

THE LIBRARIANS

"Pilot, Pt. 2: The Sword in the Stone"

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ACT ONE

SLAM TO:

INT. LIBRARY - CROWN DISPLAY - RESUME SCENE FROM PART 1

Flynn's bleeding out. The Assassins approach. He tries to rise but he's slipping in his own blood.

DROP into FLYNN'S POV. Everything's blurry. The approaching killers are more shapes than men --

-- and then another SHAPE arrives and TAKES THEM DOWN. Through Flynn's POV we can't see much, but it's brutal. Bones break, bodies fly.

FLYNN

... Baird ... ?

Flynn's vision CLEARS. Judson stands above the two Assassins, mild as ever. He adjusts his tie, pulls Flynn up.

JUDSON

I'm flattered, but no.

FLYNN

How did you do that?

JUDSON

I'm sure I have no idea what you're talking about. Now come along, let's find the others.

(beat)

It's time to go.

INT. LIBRARY - STACKS - MOMENTS LATER

Stone and Ezekiel haul-ass as they're chased through the maze of books. Stone's cut off by an Assassin, drops the man but another Assassin steps in. They're pinned.

Baird appears and drives an elbow into the man's temple.

STONE

Where you been, Mary Poppins?

BAIRD

We need to regroup!

They rush back through the stacks.

INT. LIBRARY - PROMENADE - CONTINUOUS

Lamia surveys the sprawl of the endless Library. Cassandra, beside her, is unhappy. An Assassin whispers an update.

LAMIA

Good news. We found the others.

CASSANDRA

Did you really have to ... do that?

Lamia brandishes Excalibur.

LAMIA

You've seen the power the Librarians have been hiding down here. How much knowledge is locked away, far from the people it can help the most?

CASSANDRA

You're saying, you're the good guys?

LAMIA

Who sometimes have to do bad things. But now, with your marvelous gift, we're use the Library's wonders to change the world.

Lamia puts her arm around Cassandra. Utterly genuine.

LAMIA (CONT'D)

But first, we're going to cure you. Like we promised.

Overwhelmed, Cassandra fights back tears. Lamia looks down at Excalibur. She's plainly deciding if it's time to kill Cassandra yet.

INT. FLYNN'S WORKSPACE - THE CARD CATALOG - MOMENTS LATER

Baird, Stone and Ezekiel arrive as Judson examines Flynn's wound.

FLYNN

Lamia got the crown. She used it to control Excalibur.

BAIRD

You should be dead.

FLYNN

I keep bleeding like this, I will be dead soon. Human body contains 8 pints of blood, I've lost -- oh, sometimes knowing everything really sucks.

STONE

We gotta find Cassie.

FLYNN
She let them in.

EZEKIEL
The kid? No.

JUDSON
No time for this. You have to run.
The Serpent Brotherhood cannot have
this Library.

Stone moves up on Judson.

STONE
You knew about the prophecy.
(off Flynn)
The prophecy on the crown predicted
when it came to the Library, you'd
die.

FLYNN
You knew -- Why didn't you warn me?

JUDSON
You know I can't tell you everything.

FLYNN
Well this time your little white lie
got me stabbed! 'Cal's gone, the
Library's overrun!

Baird eases Flynn up, Stone and Ezekiel supporting him.

JUDSON
Go. Deeper into the Library than
you've ever been. Find the doors.

FLYNN
We're not leaving the Library to
them.

JUDSON
Trust me --
(Flynn snorts)
-- trust me to make arrangements.
Now go.

Flynn leads them out, leaning on the others when necessary.
Judson waits until they're gone. He takes out his old-style
pocket watch. He checks the time.

He places the watch on a desk and SMASHES it. As DEEP BELLS
TOLL throughout the Library, Judson takes a seat. Waits.

INT. LIBRARY - DEEP STACKS

Flynn and the others are in impossibly high, narrow BOOK STACKS. The ones Ezekiel and Stone were running through earlier, those were big but normal. These are too damn high. The intersections go on forever.

Ezekiel spots a title, double-takes. He pulls an old MANUSCRIPT off the shelf even as they hurry forward.

EZEKIEL

Shakespeare's play "Cardenio."
This is an unpublished Shakespeare
play.

(looking around)

How big is this Library?

FLYNN

As big as we need it to be.

He's cut off by the sound of the BELL.

FLYNN (CONT'D)

The fail-safe countdown. No.

ASSASSINS spot them. Baird leads the others down another winding set of stacks, losing their opponents in the maze.

FLYNN (CONT'D)

Stone, what did the prophecy say,
exactly?

STONE

When the Crown of Arthur came to the
Library, the Librarian would fall.

Flynn realizes, tries to turn back

FLYNN

Not me. I wasn't Librarian when
that prophecy was made!

BAIRD

That prophecy's a thousand years
old. Whoever that Librarian was,
he's long dead.

FLYNN

I don't think he is! JUDSON!

The ASSASSINS swing back into view. They run off again.

BAIRD

Flynn, what happens when the countdown
hits zero? Flynn?

INT. LIBRARY - PROMENADE - CONTINUOUS

Lamia is freaked right out. She's shouting to her men.

CASSANDRA

What do you mean "the Library is cut off from the outside world?"

LAMIA

Get out! Grab what you can and get out!

LAMIA grabs Cassandra, drags her away.

CASSANDRA

You mean locked doors or --

LAMIA

Look around you, girl! Can anything this big really lie just underneath the streets of New York City? No, the Library exists in its own pocket dimension, anchored to our reality here at this single physical place.

As they run off:

LAMIA (CONT'D)

And the First Librarian just cut the anchor chain.

INT. THE CORRIDOR OF DOORS - CONTINUOUS

Flynn and the team stumble into a truly ancient-looking dark corridor. The walls are, improbably, lined with DOORS. Old doors, new doors, iron and wood, stretching off for an eternity. Some of them are too high in the wall to even reach. Above them, other corridors CRISSCROSS the open space above this corridor. They have to shout to be heard over the BELLS.

BAIRD

What now?

EZEKIEL

Four bells!

FLYNN

I don't know, I've never been this deep in the Library --

STONE

Three bells.

FLYNN
Judson will know!

BAIRD
He's not coming!

FLYNN
Judson's always here --

BAIRD
He's not coming!

She's cut off as ASSASSINS appears behind them. They run as a ROAR builds up, like a WATERFALL getting closer.

EZEKIEL
Two bells! Pick a door!

The Assassins are on them, Baird kicks one, they lurch forward, the Corridor seeming to almost SPIN --

Flynn grabs a door and THROWS it open. Nothing but BLACKNESS beyond but Ezekiel LEAPS without hesitation. Flynn grabs Stone and Baird, PULLS them through the door as the last Bell TOLLS, the last ring hanging in the air, building instead of fading, rising with the ROAR --

EXT. FOREST - DAY

A DOOR sits in the woods.

It's not in a wall, or even the remnants of a wall. The doorframe stands in the woods, alone. The frame is sturdy, maybe a little more hand-made than one might expect. The door, however, is perfectly ordinary.

There's a growing ROAR. It builds, builds --

The door FLIES open. Flynn, Baird, Ezekiel and Stone tumble through it from ... nowhere.

As soon as they hit the ground, the Door SLAMS shut.

They stumble to their feet. Flynn grabs the door handle.

BAIRD
What. The. Hell?

FLYNN
Judson! Judson!

He throws the door open. Nothing on the other side. Not a void, just the forest. He can walk through the empty frame.

STONE

Where are we?

EZEKIEL

When are we?

(off Stone)

It's day. We time-travelled.

FLYNN

Time-travel, ugh, time travel's not all it's cracked up to be.

(looks down)

Hey, that is a lot of blood.

EZEKIEL

Let's not panic. There's a logical way to approach being trapped in the past.

STONE

Okay.

EZEKIEL

We find the local king. Tell him we have powerful magics, invent a steam engine, and he gives us a duchy. Eventually we use our superior technology to take over the land.

STONE

... you have put a lot of thought into that.

Baird's looking at her cell.

BAIRD

I hate to break it to you, King Jones the First, but I've got cell reception. American carrier.

FLYNN

Of course, we didn't travel through time, just space. We came west -- it's night in New York, but the sun's still up on the West Coast.

