

DUNGEONS & DRAGONS

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"CHILD OF THE STARGAZER"

CARTOON

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"CHILD OF THE STARGAZER"

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DUNGEONS AND DRAGONS

"Child of the Stargazer"

ACT ONE

VERY SLOW FADE IN---

---reveals the dancing motes of light struck from the bright water of a brook. We hear DIANA HUMMING a peaceful, contented tune. HOLD a beat; then two beautiful female hands dip INTO SHOT, and scoop a handful of sparkling water. A gentle MUSIC CUE joins the melody of Diana's humming as we PULL BACK and PAN WITH DIANA'S HANDS. She splashes water on her face.

MED FULL-SHOT - DIANA - LOW ANGLE - DAY

She leans back and stretches contentedly, feminine and relaxed, perfectly at peace with the world. IN the close foreground the brook splashes over smooth rocks. Just behind Dana, HANK is sleeping in the soft, deep grass, his back propped up against the trunk of a tree, one arm around SHEILA, who is asleep against his chest. ERIC is partway around the bend of the trunk, similarly propped up, contentedly asleep. Beyond them is one of the most beautiful pieces of real estate in the Realm; sylvan meadows, a few graceful trees here and there, some gently rolling hills, tidy patches of flowers; everything as casually perfect and peaceful as a huge garden.

CLOSE ON PRESTO - LOW ANGLE

Lying on his stomach with chin in hand, almost buried in a bed of colorful flowers. With a contented, sleepy smile he reaches toward camera, idly runs his hand across the petals of a dozen foreground flowers. The petals turn out to be living PETALFLIES that flutter up, rising in a pastel snowstorm. PAN UP AND OVER with the arcing cloud of petalflies. Now they CLEAR FRAME, revealing we are:

CLOSE ON BOBBY AND UNI

Bobby's back is propped against another tree; Uni is asleep, head nuzzled on Bobby's lap. (In the midground is the sunlit patch of flowers and Presto, who is rolling over on his back, pillowing head in hands, gazing up at the sky. In the near-background are Hank, Sheila, Eric and Diana.) Bobby sleepily takes a bite from an apple-size fruit. As the hand holding the fruit is lowered to his lap we PUSH IN CLOSER. The fruit is near Uni's nose. She starts to SNIFF at it---then blinks and wakes up, comically SMACKING her lips. Bobby grins at her and ruffles her mane with one hand, while giving

her a bite of the apple with the other.

UNI
 (sniffs...wakes up)
 (smacks lips)

ON DIANA

Still relaxed and at ease. PUSH past her slowly, into the bushes that line the bank. They're thick enough to hide someone -- or something. When we're quite close we hear a TWIG BREAK, and we

WHIP PAN TO:

DIANA

Who's on her feet, staff in hand, ready for anything; the contrast between the relaxed, lovely teenager of a second ago and this almost feral warrior should be dramatic, if not appalling. There's a slight, unconscious snarl on her face as she crouches, staff held like a bo before her.

ANGLE INCLUDES OTHERS

Who have undergone a similar transformation: their weapons are in hand and ready now. Hank nocks an arrow; Bobby hefts his club; Eric holds his shield warily; Sheila has her hands to her hood, ready to pull it over her head, and Presto holds his hat, ready to dip into it. Their stances and expressions are also battle-ready. We should get the feeling that our kids are very jungle-wise by now.

HANK

looks O.S. this way and that, giving silent orders with his eyes and a jerk of his chin: Spread out, gang.

OVERHEAD SHOT - WIDE

They do like he indicates, moving quickly and efficiently into a crescent surrounding the suspicious bit of underbrush.

CLOSE ON BUSH

It RUSTLES. Diana's foot comes down in EXTREME F.G., and we PULL BACK to include her -- watching, waiting, ready.

ANOTHER ANGLE - DIANA AND BUSH

From the bush suddenly emerges a YOUNG MAN, haggard, unkempt, and obviously all in. His clothes are torn; he's unshaven and dirty. Diana reacts in astonishment as he staggers forward a few steps, sees her and raises one hand in a pitiful gesture.
 (Storyboard note: This two-shot should feature the same "hand-out gesture as on page 49.)

YOUNG MAN/KOSAR
(Weakly)
(Groans). . .

TWO SHOT - DIANA AND YOUNG MAN

She drops her staff and catches him as he collapses into her arms. PULL BACK to include the others, looking at them in surprise and confusion, as we

DISSOLVE TO:

INT. THRONE ROOM - CLOSE ON THRONE

Very dark, with stylized shadows and chiascuro; Steve Ditko meets Dr. Caligari. In CENTER SHOT is the throne, and on it sits a hunched figure, face buried in hands. The figure is wearing the raiment of a king, but its attitude is that of utter fear and despair. PUSH IN slowly, until we're quite close to the figure.

SYRITH (O.S.)
(Seductive whisper)
Travar . . .

At the sound of his name, KING TRAVAR looks up. He was once a noble king, and a faint shadow of that still shows; but the days of his rule are long gone now, and there's no room in his eyes for anything but fear.

ANOTHER ANGLE - INCLUDING SHADOWS

Standing before Travar now is a tall, shadowy form; we can see only a dark cloak, with a hood. SYRITH lifts a hand out of the shadows toward Travar, who flinches back in mortal fear. The dark robe Syrith wears falls away from the hand, revealing it; beautiful and delicate, with alabaster skin, sculptured nails and long, tapering fingers. The hand lightly strokes Travar's cheek.

SYRITH (O.S. CONT)
There, there . . . no need
for fear, my king. See, I
offer my hand to you -- my
right hand.

CLOSER - TAVAR AND SYRITH

Syrith is still in the shadows; we can't see what she looks like. There's only that beautiful, melodious voice to tell us she's young and lovely; that and the hand, which keeps stroking Travar's face.

TAVAR
(Fearfully)
What do you want of
me, Syrith?

SYRITH (O.S.)
(silken evil)
To know why. Why the only one
who can destroy me has escaped.
Tell me why, Travar.

CLOSE ON TRAVAR

Travar is really scared, now.

TRAVAR
(scared)
An---an accident---an
oversight...

He tries to twist away from Syrith's hand, but it grabs his chin,
turns him back.

SYRITH (O.S.)
Indeed. What a coincidence
that on the very day of
"Starfall", the only one who can
fulfill the prophecy and end my
reign as Queen escapes from
your dungeon.

ANOTHER ANGLE - CLOSE ON TRAVAR - SYRITH'S POV

Travar's eyes widen in horror as Syrith's left hand shoots INTO
SHOT to join the lovely right hand in cupping his face and turning
it to face camera. And the left hand is a black, scaled horror---a
demon's hand, with curving talons and ridged cartilage. Travar
looks directly into camera in wide-eyed terror.

SYRITH (CONT O.S.)
(low and vicious)
You have until tonight to
recapture him. The prophecy
must not come true. You will
not allow it to. Will
you, "my king".

Travar manages a tiny, trembling nod. After a beat the two hands
whip angrily away from his face, releasing Travar, who slumps
weakly back against the throne.

WIDER ANGLE - TRAVAR AND SYRITH

Syrith, still only a shadowy shape, glides into the other shadows and is gone. Travar thrusts his head into his hands, hunching over in a spasm of utter despair, as we

WIPE TO:

CLOSE ON UNI

Holding up a terrycloth towel in her teeth, eyes wide and shy.

UNI
(teeny-tiny hopeful whine)

The Young Man's hand reaches INTO SHOT, takes the towel Uni is offering him. A warm, gentle voice is heard:

YOUNG MAN (OS) (KOSAR)
(chuckles)
Thanks, Uni.

UNI
(happily)
Blyeah! Bleh-blyah!

WIDER - THE SYLVAN MEADOW - KIDS AND YOUNG MAN - DAY

The Young Man is patting his face with the towel. He looks clean and freshly-shaven. (The brook is in the foreground, the young man is seated, facing us, on its opposite bank.) Spread on a towel next to him are such things as a hairbrush, a toothbrush, a bar of soap and an electric razor, its cord trailing back into Presto's hat. Presto is dropping the items one by one into the hat, which glows slightly as it receives them. (Diana gracefully gets up beside the Young Man.)

