what? Pfft. That some of that girl math I been hearing 'bout?

Jason faces Snipe, casually resting his elbows on the bar.

JASON
You should learn to read the room..

Snipe turns to see behind him and his lackeys stands a wall of red: Six Kenyan Officers in dress uniform.

141 INT. DROWSY DRAGON - NIGHT

The atmosphere is raucous, a trio of musicians: James, Addison and Colin liven up the scene. Jason eyes some of the young women, whom glances at him dismissively. He ambles off, then he slumps into a booth where Ali is sitting. Ali pushes her drink away.

ALI
I've had all the fun I can stand.

Jason and Ali exit the bar and find a waiting cab. Jason grabs the door, bows with a dramatic flourish.

JASON
Milady, your carriage awaits.

Jason vomits before getting in the other side.

142 INT. TAXICAB - NIGHT

Jason lazily glances out the window. He sits up.

JASON
We never told him where we're going.

Ali recognizes Nikoloz, the guard parked at the dig site.

ALI
He's not the cab driver.

JASON
What? Stop the car.

The car swerves onto a side road lined with thick hedgerows. Ali claws his face from behind. He struggles to keep control and careens ahead toward a car blocking the road.

Jason sees the roadblock and pulls Ali to the floor. The cab slams into the waiting car, spins to a halt meters away.

143 EXT. COUNTRY ROAD - NIGHT

Ali exits the car, opens the driver's door and punches him. Jason steps out and sees three MEN racing toward them.

JASON

Run!

Jason runs to the men, then pivots to a private lane.

MIKHAIL

Nika, after the boy!

MIKHAIL and GIORGI split off after Ali; NIKA charges Jason. Jason dashes down the lane into darkness.

Ali gains distance from her pursuers. Obscured by a bend in the road, she probes the hedge for a gap. Finding an opening, she squats and pushes into the hedge.

The flashlight probes closer. She burst through the hedge.

144 EXT. COUNTRYSIDE - NIGHT

She dashes ahead to a fieldstone wall parallel the hedgerow. Ali hops the waist-high wall. A stone slicing her palm. Ali lands on an precarious strip of land.

Her perch crumbles, plunging her down a steep embankment. Arms flail. Desperate hands clutch a tree root. A second later she hears stones clatter on rocks below.

145 INT. FARMHOUSE BARN - NIGHT

Jason confronts a wall of hay bales stacked in the barn.

146 EXT. COUNTRYSIDE - NIGHT

Dangling above a precipice Ali claws her way up a tree root. The root loses its grip on the earth. She jolts lower. Ali pulls herself hand-over-hand back to a slender ledge.

Flashlight bobs along the hedgerow. Then doubles back.

Ali ducks behind the wall, noticing blood dripping from a long slice in her right hand. She tears her shirt open.

147 INT. FARMHOUSE BARN - NIGHT

Nika rushes into the barn, gun drawn.

NIKA

Come out. You not get hurt.. much.

Nika steps further into the barn. He steps close to the hay. The wall of hay come crashing down on him.

148 EXT. COUNTRYSIDE - NIGHT

Mikhail emerges cursing in Georgian, scanning the ground. Nikoloz crawls out, probes the darkness, then turns the light on himself, examines the pants on his ruined suit.

NIKOLOZ

I just had this suit cleaned.

MIKHAIL

Put on your expense report.

NIKOLOZ

I can do that?

MIKHAIL

If you want bullet up ass. Focus.

THWACK! The sound startles the men. They pivot in the direction of the sound. THWACK! They pivot again.

CRACK! Nikoloz drops to the ground, his head bleeding. Mikhail pulls his gun. His flashlight scans the open field. The light shines on the fieldstone wall.

Ali stands half naked, arm aloft. A vision of Artemis in the moonlight. Mikhail is entranced by her beauty, but puzzled by the thing furiously spinning in her raised hand.

Ali lets fly. He aims his gun and fires. A crude sling made from the placket of her shirt tied to a cup of her bra falls from her hand to blood soaked stones.

149 INT. WYRMFELD CASTLE STUDY - NIGHT

Isabella sips tea, reading a book. Alois enters.

ISABELLA

Jay and Ali aren't with you?

150 INT. DARK TOWER - NIGHT

Nika and IRKALI drag a hooded and bound captive across a stone floor. They drop their captive at Phryxus' feet. They pull off the hood, revealing the unconscious Jason.

PHRYXUS

Where is the other one?

NIKA
Got away. I apologize.

Phryxus grabs Nika's windpipe, crushing it in his hands.
Nika drops drowning in his own blood.

PHRYXUS
Apology accepted, captain Nika.

IRKALI
She had some kind weapon! Nikoloz in
bad way. Mikhail too, but he thinks
he shot her. She won't get far.

PHRYXUS
You will bring her to me alive, or
you will bring me your own head.

IRKALI
And this one?

PHRYXUS
Put him with the other. Send Mikhail
to see me.

151 EXT. ENGLISH COUNTRY ROAD - DAY

A landscaper's box truck approaches. A Georgian GUARD steps
from a parked car to the center of the road.

DRIVER
What's this about?

GUARD
Open your vehicle.

The guard opens his jacket to reveal a gun. The driver opens
the rear. The guard enters. A caterer's van pulls up. The
guard steps up to peer over the roof of the truck when the
second driver impatiently leans on his horn.

GUARD (cont'd)
Piss off.

152 EXT. WYRMFELD CASTLE UPPER WARD CEMETERY - DAY

The man trudges to the grave, begins raking the dirt level.

DRIVER
You can come down now.

Ali rolls off the roof, bedraggled. Her shirt is tatters.

153 INT. WYRMFELD CASTLE KITCHEN - MORNING

Ali enters the castle through a servant's entrance to:

154 INT. WYRMFELD CASTLE STUDY - MORNING

Isabella, Alan, and Alois are with inspector Blagg.

ISABELLA
Gracias a Dios!

Her parents wrap her in a hug.

ALAN
Thank God you're here. Where's your
brother? What happened?

ALI
He's not here?

BLAGG
We're going to need a statement, miss

Isabella leads her to a chair.

ISABELLA
What happened to your clothes?

Addison leaves the room to return with a glass of water.
Isabella tends to Ali's cut hand, nearly healed.

ALAN
Tell us what happened sweetheart.

BLAGG
I'll ask the questions. What happened
after you left the pub, young lady?
Were you followed?

Ali takes a glass of water and gulps it greedily.

ALI
No. We got in a cab right outside the
pub. But it wasn't a cabbie. It was
someone from that excavation.

BLAGG
You recognized the man as one of the
archeologists? Can you describe him?

ALI
He wasn't an archeologist. He was a
security guard, or something.

BLAGG

I need a physical description. Was he white? Black? Hair color? Age? Any distinguishing features?

ALI

White, maybe 30? Short blonde hair..

BLAGG

Anything else?

ALI

I scratched up his face pretty good.. he's got bruises from the car crash.

ISABELLA

You were in an accident?

BLAGG

This will help. So you got into the car. Did you recognize the driver right away?