BAIRD

GPS coming online.

Flynn does the latitude trick with his fingers.

FLYNN / BAIRD

Latitude puts us in Oregon. / Oregon.

FLYNN

Hah, still got iiiiiiit --

Flynn stumbles, semi-conscious. Stone and Ezekiel grab him.

BAIRD

He needs a hospital, now.

(off cell)

Road's that way, but I don't see a hospital.

EZEKIEL

He's bleeding real bad.

BAIRD

So we'd better move then.

Baird sets off ahead to trailblaze. Ezekiel looks at Stone. Stone shakes his head. Flynn's not going to make it.

EXT. OREGON HIGHWAY - DAY - LATER

They break through the treeline. Damn well in the middle of nowhere. Baird looks at the empty highway.

BAIRD

C'mon, c'mon, a little luck.

JENKINS (O.S.)

Excuse me.

JENKINS stands by a CLASSIC TRUCK parked by the side of the road. He's in his 50's, oddly formally attired. A suit, a waistcoat, just ... odd.

JENKINS (CONT'D)

Your friend does not look well. You'd be needing a ride, then?

BAIRD

Yes, I'm Colonel Eve Baird, this is Flynn Carsen. Stone and Jones, look, can we talk on the road?

JENKINS

No need to talk. I hate to pry into people's business.

As they load into the truck:

BAIRD

What were you doing out here?

JENKINS

Waiting. I do that.

EXT. OREGON HIGHWAY - DAY - LATER

The truck makes its way into the main highway artery bisecting the city of Portland. But instead of heading into the center of the city and a hospital ...

EXT. OLD NEIGHBORHOOD - PORTLAND - CONTINUOUS

The truck picks its way through the old original waterfront area of Portland. Trains still move through here, the buildings date back to the bad old Shanghai Tunnels days.

IN THE TRUCK Flynn struggles to stay awake.

FLYNN

Where are we?

BAIRD

Almost to the hospital.

JENKINS

The hospital? No, no, why on earth would we bring him to a hospital? Ah, here we are.

EXT. ANNEX - LATER

The truck stops outside a century-old ramshackle BRICK BUILDING. Jenkins hops out, fishes out HEAVY KEYS. Baird's already on him as Stone and Ezekiel ease Flynn from the truck.

BAIRD

We need a hospital because he's been stabbed! He's bleeding out!

Jenkins unlocks the door and enters the building.

JENKINS

A hospital won't do him any good. Wounds caused by Excalibur don't heal. Magic.

Flynn pulls himself awake. He lurches out of Stone and Ezekiel's grasp, stumbles after Jenkins.

INT. ANNEX - FOYER - CONTINUOUS

Jenkins leads them through an old-style formal foyer. Heavy desks, shelves with old FILES, a cross between an accounting firm and newspaper office from the early 20th century.

JENKINS

Sorry for the dust, hasn't been used in ages, of course.

FLYNN
How do you know about Excalibur?

JENKINS
I know all about you, Flynn Carsen.

FLYNN
Who are you?! What is this place?!

Jenkins unlocks the interior door. He steps inside. Flynn leads the rest, his anger fueling him for the last few steps.

JENKINS
Who am I? I'm Jenkins, of course.

INT. FLYNN'S WORKSPACE - "THE CARD CATALOG" - CONTINUOUS

Jenkins flips the lights on as they walk into the room. The team reels.

JENKINS
And this place, well ...

They're in a double of Flynn's room back at the New York Public Library. An EXACT duplicate, down to the stacks of misplaced files.

JENKINS (CONT'D)
... you're in the Library.

Flynn passes out.

FADE OUT:

ACT TWO

INT. THE CARD CATALOG - LATER

CLOSE ON FLYNN, unconscious. A FINGER pokes him quite rudely.

CHARLENE (O.S.)

We're not paying you to sleep, Flynn.

Flynn sits up and winces. Baird's checking a FIELD DRESSING on his abdominal wound. Charlene hovers. Stone and Ezekiel explore the multiple levels of the Card Catalog.

BAIRD

Don't move too much.

CHARLENE

I had a full DVR of DOWNTON ABBEY, a half-full bottle of cabernet, and do I get a nice night off? No, I hop on a red-eye to Oregon because some weirdo calls to tells me the Librarian is bleeding all over his good china.

FLYNN

What'd you cram in this dressing, duct tape and glue?

BAIRD

Yes, actually. The bleeding won't stop.

FLYNN

Magic wound, from Excalibur. It won't heal. Ever.

Jenkins enters with a tray of tea.

JENKINS

Hot tea for everyone.

STONE

Don't suppose you got a beer?

JENKINS

No, as this is the Library, not a rodeo or hobo camp. Or wherever people like you might gather in crowds.

FLYNN

The Library -- we're back in the Library.

Flynn leaps up and rushes for a DOOR in the wall. He flings it open to find ... a broom closet.

FLYNN (CONT'D)

Where's the Library? Where's Judson?

Flynn almost collapses from the pain. Baird tries to ease him down but he insists on standing, pacing angrily.

EZEKIEL

This is the same room. I swear it's the exact same room.

JENKINS

Of course it is. The Library can only ever be physically entered at one place in the world. What was a Librarian to do if he needed access to the knowledge of the Library, but he was far from the door?

Flynn gets it.

FLYNN

It's an interface. I mean, it's a room, but like your phone screen doesn't change depending on where you connect to the internet, this connection to the Library's shelves always looks the same.

Jenkins crosses to the Card Catalog itself.

JENKINS

Precisely. Name a book. Something you know is only in the Library.

FLYNN

Isaac Newton's *Principia Mathematica*, the unedited edition.

Jenkins riffles through cards.

JENKINS

Section F Row 9 Shelf AA2, right by the shifty looking fellow.

A GLOW on the shelf by Ezekiel, and suddenly an ANCIENT MANUSCRIPT materializes. Ezekiel reads the title.

EZEKIEL

Isaac Newton, "The Mathematical Principles of Natural Philosophy ... as Derived by the Wondrous Thinking Machines of Atlantis"?!

FLYNN

Like I said. The unedited version.

JENKINS

I'm afraid, as Judson cut the Library's connection to the physical world, this is all we have. Access to information, but no way in or out of the Library itself. Tch. Typical Judson. So rash.

CHARLENE

Use that tone of voice about Judson again and you'll be picking your teeth out of that china set.

JENKINS

I'm sorry, but Judson and I never agreed on anything. I understand the Library is best used for research, not gallivanting about fighting monsters and seducing princesses.

(to Stone)

That Judson. Had quite a way with the Princesses in his day.

FLYNN

I'm guessing that attitude is why you're out here at this "Annex" instead of the home office.

Jenkins's plainly uncomfortable with this line of questioning.

JENKINS

Perfectly happy here. It's quiet, I can focus on my work. None of the bother of ... the greatest collection of magic in the world.

An awkward beat. Jenkins clears his tea set and storms off.

CHARLENE

How did they get in?

FLYNN

Cassandra. They have leverage on her. I should've seen it earlier. Should've seen everything earlier. Why didn't Judson warn me?

CHARLENE

Judson just trusted you to figure it out on your own --

FLYNN

Why did I not see somebody was killing off the Librarian Candidates? More people dead because I just wasn't good enough.

BAIRD

You're opening your wound.

FLYNN

It doesn't matter. It won't stop bleeding. I'm going to die.

(over Baird)

Tell them.

BAIRD

I can pump you full of fluids, but if it keeps bleeding, twenty-four hours. You're dead in twenty-four hours.

Flynn climbs the stairs, getting some space. Charlene, Baird, Ezekiel and Stone exchange looks.

EZEKIEL

Isn't he in charge now?

CHARLENE

Yes.

STONE

This ain't good.

DISSOLVE TO:

EXT. PRIVATE JET - CONTINUOUS

ESTABLISHING a high-end PRIVATE JET over the Atlantic Ocean.

INT. PRIVATE JET - CONTINUOUS

Lamia pushes Cassandra forward into Galeas' workspace. He comes around from behind his desk, delighted.

GALEAS

Cassandra! So glad you survived the insane suicide plan of the Librarians.

CASSANDRA

Do we know if the others got out?

