

RING OF SHADOWS

A lake. A ring.
The Return of the King

An original screenplay by

Coleman Luck
&
Coleman Luck III



Registered WGAW
colemanluck@gmail.com

FADE IN:

1 EXT. GLASTONBURY TOR - NIGHT 1

The moon is full above the ancient mountain. Heavy fog swirls around St. Michael's Tower that crowns the crest.

2 EXT. ST. MICHAEL'S TOWER - NIGHT 2

In the arch there is movement.

Into the moonlight steps a stallion as black as night. Seated on him is a strange and terrifying rider in a long, dark cloak with a hood that hides his face.

STIRRING, SUPERNATURAL MUSIC begins.

At a whispered command, the stallion begins galloping down the mountain through the fog. The rider's cloak streams behind him in the wind.

The hood flies back.

His hair is white and long and wild. He is old and not of this world. Most frightening are his eyes. They are like liquid stars that flash with each glimmer of moonlight. In them is power.

MONTAGE

The supernatural rider gallops overland toward the west...through mountain passes...out of forests into fields. Then over ocean waves. On and on. Riding as though hell itself were roaring after him. As he rides, the horseman and his mount become less and less distinct, almost like a mist. As the first rays of sunlight appear, the ghostly mist whirls and vanishes...and the rider is gone.

3 INT. UCLA GYM - AFTERNOON 3

The fencing team is practicing. One of the young men is especially skillful. He battles his opponent with strength and ferocity. His face mask is half black and half white. This is ALLEN LAKE.

A man and woman enter the gym and stand watching. The man is in his early 60's and is extremely handsome. This is DAVID LAKE, Allen's father. The woman with him is in her 30's and is strikingly beautiful with black hair and green eyes. But beyond the beauty there is a strangeness about her.

The style of her clothes is fashionable and exquisite but with odd, ancient touches. Around her neck hangs a necklace with a cameo. On it is carved the triple face of three Celtic goddesses, Morrigan, Badb and Macha. Together they are The Fury, dark angels of death for anyone who crosses their path. Every man in the room furtively looks at this enchanting woman. Her name is MARI AVILDSON.

David and Mari watch the contest taking place between Allen and his opponent.

DAVID

That's Allen over there in the black and white mask.

MARI

(with a cultured
British accent)

He is very skilled and powerful.

DAVID LAKE

Captain of the fencing team. California state champion last year. He's a sure bet for the Olympics.

Suddenly, the foil of Allen's opponent flies into the air. Laughing, they take off their masks and shake hands. Allen is a handsome young man of 21 years old. He sees his father and Mari. David waves. Allen heads toward them. On the way, he shares encouragement with his teammates, stopping to help a newer member with a move.

DAVID

He's a leader.

Allen joins them.

DAVID (CONT'D)

Lookin' pretty good, son.

ALLEN

Thanks, dad.

DAVID

Allen, meet Dr. Mari Avildson. She's with the British foreign office. Came over to help us make the transition.

Mari extends her hand. Allen takes it. As he does so, he notices the cameo around her neck.

ALLEN

It's a pleasure to meet you.

(beat)

That's an unusual cameo. Morrigan, Bodb and Macha, Celtic goddesses called The Fury. Death to anyone who crosses them.

(half smiling)

Does that have any personal significance for you?

MARI

I find powerful women deeply inspiring.

ALLEN

I do too. I'm a particular fan of Lizzie Borden. She was really good with an ax.

MARI

Your wit is as sharp as your sword.

ALLEN

(looking at the tip
of his sword)

That's pretty dull, Dr. Avildson.

MARI

(laughing)

Please, call me Mari. You do know your mythology.

ALLEN

Where I'm going, I'd better.

(looking at the cameo)

There's a lot of darkness buried in the past.

MARI

Yes, thankfully now it's only graphic novels. You are quite a swordsman.

ALLEN

Thank you. I work at it.

DAVID LAKE

Dr. Avildson will join us for dinner tonight. Don't be late.

ALLEN

I'll be there. If you'll excuse me, we've got some serious practice to do with our dull swords.

He turns back to his team. Mari and David walk away.

MARI
A fascinating young man.

DAVID
An LA kid.

The black and white mask is in place and Allen's foil crosses that of a new opponent.

4 EXT. THE LAKE'S LA HOME - ESTABLISHING - DAY 4

It's a lovely home overlooking a canyon.

5 INT. LAKE TWO-STORY HOME - EVENING 5

David, Allen, Mari and BARBARA, Allen's mother are seated around the dinner table eating dessert. Barbara is a very attractive woman in her mid 50's, but nobody could compare with Mari. By candlelight she is entrancing.

David is jovial and relaxed, obviously enjoying his guest, but there is a slight tension in the air. Though Mari communicates with a sort of regal charm to everyone, in a subtle way her attention is focused on Allen. Barbara sees it. She tries to be a good hostess, but feels uneasy about this stranger.

DAVID
(laughing)
...and that is exactly what I told old Arkright twenty years ago. Don't let anybody know what you really believe and you'll be Prime Minister someday. He seems to have laid aside his archaic British mysticism.

MARI
Perhaps so. At least he doesn't talk about it publicly.

BARBARA
(to Mari)
With your doctorate, have you ever been a professor?

MARI
Only for a short time. I lectured at Cambridge for two years in British legal antiquities before joining the government.
(turning to Allen)
I understand that you will be attending Oxford, my alma mater.

ALLEN

Yes, Jesus College. I'll be studying with the Chair of Celtic Studies, Dr. Barrie Doyle.

DAVID

It's all set. With a little help from number ten Downing.

MARI

(to Allen)

Oxford is a fascinating town. Ghosts of the past crowd every corner. It was founded in 912 of the Current Era.

ALLEN

I'm really excited to see it. It's something I've looked forward to for a long time. Here in California, ancient historic places were built in 1950.

MARI

(laughing)

Perhaps you would allow me to be your guide for a few days when you arrive in my country.

ALLEN

That would be great.

BARBARA

(concerned)

He's going to be extremely busy getting situated before school begins.

MARI

(to David and Barbara)

And I am here to make the transition as smooth as possible. The Prime Minister has instructed me to do everything necessary to be of help to you.

DAVID

I can't wait to see the creaky old man. He was my best friend at Oxford.

MARI

He is most pleased that you were chosen to be the new ambassador. As I understand it, you and your son will be flying to London tomorrow and Mrs. Lake will join you a few days later.

David nods.

BARBARA

After everything is shipped...

Allen's cell phone rings. He looks at it.

ALLEN

It's Olivia. She wants to see me. Says it's urgent.

DAVID

Is she all right?

ALLEN

I don't know. I'm sorry...I'd better go.

DAVID

Right now?

ALLEN

I do apologize.

BARBARA

(giving him a look)

David, I'm sure Dr. Avildson won't mind.

MARI

Not at all. There will be a great deal of time for us to get to know each other later on.

ALLEN

Thank you.

He gets up from the table and leaves the room.

DAVID

Young love. Long distance relationships are hard.

6 EXT. MULHOLLAND DRIVE OVERLOOKING LOS ANGELES - NIGHT 6

It's a romantic site with a stunning view of the city. Allen's Camaro convertible is parked with the top down. Next to it is a Porsche convertible. The Porsche is empty. Allen is behind the wheel of the Camaro. In the seat beside him is an attractive young woman. This is OLIVIA. She is wearing a lovely, Celtic Trinity necklace. Both of them are very upset.

ALLEN

But I thought we agreed. Now you're just gonna walk away?

OLIVIA
Allen, you're flying away.

ALLEN
We talked about this. We could have Zoom dates, I mean like every day.

OLIVIA
The more I thought about it, the more I realized that, as much as we want it to, this just won't work

ALLEN
Yes, it will. I'd fly back every chance I got.

She looks at him with tears in her eyes.

OLIVIA
Sweetheart, it's better this way.

ALLEN
It's better for us to break up? Olivia, I love you.

OLIVIA
And I love you.

ALLEN
Then why are you doing this?

OLIVIA
I don't want to hold you back.

ALLEN
You wouldn't be holding me back.

OLIVIA
We have to be realistic. We both have lives and we've got to live them.

ALLEN
What does that mean?

OLIVIA
I have to finish law school. We barely have time to be together now. And over there you're going to become...

ALLEN
Become what?

OLIVIA
Become...different.

ALLEN

No, I won't.

OLIVIA

I want you to have the most wonderful life.

ALLEN

That isn't possible without you.

OLIVIA

Yes, it is. You'll see. I'm sorry.

She lifts the Trinity necklace that she is wearing.

OLIVIA (CONT'D)

I will cherish this forever.

(beat)

Goodbye, sweetheart.

She kisses him on the cheek, then opens the car door and steps out.

ALLEN

(really hurting)

Olivia...

Getting in the Porsche, she looks at him with tears in her eyes. Then she starts the engine and drives away. Allen sits in his car alone, fighting back his own tears.

7 EXT. DRIVING ON MULHOLLAND - NIGHT

7

Very upset, with metal rock blaring, Allen is driving too fast on the winding road. The full moon is past its zenith. He doesn't notice that a mist is settling over everything. The eerie darkness deepens. Suddenly, he hears the pounding, echoing HOOFBEATS of a horse.

He glances toward the side of the road. Nothing. But the hoofbeats are GROWING LOUDER. He looks again. A dark shadow is keeping pace with the car. Slowly, it congeals into a huge, black stallion. On it is the ghostly rider with the streaming cloak, but his face and hair are hidden now in the cowled hood.

ALLEN

What in the world...?

Allen speeds up. Swirling in the mist, the horseman stays with him.

ALLEN (CONT'D)

What the hell?

He's driving dangerously fast, but he can't outdistance the rider.

8 EXT. TOPANGA CANYON - NIGHT

8

Allen is racing down the canyon road and the rider is right beside him. He rounds a bend. Suddenly, he hits a wall of fog. Slamming on the brakes, he tries to slow down. What he sees is terrifying.

Rising high above him on both sides of the road in claws of mist loom the ancient, crumbling ruins of a monstrous castle. The broken walls and towers, the shattered parapets and jagged balustrades shriek into the sky. It is a place of horrors. On the walls stand huge figures in black armor with bows and flaming arrows.

The fog opens. Allen speeds up. The rider stays with him. Blazing arrows start to fall, streaking down, striking the ground with explosions. The archers are shooting at him, but none of their arrows hit. He looks over. The rider is holding out a long lance above him. It's like an invisible shield. But as the arrows fall, the shield becomes visible. The arrows hit it and explode.

Allen races around another bend...and slams on the brakes again. Straight ahead a huge wall blocks the road. In it is a gigantic wooden gate banded with iron. Above the gate is the carved head of a roaring lion with fire in his mouth and eyes. Allen spins the car around, coming to a screeching stop parallel with the road. The rider continues on vanishing straight through the wood under the burning mouth.

Instantly, the entire hellish vision vanishes. At that moment, another car comes around the bend and almost hits the Camaro before it can stop. The driver jumps out. He sees that Allen is okay.

DRIVER

WHAT THE HELL ARE YOU DOING?

ALLEN

Sorry, man. Very sorry.

Throwing the Camaro into gear, he pulls around and drives away.

9 INT. ALLEN'S BEDROOM - NIGHT - A SHORT TIME LATER

9

The room is a collection of odds and ends with many fencing trophies prominently displayed.

Along with them are a number of ancient Celtic reproductions, a miniature of the sword in the stone, artwork of fairies and crosses, several torcs, figurines and even a small cauldron. There are books of archaeology, mythology and poetry. On the wall hangs a poster of Sinead O'Connor's album, The Lion and the Cobra.

Out of breath and stunned, Allen rushes into the room. For a moment, he steadies himself on a chair.

ALLEN

I think I'm going insane.

He stumbles over to the bed and sits down trying to make his mind work. Holding his head, he groans and rubs his eyes.

POV ALLEN

Through his fingers he sees the floor. A chill sweeps over him. Across the floor creeps a faint ethereal mist that laps slowly around his shoes.

EERIE MUSIC BEGINS

Allen looks up at the closed window. Moonlit radiance is shining through the glass. Shimmering mist is flowing over the sill and spilling onto the floor. As though in a dream, he struggles to stand up. Then, unsteadily, he walks to the window and stares down into the street below.

POV ALLEN

In a billow of swirling fog is the black stallion and the ghostly rider. He sits motionless, but now his face is visible. As he looks up at Allen, in his hand is the lance that stopped the arrows. It's pointing straight at Allen's heart.

But the rider is not alone. Beside him stands another being bathed in shimmering light. It is the most lovely young woman that Allen has ever seen. (This is VAL.)

Suddenly, there is a GRINDING ROAR. The fog turns to darkness and sweeps up swirling around him. The figures vanish as Allen's consciousness fades.

FADE TO BLACK

FADE IN:

10 INT. ALLEN'S BEDROOM - MORNING

10

The sun is shining, birds are singing. There is a knock on the bedroom door.

BARBARA (O.S.)

Honey, it's time to get up.

Allen is lying on the floor beside the window asleep in his clothes. His mother knocks again.

BARBARA (CONT'D)

Allen...are you awake?

ALLEN

(groggy)

What? Huh?

Slowly, he opens his eyes. He's dazed and staring at the carpet.

BARBARA (O.S.)

The movers will be here in an hour to pack.

ALLEN

Oh...yeah...okay.

BARBARA (O.S.)

Breakfast in twenty minutes.

ALLEN

Okay, mom. All right.

Rubbing his eyes, he struggles to his knees. He feels hung over.

ALLEN (CONT'D)

Oh man...

Pulling himself up, he looks out the window. It's a normal morning. He shakes his head.

ALLEN (CONT'D)

I'm going nuts. What did I eat last night?

Turning, he looks at his suitcases in the corner, then struggles to his feet.

11 EXT. BUCKINGHAM PALACE - DAY 11

Crowds are gathered in the sunshine. It's the changing of the guard.

12 EXT. U.S. AMBASSADORIAL MANSION - DAY 12

It's a busy morning. Large boxes are being off-loaded from a truck and moved into the great, formal house. From a window on the second floor, Allen stands watching. He is suffering from a bad case of homesickness.

A Cadillac limousine enters the front gate and stops. The driver gets out and opens the rear door. David Lake emerges. With a smile, he looks up at the window and waves at his son. Allen waves back, but it's half-hearted. David walks to the truck and looks inside. He points to a very large wooden crate.

DAVID

(to the workmen)

Bring that one out next.

The men move to do it. David looks up at the window again and motions for Allen to come down.

13 EXT. U.S. AMBASSADORIAL MANSION - MINUTES LATER 13

Allen joins his father as the men are opening the crate.

DAVID

I got a little surprise for you before we left L.A.

As the crate is opened, a look of amazement comes to Allen's face. In it is a burgundy wine Kawasaki motorcycle.

ALLEN

I can't believe it.

DAVID

Since you had to leave your Camaro, I thought you'd like to try a different mode of transportation. It's a great way to see England.

ALLEN

Dad, this is fantastic.

DAVID

Just remember, Trafalgar Square isn't Malibu beach. Try not to terrorize the females of London. And no traffic tickets.

ALLEN

But I have diplomatic immunity.

DAVID

You may have diplomatic immunity, but you don't have parental immunity.

ALLEN

Point taken.

14 INT. MAIN HALLWAY - AMBASSADOR'S MANSION - DAY 14

The main hall of the mansion is large and impressive with many doors leading to various sections of the house. Open stairs lead up to the second floor. The domed ceiling is glass and beneath it bubbles a huge, lovely fountain. Standing against the walls between the doors are a half dozen magnificent suits of armor, permanent furnishings of the mansion. Scattered around the hall are boxes yet to be unpacked. Servants move in and out doing their work.

15 INT. LOVELY GARDEN ATRIUM - DAY 15

Allen and his mother and father are having breakfast. Barbara is concerned.

BARBARA

In less than a week three hundred people will be here.

DAVID

There's really nothing he can do to help get ready for that.

ALLEN

Mom, I promise I'll be home in time for everything.

DAVID

He just wants to see some of England, Barbara. Wish I could go with him.

BARBARA

Where are you going to stay?

ALLEN

Outside. I've got my camping gear.

BARBARA

David, do you really think this is a good idea? On a motorcycle?

ALLEN
 (laughing)
 Come on, mom...

DAVID
 He'll be fine.
 (to Allen)
 Just be sure to call or text once a day.

ALLEN
 I will. I love you.

BARBARA
 And I love you.

David checks his watch and stands.

DAVID
 Gotta go. Meetings all day.

Allen gets up from the table.

ALLEN
 I'm gonna head out too. Mom...don't worry.

He gives her a kiss and she hugs him. She is left sighing into her souffle.

16 EXT. ENGLISH COUNTRYSIDE - DAY

16

It's a glorious, picture-book afternoon. Allen speeds along on his motorcycle down a paved country road. Everything he passes looks like it was taken out of a travel brochure.

MONTAGE:

1. Riding through a tiny village of thatched-roof cottages.

2. Stopping for a herd of sheep.

3. Passing by a crumbling old castle on a hill.

4. Waving to a group of school kids.

This is the England that Americans dream about.

17 EXT. WOODED COUNTRYSIDE - DAY

17

Allen is riding through a lovely deserted woods. He's moving at a leisurely pace, enjoying everything when, suddenly, the BLAST of a CAR HORN almost throws him off the bike.

Through his mirror, he sees the front end of a gigantic, black, Rolls Royce limousine almost on top of him. Where in the world had it come from?

The road is paved, but very narrow with no shoulders. The limo is in a great hurry to get by. It HONKS again. Allen is annoyed. He speeds up. The Rolls stays right on him continuing to HONK.

Allen turns his head giving the driver a dirty look that can't be seen through his helmet. He moves as far over as possible. The limo roars past so close it drives him into the dirt. It's all he can do to keep the bike upright.

ALLEN

HEY, JACKASS...

The Rolls vanishes around a curve leaving Allen wobbling in the dust. But in an instant, he is back on the pavement.

ALLEN (CONT'D)

WHO THE HECK DO YOU THINK YOU ARE?

He races around the curve only to find that the road forks in two directions through masses of trees. The limousine is gone. Allen stops for a moment, still angry.

ALLEN (CONT'D)

Rich, fat bastard.

But then his good sense and the great weather take control again. At a much slower pace intent on enjoying himself, he chooses one of the roads and rides away.

18 EXT. DIRT ROAD THROUGH HUGE, OLD FOREST - LATE AFTERNOON

18

Allen is on a dirt road in the middle of an old forest. Dusty rays of sunlight glimmer through the trees.

He rounds a bend. A car is stopped up ahead. It's the same Rolls Royce that ran him off the road. The left, rear tire is flat. A DRIVER in full livery is lugging a spare out of the trunk. Allen pulls up behind him and takes off his helmet, but the man doesn't seem to notice.

ALLEN

Need some help?

DRIVER
Not in the slightest.

ALLEN
You're the same guy who ran me off the road back there.

DRIVER
(coldly)
My deepest apologies.

ALLEN
You sound real sorry.

DRIVER
I was in a bit of a rush, as I am right now. If you will excuse me.

ALLEN
(getting angrier)
You coulda killed me, you know that?

He gets off the bike.

ALLEN (CONT'D)
Is somebody inside that pig?

Going to the rear door of the limo, he pounds on the tinted glass. The driver tries to stop him.

DRIVER
Get away from the door, sir.

ALLEN
Like hell.

Allen pulls the door open and starts to yell at the occupant.

ALLEN (CONT'D)
HEY, LISTEN HERE...

But the words die in his throat. Only one person is in the car. Allen finds himself staring into the face of the same ethereal young woman that he saw from his bedroom window in LA. But then Allen is pulled back by the driver and the door is slammed shut. The man seems much larger and more powerful than before.

DRIVER
Get on your motorcycle and leave.

With his eyes still on the limousine, Allen is dragged back to his bike.

As though in a dream, he stares at the rear window, then, slowly, gets on, starts the engine and rides away forgetting to put on his helmet.

19 INT. DAVID LAKE'S U.S. EMBASSY OFFICE - LATE AFTERNOON 19

A very agitated David Lake is standing behind his desk. Seated in front of him is a large, old man whose face is not visible. His hair is long and white and hangs to his shoulders. He wears an expensive black suit and when he speaks his voice is cultured, deep and aged with power. This is SIR QUENTIN MERIWEATHER.

DAVID

(amazed and exasperated)

But he was under the care of world-renowned specialists.

MERIWEATHER

Nevertheless, what I am telling you is true. He did not die of cancer. He was murdered.

DAVID

The Prime Minister sent you to tell me this?

Meriweather's face becomes visible. It is ancient with world weariness. In his eyes there is both great power and terrible sadness.

MERIWEATHER

No, he is unaware of this meeting. He does not know the true circumstances of your predecessor's death.

DAVID

But you do.

MERIWEATHER

Yes.

DAVID

If he was murdered, who did it? Where are the police reports?

MERIWEATHER

Ambassador Lake, a great and terrible evil has been loosed on the world. Do you not feel it in every nation on earth? It is even in human bodies.

DAVID

We've just been through a global pandemic. It's brought out the worst in a lot of bad people.

MERIWEATHER

This is far beyond bad people. I'm telling you all of this because your life is in danger.

DAVID

What?

MERIWEATHER

You must get your wife and go immediately to Glastonbury tor. Do not stop along the way. A gathering will take place in the ruin and you will be protected.

Lake stares at him.

DAVID

A gathering?

MERIWEATHER

An historic convocation of power to face the darkness. But you must be there. Ambassador Lake, this will be difficult to believe, but you are a direct descendent of Lancelot du Lac. You and your family have been brought to London for a purpose, but you must do as I am telling you. The King is returning.

DAVID

(staring at him as though he is a lunatic)

Really! And what "king" is that?

Meriweather does not reply.

DAVID (CONT'D)

Okay...well...thanks so very much for coming in. I have to go to a meeting. You have a good day.

Wearily, the old man rises from his chair. He is tall and thin.

MERIWEATHER

How I wish that were possible. Sir, you have been most kind to receive me.

With a small bow, he turns and walks out. David Lake stares after him and shakes his head.

20 EXT. U.S. EMBASSY - LATE AFTERNOON 20

Gray fog is descending on the streets of London. In front of the embassy, a black limousine awaits. MERRIWEATHER'S DRIVER stands with the rear door open. The old man leaves the building and gets in.

21 INT. MERIWEATHER'S LIMOUSINE - MINUTES LATER 21

The limousine moves toward the gate. Meriweather sits alone and he is deeply emotional. His driver looks at him through the rear view mirror.

MERIWEATHER'S DRIVER

Did you find in him what you had feared, sir?

MERIWEATHER

(with great weariness)

I did. He is a good and worthy man, a credit to his line. But in him is the same blindness that is the curse of every generation. He would not listen. He thinks me a lunatic. So all we can do is pray. How unutterably sad.

MERIWEATHER'S DRIVER

What happens now?

MERIWEATHER

What happens now is unspeakable.

22 EXT. MERIWEATHER'S LIMOUSINE - CONTINUOUS 22

As the limousine pulls into the street, through the tinted windows a strange, silvery light is visible inside.

23 EXT. GRASSY PATH THROUGH ANCIENT FOREST - EVENING 23

Looking for a place to spend the night, Allen has left the country road. He rides slowly through an ancient forest. Deeply gnarled trees covered with moss loom on every side. Mist hangs in the branches like the memory of ancient tears. The only sound is the motorcycle.

Suddenly, the forest opens and the path ends. Spread out before him is soft loveliness. At the foot of a grassy slope is a lake of exquisite beauty. Still waters mirror brilliant sunset clouds above. It is almost too breathtaking to be real.

Allen gets off the bike and shuts down the engine. Then he stands in silent wonder. This world is so far from anything he has ever known.

24 EXT. ALLEN'S CAMPSITE - LATE EVENING 24

A small fire is burning. Allen sits beside it watching the stars come out.

25 INT. DAVID AND BARBARA LAKE'S MANSION BEDROOM - NIGHT 25

The master bedroom is old and large. Embers glow in the stone fireplace. David lies in a grand, four-poster, canopy bed. He holds a bound report, but he isn't really concentrating on it. Barbara sits at an antique dressing table getting ready for bed.

DAVID

It was just very disturbing. The guy is stone-cold crazy. He wanted us to jump in a car and go to Glastonbury.

BARBARA

Why?

DAVID

For some kind of gathering. Probably a bunch of freaks in robes howling at the moon. And that was supposed to protect us.

BARBARA

So could there really be any danger?

DAVID

Of course not. I've seen this crazy British mysticism before.

BARBARA

You need to tell Arkright.

DAVID

Tell him what, that he has a certifiable lunatic in his government?

BARBARA

You know, we haven't heard from Allen all day. No call, no text. I've tried to reach him.

DAVID

I'm sure he's fine. It's not like California. Out in the country there are sections with no cell service.

BARBARA

That makes me worry all the more.

He tosses down the report and turns off the bed light.

DAVID

He's 21 years old, sweetheart.

BARBARA

I know, I just can't get used to it. I miss him already. I'm so glad we are doing all of this together.

She turns off the light on her dressing table then walks over to the window. Opening the curtains, moonlight floods the room.

ANGLE THROUGH WINDOW

Fog swirls in the street below. David gets out of bed and joins her. He puts his arms around her.

BARBARA (CONT'D)

I miss our home already.

DAVID

Give it some time, sweetheart. We're not going to be here forever.

BARBARA

This is easy for you. You spent two years at Oxford. I'm so tense. There are so many people coming. I've never done anything like this before.

DAVID

You'll do great. And by the way, I know a wonderful way to relieve tension.

BARBARA

Do you?

She smiles and turns to kiss him. Then she pulls away.

BARBARA (CONT'D)

I forgot to leave the guest list for Mr. Andrews.

DAVID

(groaning)

Forget the damn list. Give it to him in the morning.

BARBARA

He's coming very early.

She puts on a robe.

DAVID

You're going to do it right now?

BARBARA

I have to, honey. It will only take a few minutes.

DAVID

A few minutes? In this house, where you're going is a block away. You need a map.

She laughs.

BARBARA

(playfully)

Just try to stay awake until I get back, old man.

She kisses him, then heads to the door.

26 EXT. STREET IN FRONT OF AMBASSADOR'S MANSION - NIGHT 26

Dark, mountainous clouds are descending on London. In the empty street there is heavy fog. Out of it emerges a vague figure. It stops in front of the embassy fence. Looking up at the mansion is Mari Avildson. For only a moment she lingers, then she turns and walks away.

27 EXT. ALLEN'S CAMPSITE - NIGHT 27

The embers are dying. Allen lies in his sleeping bag, looking up at the brilliant stars.

SOFT, WISTFUL MUSIC

High above the lake, something is happening. Drifting down with haunting beauty are the aurora borealis. Slowly, the flowing colors grow more brilliant in the starlit sky. They descend until they seem to be just above the trees. The lake is filled with their soft fire. Allen's eyes are open, but it's as though he is dreaming.

POV ALLEN

The drifting lights congeal into lovely shapes like angels turning in a celestial dance. Slowly, they descend into the lake until sky and water are one.

CU ALLEN'S FACE

His eyes close and he falls into an hypnotic sleep.

He does not see what happens next. The lights vanish. Slowly, out of the lake rise dozens of blood-red sea serpents that drift just above the water toward Allen's camp.

At the same time, in the forest around the campsite there is another kind of movement. Crawling from under the trees, moving toward Allen are dozens of huge, blood-red spiders. Suddenly, they stop. Standing close to Allen's head is the young woman, Val. She points at the spiders and they retreat. Then she points at the serpents and they vanish back into the lake.

28 INT. MANSION CORRIDORS - NIGHT

28

Carrying several papers, Barbara passes through pools of light and darkness, walking alone through the empty moonlit corridors of the mansion. Suddenly, ahead she sees fog. A large window has been left open and heavy fog is swirling in.

BARBARA

What in the world? Who left that open?

Exasperated, she hurries to the window and slams it shut. Then, she continues walking. But now the fog is everywhere.

29 INT. MANSION - VARIOUS ROOMS - CONTINUOUS

29

Barbara moves through several large, eerie rooms. Boxes and furniture are indistinct as the fog grows heavier. Feeling a sense of foreboding, she looks over her shoulder. Her step quickens.

Suddenly, she hears a strange sound. It's the voice of Allen.

GHOSTLY ALLEN (O.S.)

Mom, mom...

BARBARA

Allen?

GHOSTLY ALLEN (O.S.)

Mom...I need you.

BARBARA

Allen, where are you? When did you get back?

GHOSTLY ALLEN (O.S.)
A little while ago. I'm in here. Please hurry.

The voice is coming from the next room. She rushes toward it, but when she gets there the room is empty.

BARBARA
Where are you? I can't see you.

The voice comes from the room beyond.

GHOSTLY ALLEN (O.S.)
Keep going, mom.

When she enters that room it's empty too.

BARBARA
Allen, what is happening? Come to where I am.

The voice echoes from yet another room.

GHOSTLY ALLEN (O.S.)
Please, mom, I'm hurt.

She hurries toward the sound.

30 INT. MAIN HALLWAY - AMBASSADOR'S MANSION - MOMENTS LATER 30

Barbara rushes into the main hallway of the mansion, the room with the huge fountain and the many doors. Near the fountain, a figure is lying on the floor. It looks like her son.

BARBARA
ALLEN! WHAT'S HAPPENED?

She runs to him and kneels down, but as she reaches for him the body fades away.

BARBARA (CONT'D)
What?

Slowly, she stands and looks around.

BARBARA (CONT'D)
What is going on here?

Then comes a soft, echoing LAUGH. The moon shines down through the dome glistening in the rippling water of the fountain. Terrified, Barbara spins around.

BARBARA (CONT'D)

Who's there?

She runs toward a door. Instantly, her way is blocked by a giant, hooded figure swirling with black mist. Out of the hood emerges the huge head of a serpent. Barbara screams and tries to run, but another giant, serpent-headed figure of mist blocks her way.

Out of the splashing, moonlit fountain rises the silvery arm and hand of a woman. Like a serpent, the arm grows longer and longer, crawling across the floor. When it reaches Barbara it rises and strikes, taking her by the throat, dragging her to the fountain and then under the water. Her screams are drowned into silence.

31 INT. MANSION HALLWAY - NIGHT 31

Two lovely, bare female feet walk through the moonlight and mist. Sweeping gently above them is the hem of Barbara's nightgown. There is the eerie sound of a lovely female voice softly humming in the darkness.

32 INT. HALL OUTSIDE THE LAKE'S BEDROOM - NIGHT 32

The feet stop and the humming ends outside David's bedroom door.

33 INT. DAVID AND BARBARA LAKE'S MANSION BEDROOM - NIGHT 33

David has fallen asleep on the bed waiting for his wife.

CU BASE OF DOOR

Slowly, it opens. The lovely feet enter the room. David hears the door, but doesn't really wake up.

DAVID

(half asleep)

Sure took you long enough...

CU THE BARE FEET

They walk across the room and stop next to the bed. Then a ghostly figure sits down and runs her fingers through David's hair.

DAVID (CONT'D)

Sorry, lost your chance. Too tired.

The fingers caress his face.

DAVID (CONT'D)

Hey, I've got a big day tomorrow.

The figure bends close and whispers.

GHOSTLY BARBARA

Barbara loved you, David. She loved you so much.

His eyes fly open. He stares up at Barbara's face. It's covered with horrible, running sores and wrinkled skin that glows with a hellish light.

DAVID

OH GOD...OH GOD...

A long, silvery arm crawls out from under the bed and the hand grabs him by the throat. He struggles, but he can't escape. The terrifying face bends down and her lips cover his while the hand strangles him, then the arm recedes back under the bed. The ghostly form strokes his face and fades away.

34 EXT. U.S. AMBASSADORIAL MANSION - MORNING 34

The gates are shut. Police are posted. The driveway is full of black, unmarked cars and an ambulance.

35 INT. MANSION HALLWAY - MORNING 35

The room with the fountain is filled with police inspectors and medical personnel. All are in protective gear. Barbara Lake's body is lying next to the fountain. Medical personnel are carefully examining her. Her face is a hideous mask of bloody, congealed sores and gray, shrunken skin.

36 INT. DAVID AND BARBARA LAKE'S BEDROOM - MORNING 36

Four medics in heavy protective gear lift David Lake's body from the bed and place it on a gurney. Then, they wheel it from the room.

37 EXT. U.S. AMBASSADORIAL MANSION - MORNING 37

Two covered bodies are wheeled out and placed in the ambulance. Watching it all is Meriweather. With him is the CHIEF MEDICAL EXAMINER.

CHIEF MEDICAL EXAMINER

It's horrible. We just escaped one pandemic, now we may be facing another? One day they are perfectly healthy, then, during the night they both die.

MERIWEATHER

You think they died of a disease? It does bear a slight resemblance to a waterborne virus that struck Wales in 564. They called it Poodlum's Rot for the slimy, little druid that sucked it out of a bog while he was sacrificing a pig.

The medical examiner stares at him.

MERIWEATHER (CONT'D)

Oh, it's not in any history books. You had to be there. The disease is real. However, you will discover that the Ambassador and his wife did not die of it. They were murdered. What appears on their bodies is the dust of great evil.

He turns and walks away. The medical examiner is speechless.

38 EXT. ALLEN'S CAMPSITE - MORNING 38

The sun is up. It's a beautiful morning. The small fire is burning again. Allen stands eating a power bar and drinking a cup of coffee as he looks out at the lake. It is crystal clear and very deep.

Finishing his breakfast, he strips down to his shorts to take a swim. From out of his pack he pulls a snorkel and mask. Strapping them on, he steps into the water. When it's up to his waist, he dives in.

39 EXT. CRYSTAL LAKE - UNDERWATER - DAY 39

As he goes deeper, Allen sees that as it clear as it is toward the surface, the depths of the lake are shrouded in blue shadows. After coming up for air, he goes straight down. A few moments later, he enters a world of huge, gnarled boulders.

Suddenly, ahead are two monstrous dolmen. A gigantic, rough-hewn rock is laid across them creating an entrance and it's definitely manmade. Allen swims in and looks. In front of him is a tunnel. Deep within, he can just make out a pool of light. One more time, he goes to the surface and fills his lungs with air.

40 INT. UNDERWATER TUNNEL - DAY 40

Allen swims through the entrance and into the tunnel. The deeper he gets, the weirder the rocks appear.

They are covered with carvings, strange faces with huge eyes surrounded with serpents. The light is farther away than he thought. His lungs are about to explode, when he breaks the surface.

41 INT. UNDERWATER CAVERN TUNNEL - CONTINUOUS

41

He is in a cavern. Gasping for air, he pulls himself up on a rock ledge and looks around. It's an extension of the tunnel, but here the carvings have changed. The rough walls are covered with huge hands. Fingers longer than he is tall reach toward the ceiling. The carvings are broken by deep cracks and crevices. The source of the dim light is still up ahead. Carefully, Allen walks down a stone path covered with slimy moss. Gradually, the dim light is diffused by a vapory mist.

Allen coughs. Suddenly, he feels lightheaded. The closer he gets to the light the more the vapor thickens. Abruptly, he comes to the end of the path. In front of him is a smooth, stone slab that blocks the way. The dim light is coming from above through an opening carved in the shape of a mouth. Coughing hard, Alex staggers against the slab.

POV ALLEN

His vision is blurred. As he coughs, almost gagging, he sees something that glows. In a crevice next to the slab is a black ring laced with silver and gold and it's glowing. Taking it, he stares at it, then slips it on his finger. Suddenly, there is a WEIRD SOUND like the swishing of long grass in a wind.

Turning away from the slab, Allen peers back down the cavern. With his blurry vision, he sees a nightmare. Slowly, the huge hands are reaching out from the wall.

There is a deep, CRACKING SOUND and the ground shakes. Allen staggers, trying to stay on his feet. The hands are reaching for him. Terrified, he stumbles and staggers back through the cavern. The fingers with long nails claw at him. Allen fights for his life. Finally, he reaches the water. Forgetting his face mask, he dives in.