ALI

No. I was behind him. I didn't get a good look at him. Jason noticed we were headed the wrong way. That's when I grabbed him.

BLAGG

You scratched his face for going the wrong way?

ALI

What? No! We asked him to stop. He ignored us, drove us where three men were waiting.. The cab slammed into the car.. Jason told me to run.. So I ran.. I should have helped him..

Ali breaks down into angry tears.

ALAN

Don't say that honey. You did the right thing.

ALI

it's my fault.. I'm the oldest.. it's my fault.. All my fault

BLAGG

How could you recognize him if you didn't get a good look?

ALAN

Would you give her a moment?

BLAGG

Apologies. The young lady is in shock. Best take her to see a doctor.

ALAN

We ARE doctors. We told you that. Weren't you paying attention?

BLAGG

I've got enough to get started. We can take the rest of her statement later. Here's my card. Details bout where it happened, and any others involved will be most helpful.

ISABELLA

Thank you, inspector. We'll be in touch soon. Please find our son.

155 INT. DARK TOWER DUNGEON - MORNING

Scant light drifts down to illuminate a withered corpse against the far wall. It looks like Nigel only his face looks centuries old. Elke hears Jason.

ELKE (O.S.)

Geht es dir gut?

JASON

What is this place?

ELKE

Ah, English. Okay. I am not so sure.

JASON

Who are they? What do they want?

ELKE

I have no idea.. I've been here.. maybe two days. They have given me nothing but water and a bucket to piss in. And what they want, I have done nothing but ask myself this.

JASON

Ransom?

ELKE

Or human trafficking. Horrible things happen all the time and we don't care. We think it won't effect us.

JASON

I gotta get outta here.

Jason pulls at the chains in a panic, fruitlessly.

ALOIS (V.O.)

You must control your fear. Or fear will control you.

Shackles dig into Jason's wrists. He gives up.

ALOIS (V.O.) (cont'd)

The present moment is all you have. Life asks each of us one thing and one thing only: what will you do in the present moment?

He examines his surroundings: a plastic pale with a loop handle containing sawdust, and a jug of water.

He works the wire handle from the bucket, scratches away at the old mortar. A loud metal clang breaks his concentration.

IRKALI and Nikoloz drag a battered Mikhail down the steps and shackle him to another wall.

156 INT. WYRMFELD CASTLE STUDY - DAY

Alan, Isabella, and Ali are pensive. Addison enters.

ADDISON

Milord, I have just heard from the inspector. He says he has apprehended the criminals responsible and requests you bring the honorable Alexandra to make positive ID.

ALAN

And what of my son?

ADDISON

Regrettably, there is no word yet.

157 INT. POLICE PRECINCT INNER ROOM - DAY

The Westfields and Blagg file into a darkened room with a one-way mirror where a POLICE OFFICER stands. The police officer presses the button on the intercom.

Four SUSPECTS enter the room, accompanied by two regular clothes OFFICERS. The suspects look roughed up, with the second man having bruises and scratches down his face.

POLICE OFFICER

Number one, step forward.. Step back.
Number two, step forward.

Ali surveys the bruised man and has a visceral reaction.

ALI

That's him. I recognize him.

BLAGG

We're done here.

ALI

No wait.

Ali steps forward, recognizing the face as Snipe's.

ALI (cont'd)

It's not him. He's a guy at the bar.

BLAGG

He's a known criminal. I've got several witnesses saying he attacked your brother before.

ALI

But it wasn't him. The guy looked, I don't know.. more like a soldier. And the scratches on his face are all wrong. they were in the other direction - I was behind him.

Blagg gestures them out of the room.

BLAGG

Your testimony states you didn't get a good look at the driver, but he's got the bruises that fit your description to a T.

ALI

The guy you want works for Phryxus.

BLAGG

Now listen here. I'm not going to make accusations against the most influential man in the county without something solid.

ISABELLA

Don't you take that tone with her.

ALI

Listen to me. It's not him.

ALAN

Ali, enough. What are you doing about finding my son?

BLAGG

We'll keep interrogating them until one of them cracks. Won't be long. This lot will eat each other.

158 INT./EXT. WYRMFELD CASTLE KEEP - DAY

Ali storms out of the car. She screams at the stubborn door. Addison opens the door. She stomps into the hall.

Alan runs into the keep catching her halfway up the stairs.

ALAN

Ali. Stop.

ALI

Our grandfather hated that man for a reason, but we didn't believe him. And now you won't believe me.

ALAN

Ali, of course I believe you.

ALI

Is that what you said to your father? You wanted to lock him away.

ALAN

Of course I believe you. But it's clear that the police will do nothing to investigate him.

ALI

Is that what do we do now? Nothing?

ALAN

I don't know!

ISABELLA

I will not standby and wait for answers. I going to confront him.

ALAN

And what will that accomplish?

Alois, BALOZI, and an ENGLISH OFFICER come from the library.

ENGLISH OFFICER

Is there anything we can do?

BALOZI

If this man is involved like you say miss, we will find the truth of it.

ALAN

What do you propose we do?

ENGLISH OFFICER

Honor Atlas by doing as he would: All that circumstance requires.

BALOZI

And to hell with the consequences.

159 INT. WYRMFELD CASTLE KEEP - DAY

The English and Kenyan officers are reassembled in uniforms and side arms with Alan and Isabelle. Alan stops Alois.

ALOIS

We're coming with you. If I had kept a closer watch over them, none of this would have happened.

ALAN

It wasn't your responsibility, but if you could watch over our daughter, It would be best if she stayed here.

160 INT./EXT. MANOR HOUSE - DAY

Maksim opens the door to see the English and Kenyan officers in full dress uniform with Alan and Isabella.

ENGLISH OFFICER

We demand entry to search these premises.

Phryxus coolly observes them from a balcony they fan out.

PHRYXUS

Did you forget this is no longer your
home, Westfield? or is it Wyrmfeld?

Phryxus descends and Alan confronts him, poking his chest.

ALAN

We are looking for my son.

PHRYXUS

And you expect him to be here?

ISABELLA

My daughter swears that your men
tried to abduct them from the pub.

PHRYXUS

A serious allegation. I assure you
that could not be the case.

ISABELLA

Your words mean nothing to me.

PHRYXUS

If he spent the night drinking, he
may have bed down a local lass, or
lad. I don't judge. You might check
he's not in the hospital or morgue.

Isabella slaps his face. Phryxus smiles.

PHRYXUS (cont'd)

Clearly, the Westfield women are more
formidable than the men.

161 INT. DARK TOWER DUNGEON - DAY

Jason scrapes away crumbling mortar around the bolt. The
bolt wiggles slightly. He pulls his shirt over the shackles.

Torquing the chain and putting both feet on the wall, he
strains against the ancient iron. It yields a centimeter.

162 INT. MANOR HOUSE CELLAR - DAY

Balozi finds a hidden passageway to a stairwell. He goes
down the steps. He comes to a heavy iron gate and opens it.

163 INT. DARK TOWER DUNGEON - DAY

The clang of the gate breaks his concentration. Footsteps. The hooded figure of Myrddin appears. He caresses Jason face as if it was a prized Fabergé egg.

Myrddin lifts Mikhail by the throat. Mikhail struggles, flails and punches. Myrddin brings his open mouth to Mikhail's. Myrddin holds Mikhail's head in an iron grip.

Myrddin pulls his victims head back – green plasma radiates from Mikhail's mouth, arcs into Myrddin's.

The essence of a soul devoured in pale green terror. The light flickers and fades across the room until the body stops convulsing. Mikhail falls to the floor in a heap.

Myrddin staggers and feebly shuffles away. Giorgi and Irkali hold a knife to Jason's throat. Giorgi pulls Jason's sleeve.

JASON

What are you doing?

IRKALI

Taking blood. You give from arm. Make problems, we take from throat.

The second man inserts a needle and blood travels through a rubber tube into a bio bag. He moves to Elke.

Elke spits in his face. He headbutts her. She collapses.

ELKE

What do you need our blood for?

PHRYXUS

A little experiment I'm conducting.

JASON

If you're going to kills us just do it already.

PHRYXUS

Kill you? You're going to convince your father to sign over the lands I was cheated out of when I purchased the Wyrmfeld barony.

JASON

And how am I supposed to do that?

PHRYXUS

By going home in little boxes.

Mikhail is dragged away: a century-old and frozen in horror.

164 EXT. DARK TOWER PARADE GROUND - NIGHT

Mikhail's corpse tumbles into a shallow grave. Phryxus takes the stolen tooth and bathes it in blood and drops it on the corpse, squeezing more of the blood on his body.

Repeating the process with another tooth and the body of Nika, he nods to his men. They cover the corpses.

Myrddin steps from the shadows, hovering over the grave growling an incantation from a long-forgotten age.

Yellow plasma arcs from the staff and strikes the graves. The light fades. The wizard slumps heavily on his staff. Phryxus helps steady him. The dirt stirs in the graves.

165 INT. WYRMFELD CASTLE GREAT HALL - NIGHT

Everyone is arguing. Ali feels drawn to Wyrtegeorn's sword.

166 INT. WYRMFELD CASTLE KEEP - NIGHT

POLICE in riot gear burst into the castle. Whistles shriek. The British officers have their faces pressed to the table; the Kenyan officers are slammed to the ground.

ALAN

What is going on here?

Blagg swaggers in. Alan gets roughly handcuffed.

BLAGG

Breaking and entering, destruction of property, assault, interfering with an investigation. You've been busy.

ALAN

You're making a big mistake.

BLAGG

Would a thought so me self if I hadn't seen the footage. Eyewitnesses not always been so reliable 'n all.

ISABELLA

You should be finding our son.

BLAGG

And you should be leaving the police work to the professionals.

Blagg signals to release Ali, Alois and Addison.

BLAGG (cont'd)

Not these three. They weren't there.

Ali watches her parents get led away.

ALOIS

Do you want to follow them to the police station?

ADDISON

Is there someone we should call?

The vehicles depart. Ali fumes and marches after them.

ALOIS

What do you think you're doing?

ALI

I'm going to confront Phryxus and kick him until he gives me back my brother.

ALOIS

Bad Idea. Doing that would get you thrown in jail with your parents.

ALI

I begged my father to coming here, twisted my brother's arm into going to the village, this is my fault.

ALOIS

You're not going anywhere. Your grandfather asked me to protect you.

ALI

How long ago was that? A week? I've been protecting my brother most of my life and all his. I let him down the one time he really needed me.

ALOIS

If you had stayed, he wouldn't be here. You'd be with him.

ALI

I am NOT going to stand by and do NOTHING.

ALOIS

Your choices aren't only to do nothing or do something reckless. I'll go to the embassy tomorrow. They'll pressure the local government and bring in real resources.

ALI

Then I'm coming with you.

ALOIS

No. We need you to go to the bail hearing. I don't know what he wants, but this isn't about trespassing. He is intimidating your parents.

167 INT. WYRMFELD CASTLE BEDROOM (ALI'S) - MORNING

BECKA pulls the curtains open. Sunlight streams in. Eyes protest the light, squint at the nearby clock. It's 6:00 AM.

BECKA

G'morning. You're expected in the study now.

ALI

The study?

168 INT. WYRMFELD CASTLE STUDY - MORNING

The same slender Chinese woman from the hotel set down her book and crossed the room, extending her hand to Ali.

JIAO

Pleasure to make your acquaintance.

ALI

Don't you mean reacquaintance?

JIAO

I am Jiao. Our mutual friend asked me to look after you.

ALI

Would that friend be a rather large Austrian by any chance?

JIAO

One and the same.

ALI

And who are you supposed to be exactly? My babysitter? My bodyguard?

JIAO

Your teacher. He has asked me to continue your training.

ALI

My teacher? We don't have time for that bullshit. I need to get my parents back! I need to get my brother back! How is sparring going to find my brother? Damn it.

JIAO

Am sorry for what happen to your family. I cannot change the past. I am to prepare you for the future.

ALI

Future? As long as I can remember, I dreamed of a future on my own, and now that I am. I hate myself for ever wanting it. What future have I got?

JIAO

I do not know.

ALI

You don't know? Why don't you guess!

JIAO

If you ask a for guess.. I think your future will be quite violent.

ALI

What? Why did you say that?

JIAO

Because.. I am here..

ADDISON

Breakfast is ready, milady.

ALI

I'm not hungry.

JIAO

It is not a matter of appetite. You must eat now. Then we train.

169 INT. WYRMFELD CASTLE ARMORY - MORNING

JIAO

Staff is the fundamental training for
all long weapons. Observe carefully.

Jiao assumes the ready stance, then performed a traditional
Shaolin Bo Kata. Her limbs flow like wind and water. The
staff blurred in her hands, spinning with lethal precision.

170 INT. UNITED STATES EMBASSY LONDON - DAY

Alois waits patiently, but is ignored.

171 INT. WINFIELD HOUSE AMBASSADOR'S BEDROOM - MORNING

Bedroom curtains are pulled open. The AMBASSADOR stirs
awake, turns on the side lamp.

ALOIS

Good morning, ambassador.

AMBASSADOR

Who are you? Are you on my staff?

ALOIS

No, but perhaps I should be. They
can't manage to deliver a message.

AMBASSADOR

How did you get in here?

ALOIS

With patience and a judicious
application of violence.

The Ambassador fumbles in his nightstand. Alois hold a gun.

ALOIS (cont'd)

Don't bother.

AMBASSADOR

Oh, my God! This is a kidnapping.

ALOIS

Ambassador, get hold of yourself. I
only need a moment of your time.
There is a pair of American doctors
being held by the name of Westfield.
I need you to secure their release.

AMBASSADOR

Held? By whom? If they're in Russia or China, there's nothing I can do.

ALOIS

They're in England. Their son is missing, and they have good reason to believe their neighbor, Phryxus Kalashov, is responsible.

The ambassador's eyes widen at the mention of Phryxus.

ALOIS (cont'd)

Kalashov seems able to exert undue influence over local law enforcement and has had the Westfields arrested on trumped-up charges. I'm asking you to contravene that influence, see that the Westfields are released, and assist in locating their son.

AMBASSADOR

This sounds like a local matter. Your American friends need a good lawyer, not an ambassador. The neighbor, Kalashnikov—

ALOIS

Don't play games with me, Ambassador. You know who he is. Now, you are going to handle this, and you'll never see me again. Or, you're not going to handle this, and you'll never see me coming. Are we clear?

AMBASSADOR

Yes. Crystal clear. The Westfields.

ALOIS

These are good people who got on the wrong side of a dangerous man. You would not want to find yourself in a similar situation.

172 EXT. WYRMFELD CASTLE BAILEY - MORNING

Jiao and Alexandra approach a configuration of monk pillars: metal pipes of varying heights, spaced up to a meter apart, standing sentinel as Colin packs dirt. Ali's face drops.

COLIN

Not to worry, miss, You'll get the hang of it in no time.

ALI
Thanks for the vote of confidence.

COLIN
You can be good at anything, if
you're willing to be bad at it first.

Jiao jumps deftly on the poles. Ali follows awkwardly.

JIAO
Meihua Quan, means Plum Blossom Fist.
A traditional martial art from China.
Inspired by the beauty and flowing
movement of plum blossom.

Montage: Alexandra goes through a grueling circuit of squats with a pole on her back, staff training all while hopping from pole to pole. She begins to show improvement in form.

173 INT. WYRMFELD CASTLE GREAT HALL - AFTERNOON

Ali and Jiao are setting down to lunch when Alois returns.

ALOIS
I met with the ambassador. He was
quite receptive to your situation. I
am confident he will do all that is
within his power.

JIAO
You meet with the ambassador?

ALOIS
The trick is to catch him before his
day gets started.

JIAO
I am sure.

ADDISON
Welcome back, Herr Wintersteller.
I've just got off the phone with the
solicitor. Their bail hearing before
a magistrate is tomorrow, where they
are likely to be released, although
they may be subject to surrendering
their passports and posting a surety.

ALOIS
And how are you two getting along.

ALI

She's tougher than you. I didn't think that was possible. I've been training on the staff all morning.

ALOIS

So, I guess that means you haven't gone running yet..

174 INT. WYRMFELD CASTLE GREAT HALL - NIGHT

Ali wanders past the fresco. The sword has a magnetic pull. Her hand drifts to touch the hilt of the sword.

FLASHBACK:

- The Dragon's yellow eyes snap open.

175 INT. WYRMFELD CASTLE STUDY - NIGHT

Addison leaves cognac and snifters for Jiao and Alois.

ALOIS

Thank you for doing this.

JIAO

It must be important for you to call.

ALOIS

You haven't changed a bit.

JIAO

You didn't bring me here to talk about old times.

ALOIS

No.. I wanted to talk to you about the weather.. A storm is coming. Maybe... What do you do when the most rational person you know tells you the most irrational thing imaginable?

JIAO

Depends. Is that person trustworthy?

ALOIS

I've known this man more than half my life. His character is unimpeachable.

JIAO

Honest people make honest mistakes. But you believe him?

ALOIS

I didn't. But too much has happened.

JIAO

Is that why I'm here? You could have asked anyone to turn her around in London, or protect her.. You're.. worried. You're trying to protect me?

ALOIS

I never knew you to need protection.

JIAO

You're worried about me. Just say so.

ALOIS

Even if Atlas was mistaken, the calendar run out of pages. I should have called.

JIAO

Was that so hard?

ALOIS

Not.. Not if the world is ending.

176 INT. ENGLISH COURTHOUSE - AFTERNOON

Griffin moves through the halls with his customary grace. A burly USHER recognize bumps into him, arms full of files, The man mutters an apology in a thick, guttural accent.

177 INT. ENGLISH COURTHOUSE COURTROOM - AFTERNOON

ADDISON

Are you quite all right?

GRIFFIN

I can't say I am. Excuse me.

Griffin drools from both corners of his mouth, exits. A thin trail of urine followed Griffin along the floor.

ADDISON

Perhaps I should check on him.

JIAO

I'm coming with you.

ADDISON

Madam Jiao, I'm not entirely sure that would be appropriate.

178 EXT. ENGLISH COURTHOUSE LAVATORY - AFTERNOON

JIAO
Wait outside. Let no one enter.

ADDISON
This is highly irregular.

179 INT. ENGLISH COURTHOUSE LAVATORY - CONTINUOUS

Griffin is prostrate, a SAMARITAN flips him over.

SAMARITAN
You're not supposed to be in here!
Now go fetch help and make yourself
useful. I need to perform CPR.

180 INT. ENGLISH COURTHOUSE COURTROOM - CONTINUOUS

JIAO
We're going - now.

Jiao looks to Alois. He pulls Ali up by the arm.

181 INT. AUSTIN PRINCESS LIMO - AFTERNOON

ALI
Will somebody explain what happened?

JIAO
The solicitor is dead. Poisoned.

ADDISON
There must be some mistake.

JIAO
No mistake. Maybe use ricin, sarin,
soman.. A fast-acting nerve agent. I
recognize symptoms from.. research.

ALI
What do we do? What about my parents?

ALOIS
What we're not going to do is panic.
I need time to think, and I can't do
that unless we all remain calm.

182 INT. WYRMFELD CASTLE GREAT HALL - NIGHT

Alois, Jiao, Ali are poking at their dinner. James returns with the newspapers.

JAMES

I checked all the local papers.
There's no mention of it. I'll head
to Keswick and fetch the Times.

ADDISON

The death of a prominent solicitor
under suspicious circumstances would
have surely made the news.

ALOIS

Unless you control what goes in the
news. Murdering a lawyer doesn't end
your parents' right to a hearing, and
we still have political pressure
being applied. What puzzles me is why
Phryxus would do it. What would he
gain that was worth the risk?

ADDISON

The added bonus of revenge, Herr
Wintersteller. I was with his
lordship at the sale of the estate.
They left feeling deceived not
acquiring the castle. Perhaps he
thinks settling that score will also
scare off anyone who might represent
the Westfields. I would not put such
skullduggery beyond Kalashov. It
wasn't long after settlement his
solicitor had met an untimely death
of suspicious nature.

JIAO

Phryxus not just the billionaire next
door, his father Georgian Mafia. They
are world most ruthless criminals. If
that's not enough, his grandfather
was with Stalin back when he robbing
banks in Georgia. He is a man with
immense wealth, deep political
connections and underworld network.

ALI

Why does he want this land so badly?

ADDISON

The fief includes several farms, the
castle, and the lake.

(MORE)

ADDISON (cont'd)

Though only a fraction of the former estate, it is still a substantial amount of land.

JIAO

Farms are for sale everywhere. That leave only castle and lake.

Ali's mind drifts from the debate. Her gaze fixes on the sword beneath the fresco. It calls to her, she approaches.

Her eyes trace along the blade's angle—toward the jewelry case, now empty. The missing necklace sends a sharp, jarring realization through her. Jiao joins her at the fresco.

ALI

I swore I put that back.

JIAO

Put what back? What was in there?