GALEAS

Ezekiel and Stone? I dearly hope so.

He sits by her, a trusted mentor.

GALEAS (CONT'D)

You see the lengths the Librarians will go to to hide the gift of magic from the world. Destroy anything, anyone to keep their secrets.

CASSANDRA

If you cure me ...

GALEAS

When the key is joined to the lock and magic returns to the world, we can absolutely cure you.

ON LAMIA, a DAGGER dropping from her sleeve.

CASSANDRA

... you have to share it. You have to cure others, everyone who science can't help.

Galeas throws a look to Lamia. When Cassandra glances, Lamia's dagger is already hidden again.

GALEAS

Cassandra, that's why you're here. To help us bring magic back to the world, and help those who cannot be helped by other means.

He stands, shakes her hand.

GALEAS (CONT'D)

We're going to change the world. Now you'd best get some rest.

Cassandra exits.

LAMIA

Why'd you stop me?

GALEAS

New rug. And, even with Excalibur there are bound to be impediments accessing the lock. Having a Librarian, even half a Librarian, may prove useful.

(beat)

But mostly the rug.

EXT. LIBRARY ANNEX - LATER

Charlene finds Baird outside, keeping an eye on Stone and Ezekiel.

BAIRD

They need Flynn to pull it together.
They're too new to this world.

CHARLENE

What about you?

BAIRD

I'm a soldier. Flynn's my assignment.

CHARLENE

No, you're his Guardian. That means more than keeping him alive. It means keeping him in one piece, mentally and physically.

BAIRD

Didn't do a great job of that.

CHARLENE

So he's been stabbed. He's been stabbed or shot or bitten or cursed so many times in ten years I've lost count.

BAIRD

Charlene. He's going to die. Soon.

CHARLENE

We're all going to die soon if you don't get in there. Look, action hero, if you were out in Madagascar or India or wherever and he fell into a river, you'd reach in and pull him out, right? Before he could drown.

Baird nods. Charlene's facade cracks for just a second.

CHARLENE (CONT'D)

Judson was everything to Flynn. To both of us. If he feels what I'm feeling right now, he is drowning. Right now.

(beat)

Go save him.

Baird considers Charlene a moment. Nods her curt soldier's nod, enters the Annex.

INT. THE CARD CATALOG - MOMENTS LATER

Baird enters, looks around.

BAIRD

Flynn?

She hears a noise from the upper level.

INT. THE CARD CATALOG - UPPER LEVEL - CONTINUOUS

Baird climbs the stairs to find Flynn sitting on the floor, his back against a bookcase, using it to keep himself upright. He's already surrounded by a pile of books. *(NOTE: This is a callback to the shot from the first movie, when he gets the envelope)*

BAIRD

(reading)

"Higher Dimensional Quantum
Translocation Theory, by Albert
Einstein".

FLYNN

Unedited edition.

Flynn notices he's smeared BLOOD on the book he's reading.

FLYNN (CONT'D)

I can get us back to the Library.

BAIRD

Is that really where we should be
going?

FLYNN

We have resources there, tools,
equipment, artifacts we need to fight
the Serpent Brotherhood.

Baird slides down next to him.

BAIRD

In the few days we've known each
other, I haven't seen you use any
tools, or magic equipment, no
artifacts. Just your brain.

(beat)

That's why Judson chose you, right?
Your brain's a weapon and a tool and
a Library all wrapped up in one.
Judson chose you because in the end,
you don't need anything.

FLYNN

Judson may still be alive. The right thing to do is find the Library.

BAIRD

If that were the right thing to do, Flynn Carsen, you'd already be doing it, not reading about it. No, this is your way of hiding.

She considers the stacks. Leans in close to him, almost cheek to cheek.

BAIRD (CONT'D)

I bet that's what you were like, before all this. You hid in books. That's the life from which Judson pulled you. That's what you were. Judson made you what you are.

Flynn's silent.

FLYNN

I am ... going to be dead in a day.

BAIRD

Would Judson want you to waste one second of your last day trying to save him?

FLYNN

He'd want me to save the world.
(winces)
One last time.

BAIRD

So tell me, Librarian, how are you going to do that?

Another pause, this time they're so close --

FLYNN

You are ... "KEY!"

He struggles to his feet, rushes down the stairs.

BAIRD

I'm "henge" and "key". You charmer.

INT. CARD CATALOG - MAIN LEVEL - CONTINUOS

FLYNN

Key! Key! She called Excalibur a key!

Stone and Ezekiel enter at the shouting. Baird descends behind Flynn.

FLYNN (CONT'D)

Not "sword" or "weapon" but "key!"
I mean think about it. The Serpent
Brotherhood wants to bring magic
back to the world. How are they
going to do that with one sword?

BAIRD

Excalibur's pretty powerful.

STONE

Still just a sword. Excalibur versus
a tank or an F-15, I'm still betting
on the US Military.

FLYNN

Right, so it's not the end goal,
it's a key. And what does a key do?

EZEKIEL

Goes in a lock.

Flynn throws the GLOBE back into the air. The HOLOGRAM returns. He studies it eagerly.

FLYNN

And we all know the legend. Excalibur
has been locked once before. We
know it was pulled free --

BAIRD

You must be feeling better. You're
not making sense.

EZEKIEL

The Stone. The legend is, Arthur
pulled Excalibur from the Stone.

FLYNN

After it'd been charged up with magic.
Oh, of course -- The Sword in the
Stone and where is that Stone, Stone?

STONE

If Arthur was Roman, in the largest
Empire settlement in Britain.
Londinium. Modern London.

Flynn checks the Globe.

FLYNN

Of course and there's a ley line,
right under -- Come on, let's go.

EZEKIEL

Us too?

Flynn looks to Baird.

FLYNN

They have the most powerful weapon
in the world, Judson's gone, the
Library's gone, and I'm bleeding to
death. Maybe working alone, just
this once, isn't the best idea.

Flynn exits, passing Jenkins and Charlene as they enter.
Flynn kisses Charlene on the cheek.

FLYNN (CONT'D)

Charlene, probably going to die, I'm
very sorry, I love you. But in the
meantime please book us tickets to
London.

And he's gone. Stone and Ezekiel are already following Flynn.
Charlene looks to Baird as Baird passes.

BAIRD

(proud)

Look at him run.

Charlene and Jenkins are left in Card Catalog.

JENKINS

There's a big glowy globe in my card
catalog.

He waves at it.

JENKINS (CONT'D)

Hello! Turn off your giant globe!

CHARLENE

... look at him run.

ON THE HOLOGRAM GLOBE, we focus on London and then ZOOM TO:

EXT. LONDON - DAY - ESTABLISHING

CHYRON: "LONDON"

ESTABLISHING the city, the landmarks. Ending on (STOCK) of
the TOWER OF LONDON.

EXT. LONDON - TOWER OF LONDON - CONTINUOUS

Flynn, Baird, Stone and Ezekiel cross to the RAMPARTS, look out over the city.

FLYNN

Right. Magic Stone hidden somewhere out there. About 12 hours left before I die, end of the world probably coming sooner than that. Full day ahead.

BAIRD

How do we find the Stone?

FLYNN

We need a compass.

He starts walking, they follow.

INT. TOWER OF LONDON - DISPLAY AREA - CONTINUOUS

FLYNN

The Stone Excalibur was pulled from is big magic, it'll attract every other magic item in the city.

STONE

So we just find another magic artifact, rig it into a compass. Piece o'cake.

FLYNN

Actually it is. I happen to know of another artifact.

They stop at a GIANT GLASS CASE. Behind which are:

EZEKIEL

The Crown Jewels.

BAIRD

We are not --
(lowers voice)
-- we are not stealing the Crown Jewels.

FLYNN

Of course not.

He points to another GEM in a nearby case.

FLYNN (CONT'D)

We need that one, Star of Marakesh.
(MORE)

FLYNN (CONT'D)

John Dee used it to protect Elizabeth
the First from magic assassination.
Heh. That's a story.

EZEKIEL

So we're not stealing the Crown
Jewels. We're just stealing a
priceless artifact from right next
to the Crown Jewels.

Flynn slaps Ezekiel's shoulder.

FLYNN

Not we. You. I finally understand
why you got your envelope.