42 EXT. CRYSTAL LAKE - UNDERWATER - CONTINUOUS

42

As Allen desperately swims upward, all around him appear sea serpents. One of them encircles his body trying to drag him down. Desperately, he fights it. But then the ring on his hand begins to glow and they all vanish into the depths.

43 EXT. ALLEN'S CAMPSITE - MOMENTS LATER

43

Allen drags himself out of the water. He's covered with small cuts. Lying on the ground, he gasps for air. His head begins to clear. He looks down at the ring. It's covered with mysterious symbols. Taking it off, he slips it into the pocket of his jeans lying nearby.

He has just dried off and is about to put on his clothes, when he hears a LONG, LOW GROWL coming from the woods. He stares into the shadows. From out of the trees emerges a powerful man of 30 years old dressed in an elegant, hunting outfit. He's wearing dark glasses and carrying an antique, double-barreled shotgun. With him is a gigantic mastiff. This is ARTHUR MURIN. The dog SNARLS and stops a few feet from Allen's campfire.

MURIN

SILENCE!

Instantly, the dog is still.

MURIN (CONT'D)

You're trespassing. This is my property.

ALLEN

Hey, I'm sorry. I didn't know...

MURIN

Signs are posted everywhere.

ALLEN

I didn't see a single one of them. I'll be out of here in just a couple of minutes.

He pulls on his clothes, wincing from the pain of the cuts.

MURIN

You're cut up. How did that happen?

ALLEN

I was swimming and I got scratched up a little bit on some rocks, that's all.

MURIN

Why were you in the water?

ALLEN

(testy)

I like to swim??

Suddenly, Murin's attitude changes.

MURIN

I do apologize. We've had problems, idiots from the city. They come here, get drunk and use the lake as their loo. Six months ago one of them drowned. I run an AirBnB and that did not help my business at all.

(beat)

You're an American. On holiday?

ALLEN

Not quite. I'll be starting at Oxford very soon.

MURIN

(lightening up)

Excellent. Let me introduce myself. I'm Arthur Murin.

He offers his hand. Allen stops packing long enough to give it a hurried shake.

ALLEN

Pleased to meet you. Allen Lake.

MURIN

Lake, what an interesting name.

(he warms even more)

Once again I apologize for the harshness.

ALLEN

Not a problem. I'll be gone as soon as I get my stuff tied to the bike.

MURIN

Let me show you a better way out of the forest.

44 EXT. FOREST NEAR MURIN'S CASTLE MANOR - DAY

44

Allen pushes his motorcycle down a smooth path through the woods. Beside him are Murin and the dog.

MURIN

I own 200 acres. It's been in the family for many centuries.

ALLEN

Wow.

MURIN

Battles were fought here. We've picked up a lot of historic artifacts, especially around the lake.

As they leave the trees, in front of them towers a dark intimidating structure. It's a castle surrounded with a massive stone wall. The ancient building bristles with twisted gables, battlements and flying buttresses. Beneath these are large windows with dark, tinted glass. Rising high above everything is a black tower

ALLEN

What is that place? It looks like a haunted castle.

MURIN

(laughing)

That's my home, the most successful AirBnB in all of southern England. We do have one or two ghosts, but they're very friendly.

ALLEN

You have a family there?

MURIN

Just my staff and me. My parents were killed in an accident two years ago.

ALLEN

Man, I'm sorry.

MURIN

Yes, it's been difficult. Anyway, so now I run it. People love the castle experience. Come in and take a look.

Allen is reluctant, but curious.

ALLEN

I'm on kind of a tight schedule.

MURIN

It won't take long. No guests there until the weekend. I don't get many people close to my age. They're mostly old codgers. We'll have something to eat and I'll show you my collection, then you can be on your way.

ALLEN

Your collection? What do you collect?

MURIN

Historic artifacts that will amaze you. Wait till you see them. It won't take long. Does that sound acceptable?

ALLEN
 (interested in spite
 of himself)
 Yeah, okay.

MURIN
 Wait, you're not one of those insufferable
 "influencers" are you?

ALLEN
 (laughing)
 No.

MURIN
 So you don't want to get a shot of the
 two of us for the "gram"?

Allen shakes his head and they both laugh.

MURIN (CONT'D)
 I'm so relieved.

The dog and the man lead him toward the castle.

45 INT. CHAPEL MUSEUM - DAY

45

Murin leads Allen into a huge, ugly room with a high, vaulted ceiling. Once it was a chapel, now it's a museum. Light glimmers through two heavy, stained-glass windows. Medieval tapestries hang from the ceiling. Intimidating suits of armor stand guard along the walls. Allen stares around amazed.

MURIN
 This is it.

ALLEN
 Wow.

MURIN
 We're constantly featured on weird travel
 websites.

ALLEN
 I can understand why.

MURIN
 We're always booked solid, but only on
 weekends. During the week I keep the
 tourists out. If I didn't, I'd go crazy.

ALLEN
 What is all this stuff?

MURIN

Let me give you the tour.

He points to one of the stained-glass windows. On it is a man in royal robes bending over a chopping block. An executioner with an ax stands above him.

MURIN (CONT'D)

That's old Charlie the first. Got his head whacked off by religious fanatics. And they're still around today. Hate those fools.

He points to the other window. A man is tied to a stake getting burned alive.

MURIN (CONT'D)

Over there is Thomas Cranmer, a true toady of Jesus Christ if there ever was one. He deserved every faggot that scorched his ass.

ALLEN

Nice.

Allen takes out his phone and looks at it.

ALLEN (CONT'D)

Do you have cell service here? I was supposed to text my parents and I forgot.

MURIN

Sorry, not available. Most of our guests appreciate that. Computers and phones destroy the medieval experience, so we don't have them.

ALLEN

How do you get reservations from AirBnB?

MURIN

I keep a little office in a town close by.

Frustrated, Allen puts his phone away. Murin leads him between the display cases. He stops at a small one.

MURIN (CONT'D)

Here's a tidbit of historic interest.

In it is a piece of bone covered with long, red hair. Allen stares at it.

ALLEN

What is the heck is that?

MURIN

That, my friend, is a section of skull that once belonged to the Lady Jane Grey, executed for treason by Bloody Mary.

ALLEN

Gross. Why would you want to keep something like that?

MURIN

My ancestors collected all sorts of weird trash. To them, life was nothing but a long dark road to death.

ALLEN

That's slightly depressing.

Allen looks down at another case. In it is the desiccated body of an old man wearing shreds of medieval clothes.

ALLEN (CONT'D)

I'm afraid to ask about that.

MURIN

That's the body of Geoffrey Chaucer. He was murdered, you know.

ALLEN

(aghast)

No, I didn't know. I thought he was buried in the Poet's Corner at Westminster Abby.

MURIN

Well, he was, but you can own anything if you're willing to grovel and bleed enough money. There are several other medieval murder victims in the collection. My family seemed to have a fondness for them

ALLEN

Sweet.

Suddenly, something in a darkened corner catches Allen's attention. He walks over to it. Hanging on the wall is a dimly lit painting of great age. It's of an exquisitely beautiful young woman lying dead against a rock. She bears a striking resemblance to the woman who was in the back of the Rolls Royce limousine. In death, she holds a crucifix. Hanging in the sky above her is a skull and a knife is in her heart.

On the frame is an inscription in Latin.

ALLEN (CONT'D)

Who is that?

MURIN

From what I know, which isn't much, she was a heretic in the family. The inscription reads, "Believe as she did and things will not turn out well", or something to that effect.

ALLEN

Actually, it says, "Et credo quod universum facit et cacas in omnibus vobis." "Believe what she did and the universe will crap on you". A loose translation.

MURIN

Ah, you read Latin.

ALLEN

So, what did she believe?

MURIN

Obviously, by the crucifix she must have been a dangerous fanatic. Other than that, I have no idea.

ALLEN

Do you know her name?

MURIN

(shaking his head)

They deleted her from the ancestral records. The painting was done as a warning.

ALLEN

Nice family.

A servant enters the room and nods to Murin.

MURIN

Hey, before you leave let's have some lunch.

46 INT. MURIN'S DINING HALL - DAY

46

A weirder and more uncomfortable dining room Allen has never seen. He and Murin are seated in large, high-backed chairs at a carved table. It's the middle of the day, but the hall is choked with gloom which is barely diminished by two candles in ornate candlesticks.

On the walls hang dozens of ancient shields with bizarre symbols. Suspended beneath each one is a vicious weapon. Staring down from the ceiling is a roaring lion's head that bears an uncomfortable resemblance to the horrible vision that Allen had on Topanga Canyon road.

MURIN

This is where I greet our AirBnBers with a high tea. It kind of freaks them out.

ALLEN

They don't run for their cars?

MURIN

(laughing)

They love it.

A servant brings in a large tray of sandwiches.

ALLEN

Murin's an unusual name.

MURIN

Yes, it is ancient and distinguished.

ALLEN

But isn't murin a cow disease? Some of your farmer guests might think you come from a family of sick cows.

MURIN

(coldly)

None have mentioned it.

ALLEN

Sorry, bad joke.

Another servant delivers two wine glasses and an exquisite carafe filled with red liquid. He pours a glass for each of them.

ALLEN (CONT'D)

I'll just have water. Not good to drink and ride a motorcycle.

MURIN

Nothing to worry about. This is non-alcoholic. My own special creation made from the fruit of my orchard.

Allen takes a sip.

MURIN (CONT'D)

Is that not exquisite?

ALLEN

It's delicious.

He takes a long drink, then helps himself to a sandwich.

MURIN

What will you study at Oxford?

ALLEN

Going for a masters in Celtic history.

MURIN

Excellent. This land...this lake...it reeks of Celtic history. I love archaeology.

ALLEN

I guess just about anywhere you dig in England you find something. This must be a great place to do that.

MURIN

It's a very important place. One of the reasons we don't want anyone wandering around the land is because they might find something of historic value and keep it.

Suddenly, Allen is tense.

MURIN (CONT'D)

Are you a good swimmer?

ALLEN

I get by. Nothing special.

MURIN

Where did you say you're from?

ALLEN

I didn't. I'm from LA.

MURIN

A world center for water sports.

ALLEN

Yeah, water's big around there, but I'm into roller-blading. And ping pong. I really love ping pong.

MURIN

None of us swim at all. I could drown in a bathtub. I just had a brilliant idea.

(MORE)

MURIN (CONT'D)

What if I hired you to do some diving?
We think there could be some sites of
archaeological interest deep in the lake.

ALLEN

I'm not qualified to do that. I'm not a
great swimmer or an archaeologist.

MURIN

What if I paid you five thousand dollars
for a few days of work?

ALLEN

Even if I knew how to do that, which I
don't, I have to get back to London and
get ready for school. You should get
somebody who knows what they're doing.

Murin only smiles and pours him another glass of the
red drink.

ALLEN (CONT'D)

Thanks, this has been great, but I've
really gotta get going.

He stands up...and passes out.

47 INT. CHAPEL MUSEUM - NIGHT

47

Darkness.

Then vague, glimmering light and weird shadows.

Allen Lake slowly awakens, but his mind won't work.
And neither will his eyes.

ALLEN

What...?

He starts to rub his eyes, but can't. His hands and
feet are bound with cords, with his hands tied in front
of him.

ALLEN (CONT'D)

What the hell...

He struggles to sit up. Moonlight shines down through a
fiery stained-glass window. He is on the floor of the
museum.

POV ALLEN - HALLUCINATING

As he stares around, the room transforms. Up from the display cases rise phantoms, the head of Lady Jane Grey, Chaucer covered with blood, a knight with his helmet split open. Inside is a skull and in his hand is a drawn sword. Then more phantom warriors appear, knights in black armor wielding ancient weapons. Slowly, they move toward him.

He struggles to his knees. From his pocket, he manages to pull out a knife and open it.

The phantoms are closer.

He cuts himself free. Suddenly, he sees a light across the room. It's coming from the painting of the young woman. The figure in the painting moves. Rising to her feet, she looks straight at him. Hears a whisper.

VAL (O.S.)

Put on the ring.

Allen remembers the ring in his pocket. The phantoms are almost on him. He takes out the ring and slips it on. From it flashes golden light.

Instantly, the phantoms vanish. The painting of the young woman has changed. Now she is holding a sword with the hilt toward him. The message is clear.

He turns. Up from one of the display cases rise the northern lights that he saw over the lake. Angelic phantoms swirl to the ceiling. Allen goes to the case and looks inside. The lights flow over a sword with a Celtic cross on the hilt. Removing it, he examines the blade. It is razor sharp. One last time he looks toward the painting. It's as it was when he first saw it. The young woman is lying on the ground with the knife in her heart. Quietly, he leaves the room taking the sword with him.

48 INT. CASTLE HALLWAY - CONTINUOUS 48

Allen creeps into the hallway. Eerie moonlight shines in through narrow windows. He can't remember which way to go.

49 INT. ANOTHER HALLWAY - MOMENTS LATER 49

He is lost. Coming to the end of the hall, he finds a staircase going down.

50 INT. STAIRWAY - CONTINUOUS 50

Cautiously, Allen makes his way down. At the bottom is another hallway. From around a corner comes a dim light. He heads toward it.

51 INT. THIRD HALLWAY - CONTINUOUS 51

The light is coming from an open door. Allen hears voices. He moves through the shadows to the doorway and looks in.

52 INT. HALL OF TABLES - CONTINUOUS 52

In front of him is the main hall of the castle. At the far end, with his back toward Allen, stands Murin. With him are four of his GUARDS. Between Allen and Murin are dozens of long tables. On each is a pile of human bones, a skull, dust, and bits of cloth, the remains of an ancient grave.

On the table nearest Allen is a hideously decomposed mound of decayed humanity, obviously many centuries old and almost mummified.

MURIN

The drug has worn off. Unless I am wrong about who he is, soon he will join us.

He pauses and looks up like a wolf testing the air.

MURIN (CONT'D)

Ah, he's here now.

Slowly, he turns. The ring on Allen's finger dimly glows. As he turns, Murin's face changes. As he stares at Allen, there is a great darkness in his eyes.

MURIN (CONT'D)

Allen, my friend, welcome.

Murin walks between the tables toward him. His guards move around on opposite sides of the room. Each has a drawn sword.

MURIN (CONT'D)

Well done. You have loosed yourself and managed to slither through my castle. But what is that on your finger? Something you purchased on Santa Monica pier? I don't think so. I think you stole it from my lake. And now you've stolen one of my swords as well. Not even an AirBnBer would do such a thing.

ALLEN

Probably an AirBnBer wouldn't get drugged and tied up on the floor.

MURIN

Oh, there have been one or two. I think they were from Oklahoma.

(beat)

Now let's be gentlemen about this. Lay down the sword, give me the ring and we won't kill you.

ALLEN

I've got a better idea. Let's fight for it.

Murin laughs.

MURIN

You want to fight with that sword?

ALLEN

Why not?

MURIN

Have you ever picked up a sword?

ALLEN

I had a light saber when I was a kid. Does that count?

Murin laughs harder and nods to one of his servants who tosses him his sword.

MURIN

We'll see.

He rushes Allen with his sword slashing. Allen jumps out of the way between the tables. Murin pursues him and Allen pretends to be totally inept with his weapon as he gets a feel for Murin's skill level.

MURIN (CONT'D)

You didn't practice enough with your light saber, Allen.

ALLEN

It ran out of batteries, but it did teach me a few things...

With that, he unleashes. With incredible ferocity he attacks, putting a gash in Murin's face.

ALLEN (CONT'D)

Like how to cut idiots.

With blood dripping, Murin ROARS and counterattacks. This begins the sword battle of the century. Around the tables, on top of the tables, under the tables, with skulls and bones and dust flying, they fight. Allen is incredibly skilled, but so is Murin.

Finally, they have fought across the room and both are on top of a long table. They stagger, stepping on bones and skulls with human dust billowing.

Allen attacks with vicious cuts. Murin trips and falls to the floor on his back. Allen leaps down. Before Murin can lift his sword, Allen cuts off his hand at the wrist. Shrieking in rage and pain Murin ROARS...

MURIN

GET HIM. KILL HIM, KILL HIM.

The guards rush toward Allen. Turning, Allen sees a large door and runs toward it. Before he can get there, the FIRST GUARD reaches him. Before the man can strike a blow, Allen takes off his head. Then, he runs from the room.

53 INT. MAIN HALL - CONTINUOUS 53

Allen races down a long hall. Ahead is the outer door of the castle. The men rush into the hall just as he leaves the building.

54 EXT. CASTLE COURTYARD - CONTINUOUS 54

Most of the fog has lifted. In front of him is his motorcycle. Jumping on, he starts the engine and speeds away just as the men rush outside. But as he rides, something lunges out of the shadows and begins chasing him. It's the monstrous dog. Allen tears out of the front gate with the huge, snarling animal right behind him. But this is a dog from hell. Its eyes are burning and its mouth is drooling fire.

55 EXT. MISTY FOREST - CONTINUOUS 55

Allen races down a path in the forest with the insane, beast right behind him. It tries to bite his tire. Allen slashes at it with the sword, but he can't reach it.

ALLEN

BAD DOG. GO AWAY, GO HOME.

The dog is so intent on biting the motorcycle that he doesn't see a sharp turn ahead. Allen makes the turn while the raging animal keeps going straight, crashing head first into a huge boulder. As Allen speeds away, he hears the monster shrieking in pain and rage.

56 EXT. OUTSKIRTS OF LONDON - DAWN

56

As the sun rises, Allen arrives in the outskirts of London. He is exhausted and stops in a long line of traffic. The sword is strapped on his gear. It's the beginning of a typical day, truck engines are grinding, cars are honking.

Suddenly, he looks down at the ring on his finger. It's glowing. He looks up.

POV ALLEN - LONDON SKYLINE

Over the city hangs a gigantic, swirling, black cloud larger than any tornado that ever existed. The funnel is sweeping through the city, destroying everything in its path. As it swirls, the cloud forms into a huge, demonic head wearing a crown. The funnel is its tongue, tasting the destruction as it destroys.

Allen YELLS in horror, then looks down at the ring. He jerks it off, then looks up. The hellish vision is gone. It's just another day.

ALLEN

I'm going insane.

He stuffs the ring in his pocket and pulls away.

