

PHANTOM KNIGHTS

by  
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FADE IN:

TWO BODIES STUFFED INSIDE A CHEST.

Flames dance across their pale skin.

EXT. TOWER OF LONDON - ESTABLISHING - NIGHT

The Tower of London sits beneath a full moon.

Imposed below: London, 1483. Tower of London.

INT. TOWER OF LONDON

A PAIR OF HANDS

Picks up the chest, hauls it over to a HOLE in the wall.

RICHARD III (31), regal and handsome features, places the chest in front of the hole.

He picks up an item tightly wrapped in cloth, holds it with one arm. Unfolds a piece of the cloth.

What's underneath GLINTS PURPLE. But not from any light source. Richard's eyes are aglow with reverence.

He's halted by a sound. FOOTSTEPS. ECHOING off the stone foundation.

A few feet away, a TOWER GUARD approaches. Helmet standing out.

Richard glides into the shadows, now completely invisible.

The guard, eyes intent, scans the area for any signs of life. Withdraws his SWORD, steel glinting in the light.

The guard turns toward Richard's hiding place. Approaches. Places the tip of the sword against the wall and traces.

He comes agonizingly close to Richard, mere inches away.

The guard's eyes narrow. He lingers.

Finally, thankfully, he walks away. Back into the calm night.

Once clear, Richard steps back into the light. If he had been afraid, it doesn't show.

Richard re-folds the cloth, tucks the hidden item into the chest with the bodies.

He CLOSES the lid.

Richard WAVES his hand, the locks SNAP SHUT, secured tightly.

Another gesture, the chest LEVITATES into the air, and travels into the hole. It settles back down on firm ground.

Richard waves his hand again and THE HOLE CLOSES UP BY ITSELF. The stone RE-FORMS.

The chest is hidden.

Richard, job done, SWIRLS his cloak around him and vanishes in a FLASH OF BLUE LIGHT.

After he's gone, the torches in the Tower all EXTINGUISH simultaneously. Pure darkness.

EXT. TAVERN - ESTABLISHING - NIGHT

Pedestrians walk to and fro. Horse-drawn carriages are pulled along on the streets.

The dull sound of loud voices emanates from the tavern.

Imposed below: LONDON, 1895.

INT. TAVERN

Drunk men and women frolic about. Chasing each other. Some still pouring alcohol into their mouths, dribbling sloppily.

Sitting at a table in the corner, away from the chaos are two men. JULIAN SAVAGE (35) and JACKSON (34).

Savage seems appropriately named. Stern features set in an almost permanent scowl. Jackson, however, is more average.

Savage puts down his drink.

SAVAGE

Did you acquire it?

Jackson glances around. Nobody's watching. He deposits a leathery, weathered book on the table.

JACKSON

It wasn't easy to come by.

Savage hurriedly takes the book.

SAVAGE

The items of important value rarely are.

Savage opens the book, intently scanning various pages.

SAVAGE (CONT'D)

Everything seems in order. No indications of forgery.

He places the book back on the table.

SAVAGE (CONT'D)

Were you followed?

JACKSON

Considering the effort, I'd be surprised if I wasn't. But I took precautions.

Silence between the men. Contrasted by the drunken ruckus around them.

JACKSON (CONT'D)

I still don't understand what's so special about a journal belonging to a former King.

SAVAGE

I wouldn't expect you to. Because it's none of your concern. You did your job, now I must do mine.

JACKSON

What's in it?

SAVAGE

So now you're wondering what you've gotten yourself into?

JACKSON

Either that or I'll be arrested shortly and would enjoy the luxury of knowing what I did was worth the effort. I already know what he needs it for. But why did you agree to help him get it?

Savage's eyes are narrowed to slits.

SAVAGE

All you need to know is that you've helped us come one step closer to forming a more effective Empire.

JACKSON

And by "us," you're referring to ...?

SAVAGE

People who possess a better understanding of power. Everyone desires power, but only a select few know how to wield it.

Just then, a DRUNK stumbles into the table, nearly knocking it over. Savage and Jackson catch it in time.

But everything on top tumbles to the floor.

DRUNK

Oh, so sorry, chaps. Rather hard to keep your footing after you've had one too many drinks.

SAVAGE

It's quite alright.

The drunk helps Savage and Jackson clean up the mess from the table.

He comes across the book. Studies it.

DRUNK

Ah, a bit of light reading?

Savage SNATCHES it back.

SAVAGE

Sorry. Family heirloom. Quite delicate.

DRUNK

My hands aren't so rough.

SAVAGE

Perhaps you should be on your way?

DRUNK

As soon as you fine gentlemen point the way. I seem to have lost my bearings.

The drunk swaggers unsteadily, nearly falls over.

But this movement makes something on the drunk's lapel glint in the tavern's light.

A SMALL GOLD CREST. A LIGHTNING BOLT CROSSED WITH A SWORD.

This catches Jackson's eye. Jackson quickly withdraws a PISTOL, aims at the drunk.

JACKSON

He's one of them!

The drunk, ETHAN ROBERTS (35), rugged good looks, the look of a hero, regards the pistol casually. Suddenly sober.

ETHAN

Bloody hell. Do you know how to use that?

Ethan turns to Savage.

SAVAGE

I see Sharp still employs her usual tricks, performed by the same dogs.

ETHAN

A pity you couldn't be trained.

SAVAGE

My loyalty isn't so easily obtained.

Savage now has a pistol of his own trained on Ethan.

Ethan tips up his hat, revealing more of his face.

ETHAN

Why is it we always find ourselves in these situations?

SAVAGE

Simple. It's your misplaced sense of righteousness.

ETHAN

Or more like your persistence in illegality.

The TIP OF A SWORD is pressed against Savage's back.

TONY (O.S.)

Not to mention my resourcefulness.

TONY FOGG (34), the look of an experienced fighter, stands behind Savage, sword leveled.

The blade GLOWS blue.

SAVAGE

Anthony. Well, I see we're all here.

ETHAN

Put down your guns. Hand over the journal.

JACKSON

Won't be that easy, boy-o.

Ethan flicks both of his hands, making the pistols FLY out of Savage's and Jackson's hands.

ETHAN

We aren't doing this in public.

SAVAGE

None of these people will matter in the time ahead, anyway.

With a resounding clap, Savage brings his hands together. Everyone in the tavern DISAPPEARS.

Ethan and Tony are THROWN against the wall at the same time.

Savage tucks the book away in his cloak, draws a sword with a BLACK BLADE. Red SPARKS of energy run up and down it.

Savage gestures at a table. It RISES into the air, Savage SWEEPS with his hand.

The table FLIES down toward Ethan and Tony. Ethan outstretches his hand.

The table EXPLODES in a burst of color. Ethan and Tony roll to avoid debris.

They get to their feet. Ethan draws his own sword. This one has a WHITE tinge. Joins Tony.

TONY

Lying down on the job, are we?

ETHAN

No, just saving your skin yet again.

They race ahead.

Savage makes a fist with his left hand, around which a ball of RED, electrical energy forms. Savage tosses it.

But Ethan absorbs it into his white blade, and TWIRLS.  
Brings his blade down against Savage's.

Their cloaks billow in a strong wind.

Ethan and Savage struggle over their swords, red and white sparks jolting from the force.

Suddenly, an EXPLOSION of light throws each of them away.  
They hit opposite walls as their swords skid away.

Tony and Jackson duel at the same time, their swords a blur.  
Tony delivers a KICK to Jackson's gut. Jackson sprawls.

Meanwhile, Ethan pulls himself back up beside a roaring fireplace.

Savage has recovered, and is standing on the bar.

Ethan's sword is out of reach.

ETHAN (CONT'D)

Time to get creative.

He gestures towards the fire. The flames slightly move in his direction.

Savage has his hands outstretched. A shimmering force gathers around him. His cloak flaps.

Tony blocks a jab from Jackson, punches him. Sees Savage.

TONY

Ethan!

A torrent of blackness descends upon Ethan. Ethan makes the fire SHOOT out.

The flames block the black smoke before swallowing it, double-backing, and soaring back into the fireplace.

SAVAGE

I'm impressed, Ethan.

Savage brings his hand down sharply, releasing a thick cloud of gray fog.

He jumps down, dashes toward the exit.

Ethan sheathes his sword, gives chase through the thick fog.

Jackson attempts to follow, but Tony catches him, shoves him against the bar. He binds him there with glowing red cords.

EXT. TAVERN

Ethan races out onto the street. Scans around, looking past the confused citizens staring at the tavern.

No sign of Savage. Anywhere.

Ethan bends over to catch his breath. Tony comes up beside him.

TONY

Don't worry. We'll find him. We always do.

Ethan notices Tony still has his sword out.

ETHAN

Put that away.

Tony obliges.

They both turn towards the tavern.

TONY

Shall we?

ETHAN

Not too obvious.

Together, the two of them subtly use their hands to clear away the fog.

The fog is cleared away until there are no traces of it.

The citizens around Ethan and Tony chatter excitedly as the two wizards re-enter the tavern.

INT. TAVERN

Ethan and Tony walk over to Jackson. He's still restrained.

ETHAN

It appears your employer holds you in very high disregard.

JACKSON

Then you have no reason to keep me.

TONY

Think again. You can tell us why Julian Savage made you steal the journal of Richard III.

ETHAN

And why whoever he's working with  
desires it so?

Ethan and Tony each grab an arm. The red bonds become red  
handcuffs. They walk back out.

Ethan consults his pocket watch.

ETHAN (CONT'D)

Five A.M. Another sleepless night.

TONY

Comes with the territory. Look on  
the bright side. There's always  
tomorrow night.

EXT. TRAIN STATION - DAY

Steam coats the air like a protective blanket as passengers  
exit a newly arrived train. Others step onboard.

Out of the departing crowd step OLIVIA CLAYTON (35) and  
DANIEL PHILLIPS (40).

Olivia is the perfect combination of attractive and tough.  
Daniel has the world-weary look of a professional wizard.

On their clothes are the same lightning and sword crests.

Olivia turns quite a few heads as she walks. Speaks with an  
American accent.

OLIVIA

Seems men are the same no matter  
what country they're from.

DANIEL

We should report to Headquarters  
immediately.

OLIVIA

No.

Daniel stops.

DANIEL

Olivia, let's not argue about this  
again.

OLIVIA

Who's arguing? I just want to get  
a head start on the case.

DANIEL

Julian Savage is the kind of man  
you don't want to face without  
being ready.

OLIVIA

Daniel, when have you known me to  
not be prepared?

Daniel gives her a troubled look.

OLIVIA (CONT'D)

Listen, we'll just follow him  
around. Study his methods. That  
way, we'll know how and when to  
strike.

They begin walking again.

OLIVIA (CONT'D)

If I've learned anything during my  
time as a Phantom Knight, it's how  
to exercise self-restraint.

DANIEL

If we get reprimanded for this, I'm  
blaming you, you know.

OLIVIA

Well, we'll just have to remain  
discreet.

EXT. STREETS OF LONDON - DAY

The street is alive with the hustle and bustle of everyday  
life. A combination of poverty and the upper-class.

Ethan and Tony drag Jackson along through various groups of  
people. Jackson resists as best he can.

JACKSON

We've been wandering about for  
hours. Where are you taking me?

TONY

You know, asking too many questions  
can get you killed. I'm  
restraining myself as it is.

JACKSON

I swear, I don't know anything more  
than you.

ETHAN

The thing about criminals is you  
can never take them at their word.

A gypsy pops up at Ethan's side and clings to his coat.

GYPSY

Want your fortune read, fine sir?

ETHAN

No.

He reaches into his pocket and produces a gold coin. He  
flips it into the air. The gypsy catches it.

ETHAN (CONT'D)

But I'll be kind enough to share  
some of it.

Ethan and Tony continue to drag Jackson as the gypsy eyes her  
new gold coin with excitement.

Up ahead is a CARRIAGE, sitting alone with a driver perched  
on top. Ethan and Tony approach.

TONY

Morning, Gordon. Curious seeing  
you here and not with Rebecca.

GORDON (43), the scruffy driver, smiles at Ethan and Tony.

GORDON

She wanted me to see to the  
transport personally.

Tony takes complete control of Jackson.

TONY

You should be flattered. Not many  
people warrant such a high-value  
escort.

Ethan opens the carriage door and Tony shoves Jackson inside.  
He follows, as does Ethan.

Gordon flicks the reins for the horses, and they're off.

INT. CARRIAGE

Ethan, Tony and Jackson sit in uneasy silence. Various  
London monuments pass by outside the windows.

Jackson has traces of worry on his face. Ethan notices this.

ETHAN

He looks frightened. Are we that intimidating?

TONY

Well, there was that whole incident with you and the fire.

Ethan shrugs. Point taken.

EXT. ALLEYWAY

The carriage turns into a deserted alleyway, comes to a stop.

Gordon climbs down from his perch. Scans the area for prying eyes. Sees none.

INT. CARRIAGE

Gordon suddenly APPEARS out of thin air beside Ethan.

GORDON

No prying eyes.

Ethan bends down and runs his hands along the base of the carriage. He finds two grooves.

Ethan gets a firm grip on both and pulls upward. A piece of the base detaches, revealing

A HOLE IN THE GROUND.

ETHAN

After you.

Tony nods and carefully drops himself through the hole. Gordon goes next.

With a stern stare, Ethan is able to persuade Jackson to do the same. Once Jackson's down, Ethan takes his turn.

INT. SEWER SYSTEM

Ethan descends the final rungs of a rusted ladder. The others are waiting for him.

The sewer system is a maze of curved stone, pale light and running water. Countless routes to take.

TONY

Let's get going. I still haven't gotten used to the stench.

The group, led by Ethan, walks straight.

INT. SAME - LATER

Ethan and the others emerge from one of the many tunnels, turn left. They come to a solid stone wall. Dead end.

Carved into the foundation is a symbol: the sword and lightning crest.

Ethan steps up, draws his sword. He inserts it into a thin HOLE in the center of the crest.

The sword's hilt GLOWS a golden light until there's movement.

First, the lightning bolt MOVES UP AT AN ANGLE. Then the sword.

Ethan removes his sword from the lock as the stone wall DISSOLVES into nothing. Beyond is a secret chamber.

INT. PHANTOM KNIGHTS BASE

The chamber is vast. Multicolored torches line the circular wall: blue, green, purple and red.

On the walls hang SHIELDS from various countries, above suits of armor. A ROUND TABLE sits in the center of the chamber.