Ezekiel glares for a moment, then considers the Gem.

EZEKIEL

Vibration detectors on the glass,
and it's got a pressure plate, can
tell if the weight changes. It's
actually not too difficult.

BAIRD

Please, just, please do not make
this something too awful.

EZEKIEL

Not at all. We just need to steal a
wheelchair.

Ezekiel leads them off.

BAIRD

God help me.

FADE OUT:

ACT THREE**FADE IN:****EXT. LONDON - DAY - ESTABLISHING**

Re-establish the city.

INT. TOWER OF LONDON - CONTINUOUS

At the display, Ezekiel is eating from a pack of jelly beans. He does something odd: looks at the Gem, weighs the jelly beans in his hand.

Baird walks in, wheeling Stone in a wheelchair.

BAIRD

I can't believe I'm doing this.

STONE

Why not, Princess Di? You been pushing me around since we met.

They approach the case. Stone leans in to take a picture. Baird pushes him forward ...

... the wheelchair SLAMS into the glass of the main display. ALARMS SOUND. Guards approach, but not too freaked out. They can see what happened and Baird and Stone are apologizing wildly.

But as one Guard WIPES across Ezekiel, he disappears. And all that's left in the Gem case is a bag of jelly beans.

EXT. STREET - MOMENTS LATER

Flynn waits by the exit, chewing gum. Ezekiel arrives with the Gem. Flynn takes the Gem and presses his GUM onto it.

EZEKIEL

Yes, put your gum on a stone with seven million euros.

Flynn attaches a STRING to the Gem. He lets it hang.

FLYNN

Omnius arcunum directio.

The Gem RISES, like a free-hanging pendulum, pointing off.

EZEKIEL

That's pretty amazing.

Baird and Stone RUN out. Flynn and Ezekiel watch them pass.

EZEKIEL (CONT'D)

He ... should not be running.

They pile into a car. Baird fires it up as more ALARMS SOUND.

BAIRD

Where to?

FLYNN

Follow the gem!

They PEEL OFF as Guards exit the Tower.

INT. CAR - CONTINUOUS

Baird looks in the rearview.

BAIRD

About five minutes before the police cars are on us.

FLYNN

I can find the Stone in three.

BAIRD

Then?

FLYNN

Then we keep them from putting Excalibur back into the Stone.

EZEKIEL

Why would they do that?

BANG OUTSIDE THE CAR at that question, then drop DOWN THROUGH THE PAVEMENT ...

INT. LONDON TUNNELS - CONTINUOUS

We're in very,very old tunnels. Worked stone, not industrial. Galeas leads Cassandra as if he's showing off his new house. Lamia follows.

GALEAS

It would be like a jump start.

CASSANDRA

Like jump starting a car.

GALEAS

Exactly. Excalibur is one of the few great items of magic remaining. It contains unbelievable power.

Lamia draws Excalibur. It GLOWS in the darkness.

GALEAS (CONT'D)

Power that was siphoned from the ley lines of magic centuries ago. Now, those ley lines are dormant. But if we suddenly to shock them by returning Excalibur's power back to the Earth, it would begin a chain reaction. The energy would build on itself. Magic would spread back out through the ley lines. Magic would return to the entire world.

He pauses.

GALEAS (CONT'D)

This was a river, you know. The Tyburn. I remember when it ran aboveground. Through meadows.

He sighs, leads them into a SECONDARY TUNNEL that's plainly being DUG OUT. ASSASSINS work with construction equipment.

INT. SIDE TUNNEL - CONTINUOUS

They pass WORKLIGHTS and GENERATORS.

GALEAS

We found the chamber holding the Stone by using sonar. Decided coming in from the side was the best bet. Required drilling, air recycling, but it's still better than coming in from the top.

They reach a final WALL being prepped for drilling.

GALEAS (CONT'D)

There are magical traps at the proper entrance, plus the human security.

CASSANDRA

Human security?

GALEAS

You didn't think the location of the Stone was a complete secret, did you? No, the Royal Family's been hiding it for centuries. Eventually Victoria decided it would be good luck to live above the Stone, maybe some of its magic would rub off on her Empire.

And we ZOOM BACK UP --

EXT. LONDON STREET - CONTINUOUS

ON THE GEM at the end of the string, pointing straight ...
... at Buckingham Palace.

Flynn and the others stare.

BAIRD
That's Buckingham Palace.

FLYNN
Yes.

Ezekiel checks his cell.

EZEKIEL
Good news. There's a Charity event
tonight. I bet I can forge us some
invites.

BAIRD
We've just robbed the Tower of London,
and now you want me to break into
Buckingham Palace.

STONE
It's more fraud than breaking and
entering.
(to Ezekiel)
Could you make me, like, a Duke?

EZEKIEL
Sure.

Baird just walks off.

FLYNN
She'll be back. Possibly.

DISSOLVE TO:

EXT. BUCKINGHAM PALACE - THAT NIGHT

THE RECEPTION. Flashbulbs flash, Limos come and go.

INT. BUCKINGHAM PALACE - RECEPTION FLOOR - CONTINUOUS

A charity fundraiser, more suits and dresses than tuxes and gowns. The sort of event where you shake Kate Middleton's hand and then sign the check.

FIND Flynn, flanked by Ezekiel and Stone. They hand their invitations to a SECURITY SCREENER and enter. Flynn, looking good in his suit, still carries one spare invite.

Ezekiel also wears his suit well, but Stone keeps tugging his collar.

EZEKIEL
Not a suit person?

STONE
Ties are for funerals.

FLYNN
Where's Baird? She can't get in without her invitation.

The Screener steps up with their invites.

SCREENER
Pardon, you gentlemen just gave me these? Could you wait here?

FLYNN
Of course.

SCREENER
Please don't try to leave.

He calls into a walkie-talkie, walks off.

EZEKIEL
You know what I'm thinking?

FLYNN
Your forgeries didn't hold up?

A group of GUARDS roll up on them.

EZEKIEL
No, I'm thinking I can run faster than you, because you're stabbed.

The Guards part, REVEALING Baird. She's in an upscale cocktail dress. It looks better on her than the designer gowns on the duchesses surrounding them.

BAIRD
These three are with me.

She hands the Guards her papers.

BAIRD (CONT'D)
Orders from the Director of counter-terrorism. Stay sharp.

The Guards salute her, move off. Flynn salutes her, caught up in the moment. Baird almost, almost, smiles.

STONE

Damn, Maggie Thatcher, don't you clean up nice.

BAIRD

A posh dress isn't going to help me if they call HQ and discover I'm on leave from counter-terrorism. But it'll buy us a bit of time.

Flynn winces, stumbles. Baird takes him by the arm. Bystanders notice him wobble.

BAIRD (CONT'D)

Undercover, Librarian. Can't hold you up all night.

Music starts up. Flynn pulls Baird onto the dance floor.

FLYNN

How about the next five minutes?

He whispers commands back to Stone and Ezekiel.

FLYNN (CONT'D)

Find any passages into the basement. I'm sure the Royal Family created some way to access the Stone.

They move off, leaving Flynn and Baird to move amongst the dancers. It's a slow song.

FLYNN (CONT'D)

Baird?

BAIRD

Yes?

FLYNN

You're, um, you're leading.

BAIRD

Oh, sorry.

INT. BUCKINGHAM PALACE - PAINTINGS - MOMENTS LATER

Stone's searching intently around. Passes a PROFESSOR explaining a painting to three very attractive SOCIALITES.

PROFESSOR

Profoundly influenced by the landscape artist Robert Bevens --

Stone clears frame. Crosses back in.

STONE

I'm sorry. Hi y'all. Did you just imply Turner was influenced by Bevins rather than Robert Wilson?

PROFESSOR

I did not imply, I mean Wilson was a bit of an influence.

STONE

"A bit of an influence", surely you've read Turner's correspondence with John Ruskin, the pre-eminent art critic of the mid 1700's.

He grabs a DRINK from a passing tray.

STONE (CONT'D)

He's part of an unbroken line of influence from Wilson through Turner to the Impressionists.

(to Waiter)

Do you have a beer?

(back to Professor)

Let me take you through Turner's evolution, do try to keep up, Lord Fauntleroy ...