YOUNG MAN (KOSAR)
And thank you, M-Mister
Presto, for your magic.
That----electric razor thing,
it's---amazing! H-how did you...

CLOSER ON PRESTO

He picks up the electric razor, rubs his other hand hopefully over his hairless chin and cheeks -- then drops the razor into his hat with an expression of disappointment.

PRESTO
Hey, uh, no big deal, uh...uh,
what's your name again?

TWO SHOT - YOUNG MAN AND DIANA

She holds out a hand to him. He smiles up at her, takes her hand. She pulls him to his feet. PUSH IN CLOSER as he stands next to her and their eyes meet. Now that he's clean and shaven he's very good looking, if a bit on the frail and scholarly side. He answers Presto's question without taking his eyes off Diana. Neither lets go of the other's hand.

YOUNG MAN

I am Kosar. And...uh...what was her name again?

DIANA

Diana. Un...

KOSAR

Ah, yes! You're the one who caught me when I fell.

They both look at their clasped hands. They let go.

DIANA (CONT)

...Um...Where did you say you escaped from?

KOSAR

The city of Torad ("tore-AHD"). The Evil Queen imprisoned me in her dungeon...

CLOSE ON UNI

her eyes on Kosar's face as he kneels INTO SHOT and gently strokes her mane.

KOSAR (CONT)

(sighs)

From the city of Torad. The evil Queen locked me in her dungeon...

(to himself)

...ten years ago.

(aloud)

Oh, it's great to be free!

(looks up at Diana)

And to see people, too...

CLOSE ON DIANA - LOW ANGLE FROM KOSAR'S POV

as she smiles down at him.

ERIC (OS)
 You've been in prison for ten
years? Huh! What'd ya do,
 rob a bank?!

ON ERIC, HANK, BOBBY

THE GROUP

KOSAR
 That's just it, I didn't do anything!
 It's what I can do tonight that
 scares the Queen. Y'see...aw...it's
 a long story.

CLOSE ON KOSAR AND UNI

He reacts in shock and fear, she in happy surprise at something
 behind camera.

DUNGEON MASTER (OS)
 And a story you must tell,
 Kosar.

THE KIDS - FAVORING DIANA

as Kosar lurches up INTO SHOT near Diana, backing away from the
 o.s. Dungeon Master in fear. Bobby is stepping forward happily.
 Diana grabs Kosar's shoulders, stops his retreat.

KOSAR
 (gasp of fear)

BOBBY
 Dungeon Master!

DIANA
 (calming & reassuring)
 Hey, it's okay...it's
 okay...he's on our side!

SHEILA
 Yeah, Dungeon Master knows
everything!

ERIC
 Hey, hey! Let's not go overboard...

ON DUNGEON MASTER

Seated on a rock on the other bank of the brook. He has his
 sandals off and is dipping his feet in the sparkling water. He
 looks up with a gentle, bemused smile, nods graciously toward the

o.s. Sheila.

DUNGEON MASTER

Thank you for the compliment.
But the Cavalier is right: I
do not know everything.

(to Kosar, grimly)

But I do know of a hundred
thousand souls living in
terror, hoping tonight they
will be free. (beat) You
know them, don't you, young man?

KOSAR AND DIANA

Kosar drops his head, nodding "yes" almost in shame as he turns
away.

KOSAR

(quietly)

The people of Torad. Their
only hope for freedom is...a
chance that an old, old prophecy
might come true, tonight.

DIANA

(to Kosar)

What prophecy?

DUNGEON MASTER - SLOWLY TRUCKING IN

DUNGEON MASTER

A legend, a thousand years old.
"And on the Night of Starfall,
the Child of the Stargazer
shall come from a faraway land,
to stand in the Temple of
Light. The Demon shall be
banished. And the Child shall
journey home."

THE KIDS - LOW ANGLE

Looking at each other in puzzlement. Uni sticks her head up INTO
SHOT in the foreground, tilts her head like a puzzled dog. Kosar
has his back to camera. Eric steps forward in mock concern for
Dungeon Master's well-being.

UNI
 (puzzled)
 Blyeah?? (horselips)

ERIC
 Whew! Maybe you'd better sit
 down, Dungeon Master. You're
 making even less sense
 than usual!

HANK
 Errrrric!! What's all
 that supposed to mean, Dungeon
 Master?

ON DUNGEON MASTER

not even looking up as he replaces one sandal.

DUNGEON MASTER
 Ask the Child of the Stargazer.
 (looks up)
 Help the Child do what must be
 done--and you will see the way
 home.

DIANA AND KOSAR

Kosar has back to camera; Diana is looking at him in concern.
 Hank, Presto, Eric and Sheila are beyond him, stepping forward
 happily.

HANK
 The way home!

ERIC
 Now that makes sense!

SHEILA
 Who is this "Child of the
 Stargazer?"

PUSH IN ON KOSAR as he turns to camera, looks up with a haunted
 expression.

KOSAR
 I am.

CU UNI

UNI
 Bleat?!

CLOSE ON KOSAR

KOSAR (CONT)

I was born in a faraway land.
My father was an astrologer---
 a...a stargazer. When I was
 eight years old, Queen Syrith
 found out---and threw me in the
 dungeon.

ON KOSAR AND DIANA

DIANA

(sympathetically)
 You spent your whole childhood
 in prison?

THE OTHER KIDS

BOBBY

What a rotten deal!

SHEILA

Well, let's get you back there
 and save that city.

UNI

(emphatic)
 Blyeah!

DIANA AND KOSAR

Kosar sadly shakes his head.

KOSAR

No, Sheila. You would all be
 in great danger. If I go, I've
 gotta...go by myself.

DIANA

No way. We're going with you.

ON ERIC

as he strikes a proud pose, casually strolls toward camera, stopping
 next to a tree.

ERIC

Heyyy, you're lookin' at
 guys who defeat wicked queens
 for breakfast! Relaaaaax, the
 situation's under controlll...

He reacts in comic panic as a MYSTIC POWERBURST shatters the tree.

ERIC (CONT)

Yike!

ON PRESTO

He looks up o.s. and reacts.

PRESTO
You're right, Eric --)

HIS POV - DOOMBATS

Several monstrous bats, each with a WARRIOR on its back, swooping down toward us. They aim glowing wands.

PRESTO (O.S. CONT)
But they're the guys controlling it!

Another MYSTIC POWERBURST ZAPS straight toward us.

PANNING WITH SHEILA

As she runs to dodge a barrage of POWERBURSTS. PUSH IN as she drops to cover next to Dungeon Master's rock. She keeps her eyes up on the o.s. warriors.

SHEILA
(hollering over the din)
Dungeon Master! Who are those guys?!

PULL BACK to show Dungeon Master is gone.

SHEILA (CONT)
Now where'd he go?!

During Hank's dialogue she reacts to something high above, begins to leap o.s. while whipping hood over head and turning invisible--- barely dodging a POWERBURST that slams against the rock.

HANK (OS)
Forget him! Spread out 'n' let 'em have it!

ON HANK

An energy arrow already drawn; he lets it fly. PAN with it to show it hitting the POWERBURST, causing a mid-air EXPLOSION.

ON DIANA AND KOSAR

Diana grabs Kosar and pulls him O.S.

DIANA

First, let's get you out of sight!
We'll handle these guys! Stay here!

ON ROCKY OVERHANG

Diana and Kosar run under the safety of the overhang as another POWERBURST ZAPS harmlessly against the rock. Diana pushes Kosar back against the rock wall.

DIANA

Stay here!

She turns to run O.S., but he grabs her wrist.

KOSAR

No! It is me they're after!
 You'll be hurt! A-and for nothing,
 Diana!

CLOSER - DIANA AND KOSAR

Diana expertly breaks his grip by twisting her wrist, turns to leave. She hesitates, turns back to Kosar as we push in to a CLOSE TWO-SHOT.

DIANA

Nothing? I think..I mean we
 think you're more important than
that, Kosar. But it's nice to
 know you care.

She dashes O.S.

OVERHEAD SHOT - WIDE

The warriors circling overhead on the doombats, ZAPPING MYSTIC POWERBURSTS down O.S.

ON SHEILA

She pulls her hood over her head as she runs, dodging BURSTS; her cloak SHIMMERS and she turns invisible.

ON BOBBY AND UNI

The little unicorn cowers behind her master as a POWERBURST hurtles toward them; Bobby stands his ground and swings his club like a bat, scoring a solid HIT and knocking the POWERBURST back O.S.

BOBBY

Right back atcha, bat man!

Uni peers out from between Bobby's legs.

100 10/19 10

UNI
("Right back atcha, bat man."
in Uni talk.) (horselips)

ON WARRIOR AND DOOMBAT

The POWERBURST sails back and EXPLODES near them; the concussion sends the bat tumbling O.S.

CLOSE ON KOSAR: Peering up from his hiding place, reacting in HAPPY ASTONISHMENT!

ON ERIC

Crouched behind his shield, which glows as it repels one POWERBURST after another.

ERIC
(Resigned)
Oh, brother, everywhere we
go...
(calls to warriors,
fearfully hopeful)
H-hey, listen, have you guys thought
about getting into...uh...sports!
I mean how 'bout baseball?? Soccer?
Hockey?
(to camera, panicked)
I hate this!

OVERHEAD SHOT - PRESTO

Frantically dodging the POWERBURSTS from another warrior astride a doombat. The warrior circles above him, taking potshots. Presto fishes frantically in his hat.

PRESTO
(panic)
Uh...Abra-kazam . . . I mean,
Alacadabra . . .
(Gives up)
Oh, just gimme something!
Anything!

CLOSE ON HIM

He pulls out an old-fashioned dressing-table mirror by its ornate handle. Presto stares at it in dismay.

PRESTO
Huh? Ohhh, I get it!

PULL BACK as a POWERBURST hits the mirror and is reflected back up o.s. Presto is staggered by the force of the impact, but keeps his

balance.

PRESTO
Hah! Take that!

PANNING WITH THE WARRIOR

as the reflected blast knocks the power wand out of his hand. PAN WITH THE WAND as it falls and shatters on a rock.

ON KOSAR

Peering out in delighted astonishment at:

DIANA - RUNNING

Jumping and dodging, weaving broken-field as only an acrobat can, through several POWERBURSTS. She polevaults with her staff O.S.

ON DOOMBAT

Diana sails INTO SHOT, lands on the doombat's back. The sudden impact jolts the warrior from his seat. The doombat SHRIEKS in anger, bucks Diana off.

ON POND

into which the brook empties. The warrior lands in the pond with a SPLASH!

CLOSE ON KOSAR

Watching. He gasps in horror and races O.S.

KOSAR
(Horrified gasp)
Diana!

ON TREE

Diana drops lithely INTO SHOT, grabs a convenient branch and whips around it in a fully-extended swing, breaking her momentum. Kosar races underneath the branch just as Diana drops off.

DIANA
Kosar, look out!

CLOSER ON THEM

As Kosar tries to catch her and they both sprawl on the ground in a comic tangle.

KOSAR AND DIANA
(Grunts, then laughter)

TWO SHOT - KOSAR AND DIANA

They sit up, LAUGHING, as Hank ENTERS SHOT, firing a few parting arrows at the o.s. warriors. He holds out a hand to Diana, hauls her to her feet. She turns and pulls Kosar to his feet.

DIANA
(laughing)
N-nice catch! Hey, you're pretty good!

KOSAR
(laughing)
Me?! M-but you were magnificent!!

DIANA
Nahhh.....

CLOSE - HANK AND KOSAR

Hank grins as he jerks a thumb toward the o.s. Diana, while keeping eyes on the sky for more doombats. (Beyond them, Eric, Presto and Sheila are moving toward camera, eyes also scanning the sky.)

HANK
(quietly proud)
Hey, Kosar, don't let her kid ya---Diana's made first place in the state gymnastic finals, two years straight.

ANOTHER ANGLE - DIANA, HANK, KOSAR - CLOSE SHOT

as Eric ENTERS SHOT next to Kosar. Kosar is looking at Diana in surprise, then, leans close to Eric in puzzlement.

ERIC
(matter-of-fact)
Yeah, she's got enough gold medals t'start her own bank for you to rob...

SHEILA (OS)
Erric!

KOSAR
(amazed)
Medals? That's wonderful!
(sotto aside to Eric)
Um...Eric? What are "gymnastic finals?"

Eric starts to explain to Kosar...then realizes he doesn't know where to begin!

ERIC
 Well! Uh -- they're
 uh...eh...it's a long
 story...

BOBBY (OS)
 Hey, you guys! Look!

LONG SHOT PAST KIDS

the doombats and warriors are a straggled stream of dots in the sky, heading away like a defeated bomber squadron returning home.

HANK
 Yeah. One guess where they're
 heading: the City of Torad!

KOSAR
 He's right soon they'll return with
 ten times their number.

THE KIDS - FAVORING KOSAR, DIANA, AND UNI

Hank, Bobby, Sheila, Presto and Eric are walking past Kosar, up to camera and o.s., grinning as they ignore Kosar's pleas.

KOSAR (CONT)
 It's me they're after,
 not you. I have to go back alone...
 (beat)
 Wait! Hank? Eric?
 Where are you going?

HANK
 (chuckles)
 Where d'ya think?

KOSAR
 Please, don't! You just don't
 understand!

REVERSE - PAST DIANA AND KOSAR

to where the others are trekking away in the same direction as the o.s. warriors.

ERIC
 Kosar, wouldja relax? It's
 simple! We get you to the
 city, you stand in
 that "Temple of Light". You
save your people 'n' we go
home, just like Dungeon Master
 said! Piece o' caaaaake...

BOBBY
The Queen'll probably thank us
for gettin' rid of the demon
for her! Piece o' caaaake...

UPSHOT - DIANA AND KOSAR - CLOSE TWO-SHOT

Kosar lunges forward, calls urgently to the others.

KOSAR
(urgently)
No! You just don't
understand. Queen Syrith IS the
demon!

ON ERIC

with the others spread out in a ragged line beyond him. They all
come to an abrupt stop, their backs to camera. Now they turn
around in shock, Eric CLOSE TO CAM. He reacts in fear as Kosar's
meaning sinks in.

ERIC
(groan)
Hold th' cake...

WIPE TO:

EXT. TORA - LONG SHOT - ESTABLISHING - DAY

An immense, magnificent city dominating a broad plain.

EXT. SYRITH'S LABORATORY TOWER - PUSHING IN

SYRITH (OS)
(restrained fury)
You fools. It is only hours
until Starfall---and Kosar is
still free and you have failed!

INT. TOWER - SYRITH'S LABORATORY - ON BAT RIDERS

They cringe backwards as a BOLT of MYSTIC ENERGY from O.S. SCORCHES
the parquet floor before them.

THEIR POV - SYRITH

Still cloaked and hooded. Her demon hand is raised; POWER EFX still surround it in a nimbus, and glowing motes of energy drift from it lazily down to her hidden feet, like slow-motion sparks. Her human hand demurely holds the folds of her robe. PUSH IN on her face -- we can only see half of it; the rest is shadowed by the hood she wears. The half we see is that of a young woman, breathtakingly beautiful, and cold as stone.

.SYRITH (CONT)

You must be punished.

She raises her demon hand; light BLAZES from it, growing brighter and brighter, finally WASHING OUT SHOT.

CUT TO:

EXT. TEMPLE OF LIGHT - ESTABLISHING - DAY

A large, beautiful temple at the end of a formal causeway. The doors are glowing with energy that takes the form of wide, bright bars. PAN AWAY to a foreground column. King Travar and his son, PRINCE DROGA---a lad about Kosar's age, who holds a sword---lurk in the shadows, backs pressed against the column. They are peering out at the temple. Travar is trying to keep his hotheaded son from blowing his entire plan.

DROGA

(angry sotto)

Father, you've already risked
you life letting Kosar escape.
I know he'll get back inside
the city. But it will be for
nothing if he can't get inside
the temple!

TRAVAR

(urgent sotto)

We will open the Temple---but
not this way! Droga, you must
wait!

CLOSER

Droga angrily hefts his sword.

DROGA

(furious sotto)

Our people have waited a
thousand years for this night!
A thousand years of the demon
queen's tyranny! You expect me
to do nothing?

ANGLE ON TEMPLE DOORS

Droga breaks cover and rushes toward them, sword raised.
Travar tries to stop him, but can't reach him in time.

TRAVAR
Droga -- no!

CLOSE ON DOORS

Droga hacks with his sword at the barred doors. There is a FLASH of MYSTIC POWER, and he's hurled backwards O.S.

DROGA
(Cry of shock!)

ON TRAVAR

He catches his son as the latter stumbles backwards, half-stunned.

TRAVAR
(Sadly)
The Temple cannot be opened
that way, my son. Syrith's
magic seals it.
(Beat)
But there is another way.

Hold on them, and then

WIPE TO:

EXT. ROLLING HILLS

A lush, idyllic meadowland, deeply carpeted with grass and flowers. Hank and Presto toil up a hill in the close foreground, stop in a CLOSE TWO-SHOT. Hank leans on his bow, Presto mops forehead with hat as they survey the terrain behind and above camera. Sheila and Bobby slowly come up the hill and join them---Eric brings up the rear.

PRESTO
So, how much farther to that city
anyway?
(pants)
Y'think we'll make it in time?

HANK
Kosar said it's somewhere
beyond those hills...maybe a
couple hours or so---
we'll make it.

SHEILA

Hey, where is Kosar, anyway?

ERIC

(wearily)

Back there, with Diana, in love.

BOBBY

And where's Uni?

ERIC

Back there, with Kosar, in love.

CLOSE ON FLOWERS

as Diana's hand comes INTO SHOT, plucks a multi-petaled flower.

PANNING WITH DIANA AND KOSAR

as they walk along in knee-deep flowers and grasses. Each carries a long-stemmed flower. Each is looking down at their own flower, glancing up occasionally to the other. (Uni is not in shot.)

KOSAR

(sotto wonderment)

Machines that fly---carrying people inside? (Whew!) Diana, your world sounds very strange to me...

DIANA

(chuckling)

Nah, it's normal. This is the weird place. (beat)

(softly, looking at Kosar)

'Course, it can be pretty wonderful, too...sometimes... like now...

UNI (OS)

(emphatic agreement)

Blyeah!

Kosar stops, looks down around him, then spots something in the deep flowers, points it out to Diana. She leans against him as they both break up laughing.

KOSAR

(chuckle)

Oh, no!

KOSAR/DIANA
(laughter)

DOWNSHOT - UNI

Poking her head up from the deep flowers, a bunch of long-stemmed flowers in her mouth and several lying over her head. She shakes her head like a horse and spits out the flowers.

UNI
(happily)
Bleah! Myeah! Myeah!
(horselips)
Myeah! Aw, Pi-TOO-ie!

ANOTHER ANGLE - UNI

as Kosar kneels INTO SHOT, threads the stem of a flower into Uni's mane so that the petal sticks forward over her ear.

KOSAR
There!

Uni comically goes crosseyed to scrutinize it, blows a puff of air toward it to make it hang at a different angle, then gives Kosar a smug, closed-eyes smile.

UNI
Hm? (blows a puff of air)
(satisfied now:)
Mlyeh!

MED-CLOSE - DIANA

smiling, bright eyes watching Kosar's face as he stands up INTO SHOT facing her, his back 3/4 to camera. She smiles at him for a beat, then looks down.

DIANA
(very softly)
I, uh...guess we'd better get
going...

BOBBY (OS)
(calling from a distance)
Uuuuuuuuu-neeeeee...

CLOSE - KOSAR

Eyes on Diana, nods slowly.

CLOSE - DIANA'S HAND

she holds it out. After a beat, Kosar's hand slowly takes hers.

BOBBY (OS)
Uuuu-neeEEEE...

MED TWO-SHOT - LOW ANGLE

Hand-in-hand, Diana and Kosar turn and begin walking away. Diana calls over her shoulder.

DIANA
(happily)
C'mon, Uni, don'tcha hear
Bobby calling you?

Uni playfully pops her head up from the deep flowers in the CLOSE FOREGROUND, looks around---

UNI
Uh-uh! (horselips)

---and pops back down again.

DIANA/KOSAR
(chuckles)

THE HILLTOP

where Hank, Sheila and Presto are already quite a ways down the other side. Eric and Bobby are in the CLOSE FOREGROUND at the crest of the hill; Bobby is facing camera, hands on hips.

BOBBY
Eric, where is she?

Eric turns Bobby around with a hand on his shoulder, leads him off after the others, broadly gesturing with his shielded arm like the wise, fatherly philosopher he isn't.

ERIC
(Tsk) Too bad, ol' buddy.
Better get used to it---she's
run off with another guy.

BOBBY
(snaps)
She has not...

ERIC
Sorry, short stuff,
it---happens to the
best of us...

BOBBY
(fading in the distance)
Who you callin' "short stuff?!"

ERIC
(fading in the distance)
Hey, it's just a figure of speech...

BOBBY (OS)
(distant)
Well, just watch how ya figure!

ERIC (OS)
(very distant)
Well, ex-YOUUUUUUUZE ME!!

SHOCK CUT TO:

CLOSE UPSHOT - GARGOYLE - INT. SYRITH'S LABORATORY

The face of a stone demon leers at camera, garishly lit from below. On the wall next to it, a shadow moves INTO SHOT---the shadow of Syrith.

SYRITH (OS)
(restrained fury)
Only hours until Starfall.
After a thousand years of
terror,
(rising to a scream)
do the fools think I can be
defeated by a mortal?!

The shadow makes a sweeping gesture; a container of green liquid hurtles INTO SHOT, smashes against the wall next to the gargoyle.

CLOSE ON LABORATORY TABLE

covered with alchemical equipment, bubbling gooey chemicals in misshapen glassware, and so on. Syrith's demonic left hand reaches INTO SHOT, sprinkles black powder shot through with bright sparks into a beaker of colored liquid. Her normal right hand holds the beaker. A black vapor, glittering here and there with sparks of light, slowly rises from the beaker.

SYRITH (OS)
(again restrained)
Kosar is out there---somewhere.
I cannot risk waiting for him
any longer. I must bring him
here, now!

And the glittering black vapor FILLS FRAME.

CUT TO:

EXT. VALLEY - LONG SHOT - KIDS

Walking up the length of a grim, rocky valley. Kosar, Diana and Uni are far to the rear.

ON DIANA AND KOSAR - PANNING WITH THEM

as they walk in a MED TWO-SHOT. Suddenly Kosar stops, looks back as if hearing something. After a beat of silence, he looks up past camera with a mixture of suspicion and fear.

DIANA
(quietly)
Kosar? What's wrong?

KOSAR
(almost to himself)
Hm. Do you ever y'know, get the feeling
something's gonna happen?
Something...I -- don't know...

DIANA
(completing the thought)
...bad?

KOSAR
(somber)
Yeah. Bad.

ON DIANA - CLOSE

as she gives Kosar a wry grin. Near the end of her dialogue she begins to move o.s.

DIANA
Yeah. Y'get used to it though, havin'
somebody chasin' you all the
time...

ON KOSAR - MCU

Still looking around in worry at the sky. He reacts in puzzlement as Diana SNEAKS INTO SHOT behind his shoulder, arm and hand slowly drawing across her face in a comic imitation of Dracula without a cape.

DIANA
(melodramatic joke)
It is the feeling of beinnng...

She whips arm aside, lunges forward at him with wide eyes and arched eyebrows. He breaks into a grin.

DIANA (CONT)
...HUNTED!

Diana's eyes narrow, quickly glance left and right, then she grins at Kosar as she leans forward suddenly.

DIANA (CONT)
 (soft sotto)
 Boo!

They lean against each other as they both break up laughing.

DIANA/KOSAR
 (burst out laughing)

MED TWO-SHOT

Diana puts an arm around Kosar's waist to turn him around. They begi walking after the others. We PAN WITH THEM.

DIANA
 (coming out of her laugh)
 Don't worry, Kosar, you're with friends. And guess what?! We have something in common!

KOSAR
 (chuckle)
 We do?

DIANA
 Yeah, we're both from faraway places! You from another land, and me another world!

KOSAR
 That's right!

ANOTHER ANGLE

as Diana and Kosar walk INTO SHOT to a stop, engaged in happy conversation.

DANA
 An' not only that, but your father was a Stargazer, and my Dad is an---

A fierce BLAST OF WIND interruptss her, slamming into them with hurricane strength---and with no warning whatsoever. Leaves hurtle THROUGH shot. The force of the wind staggers them. They hang on to each other and react in shock to something o.s. high above.

THEIR POV - DARK CYCLONE

A huge swirling funnel of darkness shot through with sparkles, is

sweeping across the landscape toward camera.

DIANA (OS)
Wh-wh-what's that!

KOSAR (OS)
I warned you! This is the
magic of Queen Syrith!

ON KIDS

They look terrified. Uni cowers back against Bobby. Hank looks back as he hears Kosar ccall to them. (Diana and Kosar are back o.s.)

KOSAR (OS)
We're under attack!

ERIC
(politely)
May I offer a suggestion?
(beat)
(panic scream)
Take cover!

ANOTHER ANGLE

Everybody breaks and runs O.S.

WIDE - DARK CYCLONE

Right on top of us now; it picks up huge boulders and flicks them O.S., and uproots trees. SFX: HOWLING WIND.

ON PRESTO - RUNNING

WIND plucking at him; it lifts his hat from his head. He grabs it, and is lifted off his feet, robes flapping. He plunges a hand into his hat, and pulls out a small anchor on a chain, which he tosses O.S.

ON ROCKS

The anchor wedges between two rocks. PULL BACK to show Presto hanging onto his hat as the wind tugs at him. The DARK CYCLONE passes THROUGH SHOT in b.g. The WIND DIES DOWN, and Presto drops down beside the anchor.

ON HANK

Crouched in the lee side of a rock as the WIND tears at his hair and clothes.

ON BOBBY AND UNI

Bobby with one arm around Uni, the other around a rock. The DARK CYCLONE passes THROUGH SHOT in b.g., and the WINDS tug at them. (Storyboard note: Cyclone's path should give us the feeling it is passing by the kids, heading toward Diana and Kosar.)

ON ERIC AND SHEILA

Eric grabs Sheila and they huddle on the ground, Eric's glowing shield atop them. The WINDS whip about them, then die down.

PANNING WITH MED TWO-SHOT, DIANA AND KOSAR RUNNING.

as he FALLS out of frame, Diana slams to a stop and starts back for him.

KOSAR

Yaa!

ON KOSAR

Sprawled on the ground. Diana kneels next to him, starts to help him up. The wind is screaming around them. Now an o.s. flash of lightning illuminates them, and Diana looks up in shock!

DOWNSHOT DIANA AND KOSAR - CYCLONE'S POV

Diana stands up, whips her glowing javelin to full length, stands guard over Kosar and bellows into camera. We CONTINUOUSLY TRUCK IN.

DIANA

(hollers over the wind)
 WHOEVER YOU ARE, LEAVE HIM
 ALONE! DO YOU HEAR ME?!
 (screams in anger)
LEAVE---HIM---ALONE!

ON HANK

He looks up in shock.

HANK

(hollers)
DIANAAA!

FULL SHOT DIANA AND KOSAR

as the dark cyclone slams down upon them, covering them. The bright sparkles whirling within its dark clouds glow brighter and brighter, until the cyclone is a blaze of radiance that WHITES OUT SCENE. The winds scream to an even higher pitch...higher and higher...until with a SNAP the cyclone disappears, leaving only a

few tiny sparkles drifting down to the torn, plowed ground. All is silent.

SEVERAL ANGLES - THE KIDS AND UNI

crawling out of piles of debris, slowly coming forward from their hiding places, shocked and scared.

SHEILA

(tiny voice)

H-Hank? Where are they?

Where'd they go?

Hank unconsciously puts a comforting arm around Sheila's shoulder, while looking up into the sky. His face is grim and hard.

HANK

(quietly grim)

I don't know, Sheila. I don't know.

LONG SHOT - THE KIDS

They group together on the plowed, torn ground, surrounded by broken trees and shattered rocks, and stare upward helplessly, as we

FADE OUT

END ACT ONE

ACT TWO

FADE IN:

INT. CYCLONE - VERTIGO SHOT - DIANA AND KOSAR

FIELD SPINNING around and around, with Diana and Kosar in the maelstrom. DX wind EFX over PANNING b.g.

DIANA & KOSAR
(Shouts, cries, etc.)

INT. CYCONE - REVERSE ANGLE VERTIGO SHOT - DIANA AND KOSAR

As they go sailing down the cornucopia of black wind. The white sparkles glow brighter, until the white glow washes out shot. When we fade back in, we see we are in:

INT. SYRITH'S LABORATORY - CLOSE SHOT

The WHITE GLOW dies away, revealing Syrith's laboratory; Diana and Kosar land with a THUMP! on the floor, surrounded by short-lived sparkles.

ANOTHER ANGLE

Shaken and dazed, they get to their feet, looking around at the magical paraphenalia.

DIANA
Kosar, are you okay? Wh-where
are we?!

KOSAR
(Scared)
Huh? Oh, no! We're back in
the city!

SYRITH (O.S.)
(Surprised)
Two of you?!

They wheel about. REFIELD to include the cloaked Syrith behind them.

CLOSE ON SYRITH

As we have seen her before; a beautiful face half-hidden by the folds of her hood.

SYRITH (CONT)

The spell was to bring me only
the child of the Stargazer!

(Beat)

No matter -- I have you!

WIDE - DIANA, KOSAR, SYRITH

Diana holds her staff battle-ready.

DIANA

Having us and holding us are
two different things!

She hooks one end of the staff expertly under the legs of a brazier that's burning incense. The brazier topples into another one, and the two fall. The burning substances mix together, producing thick clouds of smoke.

ON DIANA AND KOSAR

As the smoke billows INTO SHOT. Diana grabs Kosar's hand.

DIANA

Let's get out of here!

They run O.S.

ON SYRITH

The clouds of smoke billow about her.

SYRITH

(Coughing)

Stop!

She aims her demon hand O.S. A MYSTIC BOLT ZAPS from it.

ON WINDOW

Kosar and Diana reach the window. THE BOLT STRIKES the stone casing about the window, powdering it. They flinch back.

DIANA

Jump!

Kosar stares at the window. Through it we can see the tops of other buildings stretching on for miles, through it, all lower than the one we're in.

KOSAR

Are you crazy?

DIANA

No -- just desperate!

They both leap headlong out of the window as another magic BOLT hits the other side of the window.

EXT. TOWER - WINDOW

As they both tumble out, Diana in a clean dive, Kosar in an awkward fall. Diana holds one end of her staff.

DIANA

Grab hold and hang on!

Kosar grabs Diana about the shoulders and hangs on for dear life.

ANGLE ON DIANA AND KOSAR - FALLING

There's a building with a flat roof quite near the tower, and maybe twenty feet under it. The walls are ornate; gargoyles, corbels and the like. The arc of their fall carries them toward one wall.

CLOSE ON GARGOYLE

The end of the staff rams into the gargoyle's mouth. PULL BACK to show the whole staff, with Diana hanging on at arm's length and Kosar hanging on to her; the staff bends almost double, then whips back with a SPROING! that tosses both of them up and O.S. The staff recoils and flips free of the gargoyle's mouth, and arcs up O.S.

ON ROOFTOP

Kosar letting go as Diana lands in a perfect tuck-and-roll; Kosar tumbles clumsily.

CLOSER ON DIANA

She uncoils smoothly and comes to her feet, reaching one hand up over her head just in time to catch her staff. She telescopes it and puts it in her pouch.

TWO SHOT - DIANA AND KOSAR

Kosar is sprawled on the ground, breathing hard. He looks at Diana in astonishment.

KOSAR

(breathing hard, amazed)

I...I don't believe we did that.

Diana massages her arms and winces.

DIANA
 (making a joke)
 Hey, I do that kinda stuff all
 the time. Twice on Tuesdays.

KOSAR
 (astonished)
 You do?

Diana reaches over and fondly toussles his hair.

DIANA
 (giggling)
 No, silly, I was just kidding!
 So? Which way to this "Temple
 of Light?"

They react in shock, ducking aside and scrambling o.s. as MAGIC
 BOLTS scorch the rooftop.

KOSAR
 Come with me!

PAN TO INCLUDE a stairwell in the roof, which they run to and down.
 Syrith's voice screams to them from the distance.

SYRITH (OS)
 (screaming)
 You will never reach the Temple
 of Light! Never!

WIPE TO:

EXT. VALLEY - EXTREME LONG SHOT - EVENING

A spectacular twilight is approaching. The rough countryside has
 an ugly gash of churned earth and vegetation cutting down the
 center of it; the path of the twister. From somewhere in CENTER
 SCENE an energy arrow arcs up, then BURSTS like a flare,
 illuminating the countryside.

ERIC (V.O.)
 What is this, the fourth of
 July?! You're wastin' time!!

ON KIDS

Very weary, standing on a slight rise in the middle of the track of
 devastation. Hank has another arrow cocked. The others are
 standing or sitting nearby. Even Uni looks tired.

ERIC (CONT)

Even if Diana and Kosar could see the flares---which they can't, they couldn't signal back! I still say if we find that city, and we'll find them.

HANK

Yeah? And just where would you like us to start looking, Eric? Kosar's the only one who could guide us there.

FAVORING HANK AND PRESTO

Hank turns to Presto.

HANK (CONT)

Any ideas, Presto?

CLOSER ON PRESTO

He takes off his hat, gestures over it until it glows, then pokes around inside it, finally pulls out an oversize road map, which he hands over to Eric. Eric takes it, begins to unfold it.

PRESTO

Hey! Maybe this'll show us the way.

ON ERIC

Eric finally gets the map unfolded, reads it, then looks up at Presto with an expression designed to make Presidents and gods wince in shame.

ERIC

You dummy, this is a road map of Pittsburgh!

Eric begins trying to refold the stubborn map. The noisily rattling map refuses to cooperate.

ERIC

(mumbling to self)
We're lost, and he gives me a map of...eeeh, I've found better stuff in the bottom of a cereal box than in that dumb hat...

BOBBY

(fed up)
Okay, wise guy. You got a better idea?!

UNI
("Yeah!")

ON ERIC

Getting more and more furious at the crumpled, unfoldable map--- which is draped around him like an oversize towel.

ERIC
(struggling with the map)
Yeah, we-we oughtta...(umph)...we
should just...AAAAARGH!

He snatches up the map, smashes it into a ball, slams it to the ground.

ERIC (CONT)
(frustrated outrage)
Why ya buggin' me?! Ask him!!

He jerks a thumb O.S. PAN to Dungeon Master, sitting on a branch of an uprooted tree.

HANK (O.S.)
Dungeon Master!

Dungeon Master looks about in mild dismay at the piles of torn branches and tree trunks.

DUNGEON MASTER
Dear me! What caused this?

CLOSER

Sheila steps closer to Dungeon Master.

SHEILA
C'mon, Dungeon Master, no
riddles this time. Diana and
Kosar are in real trouble!
We've gotta find 'em!

Dungeon Master nods, his expression serious now.

DUNGEON MASTER
And soon, for it is very near
the time of Starfall. Kosar
must reach the Temple of
Light---or the demon Queen will
rule for another thousand
years.
(looks up, makes pronouncement)
Your friends can be found in---
the city of Torad.

ERIC, BOBBY and PRESTO - Eric in close foreground

Eric rolls his head to the evening sky in exasperation.

ERIC
Heyyy, hot flash from the
newsroom! We figured that
out, ourselves! How do
we get there?!

ON DUNGEON MASTER - MED SHOT

Dungeon Master points o.s.

DUNGEON MASTER (CONT)
Follow the first star of
evening. But be warned! One
among you will have to chose
between home...and the heart.

ON BOBBY

Looking up O.S.

BOBBY
Hey, everybody -- look at that!

HIS POV - EVENING SKY

The first star of evening glimmers just above the horizon.

ON KIDS

Looking up at the sky. Hank turns back to the O.S. Dungeon Master.

HANK
Dungeon Master, what do we
do when we --

He stops -- not in surprise, but rather in realization that he's
talking to air. REFIELD to show that Dungeon Master is gone. The
others react the same way.

SHEILA
He's gone again?

FAVORING HANK

He starts off toward the star that shines in the distance.

HANK

Like he said -- Let's follow that star. 'Course, once we get there, we'll have to figure out some way to get inside the city---then save Diana and from the Queen, uh, I-I mean the Demon.

The others follow Hank. Eric brings up the rear.

ERIC

(mock approval)
Oh! Oh, well, that's different! For a minute there I thought we were gonna try something dangerous!

WIPE TO:

EXT. SLUM ALLEY - ESTABLISHING - NIGHT

One of the sleazier areas of Tora; a dirty, grimy alley, with rats darting about piles of garbage. PUSH IN on a dark doorway, as a troop of WARRIORS, similar to the bat riders we saw earlier, goes past. Kosar peaks cautiously from the shadows of the doorway.

KOSAR

(Relieved)
They didn't see us.

Diana emerges from the doorway to stand next to him.

DIANA

What now? How much time until this "Starfall" thing?

CLOSE ON THEM

Kosar looks up at the night stars.

KOSAR

Not long. The Temple of Light is not far.
(to Diana)
There's enough time to get you out of the city. Then, I'll return to the temple...alone.

DIANA

No way. I - I can't leave you.

ANOTHER ANGLE - CLOSE

Kosar looks humbly down.

KOSAR

(quietly)

I know, Diana. I feel the same way. I---I've known you less than a day. But, I, I care about you more than I can explain.

DIANA

(almost whispers)

Me, too. So forget about going alone.

WIDER TWO-SHOT

Kosar looks up at Diana with a pleading gesture.

KOSAR

Diana, no! Syrith will have the Temple guarded. She is a demon! Not of this world. She must destroy me, or the Prophecy will come true and she'll be banished back to wherever she came from. I don't want you there if she wins.

CLOSE ON DIANA

Looking lovingly at Kosar.

DIANA

That's why I'm going. To see that she doesn't. Remember the Prophecy? "The Child of the Stargaze shall come from a faraway land, to stand in the Temple of Light." That's you, right?

CLOSE ON KOSAR

Puzzled about Diana's meaning.

KOSAR

Well, yeah...

CLOSE ON DIANA

DIANA

It's also me.

CLOSE ON KOSAR

KOSAR

What?

CLOSE ON DIANA

DIANA

I come from a world further
away than you do, and my father
is an astronomer. I'm the
"Child of a Stargazer," too!

TWO-SHOT

Kosar's jaw almost drops off his face as Diana grins at him.

KOSAR

(quiet astonishment)
Is...this one of those jokes
from your world I don't
understand?

DIANA

(quiet chuckle)
I'm not joking. One of us will
make it into that temple. Now,
how do we do it?

DROGA (O.S.)

Maybe I can help.

WIDE ANGLE - INCLUDING DROGA

Diana immediately drops into a defensive crouch, staff at the
ready...but Kosar puts his hand on her shoulder.

KOSAR

It's all right! He's my
friend, Prince Droga.

ON DROGA AND KOSAR

They clasp hands.

DROGA

(fervently)
I knew you'd make it!
Father showed me a secret
way into the Temple of Light!
Hurry!

WIDE - ALL

As the shadowy alley is suddenly illuminated by a blinding light from above. They all look up O.S., squinting.

THEIR POV - NIGHT SKY

A spectacular, awesome sight -- the granddaddy of all METEOR SHOWERS. Fireballs of all sizes and colors hurtle down from the heavens. We're not talking those piddly little shooting stars we get on Earth -- this is real Irwin Allen time. All in eerie silence, of course.

KOSAR
(Awed)
Look! Starfall!!

LONG SHOT - TORA

None of the meteors actually hit the ground or the city; but the light show makes the City light up like Christmas.

CLOSE - DIANA, KOSAR, DROGA

The shifting, multicolored light from above banishes all shadows, like a thousand colored spots. There's no place for them to hide.

WARRIOR (O.S.)
There they are!

They react.

DROGA
This way -- quickly!

They run O.S. A moment later several warriors run THROUGH SHOT after them.

EXT. FLAGSTONE STREET

The three run around a corner. Drogas stops in the middle of the street and pulls up a flagstone, which is hinged like a trap door.

DROGA
Down here!

ON WARRIORS - RUNNING

Weapons at ready, hurrying through the light. They round the corner and continue on, running right over the closed trap door. PULL BACK to show the empty street.

WIPE TO:

EXT. CITY STREET

We hear an angry walla of guards. After a beat, Hank and thef kids come barreling down the street as if running for their lives!

ERIC

(To Presto, panicked!)
I can't believe you tried to
distract those guards by
pulling a rabbit out
of your hat!

PRESTO

Hey! Don't knock it! How many six-
foot-tall rabbits have you
seen before?

HANK

Can the chatter! We've got
to find the Temple of Light
before they catch us!

ANGLE ON STREET CORNER

As the kids run around it, and come to an abrupt halt. They look
O.S., stunned!

BOBBY

Don't look now -- but I think
we found it!

THEIR POV - TEMPLE

Surrounded by warrior guards!

ERIC (O.S.)

Heh - heh...what was your first clue?

CLOSER ON TEMPLE STEPS

The assemblage of warriors parts, to reveal Syrith standing before
the magically glowing doors. PUSH IN on her. The flickering light
keeps her hooded face in shadow.

SYRITH

You are in league with the
child of the Stargazer --
and you will share his fate!

CLOSE ON SYRITH

MUSIC STINGS as Syrith whips back her hood, revealing a face that
is half human, half hideous demon.

ON THE KIDS

recoiling back in horror.

ERIC
Yeeesh!

BOBBY
Yyuck!

UNI
Blech! Pi-TOO-ie! Blech!

ON SYRITH

lips peeled back in a grimace of insane rage as she aims her demonic left hand straight at us. It begins to glow.
ON THE KIDS

They react to this.

HANK
Scatter!

They scatter o.s., barely ahead of a TREMENDOUS bolt of magic that blackens the pavestones.

ON ERIC

He rolls to his feet, shield ready.

ERIC
I oughtta have my head examined for doing this -- but here goes!

He charges forward O.S.

PANNING SHOT - ERIC

Running toward the temple. A MAGIC BOLT ZAPS against his shield; then another.

ON SYRITH

She makes a gesture with her human hand at her troops.

SYRITH
Stop them!

ON HANK

He shoots an energy arrow O.S.

ON SEVERAL WARRIORS

Charging forward on foot. The arrow, trailing a fiery rope, ENTERS SHOT and swoops around them, tying them up. They stumble over each

other and fall.

ON BOBBY

Looking as mean as an eight-year-old barbarian can look. He hauls off and SMASHES his club onto the street before him.

BOBBY
YEAAAAAARGH!!

PAN with the SHOCK WAVE this creates as it topples the warriors.

ON UNI

She looks back over her shoulder in satisfaction.

UNI
("Nya-nya-bi-nya-nyaaa!")

ON ERIC - PANNING

Still running, shield before him. He charges up the steps of the temple, the shield BATTERING aside several warriors. He reaches the top of the steps and stops.

ERIC
(Surprised)
Hey! Heh! Heh! I made it!

PULL BACK as Syrith's shadow flows menacingly over him.

SYRITH (O.S.)
Congratulations, fool --

Eric reacts, and slowly lowers his shield to peer over it.

HIS POV - SHIELD

It is slowly lowered to reveal Syrith, quite close now. We can see her face clearly in the light show of Starfall -- half human, half lizard-like demon. (Our angle of view favors the lizard side.)

SYRITH (CONT)
You have reached your doom!

REVERSE ANGLE - ERIC

He manages a weak grin as he slowly backs up.

ERIC

Ah -- heh, heh -- l-l-let's not
be hasty -- I come from a
very wealthy family!

(rising panic)

I mean, wh-whatta ya need?
Cash? Cars? Diamonds? Furs?

(hysterical, to camera)

Aaaarr! How do you bribe a
lizard??!!

ON SYRITH

She raises her demon hand, and its RADIANCE WASHES OUT SCREEN.

CUT TO:

INT. TEMPLE - CLOSE ON TRAP DOOR

Travar's hand pushes up the door from below. Travar and Droga cautiously peer out, then Travar turns to call to someone below him.

TRAVAR

(stage whisper)

Alright! Hurry!

WIDER

As Diana and Kosar scramble out of the trap door and head toward camera in a crouching trot. In the CLOSE FOREGROUND they stop, Diana down on one knee, one hand tightly clasping Kosar's. She looks beyond camera, points in astonishment.

DIANA

(scared whisper)

That's it!

REVERSE - INT. TEMPLE OF LIGHT - WIDE

Large and very serene; the dominating feature is a large dais beneath a HUGH jewel set in the center of the domed crystalline ceiling. The jewel is easily twenty feet across. Starfall light, subdued and filtered through the crystal ceiling and walls, illuminates the temple. Diana and Kosar are in the foreground, joined now by Travar and Droga. All are dwarfed by the immense scale.

CUT TO:

EXT. TEMPLE DOORS - WIDE

Eric staggers back INTO SHOT, driven by a MAGIC BOLT against his shield.

ERIC
(Desperately)
You don't understand -- my
dad's a major shareholder on
the board of --

Another MAGIC BOLT cuts him off.

ERIC (CONT)
(Giving up)
Haalllp!

ON SYRITH

Insane with rage, looses a gigantic powerbolt!

ON ERIC

He dives o.s. as Syrith's magic BOLT HITS the doors, SHATTERING them inward.

INT. TEMPLE - WIDE - INCLUDING DOORS

Syrith turns, and sees Kosar and Diana, Travar and Droga halfway up the dias' stairs. She reacts.

SYRITH
(horrified)
Kosar! Donnnn't!!

EXT. TEMPLE - UPSHOT - SKY

Streaked with the pyrotechnics of Starfall. A huge white fireball hurtles straight toward us, filling the screen. This one we hear coming. SFX: HURLING METEOR.

REVERSE ANGLE - DOWNSHOT - TEMPLE

The fireball hurtles away from us, directly down toward the huge jewel in the temple roof. It IMPACTS -- and the jewel captures the fireball within it, glowing with blinding rainbow radiance.

INT. TEMPLE - ON DIAS

A soft-edged column of BRIGHT WHITE LIGHT lances down, connecting the dias to this jewel above. PULL BACK to show Diana, Kosar, Droga and Travar looking up at the white shaft in wonderment. All is hushed for a beat, while we hear the sound of a soft, rushing white-noise SFX.

ON KOSAR AND DIANA

He starts up the stairs toward the shaft of light. Diana grabs his hand.

CLOSE DOWNSHOT - DIANA

Looking up into camera in appeal, her eyes filled with tears.

DIANA
(whispers)
Remember me!

CLOSE UPSHOT - KOSAR

KOSAR
(whispers)
Always...and always!

ON SYRITH

Charging forward into camera, her face a mask of hideous fury, she hurls a MAGIC BOLT O.S.

SYRITH
(demonic bellow)
NEVER!

ON SHAFT OF LIGHT

Just as Kosar is about to step into it, the MAGIC BOLT surrounds him and MYSTIC ENERGY CRACKLES like lightning all over him. He cries out and falls backwards.

KOSAR
AAAAARR!

ON DIANA

Horrified. She catches him as he falls into her arms; it's staged similar to the scene at the beginning of the show.

DIANA
(Horrified scream)
Kosar!

ANOTHER ANGLE

She lowers him to the floor. His eyes are shut.

ON SYRITH

A triumphant sneer.

SYRITH
 (Laughs)
 The prophecy has failed!

AS BEFORE - DIANA AND KOSAR

Diana looks up, the light playing over her tear-streaked face, all of her concern for Kosar transmuted into hatred for Syrith.

DIANA
 No it hasn't!

WIDER - INCLUDING SHAFT OF LIGHT

She leaps up and toward the steps of the dias.

ON SYRITH

She raises her demon's hand again; it glows with power, but before she can hurl it, she is jerked off balance by an unseen force.

SYRITH
 (Cry of rage)

ON DOORWAY

Hank, Eric, Bobby, Uni and Presto stand in the doorway of the temple. The kids are battle-ready. Sheila appears beside them.

HANK
 Good work, Sheila!

He shoots an energy arrow O.S.

ON SYRITH

The arrow's trail wraps about her, pinning her arms. She struggles.

AS BEFORE - KIDS

Presto suddenly looks O.S. in shock and points.

PRESTO
 Look!

ON DIAS

As Diana reaches the top step.

HANK (O.S.)
 Diana! No!

CLOSER - DIANA AND LIGHT

In SLOW-MOTION, Diana leaps into the shaft of white light. The effect is like plunging into a pool of liquid radiance -- it shatters, then envelopes her. Her entire being is transformed; it literally soaks up the light, transmogrifying her. Pull out all the stops on this one.

CLOSEUP - DIANA

This shot should have the same mythic effect as the final scene in 2001, as Diana, now glowing with numinous radiance, turns toward us.

DIANA
 (other-world, reverb)
 I, too, am the Child of a
 Stargazer. Let the Prophecy be
 fulfilled.

ON DIANA

Diana makes a gesture, and a WHITE BOLT ZAPS from her hand O.S. toward Syrith.

ON SYRITH

The WHITE BOLT surrounds her in a FIELD of CRACKLING ENERGY. She struggles and writhes, but to no avail.

SYRITH
 (bass distortion)
 Stop! What are you doing?

The RAINBOW FIELD METAMORPHOSIZES her into her true form: a SNARLING demon. Then the radiance increases, becoming blinding. Her voice becomes that of a demon.

SYRITH/DEMON
 No! You cannot . . .AAAARRRRRRRGGGGGH!!!
 (Fades out)

ON TRAVAR AND DROGA

They shield their eyes against the glare.

AS BEFORE

The glare backs down, then snaps off...and we see that Syrith is gone.

ON DIANA

The transformed figure of Diana slowly turns toward camera and raises her hands.

DIANA
(other-worldly reverb)
Behold!

She gestures, spreading her arms wide apart. CUT BACK TO:

VERY LONG SHOT - INT. TEMPLE - TRUCKING BACK

as an immense PORTAL opens behind Diana and the shaft of light, like opening curtains revealing an ultra-wide movie screen. Except that the screen is an aircraft-hangar-size doorway to Earth---and the amusement park is clearly visible! As the portal opens, an intense WIND begins to blow from all around us, straight into the portal. Its HOWLING soon reaches hurricane intensity.

DOWNSHOT - HANK AND THE KIDS (NOT SHEILA)
Stepping forward in happy astonishment, staggered forward from time to time by the intense wind blowing at their backs.

PRESTO
(hollers over wind)
The amusement park! The way
home!

ERIC
(hollers over wind)
C'mon, let's go!

SHEILA (OS)
(hollers over wind)
Wait!

They react o.s. toward:

SHEILA AND KOSAR

The young man is stretched on the steps, eyes closed. Sheila has his head and shoulders cradled in her arms. Droga and Travar are kneeling close, staggered occasionally by the fierce blasts of wind.

SHEILA
(hollers over wind)
Diana! You've got to help Kosar
first! He's hurt!

DIANA

Barely visible in the brilliant shaft of light, wind screaming into the giant portal behind her. She slowly looks down toward the o.s. Kosar. She hesitates, arms still wide in the gesture that opened the portal.

SHEILA and KOSAR

SHEILA
(hollers over wind)
Diana! Dungeon Master said one
among us must choose between
home and the heart! If we go
home, Kosar won't survive! It's
you, Diana! You've gotta
choose!

DIANA

She hesitates a beat---then begins to lower her hands. And the portal behind her begins to close.

DOWNSHOT - ERIC

Lunging to camera, a look of anguish on his face as the way home disappears.

DIANA

Slowly reaches out to Kosar, as if inviting him to take her hand. A soft beam of bright light shoots out with incredible speed. PAN WITH THE LIGHT to where it zaps Kosar, enveloping him in the same bright radiance as Diana. (Behind her the portal finishes closing; the wind begins to die.)

WIDE SHOT

As the sprawled form Sheila holds glows brighter and brighter, in sync with Diana. Finally both are invisible behind the radiance. Now the light begins to dim enough for us to again see the forms within---and it is Diana lying on the steps, Kosar standing in the shaft of light, hand reaching out to Diana.

CLOSE DOWNSHOT - DIANA

The radiance fades completely. She blinks, opens her eyes, looks up past camera. The o.s. wind FADES, to be replaced by the soft roar of the shaft of light.

DIANA
(tiny cry)
Kosar...don't leave me!

UPSHOT - KOSAR

Transfigured, barely visible in the shaft of light.

KOSAR
(other-worldly reverb)
(softly)
Fear not, my love...for you are my life.
You shall live in my heart forever...for
all the Starfalls to come
(deep reverb)
Let the prophecy be fulfilled!

The shaft of light glows brighter. MUSIC swells.

DIANA
NO!!

LONG SHOT - INT. TEMPLE

The shaft of light grows extremely bright, then ROCKETS straight up through the ceiling. IMMEDIATELY CUT TO:

LONG SHOT - EXT. TEMPLE OF LIGHT

as the shaft of light in the distance rockets up and up, bathing the countryside in its soft glow, until it disappears out of frame. After a long beat, we cut to:

CLOSE ON DIANA

Head turned away from camera, cradled in Sheila's lap. Slowly, Travar's hand reaches into shot, gently turns her face to camera. Her face is stained with tears.

TRAVAR
(softly, choking with emotion)
Thank you, dear child.

THE GROUP

Travar kneels on the steps next to Diana. Droga stands behind him. The other kids are slowly gathering around Sheila, who comfortingly strokes Diana's head.

TRAVAR (CONT)
My people are free. You have
done more good than you can
ever know.

DIANA
(fighting back tears)
But I've lost him. I've lost
Kosar!

CLOSER

Diana reacts as Dungeon Master steps from behind Travar and kneels next to her.

DUNGEON MASTER

That is not so, my child. You knew him a long, long time ago...and you shall know him again, in times to come.

ANOTHER ANGLE - CLOSE ON DUNGEON MASTER AND DIANA

Dungeon Master takes Diana's hand in both of his, smiles gently at her.

DIANA

Wh---what do you mean? Where has he gone?

DUNGEON MASTER

To a place among the stars. A place beyond you understanding.
(gently, almost a whisper)
He has gone home. But he will remember you. And you shall meet him again.

He looks up toward the o.s. temple doors. From far away a faint, distant sound is heard: a sound of cheering and laughter and the joyous ringing of bells, a sound that builds upon itself until it towers with happiness, a sound of a hundred thousand people screaming themselves hoarse with joy, banging on dishes and pans and doors, a sound of a people triumphant.

DUNGEON MASTER

(soft with wonder)

Diana, do you hear? (beat)

We begin to PULL BACK TO A FULL SHOT OF THE GROUP, all looking past camera to the o.s. doors. The flickering light of torches from outside the temple illuminate faces of kid and King and Prince and unicorn, all grinning from ear to ear.

DUNGEON MASTER (CONT)

(building in joyful power)

Do you hear what you have done?
Listen, Diana! Listen to the people you have set free!

CUT TO:

FULL SHOT EXT. TORA

a thousand windows ablaze with light. ON THE CUT the cheering, heard quietly inside the temple, EXPLODES TO FULL STRENGTH. We CONTINUE TO PULL BACK as the cheering segues to a TRIUMPHANT MUSIC CUE. As the music cue climaxes, we are on an EXTREME LONG SHOT of the city lights at night, and a starblaze sky above. Now a bright meteor shoots OVER CAMERA, disappears in the distance, and we:

FADE OUT

THE END