57 EXT. GATES OF U.S. AMBASSADOR'S MANSION - EARLY MORNING

57

Allen rides up to the gates and finds them shut. A POLICE GUARD is posted in front.

ALLEN

Hey, can I get in there?

POLICE GUARD

I'm sorry, the mansion is closed. No admittance.

ALLEN

I'm Allen Lake, the ambassador's son. I live here.

The man's eyes widen. He enters a guard booth and speaks quietly into a phone. Then he pushes a button and the gate opens.

Allen rides to the entrance of the building, gets off and goes inside.

58 INT. U.S. AMBASSADOR'S MANSION - FRONT HALLWAY - 58
CONTINUOUS

A very thin, gaunt man in a rumpled suit is waiting beside the fountain as Allen enters. This is NORCROSS.

NORCROSS

Mr. Lake, my name is Norcross...

ALLEN

Good to meet you. Listen, I'm really tired. Don't need anything. Think I'll just hit the sack.

NORCROSS

I'm with Scotland Yard. I take it that you haven't seen the news.

ALLEN

What are you talking about?

NORCROSS

I need for you to come with me.

ALLEN

Hey, I haven't done anything. Where are my parents?

NORCROSS

Mr. Lake, I'm very sorry to be the one to tell you this...

He pauses searching for words.

ALLEN

Tell me what?

NORCROSS

Your parents died the night before last.

Allen can't believe what he is hearing.

ALLEN

What? What did you say?

NORCROSS

(gently)

Both of your parents are dead. I am so very sorry.

ALLEN

That's impossible.

NORCROSS

We've been searching all over the country for you. You need to come with me. Please wait here while I get an automobile.

As the man leaves the room, in shock, Allen sits down on the edge of the fountain. A choking, gasping sob breaks from him. As he sobs, struggling to breathe, he does not see something moving in the water behind him.

Rippling sensuously toward him is a woman's arm, but instead of a hand, it has the head of a serpent.

Closer and closer.

Allen hears the ripples and turns to look.

Just as he sees the horror, it strikes his arm, burying its teeth in his flesh. With a cry, he struggles and manages to tear it away.

It rises to strike again.

Jumping up, he runs for the door. Instantly, the arm disappears.

As the front door slams behind Allen, Norcross enters the room.

NORCROSS (CONT'D)

Mr. Lake...

59 EXT. U.S.AMBASSADOR'S MANSION - CONTINUOUS 59

Norcross rushes out just in time to see Allen riding through the front gate that has opened to admit a black limousine.

60 INT. MERIWEATHER'S LIMOUSINE - CONTINUOUS 60

Seated in the back is Meriweather. He watches Allen disappear in the traffic.

MERIWEATHER

God help us all.

61 EXT. LONDON STREETS - DAY 61

In great pain, Allen rides fast and dangerously through the London streets speeding past the slow traffic.

A London patrol car spots him and starts a pursuit, but it can't keep up and quickly loses him.

62 EXT. LONDON ALLEY - DAY

62

As sirens wail, Allen sits beside his motorcycle deep in a trash-strewn alley. As he holds his injured arm, tears are streaming down his cheeks.

ALLEN

Mom...Dad...why did I leave? I should have been there for you.

A figure enters the alley and walks toward him. He looks up terrified. Standing above him is Mari.

MARI

Don't be afraid. I've come to help you.

ALLEN

Dr. Avidlson, how did you find me?

MARI

Your cell phone. You are in great danger. Give it to me.

He hands it to her and she smashes it.

MARI (CONT'D)

You're injured.

She examines it.

MARI (CONT'D)

This is bad.

ALLEN

What's happened? Everything has gone crazy. They say my parents are dead.

MARI

You hear the sirens. They're searching for you. They think you murdered them.

ALLEN

WHAT?

MARI

I know you didn't do it. They were killed by powerful and dangerous people. I'll explain it all, but not here. Hide your motorcycle, bring your bag and come with me. My car is at the end of the alley. Hurry.

She walks away. Allen hides his bike behind a mound of trash, grabs his gear with the sword strapped to it and follows her.

63 EXT. MARI'S BROWNSTONE - DAY 63

The sirens are still screaming in the distance as Mari parks in front of her house. It's a lovely, old two-story brownstone near a busy section of the city. Mari and Allen get out. Lugging his bag, Allen follows her inside.

64 INT. MARI'S BROWNSTONE - CONTINUOUS 64

Mari's home is as scintillating, lovely and strange as its owner. The rooms are filled with antiques, the walls panelled in dark, expensive wood. There are exotic plants and a large aquarium swimming with unusual fish. But among the antiques are frightening images of ancient gods from many cultures.

Mari shuts the door and locks it. Allen grabs his arm. Suddenly, the wound is killing him. He leans against a wall.

Gently, Mari leads him toward the kitchen.

65 INT. MARI'S KITCHEN - CONTINUOUS 65

She sits him on a chair, then she removes his jacket and shirt and examines the wound. It's a deep, ugly gash.

MARI

How did you say you got this?

ALLEN

This snake thing bit me. I need to go to a hospital.

MARI

Hospitals are too dangerous. I can take care of it.

Going to a cabinet, she pulls out a strange bottle.

MARI (CONT'D)

This is going to hurt.

Holding a towel under his arm, she pours the liquid into the wound. Allen yells in agony. The wound bubbles.

POV ALLEN

Suddenly, the room starts swimming and grows dim.

ALLEN

So tired...wiped out...

MARI

For this to heal, you need rest. Come with me.

She helps him up and leads him out of the kitchen.

66 INT. MARI'S BEDROOM - MOMENTS LATER

66

As they enter, Allen almost falls onto the bed.

POV ALLEN

Mari bends over him. Her face is surrounded by a strange, glowing light that makes her even more lovely. There are tears in her eyes.

MARI

Allen, I'm so sorry for all that's happened to you. You're caught in a ring of shadows, but you're safe with me.

ALLEN

My...parents...

MARI

They are gone.

Allen begins sobbing.

ALLEN

But...why? WHY?

MARI

Sleep. The wound has given you a fever, but it will be healed. When you awaken I'll tell you everything.

Mari stands looking down at him.

CU ALLEN'S FACE

As he stares at nothing, his eyes slowly close.

67 EXT. ANCIENT DREAM FOREST NEAR MUSEUM - DREAM SEQUENCE - 67 DAY

Allen awakens. He is standing in a forest so old the trees look like ancient giants.

All around him are oaks larger than he has ever seen and they are covered with waves of hanging moss. While he looks around confused, he hears a woman's voice calling to him.

VAL (O.S.)

Allen...Allen...come over here.

He begins walking. Suddenly, ahead in the trees he sees a huge building. He can't believe it. It's the British Museum.

He walks closer.

The walls, doors and steps are swathed in masses of cobwebs as though no one has entered here in many years. At the top of the steps stands Val.

ALLEN

What's going on? Who are you?

Without answering, she turns and enters the building.

ALLEN (CONT'D)

HEY, I SAID, WHO ARE YOU?

Allen follows her inside.

68 INT. DREAM BRITISH MUSEUM - DAY

68

Everything is drowning in webs and dirt. Huge mounds of it half-cover the displays. Buried in the dirt are human skeletons frozen in twisted configurations as though fighting to escape the filth. The young woman is at the door to a staircase.

ALLEN

What the hell is this?

Once more, she doesn't answer. Turning, she enters the stairs and the door shuts behind her. Allen rushes to follow.

69 INT. DREAM MUSEUM STAIRS - CONTINUOUS

69

Val is hurrying down the stairs.

ALLEN

HEY, STOP...

She doesn't. He heads down after her.

The stairs seem endless as though descending thousands of feet into the earth.

The walls are covered with ancient Celtic symbols, bizarre animals and round, half-human faces that seem to glare at him.

Finally, the journey ends.

70 INT. HALL OF MERLIN - CONTINUOUS

70

Allen walks out into a gigantic warehouse. The walls are so far away that he can barely make them out. The entire room is empty except for one monstrous thing. In the middle of the vast cement floor stands a tree like no other. It's so huge that it makes the great trees of the forest outside look small. Val is standing next to it.

Allen joins her.

VAL

It's time for you to meet him.

ALLEN

Meet who?

She points up at the tree. Allen stares. In the heavy bark is carved a gigantic, ancient face and body. It's of an old man with long hair, wearing a flowing robe.

VAL

Allen Lake it's time for you to meet Lord Merlin.

As he watches in disbelief, the carving comes alive and diminishes in size. Out of the tree steps an old man. It's Sir Quentin Meriweather in a different form. Slowly, he yawns and stares at Allen.

MERIWEATHER

After your body's been locked in a tree for over a thousand years, it begins to feel like home. I come back to it each evening to meditate and pray.

ALLEN

This is a dream. None of this is real.

MERIWEATHER

Yes, it is a dream and all of it is real.

Allen laughs as though he's gone crazy.

MERIWEATHER (CONT'D)

You don't believe me.

(MORE)

MERIWEATHER (CONT'D)

Well, I'll give you a sign. The ring you found in the cave is safe in your pocket. It is yours by right of blood and no one can take it from you unless you give it away. When you see it again you will know by the fire that this is real.

(beat)

We have much to discuss, but now it's time to wake up for a touch of reality.

71 INT. MARI'S BEDROOM - NIGHT

71

Allen opens his eyes. He's lying in Mari's bed. He hears her voice.

MARI (O.S.)

Allen, it's time to wake up.

It's night. The wound on his arm is slightly bubbling but he can't feel it. Suddenly, he hears a silky sound. He raises up. A fire is burning in the fireplace. In its light stands the silhouette of Mari, her long, black hair sweeping over her shoulders. Slowly, sensuously, she is removing her clothes. Allen watches, speechless. Then, the strange, beautiful woman walks languidly to the foot of the bed. Allen has never seen anyone so desirable. She whispers his name...

MARI (CONT'D)

Allen...

She walks around the bed to him and sits down.

MARI (CONT'D)

Allen, I want you.

Burning with fever, never has Allen wanted anyone more. He reaches out to touch her. She smiles. His hand is almost on her breast.

But suddenly, he SCREAMS in agony.

The ring. It is on his finger though he did not put it there. And it burns red with fire. Mari SCREAMS and jerks away.

MARI (CONT'D)

(hissing)

THAT RING.

POV ALLEN

He sees her for what she really is, a blood-streaked, Dearg-due, a Celtic, female blood demon, beautiful and horrifying, with long, black hair that drips crimson in the ring-light.

Yelling in terror, Allen jumps from the bed. Mari cowers in a far corner. Allen rushes to a window, throws it open and jumps out.

72 EXT. MARI'S BROWNSTONE - CONTINUOUS 72

He lands in bushes without his shirt or shoes. Struggling to get up, he stagger-runs down the street.

ANGLE ON WINDOW

Mari stands watching from the window.

73 INT. MARI'S BEDROOM - CONTINUOUS 73

Once more, she appears human, but her eyes flash with dark, inhuman rage. Slowly, she turns into a blood-red mist that is barely in human form. With a SHRIEK, she passes out of the window.

74 EXT. MARI'S BROWNSTONE - CONTINUOUS 74

Still shrieking and growing larger and larger, she rises into the sky.

75 EXT. STREET - MOMENTS LATER 75

Still choking with terror, Allen runs down a crowded avenue.

POV ALLEN

Through his eyes, it is a street of horror. He passes tall buildings with black mist flowing from their windows and doors. In the crowds there is the sound of sobbing and cries of anguish. Bloody tears stream down the cheeks of the people around him. Their eyes are filled with agony.

And the ring is still burning red.

ALLEN

DAMMIT...

He tries to pull it off. He can't.

ALLEN (CONT'D)

GET OFF ME.

The people stare at him. He trips and falls over a curb. Suddenly, there is a new sound. Along with the anguished cries, he hears the flapping of a thousand wings. He looks up.

ALLEN (CONT'D)

Oh GOD...

Black clouds, streaked blood-red, boil in the moonlit sky. Vague in the clouds is the huge face of Mari. Her eyes are as black as the bottomless pit. Out of them sweeps what look like huge black and blood-red birds of prey.

Closer.

They aren't birds, they are the Sluagh, dark, winged spirits that attack human souls. With terrifying screams, they streak down toward the people. Their claws extend as they circle the crowd. Allen struggles to his feet.

ALLEN (CONT'D)

(yelling)

LOOK OUT, LOOK OUT.

Everyone just stares at him as though he is crazy. Then the feeding begins. Each winged horror chooses a person and strikes. But instead of attacking bodies, they disappear inside the flesh.

Instantly, the sobbing of the crowd turns to shrieks of rage. The people start screaming and attacking each other. Filled with dark spirits, the crowd transforms into a vicious mob of murder and destruction, lashing each other, crashing windows, wrecking stores, overturning and burning cars. And the winged Sluagh keep on coming.

Allen starts running, trying to escape, but a winged spirit flies straight at him. He raises his arms to fight it off. The ring flashes with blood-red lightning that smashes into the creature. With a fiery wound, it shrieks and vanishes.

As Allen pushes through the raging mob, suddenly he sees a strange, golden light. It's coming from a building up ahead. He staggers toward it.

76 EXT. CHAPEL - MOMENTS LATER

76

While all the other buildings roar with evil, from the open doors of a chapel pours the most beautiful light that Allen has ever seen.

Exhausted, he rushes to the steps and falls down. Gaspings for air, he looks up. Someone is walking from within the light toward him. It's a woman. She bends down. It's Val.

VAL

Quick, come inside.

She helps him up and they enter the chapel.

77 INT. CHAPEL - CONTINUOUS

77

The golden light is flowing from the front. Exhausted, Allen flops onto a pew and buries his face in his hands. Val sits with him.

ALLEN

(in tears)

Oh, God...I'm in hell. What's happened to me?

She starts to examine his wounded arm. He pulls away.

VAL

She poured poison into the wound.

ALLEN

How do you know that?

VAL

Because I have eyes to see.

ALLEN

I can't feel my arm anymore. AND THIS DAMN RING...IT'S BURNING LIKE HELL AND I CAN'T GET IT OFF.

Once more, he tries pulling off.

ALLEN (CONT'D)

IT'S BURNED INTO MY SKIN AND MY ARM IS KILLING ME. I NEED TO GO TO A HOSPITAL.

VAL

A hospital can't help you.

ALLEN

SO I HAVE BEEN TOLD.

He stares at her.

ALLEN (CONT'D)

WHO THE HELL ARE YOU?

VAL

I've gone by many names. The one I choose right now is Valenta, but you can call me Val. We've wanted to protect you.

ALLEN

WELL, YOU'VE DONE A PISS-POOR JOB OF IT AND WHO IS "WE"?

VAL

Get up and come with me.

ALLEN

Where?

VAL

You have to trust me.

ALLEN

ABSOLUTELY NOT.

VAL

Allen Lake, you have a choice. You can either come with me and find healing or you can go back out there and find death. WHICH DO YOU WANT?

He looks up at her, then stares down at his arm and groans. The wound is getting worse.

VAL (CONT'D)

SO GET OFF YOUR ASS AND LET'S GO.

Rising, she heads toward the front of the church, straight into the light. Groaning, Allen follows. As he gets closer to the front, he looks up. The golden light is streaming down from a Cross. As he comes beneath it, he staggers and falls.

78 EXT. THE POOL AND THE WATERFALL - DAY

78

Slow awakening.

Allen Lake lies alone face-down in a patch of flowers. He tries to raise up, but he's almost too weak to move. Before him is the loveliest forest pool and waterfall that he has ever seen. He stares at it, trying to make his eyes focus.

POV ALLEN

The splashing water is filled with golden light. He groans and looks at his arm. The wound is oozing green pus. He struggles to breathe.

ALLEN

(whispering)

I'm...I'm dying. Oh God...help me.

Suddenly, he hears soft singing. It's as lovely as the forest around him. It's the water calling to him. Allen barely has strength to move. Struggling forward, he thrusts his wounded arm into the splashing, singing light. His eyes widen in amazement. In the water, the wound vanishes. The green pus disappears. His arm is healed.

ALLEN (CONT'D)

OH GOD, OH GOD...

Pulling himself forward, he splashes both his arms in the pool. Then, laughing, he slides completely into it. The moment he vanishes under the falls, the water is streaked blood-red.

Allen breaks the surface. He is filled with so much joy that he can barely stand it.

ALLEN (CONT'D)

IT'S WONDERFUL. IT'S SO WONDERFUL.

Then he looks up. Someone is kneeling by the edge of the pool. It's a Being so bright that Allen can't see a face. A hand reaches down to him. In the palm is a blood-red wound. Staring up at the figure, he takes hold.

79 EXT. ANCIENT FOREST - DAY

79

Allen awakens. He's lying in a bed of moss under an ancient tree. It's the forest of his dream, but now it's filled with gentle light and the sound of birds.

Sitting up, he looks down at his arm. It's completely healed and the ring on his finger looks normal. He takes it off, stares at it, then puts it in his pocket.

He hears talking. Crawling around the tree he sees Val and the old man with long hair who was carved into the wood. They're sitting on a bed of moss and spread out between them is food. Merlin (Meriweather) looks up.

MERLIN

Well, our young friend has awakened.

Val calls to him.

VAL

Are you hungry?

Getting up, Allen joins them.

ALLEN

What just happened to me? What's going on?

VAL

What's going on is that you were healed.

ALLEN

Someone was there. I saw him. He touched my hand. Who was it?

MERLIN

You will know soon enough.

ALLEN

I've seen you both before. You were in California that weird night. That's when all of this started.

MERLIN

It was not a good night for any of us. Especially you.

VAL

Allen, you were driving waaay too fast on Topanga Canyon. The speed limit there is 40.

He just stares at her with his mouth hanging open.

MERLIN

All told, you've given us quite a chase. Now eat. You will need your strength.

ALLEN

I'm not hungry. I want to know what's going on. What happened to my parents? Who murdered them? And who the hell are you really?

MERLIN

Let's take a walk.

He and Val rise.

80 EXT. ANCIENT FOREST AND SWAMPY BOG - MOMENTS LATER

80

Allen, Val and Meriweather are walking through the forest. They come to a swampy bog.

MERLIN

In this age, my name is Quentin Meriweather.

ALLEN

In "this age". But you're really Merlin, right? And you live in a tree. You expect me to believe that?

MERLIN

Believe whatever you want.

Merlin waves his hand. Instantly, it is night.

81 EXT. LARGE CLEARING IN THE FOREST - NIGHT

81

Allen is still standing with Val and Merlin at the edge of the bog, but now a huge bonfire is burning on the far side.

ALLEN

WHAT?

VAL

Be quiet and watch.

Suddenly, booming through the forest is the sound of deep, powerful chanting. From out of the trees come dozens of men in long lines wearing robes with cowled hoods. They're carrying torches and chanting in an ancient, Celtic tongue.

One group carries a young man who is bound hand and foot. He is bleeding profusely from wounds in his neck, arms and chest. The man is sobbing. They drop him on the ground next to the bonfire. Strange words are chanted over him. Then, one of the robed figures slips a cord around the victim's neck and chokes him to unconsciousness.

The chanting grows louder. They pick up the man and throw him into the bog where he sinks out of sight. Instantly, a hellish, fire appears under the surface of the filthy water. Allen yells...

ALLEN

OH GOD...

Merlin waves his hand. The hideous scene disappears. Once more it is day.

82 EXT. ANCIENT FOREST - DAY

82

The three are alone in the forest next to the bog.

ALLEN

What did I just see?

MERLIN

What you saw was the dark reality of long ago.

ALLEN

That really happened here?

Merlin nods, sadly.

ALLEN (CONT'D)

How do you know?

MERLIN

(after a long pause
with tears in his
eyes)

Because I was there. Much to my shame, I was the one who condemned that poor young man to die as a sacrifice to Esus and Teutates. I was the one who strangled him because that is what we believed our hellish gods demanded if we were to have fertility, protection and magical power.

ALLEN

So he was a failed king from a clan that rejected him?

MERLIN

Exactly.

ALLEN

I've read about that. I didn't think it actually happened.

MERLIN

Oh, it happened. Many times. His clan refused to follow him and gave him to us.

ALLEN

Why did I have to see this?

MERLIN

So that you will understand the evil that has been and will be again. And you have been given power to see it. The ring on your finger is the Ring of Dispel. It destroys all illusion to show what evil really is. Many centuries ago it was given to your great-grandfather Lancelot du

(MORE)

MERLIN (CONT'D)

lac. That is where your name comes from.
You are his direct descendant.

ALLEN

This is craziness. All of that is just
legend.

MERIWEATHER

Foolish young man, you have believed that
all the stories of the King and your own
grandfather are nothing but myths. The
ancient records have been incrustated with
many lies, but at the heart of them all
is truth. That is what the Ring of Dispel
is revealing to you.

VAL

The world is moving quickly toward a great
change. The past and the future are
crashing together. We are from the past
and have come to bring back the King.

ALLEN

If he's Merlin, who are you?

Instantly, from out of the ground around her appear
huge waves of water that glow with blue fire as they
swirl around her.

VAL

You know who I am.

ALLEN

The Lady of the Lake?

VAL

The lake where you found the ring. But I
can't go back there yet because when I
left it fell under the power of great
evil. You fought that evil.

ALLEN

Who murdered my parents?

MERLIN

A being called the Dearg-due.

ALLEN

That's a female blood demon.

VAL

Her other name is Morrigan, the bringer of war and plague. You slept in her bed. She murdered your parents and she wants to murder you.

Allen stares at them.

ALLEN

Oh God...

MERLIN

Yes, "oh God" indeed. At all costs, the Powers of Darkness want to destroy your family. I tried to warn your father, but he wouldn't listen. Most of all, they want to destroy you, because you are the one who has been chosen.

ALLEN

Chosen to do what?

MERLIN

There are things that you need to know first, lies to be dispelled. I must tell you my own dark story.

He waves his hand.

83 EXT. FOREST CAVE - NIGHT

83

Instantly, it is night. Allen, Val and Merlin are standing in a medieval forest. Trees and vines shroud the sky allowing only a few streams of moonlight. The sounds of night creatures echo around them. In front of them, is the entrance to a dark cave half-covered with vines.

MERLIN

That is where he lived, the man who destroyed me and gave me life.

FLASHBACK BEGINS

84 EXT. CAVE - NIGHT

84

Brilliant moonlight shines down. There are no vines covering the cave and from inside glimmers warm firelight.

MERLIN (V.O.)

They seemed so weak when first they appeared, these pitiful priests of a
(MORE)

MERLIN (V.O.) (CONT'D)
 ridiculous, new religion. When we heard
 what they believed, we jeered and mocked
 them. What fools would worship a criminal
 who had died on a Roman cross?

A man in his 60s emerges from the cave. He is wearing
 a shabby robe stitched together of old cloth. As he
 looks up toward the sky, his face is strangely kind and
 gentle. Raising his hands, he begins to pray. This is
 BROTHER MUNGO.

MERLIN (V.O.) (CONT'D)
 But they were fearless, these fools, and
 soon we learned of their strange powers
 to heal the sick. Even some of our lords
 and Druid priests left the ancient way to
 follow them. It was clear, this could
 not continue. It must be destroyed. And
 I was the priest above all others, servant
 of Donn, God of the Dead and Arawn, Lord
 of the Underworld. Cernunnus, the Horned
 One would come at my call. The task of
 their slaughter was mine and I gloried in
 what I was about to do.

(beat)

To kill the serpent, you must strike the
 head and the leader of this false religion
 was a bishop who refused all wealth and
 chose to live in that cave. I faced him
 and threw down the challenge, three tests
 to prove whose gods were most powerful
 and the loser would die.

(beat)

With disturbing peace, he accepted.

Brother Mungo turns from praying and walks off through
 the forest.

85 EXT. PINNACLE OF ROCK - NIGHT

85

Screaming wind and thundering darkness.

Merlin of long ago stands in his wind-blown robe on a
 huge pinnacle of rock. Above him, the moonlit sky is
 filled with swirling clouds. In his hand is a long
 staff, and carved on it is the face of a snarling wolf.
 He raises it and cries out for his gods. The words
 echo to the sky.

MERLIN
 Cernunnus, Morrigan, Taranis...

The sky turns to agony. The clouds begin to twist into great cords of billowing evil. Merlin falls to his knees with the staff raised, shrieking with joy.

MERLIN (V.O.) (CONT'D)

I called on my gods and they answered. Their power was overwhelming and I groveled beneath it. On my lips was the dark blood of victory. The first test began. And it came from the darkness.

In the thunder there is the howling of wolves. Out of the forest below the pinnacle appear wolves as though out of hell itself. Merlin stands, then raises his staff and points. As the pack races away in that direction, there is fire in their eyes. Merlin morphs into a wolf and follows them.

MERLIN (CONT'D)

I commanded them to find that rancid little priest and tear him to quivering shreds. As a wolf, I followed them to take part in the joyful feast of blood.

86 EXT. FOREST - NIGHT

86

As a wolf, Merlin runs through the forest. The sound of the pack grows louder. By their raging, he knows that they have reached their target. But suddenly, everything is still. The howling stops as though strangled into silence. Merlin morphs back into a man. He frowns and rushes forward.

MERLIN (V.O.)

What I saw I could not believe. It was impossible and filled me with horror such as I had never known.

87 EXT. OPEN HILLSIDE - MOMENTS LATER

87

Merlin leaves the forest. In front of him is a gentle hillside. In the brilliant moonlight, he sees that it's covered with a flock of sheep. In the center of the flock sits Brother Mungo. He is surrounded with lambs AND WOLVES. The vicious animals are lying among the lambs, licking them. Several have their heads in Mungo's lap and he is scratching their ears.

MERLIN (V.O.)

What was this? WHAT WAS THIS? My wolves had become like lambs. I screamed at them, but to no avail.

(MORE)

MERLIN (V.O.) (CONT'D)

They just looked at me and grinned as though smirking at my failure. Then that miserable, despicable, little man motioned for me to join him

Mungo waves for him to come over.

MERLIN (CONT'D)

He wanted me to come and sit down with him. He wanted me to scratch the ears of my vicious beasts while he gloated in victory. My rage knew no bounds.

Screaming, Merlin rushes back into the forest. With great sadness, Mungo simply shakes his head

88 EXT. BOG IN THE FOREST - DAWN

88

Merlin stands next to a roaring fire and he is roaring himself.

MERLIN (V.O.)

But I was not finished. Quickly, my strength returned. On to the second test.

He throws something into the flames. Instantly, five serpent-like vines of fire streak out across the ground, striking boulders and trees.

MERLIN (V.O.) (CONT'D)

In my rage and, yes, in my terror, I did the most despicable act of my wretched priestly life. From the darkest depths of the ancient past, from out of hell itself, I plumbed unspeakable curses. My raging lips called up the spirits of the long-imprisoned Fomorians, the giants who had tried to destroy my own people.

Where the five serpents of flame stop, the rocks begin to move. Slowly, they come together into huge shapes. A deep, horrible groaning begins as though the earth is giving birth to hell. Rising up out of the rocks that form their flesh are five terrifying giants as tall as the trees. Each has a single, burning eye. They stand, looking down at Merlin. With his staff, he points. Roaring, they crash off through the forest.

Merlin changes into a great hawk and follows them in the air.

89 EXT. OPEN HILLSIDE - EARLY MORNING

89

MERLIN (V.O.)

As a hawk, I followed what I had created.
The monsters would attack at my direction.

The giants stand in the forest just outside Mungo's hill waiting for Merlin's command.

The hawk that is Merlin circles above them, swooping low over the hill.

MERLIN (V.O.) (CONT'D)

Utterly speechless, I stared. Murderous suicide! What fighting force had the fool brought to face my giants? I could not believe it. It was madness.

On the hillside surrounding Mungo are twelve, little children.

MERLIN (V.O.) (CONT'D)

Children. His army was little children. Utterly helpless. No weapons. Did the he think I would show mercy because of his brazen stupidity and cowardice? THERE WOULD BE NO MERCY!

The hawk lands at the edge of the forest and changes back to Merlin. Merlin raises his staff. The giants move forward, crashing through the last of the trees. Then overwhelming strangeness begins. The children face them and start to SING. The sound is sweet and soft like the music of Heaven. But their voices grow louder and louder.

MERLIN (V.O.) (CONT'D)

They sang. AND SANG. The loveliness of it filled me with trembling horror.

The giants freeze and begin to tremble. Then, with roars of terror, they turn and run. As they crash through the forest, their bodies begin to disintegrate in clouds of dust and debris. They stop and look down. The ground trembles and opens beneath them. In a moment, they are gone.

MERLIN (V.O.) (CONT'D)

Utterly defeated by singing children. What was this awful power? I did not yet understand that the singing of Heaven is far stronger than the greatest beasts of hell.

Once more, Brother Mungo waves to Merlin asking him to join them.

MERLIN (V.O.) (CONT'D)

He wanted me to come and sing with them.
I croaked and gagged. In utter despair,
I rushed back into the forest to retch
and lick the vile wounds in my soul.

Vomiting, Merlin runs back through the woods.

90 EXT. BOG IN THE FOREST - NIGHT

90

There is no fire burning. Covered with running filth, Merlin stands up to his waist in the bog SHRIEKING wordlessly at the sky.

MERLIN (V.O.)

I was in hell. My gods had failed me.
In my greatest need, they had turned away.
Worse, they had tricked me into my own
destruction. And there was yet one more
test. One more trial. I crouched, I
groveled in the slime, debasing myself to
find favor with my deities. What had I
done to deserve their retribution?

Fire appears under the water around him. His screaming stops.

MERLIN (V.O.) (CONT'D)

In that moment, Teranis, my god of fire,
came to me.

A beautiful face appears in the burning water.

MERLIN (V.O.) (CONT'D)

He spoke to me and my spirit was fortified.
He told me that all had been a test of my
faith. But my gods had found me worthy.
They were with me now. Oh, the joy, the
ecstasy. And I knew what the last
victorious test would be, the one that
would destroy the rancid priest and his
false religion.

91 EXT. CAVE - NIGHT

91

Thunder crashes and lightning streaks across the sky. A hellish rain drenches the forest. Warm firelight still glimmers from within the cave. Soaking wet and covered with slime, Merlin lurches out of the trees.

MERLIN

MUNGO, SLAVE OF THE CRIMINAL GOD, COME
OUT.

Slowly, the old man emerges from the cave.

MERLIN (V.O.) (CONT'D)

The last test would be the test of Teranis.

Merlin raises his staff. In the black sky, appears a vortex of lightning that twists in mighty streaks around a godlike face of terrible beauty. As it circles and crashes faster and faster, the face opens its mouth. Out of it falls a gigantic bolt of lightning directly on Mungo.

MERLIN (V.O.) (CONT'D)

But what was this? WHAT WAS THIS?

Merlin staggers back in horror. The lightning does not destroy the man. It surrounds him, transforming into a rainbow of swirling flames. The face in the sky shrieks and vanishes. Brother Mungo raises his arms with his hands open as though appealing to Merlin. Choking with terror, Merlin turns and runs, crashing through the forest, over and over, falling and rising to stagger on. Surrounded with the rainbow of lightning, Mungo follows, still reaching out.

MERLIN (V.O.) (CONT'D)

I ran with Heaven itself after me. The rainbow of fire was love and I could feel it. No darkness that I had ever experienced was more frightening. It was the Criminal God Himself who had died on a cross who was reaching out through the arms of that weak, powerless man. I ran and ran and he followed and followed like some Hound of Heaven. I could not escape him. Finally, it came to an end.

92 EXT. CLIFF ABOVE A RIVER - NIGHT

92

Merlin stops running. He is on the edge of a cliff. Below in the moonlight is a raging river. He turns. Toward him walks Brother Mungo still wrapped in a rainbow of lightning. With terrifying compassion on his face, he raises his arms to Merlin once more.

MERLIN (V.O.)

Death was the only escape from that awful
Love.

Merlin backs away...and then falls off the precipice.

93 EXT. RIVER BELOW CLIFF - MOMENTS LATER

93

Merlin lies impaled on a broken tree limb with the river roaring around him. But he is not dead. He looks up.

MERLIN (V.O.)

But I could not escape Him.
Broken...dying...He came to me.

Descending from the top of the cliff is the most wonderful light that Merlin has ever seen. As he hangs helpless on the limb, it surrounds him, drowning him. In the light is the face of the King of Heaven. Great arms and hands reach down and lift him, hands with drops of blood from the holes of nails.

MERLIN (V.O.) (CONT'D)

In His arms, He held me. With no words that could leave my lips I asked the King of Heaven for His forgiveness. In a moment, all of the evil of my life, the murders, the curses, the arrogance, the stupidity, was washed away and I was His forever.

94 EXT. THE POOL AND THE WATERFALL - DAY

94

Merlin stands with Brother Mungo in the lovely pool. Mungo lifts water in his hands and pours it over Merlin's head. Merlin raises his hands in total joy.

MERLIN (V.O.)

That is my story.

95 EXT. CAVE - DAY

95

Allen, Val and Meriweather stand looking at the ancient, vine-covered cave.

MERLIN

Now it's time for your story to begin.
For that, we must go back to London.

96 INT. MERIWEATHER'S LIMOUSINE - DAY

96

Allen, Val, and Merlin are seated in the back of the limousine. The driver is behind the wheel. They are traveling through the English countryside.

ALLEN

So I was unconscious and you took me from that church to the forest?

MERLIN

You fell down stone-cold out at the front of the room.

ALLEN

You didn't think I needed to go to a hospital?

VAL

What was wrong with you they couldn't cure.

ALLEN

Why?

VAL

You'll see very soon.

Allen looks out the window.

ALLEN

Everything feels weird. How long was I out? How long have we been gone from the city?

MERLIN

Five days.

ALLEN

Five days?

He just shakes his head.

97 EXT. LIMOUSINE ENTERING LONDON - LATER

97

The limousine enters the outskirts of London. Everything is terribly wrong. The streets are almost empty of traffic and stacks of long, white bags line the curbs.

98 INT. MERIWEATHER'S LIMOUSINE - CONTINUOUS

98

Allen stares out the window.

ALLEN

What is all of this? What's going on?

MERLIN

That demon didn't just murder your parents. What you saw on the street before you reached the church was real. That was the moment when she began attacking the entire city with plague.

ALLEN
 (horrified)
 Those bags...

MERLIN
 The dead.

They pass a large truck that is loading bodies into the back. It's almost full. The men who are doing the loading are dressed in protective gear.

ALLEN
 Oh my God...

The limousine pulls to the curb and stops.

MERLIN
 Put on the ring.

Taking it from his pocket, Allen slips it on. They get out of the car.

99 EXT. LONDON STREET - POV ALLEN - CONTINUOUS

99

The street is a place of horror. Behind every window is roiling, blood-red darkness. It bubbles up from the sewers into pools of filth. And everywhere are the winged sluagh. With echoing shrieks they hover over buildings constantly swooping and rising. Through the windows, Allen sees them flapping and screaming through the blood-red darkness inside.

In the distance, central London is blanketed with a raging storm. Vortices of shrieking, blood-red clouds filled with sluagh sweep through the city like a thousand tornadoes from hell. And in the great cloud above London swirls the vague outline of a female face.

ALLEN
 THERE SHE IS. I SEE HER UP THERE.

MERLIN
 Get back in the car and take off the ring.

Allen does so.

100 INT. MERIWEATHER'S LIMOUSINE - DAY

100

All three are in Meriweather's limousine as it drives through the devastated streets of the city. Allen is so horrified that he can hardly speak.

ALLEN
 She's murdering everyone.

VAL

Not everyone, just half the population. The rest she and the evil powers above her will turn into slaves through terror and chaos.

MERLIN

The prime minister and his entire family are dead. All of his cabinet and their families are dead. Parliament is devastated. The hospitals no longer function. Those who could escape have run to the country, but it will do no good. Her disease is spreading everywhere. Left unchecked, it will cover the whole world.

ALLEN

Why is she doing this?

VAL

Because she and all those with her know that their time is short. The King is about to return. It's all in an ancient prophecy.

MERLIN

When the night of evil dawns and the light of darkness reigns, when the Ring of Shadows tears the shroud, look to the sky. Morning stars and eyes of flame. Swords of God and blood from stone. Watch for him of long ago. Watch for the bearer of the ring. On the storm will come the King.

ALLEN

And I get to bear the ring. How did I get so lucky?

VAL

There are things we must do to bring about the King's return. And you and I must do them.

ALLEN

Like what?

VAL

Go back to the lake together and go down into it.

ALLEN

You've gotta be kidding.

VAL

This time I will be with you. I couldn't enter the lake until the ring was brought up from it on the hand of the bearer. Only you can open the inner door.

ALLEN

What inner door? I didn't see any door.

VAL

It's there.

ALLEN

What's inside?

VAL

It is the chamber of the King.

MERLIN

What you will find must be taken to the Great Gathering at Glastonbury Tor.

ALLEN

A gathering?

MERL

You will see. It cannot begin until you are there with what you and Val will bring.

ALLEN

(dark humor)

I guess it's too late to get a ticket back to LA.

VAL

Do you really want one?

ALLEN

(his eyes hard)

No, I want her to pay for murdering my parents.

MERLIN

We've reached our destination.

101 EXT. ST. DUNSTAN'S CHURCH - CONTINUOUS

101

The limousine comes to a stop outside a park-like area. A church is nearby. There is a lot of activity going on. Heavy equipment is digging deep trenches. Trucks are pouring in body bags. Allen, Val and Merlin get out of the car.

MERLIN

This is Stepney where many victims of the Black Plague were buried centuries ago. Buildings were constructed over the pits. Now it is being used again. Only destruction of the Morrigan demon will stop this horror.

VAL

Allen, we need to leave immediately. We enter the lake tonight.

Nearby is Allen's motorcycle with a small duffel bag strapped to the back. Another motorcycle is beside it for Val.

ALLEN

All right, let's do this.

MERLIN

One more thing.

Opening the trunk of the limousine, Merlin takes out an ornate sword and hands it to Allen.

MERLIN (CONT'D)

It is the sword Secace that belonged to your ancient grandfather Lancelot du lac.

Allen pulls it from the scabbard, holds it up and swings it.

ALLEN

(with a smile)

It feels good.

102 EXT. ENGLISH COUNTRYSIDE - AFTERNOON 102

Allen and Val are racing through the English countryside on their motorcycles. The sword is strapped to Allen's back.

103 EXT. TOP OF LONDON TOWER BRIDGE - LATE EVENING 103

The sun is setting over a city in hell. Mari Avildson stands on the glass floor at the very top of Tower Bridge looking out over London. Above her and swirling around her are the nightmare clouds of her creation. Sweeping tornadoes of slough spirits shriek down all over the city. From many places, smoke is rising along with awful human screams. A hundred of the vile creatures are perched around Mari. Next to her on the floor is a small, ancient chest.

A man is climbing up toward her. It's Arthur Murin. The stump where his right hand once was is still swathed in bandages. In his other hand is a small paper bag. He joins her. Some of the slugh fly toward them, he swats them away, swearing.

MURIN

Enjoying your work?

MARI

It is never enough.

MURIN

Well, very sorry about that. You should try running an AirBnB in a castle of the dead. You might appreciate what you've got.

(beat)

GET THESE THINGS AWAY FROM ME.

She motions and the birds leave him.

MARI

(glaring at him)

WHAT DO YOU WANT?

MURIN

What do I want? In a word, I need a hand.

With his teeth, he pulls off the bandage revealing his ugly, blood-incrusted stump.

MARI

You actually let him cut off your hand.

MURIN

Let him? You might have told me that he's an expert swordsman.

MARI

He's the grandson of Lancelot, you ass. Did you actually think he spent his life playing video games? You are a disgrace to your ancestor, Mordred.

MURIN

I am exceedingly tired of your endless negativity and historic lack of appreciation. Are you going to help me or not?

He struggles to hold the paper bag with his stump arm while he extracts something from inside. What he pulls out is his shriveled hand.

MARI

Why did you bring that? That is gross.

MURIN

Wait, you can suck people's eyeballs out but a shriveled hand offends you?

MARI

Put that thing away.

He struggles to get it back in the bag.

MURIN

A little help, if you please.

With a foul look, she holds open the bag. The old hand drops in. Then, she bends down and opens the ancient chest. Inside is a silver hand that is extremely tarnished. She takes it out.

MURIN (CONT'D)

That's it? That's what you're going to give me? I know where that came from. It's vile. You want to stick me with a used silver hand?

MARI

Do you want it or not?

MURIN

Do I have a choice?

MARI

Of course, you can continue whining and waving your stump.

MURIN

All right, but I deserve better.

MARI

Stick it up.

He sticks it up. Disgusted, she slips the hand over it. He moves the fingers forming a fist. Then he touches the thumb to the forefinger.

MURIN

I can't feel anything.

MARI

Feeling isn't necessary. Drink your tea with the other hand. Now get out of here and do your job. They are coming.

He gives her a silver finger.

MURIN

Well, this works.

104 EXT. ENGLISH COUNTRYSIDE - NIGHT

104

Wearing helmets, Allen and Val are riding motorcycles through the dark of an English countryside. They talk to each other through their helmet headsets.

VAL

(over radio)

When we get there we won't have much time before they attack.

ALLEN

(over radio)

So what are we gonna face?

VAL

(over radio)

A battle in the water for sure. I can protect you there. But once we are in the tunnel, I'll be there, but I won't be able to help you.

ALLEN

(over radio)

Why not?

VAL

(over radio)

It's called the Tunnel of Testing.

ALLEN

(over radio)

What the heck does that mean?

VAL

(over radio)

It tests whether you are worthy to enter the chamber.

ALLEN

(over radio)

Even when I'm wearing the ring?

VAL

(over radio)

Especially when you are wearing the ring.

ALLEN
 (over radio)
 With this sword, I think I'm ready.

She doesn't answer.

105 EXT. ALLEN'S CAMPSITE - NIGHT

105

The motorcycles pull up to Allen's old campsite. Val and Allen remove their helmets. Allen strips off his shirt and shoes. Opening the small duffel bag, he removes diving head gear that completely covers his face, and a small oxygen tank and an underwater flashlight. Then he straps on the sword and throws the duffel over his shoulder. Val does nothing to get ready.

ALLEN
 You gonna dive that way?

VAL
 I've got everything I need. Look.

She points out over the water. In the moonlight, a mist is forming. In it are black shadows.

ALLEN
 A welcoming party. This should be fun.

VAL
 Let's go.

Turning on the flashlight, Allen dives into the water. For a moment, Val stands without moving. Suddenly, all around her swirl waves that look like water, but crackling in them are spears of lightning. She enters the lake.

106 EXT. LAKE UNDER WATER - NIGHT

106

Shafts of brilliant moonlight pierce the darkness of the water as Allen swims toward the tunnel entrance. It seems a lot farther than before. Behind and above him comes Val, but not like he has ever seen her. As she moves through the water, around her swirl waves of lightning that make her look like a Fire Angel.

Toward them streak dozens of black shapes.

ALLEN
 Here come the snakes.

VAL
 (heard in his head
 gear)

Keep swimming. I've got this.

The serpents streak toward Allen. As they get close, waves of lightning flow out around Val creating a vortex of power with her in the center. The serpents fight to stay away, but one by one they are pulled into it as though into a tornado. Completely out of control, they they swirl around Val.

Suddenly, in her hand appears a sword of lightning. As the serpents swirl, she begins slashing them. Soon it's a vortex of lightning and blood. The serpents and Val vanish in it.

As Allen swims, ahead he sees the boulders that mark the entrance to the tunnel.

107 INT. UNDERWATER CAVERN TUNNEL - NIGHT

107

Shining the flashlight on the walls, Allen swims into the passage. Once more, he sees the strange carvings, the faces with huge eyes surrounded with serpents. They look even weirder in the darkness of night.

Finally, he reaches the end. Above him he sees a dim light. Swimming toward it, he pulls himself up out of the water.

108 INT. U.S. AMBASSADORIAL MANSION - MAIN FLOOR - DAY -
 CONTINUOUS

108

But what is this? Instead of pulling himself up into the cavern tunnel, Allen flops down onto a paved floor. He has just pulled himself out of the huge fountain in the main hallway of the ambassador's mansion. It's day. His parents, Barbara and David Lake, bend down over him.

BARBARA

David, I think he's awake. Oh, thank God. Allen...?

DAVID

Son, can you hear us?

ALLEN

What?

BARBARA

He CAN HEAR US.

DAVID
You fell out of bed.

They help him up. Next to him is a hospital bed.

DAVID (CONT'D)
(to Barbara)
Help me get him back into it.

ALLEN
What's going on? Where am I? Mom? Dad?

109 INT. HOSPITAL ROOM - CONTINUOUS

109

His parents help Allen get into the bed. Totally confused, he looks around. He's in a hospital room. He stares at them in amazement. Barbara and David are filled with great concern and relief. Tears are in Barbara's eyes.

ALLEN
What is this place?

DAVID
Everything is fine. You're in a hospital.

Barbara takes his hand and kisses it.

BARBARA
We didn't think this moment would ever come. We'd given up hope.

ALLEN
You're both alive? YOU'RE ALIVE.

He starts weeping.

BARBARA
Of course, we're alive.

He hugs them both long and hard.

ALLEN
I just love you both so much.

DAVID
And we love you.

ALLEN
What's happened to me?

DAVID

You were in a terrible accident on your motorcycle trip. The police said it looked like someone may have run you off the road. If so, they just left you.

BARBARA

A man on a bicycle found you. Oh, Allen, we thought we'd lost you forever.

ALLEN

And I thought I'd lost you.

He looks down at himself. He's in a hospital gown.

ALLEN (CONT'D)

How long have I been here?

DAVID

Six months. You've been unconscious six months.

ALLEN

(overjoyed)

So you're not both dead?

BARBARA

(laughing)

Why would you think that we were?

ALLEN

Is there a plague in London? Is everybody dying?

DAVID

No. When you were unconscious is that what you were dreaming?

ALLEN

I can't believe it. None of it was real. It was horrible. I dreamed about Merlin and this monster who looked like Dr. Avildson.

DAVID

Son, there's someone here to see you and she's been waiting quite awhile.

David goes to the door, looks out and nods. Into the room rushes Olivia. With tears in her eyes, she runs to the bed, bends over Allen and kisses him.

OLIVIA

Allen, Sweetheart.

ALLEN

Olivia...?

DAVID

She's been back and forth from LA coming every month since you had the accident.

Olivia is so filled with emotion that she struggles to speak through her tears.

OLIVIA

You're awake, you're awake. I've been such an idiot. When I heard what happened to you, I realized that I can't live without you. I want us to be together always. I'm not going away anymore.

Allen is almost too stunned to speak.

ALLEN

What about law school?

OLIVIA

I don't care about that. I know it's going to take time before you're well, but I'm never leaving you again.

DAVID

Son, you had a terrible concussion and some brain damage. Right after the accident you had two surgeries.

BARBARA

Can you move your arms and hands?

Allen lifts his arms, but as he does so, he stares at Olivia.

ALLEN

My necklace...you're not wearing it.

OLIVIA

Necklace?

ALLEN

The Trinity necklace I gave you.

OLIVIA

(strangely confused)

Oh, that...

Then Allen opens his hand. In it is the ring.

ALLEN

Wait. Wait just a minute.
(beat)
It's still here.

DAVID

That's an unusual ring, where did you
get it? Can I see it?

He reaches for it. Allen pulls it away. As he stares
at it, the ring begins to glow. He looks up at his
"parents" and "Olivia".

ALLEN

It's called the Ring of Dispel. It takes
away all illusion.

He slips it on.

ALLEN (CONT'D)

That wasn't a dream. THIS IS!

There is a crash. Allen falls.

110 INT. U.S. AMBASSADOR'S MANSION - FRONT HALLWAY - 110
CONTINUOUS

He is soaking wet, lying on his back on the floor next
to the fountain. His "parents" and "Olivia" are standing
over him and their faces have changed. They have no
eyes. The skin is smooth where eyes should be. Black
mist surrounds them.

Allen jumps up.

DAVID

Son, what's happening? Are you
hallucinating again?

ALLEN

I'm not hallucinating. My parents are
both dead. SO WHAT ARE YOU?

BARBARA

Sweetheart, we're not dead. We're
perfectly alive and we love you.

OLIVIA

Allen, I love you too. What are you
seeing?

She moves toward him with her arms outstretched. Drawing
the sword, he leaps away.

ALLEN
GET AWAY FROM ME.

DAVID
I'm afraid we're going to have to call
for help. I don't want to do that, son.
Don't make me do that.

ALLEN
Go ahead and call. You're gonna need all
the help you can get.

Suddenly, Olivia changes. A drop of blood appears on
her lips and runs down her chin.

OLIVIA
We don't need any help. I can handle
this.

In her hand appears a sword. With tremendous strength,
she attacks Allen, who barely fends her off.

OLIVIA (CONT'D)
I came all this way and you reject me.
What kind of a man are you, Allen Lake?
I thought you loved me. Don't you love
me anymore, Allen?

As they battle, she seems to have almost super-human
skill.

ALLEN
Where'd you learn to fight this way,
contracts class?

OLIVIA
SHUT UP!

ALLEN
No, you shut up.

With that, he puts his sword straight into her mouth.
It comes out the back of her head. She falls to the
floor. As he stands over her, his "mother" attacks him
with a spear almost running him through. He barely
jumps aside.

BARBARA
I never liked her. She just wasn't very
nice. You remember how I really tried to
be friends with her? That Porsche...or
was it a BMW she drove? Very pretentious.

With strange skill, she wields the spear, fending off his sword and almost striking him again. Allen is enraged.

ALLEN
YOU FAKE BEING MY PARENTS...

BARBARA
Sweetheart, I love you.

Another vicious thrust.

ALLEN
WHATEVER YOU ARE, YOU'RE GOING TO DIE.

As he fights her, suddenly he swings around. Behind him is his father with a battle ax raised about to strike. Before he can bring it down, Allen puts the sword through his throat.

Then he turns to face his "mother". With one swift motion, he thrusts his sword through her heart.

As he stares down at the three bodies, they transform into rotted cadavers with jagged teeth. Then, they turn to dust and vanish.

111 INT. UNDERWATER CAVERN TUNNEL - CONTINUOUS

111

Suddenly, Allen is standing in the cavern tunnel. Black blood drips from the sword. Val joins him.

VAL
Good for you.

ALLEN
GOOD FOR ME? I just had to kill my fake parents and fake girlfriend.

VAL
But you figured it out very quickly. Probably they never tried to kill you in the past.

ALLEN
There is a very good possibility that I am in hell right now. Maybe all of this is a horrible nightmare and I really am in a hospital trapped in this hallucination forever.

VAL
You don't think I'm real?

ALLEN

I have no idea. I'm just sick of the whole evil mess.

VAL

Look at me.

He looks.

VAL (CONT'D)

The ring isn't just on your finger. It's in your heart. It is empowered by the Spirit of the Great King. Don't listen to the darkness. Listen to Him. What is He telling you?

He pauses for a long moment.

ALLEN

That my parents are dead and I don't even know where their bodies are. Where the hell is all of this going?

(gritting his teeth)

I JUST WANT TO KILL THE ONE WHO HAS WRECKED MY LIFE.

VAL

Listen to me. You have passed a great test, but a far greater one begins. You have a broken heart. What you do with it means everything. It will either destroy you or give you strength. It will either fill you with hate or with power that takes you out of your own sorrow and into the sorrow of others to make them strong. But you have to be willing. Those who serve the King can do so only with broken hearts. If you choose, you will be a knight of the throne that is yet to appear.

ALLEN

I don't know what that means.

VAL

Do you want to know?

ALLEN

Yes.

VAL

Then you will. Now, we have work to do.

She turns away. Strapping the sword on his back and taking a deep breath, he follows her through the cavern tunnel.

ALLEN

When I was here before there was a weird gas that almost knocked me out. But it's gone now.

VAL

The mist and the hands are here to protect the chamber. You passed the test. If you hadn't, you would be dead at this moment.

ALLEN

You mean, if I hadn't killed my fake parents and girlfriend?

VAL

Yes.

They move through the tunnel until they reach the great slab at the end.

ALLEN

This is it? This is the door? I don't see a door. So, what do we do now?

She points to a small hole close to the floor.

VAL

Stick your ring hand in there.

Allen peers at it.

ALLEN

Into that hole?

VAL

Into that hole.

ALLEN

What's in there? What's gonna happen?

VAL

Just do it.

ALLEN

I don't like that idea. Look at all the hands on the wall. Maybe this place collects hands.

Val groans.

ALLEN (CONT'D)

All right, okay.

He sticks in his hand. Instantly, deep within the earth there is a wrenching GROAN like great boulders breaking apart.

ALLEN (CONT'D)

HEY..

VAL

LEAVE IT IN. DON'T TAKE IT OUT.

ALLEN

EASY FOR YOU TO SAY.

The groaning grows louder and the ground shakes.

ALLEN (CONT'D)

THIS DOES NOT FEEL GOOD.

Suddenly, the smooth facade on the slab turns to powder and falls all over Allen. He gags and coughs.

ALLEN (CONT'D)

CAN I TAKE IT OUT NOW?

VAL

NO!

He brushes the dust off his face and stares at the slab. Deep-carved on it are a crown and scepter. Slowly, the slab swings open and they hear unearthly singing.

VAL (CONT'D)

Now you can take it out.

Brushing himself off, he stands up and looks in the chamber.

112 INT. CRYPT OF THE KING - CONTINUOUS

112

Inside is a huge sarcophagus covered with ornate carvings. Standing at each end are suits of armor with their hands cupped in front of them. In each, burns a blue flame. Val leads Allen inside. As they enter, lovely singing apparitions appear drifting softly in and out of vision.

Val and Allen look down at the sarcophagus. Sculpted on the lid is the form of a king with his sword lying on his chest.

ALLEN

(in awe)

This is amazing.

VAL

Open it.

With great effort, he pushes on the lid and it moves a few inches. From out of the opening shines a brilliant, crimson light and the singing grows majestic.

With all his strength, Allen pushes the lid completely open. They look inside. The light is so overwhelming that it's difficult to see.