INT. BUCKINGHAM PALACE - JEWELRY DISPLAY - CONTINUOUS

Ezekiel passes GLASS DISPLAYS of royal jewelry. He double-takes, returns. Stares at them. Nods to the Guard.

EZEKIEL

Lovely display.

GUARD

It is, sir.

EZEKIEL

You know, the shrimp appetizer is delicious. You should really go get some.

(beat)

Now.

(beat)

Before they run out.

INT. BUCKINGHAM PALACE - RECEPTION FLOOR - CONTINUOUS

Flynn and Baird are gliding around the dance floor.

BAIRD

This is nice.

FLYNN

Yes. Yes, I suppose it is.

BAIRD

We can move completely around the room, check the corridors without seeming suspicious.

FLYNN

Exactly that. Do you think Stone and Ezekiel are --

BAIRD

Not doing what they're supposed to do? Probably not. We've dropping them into a ridiculous situation with absolutely no training.

FLYNN

That's what happened to me.

BAIRD

They don't train the Librarian? Well, how did you do, your first mission?

FLYNN

I got completely distracted and nearly died about nine times.

BAIRD

For what it's worth, I'm glad you didn't die. I found out there's magic in the world. I owe you that.
(beat)

We should really schedule a dance some time when you're not slowly bleeding to death.

FLYNN

Let's save the world first.

BAIRD

You get used to saving the world?

FLYNN

I don't even bother to put it on the to-do list anymore.

And for the first time, Baird grins a bit.

ON THEM as they dance past a scrum of DIPLOMATS and CELEBRITIES ... and landing on Galeas, blending in among the rich and powerful. Galeas sees them, keeps an eye on them as he continues his conversation.

DIPLOMAT

Mr. Galeas, we cannot thank you enough
for your donation.

GALEAS

Ambassador, I've always said if you
want to change the world, you can't
wait around for other people to do
it for you.

Galeas steps away from the Diplomat. Texts on his phone.

INT. SIDE TUNNEL - CONTINUOUS

ON LAMIA as she checks her phone. Perturbed, she stows it.

LAMIA

We're running out of time! Get me
through that wall!

Lamia, Cassandra and the Assassins react as there's a CRACK,
and the stone wall gives way. Assassins pulls stones away
as Lamia impatiently leads Cassandra into the chamber beyond.

INT. STONE CHAMBER - CONTINUOUS

They enter the chamber.

LAMIA

Bring some lights in here. Run in
the air hoses.

Assassins scurry to prepare the space. The first LAMP strobes
into the room ... and finds THE STONE.

The ANCIENT BLACK STONE rises waist high from the floor of
the chamber. But around it is a CAGE. The cage is black
iron, the crosspieces curving across each other as if it
woven rather than cast.

LAMIA (CONT'D)

Cut through that.

An Assassin strides forward with cutting equipment. But as
he touches the cage, there's a FLASH -- he's nothing but ASH
drifting in the torchlight. Cassandra lets out a little
scream. Lamia frowns.

LAMIA (CONT'D)

All right. New plan.

Lamia examines a COPPER PANEL on the front of the cage, with
BLACK GLYPHS set into the metal.

LAMIA (CONT'D)

What's this?

CASSANDRA

High Enochian. A mathematical language derived from ancient Greek.

Cassandra reaches out to touch the plate. Lamia is about to stop her, waits. When Cassandra's finger hits the metal the GLYPHS suddenly GLOW and RISE above the copper plate. She touches one Glyph, slides it over to replace another. The Glyphs slide around as if puzzle pieces.

LAMIA

You can crack it.

CASSANDRA

Given time.

Lamia attempts a weak smile.

LAMIA

Take all the time you want.

As Cassandra works the Glyphs, Lamia gestures. An Assassin presents a carrying case. He opens it to reveal EXCALIBUR.

Lamia gestures and the Sword rises to her hand. There's a quick FLASH of blue from the Crown, to Excalibur, and then an echoing SPARK in the Stone.

EXT. BUCKINGHAM PALACE - NIGHT - LATER

Re-establishing the palace.

INT. BUCKINGHAM PALACE - RECEPTION FLOOR

Flynn and Baird walk and talk, Baird's eyes scanning constantly. He stumbles a bit, she holds him up.

BAIRD

They're running standard counter-terrorism on the perimeter and soft threat assessment inside. That means their attention's on the VIPs, and the interior guards are rotating.

She points to an interior passageway.

BAIRD (CONT'D)

We'll need Jones to hack the alarm panel, but I'd say we have a three-minute window to get through that door to the chambers beneath the palace.

Flynn runs his hand over his brow. He's sweating. Baird pull his jacket back. Blood seeps on the white shirt.

FLYNN

Maybe fading a little faster than I thought.

They round a corner to find Stone, attended by DUCHESSSES and sundry young Royals, still chewing out the Oxford Professor.

PROFESSOR

Certainly you can't argue that John Turner simply changed styles --

STONE

No, I'm not arguing, I'm telling you, in the plates of *Liber Studorium* you can see a reflection --

BAIRD

Stone, we have to go.

He holds up a finger.

STONE

-- of the volcanic ash in the atmosphere in 1816, where his hues shift to the red end of the spectrum, leading also to a proto-impressionist --

BAIRD

Stone.

Baird guides him away. Stone grabs two drinks off a tray, downs both.

STONE

You little ladies have a lovely night. And remember, all that matters is that art touches your heart.

INT. BUCKINGHAM PALACE - DISPLAY AREA - MOMENTS LATER

They find Ezekiel staring at GLASS DISPLAY CASES.

FLYNN

We need you. Wait, what are you doing here?

EZEKIEL

Looking at these royal jewels. Secured in these completely inadequate security cases.

(off them)

I'm just looking.

They walk OUT OF FRAME. A beat later, Baird steps back into frame, tests the LOCK on one of the cases. A GUARD steps forward, she waves him off.

BAIRD
Just checking.

She steps out. Another beat, then back in, as she counts the pieces quickly. Satisfied, back out again.

INT. BUCKINGHAM PALACE - CHAMBER PASSAGE

They reach the SIDE PASSAGE, one of the various service doors one finds in a palace. As one does.

They wait for a SECURITY MAN in a suit to move off, then slide to the ALARM PANEL. Ezekiel begins to work.

EZEKIEL
Tch, a Glenn-Rieder 250? That's three years out of date. I expect Buckingham Palace to do better.

BAIRD
I'll write a strongly worded memo. Two minutes thirty seconds.

Flynn reaches in, touches his wound.

STONE
You ain't looking so hot.

FLYNN
No matter what happens to me, you get that Crown.

STONE
You drop, we'll leave you and move on.

FLYNN
What? No, why would you just jump to that? That's horrible.

BAIRD
Two minutes.

The door pops. Ezekiel eases it open, slides inside. They close the door neatly behind them.

The Security Guard comes back. Bored, he looks around. Pauses. There's a BLOODSTAIN on the doorjamb.

INT. STONE CHAMBER - CONTINUOUS

Cassandra SLIDES the last of the GLYPHS into place. AN ANCIENT WORD echoes through the chamber, fades. Then with a CREAK, the IRON CAGE begins to UNWEAVE. A reverse time-lapse as iron bars, bending like reeds, retreat back into the earth.

LAMIA

Nice work, little Librarian. But I'm afraid it's about to get messy, and I can't have you about.

CASSANDRA

You said you're going to help people.

LAMIA

We are. We're bringing magic back to the world. The whole world, all at once.

EXCALIBUR GLOWS with unearthly blue light.

LAMIA (CONT'D)

Technology ends, Magic returns, and we control it. We are the Kings and Queens of the New Magic Age.

(to Assassin)

Palaces have dungeons, right? Find a cell, stick her in it.

The Assassins drag Cassandra out. Lamia steps forward, raises Excalibur above her head.

LAMIA (CONT'D)

Come back to us, oh ancient world of wonders. Return, and be ours.

She DRIVES Excalibur into the Stone. There's a BLAST, one of those flat shock waves that takes everyone off their feet.

Excalibur PULSES with power. Once, twice, and on the third time we see that BLUE GLOW spread like spierwebs veins down through the obsidian rock. Feeding power like blood into the vast arteries. With each PULSE more of Excalibur's energy drives into the Stone.