Ali struggles to piece together what whispers in her subconscious. She responds, locked in a dark reverie.

ALI

An old fossil. A curiosity..

JIAO

Why would somebody take that?

ALI

An entire skeleton can be worth millions, even priceless..

JIAO

What kind of skeleton worth so much?

PHRYXUS (V.O.)

"Mythology has its origins in historical events."

ALI (V.O.)

What was the historical event here?

PHRYXUS (V.O.)

It misses the big picture. Most people don't see the forest..

Ali steps back to take in the fresco. The castle, the lake, the scenes of medieval life, the knights doing battle with the dragon. Much of the rest of the faded fresco is forest.

ALI

Addison..?

ADDISON
What is it, Milady?

ALI
How accurate is this?

ADDISON
It's not accurate, milady. Just some
artists rendition of the dragon myth.

ALI
Mythology has its origins in
historical events.

ADDISON
I suppose that's true.

ALI
There's something about this fresco
that bothers me.. doesn't make sense.

ADDISON
I'm not sure I follow, milady.

PHRYXUS (V.O.)
Most people don't see the forest..

ALI
I'm talking about the whole thing.
How come the borders are wavy and
it's not even remotely square? Why is
it so big? it's mostly forest...

ALOIS
Addison, what can you tell us about
this fresco?

ADDISON
It's a twelfth-century fresco in the
Romanesque style, first introduced by
the Normans. Because of the expense,
these were found primarily within
churches, used to decorate walls with
depictions of saints, biblical
narratives, and the like.

JIAO
If expensive, why so much with trees?

ADDISON
I see your question I believe, this
was a map of the original barony.

ALI

A map? So now most of this land
belongs to Phryxus?

Ali traces her finger along the road to the top corner of
the map and sits a single tower at the frontier.

ALI (cont'd)

So where's this?

They all examine the fresco. They don't notice as Ali
marches out of the keep with terrible purpose.

ADDISON

Where did lady Alexandra go?

ALOIS/JIAO

The armory!

183 INT. WYRMFELD CASTLE ARMORY - NIGHT

Ali pulls the sling, ball bearings, and a spear from the
wall. Alois and Jiao enter the armory.

JIAO

What do you think you're doing?

ALI

I'm going to find my brother.

ALOIS

You are not going anywhere.

ALI

I ran when my brother needed me..
I'm done running.

ALOIS

We've gone through this already. Now
that we have an idea where he might
be, I'll go back to the Embassy.
They'll pressure the local government
and bring in real resources.

ALI

How long will that take? Assuming
Phryxus hasn't bought the government.

ALOIS

A couple of days. Maybe a week?

ALI

Do you really think he has a week?

Ali stares at him. Steely determination in her ICE-BLUE EYES. Their eyes lock in a contest of wills.

JIAO

I don't.

Jiao spins a halberd dramatically, spikes the floor.

JIAO

Let's storm the tower.

184 EXT. STABLE - NIGHT

Alois, Jiao, and Ali reach the stables where Colin and Addison have readied six horses.

ALOIS

What are the extra horses for?

Colin comes out with two shotguns. Throws one to Addison.

COLIN

These rich wankers think they're above the law and can do whatever they please. It's time they got their comeuppance. What say you, Addison?

ADDISON

For lord, kin, and country.

Five riders mount their horses and trot from the stable. Addison stops where the masons have been working. He digs through the materials, returns with a sack of white powder.

COLIN

Quicklime?

ADDISON

Precisely.

COLIN

Brutal..

185 EXT. COUNTRY ROAD - NIGHT

Four horsemen and five horses trot alongside the road in the darkness. Colin gallops back from scouting ahead.

COLIN

There's a car just past the bend in the road watching the bridge. Could be nothing.

ALOIS

Could be a sentry. How many men?

COLIN

I saw one bloke blowing a fag.
Couldn't be sure he was alone.

ALI

It doesn't sound like he's alone.

ALOIS

He means smoking a cigarette.

ALI

Ah.. got it.

JIAO

Is there cover?

COLIN

Not much to speak of till we cross
the river. He'll spot us easy enough.

ALOIS

Can we go around?

COLIN

It will take hours on horseback.

ALOIS

Then we'll leave the horses.

JIAO

Can't carry all this battle rattle.

COLIN

Begging pardon, but I have an idea.

186 EXT. COUNTRY ROAD - NIGHT

The SENTRY is drinking coffee and eating a sandwich. He squints ahead sees a horse trotting across the bridge. He reaches into his lunch bag and gets out of the car.

He coos softly, offers the horse a carrot. A horseman approaches at a quick pace. The sentry coolly pulls his pistol while stroking the horse.

COLIN

Thank the maker you caught her. She's
an escape artist this one.

Colin sees the gun, holds up the bridle in one hand and the reins in the other. The sentry snarls in a thick accent.

SENTRY
This road private.

COLIN
Meaning no disrespect, but the horse doesn't know that. I'll be gone in two shakes of a lamb's tail.

Colin dismounts, affixing the bridle in short order.

SENTRY
Is beautiful horse.

COLIN
Thanks. Please accept my apologies.

SENTRY
Not required.

COLIN
Oh, I rather think it is.

Alois catches the man's neck in his arm, choking him out. The man collapses unconscious. Alois drags him off the road.

187 EXT. DARK TOWER - NIGHT

The tower is a formidable, albeit crumbling stone structure four stories tall surrounded by a high curtain wall. The only opening is a narrow gap atop the high wooden door.

Jiao and Alois return from their reconnoiter. He clears a patch of ground and draws a map with a stick.

ALOIS
One sentry patrolling the front.

JIAO
One in the back. Security cameras are, maybe 8 meters up. One monitoring the main gate.

ALI
So how do we get inside?

ALOIS
We don't. You do.

ALI
Me?

ALOIS

If you're serious about this, you're the one going through that door. There's a gap at the top. You slip through that, unlock the gate.

ALI

That's crazy I can't do that. No way.

ALOIS

What did you expect? If your brother is in there, then he is being guarded by men who are trained killers. If they see you, they will catch you or kill you. Either way, your parents will lose two children instead of one. Are you willing to risk that? It's not too late to turn back.

ALI

I can't turn back.. But how am I supposed to go forward?

JIAO

You'll take the stairs.

ALI

Stairs? What stairs?

188 EXT. DARK TOWER - NIGHT

Alois stalks through the woods to where he has a clear shot at the security camera. He lifts a crossbow and fires.

The bolt disappears into the night. Jiao and Ali frown. He shrugs, reloads, aims and fires.

A second bolt smacks the wall wide of the mark, bounces right and falls to the ground. Jiao gestures a WTF? A SENTRY is alerted by the noise and stalks back.

Alois aligns his shot. Zing! An arrow pierces the camera. Alois glances left. Jiao holding a long bow, does a little curtsy. Alois growls, fires and hits the target.

The sentry patrols the curving wall. Reaching the bolt in the scrub grass, he picks it up. Ducks quack in the woods.

Shining a flashlight, he sees Addison standing at attention in white skivvies. Pants around his ankles, he waddles like a demented penguin and quacks with a duck call.

Perplexed at the bizarre site, he scans a wider arc. He sees the back of a horse. Colin puts his fingers in his mouth. The guard puzzles over the two clearly demented men.

ADDISON

Have you heard? It's a lovely bird?

Colin whistles. The horse bolts. A rope in the underbrush snares the sentry and drags him away between the two men.

COLIN

Did you really need to drop your trousers?

ADDISON

Shock and awe. Shock and awe.

189 EXT. DARK TOWER - NIGHT

Jiao and Ali rush to the road, charging to the gate. Jiao thrusts a duffel bag full of spears into the ground. Ali rushes ahead.

A spear whizzes past her head, strikes the wooden door a meter above ground. Ali hops on the spear, landing her foot closest to the point. She steadies herself.

Thwack! The next spear lands diagonally in front and above the other spear. Ali pushes off, now balanced precariously on the second spear. She slips and lands with a thud.

Thwack! A third spear lands in the door diagonally ahead, but this one is higher and further than the last. Ali stares back at Jiao with exasperation.

She leaps up to the first spear, alights to the second. Beads of sweat start collection on Ali's face. Hopping up, she's balances three meters off the ground.

Thwack! The gap looks impossibly far. She balances her right foot on the higher spear, her left pushes off too hard. The third spear tilts and falls to the ground.

JIAO

You must step gently.

ALI

'You must step gently'.

Thwack! A spear lands, but dangerously close to Ali. Panic flashes across her face. Jiao cringes.

190 INT./EXT. DARK TOWER - NIGHT

A GUARD notices one of the monitors has gone dark.

The guard exits the tower. He's alerted to a muffled thump.

191 EXT. DARK TOWER - MOMENTS LATER

Ali's outstretched fingers reach the top of the door. Exhausted, she struggles to pull herself up. She sinks.

The spear she balances on tilts lower under her weight. Jiao is out of spears.. The spear falls from under Ali. She dangles helplessly against the door. Her fingers slip.

Thunk! An ax lands millimeters from her thigh. Ali's eyes wide in horror. She puts her foot on the handle, steps up. Alois smiling with satisfaction. He grins at Jiao.

JIAO

A little close, don't you think?

He turns away, drops his nonchalant expression and sighs. Ali pokes her head through the gap, sees two guards arguing.

Holding the door with her left hand, she reaches around to her waist and tugs a heavy paper sack wedged in her belt.

She drops the sack of quicklime. The bag bursts on a guard's head. They choke and stumble in the caustic cloud. Jiao rushes to the door with a rope, hurls the coils upward.

Ali catches the loop, pulls the rope around her torso. She rolls over the top, free-falling below. Jiao leaps upward. She runs up the wall, tethered to the descending Ali.

Ali lands on the back of a guard still on his knees. The second man his doubled over, coughing and blinded, but waving his gun with one hand.

Jiao, now at the top of the wall, glances down. Ali struggles to get the pistol from the guard. She slams his hand to the door; the gun flies from his grip.

Jiao sees the struggle below. With a flick of her wrist, she snaps a wave down the rope and whistles.

Ali glances up, understands immediately. She pulls the rope over her head. The man grabs her throat. She loops him in the rope. Jiao leaps into the darkness.

The rope yanks the man violently into the air. Jiao slices the rope, gracefully grabs a spear, yanks it free and lightly lands. A sickening thud on the other side.

A motor hums and the door slowly opens. Rain begins to fall. Colin leads a horse to the gate. Jiao unpacks some other weapons from the horse. Collin ties the men.

Alois picks up the pistol from the guard. He flips the safety off the gun and hands it to Ali.

ALOIS

Do you know how to fire a gun?

ALI

I've never even held a gun.

ALOIS

The safety is off. If you shoot, shoot twice. Aim for the center of the body. Shoot twice. Only twice.

ALI

Shouldn't Jiao have the gun?

ALOIS

Jiao is a gun. You will need it more. If Jason's here, he's in the tower.

COLIN

I'll cover your retreat and keep the horse here if someone is injured.

ALOIS

Where's Addison?

COLIN

He went to secure that sentry and collect the horses.

They take no notice of two freshly unearthed shallow graves.

192 INT. DARK TOWER - CONTINUOUS

Alois pushes the door open. The room is empty. Only a stairwell going up and another going down. Alois points to them and down. He points to himself and up.

193 INT. DARK TOWER - NIGHT

Jiao and Ali move like whispers, descending along the curved wall. They hear a soccer game. Jiao peers ahead, sees a man seated, watching a game, Kalashnikov resting on the wall.

Jiao gestures to Ali to be quiet, removes her weapons. Slowly and gracefully Jiao steps into view, taking short, graceful steps. The guard stands alert, weapon ready.

Jiao lowers her knees twisting. In a subtle move, a fan appears. She flicks the fan with a butterfly design.

GUARD

This is proper entertainment.

Jiao moves in half-steps, the fan now covering her face coyly. She pulls a long needle from her hair letting her straight black hair come tumbling down.

She reverses the fan, revealing the image of a Death's-head hawkmoth fluttering along her outstretched arm. With a flick of her hand, the needle flies through the man's eye.

ALI

Oh my god. What did you do?

JIAO

I charmed him to death!

They come to a heavy door locked with an old padlock.

JIAO (cont'd)

We need the key. Check the guard.

Ali shrinks at the suggestion. Grimacing she finds the key.

194 INT. DARK TOWER DUNGEON - NIGHT

The duo stalks down the stairwell. Ali shines the flashlight on Elke, sweeps the light around the room. Seeing no one else, Jiao steps forward.

Metal chains catch Ali by the throat, crushing her windpipe, pulling her backwards. Ali lifts the pistol over her shoulder. Jiao, turns. The light reflects off the ceiling.

JIAO

Ali! Don't!

Ali fires off a round over the top of her head. Her assailant drops, pulling Ali back. Ali turns for a second shot. Jason is motionless. Blood oozes beneath his skull.

ALI
No. Please, God! No!

Ali drops to her knees, grabs her brother up in her arms.
She sobs deeply. Jiao pulls at Ali to stand. Ali is frozen.
Jiao unshackles Elke. Elke struggles to her feet.

JIAO
No time. No time! Get up!

ALI
My baby brother..

JIAO
Get up. Must go. Now.

195 INT. DARK TOWER TOP FLOOR- NIGHT

A fire burning in a hearth. To the right of the fireplace a man sits, nursing a cognac. A guard standing vigil bedside him. To the left, a bed. Another guard stands bedside.

ALOIS
Where is the boy?

Phryxus swirls his drink.

PHRYXUS
Such a grand gesture for things that
are not your concern. Things you
could not possibly understand.

ALOIS
I gave my word.

PHRYXUS
No, Herr Wintersteller, you gave your
life. (in Anglo Saxon) Kill him.

The two figures stepping from the shadows, clad in ancient armor. Alois fires two shots center mass at the knight near Phryxus. It stumbles back to the wall. He fires two at the other knight, which falls hard. Alois points at Phryxus.

ALOIS
Where is Jason?

Phryxus smiling, points to the prone knight on the floor.

PHRYXUS
I should thank you for that.

The knights begin to stir.

196 INT. DARK TOWER - NIGHT

JIAO

Can't stay. Must go now.

Crying. Ali holds Jason, his arms slowly embrace her. She pulls away, eyes red. He grimaces in pain, moving his hand to the back of his head. His hand is bloody from the gash.

Ali helps Jason to his feet. Jiao opens his shackles.

Crossing through the lower corridor, blood drops start flowing down Jason's forehead. He wipes it away then feels the top of his head. The bullet creased on his scalp.

JASON

You shot me? I am so telling mom on you..

Ali wipes a tear from her eyes.

ALI

You started it..

197 INT. DARK TOWER TOP FLOOR - NIGHT

The knight by Phryxus stands erect. Alois fires two head shots. The knight stumbles back and draws his sword.

The prone knight begins to stir. Alois backs out of the room drawing his sword. The knight advances.

198 INT. DARK TOWER - MOMENTS LATER

Ali, Jiao, Jason and Elke reach the top of the stairs. Shots echo above them. Ali gives her the gun.

JIAO

Go. Now!

199 EXT. DARK TOWER PARADE GROUND - NIGHT

Ali and Jason lead Elke out through the tower into the night. Rain drizzles steadily as they cross the courtyard. Colin waits by the gate with a ready shotgun and horse.

COLIN

You're a sight for sore eyes, master Jason. And I see you made a friend.

ALI

She's weak. Help her on the horse.

Colin helps Elke get her left foot into the stirrup. He puts a hand under her arm and one on her buttocks.

COLIN

Pardon my being so familiar..

With a shove by Colin, Elke successfully mounts the horse. He gives Ali a wink and grabs the reigns.

A burst of automatic gunfire erupts from behind Colin. Bullets sweep in a deadly arc, killing Colin and the horse.

200 INT. DARK TOWER - NIGHT

Alois retreats backwards down the stairs, holding a sword to fend off blows from the advancing knight.

Jiao rushes up the stairwell, meeting him with gun drawn. Jiao empties the pistol into the knight. Bullets perforate plate armor; the knight stumbles backwards.

ALOIS

Go! Now!

201 EXT. DARK TOWER PARADE GROUND - CONTINUOUS

They bound out of the tower into driving rain only to see Ali and Jason on their knees, fingers interlaced on their heads. Behind them a SENTRY brandishes a Kalashnikov.

The knight steps into the courtyard, strides toward Alois and Jiao, broadsword swinging in a mighty arc. Alois pushes Jiao aside, blocks the crushing blow, and counters.

Jiao uncoils a chain whip, sending the coil to wrap the sword arm of the knight. It yanks the chain from her hand.

Jiao draws her 9-ring sword; uses skill and artistry to channel the hideous brute strength of the knight.

Alois matches the knight blow for blow but cannot match the tireless endurance of this zombie knight. A vicious symphony of clashing metal in the clarion call of death.

Jiao sinks the tip of her blade into the hip of the knight.

The knight swats Jiao with his gauntlet. Reaching back, he pulls a short sword and swings blow after crushing blow against Alois.

The short sword slices deep into Alois' thigh dropping him to the ground screaming. The knight's broadsword arcs full circle to deliver the final blow. Jiao stands over Alois, braving the onslaught of two swords with her one.

202 EXT. DARK TOWER GATE - NIGHT

A shotgun blast rings out. The sentry falls, his back torn to shreds from buckshot. Addison rushes forward, but can't get a clear shot without risking Jiao and Alois. He turns, grabbing Jason by the hand, and urging Ali to her feet.

203 EXT. DARK TOWER PARADE GROUND - NIGHT

Jiao stands between the fallen Alois and the knight.

Her deft moves pierce and cut, but to no effect. One sword against two. The kung-fu master versus an immortal knight.

She knocks away the short sword. The knight parries, knocks her sword away, reverses his swing, cracking her face with the gauntlet of its free hand. Jiao crumples to the ground.

ALI

Jiao!!!

Ali leaps before the knight, deflecting his strike. She readies her spear. She readies to die.

The knight poised for the final blow. Her eyes are defiant. His fist trembles in an unseen contest of opposing forces. Sensing hesitation, she thrusts the spear through its skull.

The helmet tumbles from his head. His sword falls. A steel fist grabs Ali's throat. He lifts her aloft with one hand, pulls the spear out of his head with the other.

Ali's throat crushes under his hideous strength. She struggles to stay conscious. The knight draws his knife, pulls her face close to his. Their eyes meet.

The metal fist opens inexplicably. She falls to the ground gasping and coughing. Ali clutches the spear, guards her friends. She gazes into the face of a man she never met.

The face of Wyrtegeorn. Wyrtegeorn stares at her, and sees Rowena: crouching just as she did when first they met.

Memories from centuries passed come cascading back to his broken consciousness crossing oceans of time..

The Great Stag and turning away from Avalon.. Their first meeting.. Being pressed against her heart..

Déjà vu of Rowena's memories cascade into her consciousness: Meeting Wyrtegeorn.. The beggar queen.. facing the dragon.. pushing a child into the world alone..

She steadies herself on the spear, trembling. He steps to her, extending a hand. Ali crouches defensively. Splinters of blue appear in his now yellow eyes. He is in anguish.

WYRTGEORN

I have crawled my way from the abyss of Tartarus.. traversed the steppes of hell.. sailed cross the inviolable waters of river Styx that I might one day find you again..

An anguished tear trickles down his pallid cheek.

ALI

How is it I know you..?

WYRTGEORN

I was put upon this good earth to be your sword and shield. Rowena my angel. Love is stronger than death..

He extends a hand. She recoils. He picks up his sword, salutes her, and departs forlorn.

ALI

What the hell just happened..?

Jason and Addison come through the gate leading the horses.

204 INT. DARK TOWER TOP FLOOR - DAY

Phryxus sits next to where Myrddin is in bed.

PHRYXUS

How do you feel?

MYRDDIN EMRYS

As to be stretched to the point of breaking - then held there.

PHRYXUS

Clearly, judging by your state.

MYRDDIN EMRYS

Quantum entanglement across astral planes comes at a mighty cost. I would like to see you try it.

PHRYXUS

I spoke carelessly. But I don't see raising an army anytime soon.

MYRDDIN EMRYS

Armazi withheld his favor. What was done, I did alone. When last I attempted a Summoning, it scattered my atoms to the winds.

PHRYXUS

I spoke carelessly, without a full appreciation of your power.

MYRDDIN EMRYS

Now let me rest. Tonight, I will sup.

205 INT. DARK TOWER GROUND FLOOR - DAY

The SENTRIES from last night are beaten, bound under guard.

IRKALI

Should I put down these four?

PHRYXUS

A bullet is no way to treat men who have served me loyally for years. Feed them to Myrddin after he wakes.

Phryxus is at the security monitor watching Wyrtegeorn salute Ali and leave. He is fascinated. Blagg arrives.

BLAGG

I was sent to investigate a statement taken by a patrolman of a murder committed at this location.

PHRYXUS

There has been no murder here. If we are clear on that point, there won't be one now. The trespassers you've detained for me, release them.

BLAGG

You wish to drop all charges?

PHRYXUS

Isn't that appeasement to the catholic god? Forgive us our trespasses as we forgive those who trespass against us? Pay this idiot.

Maksim hands Blagg a fat envelope. He leaves.

PHRYXUS (TO MAKSIM)

I want you to collect twelve. I want them young, strong, the sort that that no one will miss, not nearby. We've fished this pond dry.

206 INT. HOSPITAL WAITING ROOM - DAY

Ali is waiting alone. Myla approaches with coffee.

MYLA

You are Alexandra, is correct?

ALI

Yes.

MYLA

I only speak with my Elke briefly, but she tells me of these Valkyrie, these warrior women, come and rescue her from dungeon. I see you, I think, this is fierce, brave woman!

ALI

It wasn't bravery. It was rage. They took my brother, my parents. I would have exploded if I'd done nothing—I swear I sound just like my mother—but I'm not the one you should thank. Jiao, Alois, Addison, and Colin. They're the real heroes.

207 INT./EXT. HOSPITAL ENTRANCE - DAY

Ali helps Alois into the limo. Jason sports a buzz cut and a bandage like a racing stripe along the top of his head.

ELKE

So now, it's Auf Wiedersehen.

JASON

This isn't goodbye. We need to celebrate. Let's have a keg party!

ALI
Don't you ever learn?

ELKE
That is very kind, but we should go.
I need clean clothes and a shower.

JASON
Unacceptable. Get in the car, you're
about to be kidnapped again. We'll
stop on the way to the castle.

ELKE
Castle?

JASON
Kinda cool, huh?

ALI
If you have to text, do it now.

208 INT. AUSTIN PRINCESS LIMO - DAY

Ali hangs up her phone.

ALI
Phryxus is dropping all charges. My
parents are being released tomorrow.

JIAO
He decide you not worth the trouble.

ALI
I don't get it.

JIAO
When mosquito land on a man's balls a
man realize it better to solve
problem without violence.

ALI
I guess that makes me the mosquito?

209 EXT. WYRMFELD CASTLE BAILEY - DAY

The Wyrmfeld Limo roles up to the keep. Jiao helps Alois on
crutches. Ali, Jason, Elke and Myla pile out.

ALI
Arg! This frickin' doorknob!

JASON
Allow me to show the genius?

ALI
I give up. Show me.

Jason rolls his fingers like a safecracker.

JASON
All it takes is a little push...

He simply pushes in the knob with the palm of his hand.

210 INT. WYRMFELD CASTLE KEEP ENTRANCE - DAY

Addison comes down the hall to meet the throng.

JASON
Addison, we need to plan a keg party.

ADDISON
Quite sure I don't know what that is.

ALI
Ignore him. We're exhausted and have guests. We can plan a party tomorrow when our parents come home.

ADDISON
That is wonderful news, milady.

ALI
And Addison.. I understand titles are important, especially here. But you've earned the right to call me whatever you like. It's just Ali.

211 EXT. WYRMFELD CASTLE UPPER WARD CEMETERY - EVENING

Ali is standing at Alois' gravestone with a bottle of wine.

ALI
I thought you'd be in bed already.

JASON
Same. So why are you here?

ALI
To apologize.

JASON
For shooting me?

ALI

No. Fine. Let me see it, since your making such a fuss about it.

Ali gently peels the bandage from his scalp. The crease from the bullet is now a slender scab.

ALI (cont'd)

You're making a big deal out of a scratch. It's scabbed over already.

JASON

Really? Who are you apologizing to?

ALI

Grandfather.. I guess I owe you an apology. I think I understand how important this place was to you, how you wanted your family to continue here. I know you didn't want to be the last Wyrmfeld, but our legacy isn't in a name. Our legacy isn't a place. It's the sound of our beating hearts. It's in the familial ties that bind us to each other, parent and child, sister to brother. I know we're both different for having come here. I'd like to think that we're better having met you and that we'll leave with some of your strength.

212 INT. WYRMFELD CASTLE BEDROOM (ALOIS') - MORNING

BECKA

You're expected in the dining hall.

Sunlight streams in. Ali stands with sword on her shoulder.

ALI

Don't you think it's time I learned how to use this?

Alois pulls the quilt over his head. The quilt is yanked.

ALI (O.C.)

You sleep naked?

ALOIS

I was a commando..

213 EXT. WYRMFELD CASTLE KEEP ENTRANCE - DAY

Addison, Alois, Ali, Jason, Jiao receive Alan and Isabella

ISABELLA

You have answered my every prayer! I can see why Atlas prized your friendship so dearly. (to Jiao) Is it alright if I hug you? What am I saying? If I don't, I'll burst!

ALAN

Herr Wintersteller. You rescued not only our son. You saved my family. You and Lady Jiao. We owe you a debt that we cannot ever possibly repay.

JASON

We could throw them a party?

ADDISON

I'll make whatever arrangements you require, your lordship.

ALAN

You and the entire staff will not be lifting a finger tonight. And please let me know what arrangements are to be made for our fallen hero. None of us will ever forget his sacrifice. We will cover all the final expenses.

ADDISON

Of course, milord, and thank you

ALAN

We'll be staying for the funeral, then we must go. We Westfields have had enough of jolly old England.

214 INT. WYRMFELD CASTLE GREAT HALL - EVENING

MONTAGE: - a Mexican feast prepared by Isabella

- A memorial is set up for Colin
- The freed Kenyans have returned to join the celebration
- Everyone swaps stories, reenacting their tales of heroism.

ISABELLA

You all make my heart so full.

BALOZI
You make all our bellies full!

215 EXT. WYRMMERE LAKE - EVENING

Myrddin raises his staff flanked by ZOMBIE KNIGHTS and Phryxus. Belching clouds roll across the sky.

MYRDDIN EMRYS(SUBTITLE)
Awaken, child of Kveskneli. Your
master summons you! Arise, Draca!

Lightning hits the lake. A surge of water pulses. The WYRM rises. It lands roaring on the castle parapet, spits fire. The massive creature is gaunt, famished, and ferocious.

216 INT./EXT. WYRMFELD CASTLE KEEP - EVENING

Everyone rushes out. Awed the spectacle, they back away.

ALAN
Honey, kids, It's time to go..

ALOIS
You're going? Go where? Atlas warned
us this threat was -

ALAN
As far away as humanly possible.

ALOIS
Atlas believed the WORLD of men will
fall and that ALL will come to ruin

ALAN
And you wonder why we're leaving?
You're all welcome to stay.

217 EXT. WYRMMERE LAKE - EVENING

PHRYXUS
Can you control it?

MYRDDIN EMRYS
One cannot control a dragon, but it
can be directed. It knows its master.

PHRYXUS
Then bring it back. Where did it go?

MYRDDIN EMRYS

To feed.

218 EXT. WYRMFELD CASTLE KEEP ENTRANCE - NIGHT

They Westfield family tears away in the Austin Princess.

219 EXT. WYRMFELD CASTLE PARAPET WALL - NIGHT

The dragon launches itself in pursuit.

THE END