ALLEN

He's not in there. Where is he?

VAL

The King has never been there. This is where his symbols of power are kept. Take them out.

Allen reaches into the light. From inside, he removes an exquisite scepter, a heavy gold chain with a cross, and Goswhit, the King's helmet that is covered with golden thorns. Val takes each one and puts it into the bag that Allen has been carrying.

Finally, from the sarcophagus he removes a sword such as has never been seen. Laced on the hilt and down the blade run threads of crimson light like blood. Strangest of all, protruding from the hilt are sharp, black nails.

ALLEN

Is this...?

VAL

Excalibur.

Carefully, he holds it.

ALLEN

Those nails, they're like little daggers. No one could use this sword...

VAL

Yes, no one could wield it without piercing and slashing their own hand.

ALLEN

But why? It would be agony.

VAL

It is an agony that the King chooses to bear. All death, even the death of his enemies, brings agony to him. The agony in his hand is nothing compared to the agony that is in his heart.

From the sarcophagus, Val removes a crimson scabbard with a hood. Allen inserts the sword into it, completely concealing it.

VAL (CONT'D)

It's time to go.

113 INT. UNDERWATER CAVERN TUNNEL - CONTINUOUS 113

Once more, they make their way through the tunnel. But on this journey, the hands bow open before them. Following them are singing apparitions that slowly fade away.

114 EXT. ALLEN'S CAMPSITE - A SHORT TIME LATER 114

Allen and Val leave the water. In the distance, across the lake strange, ominous lights appear shining up into the sky as though searching the darkness.

ALLEN

That doesn't look good.

VAL

The enemy is preparing. Go straight to Glastonbury tor as fast as you can. Do not stop for any reason.

ALLEN

Are you coming?

VAL

I have other work to do. Now, go.

Strapping the bag and the sword on the motorcycle, he starts the engine and rides away. Val watches him disappear into the night.

VAL (CONT'D)

Godspeed, warrior.

115 EXT. RIDE THROUGH HISTORY - NIGHT 115

Allen Lake races through the forests of England, passing through weeping villages with full body bags lying in front of houses. It's a journey of horror.

As he rides, suddenly a strange, swirling mist appears and surrounds him. There is the pounding of hoofbeats. He looks back. Behind him gallops a horseman riding a stallion as black as night. His dark cloak streams in the wind. His hair is white and long and wild. Reaching Allen, he keeps pace beside him. Allen knows this rider.

Suddenly, in the mist, frightening images take form. The present and the past begin to blend fading in and out of vision. He sees old cars driving on the road with horse-drawn carriages passing through them.

MONTAGE BEGINS

The forest vanishes.

1. He is riding through both modern London and Old London at the same time. The narrow streets of old London blend with today and in the old streets the Black Death is everywhere. Lines of doctors wearing strange, birdlike masks walk past stacks of bodies, while modern trucks collect body bags nearby.

2. Then the city vanishes and he is riding through modern battlefields that blend with those of the ancient past. Fighter jets shriek above tanks, infantry, medieval cavalry and knights in armor. Soldiers in a dozen different uniforms fall in front of him riddled with bullets, arrows and spears.

5. Then through death camps of Europe and Asia, Nazis, Khmer Rouge and North Koreans with stacks of bodies and cries of agony. Through slave camps lit by torches where black people bleed and cry out, lashed with whips.

6. Riding on and on...through the hell of Hiroshima. Past buildings and bodies burned beyond recognition that blend with the fiery destruction of a Mongol horde.

10. Through a cheering crowd as the blade of a guillotine falls and the head of a woman drops to the ground. Above the guillotine, rises Joan of Arc burning at the stake and as the fiery embers flash upward, they spread becoming the pyres of hundreds of martyrs that burn like torches in the night. And crowds cheer.

14. The cauldron of the mist transforms. Allen is riding through an ancient British village. Around him is marching a column of Roman soldiers under their eagle symbol that transforms into all the other eagles of hellish war. The soldiers carry torches and as they march, they set thatch-roofed homes ablaze. People run out screaming, covered in flame.

MONTAGE ENDS

The fog and the hellish images vanish.

116 EXT. EDGE OF ANCIENT FOREST - NIGHT 116

Allen stops and rips off his helmet. In the moonlight tears are streaming down his face.

ALLEN

OH GOD, OH GOD...I CAN'T STAND IT.

Wiping the tears away, he takes a deep breath. The horse and rider that were with him are gone. He is at the outer edge of an ancient forest. Spread out before him is a broad, open plain. Beyond it, stands a mountain. At the top, is a great castle and from it flows golden light. Allen begins riding toward it.

117 EXT. PLAIN LEADING TO GLASTONBURY TOR - CONTINUOUS 117

Allen races through the plain toward Glastonbury Tor.

118 EXT. GLASTONBURY CASTLE - A SHORT TIME LATER 118

Finally, he rides up the long, winding road that leads to the castle. When he gets close, he sees a huge crowd. Thousands of people are gathered around a massive gate.

He slows and begins to pass through them. They're CHEERING. He stares. They're cheering for him. But this is the strangest crowd that Allen has ever seen. In it are people of every age, gender, ethnicity and period of history from Roman times to modern. And all of them carry swords.

Allen comes to a stop at the edge of a large clearing in front of the gate. There Merlin stands in his ancient robe. Getting off the motorcycle, Allen unstraps the bag and the sheathed sword and carries them to the old man.

Merlin takes the bag and opens it. From inside he removes the gold chain and holds it up. The crowd cheers. Carefully, he lays it on the ground. Then he removes the scepter and holds it up. Another great cheer. This he places in a different position several yards opposite from the chain. He takes out the helmet to more cheers. This he places above the other two as though forming the head and arms of an invisible cross.

Last of all he removes Excalibur from its sheath. When he lifts it, there is the greatest cheer of all. This he lays in the center of the cross that he has formed.

Then, he steps back. The crowd moves farther away. A young woman dressed in a medieval robe and a young man in modern clothes, bring him his staff. But the staff doesn't look as it did in the past. Now at the top is a carved lion's head and beneath it a cross.

He raises it, sweeping it back and forth. And then he begins to sing.

MERLIN

From out of the Glory into the dark song,
 Into our evil grown ages long, Into our
 bleeding and into our tears, Into the
 night, the source of our fears, Into our
 hearts where all love had died, Into our
 murders and great holy lies, Into the
 fire of souls hard as brass, Into our
 spirits broken like glass, Smashing the
 altars where our children had bled, Through
 all the graves where they lay dead, Into
 the circle of standing stones, Destroying
 the power of ancient thrones, Pouring His
 Love into our weeping night, Breaking our
 chains, with a song of Light, Wielding a
 sword with a hilt of nails, Pouring his
 blood into a thousand grails, Giving us
 hope by giving his life, The once and
 forever King.

Then he cries out...

MERLIN (CONT'D)

WHO STANDS WITH OUR ETERNAL SOVEREIGN?

A great cheer shakes the castle walls as thousands of people lift their swords.

Lightning streaks up from the lion's head on the staff straight into the moonlit sky. Then, it flashes outward into twelve streaks of fire like the spokes of a burning wheel.

They crash down with the center of the spokes resting on the hilt of Excalibur. There is a roar of thunder and the ground shakes. Slowly, from out of the earth rises a huge, round table of carved stone. On it, in a circle with their blades pointed inward toward Excalibur lie 11 gleaming swords.

Stepping forward, Merlin stands beside the table. He pounds his staff three times. With each blow there is a crash of thunder and the ground shakes. Then, he cries out...

MERLIN (CONT'D)
 THE THRONE OF THE KING IS ESTABLISHED
 FOREVER AND THIS IS HIS TABLE. LET THE
 CHOSEN KNIGHTS STEP FORWARD AND TAKE YOUR
 SWORDS.

(beat)
 DESCENDANT OF GALAHAD...

A BLACK WOMAN in her fifties steps to the table. Half of her face is badly deformed. She takes the sword, kissing the hilt.

BLACK WOMAN
 TO THE KING WHO BREAKS OUR CHAINS.

Then she looks toward the sky. Slowly, the deformity vanishes and she is beautiful.

MERLIN
 DESCENDANT OF GAWAIN...

An IRISH TEENAGE BOY moves out of the crowd. He is led by a friend because he is blind. The friend guides his hand to the sword hilt. He takes it and lifts it...then stares at it.

BLIND IRISH TEENAGE BOY
 I can see it. I CAN SEE IT.

With total joy, he waves it in the air.

IRISH TEENAGE BOY
 LOOK AT IT, LOOK AT IT. TO THE KING!

MERLIN
 DESCENDANT OF GAHERIS...

An ANGLO MAN OF 65 comes to the table. With him is his wife. His whole body trembles with Parkinson's. His hand shakes as he tries to grasp the weapon. His wife helps him. As his fingers move around the hilt, the shaking stops. His body isn't shaking anymore. As he holds up the sword, both of them are in tears.

MERLIN (CONT'D)
 DESCENDANT OF SAGRAMORE...

Out of the crowd comes a YOUNG CENTRAL AMERICAN MAN in his late 20's and he's in a wheelchair. Rolling the chair to the table, he reaches out and grabs the sword. With a cry of joy, he stands and pushes the wheelchair away. Then, he dances with the sword held to the sky.

YOUNG CENTRAL AMERICAN MAN
VIVA EL REY, VIVA EL REY.

MERLIN
DESCENDANT OF PERCIVAL...

Out of the crowd hobbles an EAST INDIAN BOY of twelve. He is barefoot, dirty and dressed in rags. His right foot is deformed. He looks around, expecting someone to send him away. Carefully, he grasps the sword, but he can barely lift it. As he tries, amazing power comes to him. Suddenly, he is clean and strong, dressed in the clothes of an east Indian warrior. And his foot is healed. Holding the sword, he looks down at himself, then begins dancing for joy.

MERLIN (CONT'D)
DESCENDANT OF GARETH...

A YOUNG AMERICAN MALE wearing a special forces uniform joins them. He reaches for the sword with a prosthetic hand. As he touches it, the prosthesis vanishes into a hand of flesh. Grasping his sword, he cries out...

SPECIAL FORCES MAN
MY HAND...IT'S BACK...

Then, he lifts the sword to the sky.

SPECIAL FORCES MAN (CONT'D)
TO MY KING...

MERLIN
DESCENDANT OF TRISTAN...

An Ethiopian woman in her 20s appears. (This is MARJANI.) Her body is covered with running sores and she is in great pain. With tears in her eyes, she grasps the sword. As she lifts it, the sores fade away and her incredible beauty appears. The tears become tears of joy.

MERLIN (CONT'D)
DESCENDANT OF BLEOBRIS...

A YOUNG ASIAN MAN with a martial arts black belt comes forward. Removing the belt, he folds it and lays it on the table. Then, he kneels, lifting his hands in prayer. Finally, he grasps the sword and raises it. Placing the hilt against his forehead, he weeps for joy.

MERLIN (CONT'D)
DESCENDANT OF BORS...

A BRITISH POLICE OFFICER in his 30's steps out of the crowd. He holds the photograph of a young woman. Laying it on the table, with tears in his eyes he whispers...

BRITISH POLICE OFFICER
I will love you forever. You are with
our King. All for Him.

In tears, he lifts the sword to the sky.

MERLIN
DESCENDANT OF UWAYNE...

A NATIVE AMERICAN WOMAN in her 50's dressed in traditional clothes joins them. She lifts the sword.

NATIVE AMERICAN WOMAN
For the broken hearts of my people. To
the King who heals.

MERLIN
DESCENDANT OF BEDIVERE...

A YOUNG BRITISH NURSE struggles out of the crowd. She is exhausted and her hands and clothes are covered with dried blood. Kneeling, with her forehead against the table, she weeps. Then, she opens her hands and grasps the sword. Startled, she looks up, then at the sword, her clothes and her hands. The blood is gone. And so is her exhaustion. With strength such as she has never known, she stands and lifts the sword to the sky.

YOUNG BRITISH NURSE
THANK YOU, THANK YOU.

MERLIN
AND LAST OF ALL, DESCENDANT OF LANCELOT
DU LAC...

Allen walks up. For a moment, he stands in silence. Then, he removes the ring and lays it on the table. As he takes his sword from the scabbard, the ring changes. The blackness of it turns to burning white gold. In a flash of light, it is back on his finger. He stares at it.

MERLIN (CONT'D)
KNIGHTS OF THE ROUND TABLE. RAISE YOUR
SWORDS FOR THE KING.

The crowd cheers as they raise their swords, pointing them to the center of the table and to the sky. Once more, Allen hears unearthly singing. But this time, it is deep, powerful and majestic, a song of war.

MERLIN (CONT'D)
ALL WARRIORS OF THE KING, LIFT YOUR SWORDS.

Thousands of swords are lifted.

MERLIN (CONT'D)
WE ARE BEGINNING A GREAT WAR THAT WILL
SWEEP THE WORLD. WHAT WE WILL FIGHT THIS
NIGHT IS ONLY THE FIRST BATTLE OF THAT
WAR. NO MATTER WHAT WE WILL FACE, THE
COMMAND OF THE KING IS FEAR NOT. NOW
TURN AND LOOK, YOUR HORSES ARE COMING.

The crowd turns. Pounding up the mountain toward them are thousands of shining, white horses. With a great cheer, the people rush to meet them. There is a horse for every warrior and they know each other. It is like the joyous reunion of old friends. On every horse, there is a shield bearing a golden crown.

A great, white horse gallops up and stops in front of Allen. Merlin smiles.

MERLIN (CONT'D)
And here is yours. His name is Caith
Tormaigh, Thunder Spirit from the
Battlefield.

Then Merlin's horse gallops up to him. The old man leaps on his back and lifts his staff.

MERLIN (CONT'D)
NOW ON TO THE FIRST BATTLE OF THE LAST
WAR. ON IN THE NAME OF THE GREATEST KING.

He rides off. With an echoing cheer, the mounted host follows.

119 EXT. MURIN'S TOWER - NIGHT

119

Wearing a black robe, Arthur Murin stands in his open tower. His head is bowed and his hands are raised. In one of them is a knife. Above him in the sky there is roiling darkness. In front of him sits a round table and on it a massive cauldron. Carved on the sides are ancient images of human sacrifice.

Circling the table are twelve servants wearing black robes with cowled hoods. Each holds a large grail filled with blood. Murin raises his head and begins a terrible chant.

MURIN

From out of the depths you sang the blood
 song, Giving us power for ages long,
 Laughing at bleeding and laughing at tears,
 Giving us night that enemies fear, Entering
 our souls where all strength lay slain,
 Giving us courage to break every chain,
 Giving us hearts as hard as brass, To
 smash other souls like broken glass, Giving
 us altars where innocence bled, Letting
 us walk through the halls of the dead,
 Building the Great Circle of Standing
 Stones, Raising the power of ancient
 thrones, Giving us hate in the darkness
 of night, To rage and bludgeon and win
 every fight, You gave us the hammer, you
 gave us the nails, Blood for the cauldron,
 blood for the grails.

(beat)

Balor, King of Fomori, Lord of
 Darkness...come.

One by one, the servants approach the cauldron and pour
 in the grails of blood. As they do so, there is the
 crash and flash of lightning and thunder.

ANGLE IN CAULDRON

In the cauldron, a nightmare is forming. With each
 pour of blood, the shape grows clearer. It is a massive
 head made of blood with a single burning eye. When the
 last grail is poured, the ground shakes. With a roar,
 the head rises on a gigantic body made of dripping blood
 that towers over Murin who stares up at it in horror.

BALOR

(an echoing whisper)

ON...YOUR...KNEES.

Terrified, Murin drops to his knees. The giant cups
 his hands of blood. From them pours a fiery, crimson
 baptism that covers Murin. He screams in agony as it
 scalds his face, deforming it into the image of the
 giant.

BALOR (CONT'D)

RISE.

Covered with vileness and filled with raging hate, Murin
 struggles to his feet. The power of hell is in him.

BALOR (CONT'D)

CALL YOUR WARRIORS.

Going to the edge of the tower, Murin screams into the darkness...

MURIN

BASTARDS OF HELL, SPIRITS OF DOOM, LORDS
OF THE PIT, COME.

An earthquake shakes the tower. Around the entire castle, lightning rises out of the ground, streaking into the air. Thousands of cracks appear. From within them, surges lava. From out of the lava rise thousands of giant warriors made of burning blood. And each has a single eye. Turning toward Murin, they raise fiery swords. From them comes a deep ROAR.

Murin turns and looks at Balor. As he watches, the monstrous creature rises into the air, growing larger and larger. Wielding a giant sword, he hangs above the castle.

BALOR

LOOK.

Murin turns and looks. On the far horizon, is a white light and it is growing brighter.

BALOR (CONT'D)

THEY COME.

120 EXT. FLYING ARMY - NIGHT 120

The vast army of the King is flying over the open fields and mountains. Leading them are Merlin and Allen Lake. Behind them are the eleven chosen knights followed by thousands of warriors. All are filled with a terrifying joy.

121 EXT. TOP OF LONDON TOWER BRIDGE - NIGHT 121

Mari Avildson stands on Tower Bridge looking out over London. Her arms are raised toward the hell storm that she has created. She is in ecstasy as millions of Sluagh shriek down all over the city. The streets are filled with dying. Ghostly fire sweeps over everything, not destroying the buildings, only the people.

MARI

KILL, KILL, SEND THEM ALL TO HELL, LET
THEM BURN FOREVER ON THE ISLE OF ASPHODEL,
LET THERE BE NO MERCY, THAT COMES FROM
HIGH ABOVE, LET THEM RAGE FOREVER IN SELF-
PITY AND SELF-LOVE.

But then, in the roaring destruction of the city she hears vague singing. She freezes as it grows louder.

Mari looks down at the river. Flowing deep in the water is a thin stream of light that is growing brighter and wider with the singing.

MARI (CONT'D)

No. NO!

The light grows until it is a river of light. In the distance, it rises up to a Great Crown in the sky. Suddenly, out of the light appear thousands and thousands of tiny creatures that glow like fireflies of Heaven. At first, they drift above the water in a surging mass. Then as though at a silent command, they streak into the air, each one flying straight into the body of a Sluagh.

The city is filled with millions of shrieking croaks as the predators begin to burn from the inside. Then, they fall in fiery, black clouds of flapping wings.

As Mari screams in rage, she grows larger until she is a gigantic, blood-demon.

122 EXT. HIGH IN THE SKY - CONTINUOUS 122

From high above Tower Bridge, Mari looks down at the river. In it appears the face of a woman. It is Val, but not like she has ever been seen. She has the face of a fiery Angel.

Val rises out of the river into the air becoming as majestic and beautiful as Mari is monstrous and horrifying.

123 EXT. SKY ABOVE LONDON - CONTINUOUS 123

High above the city, in raging clouds of fireflies and burning Sluagh, they face each other. Strangely, in Val, there is no anger, only great sorrow. Tears are in her eyes.

VAL

Once you were lovely like a morning song,
my sweet angel sister for ages long, we
walked in the garden on paths of gold,
not a joy, not a pleasure did our father
withhold...

For a single moment, Mari is seen as she once was, filled with soft loveliness. Then she transforms into the blood demon.

VAL (CONT'D)

Why did you follow the evil call, horror
and death have come from your fall, and
now it is time for you to die, to be bound
forever where your blood victims lie.

With a shriek of rage, Mari attacks her. This begins a
battle of lightning that streaks across the heavens.
Blood-red fire comes from Mari and golden flames from
Val. In the lightning, powerful faces both good and
evil appear and vanish.

124 EXT. MOUNTAIN ACROSS FROM MURIN'S CASTLE - NIGHT 124

The army of the King covers the top of a great mountain.
Allen and Merlin stand in the lead. Behind them are
the eleven knights of the Table.

On the other side of a wide valley is Murin's castle.
Surrounding it are the warriors of hell and above the
castle is Balor.

ALLEN

What is that thing above the castle?

MERLIN

A very unpleasant creature that I haven't
seen in ages. We do not get along well.
You deal with Murin. Balor belongs to
me.

As they watch, more and more of Murin's warriors appear
from the lava cracks in the plain below.

ALLEN

They're sprouting like weeds.

MERLIN

It's time.

Allen raises his sword. Behind him there is a great
cheer. Then, he points his sword forward and charges
down the mountain. With thundering hooves, the host
races down behind him.

125 EXT. PLAIN IN FRONT OF MURIN'S CASTLE - NIGHT 125

In the middle of the plain, the forces smash together.
The battle is vicious and bloody. It goes back and
forth with warriors on both sides badly wounded. The
horses fight as hard as their riders, trampling and
biting. At Allen's side, the King's Knights fight their
way toward the front gate. Several are wounded and
bleeding.

As they get close, fiery spears and arrows are thrown at them from the walls, which they block with their shields. But the attack is so heavy that they can't move forward.

126 EXT. MOUNTAIN ACROSS FROM MURIN'S CASTLE - CONTINUOUS 126

On the mountain, seated on his horse, Merlin watches the battle at the gate. He bows his head and prays. Then, he looks up and raises his hand. In it appears a ball of fire. He throws it. Like a meteor, it flashes across the valley toward the gate. But the giant above the castle reaches down and catches it. Merlin throws another. Once more, Balor blocks it.

MERLIN

So that's the way it's going to be.

He raises his hand a third time. In it appears a fiery spear. He throws it. It flashes across the valley toward the gate. The giant reaches for it, but at the last second, it changes course and drives straight into his crotch where it sticks and burns.

MERLIN (CONT'D)

No more procreating with human females for you.

Balor shrieks and tries to pull it out. While he is busy with his burning crotch, Merlin throws another ball of fire.

127 EXT. MURIN'S GATE - CONTINUOUS 127

This one smashes down the gate, burning it to ashes. Allen, the knights and hundreds of warriors flood the courtyard.

128 EXT. PLAIN IN FRONT OF MURIN'S CASTLE - CONTINUOUS 128

Wounded and enraged, Balor flies into the sky above the plain.

BALOR

(raging at Merlin)

LITTLE SLAVE, I AM YOUR MASTER. HAVE YOU FORGOTTEN YOUR CHAINS? YOU WORE THEM FOR A THOUSAND YEARS.

He opens his mouth. Out of it streams a long, burning chain that flies across the valley surrounding Merlin on his horse. Merlin fights it off with his staff, but more and more of it keeps coming.

129 INT. MURIN'S COURTYARD - CONTINUOUS

129

The battle in the courtyard is fierce, both on the ground and on the ramparts. Finally, Allen and the knights reach the inner door. They jump from their horses. Allen tries to open it, but it's locked.

Across the courtyard, Allen sees one of Murin's warriors attacking with a huge battle ax.

ALLEN

Somebody get that ax.

The 12-year-old knight runs over to the monster. While he battles other warriors, the thing doesn't notice this "child". Going behind him, the small knight drives his sword straight into its butt.

EAST INDIAN BOY

UP YOURS.

It comes out the front. Shocked, the creature turns, which allows the other warriors to take him out. The child knight runs back to Allen with the battle ax, which Allen uses to break down the door. They rush inside.

130 INT. CASTLE MAIN HALLWAY - CONTINUOUS

130

The twelve knights fight their way down the main hall. Murin's creatures are everywhere, but they can't stand against the King's warriors.

The oldest Knights of the New Table are the most powerful of all. The weak are overwhelmingly strong. The formerly blind teenage boy attacks his opponent, yelling...

BLIND TEENAGE BOY

I CAN SEE YOU...AND THAT MEANS YOU'VE GOT
A PROBLEM.

Soon, the knights have destroyed them all. Allen leads them through a door.

131 INT. HALL OF TABLES - CONTINUOUS

131

Allen and the knights enter the hall of tables. In front of them are the dozens of tables that hold bones, skulls, human dust and cloth fragments.

For a moment, the hall appears empty, but then there is a flash of fire across the entire room. On each table, the human remains reform into the ugly semblance of human bodies.

As they rise into the air, all of them are armed with weapons made of bones. Allen yells...

ALLEN
RAISE YOUR SWORDS.

He lifts his hand with the ring. Blood-red light flows out of it to every sword. Suddenly, each one is etched with vines and flowers.

BLIND TEENAGE BOY
VERY COOL.

ALLEN
FIGHT DEATH WITH LIFE.

And then they attack. The battle is all over the room, on tables, under tables, in the aisles. One by one Murin's fighters are slashed and fall. But as they fall, something amazing happens. Slowly, they transform into living people wearing the clothes of the periods in which they died. Wherever they lie, they begin awakening. And as they awaken, they are confused and frightened.

ALLEN (CONT'D)
Help them.

From trying to kill them, his knights, many of them wounded, begin helping them. A YOUNG WOMAN on a table stares around, terrified.

YOUNG WOMAN ON A TABLE
Where am I? Where is my family? The druid stabbed me.

The Native American woman Knight comforts her.

NATIVE AMERICAN WOMAN KNIGHT
It's all right. Don't be afraid. Nothing is ever going to hurt you again.

Alone, Allen heads out of the room.

132 INT. CHAPEL MUSEUM - MOMENTS LATER

132

Once more, Allen enters the weird chapel museum. Moonlight shines down through the stained glass windows, but now the windows are empty. Beneath them, created by the falling, shimmering light are the actual people that were being killed. The king is being beheaded and Thomas Cranmer is burning at the stake. In a display case is the head of Lady Jane Grey and in another, the lifeless bodies of two small boys.

It is a chapel of death.

Allen looks over at the painting that held the bloody image of Val, but it is gone. In its place is an exquisite painting of the Lady of the Lake, rising out of the water surrounded by glistening fireflies. She turns and looks at him. The look is a warning.

Suddenly, there is a vicious snarl. Into the room rushes Murin's dog beast. With burning eyes and fire running from its jaws, it leaps at him.

ALLEN

NOT THIS TIME.

He sidesteps, striking the animal a vicious blow. The battle goes on around the room, knocking over display cases with weird body parts in them. Finally, Allen is standing in front of the painting.

The dog leaps at him again. Once more, he sidesteps. This time the beast keeps flying straight into the painting. Allen turns in amazement. The dog is in the painted lake. The Lady makes a swirling motion with her hand. The water turns into a sucking vortex. With snarls of rage, the animal vanishes forever. Then the painting goes back to what it was. Except that the painted Val is smiling at him.

ALLEN (CONT'D)

Hey, thanks.

Then he rushes from the room.

133 EXT. MOUNTAIN ACROSS FROM MURIN'S CASTLE - NIGHT 133

Merlin is in the battle of his life. Broken chains cover the mountain around him, but more and more constantly appear as Balor roars at him. Surrounded with chains, his horse can't move. Merlin throws balls of fire at the giant, but they have no effect.

134 EXT. HIGH IN THE SKY - NIGHT 134

High above England, Val and Mari are trying to destroy each other. Mari shrieks a command.

MARI

OPEN THE DOORS! COME!

The sky tears open like a cloth. Out of it streak dozens of strange orbs covered with lightning. They flash toward Val firing bolts of energy. She fights them off, but many strike her causing wounds.

135 INT. STAIRCASE OF THE TOWER - NIGHT

135

Alone, Allen enters the staircase leading up into the tower. And he is staggered by what he sees. The stairs seem to go up forever and the entire staircase is choked with spider webs. Thousands of huge, blood-red spiders crawl in them.

ALLEN

Oh, just wonderful.

Fighting his way through the webs, he begins to climb. The spiders try to attack, but the ring stops them. It doesn't stop the webs that cover his body. These are not like any webs that Allen has ever seen. They're like tiny strands of steel.

136 EXT. MOUNTAIN ACROSS FROM MURIN'S CASTLE - NIGHT

136

Merlin is losing his battle with the burning chains. His horse is lying on the ground covered with them and they are climbing up Merlin's body. Balor roars at him.

BALOR

SLAVE, YOU GAVE UP YOUR STRENGTH TO FOLLOW
A KING SO WEAK HE DIED. NOW YOU WILL
DIE.

Merlin struggles beneath the chains. His strength is fading. Suddenly, near him appears the entrance to Brother Mungo's cave. From it shines a brilliant light. Out of the light steps the old monk who walks up to him.

BROTHER MUNGO

Son, you are not doing well.

MERLIN

I was thinking that myself.

BROTHER MUNGO

Is this way you saw me face evil?

Merlin stares at him.

MERLIN

Forgive me, father. My pride has blinded
me again.

BROTHER MUNGO

The King's strength is made perfect in
our weakness.

(MORE)

BROTHER MUNGO (CONT'D)

It is his love that makes us strong.
Stop fighting and begin to sing.

He stops fighting the chains. Instead, as they climb over his body up to his neck, he begins to sing. At first it is a whisper, but it grows louder and stronger.

MERLIN

Wounded and bleeding, we sing in the night,
we sing when all strength has left us to
fight, we sing when darkness and great
evil rage, we sing when all hope is gone
in old age,

As he sings, surrounding him appear the children that he saw long ago. They begin singing with him.

MERLIN (CONT'D)

Like children we sing the new song of our
King, down blood-drenched ages our voices
ring, with death all around us and death
in our eyes, His song in our hearts makes
our voices rise.

The singing grows louder and there are more and more children. Balor begins shrieking and stopping his ears. The chains begin to vanish.

MERLIN (CONT'D)

His power is great, casting down thrones,
Freeing the prisoners that evil owns,
breaking the chains the break the heart,
Healing the wounds that have torn us apart,
Pouring His Love into our weeping night,
filling our hearts with a song of Light,
Wielding a sword with a hilt of nails,
His blood gives us power that NEVER FAILS.
He gave us hope by giving his life...

Louder and louder. On the battlefield below, there is a great cheer. The King's warriors begin destroying their foes.

137 EXT. HIGH IN THE SKY - CONTINUOUS

137

The singing rises to the sky. Val points at Mari.

VAL

DOWN TO THE CITY YOU DESTROYED.

Instantly, they both streak down until they are above Tower Bridge.

138 EXT. ABOVE TOWER BRIDGE - CONTINUOUS

138

Val raises her arms with her hands open.

VAL
COME, SINGING ONES.

The Sluagh are gone. From the river, rise millions of the fireflies of Heaven. Val points at Mari. The fireflies surround her.

VAL (CONT'D)
Once you loved them. Now, they will take you to your grave.

Mari is pierced with a million, tiny, burning lights. Her agony is drowned in singing. And then, she falls.

ANGLE BELOW

The city vanishes. Opening beneath them is a yawning, circular pit filled with fire that goes down forever. With an echoing scream, Mari is cast into it. As it closes over her, the fireflies leave her body and surge upward in a great wave of light. As Val looks down to where Mari vanished, tears are in her eyes.

VAL (CONT'D)
Once you were lovely like a morning song...

139 INT. STAIRCASE OF THE TOWER - NIGHT

139

Allen arrives at the top entrance of the tower. He is covered with so many webs that he has trouble walking. Across from him, Murin is waiting with his sword drawn. The singing is everywhere. Allen steps out into the blood that covers the floor.

ALLEN
EEEWWW, what have you been doing up here?
(beat)
And what have you done to yourself? You think anybody's gonna want to stay at your AirBnB when you look like a troll that's been swimming in a crapper?

With a shriek, Murin attacks and the fight begins. Because of the webs, Allen is slower than normal.

ALLEN (CONT'D)
But, hey, you got a new hand. Well, actually, not new. More like used back a few thousand years or so.
(MORE)

ALLEN (CONT'D)

When you stuck it on, I bet your stump was really gross and greasy.

MURIN

SHUT UP. SHUT. UP.

ALLEN

Okay, but one quick question. What is the point of all this? I mean you get your hand whacked off and your AirBnB is totally trashed.

MURIN

The point? WHAT IS THE POINT? I AM THE KING, THE DIRECT DESCENDENT OF MORDRED WHO WAS THE TRUE KING.

ALLEN

That does answer a lot of questions. Like being freaking crazy runs in your whole family.

The battle continues sliding through the blood across the tower until they are fighting next to an outer wall. Murin finds an opening and thrusts his sword straight through Allen's left shoulder. Allen cries out and staggers. Murin laughs and screams.

MURIN

YOU TOOK MY HAND. I'M GOING TO SLASH YOUR GUTS OUT.

ANGLE ON THE SKY

Suddenly, there is a raging thunderous croak. They both look up. Balor is shrieking. Chains of fire are binding him. Surrounding him in the air are singing children and Merlin is with them. With a final croaking shriek, Balor explodes into a rain of black blood that falls everywhere especially on Murin.

In that moment, Allen puts his sword through Murin's stomach. With a scream, he falls from the tower. The webs vanish from Allen's body.

A great cheer comes from around the castle. Allen looks down. As the warriors of the King surround the castle and the tower, many of them desperately wounded, they are cheering and singing. Wounded and bleeding, Allen raises his sword to the sky.

ANGLE ON THE SKY

It is dawn and the dark clouds have faded away.

Suddenly, at Allen's side are Merlin and Val. And there is joy.

140 EXT. VIEW OF CASTLE - DAWN 140

The forest and the plain are filled with singing. In the distance, Murin's castle is changing. Slowly, it transforms from a place of evil and darkness to a place of soft, lovely, old age covered with vines. The reflection of it shimmers in the blue waters of the ancient lake.

FADE TO BLACK

FADE IN:

141 EXT. MULHOLLAND DRIVE - LOS ANGELES - NIGHT 141

Allen Lake is in his convertible driving through the moonlight on Mulholland high above Los Angeles. Riding with him is Merlin in his guise as Meriweather.

142 EXT. ALLEN LAKE'S LOS ANGELES HOME - A SHORT TIME LATER 142

Allen pulls the car into the driveway of his parents' home. Slowly, he gets out. His left arm is in a sling. For a moment, he stands looking at the dark house. Merlin joins him. Tears begin running down Allen's cheeks. Together, they walk to the front door. Allen unlocks it and they enter.

143 INT. ALLEN LAKE'S LA HOME - LIVING ROOM - CONTINUOUS 143

Allen and Merlin walk into the living room. As Allen looks around, he is overcome with grief. Merlin puts his hand on his shoulder.

ALLEN

Why did they have to die? What does it all mean?

MERLIN

What it means is yet to come.

ALLEN

I loved them so much and now I'm here to bury them.

MERLIN

Your parents are very proud of you.

ALLEN

Proud of me? They're dead.

MERLIN

Nothing that is lost for the King is lost forever. Not a single thing. And certainly not your parents.

ALLEN

I don't understand.

MERLIN

You will.

ALLEN

So what happens next?

MERLIN

Come with me.

144 EXT. MULHOLLAND DRIVE OVERLOOKING LOS ANGELES - NIGHT 144

Merlin and Allen are standing in the place where Allen lost Olivia. Below them, the lights of Los Angeles are beautiful.

ALLEN

At least the plague was stopped before it could leave England. I love it up here.

MERLIN

You haven't been wearing your ring.

ALLEN

I just couldn't stand anymore reality. I need some illusion.

MERLIN

Put it on.

ALLEN

What am I going to see? Whatever it is, I don't want to see it.

Merlin doesn't answer. Shaking his head, Allen takes out the ring and slips it on. What he sees almost overwhelms him.

ANGLE ON LA

Spread out before him is not the city of lights, but a vast city of utter devastation. Fires burn in destroyed buildings, huge towers of evil loom into the sky. From everywhere come echoing cries and sobbing.

And above it all, hanging in the night, is a gigantic throne of great darkness with a shadowy figure seated on it.

ALLEN (CONT'D)

This is what it really is?

MERLIN

Since it was founded.

ALLEN

That thing in the sky...

MERLIN

The City of Angels is a throne city where evil reigns with great power. There are 72 of them around the world. And so it will be until the King returns.

ALLEN

When will that happen?

MERLIN

At the exact right moment. We fought only the first battle of the great war.

(beat)

You wanted to know what happens next?

Out of the darkness behind him step the new Knights of the Round Table. All of them have vicious wounds that are healing. One is on crutches. Merlin looks at them and nods.

MERLIN (CONT'D)

We have enough wounds to make us strong.
Now it's time to find the Grail.

PULL BACK

...farther and farther into the sky.

The little group on the mountain shines with golden light above a dying city.

FADE OUT: THE END AND THE BEGINNING