INT. BUCKINGHAM PALACE - WINE CELLAR - CONTINUOUS

Dark, old stone, cramped. Flynn and the others hunt for clues, mini-flashlights cutting the darkness.

STONE

Old section. From George the Third's time.

The WAVE of BLUE passes over them. Flynn cries out, slumps against a RACK of WINE. Baird checks his wound. It's openly bleeding now.

FLYNN

The Sword's rejoined with the Stone.
Magic's coming back.

BAIRD

And that's a magic wound.

EZEKIEL

Hello, darling.

They turn. Ezekiel's pulled a BOTTLE of wine from a rack.

STONE

Seriously?

EZEKIEL

Seriously, a 1811 Chateau d'Yquem.
Stole one of these once, it's worth
a hundred thousand dollars. No way
it's just sitting around in a wine
cellar, don't care whose wine cellar
it is.

He cracks it open, drinks it, spits it out.

EZEKIEL

Water.

They search the wine rack. Baird's the one who finds the latch. She tugs, and the rack SLIDES AWAY. A STONE door in the wall behind weirdly, magically IRISES OPEN. There's a descending tunnel beyond. They hurry down the steps.

INT. STATUE ROOM - MOMENTS LATER

Flynn, Baird, Stone and Ezekiel enter a ROOM filled with STATUES. The statues are reminiscent of the TERRA COTTA WARRIORS of China, but instead they're of ROMAN LEGIONNAIRES.

EZEKIEL

I was expecting knights, you know,
armor.

STONE

Roman. So it's true, Camelot happened
in the time of the last Legionnaires.

There's an opening in the wall opposite. But as they advance, a door SLAMS shut -- as does the one BEHIND them. Flynn leads them to the opposite door. There's WRITING on it.

FLYNN

"Only he who is worthy to wield the power of Excalibur may pass."

BAIRD

Only King Arthur? The Royal Family?

FLYNN

Arthur said no one's worthy of Excalibur, that's why he never passed it on. No one was ever meant to use Excalibur again.

Another PULSE of MAGIC. Flynn buckles.

BAIRD

Excalibur again.

FLYNN

No, stronger. The ley lines are waking up. Magic's coming back to the world.

His near-collapse almost makes them miss the CREAK of turning heads. The team looks up.

The LEGIONNAIRE STATUES are all looking at them. Then, dust falling from ancient joints, the statues DRAW their swords.

FADE OUT:

ACT FOUR

FADE IN

INT. STONE CHAMBER - CONTINUOUS

Excalibur PULSES, but then the Stone, like a an old engine turning over, PULSES back, out of phase. Then again, a little faster. Lamia laughs, manic.

INT. BUCKINGHAM PALACE - RECEPTION FLOOR - CONTINUOUS

Everyone REACTS as the LIGHTS flicker, strange RUMBLINGS travel through the room. Galeas steps aside to avoid some Guards, glimpses in a mirror. Stops and stares.

The lights are flickering, it's hard to see ... but Galeas is younger.

GALEAS

Welcome back.

INT. STATUE ROOM - CONTINUOUS

Flynn and the others duck and weave. The Legionnaires are slow, but there's not a lot of room to move. Flynn comes nose to nose with one as it grabs him with its free hand.

LEGIONNAIRE

Qui estis?

FLYNN

"Who are you?"

Baird SHATTERS the thing's arm, pulling Flynn back. Stone dodges a sword, grabs another statue's sword and pulls, crossing the statues against each other.

FLYNN (CONT'D)

They'll let the one who's worthy of
wielding Excalibur pass!

STONE

Arthur! I'm Arthur!

No good. Ezekiel ducks, tries:

EZEKIEL

Merlin! I'm all-powerful Merlin.

(nothing)

Harry Potter! Statuist Falldownicus!

BAIRD

The Queen! I'm the Queen!

Nope. She rolls, picks up a sword from a shattered arm and BLOCKS a sword blow.

BAIRD (CONT'D)

Oh, I suppose Queens aren't allowed to use swords. Typical.

They're being forced back against the wall.

FLYNN

Volo NEMO!

The Statues freeze.

FLYNN (CONT'D)

VOLO NEMO!

The Statues CRUMBLE, falling into SHATTERED SHARDS. Both doors open.

FLYNN (CONT'D)

"Volo Nemo". "I am No one." Arthur said no one was worthy, so ...

STONE

Kind of literal.

EZEKIEL

They are statues.

INT. STONE TUNNELS - CONTINUOUS

This tunnel intersects with the DRILLING TUNNEL. Flynn leads them past old DUNGEON DOORS, past the DRILLING EQUIPMENT and generators and hoses.

FLYNN

They came in sideways. Oh, that's much smarter than what we did.

They reach the end of the Tunnel, peek past. They can see:

INT. STONE CHAMBER - CONTINUOUS

Both Excalibur and the Stone glow BLUE, in perfect synch. Lamia, wearing the Crown, paces with a team of Assassins.

INT. STONE TUNNELS - CONTINUOUS

They lean back against the dungeon doors.

FLYNN

Trained killers, magic crown giving her control of the deadliest weapon on earth. Ideas?

CASSANDRA (O.S.)
I have some ideas.

Cassandra's in the CELL they're hiding beside.

STONE
Hey kid.

EZEKIEL
And no thanks, you sold us out once before.

FLYNN
She had her reasons. Ezekiel, get her out of there.

Ezekiel hesitates. Flynn glares.

FLYNN (CONT'D)
You people hounded me to do this together, so now we do it together, all together. Get her out.

The door opens. Cassandra eases out.

FLYNN (CONT'D)
So what's your idea?

Cassandra points to the equipment.

CASSANDRA
That's the drill they cool with ice-water pipes. That's the air recycler. Electrical wires off the generator and --

FLYNN
-- metal support pipes. Distraction, then action. Good idea, but it'll take all of us. Together.

He looks to them. They nod.

FLYNN (CONT'D)
This is what we need. Stone, your knowledge of mechanics. Reroute that ice water coolant into the warm air recycler, that'll give us cover.

(NOTE: the following sequence hops over the timeline)

INT. STONE TUNNELS - MOMENTS LATER

Stone REROUTS the ICE WATER COOLING the drill into the AIR RECYCLER.

CUT TO:

INT. STONE CHAMBER - MOMENTS LATER

Lamia and her Guards react as THICK FOG pours into the chamber from the air recycling tubes.

BACK TO:

INT. STONE TUNNELS - MOMENTS AGO

FLYNN

Eve, keep them distracted to I can get close to Lamia.

INT. STONE CHAMBER - CONTINUOUS

The Assassins are spread out. Baird comes out of the fog, brings down two, then fades back.

Lamia strides forward. She reaches for Excalibur, then hesitates. No, it's not done. She pulls her own katana.

INT. STONE TUNNELS - MOMENTS AGO

FLYNN

Ezekiel's hacking. Go rewire that generator panel. I'm going to need alternating current when I yell, very strong. Cassandra will give you the frequency.

CUT TO:

INT. STONE TUNNELS - CONTINUOUS

Ezekiel and Cassandra are REWIRING the generator panel. A SPARK flies up. Ezekiel sucks his thumb and keeps working.

INT. STONE CHAMBER - CONTINUOUS

Lamia finds Baird in the thick fog. She strikes, Baird rolls out of the way, into the path of two Assassins. Stone is with her, though, and they take on the killers. Lamia moves up on their flank, pauses.

LAMIA

I hear you, Librarian.

Flynn steps into view, holding a METAL PIPE. He's wrapped it in WIRING, with TAPE around the base for a better grip.

FLYNN
Give me Excalibur. Stop this.

They exchange blows.

LAMIA
Stop this? Magic is returning to the world! It's flowing out through the ley lines, creeping back into every corner of this planet.

FLYNN
Magic you control. Power no one can stop.

Another flurry of blows. Flynn stumbles back, his side soaked with blood. Lamia toys with him.

LAMIA
And how are you going to stop us? With your little knock-off Librarians? One doomed by her gift, one who fled his gift, one who abuses it?

On Baird and Stone, being forced back.

LAMIA (CONT'D)
With your little soldier girl?

FLYNN
No. I'm the Librarian. The Librarians win with knowledge. The Librarians win with science.