Gordon steps through the open entryway first. Ethan and Tony follow, dragging Jackson again.

Jackson observes the new surroundings in awe.

JACKSON

The Phantom Knights. So you are real.

ETHAN

And you're now at our mercy.

Gordon makes a beeline for a woman. Converses in whispers with her.

REBECCA SHARP (46), elegant yet hardened, approaches the group. Looks at Jackson.

SHARP  
I take it everything went well?

ETHAN  
Not exactly. There were  
some...complications.

A pair of Phantom Knights comes up and hauls Jackson away.

SHARP  
So I've been hearing.

She gestures toward a grizzled man, INSPECTOR TREVOR COULSON (54). Coulson wears a POLICE UNIFORM, looks irritated.

Coulson sees Ethan and Tony, walks over.

SHARP (CONT'D)  
You're about to get scolded once  
more. Third time this month.

ETHAN  
Well, third time's the charm.

Coulson reaches them.

COULSON  
Do you think me a moron?

ETHAN  
No. More like nincompoop.

Coulson guides Ethan and Tony over to the Round Table, where they sit.

Ethan and Tony place their swords on the table in front of them.

COULSON  
Neither of us are fond of each  
other. But pulling stunts like the  
one last night only furthers my  
distaste.

TONY  
We want to make sure you're doing  
your job of ensuring the Phantom  
Knights' secrecy.

ETHAN  
Otherwise, what good are you,  
really?

Ethan and Tony share a chuckle.

COULSON

Trust me, there are more important things I'd rather be doing. But ever since one of your own went rogue, we're stuck with each other.

ETHAN

Julian Savage could never be controlled.

TONY

Besides, we don't think it's just Julian you need to worry about.

COULSON

Ah, yes, back to your theory that he's been recruited by this --

ETHAN

Order of Shadows. It only makes sense.

TONY

Seeing as how The Order consists of only Dark practitioners bent on controlling the world.

ETHAN

The Order's world view falls in line with Julian's.

Coulson rubs his eyes.

COULSON

I'm not sure I can handle more than one madman running loose in this city.

ETHAN

That's why you come to us.

Ethan and Tony get up, replace their swords and walk back to Sharp. Coulson is left in a fit of anger.

EXT. HOUSE OF PARLIAMENT - DAY

Many well-dressed people filter in and out of the House of Parliament. Particularly Julian Savage, who steps out.

Savage is dressed elegantly. He approaches a carriage and raps three times with his cane.

The carriage door opens and Savage climbs inside.

Across the street, a man lowers a newspaper in front of his face, revealing Olivia and Daniel.

Olivia raises a small SPYGLASS, extends it and peers through the scope.

The turquoise scope reveals a hidden symbol.

OLIVIA

It's definitely an Order carriage.

Daniel takes a look through the spyglass.

DANIEL

So it appears they have taken him under their wing.

He closes the spyglass.

DANIEL (CONT'D)

I think this is enough. Let's go to Sharp with this information.

OLIVIA

Not yet. I want to know what job The Order has given him. Then we report to Sharp.

DANIEL

You're the worst thing that ever happened to me.

Olivia extends her arm, and a beam of white light emerges. It fixes itself on the underside of the carriage.

OLIVIA

And yet, you stay by my side.

After exchanging a smile, Olivia and Daniel VANISH INTO THIN AIR.

Daniel's newspaper flutters down onto the street.

INT. ETHAN'S APARTMENT - NIGHT

Ethan opens his door, turns on all his lamps with a wave of his hand. Tony comes in behind him.

The light reveals the cluttered mess that is Ethan's apartment.

Wrinkled clothes, books and spare pieces of paper litter the place.

Ethan makes his way through the mess as Tony does his best to clean some of it up.

TONY

There's this thing called organization. Perhaps you've heard of it?

Ethan shoves a collection of trash off his couch. Sits.

ETHAN

Don't have the time.

He unfastens his sword from his belt. Leans it against a nearly buried table.

Tony abandons his attempt.

TONY

Maybe I should just move in. Looks like you need the extra help.

ETHAN

We tried that. With less than desirable results.

TONY

What, you're still upset with me over that one incident?

ETHAN

She was a toothless gypsy. That wasn't cause for second thoughts?

TONY

In her defense, you could barely see the missing teeth.

ETHAN

I still have the scars and am still short one priceless European vase.

TONY

Which was fake. She did you a favor.

ETHAN

All evidence to the contrary...Pussy Cat.

Ethan gestures over at a tray carrying glasses and a bottle of brandy. The tray floats over, lands in his lap.

Ethan holds out a glass.

Tony consults his pocket watch.

TONY

Afraid not, old boy. I have an appointment with a lovely woman. Quite the charmer.

He moves toward the door.

ETHAN

Third one this month. Just make sure she doesn't do anything to your drink.

Tony pauses with his hand on the doorknob.

TONY

Unless it's poison, I'll let her have her way with me.

He closes the door. Ethan calls after him.

ETHAN

Don't blame me if you wind up naked chained to a billy goat.

Ethan is now alone.

He pours himself a drink, downs it eagerly. Pours himself another.

After finishing off that one, Ethan glances over at a table with a framed photograph, which he picks up.

The photograph is of Ethan with another woman. The woman is dressed well and along with Ethan smiles brightly.

Ethan strokes the picture with his thumb, his eyes suddenly glazed over. They reflect sadness, longing.

Ethan shakes his head and puts the photograph back on the table. Face down.

He sets the tray down on the floor, but still holds onto the bottle. He lies down across the couch, takes a swig.

Ethan's eyes slowly flutter closed.

EXT. HOUSE OF PARLIAMENT - NIGHT

The streets of the city are now deserted and lit by either flickering flames or fading street lamps.

The carriage from earlier pulls up in front of Parliament. Through the window, Savage checks his pocket watch.

Olivia and Daniel reappear in their old spot.

DANIEL

He's been circling Parliament all day. What's he up to?

Olivia notices something. Somebody exiting Parliament and getting into the carriage.

OLIVIA

Stalling for time and waiting for someone.

The carriage pulls away. The glowing white light is still attached to the underside.

EXT. DOCKS

The carriage pulls into an open space at the London docks. Ships are lined in the water, moored to land.

Olivia and Daniel appear a few feet away. Behind a collection of barrels.

DANIEL

I couldn't see who it was that got in with Savage.

Olivia pulls out her sword. This one has a PURPLE hue.

OLIVIA

Let's get a closer look, then.

Daniel draws his sword. Red.

Daniel sneaks into the street, heads toward the immobile carriage.

Olivia conceals her sword and circles toward the driver.

She comes up on the driver and is right on his side. Aims her sword at his throat.

OLIVIA (CONT'D)

Step down. Slowly.

The driver doesn't move.

Agitated, Olivia retracts her sword and moves to grab the driver's arm.

But the driver DISSOLVES in a cloud of BLACK SMOKE at Olivia's touch.

Something's wrong.

Olivia whips her head around to see Daniel throwing open the carriage door and jumping inside.

Olivia throws out her hand.

OLIVIA (CONT'D)

WAIT!

The carriage EXPLODES.

The shockwave THROWS Olivia backward. She lands on her back a few feet away.

Dazed, Olivia pulls herself up to survey the damage. The carriage is now an inferno.

Something to the side catches her attention.

Savage stands beside the barrels with the shadowy figure, looking right at Olivia. He smirks. Both walk away.

Olivia makes to pursue, but passes out.

INT. ETHAN'S APARTMENT - DAY

SUNLIGHT streams in from the window.

The relentless sound of KNOCKING stirs the still-sleeping Ethan.

He opens his eyes sleepily.

ETHAN

It's open!

He sits up, the bottle of brandy still in his hand. But the drink has spilled onto his shirt.

Tony opens the door. Sighs.

TONY

What am I thinking? You never lock the door.

Ethan blinks furiously in the light. Rubs his eyes.

ETHAN

I suppose there's a reason for your early hour intrusion?

TONY

I received a message from Rebecca. Get dressed. Clean yourself up. We're needed.

It's like a fire has been lit inside Ethan.

ETHAN

Indeed?

EXT. DOCKS - DAY

Uniformed policemen line the perimeter of the area, keeping curious civilians back.

Ethan and Tony emerge from the crowd, pause at a brutish officer. Discreetly, Ethan and Tony flash their Crests.

The officer lets them pass.

They proceed on toward the CHARRED, SMOKING remains of the carriage.

ETHAN

So what exactly happened?

TONY

Right now, I know as much as you. Which is to say hardly anything.

Coulson disperses a band of officers as Ethan and Tony approach him.

ETHAN

So what brand of chaos brings us here today and you out of your cozy office?

COULSON

The difficult sort.

He gestures over at Olivia, who's conversing heatedly with Sharp.

COULSON (CONT'D)

Apparently she's one of yours.

TONY

Never seen her before.

Ethan steps closer to the carriage, pulls out a white crystal tied to a string. He dangles it in front of the carriage.

The crystal TURNS BLACK.

ETHAN

Powerful Dark magic at work here.

COULSON

And that's not the worst part.

He FLIPS something into the air. Ethan catches it, looks at it.

It's a Phantom Knights Crest. Burnt badly.

COULSON (CONT'D)

I managed to recover it from the body.

Ethan shows the Crest to Tony, who looks at Ethan seriously.

Sharp walks over with Olivia.

SHARP

Ethan, Tony, I'd like to introduce Olivia Clayton. From our American branch.

Olivia courteously shakes hands with Ethan and Tony.

OLIVIA

Ethan Roberts. I've heard the stories about you.

ETHAN

I believe fantasies would be a more accurate term.

TONY

No, what's so fantastical is your modesty.

ETHAN

Olivia Clayton. I must say you've earned yourself quite a notorious reputation, too.

OLIVIA

Is that a criticism or a compliment?

ETHAN

A bit of both. So why are we here?

Sharp regards Olivia.

SHARP

One could say it's all because of a matter of not following orders.

OLIVIA

My partner and I arrived in London yesterday to assist in your investigation of Julian Savage.

Ethan refocuses on the charred carriage.

ETHAN

But from the looks of things, I'd wager a guess that things didn't go according to plan.

TONY

What went wrong?

OLIVIA

Savage got the better of us.

Ethan begins to pull away debris.

COULSON

What do you think you're doing?

ETHAN

Gathering evidence. I'm sure it's a procedure you're familiar with.

Tony comes to help him. Together, they clear away broken pieces of the carriage until they uncover something.

A BODY. IN PIECES. FLESH SIZZLED OFF.

Ethan places a handkerchief over his nose as he bends over the head and torso.

COULSON

This violates police procedure.

ETHAN

Luckily for you, we aren't policemen.

Ethan holds out his hand toward Olivia. Curious, she steps to him. Takes his hand.

Ethan holds out his free hand. Tony and Sharp keep watch, blocking this from view.

The air around the corpse becomes stronger. The wind WIPES AWAY the burnt flesh of the body.

It reveals Daniel, indeed dead.

Uncomfortable, Olivia breaks contact with Ethan. The moment she does, the burnt flesh returns.

ETHAN (CONT'D)  
Positive identification.

Olivia nods gravely. Looks at Sharp.

OLIVIA  
I want to be part of this investigation.

Ethan spots something in the debris. PARCHMENT. NEARLY INCINERATED. He secretly picks it up.

Only Tony notices.

ETHAN  
With all due respect, your relation to the victim could prove problematic.

OLIVIA  
You know, it's very rude to interrupt conversations.

Sharp glances from Ethan to Olivia. Both have their own frustrated expression.

SHARP  
Ethan's right. It'd be a matter of conflict.

OLIVIA  
Fortunately, I never let such things get to me. I'll remain emotionally detached.

ETHAN  
Saying one thing is vastly different than actually doing it.

Olivia glares daggers at Ethan. Ethan looks at Tony, who holds up his hands.

OLIVIA  
Rebecca. I know how long you've been chasing Julian Savage. I'm the best at what I do.

ETHAN

As long as I'm here, that's  
debatable.

Sharp holds up her hand.

SHARP

Enough. I've made my decision.  
Olivia, you'll join Ethan and Tony  
on the case.

Olivia nods gratefully. Ethan raises an eyebrow.

ETHAN

Rebecca --

SHARP

You said it yourself. The two of  
you are the best. So teaming you  
up should expedite things  
considerably.

COULSON

Even I have to question that  
decision.

SHARP

Tony, watch over these two. From  
the looks of things, they may level  
London before the week is out.

Sharp guides a confused Coulson away from the scene.

Ethan and Olivia give each other another once over. Tony  
looks between them uncertainly.

Olivia holds out her hand.

OLIVIA

Fresh start?

Ethan takes it. Smiles.

ETHAN

For as long as it lasts.

TONY

Welcome to London.

INT. HOUSE OF PARLIAMENT - DAY

Bureaucrats and Lords walk through the halls of Parliament,  
carrying on with day-to-day business.

Among them is LORD DEREK BISHOP (48), a well-dressed and regal-looking man with intense eyes.

Bishop politely returns smiles directed his way. Comes to a set of double doors. Enters.

INT. BISHOP'S OFFICE

Stained glass windows, a Persian rug, plush furniture and a fireplace make up Bishop's office.

Bishop closes the doors behind him, crosses over to his marble desk. But notices something out of place.

The fireplace has a live fire burning.

Bishop surreptitiously reaches for a hidden compartment in his desk. Removes a PISTOL.

Bishop pulls back the hammer as he twists around and aims.

Savage is standing beside an armchair, looking right at home.

Bishop lowers his gun in agitation.

BISHOP

Must you always make an entrance?  
I could've killed you right then.

SAVAGE

I doubt that. Not with such a mere  
weapon.

BISHOP

What are you doing here in broad  
daylight? You realize if we were  
to be seen --

With a wave of his hand, Savage causes the curtains of the windows to close and the lock on the door to be secured.

Bishop rolls his eyes.

SAVAGE

I believe we have pressing matters  
to discuss. Certain events have  
been brought to my attention.

Bishop circles his desk. Sits down.

BISHOP

Anything that poses a threat?

SAVAGE

Potentially. Our man informs me the Knights have brought in one of their agents from America. Olivia Clayton.

BISHOP

Are you familiar with her?

SAVAGE

You could say that. She's been teamed with Ethan Roberts and Anthony Fogg.

This elicits a response from Bishop.

SAVAGE (CONT'D)

With the three of them together, I daresay we'll soon have a pest problem.

Bishop gets up. Walks over to the fireplace.

BISHOP

Nothing can compromise this plan.

SAVAGE

I'm well aware of that, Derek.

Bishop turns to look at Savage.

BISHOP

Your associate is still in Phantom Knights' custody. Which means he's in a position to talk.

SAVAGE

Don't fret. Measures have already been taken to ensure that won't happen.

BISHOP

Do whatever you must. If any of this traces back to me, then you'll be saying your prayers at the hangman's noose.

SAVAGE

If you kill me, Bishop, then you'll have the entire Order of Shadows to worry about.

Savage walks toward the fireplace, but stops.

SAVAGE (CONT'D)

By the way, everything's set.  
Arrive at midnight, and your wish  
will finally be fulfilled.

Bishop nods.

With a swirl of his cloak, Savage disappears as the flames  
SWALLOW HIM and fall back into place.

INT. PHANTOM KNIGHTS BASE - DAY

Olivia stands with Sharp and Gordon beside a map of London  
hanging on the wall, engaged in conversation.

Ethan and Tony sit at the Round Table, polishing their  
swords.

TONY

I couldn't help but notice how well  
you and Olivia got acquainted.

ETHAN

You're terrible at disguising your  
sarcasm.

Tony stops polishing.

TONY

Then I'll come right out and say  
it. Was today really the first  
time the two of you met?

Ethan never looks up from his sword.

ETHAN

Do you have reason to suspect  
otherwise?

TONY

Ethan, I saw the way both of you  
behaved on the way over here.

ETHAN

And?

TONY

And I recall you going away on an  
assignment in America a year ago.  
What I don't recall is who you  
worked with over there.

This makes Ethan stop.

ETHAN  
Well, I do.

TONY  
Who was it?

ETHAN  
A man.

TONY  
What was his name?

ETHAN  
John.

TONY  
John who?

ETHAN  
John...something-or-other.

Tony gazes at Ethan levelly.

ETHAN (CONT'D)  
Do you recall why I took that  
assignment in the first place,  
though?

Tony's face slackens. He nods solemnly.

TONY  
Mary.

Ethan gets up and puts his sword back in its sheath. Walks  
away.

After a moment, Tony follows.

They join Olivia, Sharp and Gordon.

GORDON  
Ah, Ethan. Your ears must have  
been burning.

ETHAN  
No, they're the normal temperature.

GORDON  
We want you to attempt an  
interrogation on Jackson.

OLIVIA  
With me there.

Ethan and Olivia share a look. One of slight resentment and strong awkwardness.

ETHAN  
Should be fun.

INT. INTERROGATION CHAMBER

Jackson sits chained-up in a chair, alone inside a chamber with a skylight and red torches.

The sound of an opening door echoes off the walls. Jackson looks up.

Sees Ethan walk in, followed by Tony.

JACKSON  
You just refuse to give up.

ETHAN  
Well, determination often leads to reward.

Ethan and Tony separate so that Olivia can enter.

But once Olivia lays eyes on Jackson, she stops in her tracks.

OLIVIA  
Jackson...

Recognition passes between them.

JACKSON  
Hello, Olivia. Been some time.

Ethan and Tony share a surprised look. Ethan steps close to Olivia, speaks into her ear.

ETHAN  
You two know each other?

Olivia, her eyes never leaving Jackson's, nods.

OLIVIA  
You're supposed to be dead.

JACKSON  
Believe me, I wish that were true.

Ethan stares at Jackson keenly. Puts his hand on Olivia's shoulder.

ETHAN

Perhaps we should step outside.  
Gather ourselves.

Ethan guides Olivia out of the chamber, Tony right on their heels.

Jackson unblinkingly looks after them.

INT. HALLWAY

Sharp and Gordon stand outside the more brightly lit stone hallway. They look confused as Ethan, Tony and Olivia exit.

SHARP

Either Olivia conducts extremely fast interrogations, or something went wrong.

ETHAN

The latter seems to be an ongoing theme with her.

TONY

How do you know Jackson?

Olivia shifts uneasily. The first time she's shown weakness.

ETHAN

You can tell us voluntarily, or we'll force it out of him.

OLIVIA

Yes, we have...or rather, had a personal relationship.

Ethan and Olivia exchange a significant look, but no one else notices.

GORDON

What was the nature of this relationship?

OLIVIA

Complicated.

SHARP

Here's what's going to happen.  
Olivia, you're going to take time away from here.

Olivia begins to protest, but Sharp cuts her off.

SHARP (CONT'D)

At least until we no longer need Jackson.

OLIVIA

Where am I supposed to go?

SHARP

Anywhere but here.

Olivia is on the verge of an outburst, but storms away.

Sharp and Gordon walk back toward the main area of Headquarters.

Ethan and Tony are left alone. Ethan begins to walk away.

ETHAN

I trust you can think up a good excuse if Rebecca asks where I went?

TONY

And where are you going?

ETHAN

After Olivia. Just to make sure she doesn't do anything reckless.

TONY

So I suppose I'll be questioning Jackson on my own, then?

Ethan, still walking, nods his head in response. Keeps going.

TONY (CONT'D)

Brilliant.

EXT. STREETS OF LONDON - DAY

Olivia walks down a crowded street, past fruit stands, pawn shops and the like.

Something to her right catches her attention. A newspaper.

The headline reads "POLICE INVESTIGATE BURNED CARRIAGE - FOUL PLAY SUSPECTED."

Olivia grabs it, scans the first few lines. She balls up the paper, tosses it aside.

She rounds a corner into an alleyway.

EXT. ALLEYWAY

Not two steps inside, a thug leers out at Olivia.

THUG

There somethin' I can help ya with,  
m'lady?

Olivia keeps walking.

OLIVIA

No. But thanks for the offer.

THUG

Ah, judgin' by that accent o'  
yours, you ain't from around 'ere.

OLIVIA

And judging from your breath, you  
neglect personal hygiene.

THUG

Ya look like you need some  
accompaniment.

OLIVIA

Let me guess. You?

THUG

Course. I can show ya 'round.

OLIVIA

I know where I'm going.

THUG

Under the bedsheets with me.

Olivia stops. Smiles.

OLIVIA

Nice try. Do you do this to all  
women?

THUG

Only the ones as ... perfectly  
formed as you. I can do wonders  
with just one finger, if you'll  
allow me to demonstrate.

The thug reaches out and his hand grazes Olivia's stomach.

But Olivia lashes out with her elbow, connecting it with the  
thug's head.

The thug reels and Olivia twirls around.

At the thug's "man area" is a small knife, held there firmly by Olivia.

OLIVIA

Look what I can do with mine.  
Should I finish the job?

The thug, lip quivering, backs away. He dashes out of the alleyway.

Olivia replaces the knife, concealed up her sleeve.  
Continues walking.

After a few more steps, a hand GRABS Olivia's shoulder.

Olivia clutches it, pushes the owner against the wall.

But it's Ethan.

ETHAN

I'm rather fond of that appendage.  
Could you spare me?

Olivia backs off.

OLIVIA

You need to work on your tracking.  
I noticed you three blocks back.

ETHAN

Well, we all have our weak areas.

OLIVIA

If I recall correctly, your weak  
areas were more ... physical.

ETHAN

And if I recall correctly, the  
reason for that was your need for  
the physicality.

Olivia blushes slightly.

ETHAN (CONT'D)

Quite a performance at the docks, I  
must say. For a moment there, you  
even had me convinced we don't know  
each other.

OLIVIA

Why are you here?

ETHAN

It's curious. You see, you never mentioned it was Jackson who instigated your vendetta against Julian Savage.

OLIVIA

It wasn't important.

ETHAN

Well, it is now.

OLIVIA

It's not like I wanted to keep that from you. I just chose not to.

ETHAN

Well, perhaps I should return the favor by choosing not to divulge this to you.

Ethan produces the burned parchment.

ETHAN (CONT'D)

I wonder what I could do with it?

OLIVIA

What is it?

ETHAN

No, no. My clue.

OLIVIA

We both know that's the reason you followed me. So just hand it over and stop behaving like a child.

Olivia snatches it away. Holds it up.

ETHAN

You're a child.

OLIVIA

It's impossible to make anything out.

Ethan snatches it back.

ETHAN

Allow me.

The parchment's charred surface vanishes until it becomes like new.

ETHAN (CONT'D)

Do they not teach you such methods  
over in Washington? Shame.

Olivia steps closer, reading the parchment.

OLIVIA

It's a crest.

ETHAN

That of Lord Derek Bishop to be  
precise.

The name is under the now visible royal crest.

OLIVIA

It appears we have a lead.

ETHAN

Technically, I have a lead and I'll  
be the one pursuing it.

OLIVIA

But if I just happened to follow  
you?

ETHAN

Then I suppose I'd have no choice  
but to keep you around.

OLIVIA

Because, let's face it, you're  
useless on your own.

The faintest of smiles cross their lips.

INT. INTERROGATION CHAMBER

Jackson is still chained to his chair. Tony circles him,  
like a hunter considering his prey.

JACKSON

If you want me to talk, you'd have  
a better chance without the weapon.

TONY

Very well.

Tony unsheaths his sword and causes it to EVAPORATE into thin  
air.

JACKSON

What is it you wish to know?

TONY

Everything. The person employing Julian Savage, his endgame, and let's not forget the significance of the journal.

JACKSON

And what exactly is my motivation for divulging such secrets?

TONY

How about the safety of your family? The one you moved to London in order to protect?

Jackson's face slackens.

TONY (CONT'D)

Tell me, what was the purpose of that if you were just going to involve yourself in the dealings of a man like Savage?

JACKSON

I had no choice.

TONY

So you're saying The Order of Shadows blackmailed you into cooperating with them?

Jackson's silence is Tony's answer.

TONY (CONT'D)

Let me assure you that if you tell us everything you know, the Phantom Knights will ensure unwavering protection. You can be sure of that.

Jackson stares deep into Tony's eyes. Sees the truth there.

JACKSON

Where should I start, then?

Tony CONJURES up a chair behind him. Sits down.

TONY

Names.

INT. BISHOP'S OFFICE

Dead silence. The office is deserted.

A GUST OF WIND pushes open one of the windows. The wind BRUSHES stray papers into the air.

The papers SWIRL in two whirlwinds. In the middle of the papers, Ethan and Olivia appear. The papers drop.

Olivia goes to the window, closes and locks it.

ETHAN

Ah, grand entrances.

OLIVIA

We came here for a reason. Let's get to it, shall we?

Ethan and Olivia set off in different directions. Ethan takes Bishop's desk and Olivia takes the fireplace.

ETHAN

I don't like rooms such as this. Too polished.

He flicks his hand, and everything on the desk FLOATS into the air in front of Ethan.

Ethan moves his hand back and forth and as he does so, the items from the desk float closer so he can examine them.

Once he's finished with each, they fall back onto the desk.

OLIVIA

Find anything yet?

ETHAN

Just your average boring political affairs.

Olivia comes over to the desk. A bit too close to Ethan.

Ethan is still looking at the desk, exploring various parts of it.

ETHAN (CONT'D)

Anything on your front?

He glances up. His eyes are in uncomfortable proximity to Olivia's chest.

OLIVIA

Yes, but not where you're looking.

She shoves Ethan's head to the right and walks back to the fireplace. Ethan follows.

Olivia crouches in front of the fireplace. Runs her hand along the inside.

Her fingers brush across the ORDER OF SHADOWS symbol.

Ethan crouches down beside her.

ETHAN

Be my guest.

Olivia pushes in the symbol.

The floor of the fireplace RETRACTS into the wall, revealing a LADDER leading down into a secret chamber.

Ethan and Olivia exchange a look.

INT. SECRET CHAMBER

Olivia descends the ladder, followed by Ethan. They turn around.

Instantaneously, the torches lining the walls all FLICKER TO LIFE.

They reveal a chamber filled with BOOKS, ARTIFACTS and MECHANISMS. On the far wall is a larger Order symbol.

OLIVIA

It seems Lord Bishop keeps interesting company.

ETHAN

Or vice versa.

They split up again. Olivia takes the books and various trinkets as Ethan heads to the center of the chamber.

There sits a book on a pedestal.

ETHAN (CONT'D)

Look at this.

Olivia walks over.

But unbeknownst to her, a stone she steps on SINKS into the ground after she lifts her foot.

OLIVIA

It looks like a spellbook of some kind.

Ethan looks at the cover.

ETHAN

And an ancient one at that.  
However, it's not a spellbook.

OLIVIA

Then what is it?

Ethan scans lines of text.

ETHAN

Historical records. About us.

OLIVIA

What? How could he possibly have  
gotten his hands on it?

ETHAN

Obviously through his Order  
connections. But the more  
important question is, why would he  
need it?

OLIVIA

Most likely to help The Order with  
whatever they're planning. Do you  
think there's a connection between  
Bishop and Julian Savage?

ETHAN

I always assume the worst, so I can  
therefore be motivated to do my  
best. So in that case...

Ethan TEARS a few pages from the book and stuffs them inside  
his pocket.

Olivia turns around. Sees something.

OLIVIA

Ethan.

Ethan turns around too.

Three men, with ORDER crests on their robes, stand behind  
them. Weapons out.

ETHAN

Alright, what did you do?

OLIVIA

How do you know it wasn't you?

Ethan and Olivia size up the guards.

ETHAN

Easy way or the hard way?

OLIVIA

I'm not really in the mood.

Olivia THROWS out her hand and YELLOW electric energy ZAPS two of the guards. They fall down.

Olivia races to the ladder.

Ethan uses his hand to conjure up a RED ROPE. He uses the rope to HURL the guard against the far wall.

BISHOP'S OFFICE

Ethan and Olivia climb from the chamber and race over toward a window.

They THROW it open.

EXT. WINDOW BALCONY

Ethan and Olivia rush out onto the balcony, just as the Order guards rush from the chamber. Guns in hand.

BULLETS and SPELLS narrowly miss them. RICOCHET off the wall.

ETHAN

Olivia, we need to hurry.

OLIVIA

Where?

ETHAN

Up!

A LADDER forms itself in the stone foundation.

Olivia looks at the ladder and pulls herself up. Ethan follows closely.

Ethan looks up, observing Olivia's rear, accentuated by her pants.

OLIVIA

Keep your eyes straight, sailor!

EXT. HOUSE OF PARLIAMENT - ROOFTOP

Olivia hauls herself up, as does Ethan.

They start running, crossing rooftops. GLIDING over the gaps between them.

NEW ROOFTOP

Ethan stops, completely out of breath.

ETHAN  
Close call.

OLIVIA  
You're getting out of shape, Ethan.

Ethan smirks, bending down. Hands on knees.

ETHAN  
Just having an off day.

Olivia's face sinks as she looks down the row of rooftops behind them.

OLIVIA  
I don't think we're done yet.

The Order guards are LEAPING across the rooftops with no sense of effort.

Ethan looks at Olivia.

ETHAN  
Don't be so negative.

Olivia keeps staring.

OLIVIA  
Look.

Ethan turns to see the three men finish their acrobatics. They land only feet away on the rooftop.

ETHAN  
Well, it appears that the Order is now recruiting from the circus.

Olivia makes notice of the WEAPONS they have holstered.

OLIVIA  
Ethan, we need to play smart. This is where you need to trust me.

ETHAN  
That's a dangerous proposition.

The Order members look the Knights down, their faces intimidating.

Ethan looks at them. Then Olivia.

ETHAN (CONT'D)  
I can handle these ninnies.

OLIVIA  
You can barely take a rooftop. We need to play smart, Ethan.

Ethan looks at them.

ETHAN  
You're right.

Olivia's face boggles at the words.

OLIVIA  
What did you say?

In that split second, Ethan PUSHES Olivia out of the way.

Her body goes limp and falls against the brick, UNCONSCIOUS.

With his right hand, Ethan SHOOTs off a fireball, drilling the nearest Order member. He goes limp.

The other Order members jump Ethan. The first takes his gun out, Ethan KICKS it and it FLIES off the roof.

The second rushes Ethan and Ethan gets tackled to the ground, inches from Olivia's limp body.

Ethan THRUSTS up his right hand, unleashing a BLUE spell. The Order guy SOARS across the roof.

Ethan pulls himself up to see the three opponents facing him down. Ethan sags.

Ethan takes his right hand and drags it along above the ground.

BRICKS, SHRAPNEL and parts of the building RIP off.

Ethan SWEEPS his hand. The pieces SAIL toward the three Order guards.

The Order guards leap, maneuvering their bodies to dodge the pieces.

They stand and fire off a wave of explosive spells.

Ethan RUNS from the spells, heading for the other end of the roof. The spells hit behind him causing a MASSIVE EXPLOSION.

Ethan is LIFTED off the roof and SOARS down to a construction site next to the building.

INT. CONSTRUCTION SITE

Ethan CRASHES through wood. He slows his descent slightly.

The construction site is in its mainframe, outlines of rooms.

Ethan lies on the bare floor, blood trailing from his mouth and his head.

ETHAN

I remember a day when the niceties  
used to be observed.

Ethan pulls himself up and sits. Wind brushes his hair.

ETHAN (CONT'D)

You don't quit, do you?

The Order guards are behind him.

ORDER GUARD 1

Mr. Roberts, just come with us.

Ethan looks over his shoulder.

ORDER GUARD 2

You are highly outnumbered.  
Surrendering would be a wise course  
of action.

ETHAN

You ballerinas talk like you know  
me. You have no idea what the  
wisest action is.

Ethan runs his hands along the floor.

ETHAN (CONT'D)

I rarely take such orders from my  
own boss, let alone a pair of goons  
wearing Circus outfits.

The Order Guards have had enough. They start walking toward Ethan.

ETHAN (CONT'D)  
Gentlemen, I'd watch your step.

Ethan curls his hands into fists, raises them and STRIKES down on the construction floor.

With a FLASH, the level is BLOWN down another floor.

Broken wood rains down around them.

Ethan and the Guards roll off the pieces of broken floor, dirty and dusty.

NEW CONSTRUCTION LEVEL

Ethan rolls up in time to catch a fist from Guard 1. He PUNCHES him twice in the face.

Ethan fires a PLASMA BOLT at him, knocking him down.

The other two guards combine a plasma spell and hit Ethan.

Ethan FLIES into a couple pieces of wood that tumble over on him.

ETHAN  
Slightly rusty, old boy. Get up.

The guards walk over to the battered Ethan and pull him out, dragging him by his arms.

Blood trails from Ethan's mouth. He starts laughing.

The guards look down at him.

ORDER GUARD 3  
What's so damn funny?

Ethan continues to laugh.

ORDER GUARD 1  
What the bloody hell?

Guard 3 raises his hand in the air, about to strike Ethan, when Ethan jolts off the ground and NAILS him.

Ethan throws his left hand behind him and blasts the second one with a spell that CATAPULTS him out of the site.

Ethan is tackled by the first guard and wrestled to the ground.

ETHAN

Damn.

The remaining two guards pile on Ethan, beating him.

OLIVIA

Do they teach such methods in the circus where you freaks are from?

Guard 1 goes for his gun. He WHIPS it out right in time for Olivia to snap her fingers. The gun FLIES out of his hand.

OLIVIA (CONT'D)

Never bring a gun to a wizard duel.

Guard 1 stands up.

ORDER GUARD 1

I got this. You hold him down.

Olivia smiles.

OLIVIA

I believe it's your turn.

The Guard throws his hand out, trying to push Olivia. She takes both hands at an angle and lifts up.

With a red BLAST of energy, the Guard is HAMMERED to the wall, UNCONSCIOUS.

The Guard holding Ethan down looks at him.

ORDER GUARD 2

She's crazy!

Ethan smiles, blood in his teeth.

ETHAN

You have no idea. But it's not her you should worry about.

The guard looks at her and then double takes.

ORDER GUARD 2

Huh?

Ethan waves the guard's gun in his face.

ETHAN

You should learn to be more observant.

Ethan FIRES off a round into the Guard's chest. His body goes limp and Ethan FLINGS it over him.

Olivia stands in front of him, hands on her hips and blood running down her forehead.

OLIVIA

What was the point of that back there?

ETHAN

I was saving you.

OLIVIA

By causing permanent brain damage?

ETHAN

I never said I thought it through.

Olivia pulls Ethan up, swinging his arm over her shoulder.

OLIVIA

I thought we agreed on doing it smart.

ETHAN

At the time, smart was doing it without you.

OLIVIA

I'll remember that for next time.

ETHAN

I don't doubt you will.

INT. INTERROGATION CHAMBER

Tony and Jackson sit across from each other in silence.

TONY

Lord Derek Bishop?

JACKSON

Yes. Bishop hired Julian Savage to find the journal of Richard III and in turn, Savage hired me to recover it.

Tony glances at the door.

TONY

Hold on.

He gets up and walks toward it. Opens it, steps outside.

HALLWAY

Sharp stands by the door.

TONY  
Interesting revelation.

SHARP  
But we still don't know the depth  
of Bishop's involvement with The  
Order. Keep going.

A cloaked man walks past them and into the chamber. He carries a tray with a glass and a pitcher of water.

TONY  
How far?

SHARP  
As far as you have to. We may be  
running against the clock here.

Tony nods.

INTERROGATION CHAMBER

Jackson finishes off a glass of water. The cloaked man exits.

Tony stands behind his empty chair.

TONY  
Why does Bishop need the journal?

Jackson stares at Tony with wide eyes. Starts to stutter.

TONY (CONT'D)  
Don't play games with me.

Jackson gestures wildly at the empty glass. Tony looks at it.

Jackson's hand DARKENS in color. Becomes STIFF.

CRUMBLES INTO DUST.

Jackson can't speak, just GAGS.

TONY (CONT'D)  
Rebecca! Get in here!

Sharp RUSHES inside.

SHARP  
What's happening?

TONY  
No bloody idea!

Jackson's other hand CRUMBLES away. Then his arms. His legs.

Only his torso and head remain.

But they, too, CRUMBLE into nothingness as Jackson lets out one final SCREAM of pain.

Jackson's gone.

Tony looks back at the pitcher of water. THE LIQUID HAS TURNED BLACK.

SHARP  
Guards!

Two burly Knights race inside.

SHARP (CONT'D)  
Someone's infiltrated us. Lock the area down and find the bastard!

Just as the Guards leave, Coulson enters.

COULSON  
The bloody hell is ... Sweet Mary!

He sees the PILE OF ASH that is now Jackson.

COULSON (CONT'D)  
Is this a bad time?

TONY  
What is it, Coulson?

COULSON  
Where's Ethan?

SHARP  
Not around at the moment. Why?

COULSON  
Something's happened. Something I could use the expertise of The Phantom Knights on.

EXT. HOUSE OF PARLIAMENT - DAY

Ethan and Olivia round the front corner of Parliament.  
Olivia only slightly supporting Ethan.

A SPEEDING CARRIAGE nearly hits them. Comes to a halt at the  
main doors.

Coulson gets out. Then Tony and Sharp.

They see Ethan and Olivia, who have walked closer.

SHARP

Where have you two been?

Tony sees their state.

TONY

And what've you been doing?

ETHAN

I suspect you'll find out from the  
police soon enough. What's all  
this?

COULSON

Come join us and find out.

INT. HOUSE OF PARLIAMENT - HALLWAY

Coulson leads the Phantom Knights through barely occupied  
hallways.

OLIVIA

Disintegrated?

TONY

Completely.

ETHAN

So that tells us something.

OLIVIA

That whatever's in the journal of  
Richard III...

TONY

Is sensitive enough to kill over.

They reach a small crowd at an archway. Coulson shoves  
through.

COULSON  
Make way, people. Make way!

The Knights follow him into

THE CENTRAL LOBBY

Sunlight reflects off the POLISHED floor. Statues are lined against the wall.

The Star of David is part of the floor's design. Policemen encircle it.

The spectators at the door still remain.

ETHAN  
Tell me, Coulson, since when has it become custom to allow civilians onto a crime scene?

Coulson grabs a nearby policeman.

COULSON  
Get them out of here.

The policeman walks toward the crowd. Starts to shepherd them away.

OLIVIA  
So are you going to tell us what happened or do we have to jump through hoops?

COULSON  
An hour ago, four members of the Royal Family vanished into thin air. Right there.

He points at the Star of David.

COULSON (CONT'D)  
One minute, they're there. The next, they've disappeared.

Ethan, Tony and Olivia bend down over the star. Sharp remains with Coulson.

SHARP  
Any reason these specific members would up and vanish?

COULSON

They're the next ones in line for  
the throne.

TONY

I'd say that's reason enough.

COULSON

Just work your sorcery and give me  
an answer. We've thought of  
everything.

ETHAN

Not everything.

Ethan gestures toward the windows high above. The curtains  
DRAW themselves.

Ethan produces a small SILVER device from his pocket. Rests  
it against the Star.

He uses his other hand to ignite the tip in GREEN flames.

The flames TRAVEL along the star, in an almost predetermined  
pattern. They stop.

The flames have revealed a CRUDE PENTAGRAM.

Coulson stares at the flames in surprise.

COULSON

That's not supposed to be there.

ETHAN

Thank you, Inspector. Your fine  
detective skills have pointed us to  
the obvious conclusion.

Sharp steps closer to the pentagram.

SHARP

I'm familiar with the design.  
Primarily used for transportation.

TONY

Or in this case, kidnapping.

COULSON

So where are they?

ETHAN

Contrary to popular belief,  
Coulson, we're not psychics.

SHARP

They could be anywhere.

ETHAN

But you said the ones abducted were  
the next four in line for the  
throne?

COULSON

Yes. Why?

Ethan and Sharp exchange a dark look. Olivia looks as lost  
as Coulson.

SHARP

Do you know who's fifth in line?

ETHAN

Lord Derek Bishop.

The green flames suddenly EXTINGUISH. The window curtains  
OPEN.

TONY

So it looks like we have a new  
lead.

OLIVIA

But how are we going to get to him?

Coulson clears his throat.

COULSON

He'll be attending the Queen's  
birthday celebration tonight.

ETHAN

Well, it seems we'll need an  
invitation.

COULSON

Just make sure I won't regret it.

EXT. BUCKINGHAM PALACE - NIGHT

Ethan, Tony and Olivia exit a parked carriage. Ethan and  
Tony are dressed in suits and Olivia a stunning dress.

Many bureaucrats and noblemen filter into the Palace around  
them.

Coulson approaches the trio. Wearing an unimpressive suit.

COULSON

Your excuse for any damage done.

He hands Ethan an elegantly addressed envelope.

In the carriage is Sharp.

SHARP

Trevor and I will be keeping watch,  
just in case problems arise.

ETHAN

I've never seen you get involved in  
something like this without more  
concrete proof, Rebecca.

SHARP

The stakes have never been so high.

ETHAN

Well, your will to act is  
admirable.

SHARP

Just get going.

Coulson steps inside the carriage and shuts the door. It  
speeds away.

Ethan leads Tony and Olivia into the throng of people.

ETHAN

Time to socialize.

INT. BUCKINGHAM PALACE

The trio come up to a man taking invitations inside the  
ornate Entrance Hall.

The guard takes the invitation.

GUARD

Your names, sir?

Ethan furtively aims a finger at the guard.

ETHAN

Not important.

The guard's eyes GLAZE over in a cloud of gray.

GUARD

Very good, sir.

Ethan, Tony and Olivia pass on. The guard's eyes return to normal.

They walk into

THE BALLROOM

Violin music fills the air. A sea of polished, well-dressed people stretches as far as the eye can see.

ETHAN

Don't have many parties like these over in America, do you?

OLIVIA

No. They're fancier.

The trio joins the crowd.

Tony and Ethan snatch glasses of champagne from a passing tray. Ethan hands one to Olivia.

TONY

There's something I want to ask the two of you. Something that I feel I need to know.

OLIVIA

How Ethan and I know each other, right?

TONY

Yes.

ETHAN

Well, suffice it to say, it's a long and complicated story.

TONY

We have the time.

ETHAN

Very well. It was a year ago --

OLIVIA

In America. We were paired together to hunt down Julian Savage.

ETHAN

This was right after he defected from us.

They reach a table bearing an assortment of food.

OLIVIA

Anyway, during our time together,  
we made certain decisions we  
shouldn't have and Julian escaped.

TONY

What sort of decisions?

A group of people beside them departs from the table,  
revealing Bishop. Ethan is spared from answering.

Ethan approaches Bishop.

ETHAN

Lord Derek Bishop, pleased to make  
your acquaintance.

Bishop shakes Ethan's hand.

BISHOP

Ah, Ethan Roberts. The famous  
Phantom Knight.

Ethan drops his hand.

BISHOP (CONT'D)

Oh, don't worry. I won't go  
announcing your presence to  
everyone here.

ETHAN

We're grateful for that.

Bishop notices Tony and Olivia.

BISHOP

Your associates, I presume? The  
three of you have been tasked with  
solving the disappearance of Her  
Majesty's children. Any leads?

ETHAN

One.

BISHOP

Well, I'm relieved to hear that.  
Such a crime mustn't go unpunished.  
It's a blessing that we have your  
organization to help us.

TONY

I wasn't aware people like you were knowledgeable of our presence.

BISHOP

Well, Mr. Fogg, I deal closely with the city's law enforcement. I know a great deal about the Phantom Knights.

OLIVIA

I bet that information would come in handy to any criminals.

BISHOP

If they were able to get it out of me. So why are you here?

ETHAN

Investigating that lead.

BISHOP

Well, the best of luck. If you need anything, please inform me.

Bishop struts off into the crowd.

OLIVIA

We won't.

INT. SAME - LATER

Guests filter out of the ballroom, heading home.

Bishop, however, slips aside and enters a corridor leading away from the ballroom.

The trio notice this. From the wall, Sharp and Coulson nod. Ethan returns the gesture.

The trio follow Bishop.

LIBRARY

Bishop enters a deserted, fire-lit library. Crosses the room to a bookshelf. PRESSES IN ON ONE'S SPINE.

THE BOOKSHELF SLIDES TO THE RIGHT. BEYOND IS A SECRET, TORCH-LIT PASSAGEWAY.

Bishop steps inside, takes a torch.

Hidden beside the library door is the trio. Once Bishop is out of sight, they pursue.

The shelf slides back into position, but Tony prevents it from closing with a sweep of his hand.

They enter the passageway. Ethan SNAPS his fingers and ignites a small fire in his hand. He uses it to guide them.

INT. CHURCH ALTAR

Bishop exits the passageway, comes out onto the altar of a church. HIS TORCH EXTINGUISHES.

Ahead of him is Savage and three hooded Order members, all surrounding a CAULDRON expelling steam.

SAVAGE

Right on time.

BISHOP

Punctuality has always been second nature to me.

Savage withdraws a JAGGED KNIFE from his clothes. Bishop eyes it uncertainly.

SAVAGE

Relax. Killing you wouldn't serve much purpose.

He holds up a book. The journal of Richard III.

SAVAGE (CONT'D)

Seeing as how you still have a purpose of your own to fulfill.

BISHOP

And you still intend to honor our agreement, correct?

Behind Bishop, the trio peek out from the shadows. They DISAPPEAR from their hiding place.

And APPEAR behind a stone column beside the pews.

SAVAGE

Indeed. Recover the item and my superiors have promised you a place in the Order.

Bishop glances between Savage and the Order members. Cautiously, he rolls up his left sleeve.

He and Savage step closer to the cauldron. Stand on either side.

Inside the cauldron is a BUBBLING GREEN LIQUID.

Bishop extends his exposed arm. Savage grasps it by the wrist.

SAVAGE (CONT'D)

Let's see if your blood bleeds true.

Savage suspends the knife over Bishop's arm.

BISHOP

You're certain it'll work?

SAVAGE

This method is unconventional, but effective.

Savage penetrates Bishop's skin with the knife. BLOOD pours from the cut.

Savage turns Bishop's arm so that the blood drips into the cauldron, creating a thin trail.

The blood makes a small red blot in the green liquid. The blot turns BLACK.

Bishop's dripping blood turns black too. The effect causes the blood to SEEP back into the wound.

Bishop's veins are briefly black. He balls his hand into a fist.

SAVAGE (CONT'D)

Care to demonstrate?

Bishop turns toward the pews. THROWS his hand out.

The first pew EXPLODES in a flash of light.

Bishop flexes his fingers excitedly. BLOWS UP another pew.

The Knights cower to avoid debris and exchange a dark look.

SAVAGE (CONT'D)

How does it feel?

BISHOP

Liberating.

SAVAGE

Good. You possess the power, now  
use it.

He hands Bishop the journal.

Ethan catches eye of this.

ETHAN

There it is. The bloody journal.

TONY

And how are we going to get it? We  
are highly outnumbered.

Ethan looks at Olivia. Olivia catches his glance.

ETHAN

Never stopped us before.

The Knights step out from behind the column. Ethan thrusts  
his hand quickly hitting the nearest Order member.

Olivia strikes another in the face. He slumps to the ground  
as Tony comes around to her side.

Tony raises his hand from the ground and picks up another  
guard and THROWS him against the wall.

BISHOP

A noble effort.

SAVAGE

But a wasted one.

ETHAN

You know why we're here.

SAVAGE

Obviously. But you should do  
yourselves a favor and surrender.

TONY

Sod off, Julian. Give up the  
journal.

SAVAGE

This is your weakness. Always  
talking, never acting.

With a roll of his arm, Savage sends Ethan crashing into the  
wall.

Olivia throws a crushing wave of energy toward Savage, only to be deflected by Bishop.

BISHOP  
Not so wise, my dear.

Bishop LEAPS toward Olivia. Begins to choke her.

Tony runs over to stop Bishop, only to be thrown to the side by two guards.

BISHOP (CONT'D)  
You all are powerful. Too powerful  
to kill, in fact.

Savage looks over at Bishop in complete amazement.

SAVAGE  
What are you doing?

BISHOP  
These Knights are capable of great  
things. It'd be a pity to throw  
such talent to waste.

Savage's eyes darken in realization of Bishop's intentions.

SAVAGE  
That's blasphemy. Unproven  
wizardry.

BISHOP  
Julian, thank you for the journal,  
but you should be off. It's time  
to exercise my new abilities.

INT. HIDDEN ROOM - LATER

Around the torch-lit room are multiple TORTURE DEVICES, each attached to the walls. The Knights are strapped into three.

Bishop and his men stand before them.

ETHAN  
You're crazy, Bishop. But I'm  
guessing that's not new  
information.

BISHOP  
Ethan, shut up! You're proving to  
be quite an annoyance.

ETHAN

I seem to have that effect.

With a sweep of Bishop's hands, the machines SPRING TO LIFE.

The Knights are CONTORTED into various positions. Hold back their screams.

BISHOP

Gaining power is always agonizing  
to those who are losing it.

Bishop rolls his hand again, stopping the machines.

The Knights are drenched in sweat, bleeding from their previous wounds.

BISHOP (CONT'D)

I'm just like you, now. A God  
among men. But I've tasted the  
wine and now I crave more.

Bishop walks over to Ethan. Ethan is breathing heavily.

ETHAN

I'm the stronger of them. Let them  
go and keep me.

BISHOP

I appreciate the bravery, but it's  
in vain.

Bishop raises both hands, each aimed at Ethan's chest and pulls his hands to his body.

Ethan shakes and stirs, blood coming from his ears. Bishop's eyes turn RED, absorbing the energy.

After a few moments, Bishop stops. His eyes white again.

ETHAN

I can't--

BISHOP

You're a powerful man, Ethan.  
Well, you were, at any rate.

OLIVIA

Ethan! Stay strong, Ethan!

TONY

Olivia, calm down. He won't get too  
far.

Bishop whips his hands, stretching Tony more so than before.

OLIVIA

TONY!

BISHOP

You Knights are so depressing.  
Always caring for each other. It  
sickens me.

Bishop looks at Tony, still being stretched and Olivia, who's sweating, her shirt ripped, revealing parts of her bare skin.

BISHOP (CONT'D)

With you three vanquished, the  
Order's campaign for control will  
be unhindered.

OLIVIA

God, you're more annoying than  
Ethan. JUST KILL US ALREADY!

Ethan, weak, looks over at Olivia. Proud of her resolve.

BISHOP

With pleasure.

Ethan shakes the trap he's in, it rustles from the wall.

BISHOP (CONT'D)

Ethan, quit your tantrum. You  
can't break out of this trap.

ETHAN

Watch me.

Ethan RIPS his hand from one of the hand guards. Quickly ZIPS it across to NAIL two Guards coming to pin him down.

Both of whom go unconscious.

Bishop GLIDES over to Ethan, but Ethan breaks free and falls out of the trap. Stumbles.

BISHOP

You are pathetic. Can't even stand.

ETHAN

I'm not weak, Bishop.

BISHOP

You aren't? Then what are you?

Ethan smiles, blood staining his mouth.

ETHAN

A Knight.

Ethan SHOOTS out both of his hands, sending Bishop to the other side of the room.

Tony's hold lets go as he slumps down, still being held up by the restraints.

ETHAN (CONT'D)

I'll get you two out.

Two large guards run after Ethan, both in magic armor with gleaming spikes.

Ethan looks at them, spits.

ETHAN (CONT'D)

Here we go.

Ethan extends his hand and a GREEN pulse shoots out. His SWORD MATERIALIZES in his grasp.

Ethan runs toward the guards, SLIDES underneath them. STRIKES the first in the leg. He falls.

The other guard stands and looks at Ethan. Brings his spike down, shooting a WIND GUST toward Ethan.

Ethan stops it with his sword. All of the energy sucks into the sword and vanishes.

The guard rushes him, spike stabbing at every angle. Ethan is agile enough to dodge but not fast enough to strike back.

The guard GRAZES Ethan's leg, Ethan falls to the ground. The guard stands in front of him, RAISES his spike.

Just as Ethan's sword FLIES into his chest.

The guard slides to the ground in absolute shock.

Ethan pulls himself up. Sees Bishop standing at the ready, sword in hand.

BISHOP

You are more powerful than you appear, Ethan. Julian was right to want to kill you.

ETHAN

Julian is an old Knight. Of course he'd know.

BISHOP

I'll just finish the job now.

Ethan looks over at the Guards, both in a pool of blood, the sword still stuck in the last one's chest.

Ethan SPRINTS after Bishop, closing the distance. He snaps his finger, the sword GLOWING in his hand.

Ethan slides, purposely missing Bishop as Bishop LEAPS over him.

Ethan tosses his sword, SNAPPING Olivia's restraints. She slides to the ground.

Bishop stops, looks over, sees Olivia on the ground.

BISHOP (CONT'D)

Never would have taken you to be the smart one, Ethan.

ETHAN

Actually, I made that decision in the moment.

Ethan snaps his fingers and his sword appears back in his hands. Takes a defensive stance, ready for Bishop.

Bishop swings HEAVY and nails the sword, swings again, misses Ethan.

Ethan goes on the offense, but every blow is clearly covered.

The two break off.

Ethan looks over at Olivia. She's bruised and beaten up but not nearly as bad as Tony.

But Olivia and Tony race into the fight.

Olivia assaults Bishop with three bursts of BLUE FLAMES.

Bishop BATS away two of them, but the third DRILLS him.

Bishop recovers, uses his magic to HURL the trap at Ethan. Bishop SWEEPS Ethan's feet out from under him.

Binds Ethan to the ground with BLACK CHAINS.

Tony and Olivia RACE in front of Ethan, SUMMON their swords. They SINK them into the ground.

A FORCE FIELD blocks the machine. Tony BLASTS it with a spell, uses another to THROW Bishop away.

Bishop goes flying to the side of the Church.

Ethan is pulled to his feet by Tony and Olivia.

OLIVIA

Where did you learn how to fight  
like that?

ETHAN

No idea. Not bad yourself.

Ethan pulls Tony's and Olivia's swords from the ground.

He turns to see Bishop, standing where he landed.

BISHOP

You won't defeat me so easily.

Tony and Olivia reclaim their swords.

Bishop puts his hands together near his chest, creating an  
ENERGY BALL over his chest.

OLIVIA

What the hell is he doing?

Bishop keeps building the energy ball, now much bigger than  
his shoulders.

ETHAN

Something we shouldn't be around to  
see.

Ethan lets Olivia and Tony go. He throws a spell, which is  
absorbed by the expanding ball.

ETHAN (CONT'D)

Time to go!

Bishop lets the ball go.

It SOARS, dispensing bits of flames and energy around the  
room, knocking bricks and stone around.

Ethan, Tony and Olivia RACE for the door.

Bricks and wooden panels fall in their way. They narrowly  
dodge. Each piece CRASHES on the floor.

The energy ball continues to rapidly fire electrical BOLTS.

EXT. CHURCH

The trio run out of the church as it starts to slowly COLLAPSE in on itself.

They come to a stop.

TONY

Made it.

OLIVIA

Only just. I was expecti-

BOOM!

The church EXPLODES in a HUGE burst of flames.

Ethan turns. A WAVE OF FLAMES flies their way.

Ethan THROWS out his hand. A SHIMMERING energy force protects him and the others.

FLAMING DEBRIS RICOCHETS off the wall of energy. Rains down on the street.

A second BLAST from the explosion HURLS the trio back. They crash onto the ground.

A piece of flaming debris comes at Ethan. Fast.

He grabs a nearby piece of wood and uses it as a shield. Ethan causes the debris to SHOOT off into the sky.

Ethan throws away the wood and helps Olivia to her feet. Tony pulls himself up.

TONY

Do you think Bishop's dead?

ETHAN

Doubtful. He had enough time to escape.

TONY

We should get out of here.

OLIVIA

I agree. But what about Rebecca and Coulson?

ETHAN

They'll figure out where to find us.

OLIVIA

Where?

ETHAN

My place. Let's go.

INT. BISHOP'S OFFICE - NIGHT

Bishop appears in his office with a FLASH.

He heads over to his desk, but something catches his eye.

The secret fireplace compartment is OPEN.

Bishop storms over and descends the ladder.

SECRET CHAMBER

Bishop reaches the floor, turns around. Savage is standing beside the book on the pedestal.

BISHOP

Your constant invasion of privacy  
may eventually kill you.

SAVAGE

Just admiring your decor. And your  
reading material.

Bishop strides over to the book and closes it.

BISHOP

Like I said, private.

SAVAGE

You think just because you read a  
book you're suddenly an expert on  
the Phantom Knights?

BISHOP

Of course not. That's why I have  
you. The wolf among their sheep.

SAVAGE

Former wolf.

BISHOP

Why are you here?

SAVAGE

There are pages missing from that  
book. Vital ones.

BISHOP

I'm aware. Roberts and Clayton  
broke in and stole them.

SAVAGE

I know what's on those pages, and I  
also know that Ethan and his two  
leeches escaped.

BISHOP

They got lucky. But I already know  
how I intend to lure them back out.

SAVAGE

Preferably before tomorrow.

Bishop turns his back to Savage.

BISHOP

On the contrary. I want them there  
for tomorrow's festivities. All  
the better to--

He turns around. Savage is gone.

EXT. CHURCH - NIGHT

Police officers scour the debris of the decimated church.  
Sharp and Coulson stand by the sidelines.

COULSON

No traces of gunpowder or any  
incendiary material. You know what  
that suggests.

SHARP

Why don't you just come right out  
and say it?

COULSON

As much as I'd like to, I know how  
bad your temper can get.

Sharp kicks aside a piece of debris.

SHARP

I know Ethan and Tony. They'd  
never do something like this.

COULSON

And Miss Clayton? Can you vouch  
for her?

SHARP

What is this agenda you have  
against my people?

COULSON

Very well. I'm not content with  
entrusting the safety of London to  
a bunch of mystics.

SHARP

Because it upsets your perfect  
order?

Sharp scoops up the debris she kicked earlier.

SHARP (CONT'D)

Trevor, you need to face the truth.  
Without the Phantom Knights, acts  
of chaos like this would occur more  
often.

COULSON

So you think that highly of  
yourself?

SHARP

No. We're just surprisingly  
modest.

The debris in Sharp's hand ignites in BLACK FLAMES.

COULSON

What's that mean?

SHARP

That this wasn't the work of my  
mystics.

The flames extinguish.

Sharp storms away, shoving the debris into Coulson's hands.

After a few steps, Sharp is halted by Ethan, standing in the  
middle of the wreckage.

SHARP (CONT'D)

Surprised to see you here.

ETHAN

I'm not here.

Sharp touches Ethan's arm, which VAPORIZES and REFORMS in a  
wisp of smoke.

ETHAN (CONT'D)

I don't have a great deal of time,  
so listen. Tony, Olivia and I are  
safe. We're in my apartment.

SHARP

What happened here?

ETHAN

I'll explain in the morning. Bring  
Coulson, but tell no one else. No  
telling how many people work for  
Bishop.

SHARP

We'll be there.

Ethan's holograph VANISHES.

INT. ETHAN'S APARTMENT - BEDROOM - NIGHT

Ethan and Olivia stand in front of a dresser and mirror  
inside the warmly lit bedroom.

Ethan is dressing Olivia's wounds. Blood-stained rags are  
scattered around the room.

OLIVIA

Ouch! Not so rough!

ETHAN

Well, stop squirming so much.

Ethan finishes bandaging Olivia's arms. Notices the blood  
stains on Olivia's shirt.

ETHAN (CONT'D)

Lift it up.

OLIVIA

Come again?

She looks at her shirt.

OLIVIA (CONT'D)

Forget it.

ETHAN

Come on. Nothing I haven't seen  
before.

OLIVIA

I think I can manage by myself.

ETHAN

Even the ones on your back?

OLIVIA

Let me remind you that I'm a witch.

ETHAN

But not even magic can compare with  
the more ... hands-on approach.

Olivia considers Ethan, reading his eyes for sincerity.

OLIVIA

As long as they're not wandering  
hands.

She unbuttons her shirt and slides out of it, revealing bare  
skin punctuated by cuts and bruises.

Along with barely anything else.

ETHAN

Just as I remember.

Ethan starts setting the wounds Olivia can't reach.

OLIVIA

Speaking of which, I think there  
are unresolved matters there.

ETHAN

Such as?

OLIVIA

If that night meant anything or if  
it was just a mistake.

Ethan stops what he's doing.

OLIVIA (CONT'D)

You can't tell me you've forgotten  
so easily.

Ethan begins to respond just when Tony appears at the open  
door.

TONY

Perimeter's secure. I --

He sees Olivia's appearance.

TONY (CONT'D)

But maybe I should make sure  
there's nothing suspicious going on  
in here.

Ethan waves his hand. The door CLOSES and LOCKS in Tony's  
face.

ETHAN

Very well. I do still think about  
that night. But also, I think  
about how we got there.

OLIVIA

Mary would've wanted you to move  
on.

ETHAN

But so fast?

OLIVIA

She'd already been dead for a year.  
More than enough time to grieve.  
It wasn't like you were dishonoring  
her memory.

ETHAN

Look, I've made peace with the fact  
that my wife was a casualty of  
Julian Savage's madness. I've  
moved on.

OLIVIA

Maybe from that. But I don't think  
you've accepted the fact that us  
sleeping together wasn't anything  
wrong.

ETHAN

I didn't leave because I didn't  
care for you. I left because I  
didn't want the past to repeat  
itself.

OLIVIA

I can take care of myself.

ETHAN

Believe me, of that, I'm acutely  
aware. But sometimes, it pays to  
know you're being cared for.

OLIVIA

So you do care about me?

ETHAN

If you're waiting for a proclamation of love, I'm sorry to say I've misplaced my sense of romanticism.

Olivia turns away from Ethan.

ETHAN (CONT'D)

But you should know that out of all the partners I've had in my career, you were the one who was easiest to get along with.

Ethan turns Olivia back toward him.

OLIVIA

Even more than your boyfriend Tony?

ETHAN

At least you maintain better hygiene.

Slowly, they lean in. Their lips connect passionately, their hands stroking the backs of their heads.

But just as abruptly, they break away.

ETHAN (CONT'D)

Well, uh, I ... should finish tending to these.

OLIVIA

Of course.

Ethan resumes his duty. Olivia looks around the room, flustered.

INT. ETHAN'S APARTMENT - HALLWAY - DAY

Sharp stands with Coulson outside Ethan's apartment and knocks on the door.

Tony opens it. They step inside.

ETHAN'S APARTMENT

Sharp and Coulson find Ethan and Olivia crouched over a table littered with papers and books.

Tony rejoins his partners.

COULSON

I'm holding you personally responsible for the property damage.

ETHAN

Well, technically, we don't exist. So that's a moot point.

OLIVIA

Besides, Bishop did it. Send him the repair costs.

SHARP

Why did you want us here?

ETHAN

The full picture of Bishop's plot has fallen into our hands, except it's more of a puzzle.

OLIVIA

And last night, we assembled all the pieces.

Ethan and Olivia share a conspicuous look.

Sharp and Coulson sit down.

ETHAN

Yesterday, Olivia and I fancied a visit to Bishop's office. And we happened to come across these.

Ethan slides pieces of paper across the table. The pages from the book in Bishop's chamber.

Sharp scoops them up.

SHARP

Why would Bishop be interested in the history of the Phantom Knights?

OLIVIA

That's exactly the question that got us thinking.

TONY

Thinking about more than just our inception as the Knights of the Round Table. About the events surrounding it.

Tony flips through the pages of a book on the table. Stops. Passes it to Sharp.

TONY (CONT'D)

Namely our very first duty.

Sharp looks at the book.

It has a picture of a long-bearded man in a billowing cloak. MERLIN.

SHARP

To protect Merlin's Cloak.

COULSON

What? A cloak?

SHARP

Yes, but not just any cloak.

ETHAN

Since this one belonged to Merlin himself, it was inlaid with certain powerful magic.

COULSON

How?

TONY

A witch or wizard can leave traces of their magic on anything they desire. Think of it as an energy source.

OLIVIA

If one of us was ever gravely injured and needed rejuvenation...

ETHAN

All we'd have to do would be to transfer some of our magic to any object beforehand and then reclaim that power.

COULSON

So that's what this cloak is? A power source?

SHARP

And a great one at that. But what makes you think Bishop is after it?

Ethan consults another book.

ETHAN

Remember how obsessed Julian Savage has been over a journal belonging to Richard III?

OLIVIA

There may be a connection there.

Ethan finds the page he's looking for. Reads from it.

ETHAN

For years, the Phantom Knights had made the protection of Merlin's Cloak a top priority.

Olivia takes the book.

OLIVIA

Until early 1483, when an unidentified person stormed the location where the Cloak was being held and stole it.

TONY

If you'll recall, 1483 was the same year those two princes went missing. The same princes Richard III was accused of killing.

ETHAN

So if we assume Julian and Bishop are working together, then that journal might contain information about the Cloak.

SHARP

Wait. The myth about those princes. Where does it say they're buried?

ETHAN

The Tower of London.

TONY

Inside a chest hidden in the wall.

COULSON

You do realize that this is all just guesswork?

SHARP

But it's still a potential lead.

COULSON

How powerful is this cloak anyway?

OLIVIA

Lancelot once used it. He nearly killed his fellow knights in the process.

ETHAN

Merlin is said to be the most powerful wizard of all time. He created the Phantom Knights with King Arthur's help.

TONY

And if Bishop wants his cloak, it's nothing to scoff at.

OLIVIA

Remember the kidnapping of the four Royal Family members?

ETHAN

It's obvious Bishop arranged the abduction so he could kill them all and use the Cloak to take the throne.

TONY

And suddenly, the monarchy becomes a dictatorship.

Coulson leans back in his seat.

ETHAN

You don't have to believe it. But just know that we're going to The Tower of London.

TONY

And you're welcome to come along.

Coulson looks from Ethan, to Tony and then Olivia.

COULSON

What do you want me to do?

ETHAN

Keep your people out of our way.

INT. SAME - LATER

Sharp and Coulson are gone. Ethan, Tony and Olivia remain.

Tony and Olivia sharpen their swords as well as SHOOT practice spells at the floor, causing burn marks.

ETHAN

Hey. Show some respect for my home.

Tony indicates the scattered mess.

TONY

As soon as you do.

Ethan stands over a table bearing various items. Mainly the photograph of Ethan and the beautiful woman.

His wife, Mary.

Ethan scoops up the picture. Then looks over at Olivia.

Olivia finishes practicing a barrage of spells and then sheaths her sword.

Ethan reconsiders the picture. Places it back on the table.

He opens a drawer underneath the table. Takes out another picture, this one of Olivia.

Ethan puts this picture on the table too, but a bit farther out than Mary's.

Ethan slips the wedding ring off his left hand, flips it into the drawer. Closes the drawer.

ETHAN

All ready?

Tony tucks away his sword.

TONY

Indeed.

OLIVIA

Yes.

ETHAN

Then let's go.

Ethan leads the way out the door.

As Olivia passes by the photographs, she notices hers and its new position. She smiles faintly.

She rushes after Ethan and Tony.

EXT. APARTMENT HOUSE - DAY

The trio file out of the main door, only to be stopped by THREE POLICEMEN RUNNING DOWN THE STREET.

The trio look at each other.

ETHAN

Oh, well, why not?

They chase after the policemen.

NEW STREET

The street is nearly empty, save for a few pedestrians.

The three policemen are THROWN BACKWARD by a PURPLE spell. They crash onto the street.

Bishop stands beside a carriage being loaded with the Royal Family members.

The trio hang back behind the corner of a building and observe the activity secretly.

OLIVIA

It's Bishop. He has the Royal Family and he's taking them somewhere.

ETHAN

We already know where.

Bishop slams the carriage door shut. Looks out into the crowd and spies the trio.

He and Ethan share a look of challenge. The game is on.

Bishop climbs up beside the driver and elbows him in the ribs.

BISHOP

Drive!

The driver FLICKS the reins, and the carriage SPEEDS away.

TONY

Great. Now what?

The sound of HOOVES rattle against the street. The trio turns to see

GORDON STEERING HIS CARRIAGE TOWARD THEM. He comes to a stop.

GORDON  
Need a lift?

Ethan and Tony hurry inside.

OLIVIA  
How --?

GORDON  
Rebecca. Climb aboard.

Olivia obliges, climbing on beside Gordon.

Gordon flicks the reins, and they're off.

NEW STREET

The carriages zoom along the cobbled streets.

Ethan and Tony lean out of the windows.

OLIVIA  
He's too far ahead!

ETHAN  
For the moment.

He climbs onto the roof of the carriage.

OLIVIA  
What are you doing?

ETHAN  
Improvising.

Ethan narrowly dodges a FIREBALL that comes his way. The fireball impacts against the street EXPLOSIVELY.

OLIVIA  
Why don't you try paying attention?

Ethan looks ahead.

ETHAN  
You first.

JETS of black light FLY toward their carriage. One darts inside the carriage.

Ethan PUNCHES the other, just as it morphs into a person. The wizard SOARS off-course and CRASHES into a building.

Ethan sends a burst of red energy toward the wizard, which binds him to the building tightly.

The carriage is now rocking as it approaches a low overhang.

ETHAN (CONT'D)

If the carriage is rocking...

Olivia draws her sword.

OLIVIA

Come knocking.

ETHAN

Have fun.

Ethan JUMPS into the air, grasping onto the overhang. His feet dangle desperately.

Slowly, he hauls himself up onto level footing.

THE CARRIAGE

Olivia is now on top of the carriage, sprawled out. She starts to peer through the window.

The carriage takes a turn too sharply.

Olivia clings to the side to keep from sliding off.

GORDON

Sorry.

Olivia recomposes herself and looks through the window.

INSIDE

Tony and an Order member struggle violently, magic not a factor.

The Order member KICKS Tony in the gut, sending him into the far wall. The Order member draws his sword and lunges.

But Tony brings his sword up in time to STRUGGLE for control.

The Order member ELBOWS Tony with each arm. One! Two!

But Tony extends one finger and shoots a spell. The Order member BOUNCES off the wall.

After the ricochet, A PAIR OF FEET sends him crashing into the side.

Olivia slides inside. She grabs the Order member and FLINGS him out the window.

TONY

Thanks.

ROOFTOP

Ethan dashes along a rooftop, keeping a close watch on Bishop's carriage.

He approaches the edge. Fast.

Stops at the edge. Backs up.

ETHAN

Good idea ... good idea ...

He LEAPS off the building at an angle, falling quickly.

Falling toward Bishop's carriage too fast.

ETHAN (CONT'D)

Bad idea!

Ethan SLAMS onto the roof of Bishop's carriage just as two more BLACK JETS rocket out toward the Knights' carriage.

Inside Bishop's carriage, Bishop reacts to the thump, takes out his sword. STABS through the roof.

Ethan ROLLS to avoid the sword tip wherever it appears.

KNIGHTS CARRIAGE

Tony and Olivia are back on top of the carriage. They brace for the black jets.

One connects with Tony and SWERVES down and to the left, KNOCKING OUT the side wall of the carriage.

The other jet turns back into an Order member, who whips out his sword. Olivia does the same.

They begin swordfighting. Their blades meeting in expert arcs.

Inside, Tony and the Order member struggle over the broken wall.

The Order member overpowers Tony and leans him out the side, precariously close to the SPINNING WHEEL.

Tony struggles furiously as his face inches closer to the wheel.

He KNEES the Order member in the groin, gains a reprieve.

Tony DECKS the Order member across the face, but the Order member drills him with a spell that sends him flying ...

... onto the street, where Tony uses a spell to BOUNCE back up ...

... and onto the roof, knocking the Order member dueling Olivia onto the street right as Olivia raises her sword.

Tony and Olivia stare at each other before the second Order member BURSTS through the roof.

#### BISHOP'S CARRIAGE

Ethan peers over into the window, only to be knocked back by a blow from Bishop.

Bishop crawls on top of the carriage. The wind blows against his cloak, revealing his sheathed sword.

BISHOP

Your persistence is tiresome.

ETHAN

And yet it revealed your grand scheme.

BISHOP

My scheme is simply to instill justice in a misguided world.

ETHAN

We don't dictate justice, Bishop. Justice dictates us.

Ethan's sword JUMPS into his hand and he brings it up in time to meet Bishop's.

ETHAN (CONT'D)

I know what you intend to do with your siblings.

BISHOP

Then you must also know I'm on a tight schedule.

Ethan jabs Bishop in the side, but Bishop swirls and reverses their positions.

Bishop pushes Ethan dangerously close to the edge. Ethan's feet nearly leave the carriage.

BISHOP (CONT'D)

You've overstayed your welcome,  
Ethan.

With a BURST of blue energy, Ethan is sent FLYING through the air. He turns in midair.

And DRIVES his sword into the Order member. He lands on the Knights' carriage.

Ethan TOSSES the member off his sword and onto the street.

TONY

Perfect timing.

ETHAN

As always. You, uh, get a little  
roughed up?

TONY

Just a little. You didn't see the  
other man.

OLIVIA

Um, boys?

She gestures ahead.

Ethan and Tony turn to see Bishop expel a BOLT OF LIGHTNING toward them.

The trio move to avoid it, but the bolt still STRIKES the carriage, causing it to EXPLODE in flames.

Ethan and Gordon are tossed onto two of the horses while Tony and Olivia conjure up magical cords.

The cords connect to the remaining half of the carriage. Tony and Olivia are dragged by their feet.

They let go and roll along the street just as Ethan's and Gordon's horses disengage from the carriage.

Ethan and Gordon ride over to Tony and Olivia.

ETHAN

Stop resting. We still have a  
criminal to catch.

He pulls Olivia up and onto his horse. Gordon helps Tony.

OLIVIA  
Then let's move.

They ride off.

EXT. TOWER OF LONDON - DAY

Bishop's carriage is parked outside the Tower, doors open, deserted.

The Knights ride up on their horses. They climb down.

TONY  
We may be too late.

They rush to the carriage.

Ethan looks inside, but is knocked UNCONSCIOUS by a kick from Bishop.

Bishop climbs out and uses a spell to render Tony, Olivia and Gordon unconscious too.

INT. TOWER OF LONDON - NORMAN CHAPEL

Ethan, sitting down, opens his eyes, dazed.

The sound of CHISELING fills the air.

Ethan sees Bishop, Savage and Order guards in front of a portion of the wall.

The guards are banging a chisel against the stone, checking for hollow points.

BISHOP  
According to the journal, it should  
be here.

Ethan looks to his right, sees Tony and Olivia sitting.

It's then that he notices the three of them are chained to the wall.

The chisel finds a hollow point.

Bishop closes Richard III's journal in his hand.

BISHOP (CONT'D)  
To the letter.

Savage notices the trio is awake.

SAVAGE  
Morning, sunshine. Just in time.

ETHAN  
For what?

Savage waves his hand, and Ethan's chains disappear.

BISHOP  
You're going to retrieve the Cloak  
for us.

ETHAN  
And why would I do that?

Savage gestures toward Olivia, who flies into his grasp.  
Savage places a knife at her neck.

SAVAGE  
Because if you don't, I paint the  
floor with Miss Clayton's blood.

Ethan and Olivia share a look.

ETHAN  
Go on. She means nothing to me.

SAVAGE  
Your lips say no. Your quavering  
voice says yes.

ETHAN  
Why me? Why not you?

BISHOP  
In case there are any magical  
safeguards to navigate, it's more  
convenient that you pay the price.

An Order guard throws Ethan the chisel, but Savage blows it  
to pieces.

SAVAGE  
We're wizards. No need for such  
conventional tools.

Ethan takes a deep breath, steps toward the wall. Raises his  
hand.

His hand shakes with force as the air before it QUIVERS.

The wall trembles until it BREAKS AWAY in pieces.

Inside the hole is a dust-covered CHEST.

Ethan looks back at Bishop and Savage.

BISHOP  
Bring it out.

Ethan slides into the hole, bends over and picks up the chest. He brings it out.

But the bottom suddenly DROPS OUT, sending two skeletons and a PURPLE CLOAK tumbling to the floor.

ETHAN  
Say hello to the Tower's residents  
for the past four hundred years.

Ethan chucks the rest of the chest aside.

Bishop hurries toward the Cloak as Savage hurls Olivia to the floor. Ethan goes to her aid.

Bishop looks at Savage in triumph before twirling the Cloak behind him and securing it around his neck.

BISHOP  
Merlin believed power should only  
be entrusted to the worthy. Well,  
I'm about to prove myself one of  
those few.

Bishop raises his arms in spread-eagle fashion. Wind gathers around him, causing clothes to billow.

LIGHTNING strikes in a contained circle around Bishop, coming too close to the onlookers.

The stained glass windows SHATTER above. Broken glass RAINS down on the floor.

Multicolored light beams SURGE through the floor and up into Bishop as the lightning continues.

Ethan and Olivia stay low while Tony keeps his head ducked.

OLIVIA  
This can't be good!

ETHAN  
You think?

Bishop CLOSES his hands into fists and the lightning ceases.

BISHOP

Prepare to bear witness to the  
rebirth of a nation.

SAVAGE

And the death of its former  
leaders.

Savage steps aside to reveal THE ROYAL FAMILY MEMBERS, EACH  
SECURED INTO TORTURE MACHINES.

BISHOP

A new order begins now.

Bishop turns and strides out of the chapel.

SAVAGE

Now that he's gone, I'm free to do  
whatever I please with you three.

Savage raises his hands, a statically charged spell forming.

In one quick motion, Ethan gestures toward Tony, whose chains  
disappear.

Ethan gestures again, and all surrounding Order guards are  
thrown to the floor by a GUST OF WIND.

Just before Savage can strike, Tony LEAPS in front of Ethan  
and Olivia and ABSORBS the spell with his sword.

A spell from Tony sends Savage SOARING.

ETHAN

Right. You and Olivia handle  
Julian and save the royal family.  
I'm going after Bishop.

OLIVIA

No. I'm coming with you.

ETHAN

Trust me, your talents will be  
better served here.

OLIVIA

But --

Ethan cuts her off by kissing her full-force.

Tony runs after Savage.

ETHAN

Something to remember me by. In case I don't make it out alive.

He pulls them both to their feet, then runs in Bishop's direction. But he stops and turns.

ETHAN (CONT'D)

And for what it's worth, you did change me.

He takes off after Bishop. Olivia smiles after him.

TONY

Olivia! I need some help here!

She turns and sees Tony struggling to block spell after spell from Savage. She races forward.

Savage unleashes a TORRENT OF FLAMES at Tony.

Tony tries to repel them with his sword, but the flames encircle him in a CYCLONE.

Olivia shoots out a BLUE jet that FREEZES the flames in an ICE CYLINDER.

A RED jet causes it to EXPLODE, sending ICE CHUNKS in every direction. Tony is relatively unharmed.

His clothes, however, are SMOKING.

Olivia jumps into the air, TWIRLS around while conjuring up her sword, and brings it down hard against Savage's.

HALLWAY

Bishop moves toward the exit, but stops.

Ethan blocks the door.

ETHAN

Leaving without a proper goodbye?

His sword appears in his hand.

BISHOP

My apologies. Here, let me give you one.

Bishop draws his own sword.

ETHAN

You should know the authorities are  
on their way.

BISHOP

But they'll be too late.

Bishop attacks.

Ethan parries three blows in a row. Then another two.

Bishop KICKS Ethan in the gut, Ethan sprawls. Bishop forms  
his arms into an "X" and LUNGES out.

A surge of energy knocks Ethan upside down, into the air, and  
onto the ground.

Bishop dashes toward a staircase on the right.

ETHAN

BISHOP!

Bishop ascends the stairs.

Ethan chases after him.

NORMAN CHAPEL

Olivia furiously swordfights Savage while Tony duels the  
guards.

Olivia lunges with her sword. Savage steps aside, grabs her  
arm with one hand and then elbows her in the face.

Olivia staggers.

Tony delivers a roundhouse punch to an Order guard and the  
guard falls down.

Two more guards chase Tony. Tony runs toward the wall.

Once at the wall, Tony RUNS UP IT, FLIPPING through the air.  
As he flips, Tony FIRES OFF SPELL AFTER SPELL.

He touches ground again, still blasting away. The spells  
NAIL the guards in their backs, pummeling them down.

Olivia is HURLED against the wall in front of Tony. Tony  
rushes to her.

OLIVIA

He's too strong for me.

TONY  
I'll take it from here.

The machines holding the royal family SPRING TO LIFE.

TONY (CONT'D)  
You save them.

Tony races over to Savage. Olivia gets up, goes to the machines.

STAIRWELL

Ethan runs inside and looks up. Sees that Bishop is a few levels up.

He begins climbing the stairs rapidly.

Bishop looks over the railing, sees Ethan coming.

Bishop SWEEPS HIS HAND and a piece of the curved staircase behind him BREAKS OFF.

Falls, and CRUMBLES on the floor.

Ethan narrowly avoids it by crouching against the wall.

ETHAN  
Not bad, Bishop! But you'll need  
to try harder!

Ethan brings his arms against his chest, and he FLIES toward Bishop. Lands in front of him.

Bishop re-engages him in a swordfight.

NORMAN CHAPEL

Olivia pulls hard against a leather strap on one of the machines. The royal member SCREAMS in pain.

A BLADE impacts against the wooden surface, severing the strap, but missing Olivia. Olivia swirls around.

Sees an Order guard ready to fight.

OLIVIA  
Thanks for the help.

A RED ROPE is conjured and Olivia uses it to lasso the guard and pull him to her.

She takes him out with a clothes line hit.

Olivia finishes freeing the first royal member and places him under the machine for safety.

She goes to the next.

Tony and Savage fight aggressively. Many spells CLASH in midair, igniting huge SPARKS.

Savage PUNCHES Tony so hard, Tony flies into the wall.

Savage jumps, sword aimed, but Tony swerves and the blade hits the stone.

Tony KNEES Savage in the gut and hits him hard across the back.

Savage summons a FLAMING TORCH from the wall and uses it to ignite his sword in FLAMES.

He SWIPES at Tony, who dodges as best he can, but still takes a CUT on his left arm.

Savage KICKS him down, then in the jaw. Levels the flaming sword at Tony's chin.

SAVAGE

You'll soon regret staying with  
Sharp and her foolish Knights.

He looks over at Olivia, who's just freed another royal member.

SAVAGE (CONT'D)

You, Ethan, and his new girlfriend.

Tony spits out some blood.

TONY

Wrong. You'll soon be regretting  
switching sides.

SAVAGE

I had no alternative! The Phantom  
Knights had a hand in my family's  
death!

Tony GRABS Savage's leg, but Savage beats him down again.

SAVAGE (CONT'D)

The people I trusted ... you,  
Ethan, Sharp ... betrayed me by  
taking everything I had!

TONY  
We didn't kill them!

SAVAGE  
I'm sick of your horrid lies.

Savage raises his sword for the killing stroke.

SAVAGE (CONT'D)  
At least The Order doesn't waste  
time by belittling me.

He brings his sword down.

Tony reaches toward his discarded sword, and it FLIES into his grasp. He blocks Savage's blow just in time.

Tony's sword ERUPTS into flames, too.

TONY  
I'm going to reintroduce you to the  
good that people are capable of.

He SHOVES Savage away, gets up.

TONY (CONT'D)  
But I'd prefer seeing you behind  
bars rather than in a tomb.

They crash their blades together, two flaming sticks threatening to cause an inferno.

Across the room, Olivia is on the last royal member.

She reaches across to undo a strap, but an Order guard SNATCHES her arm and PULLS her onto the machine.

Olivia shoves the guard away and gets the strap done. The royal member flees underneath the machine.

Olivia moves to get off the machine, but her sleeve is caught in the strap. This leaves her in an awkward position.

The Order guard gets up, takes notice of Olivia's position. Mainly her lower half.

OLIVIA  
Enjoying the view?

Olivia LASHES out with her leg, which knocks the guard onto her.

OLIVIA (CONT'D)  
Get off!

She slams her arm into the guard's hand. He stumbles back.

Olivia works at her sleeve, until she just RIPS it off.

She jumps to the floor, fires a spell that BINDS the guard to the wall, immobile.

She turns to see Tony and Savage still fighting.

OLIVIA (CONT'D)

Tony!

TONY

Go! Help Ethan!

Olivia looks a bit longer at Tony, then takes off.

Tony pushes Savage away and shoots a LINE OF FLAMES at him.

The flames WRAP around Savage and LIFT him into the air.

Tony, flames still connected to his sword, SLAMS Savage against the wall many times.

But Savage manages to ball his right hand into a fist. A DARK BLUE light forms around his fist.

He SMASHES the fire rope with it, which drops him to the floor.

Tony moves to subdue Savage, but is impeded by BLACK SMOKE released by Savage that blankets the entire chapel.

Tony shields his face, coughing. He waves his hand around.

Savage's LAUGHTER fills the air as the smoke dissipates.

Once the smoke is gone, Tony looks around.

SAVAGE IS GONE.

TONY (CONT'D)

Keep hiding, you bastard. We'll find you again.

Tony rushes after Olivia.

STAIRWELL

Olivia dashes into the stairwell, stopping just short of the debris. She looks up.

Sees Ethan and Bishop still dueling away.

## STAIRCASE

Ethan moves his sword in natural arcs, matching each of Bishop's blows.

Bishop pushes Ethan against the wall. Ethan DUCKS to avoid Bishop's blade.

Bishop grabs Ethan's coat tightly.

BISHOP

Let's see you survive this.

He THROWS Ethan down the gap in the middle of the stairs.

But Ethan manages to CLING to the Cloak just in time.

## BELOW

Tony comes up beside Olivia. They both see Ethan DANGLING a few feet above.

TONY

What do we do?

BISHOP

KICKS at Ethan, but Ethan retains his grip.

BISHOP

Very well, then.

Bishop, spreading the Cloak, RISES into the air.

OLIVIA

Conjures up a ROPE and lassos it onto Ethan's leg. She takes Tony's hand.

OLIVIA

Hold on tightly.

Olivia and Tony are PULLED ALONG behind Ethan and Bishop.

## TOWER OF LONDON ROOFTOP

All of them come out onto the rooftop. They roll in different directions.

Ethan helps Olivia and Tony to their feet, looks around. Bishop is nowhere to be seen.

ETHAN  
Come to help?

OLIVIA  
Knew you'd be in need of it.

TONY  
Spare me the banter. Where's  
Bishop?

Bishop suddenly APPEARS beside Ethan, DECKS him across the face. DISAPPEARS AGAIN.

ETHAN  
Take your pick.

Bishop MATERIALIZES beside Olivia, fires a spell.

Olivia raises her arm and blocks it with a SHIELD in time.

Bishop vanishes again.

ETHAN (CONT'D)  
Get behind me!

Olivia and Tony oblige.

Ethan conjures up GREEN SMOKE and sends it wafting in a circle.

COUGHING fills the air and Bishop appears in front of Ethan, sputtering.

Ethan FIRES off a spell that sends Bishop CRASHING into the top of a tower.

Bishop quickly recovers.

As he does, the sky is flooded with dark clouds. THUNDER sounds and LIGHTNING flashes.

TONY  
Work of the Cloak?

ETHAN  
I'd say so. It's extremely  
powerful.

Bishop JUMPS into the air, SOARING over the trio.

The trio all draw their swords and engage Bishop.

Bishop fights Tony and Olivia at the same time, maintaining control over both easily.

BOLTS OF LIGHTNING FLASH around the Tower as the fight escalates. RAIN POURS in sheets.

Bishop PUNCHES Tony hard, flecks of rain bouncing from the blast.

Tony uses his hands to form a WATER CAPSULE around Bishop, trapping him.

Bishop THROWS out his hand. The capsule DISINTEGRATES, pushing a flood of water out at the trio.

They're knocked to the ground.

Bishop gestures again, sending a LIGHTNING BOLT at Tony.

Tony BLOCKS it with a FORCE FIELD, which shimmers.

Bishop sends another bolt at Tony, NAILING him.

Tony goes to the ground, breathing but unconscious.

OLIVIA

Tony!

She springs into action, despite Ethan grabbing her shoulder.

ETHAN

Wait!

Olivia KICKS Bishop across the face, giving Bishop a deep cut.

She drills him with a spell that sends Bishop flying, but he lands on his feet.

Olivia fires a cacophony of spells at Bishop.

Bishop gets HIT with some, but ABSORBS the others.

Bishop sends those absorbed spells back at Olivia, all of which hit her like rapidfire.

Before Olivia goes down, Bishop BINDS her tightly with PURPLE ropes. He PULLS Olivia into his grasp.

Ethan still stands immobile.

BISHOP

I've read up on you, Ethan. Your dedication to justice cost you your wife. I think history is about to repeat itself.

Bishop THROWS Olivia over the side of the Tower.

ETHAN

No!

He races over to the edge to see Olivia suspended by a rope precariously over the far ground.

BISHOP

If you intend to save her, save this city, defeat me.

Part of the rope holding Olivia SNAPS.

BISHOP (CONT'D)

And do it fast.

Ethan turns and unleashes a furious WAVE of spells before LUNGING with his sword.

Bishop blocks the spells and the sword, clinking his blade against Ethan's.

Ethan LEAPS forward, GRABS Bishop and carries them through the air and onto the top of a tower.

SHINGLES COME LOOSE from the impact.

Ethan shoves Bishop off him.

And THROUGH the roof. Bishop falls through the hole.

Ethan moves back toward Olivia.

BUT BISHOP BLASTS THROUGH ANOTHER PART OF THE ROOF. Tackles Ethan.

BISHOP (CONT'D)

I love this Cloak! It gives one the feeling of true purpose.

Bishop CLUTCHES Ethan's throat, SQUEEZES.

BISHOP (CONT'D)

My purpose, to vanquish the tyranny from a corrupt system. And your purpose, which is to be this war's first casualty.

Ethan struggles against Bishop's hold, but to no avail.

BISHOP (CONT'D)

You're going to help shape this country into a nation dictated by power and controlled by fear.

ETHAN

You actually believe the tripe that comes out of your mouth?

BISHOP

I live by that philosophy.

ETHAN

Get a new religion.

Ethan PUNCHES Bishop across the face. Bishop sprawls.

The rope holding Olivia SNAPS again. She sinks lower.

OLIVIA

Ethan!

Ethan moves to help again, but Bishop grabs his jacket. Ethan shrugs out of it.

He turns around and BLOWS Bishop away with a spell. Bishop lands back on the slanted tower top.

Ethan calls out to Olivia.

ETHAN

Hang in there! Literally.

OLIVIA

Just get him!

Ethan jumps back onto the tower, SWORDFIGHTS Bishop.

Their blades clang away as the storm rages on.

After a few crippling blows from Bishop, Ethan's sword is knocked away.

BISHOP

Shame. I was hoping you'd prove to be more of a challenge.

Simultaneously, Ethan and Bishop shoot out spells. They CONNECT in a shimmering wall.

Each side pushes forward, one trying to gain control of the other.

With a roar of effort, Ethan manages to overcome Bishop.

Bishop SOARS into the air, but is stopped when Ethan SNATCHES a bit of the Cloak.

ETHAN

There's a saying, Bishop. One that the Phantom Knights live by every day.

Ethan turns in a CIRCLE, SPINNING Bishop with stunning strength.

ETHAN (CONT'D)

Everybody desires power, but only a select few know how to wield it.

A GLOW forms around Ethan as he continues spinning Bishop.

On the final swing, Ethan RIPS the Cloak off Bishop, who SLAMS onto the roof again.

Ethan tucks the Cloak underneath his arm.

ETHAN (CONT'D)

I think I'll take this as a consolation prize.

Bishop is still on his back.

BISHOP

You're ... not going to kill me?

Ethan conjures up SHACKLES on Bishop's wrists.

ETHAN

No. Unlike you, I take no pleasure in murder.

Ethan turns his back on Bishop.

BISHOP

You're pathetically naive. You honestly believe I won't kill you while your back is turned?

Bishop gets up, attempts to fire a spell at Ethan, but THE SHACKLES GLOW RED. Nothing.

ETHAN

No. I know you won't.

Bishop looks around desperately, suddenly panicked.

BISHOP

You think it's this simple? There will be more like me that you'll have to fight. Worse ones.

ETHAN

Obviously. But I'll be ready for them.

BISHOP

But ... I'll tell everybody about you. About the Phantom Knights.

ETHAN

Be my guest. Tell all the prison inmates how you tried to rule London using a magical cloak. With any luck, you'll be condemned as a psychopath.

BISHOP

We can make a deal!

Ethan turns and walks.

BISHOP (CONT'D)

At least get me down from here!

Ethan keeps walking.

ETHAN

Don't fret. Someone will come and get you. Eventually.

BISHOP

I can't go to prison! I'll be devoured in there!

ETHAN

But at least you'll be the ruler of something.

BISHOP

Roberts! This isn't over! The Order will come after you! None of your friends will be safe!

Ethan jumps off the tower. The storm clears away.

Ethan races over to where Olivia is suspended. Just barely.

THE ROPE SNAPS AGAIN.

OLIVIA  
Do you mind?

Ethan conjures up a rope, secures one half on a jugged stone and the other half around his waist. Puts the Cloak down.

He SWINGS off the roof and toward Olivia.

Ethan grabs her by the waist just as the line holding her SNAPS COMPLETELY.

Ethan propels them FORWARD and then UP. In a great arc, Ethan and Olivia land safely back on the roof.

Ethan snaps his fingers and the ropes binding Olivia disappear.

Olivia instantly THROWS HER ARMS around Ethan.

OLIVIA (CONT'D)  
Thank you.

ETHAN  
You're, er ... welcome. Just good manners.

Olivia lingers longer.

Ethan glances over at the stirring Tony.

ETHAN (CONT'D)  
We should, um, help Tony.

Olivia leans back and gives Ethan a quick peck on the lips.

They go to Tony's side as he groggily sits up.

TONY  
Did I miss anything?

ETHAN  
Just me acting the hero.

TONY  
Always the glory hound. Bishop?

ETHAN  
Ready for a change of scenery.

Tony spots the Cloak in Ethan's grasp.

TONY  
Can't wait to prove to Coulson that our assumptions were right.

ETHAN  
Never gets old.

Tony gets to his feet.

They all take one last look at the trapped Bishop before descending the stairs.

INT. NORMAN CHAPEL - LATER

Ethan stands over the unearthed chest and the skeletons. Tony and Olivia are behind him.

ETHAN  
I think it's best we put everything back in its place. For precautionary measures.

OLIVIA  
Even the Cloak?

ETHAN  
Well ... almost everything.

Ethan waves his hands.

The chest REFORMS itself. The skeletons are ushered back inside and the lid CLOSES loudly.

The chest floats back into the wall and the wall itself is magically rebuilt.

TONY  
I still don't understand why Richard III wanted the Cloak in the first place.

OLIVIA  
Don't you know? Richard III worked for The Order of Shadows. They helped him gain the throne.

Ethan and Tony look surprised at this.

OLIVIA (CONT'D)  
Honestly, boys. Read a book. Maybe even the one Bishop has.

At that moment, Bishop is escorted out of the Tower by two uniformed officers and Coulson.

BISHOP  
You can't do this to me! I'm part  
of the Crown!

COULSON  
I'm not the jury. Save it for  
them.

Bishop is taken away.

TONY  
So Richard III stole Merlin's Cloak  
at the behest of The Order --

ETHAN  
And The Order kept it hidden away  
all these years as a secret.

OLIVIA  
So when Bishop tried to get it for  
himself, he came to them.

ETHAN  
And Julian promptly set him up for  
failure.

TONY  
Because The Order just needed  
Bishop so they could gain access to  
the Crown.

Across the room, Sharp hands the Cloak off to two muscular  
Knights.

As well as the journal.

Coulson comes up.

COULSON  
Despite all bets, you actually  
managed a victory.

ETHAN  
Incredible, we know.

COULSON  
Except for one detail. You'll  
recall it was four members of the  
Crown who were kidnapped?

TONY  
Yes. Why?

COULSON

Well, we performed a headcount.

The trio look over at the royal family members.

OLIVIA

Only three.

COULSON

Any ideas what happened to the fourth?

Tony shares a dark look with Ethan.

TONY

Julian. He stole one.

COULSON

And any thoughts on Savage's whereabouts?

TONY

Right now, Inspector, your guess is as good as ours.

EXT. TRAIN STATION - DAY

A train whistle BLOWS loudly as many people board the immobile engine.

Ethan, Tony and Olivia emerge from the crowd and approach the entry door.

OLIVIA

Well, it was fun while it lasted.

TONY

Are you sure you can't just stay? We could always use the extra help.

OLIVIA

I wish I could. But Hawkins needs me back in Washington. Without me, our branch there would fall apart.

Ethan remains silent.

TONY

But perhaps if you return to Washington, someone else might fall apart.

He secretly indicates Ethan.

OLIVIA  
I have my duties.

ETHAN  
Of course you do.

Olivia departs their company and climbs aboard the train.  
She lingers after stepping on. Looks back at Ethan.

OLIVIA  
It ... was nice meeting you, Tony.

Tony nods uncomfortably.

TONY  
Same.

The train's engines jump to life and the train moves forward along the tracks.

As the train picks up speed, Olivia steps out of sight.

Ethan and Tony are left by themselves at the station as the engine smoke clears.

They stand in silence.

ETHAN  
We should get going.

Ethan walks away, leaving Tony alone.

TONY  
Right.

He follows Ethan.

INT. PHANTOM KNIGHTS BASE - DAY

Ethan sits crouched over a desk, poring over papers but not looking interested.

Tony comes to his side.

TONY  
Feel up to working?

Ethan doesn't look up.

ETHAN  
What do you think I'm doing?

TONY

Brooding.

Ethan abandons the papers.

ETHAN

What? You think this is unhealthy?

Sharp and Gordon appear beside Tony.

SHARP

It's been a week, Ethan. You need stimulation.

ETHAN

I'm just not feeling particularly up to it, Rebecca.

SHARP

I'm afraid that's an order, Ethan. I care too much for your well-being to take no for an answer.

TONY

A street urchin was murdered. His hands, feet and head all twisted completely backwards.

Ethan pauses, shoves out his chair.

ETHAN

Sounds relatively simple. I guess I'll get ready.

Ethan walks toward a small armory.

Sharp pats Tony on the shoulder gratefully before walking away herself.

Gordon remains.

TONY

Gordon. I want to ask you something.

GORDON

Alright.

TONY

That day we stopped Bishop. After we were captured, you vanished. What happened to you?

GORDON

I overpowered Bishop's men and alerted Rebecca of the situation.

TONY

If that's so, why didn't you attempt to stop Bishop?

GORDON

I, uh, knew we needed reinforcements.

TONY

Who never came.

GORDON

Well, there was traffic. Now, you and Ethan have a case to get started on.

Gordon struts off.

Tony keeps his eyes trained on Gordon's retreating form.

EXT. ALLEYWAY

Ethan and Tony stealthily exit the entrance to the Phantom Knights Base.

They turn around to find somebody waiting for them. Olivia.

OLIVIA

I came back because I realized something. The case is still open.

Ethan's mouth curves up into a smirk.

OLIVIA (CONT'D)

Who knows how long it'll take to find Savage, so I put in for a permanent transfer.

ETHAN

Did you, now?

OLIVIA

Yes. I could use a change of scenery.

Tony looks from Ethan to Olivia as they both share a warm smile.

ETHAN

Well, then, I guess we'd better get started.

OLIVIA

That we should.

They make their way out of the alleyway and join the throng of people walking along the street.

Another day, another case.

FADE OUT.

THE END.