He stands, holding the pipe cleanly upright.

FLYNN (CONT'D)
Electromagnets.

Lamia looks at the pipe. With her gaze we --

-- ZOOM down along the wire trailing from the pipe, out of the Chamber, and to the Generator. Ezekiel throws a switch, Cassandra twists a dial --

The pipe in Flynn's hand HUMS. Suddenly, the Crown of Arthur FLIES off Lamia's head and CLANGS onto the pipe. SPARKS fly, the magnet SHORTS OUT.

But Flynn now holds the Crown.

Lamia screams and RUNS forward. Flynn dons the Crown, reaches out. Excalibur TEARS from the Stone. The blue light suffusing the Chamber FADES and discharges with THUNDER.

Excalibur BLOCKS Lamia's blow, floating between Flynn and Lamia. Lamia strikes again and again, but Excalibur parries every strike. It disarms Lamia and places its blade across her throat.

FLYNN (CONT'D)

Cal, no.

(beat)

Excalibur, we are better than them.

ON THE SWORD as it drifts away, hesitating.

Lamia's hand FLASHES for a knife, she THROWS it --

Excalibur STRIKES her down, but the dagger's heading straight for Flynn --

Baird CATCHES it in mid-air. Blood oozes from her fist clenched around the blade, but she doesn't seem to notice.

BAIRD

You really do need a Guardian.

FLYNN

Better late than never.

The fog is fading from the Chamber. The Candidates gather as Excalibur drifts toward Flynn. It dips, as if stumbling, and he catches it. He falls to one knee at the same time.

FLYNN (CONT'D)

It's okay, old friend.

CASSANDRA

What's wrong with it?

FLYNN

Most of its magic was discharged back into the earth. It ... he's dying. We're both dying.

Excalibur glows BLUE for a second.

FLYNN (CONT'D)

What little power's left is almost all raw magic. With the Crown, I can manipulate it.

(to Cassandra)

I can heal you. I can save you.

BAIRD

Flynn.

FLYNN

Judson, gone, Excalibur's dying, the
Library's gone. It's time.

Flynn takes Cassandra by the shoulder. Excalibur glows, he
brings it toward her forehead.

She GRABS his wrist. With surprising strength she DRIVES it
down, presses it against his side.

FLYNN (CONT'D)

No!

Flynn SCREAMS as the energy courses through him. He falls
back, blue energy pulsing into him. Cassandra's locked in,
eye to eye with him.

CASSANDRA

(whispered)

You already saved me.

The energy fades. Flynn lifts his shirt. The wound is
closed, a SWORD-SHAPED SCAR marking the wound.

STONE

Hey.

Flynn looks back up. Excalibur, now dull, is beginning to
DISSOLVE. As if it were made of sand.

FLYNN

Goodbye, Cal. Thank you.

Excalibur POURS OUT, a fine grain of metal particles, onto
the ground. They watch as the particles TRACK across the
floor and REJOIN the Stone.

INT. BUCKINGHAM PALACE - WINE CELLAR - MINUTES LATER

Flynn leads them from the secret tunnel.

FLYNN

Magic, once again defeated by
knowledge. This just proves that
there is nothing, no situation you
can't think your way out of.

KA-CHAK. A full ASSAULT TEAM of soldiers is waiting for
them, guns up. Flynn and the others slowly raise their hands.

STONE

So ...

FLYNN

Thinking.

One of the Soldiers raises his visor. It's the Soldier who
as with Baird during the assault in Paris.

SOLDIER

Colonel Baird?

Baird looks to Flynn.

BAIRD

Hate to interrupt your thinking.

FLYNN

No, no you got this one, definitely
a Guardian-type situation.

Baird drops her hands, steps in front of the rest of them.

BAIRD

Gentlemen. Funny story, this.

FADE OUT:

ACT FIVE

FADE IN:

EXT. ANNEX - TWO DAYS LATER

Stone, Ezekiel and Cassandra sit outside the Annex. Stone and Ezekiel are close by, chatting. Cassandra has self-segregated, sitting miserably on a large suitcase.

They look up as Jenkins ENTERS with WHITE ENVELOPES, accompanied by Charlene. As he hands them out:

JENKINS

I've completed your airplane tickets --

CHARLENE

We completed.

JENKINS

We did, that's right, and I have to say, Charlene did a magnificent job aligning your flight schedules and payment process with the airline mileage system for maximum savings and mileage credits.

CHARLENE

All the air miles the Librarian racks up every year, you could trade those in to fly to the moon!

JENKINS

Oh, so you've flown on the --

CHARLENE

Shh. No, they don't know about that.

JENKINS.

Ah.

(beat)

Ah-hah! "Fly to the moon", what a colorful ... metaphor. For a thing that does not happen. Well, I'd say thank you for visiting, but I loathed having you here.

STONE

So that's it.

Flynn and Baird cross in.

FLYNN

For you, yes. We've transferred some pretty generous --

CHARLENE

Not too generous.

FLYNN

-- consulting fees into your bank accounts, and arranged travel home. Thank you. For everything. But it's not fair, or safe, I think, for you to stay involved in this life.

EZEKIEL

A life that would've been our life, if luck had broken just a little differently.

STONE

Now we go back to our lives, knowing the magic is real, knowing the world is --

CASSANDRA

-- so big, knowing the world is so big. What if we can't move on?

She's suddenly embarrassed she spoke. Looks down. Flynn sympathizes, but he's made his choice.

FLYNN

It's for the best.

Flynn gestures for Jenkins to step aside with him. Baird comes forward, puts on her soldier voice.

BAIRD

You've also all signed non-disclosure forms so you will not tell anyone of the events which occurred, the existence of the Library or the Librarian, of magic and secret conspiracies and, well, anything. At all.

EZEKIEL

Or?

BAIRD

Please, tell people all about the magic Library, and Excalibur, and how you broke into Buckingham Palace because King Arthur is really Roman. I'll come visit you and make sure the straight jacket's not too tight.

ON FLYNN AND JENKINS

FLYNN

Have you tried Temporal resonance,
how about if we find a Crystal Skull -

JENKINS

Sir, I have tried everything.
Everything. The Card Catalogue is
still anchored to this reality. It
can still access the records of the
Library, the books and manuscripts.
That much of a connection still
exists. But the Library itself,
with all its artifacts --

FLYNN

And Judson.

JENKINS

-- is cut loose from this world.
The Library is adrift in time and
space. The Library is lost.

Flynn fights his emotions. He heads inside.

INT. THE CARD CATALOGUE - MOMENTS LATER

Flynn crosses to the table where he's left his traveling bag
and coat. Tossing a few mementos (from previous LIBRARIAN
movies) into the bag, he shrugs into the coat.

Walks out past the MIRROR, gives it the first few knocks of
"shave and haircut".

ON FLYNN when, from the mirror, comes the answering knock of
"two bits". He freezes. Hope in his eyes, he spins.

Judson stands IN THE MIRROR, with the LARGE ITEMS ANNEX behind
him. Flynn rushes the mirror.

JUDSON

Hello Flynn.

FLYNN

Judson!

JUDSON

Reports of my death have been greatly
exaggerated.

FLYNN

Come on out of there!

Flynn reaches for Judson, frowns when his hand hits glass.

JUDSON

I'm afraid that's not going to happen, Flynn. The physics is a little complicated. Information can pass back and forth across the dimensional void --

FLYNN

Yes, due to quantum entanglement, did you actually just tell me the physics is complicated?

JUDSON

-- but not solid materials. The Library and I are too far away.

FLYNN

Where?

JUDSON

It's impossible to say. The Library, me, we're gone. You need to move on.

FLYNN

What if I can't move on?

JUDSON

It's for the best.

Flynn touches the mirror.

FLYNN

I never really knew ... I never really had a father.

JUDSON

And I never had a son.

Judson places his hand opposite Flynn's on the glass.

JUDSON (CONT'D)

Well, now we're both liars.

FLYNN

I will find the Library Judson. I'm the Librarian. Nothing's impossible.

JUDSON

The Serpent Brotherhood failed, but they released an enormous amount of magic into the world. Things are going to go a little mad out there.

(MORE)

JUDSON (CONT'D)

You're in charge now, and you're not going to have time to search for the Library.

Flynn realizes, turns away.

FLYNN

... no, I won't. Not if I try to do it alone.

JUDSON

Flynn, I'll always be --

Judson's cut off. Flynn turns, finds the mirror empty.

BAIRD (O.S.)

Flynn?

Baird's a little confused to find Flynn staring at himself in the mirror.

FLYNN

I'm the Librarian. I'm in charge now.

BAIRD

... yes?

Flynn walks past her, fishing in his pocket for something. Pauses, pulls out Judson's POCKET WATCH. He grins.

FLYNN

It's time I started making the rules.

Flynn walks out. Baird glances back at the mirror. Just a FLASH of Judson tossing her brief salute -- nope, too fast. Must've imagined it. She hesitates, then follows Flynn.

EXT. ANNEX - MOMENTS LATER

The same seating arrangement, with Jenkins and Charlene in the BG chatting.

EZEKIEL

(to Stone)

Come on. Paris to Moscow to Tokyo, all these great works of art you've only seen in books are hanging on museum walls.

STONE

Until we take them off those walls, that's what you're saying'.

EZEKIEL

You are wasting your talents.

STONE

I'd say the same. How about you consider going straight? You got a good man in there. Deep, deep in there under the jerk, but a good man.

EZEKIEL

Being good's easy. Being good at what I do's hard.

STONE

Brother, being a good man, just a good man -- that's the hardest damn thing in the world. Sorry you don't feel like you're up to the challenge.

Flynn and Baird burst out.

FLYNN

New plan! Although I have the feeling it's the old plan, and I just realized it. Please open your envelopes.

CASSANDRA

Our plane tickets?

Flynn gestures impatiently. They open the envelopes ... and REACT as GOLDEN LIGHT shines on their faces, and WORDS appear on BLANK PAPER:

"YOU HAVE BEEN SELECTED TO INTERVIEW ..."

ON EZEKIEL as he realizes, despite himself, that perhaps redemption is at hand.

"... FOR A PRESTIGIOUS POSITION ..."

ON STONE as he sees a new chance at a life he gave up, a life the world told him isn't possible for men like him.

"... AT THE METROPOLITAN LIBRARY ..."

ON CASSANDRA as she sees a chance to finally, finally belong to something. Where her curse is a blessing.

ON FLYNN as he turns to Baird.

FLYNN

Open yours.

BAIRD

I lost mine back --

She pulls a NEW ENVELOPE out of her jacket. Her eyes reflect GOLDEN LIGHT as she unfolds the paper within. Jenkins and Charlene exchange looks, Flynn positively BOUNCING with glee. He leads them all inside.

FLYNN

Come on, come on. We've got work to do.

INT. THE CARD CATALOG - MOMENTS LATER

Flynn circles the room, his mind racing. The others are all left a little stunned.

FLYNN

I think this will be a perfect base of operations. You have access to the archives, if not the artifacts, Charlene and Jenkins can teach you how to research and supervise your training --

JENKINS

Now hold on, we don't train anyone to be Librarian!

FLYNN

Yes, and isn't that stupid? Grab some highly intelligent but unsuspecting victim and toss him into a world of magic and hope he doesn't die before he learns where the restrooms are?

CHARLENE

That's how it's always been done.

FLYNN

Well I'm the Librarian now, and I say no, that's not how it's done. Not anymore.

We sweeps his arm across the others.

FLYNN (CONT'D)

Meet the Librarians. In training.

BAIRD

They're not qualified.

FLYNN

Then we'll make them qualified. I'll still handle the big stuff, the world-ending artifacts, they'll handle the ... slightly less apocalyptic cases. This will free up time for me to hunt down the Library and bring it back.

JENKINS

That's impossible.

FLYNN

People keep saying that like we don't eat the impossible for breakfast every day.

(he turns to them)

I offer a life of mystery and misery, of loneliness and adventure. But most of all, a chance to make a difference. A chance to save the world every week twice before Friday. Are you in?

They look to each other. Stone nods to Cassandra.

STONE

Even her?

BAIRS

She sacrificed her own life to save Flynn's. More than you've done, Oklahoma.

Stone reacts to Baird tossing a nickname back at him.

STONE

I reckon I can give it a shot, if we're helping people.

EZEKIEL

It will provide an opportunity to steal new and exciting things. I'm in.

Cassandra just nods. She rushes forward and HUGS Flynn. He squeezes her and sets her back.

FLYNN

It's your Library now, or at least this little piece of it. I'll check in in a few weeks. Try not to die.

Flynn heads out with Baird, leaving the Librarians to take in their new surroundings, with a very distressed Charlene and Jenkins.

EXT. LIBRARY ANNEX - MOMENTS LATER

Flynn and Baird cross to Flynn's car.

BAIRD

We'll have to find a Guardian for them. Only Stone can handle himself in a bar fight, and I don't know how many magical artifacts you're going to find in dive bars.

FLYNN

Actually, no. I've found their Guardian.

Baird stares at him.

BAIRD

Flynn, no.

FLYNN

Hear me out.

BAIRD

With Judson gone, who else can you trust?

FLYNN

No one, and that's the point. Judson's gone, the Library's gone, if something happens to me -- they're the future. You're the first person I've met in five years I trust. So you're the one I trust to watch them and keep them safe.

BAIRD

I thought you needed ... a Guardian.

FLYNN

I need the Librarians protected more than I need, want to be traveling the world with you.

A beat. She squares her shoulders, the old soldier back.

BAIRD

Librarian and Guardian. The job's more important --

FLYNN

No. Don't say that, that's the old way. But for now, we need to work separately.

BAIRD

And who'll keep you alive?

CHARLENE

Hold on, hold on!

Charlene hustles out, pulling together her coat and luggage.

CHARLENE (CONT'D)

I've arranged the plane tickets online, we need to get to Madagascar, there's an outbreak of the undead.

(off their look)

You don't think he'd actually last five minutes without me, do you?

FLYNN

I think --

Charlene affectionately slaps his cheek, moves on.

CHARLENE

Don't think too hard, Flynn, bad things happen. Come on, plane to catch, zombies to fight.

Flynn turns to Baird. In one smooth move she grabs him and sweeps him in for the long hero kiss. (The chemistry here makes it a little hard to tell exactly who the hero's supposed to be.) They separate. She drops to parade rest.

BAIRD

Come back alive, Librarian.

FLYNN

I will. Call. Next time. Be ...
wow.

Flynn crosses to Charlene. They get into the car and drive off. There's just a beat of regret on Baird's face, then the professional is back.

INT. THE WORKSPACE - MOMENTS LATER

The "Librarians" investigate what is now their workspace. Eager, but not sure how to begin, they turn to Jenkins.

JENKINS

Ah. Ah.

(MORE)

JENKINS (CONT'D)

Now, I know that Flynn is technically the Librarian. And I technically work for the Library, and vis a vis etcetera etcetera the Librarian. But I don't --

BAIRD

(entering)

Really have a choice. These three will be using this as a base of operations, and I will be supervising their security. So make yourself useful or make yourself gone.

JENKINS

You're bluffing.

The Librarians wince as one.

STONE

She don't bluff --

EZEKIEL

Not so much "threats" as "promises" --

CASSANDRA

She can and will kick your ass.

Jenkins tries to outstare Baird. Finally relents.

JENKINS

There is, I suppose, the Clipping Book.

He pulls a GIANT LEDGER down off a shelf.

CASSANDRA

What's a clipping book?

JENKINS

Ahhh, child of the annoying digital age, it's how we used to gather information about news stories. Each page has clippings from difference sources detailing a specific bizarre mystery.

STONE

Don't really need a book of old clippings --

JENKINS

Silly midwestern person, this Clipping Book is the Library's clipping book. Every night, there's a new page. New information, of a new mystery happening that very day.

(pause)

Shall we begin?

They fumble over the book for a moment, then fall into a non-verbal agreement.

Stone riffles the pages of the book. Cassandra, eyes closed, JAMES her finger down on one of the passing pages. Jenkins looks at the case detailed within.

JENKINS (CONT'D)

Oh. Oh. Fascinating. You'll never solve this one.

The Librarians all lean forward to read the page ...

FADE OUT: