

A LION'S KEEP

Written by

Abdallah Saleh

**TITLE CARD:**

In 1328, the King of England, Edward III, claimed his ancestral right to the newly vacant French throne. In order to avoid foreign rule, France instead anointed Philip of Valois, also known as Philip VI.

While technically a vassal to Philip in his holdings of French lands, Edward's influence actually exceeded France in many regions. After years of tense disputes, Philip VI decided to forfeit England's remaining rights to any land on French soil.

Angered, Edward III renewed his claim to the throne of France in retaliation. Thus in 1337, the long-standing rivalry between England and France continued, and the "Hundred Years' War", had begun.

**FADE OUT/IN:**

**TITLE CARD:**

**PROLOGUE**

**FADE OUT/IN:**

**EXT. BRIDGE/ HADLOW KEEP - MORNING**

A dense fog overlays the hills and forest surrounding the Hadlow Keep on an overcast day. The bridge crosses a small river and connects to a winding road leading directly to the keep's main gate, approximately a quarter mile away.

TWO ENGLISHMEN on horseback, LORD REMFREY and GRIMBALD, await THREE APPROACHING ENGLISHMEN on the bridge. Behind Remfrey stands a small protection detail of TWELVE SOLDIERS. His remaining forces wait at the keep and watch from the walls and towers, armed and ready for battle. To the rear of the men who are approaching stands an army of FIVE-HUNDRED MEN.

Of the approaching men, two are on horseback. The other, a young and timid SQUIRE, leads them on foot. We will come to know the two English riders as BRANDT and CHARLES. While following Brandt, Charles, and the squire from behind as they draw closer to Remfrey and Grimbald, a SUBTITLE appears: **1340** Beneath the date; **France: Northern Gascony**

The SIXTEEN YEAR OLD and PIMPLE-FACED squire, with a SCROLL in hand, halts just a few feet from Remfrey and Grimbald. He is visibly nervous as he turns his head and looks up at Brandt behind him. Brandt's calm expression does not change, and he gives no gesture of what to do next. Feeling lost, the squire takes a step forward and looks up at Remfrey.

**SQUIRE**

Lord Aldous Remfrey of Hadlow?

Lord Remfrey, MID-FIFTIES, an honorable man of good character, acknowledges him.

**LORD REMFREY**

Aye.

**SQUIRE**

If you would be so kind as to allow me to relay this message...

The squire unrolls the parchment in front of him and clears his throat. He attempts to read formally, although he stumbles over his words and isn't very eloquent.

**SQUIRE (CONT'D)**

In the name of England and her great King Edward, in accordance with the unjust seizures of the Aquitaine and Calais, incessant in the recovery of that which is rightly hers, England offers a welcoming hand of vindication to our fellow countrymen who reside in said regions.

As the formalities are read, the men opposite each other on horseback exchange glances, sizing each other up.

**SQUIRE (CONT'D)**

As entrusted by the great King Edward, the sent int-, interm-, intermed-...

The squire is having trouble pronouncing a word. Although on his side, Brandt and Charles find this amusing, as if it is an inside joke to them. They make no effort to assist him.

**LORD REMFREY**

Intermediary.

The squire shifts a quick look at Remfrey, then back at the scroll.

**SQUIRE**

Yes, thank you.

(continues reading)

...The sent intermediary shall appraise the holdings once kept under foreign rule.

**(MORE)**

**SQUIRE (CONT'D)**

Therefore, bound by the respectful  
governance of our great King Edward  
III, in the name of England, your  
lands are hers, your keep is hers,  
your knights are hers, and...  
(slight hesitation)  
Your lives are hers.

Silence. The words almost seem threatening. Lord Remfrey looks at Charles, directly in front of him. He is about to speak but is interrupted by his companion.

**GRIMBALD**

(to the squire)  
Does it really say '*great*'?

Grimbald, a LARGE, GRUFF, dangerous man in his THIRTIES, is a man without a filter when it comes to speaking his mind.

**SQUIRE**

Pardon me, sir?

**GRIMBALD**

What you just read, '*the great*  
King'. Does it really say '*great*'?

Taken aback by the question, the squire looks at the scroll.

**SQUIRE**

Uh... Yes, sir.

**GRIMBALD**

Did he write that?

**SQUIRE**

Who?

**GRIMBALD**

(rolls eyes)  
The '*great*' King.

**SQUIRE**

It was transcribed but they are his  
words, yes.

**GRIMBALD**

Does the King really have his head  
so far up his own ass, he calls  
himself '*great*' three fucking times  
in a row?

Remfrey cuts him off and speaks to Charles.

**LORD REMFREY**

So you'll take my knights and knock  
on the door of every English  
settlement down the coast?

Charles, MID-FORTIES, an opportunist, plays the diplomat.

**CHARLES**

We won't enlist all of your men.

**GRIMBALD**

I ain't going with you.

**LORD REMFREY**

And when the French come?

**CHARLES**

Send word when our assistance is  
needed, and you shall have it.

**GRIMBALD**

You'll be long gone by then.  
They'll burn our farms is what  
they'll do, and we'll starve in the  
winter.

Charles acknowledges Grimbold, but speaks to Remfrey.

**CHARLES**

England will be at your service,  
whether it be supplies or soldiers.

**LORD REMFREY**

I hear Edward can't fund his  
campaign any longer.

**CHARLES**

I must've missed those rumors.

**LORD REMFREY**

When he returns to England, you'll  
keep presence here by collecting  
every available man-at-arms who  
swore allegiance to him before  
Philip took the crown.

**CHARLES**

Lord Remfrey, your men are now  
under England's rule. Call it the  
spoils of war or inconvenient but  
that's the truth of it.

**LORD REMFREY**

Oddly enough, it's the French who've been reasonable.

**CHARLES**

Wouldn't your men rather fight with their countrymen?

Remfrey looks at the army he faces.

**LORD REMFREY**

You've been drafting up north? Goring and Willersley?

**CHARLES**

Perhaps.

**LORD REMFREY**

I know those boys. They'll be no good in a fight. All you got is...

**BRANDT**

(interrupts)

I want your knights.

Brandt, LATE TWENTIES, LONG BLACK HAIR, highly intelligent, boldly chimes in. There is a deep complex anger and intensity in his eyes, no matter how relaxed he appears.

**LORD REMFREY**

You can't have them.

Grimbald exudes a provocative grin.

**BRANDT**

I can swell my ranks with farmers and potters but I've a country to take. You oughta know, only half my men are recruits from France. The others have already seen two wars.

**LORD REMFREY**

Fine men, I'm sure.

**BRANDT**

How well do you know them?

**LORD REMFREY**

Your recruits? Their fathers fought for me before they settled here. I know them well enough.

**BRANDT**

If I'm refused, one way or another,  
I won't leave Hadlow empty-handed.

**GRIMBALD**

Do you know what Remfrey's done for  
England? How many pacts he aligned  
in Gascony? Or when he refused  
Philip for the sake of his own? The  
French backed off cuz' they knew  
it'd be a mistake to trifle with  
him.

(warningly points finger)

So don't go on about thinking  
contending with him will be a good  
idea. You don't know what he's  
capable of. You ever seen him lead  
an army, eh? Have you seen him  
defend his keep?

**BRANDT**

Have you seen me take one?

Brandt's confidence intrigues Grimbald.

**LORD REMFREY**

My men will not...

**BRANDT**

(interrupts)

When I take Hadlow, who do you  
think I'll send in first?

(no response)

The sons of the fathers who fought  
for you.

Remfrey holds back tremendous frustration.

**GRIMBALD**

I've heard of you. You're Brandt.  
They call you 'the King's lap dog'.  
Soon as there's dishonest work, he  
throws a bone in your direction and  
here you are.

(turns to Remfrey)

He's supposed to be some clever  
bastard or of the sort. And they  
mean 'bastard' literally. You  
should hear some of the stories of  
where he came from, who his father  
was... They say no one's ever  
stopped him from taking what he was  
after. He's the one who scared the  
French out of Winfield.

**(MORE)**

**GRIMBALD (CONT'D)**

I heard he took ten Frenchmen  
captive, slit their throats, and  
bled them into the town's water  
supply.

(to Brandt)

Now that is disgusting. You weren't  
thinking of doing that here, were  
you?

Brandt maintains his steely-eyed gaze.

**CHARLES**

Any further unpleasantries won't  
suit either of us.

**GRIMBALD**

(introduces to Remfrey)

Charles of Mowbrey, 'The man with  
the leash'.

**CHARLES**

Don't believe everything you hear,  
my friend.

**LORD REMFREY**

You have my answer.

Remfrey turns his horse. Brandt interrupts his departure.

**BRANDT**

I'll have your knights...

(Remfrey stops)

Or I'll have your head.

(ALT: Or I'll kill you all.)

Grimbald stays for a moment as Remfrey departs for Hadlow.

**GRIMBALD**

Ya' know, no one's ever beat him,  
either.

Grimbald winks and follows Remfrey's escort up the road.

**CHARLES**

That's a shame.

**SQUIRE**

(turns to Charles)

How'd I do?

**CHARLES**

How do you think? You obviously  
didn't convince him.



The squire, not a fan of Charles' sarcasm, shakes his head and returns the way he came. Charles continues as the squire walks between their horses.

**CHARLES (CONT'D)**

His blood will be on your hands,  
you know.

(now serious)

If I'm being honest, I'm really not  
in the mood this morning.

**BRANDT**

Do you think I am?

**CHARLES**

Seems like you're always in the  
mood for a fight. Just once, maybe  
we could look the other way.

**BRANDT**

Not today.

**CHARLES**

Well I won't do this on an empty  
stomach.

Charles turns and leaves. Brandt watches the Hadlow Keep.

**FADE OUT/IN:**

**TITLE CARD:**

**ACT I:**

**BRANDT'S BARGAIN**

**FADE OUT/IN:**

**EXT. ROAD/ RANSACKED CARAVAN - NIGHT**

**TITLE CARD: Four Months Later**

Heavy rain pours over A LARGE CARAVAN consisting of eighteen wagons and carriages which have been raided. Dead SOLDIERS, HORSES, and CIVILIANS are scattered along the road. The OIL LAMPS attached to the carriages illuminate the CARNAGE and surrounding TREES, even through the rain and darkness.

Observing is NICHOLAS, MID-THIRTIES, a strong man and knight who embraces every aspect of chivalry. Beside him stands his second-in-command, ORLAND, EARLY-FIFTIES, GREY HAIR, a loyal and trustworthy man. The sound of a GALLOPING HORSE draws closer from behind them.

**ORLAND**

He's one of ours. The new lad.

ERIC, MID-TWENTIES, an ambitious soldier, approaches.

**ERIC**

We found them, sir. At a tavern near the crossing.

**ORLAND**

How many?

**ERIC**

The barman counted four. If there were others, they've moved on by now.

They wait for Nicholas's response. Nicholas turns to Orland.

**NICHOLAS**

Fetch my horse.

**CUT TO:**

**EXT. TAVERN - NIGHT**

A lively atmosphere can be heard from outside a well lit TAVERN on an otherwise rainy, gloomy night. Puddles in the muddy streets reflect the moonlight.

**CUT TO:**

**INT. TAVERN - CONTINUOUS**

The music and laughter is accentuated as we are now inside the tavern. The BARKEEP is cleaning glasses, THREE ENGLISH MUSICIANS play and sing merry tunes, and FIVE ATTRACTIVE WOMEN fraternize with the FIFTEEN MEN whom are drinking and playing at their tables.

At a table near the musicians sits TWO SCANDINAVIAN BROTHERS in their LATE-TWENTIES, ALDRED and ULRIC. They are TALL and have BLONDE HAIR. The brothers quietly listen to the music while drinking ale. Steak bones lay on the plates of food they've devoured. An ENGLISH BARMAID approaches them from behind and notices their attention is on the music.

**BARMAID**

They're quite good, yes?

**ALDRED**

It's not my taste in music, love.

**ULRIC**

He does have a nice voice, though.

**BARMAID**

Was the food to your liking?

Aldred gently readjusts his chair to face the pretty barmaid.

**ALDRED**

Did you cook it yourself?

**BARMAID**

I did.

**ALDRED**

I've never had a finer steak.

**BARMAID**

Thank you. Can I get you anything else?

**ALDRED**

I couldn't eat another bite.

Ulric, the more antisocial of the two, doesn't answer.

**BARMAID**

Alright. You know where to find me.

Before she is able to leave, Aldred politely grabs her wrist.

**ALDRED**

May I ask your name?

**BARMAID**

Isabel.

**ALDRED**

That's a pretty name.

**ISABEL**

Thank you.

**ALDRED**

Like I said, Isabel, I couldn't eat another bite of your marvelous cooking. There is one thing I must say, though. I've travelled through Norway, across the English channel, and much of this Country as well. In all my life, I've never met a woman as beautiful as you.

**ISABEL**

That's quite flattering.

**ALDRED**

I'd like to take you upstairs and find an empty room.

**ISABEL**

Sorry, I'm just the cook. I don't do that for money.

**ALDRED**

I wasn't offering money.

Isabel is flirtatious as she publicly turns him down.

**ISABEL**

I've dealt with one or two of you Scandinavians in the past. You boys are trouble. But we have plenty of lovely ladies that work here.

(slides hand away)

Besides, you see that man at the bar?

Aldred glances at the barkeep, a mountain of a man who is glaring at him from across the room. The barkeep has a glass and rag in hand, yet doesn't move a muscle.

**ALDRED**

That's your father, isn't it?

**ISABEL**

You have yourselves a lovely night.

Isabel smiles and walks away. Aldred returns to the music.

**ULRIC (OLD NORSE)**

At least you tried.

**ALDRED (OLD NORSE)**

You still don't get it, Ulric.

**CUT TO:**

**EXT. TOWN STREETS - LATER**

The town is quiet and the rain has slowed, indicating some time has passed. The ambience of the night includes rain, barking dogs, wash pots being poured out of windows, etc...

**CUT TO:**

**EXT. TOWN STREETS/ TAVERN - NIGHT**

The music is slower and more melancholy. Nicholas, Orland, and Eric arrive by the side of the tavern. After Nicholas dismounts, the others follow suit. They all begin to tie their horses to WOODEN POSTS.

**NICHOLAS**

Where are my men?

**ERIC**

I told them to keep quiet near the stables.

**NICHOLAS**

Take two and watch the rear. Tell the rest to wait here.

**ERIC**

Yes sir.

Eric heads for the stables as Nicholas turns to Orland.

**NICHOLAS**

You're coming with me.

**CUT TO:**

**INT. TAVERN - NIGHT**

A SLOW PAN around half the tavern. It is now only moderately busy. Ulric is sleeping on his folded arms atop the table. Aldred is dozing off with his back against the chair. The remaining men and women aren't as lively as before. Nicholas and Orland casually enter the tavern and sit at the bar.

**BARKEEP**

What can I get you gentlemen?

**NICHOLAS**

Where are they?

In order to appear busy, the barkeep fills a mug and places it in front of Orland. He watches his customers as he speaks.

**BARKEEP**

The two Scandinavians back there. Don't worry, they're half asleep and facing the other way. There's a Spaniard in the second room...

(leans in, quietly)

And Nigel's here.

There's a glint in Nicholas's eyes.

**NICHOLAS**

Nigel?

**BARKEEP**

Upstairs, end of the hall. He and the Spaniard have company. Been up there a while.

**NICHOLAS**

(to Orland)

Bring the men inside. Quietly.

Orland takes a drink and walks out the front door.

**BARKEEP**

Try not to frighten my customers.

Nicholas slides the mug back to the barkeep. The noise coming from the approaching SEVEN SETS OF FEET is louder than Nicholas would have wanted. Orland returns with SIX ARMED GUARDS as they file through the door. Nicholas meets Orland and motions to Aldred and Ulric.

**NICHOLAS**

Keep them manageable. I'll get the others.

Orland walks to Aldred and Ulric. The soldiers follow. The customers and musicians begin to quiet down and watch what unfolds. Orland puts a hand on each of their shoulders.

**ORLAND**

Enjoying the music, are we?

Ulric is still sleeping. Aldred is mostly asleep as well.

**ALDRED**

No.

The music stops, prompting Aldred to awaken. Aldred looks at Orland and realizes he is a soldier in uniform. He jolts his head around and notices the other guards.

**ORLAND**

Let's keep calm for now.

(to the musicians)

Don't mind us. Business as usual, but play something a bit more cheerful, eh?

**SINGER**

Yeah, alright.

Nicholas approaches two guards at the rear.

**NICHOLAS**

You two, upstairs with me.

The two guards follow him upstairs.

**INT. UPSTAIRS HALL/ TAVERN - CONTINUOUS**

Nicholas and the two guards climb the last few steps and begin walking down the hall. As they draw closer to the second door, we begin to hear love-making just beyond it.

**NICHOLAS**

Make sure he doesn't leave the room. Keep them quiet until I get back.

He continues down the hall. The nosy guards exchange looks and press their ears against the door. Nicholas reaches the door at the end of the hall. He listens for any commotion inside the room and hears nothing. As carefully and silently as possible, he turns the door knob and peeks inside.

A WOMAN is sitting at the edge of the bed. She is quivering and looks terrified. Nicholas makes eye contact with her. Using her eyes, she motions to the other side of the room, which we can't see through the small opening of the door. She nods, meaning he can enter. Nicholas cracks the door open just enough for him to slide through.

**INT. MASTER SUITE/ TAVERN - CONTINUOUS**

A BATHTUB sits where the woman had motioned to. Inside it lays NIGEL, MID-FORTIES, intimidating, an EYE PATCH covers his left eye. His right eye is closed.

CLOSE UP: Nigel's right profile. We hear the sound of a sword leaving its sheath. Nigel's eye opens and sees a blade under his chin. He follows it to the hilt, then up to Nicholas.

**NICHOLAS**

Hello Nigel.

The familiarity suggests these two have history.

**INT. UPSTAIRS HALL/ TAVERN - CONTINUOUS**

The moaning is louder and more frequent. Occasional romantic Spanish compliments are heard.

**GUARD #1**

You think we should go in now?

**GUARD #2**

No. He told us to keep 'em quiet. What do you think would happen if we went in while they were doing that?

**GUARD #1**

Right.

**GUARD #2**

We go in right when he's finished. That way he'll be too tired to fight back even if he wants to.

**GUARD #1**

Good idea.

**INT. MASTER SUITE/ TAVERN - CONTINUOUS**

Nicholas's sword is still pointed at Nigel's throat.

**NICHOLAS**

I'm going to hang you this time.

**NIGEL**

Mind if I get dressed first?

Nicholas steps back and gives Nigel space.

**INT. UPSTAIRS HALL/ TAVERN - CONTINUOUS**

Guard #1 readjusts to prepare for breaching but accidentally scrapes his knee against the wall. The moaning ceases.

**GUARD #1**

(whispers)  
Shit.

**SPANIARD (O.S.)**

*Who's there?*

**PROSTITUTE (O.S.)**

(unamused)  
*Just finish up. It's alright.*

We hear the Spaniard scramble to put his clothes on.

**GUARD #1**

Now?



Guard #2 nods, backs away from the door, and KICKS IT WIDE OPEN. The Spaniard is a short man. As he sees the two guards, the shirtless Spaniard screams and heads for the window. He quickly opens it and jumps onto the balcony.

**EXT. BACK ALLEY/ TAVERN - CONTINUOUS**

On the back porch of the tavern stands Eric and TWO SOLDIERS. The Spaniard jumps down and begins to run. Eric quickly pursues and tackles him face-first into the mud.

**ERIC**

Not so fast, little man.

**INT. TAVERN - CONTINUOUS**

Orland awaits Nicholas and has Aldred and Ulric on their feet. The music stops and everyone in the tavern watches Nigel, followed by Nicholas and his sword, walk across the hall to the stairs. Nicholas looks inside the second room.

**GUARD #1**

We got him, sir.

**GUARD #2**

Well Eric got him but we helped.

Nicholas shakes his head and continues down. Orland smiles.

**ORLAND**

Looks like we caught ourselves a couple 'Dregs' tonight.

**SINGER**

'Dregs'?

**ORLAND**

Yeah, this lot belong to the 'Dregs of Bratton'.

**SINGER**

Pardon my ignorance but what the hell are the 'Dregs of Bratton'?

**ORLAND**

You must not be from 'round here. They're defectors from the war. Runaways banded together. French, English, these two were definitely mercenaries from Norway. Word of advice, never hire them. They'll just go where there's more money.

**SINGER**

I'll have to remember that.

Most eyes are on the magnetic and chilling Nigel as he leads the way outside. Aldred and Ulric are then pushed to begin walking to the door. Isabel watches Aldred approach from the end of the bar. As he passes, he lightly pinches her cheek.

**ALDRED**

You were right, love. We  
Scandinavians are trouble.

She can't help but smile. The soldiers file out the building.

**CUT TO:**

**INT. HOLDING ROOM/ ELBELIN PRISON - MORNING**

In a damp, darkly lit holding room, we see the hands of a FRENCH COURIER tied behind a chair. He sits and watches Brandt and Charles discuss the LETTER Brandt is holding.

**CHARLES**

My French is better than yours. I'm  
telling you, the gold's passing on  
through in one of those caravans.

**BRANDT**

The caravans weren't under guard.  
Either they knew that's how he's  
hiding it, or they're just going  
after any that's travelling to  
LaRoque. How many did they raid?

**CHARLES**

Maybe a dozen, I'd say.

**BRANDT**

This letter never made it to Lebeay  
(luh-bay), but someone else saw it.  
(to the courier)  
Who else saw this letter?

The courier doesn't respond. Charles takes a turn at him.

**CHARLES**

It was addressed to a Monsieur  
Lebeay. We know him as the French  
head of the 'Dregs'. What we don't  
understand it why an Official like  
D'anton is communicating with a  
fugitive. They're sounding real  
friendly here.

**FRENCH COURIER**

D'anton just gave me a letter to deliver. I don't know anything.

**BRANDT**

(meaning the courier)  
How long has he been here?

**CHARLES**

Two days.

**BRANDT**

The raids began just before that.  
(to the courier)  
You showed someone else this letter before you were captured. Of course it was the 'Dregs', they're the ones conducting the raids, but why would you still have the letter you were supposed to deliver to Lebeay? You showed it to Nigel, didn't you?

Hearing Nigel's name puts fear in the courier's eyes.

**BRANDT (CONT'D)**

What are you so afraid of? You know they took him in last night. He's somewhere in here, I'd imagine. They'll probably hang him soon.

**FRENCH COURIER**

They won't hang him.

**CHARLES**

Apparently he's slipped the noose more than once.

Brandt begins pacing as he thinks aloud.

**BRANDT**

Nigel and Lebeay must not trust each other. I bet Nigel was thinking the same as we are... Why is a French Official like D'anton sending Lebeay a personal letter? I suppose he suspects Lebeay is a French informant, which very well may be true. Still, that doesn't explain why D'anton would be stupid enough to address him by name.

**CHARLES**

Maybe he doesn't know he's a spy.

**BRANDT**

He would know he's a fugitive.

**CHARLES**

They don't need to treat him like an enemy just to keep his cover. D'anton probably doesn't know. Think about it, Lebeay's excuse could be 'it's all misinformation'. Nigel didn't bring it to the 'Dregs' yet because he needs proof. If he found the gold in one of those caravans, that'd be enough to prove the letter's legitimacy. By all accounts, Lebeay's still alive. They haven't found the gold yet. Supposing there is any, I mean. It may very well be a ploy by the French.

**BRANDT**

It's no ploy. D'anton isn't consistently playing one side.  
(to the courier)  
The letter was resealed before we stuck our noses in it. Nigel still wanted you to deliver the thing.

**FRENCH COURIER**

He said to wait a few days.

**BRANDT**

Catch him in the act of desertion. That'd do it. But he wanted a chance to find the gold first. Seems there's a lot of mistrust amongst the 'Dregs' these days.

**CHARLES**

Hang Nigel and expose Lebeay. The two heads of the 'dregs' cut off.

**BRANDT**

And take the gold if we can find it in time.

**CHARLES**

(big grin) Oh yes.

A SOLDIER enters the room and addresses Brandt.

**SOLDIER #1**

You've been summoned, sir. Edward awaits you at Warwick.

Very few things circumvent Brandt's eerily calm demeanor. A meeting with the King is one of them.

**CHARLES**

Edward's come this far south?

**SOLDIER #1**

Escort arrived an hour ago.

Brandt pockets the letter and heads for the door.

**BRANDT**

Have him locked up, but don't let the other prisoners know he's here.

The soldier nods. Charles and Brandt exit the holding room.

**CUT TO:**

**EXT. STREETS/ ELBELIN PRISON - MORNING**

There's a higher concentration of soldiers in this part of town. FIFTEEN SOLDIERS march past Charles and Brandt.

**CHARLES**

I think he'll let you choose from any of them.

**BRANDT**

They'd have to knight me before any of that.

**CHARLES**

Why not both? This'll be your ceremony. It has to be. And a personal visit? I can't imagine what else he'll bring. Gascony? I always thought he'd give it to his son but maybe he wants to keep him in England. If he gave you Gascony, one thing's for certain, I won't be returning to that shit-hole Mowbrey they gave me.

**BRANDT**

Let's not keep him waiting long.

They reach their tethered horses, untie, and mount them. Brandt snaps the REIGNS and rides off in a hurry.

**CUT TO:**

**INT. MAIN CORRIDOR/ CASTLE WARWICK - MORNING**

Brandt and Charles walk down the main corridor of a beautiful castle decorated with paintings and sculptures. A SERVANT with a welcoming smile greets them near a small door.

**SERVANT**

Right this way, sir.

The servant opens the door and welcomes them inside.

**INT. MAIN HALL/ CASTLE WARWICK/ - CONTINUOUS**

Charles and Brandt enter. The servant remains outside and closes the door. There is a sudden change in mood. Although the room is quite large, very few candles are lit. It is not the expected festive atmosphere.

At the end of a long table sits THREE MEN. In the middle, a well dressed, fat, pompous ARISTOCRAT eats from a plate of grapes. The other two are ROYAL AGENTS. Charles is visibly disheartened. The aristocrat beckons them over with one hand as he eats with the other, prompting them to approach.

**ARISTOCRAT**

Do sit down.

Charles sits. Brandt chooses to stand against the wall.

**CHARLES**

Where's King Edward?

**ARISTOCRAT**

Edward has a long journey ahead. We suggested he depart sooner. He'll be back in England soon. I'll be a ways behind him while I attend to business here, unfortunately.

**CHARLES**

Who are you?

**ARISTOCRAT**

The war is over.

**CHARLES**

(beat) I see.

Brandt remains expressionless as Charles takes in the news.

**ARISTOCRAT**

The King gave me stewardship of Gascony.

(MORE)

**ARISTOCRAT (CONT'D)**

I must say, I wasn't inclined to accept, but Edward trusts me to make the most of this disaster while he's away.

**CHARLES**

What disaster?

The aristocrat continues to chew, gauging Brandt and Charles.

**ARISTOCRAT**

Is that all you have to say?

**CHARLES**

I'd say you're inclined to explain yourself, sir.

**ARISTOCRAT**

There have been reports of your questionable methods.

(to Brandt)

I'm speaking of you, of course. You make quite the mess of things.

**CHARLES**

They'd be far worse off if it weren't for him. They'll tell their stories, sure, but in the end, do they mention he spared most of their worthless lives? Find me one man who brought Edward the same results. We took the entire coast in less than two years.

**ARISTOCRAT**

There will be an investigation.

This is a shock to Charles. He's furious and slowly rises.

**CHARLES**

So that's what this is? After everything we've done?

**ARISTOCRAT**

Sit down.

**CHARLES**

AFTER EVERYTHING WE'VE DONE?! THIS IS HOW YOU REPAY US?! YOU WOULDN'T HAVE GASCONY IF IT WEREN'T FOR US!

**ARISTOCRAT**

It's not entirely what you think. Take your seat.

After some deep breaths, Charles sits.

**ROYAL AGENT #1**

The treaty states, upon request, all war crimes are to receive the immediate attention of the magistrate.

**ROYAL AGENT #2**

We'll lead the questioning of every distressed party who claims reparations are in order.

**CHARLES**

Who, specifically?

**ROYAL AGENT #2**

I'm not at liberty to say, though there were many, I believe.

**CHARLES**

How can you trust the French or they you with any of this?

**ROYAL AGENT #2**

You should know, many of these claims weren't theirs.

**ROYAL AGENT #1**

Though you'll have to answer to their people as well.

**ARISTOCRAT**

We hold final say in the matter... so long as there's no tribunal.

**CHARLES**

(in disbelief)  
A tribunal?

**ARISTOCRAT**

If it were only the French, I could declare it as hearsay. But you've pissed off a lot of Englishmen who are, as of yesterday, officially our citizens.

**CHARLES**

They'll take advantage of their rights now, but when we offered them clemency, what did we get for it? They spat in our faces!



**ROYAL AGENT #1**

You are forbidden from returning to England until the investigation is over. You won't be reprimanded, as it is ongoing, so you'll keep your rank, but you no longer have authority over your men.

**ARISTOCRAT**

They belong to me now. We'll withdraw all but fifteen-hundred, and a third will remain here at Castle Warwick. There's one final matter that needs discussing. Soon there'll be a real shortage of good men around here. And seeing as you two won't be leaving, I may as well find some use for you. These um...  
 (leans towards agent #2)  
 What are they calling them now?

**ROYAL AGENT #2**

'Dregs of Bratton', sir.

**ARISTOCRAT**

Ah yes, 'The Dregs of Bratton'. It's a curious thing, they've gotten worse when it's almost announced we've signed the treaty. Troubling, to say the least.

**ROYAL AGENT #1**

Although the leak may not have come from us.

**ARISTOCRAT**

In the meantime, I want this handled.

Charles gives him a look expressing how insulted he feels.

**ROYAL AGENT #2**

We were informed you conducted an interrogation regarding the 'Dreg' Monsieur Lebeay. Did it yield any useful information?

**BRANDT**

It was nothing.

Brandt interjects before Charles can answer.

**ARISTOCRAT**

Pity.

After looking Brandt over, the intrigued aristocrat stands, holds his hands behind his back, and walks over to Brandt.

**ARISTOCRAT (CONT'D)**

Tell me, Brandt, why are these bastards giving us such a hard time?

**BRANDT**

Because they haven't dealt with me yet.

The aristocrat instantly likes him.

**ARISTOCRAT**

Indeed. What do you make of them?

**BRANDT**

They're a mean lot. They attract the worst of us. So far, they haven't staged a direct offense against England, but once the armies are disbanded, it may embolden them.

**ARISTOCRAT**

Could they threaten me here?

**BRANDT**

It's possible.

**ARISTOCRAT**

We can't have that. Tell me of Castle Bratton. And who's this 'Nigel' I've heard so much of?

**BRANDT**

Castle Bratton was given to Nigel as commemoration. Of course, that was only a formality. Rumors were his generals couldn't control him anymore and gave him an ultimatum; Face the magistrate, or retire. They had to reward him because his followers were so devout. This was some years ago. Once his men finished their terms, they went to work for him. Policing the towns, working the land... As you can imagine, they eventually began to abuse their power.

**ARISTOCRAT**

After all this time, they haven't charged him with anything?

**CHARLES**

He has too much influence in these parts. The people refuse to speak against him.

**ARISTOCRAT**

If we prove these raids were his doing, we could take Bratton, yes?

**BRANDT**

I doubt they'd hand it over without a fight. Not to mention they're scattered around the Country, at least eight-hundred strong. Could be as many as a thousand.

The aristocrat looks disappointed.

**ARISTOCRAT**

No more fighting. We can't spare the men. I couldn't reinstate your authority at this time anyway. But there must be a way. Be a good lad, Brandt. Can I trust you with this?

**BRANDT**

(beat) I'll take care of it.

The aristocrat smiles and pats him on the shoulder.

**ARISTOCRAT**

I know you will. I believe I'll take a stroll and familiarize with my new accommodations. This is a lovely keep you've taken, by the way. Well done.

He turns and leaves. The two agents follow. Charles gets up.

**CHARLES**

I've never been so humiliated in all my life. And now we're supposed to take on the 'Dregs'? Oh and without an army, if I got that right. He doesn't care if he sends us to our deaths. Probably figures it's worth a go at our expense to protect his fat ass.

(MORE)

**CHARLES (CONT'D)**

And if the 'Dregs' don't kill us,  
we'll be tried and thrown to the  
wolves. Pick your poison, eh?

**BRANDT**

You know what's funny? If I could,  
I would've chosen Warwick.  
(3 beats - faces Charles)  
We're taking that gold.

**CHARLES**

Oh yes we are.

**BRANDT**

I won't be waiting around til they  
slide a noose around *my* neck.

**CHARLES**

And then it's off to Spain.

**BRANDT**

We have to move fast.

Brandt turns and begins walking to the door. Charles follows.

**CHARLES**

For all we know, Nigel's already  
found the gold.

**BRANDT**

Let's ask him.

**CUT TO:**

**INT. HOLDING ROOM LOBBY/ ELBELIN PRISON - NOON**

The lobby and five holding rooms are empty. Nigel, Aldred,  
Ulric, and the Spaniard walk into frame in a single file  
line. They are all shackled by the hands and feet. SIX GUARDS  
escort and lead each of them into separate holding rooms.

**ORLAND (O.S.)**

They're not talking.

**BRANDT (O.S.)**

They'll talk. How many are there?

**ERIC (O.S.)**

There's Nigel, the two Scandinavian  
mercenaries, and a Spaniard.

**BRANDT (O.S.)**

Have them separated.

**ERIC (O.S.)**

Yes sir.

**CUT TO:**

**INT. NICHOLAS'S OFFICE - NOON**

Nicholas sits at his desk, twirling a quill between his fingers. Brandt sits in front of him with Charles in the background rudely looking through Nicholas' things. Orland stands behind Nicholas near the door. Eric exits the room.

**BRANDT**

We need to speak with Nicholas privately.

**NICHOLAS**

See yourself out, Orland.

Orland leaves and shuts the door.

**BRANDT**

We believe the 'Dregs' have a spy here in Elbelin.

**NICHOLAS**

Any idea who?

**BRANDT**

Not yet. We had a meeting with the King this morning. You can confirm that with your courier. The 'Dregs' are our problem now. Your men are no longer permitted to speak with the prisoners unless I say. Not even you, I'm sorry. We need them completely isolated.

Charles is making a considerable amount of noise.

**NICHOLAS**

This being my office and all, is there something I can help you find, Charles?

**CHARLES**

Must be something around here that keeps you honest. Haven't had a drink all day.

**NICHOLAS**

This is why I wanted them to squire my son to someone else.

Charles finishes his rummaging.

**CHARLES**

We went on so many adventures, he and I. He's a good lad, your boy.

**NICHOLAS**

You ensured he kept to his studies?

Charles can't hide his cheeky grin, nor sarcasm.

**CHARLES**

Sure, mate.

**NICHOLAS**

And he adhered to his father's rules? No liquor, fraternizing...

**CHARLES**

After all our great victories, he never expressed himself shamefully.

**NICHOLAS**

(annoyed - 3 beats)  
How do you know there's a spy?

**BRANDT**

The 'Dregs' are looking for someone. At the meeting with Edward, his agents brought a man with them. A Frenchman. He and a friend of his renounced the 'Dregs' a few days ago and have been on the run. They were separated and he came to us for protection. He's willing to make a deal. He'll testify against Nigel and the rest of them in front of a tribunal.

This news sharpens Nicholas' focus.

**NICHOLAS**

So what's the problem?

**BRANDT**

He'll only do it if we can find and protect his friend as well.

**NICHOLAS**

Any idea where to look?

**BRANDT**

That's why we're here. When they split up, they went to different camps and pleaded the same deal. Our communications were intercepted and the spy discovered we were bringing him down here. They wanted to do it quietly because they knew the 'Dregs' would be willing to attack a military escort if it meant finding them. Instead, our man and two others were placed in with civilians and that's why the 'Dregs' have been turning over every rock trying to find him. All the raids, this is why they happened. Someone tipped them off.

**NICHOLAS**

How do you know the spy's in Elbelin?

**BRANDT**

This was the Frenchman's destination.

**NICHOLAS**

I wasn't informed of that.

**BRANDT**

The orders never made it to you. They were intercepted somewhere between here and Warwick. We can't let the spy get messages to Nigel, so until I sort this out, none of your men are to speak with him.

**NICHOLAS**

Between here and Warwick? So you can't be sure he's one of mine.

**BRANDT**

I can't risk it either.

**NICHOLAS**

What do you know so far?

**BRANDT**

None of the bodies were identified as the Frenchman, but his two-man escort was found dead.

**NICHOLAS**

Sounds like they got to him then.

**BRANDT**

There's still a chance he's out there. Either that or he's being held at Bratton. I've a feeling he's still alive. If I break one of them, I'll know if they have him.

**NICHOLAS**

I don't allow involuntary confessions. That stands as long as they're under my guard.

**BRANDT**

I won't lay a hand on 'em.

Nicholas nods.

**CUT TO:**

**INT. ELBELIN PRISON/ HOLDING ROOM LOBBY - NOON**

Brandt and Charles walk through a stone corridor. Eric shuts the door to room #3 at the far end of the lobby with TWO GUARDS by his side. GUARDS are posted at the doors of rooms #1, #2, and #4. He greets Brandt and Charles and directs them to their suspects by pointing at their rooms.

**ERIC**

We put Nigel at the end. The Spaniard's over there, and the other two are in here.

(directly to Brandt)

If you don't mind, it'd be an honor to watch you work, sir. I'm sure I'll find great inspiration in it. Couple months back, I even requested a transfer to your company, but they sent me here instead. May I remain and observe?

**BRANDT**

Are the prisoners secured?

**ERIC**

Yes.

**BRANDT**

The interrogations will be held privately. I need this room emptied. Maybe next time.

**ERIC**

Yes sir. Everyone out!



Eric exits with the guards through the main door.

**BRANDT**

I need you to find out if they found the gold.

**CHARLES**

Who do you reckon I start with?

**BRANDT**

Whoever's easiest. I'll get started on Nigel, but he has to think I already know whether or not they have it. Make one of them talk. We need to hurry or it could slip through our fingers in an instant.

Charles walks to the nearest door on the left.

**INT. ELBELIN PRISON/ HOLDING ROOM #1 - CONTINUOUS**

Aldred sits alone. Charles peers inside.

**ALDRED**

What are you doing with Ulric?

Charles looks him up and down and decides to leave.

**INT. ELBELIN PRISON/ HOLDING ROOM LOBBY - CONTINUOUS**

Charles heads for the room directly ahead and passes Brandt.

**CHARLES**

Not that one.

**INT. ELBELIN PRISON/ HOLDING ROOM #2 - CONTINUOUS**

Ulric, also sitting alone, watches Charles enter the room.

**ULRIC**

What are you doing with my brother?

Charles has a look of disappointment and leaves.

**INT. ELBELIN PRISON/ HOLDING ROOM LOBBY - CONTINUOUS**

Charles walks across the lobby to room #4 and passes Brandt.

**CHARLES**

Apparently they're brothers.

**INT. ELBELIN PRISON/ HOLDING ROOM #4 - CONTINUOUS**

Charles enters the doorway as he takes a good look at the Spaniard. He is scantily clad and very dirty from the events of the previous night as he shivers from the cold weather.

**CHARLES**

He'll do.

Charles enters the room and closes the door behind him.

**CHARLES (CONT'D)**

Looks like you had quite a night...

(no response)

They didn't even have the courtesy to bring you a blanket.

**INT. ELBELIN PRISON/ HOLDING ROOM LOBBY - CONTINUOUS**

Brandt sees that Charles is situated. He faces room #3, yet to be explored. Danger looms just beyond it. Brandt slowly approaches and reaches the third door with iron bars to peer through. Nigel sits inside, chained to a link in the ground.

**INT. ELBELIN PRISON/ HOLDING ROOM #3 - CONTINUOUS**

Brandt enters and takes a seat across from Nigel. They take a moment to size each other up. Brandt slides Lebeay's letter out of his pocket and places it on the table between them.

**BRANDT**

You've been busy... The Frenchman admitted you were the only one who read it. That's enough proof of motive to explain the raids. But as of right now my partner and I are the only ones who know about the letter.

(3 beats)

I can tell you're a smart man. You and I have a lot in common, actually. They took my army from me this morning. But my men don't love me the way yours do you, so I had no leverage when they decided it was time to drag me through the streets in shame. That's not to say I don't deserve it. Another commonality you and I share. But they're hypocrites, the lot of 'em. I won't let them be the ones who send me to hell.

Nigel is unexpectedly intrigued.

**CUT TO:**

**INT. ELBELIN PRISON/ HOLDING ROOM #4 - AFTERNOON**

Charles sits opposite the Spaniard, counting a handful of coins from his pocket and then drops them on the table.

**CHARLES**

Talk.

**CUT TO:**

**INT. ELBELIN PRISON/ HOLDING ROOM #3 - AFTERNOON**

Brandt continues.

**BRANDT**

You must've had your suspicions of Lebeay for some time. He's an informant. We intercepted at least a dozen messages and have probably been watching him longer than you. The French planted him to convince you to turn your aggression towards us. But you didn't let that happen until you read this letter. And I have to mention the war just ended, so the local magistrate will make the 'Dregs' their priority. But you knew that, didn't you?

(no response)

You really are a smart man. You wanted to take the gold for yourself. That's why you had so few men with you. And none of them are English nor French, so they won't tip the others off. It would only make sense considering the risk. It's also the reason you decided not to immediately confront Lebeay.

Charles is by the door.

**CHARLES**

Brandt...

**BRANDT**

(to Nigel)  
One moment...

Brandt rises and leaves the room.

**INT. ELBELIN PRISON/ HOLDING ROOM LOBBY - CONTINUOUS**

He walks Charles away from the door as they quietly speak.

**BRANDT**

That didn't take long.

**CHARLES**

They don't have it.

**BRANDT**

You sure?

**CHARLES**

He's got nothing to hide.

**BRANDT**

Then Lebeay's our only chance at finding the gold.

**CHARLES**

How's it going in there?

**BRANDT**

He's dumb as a rock. We have to be at Bratton before nightfall.

**CHARLES**

(worried)

You wanna go to Bratton?

**BRANDT**

We have to.

**CHARLES**

The hell are you thinking? We'll just waltz right in there and request an audience with Lebeay?

**BRANDT**

The Spaniard talked?

**CHARLES**

Yeah.

**BRANDT**

You trust him?

**CHARLES**

He ain't loyal to no one. Just looks after himself.

**BRANDT**

Alright.

(2 beats - thinking)

Quickly, go bring Nicholas in here.  
Tell him to refuse my order and let  
me take the Spaniard instead.

Brandt heads back to Nigel's holding room in a hurry.

**CHARLES**

What?... I hate when you do that.

Charles leaves the lobby.

**INT. ELBELIN PRISON/ HOLDING ROOM #3 - CONTINUOUS**

Brandt retakes his seat opposite Nigel.

**NIGEL**

So you're Brandt, eh?

**BRANDT**

So I'm told.

**NIGEL**

What are you doing here?

**BRANDT**

They instructed me to have you and  
the 'Dregs' dealt with while I  
still have a head on my shoulders.

**NIGEL**

Shameless, they are.

**BRANDT**

Would you indulge me for a moment?  
I've been thinking about Lebeay's  
tenure. Not that it was futile, but  
for the most part, I'd assume he's  
disillusioned by now. And I bet  
you've got men following him around  
every corner, so he couldn't make  
it to LaRoque even if he wanted to.  
In regards to his history with  
D'anton, he's the only man who may  
know how to find the gold. It's the  
very last link you have to it.  
What's your opinion of him?

**NIGEL**

You're mostly right. He's looking  
for a way out.

**BRANDT**

You think the letter wasn't sufficient for an accusation?

**NIGEL**

There's over a hundred Frenchmen who support him. We outnumber them, sure, but it would still be a huge complication. Not unless I could prove it's real.

**BRANDT**

Figures. There's another option, though.

**NIGEL**

What's that?

**BRANDT**

Give him what he wants.

**NIGEL**

What, in exchange for the gold? He can go to LaRoque if he betrays what he was asked of D'anton? Sort of defeats the purpose, don't it?

**BRANDT**

What comes first? His life, or the gold?

**NIGEL**

That just brings us back to the men tearing each other apart. I won't provoke Bratton into a small war.

**BRANDT**

You won't have to. I can make a deal with Lebeay but every day we waste, our chances slip further and further.

We hear the main door open and shut. Two pairs of footsteps approach. Brandt speaks in an urgent manner.

**BRANDT (CONT'D)**

If I get you out of here right now, I need your word you'll hold up your end. We split the gold evenly. Once we're at Bratton, my life will be in your hands. Can I trust you?

Nigel smiles, revealing his dirty yellow teeth.

**NIGEL**

I swear on me grandmother's life,  
I'll keep my word.

Brandt nods and quickly takes the letter, hiding it in his pocket. Nicholas and Charles arrive at the door.

**NICHOLAS**

What's it you needed me for?

**BRANDT**

They have him. They're holding the Frenchman at Bratton, and I'm sure they've already extracted whatever information he has. He'll be dead by morning.

Nigel, quite amused by this farce, catches a look from Nicholas and decides to nod along with the story.

**NICHOLAS**

What will you do?

**BRANDT**

I'm going to Bratton. And I have to take Nigel with me. We'll need him to open a dialogue with Lebeay.

**NICHOLAS**

What for?

**BRANDT**

I may be able to save the Frenchman. With or without him, neither will testify against Nigel. At the very least, I can convince them to spare his life. We owe him that much. Nigel's agreed to it.

Nicholas tries to read Brandt, unsure of how to handle this.

**NICHOLAS**

It's too dangerous. Nigel stays here.

**BRANDT**

Charles and I can handle him.

**NICHOLAS**

He's my prisoner, and he's not leaving.

Brandt stands.

**BRANDT**

Nicholas, we're short on time. The Frenchman won't survive the night.

**NICHOLAS**

I can't allow it... But you can take the Spaniard.

**BRANDT**

With Nigel, the deal could be made in moments.

**NICHOLAS**

I won't allow it, Brandt.

**BRANDT**

Your petty grievances might get the Frenchman killed.

**NICHOLAS**

If I recall, there's no time to spare. You can take the Spaniard.

Nicholas leaves.

**BRANDT**

It's true we're rushed for time. He just doesn't know what for.

**NIGEL**

You'll find no favor with Nicholas as it pertains to me.

**BRANDT**

I'll take care of it.

Brandt leaves. and Charles follows.

**CUT TO:**

**EXT. ELBELIN STABLES - AFTERNOON**

Brandt walks to his horse. Behind him is the Spaniard who walks to a nearby bucket of water and washes himself. Charles attends to his horse. Brandt unfastens the reigns. He then mounts his horse and strides to Charles.

**BRANDT**

It's a long ride.

**CHARLES**

I'll find him something he can't run off with.



The Spaniard dunks his head in the bucket and shakes it off.

**SPANIARD**

What am I doing here?

**BRANDT**

What's your name?

**SPANIARD**

Hector.

**BRANDT**

Hector, we're going to Bratton. You'll get us inside and introduce me to Lebeay. Anyone asks, we're soldiers interested in aligning with the 'Dregs'. If you do this, I'll guarantee your freedom.

**HECTOR**

(shrugs) Okay.

**BRANDT**

When you get the idea of exposing us to the 'Dregs', just know, it'll be the worst mistake you ever made.

**HECTOR**

They don't like being called dregs.

**CUT TO:**

**EXT. COUNTRYSIDE/ FIELDS - AFTERNOON**

Charles, Brandt, and Hector follow a stone road paved on a ridge overlooking beautiful fields of flowers. Hector rides a small pony which trails the two larger horses.

**CUT TO:**

**EXT. COUNTRYSIDE/ HILLS - AFTERNOON**

They ride through harsher terrain an hour before sunset. The sun creeps through the clouds for a brief, warm moment.

**CUT TO:**

**EXT. CASTLE BRATTON/ OUTSKIRTS - SUNSET**

The sun has nearly fallen beyond the horizon. CASTLE BRATTON is placed near the center of a vast cavity in the earth.

The land surrounding it is barren. Brandt, Charles, and Hector are at the rim of the cavity, a mile from the castle. Bratton appears lively as festive commotion can be heard.

**CHARLES**

What are the odds we make it out of there alive?

**BRANDT**

You can wait here if you like.

**CHARLES**

Not the worst idea I've heard today.

Brandt begins to ride down a narrow path. Hector follows. Charles begrudgingly steers his horse behind theirs.

**CUT TO:**

**EXT. CASTLE BRATTON/ OUTER GATE - NIGHT**

Loud music is heard from the outer wall. FOUR 'DREG' GUARDS watch the outer gate, though not in a professional manner, nor are they uniformly clothed. Two sit behind the gate and engage in small talk. Outside the gate, one sits in the corner while peeling an apple with a small knife. He wears a LARGE HAT which hides much of his face. The other is napping. He wakes as he hears the approaching horses. Brandt and Charles, led by Hector, enter into the light.

**DREG GUARD #1**

Heard you were locked up with Nigel.

**HECTOR**

These men helped me escape.

**DREG GUARD #1**

Who are they?

**HECTOR**

They want to see Lebeay.

**DREG GUARD #1**

Some hopefuls, eh? We're locked down until Nigel's out. No new faces til then.

**HECTOR**

They can help Nigel. That's why they came.

Dreg Guard #1 pats the pony as he belittles Hector.

**DREG GUARD #1**

Look at this thing... It's just the right size for 'em.

(the 'Dregs' laugh)

I'm supposed to be more suspicious these nights. Why would they help your sorry ass?

Hector leans closer to the guard and motions to Brandt.

**HECTOR**

You know who that is? He's one of the King's best. That's Brandt. And Charles of Mowbrey with him.

**DREG GUARD #1**

Brandt, you say?

The mysterious 'Dreg' stops peeling his apple and raises his head to get a good look at the visitors. He reveals a large scar across his face.

**DREG GUARD #1 (CONT'D)**

You can't be serious. Why in hell would he come all the way out here to see Lebeay?

The mysterious 'Dreg' throws his knife into a wooden board, puts down his apple, and approaches Brandt. He walks right up to his horse and takes a moment to get a clear look at him.

**DREG GUARD #2**

It's him alright... Remember me?

**BRANDT**

I haven't the faintest idea who you are.

**DREG GUARD #2**

No question, it's him. The world's biggest asshole. Let 'em in.

Charles chuckles. Dreg Guard #2 heads back to his corner. The two 'Dregs' open the gate. Dreg Guard #1 leads them inside.

**DREG GUARD #1**

Come on.

**HECTOR**

I wonder what Nigel would think of you hosting an entertainment night while he sleeps in a cell.

**DREG GUARD #1**

You just keep your mouth shut about that.

**HECTOR**

We'll see...

Dreg Guard #1 scolds Hector, who grins back at him.

**DREG GUARD #1**

This is why no one likes you, Hector.

**CUT TO:**

**INT. CASTLE BRATTON/ MAIN HALL - NIGHT**

The main hall is occupied by SEVENTY-EIGHT MEN, FIVE LARGE HOSTESSES, TWO MAGICIANS, and THREE ACROBATS. Several long wooden tables, almost fully occupied, hold platters of food, whole cooked chicken, sheep, and hogs. Four 'Dregs' play musical instruments on the main stage while others join them in song. The hostesses serve the room. The acrobats rest.

There is a representation of excess by this rough crowd, whether it's their eating habits, exorbitant drinking, repulsive behavior, or tasteless demeanor towards the women. The hostesses, however, can handle themselves.

Dreg guard #1 opens a side door and leads Hector, followed by Brandt and Charles, through the crowded room. They make their way between the tables, bumping into the obnoxious oncoming traffic and catching curious looks. Hector slips past Dreg guard #1. He then picks up his pace and creates more distance between him and the others. Charles notices.

**CHARLES**

This isn't good. I can't believe you let everything hinge on that little rat.

**BRANDT**

We'll be fine.

Hector reaches the middle of the room where a few 'Dregs' stand in a half circle, enjoying the festivities. Brandt and Charles watch at distance as Hector hurriedly talks and points at them. With the music so loud, only those nearby can hear him. The men have a look of hostility when they see Charles and Brandt. Hector slowly backs away further. He then looks to a room on the second tier and begins shouting.

**HECTOR**

MONSIEUR LEBEAY! MONSIEUR LEBEAY!

The 'Dregs' begin to quiet in response to Hector's clamoring.

**HECTOR (CONT'D)**

THESE MEN ARE WITH THE ENGLISH!  
THEY FORCED ME TO LIE! MONSIEUR  
LEBEAY!

All heads have turned to observe Hector, accompanied by an abrupt end to the music. Charles is frightened, while Brandt is calm. They are stopped just a few feet from Hector, with the 'Dregs' he spoke with between them. We hear footsteps tread across the boards. A Frenchman, LEBEAY, LATE THIRTIES, AVERAGE BUILD, opens the door and reaches the railing.

**HECTOR (CONT'D)**

Monsieur Lebeay, these men told me to lie and bring them here! Brandt and Charles of Mowbrey, the King's men! They're holding Nigel and the Norwegians at the Elbelin prison!

Lebeay looks down at Brandt and Charles and speaks to them as if he were talking to a child.

**LEBEAY**

Is this true?

Brandt slowly reaches into his coat and pulls out the letter.

**BRANDT**

Just wanted to return your letter.

**CUT TO:**

**INT. CASTLE BRATTON/ LEBEAY'S OFFICE - NIGHT**

TWO FRENCH DREGS stand near Lebeay. Brandt and Charles are in his office, standing in front of him. The door is still open as FIVE ENGLISH DREGS, with Dreg guard #1 standing at point, are prepared to subdue the unwelcome guests on command.

Lebeay holds the letter and gives the two men one last glance before opening it. Brandt intently watches Lebeay's reaction. Lebeay opens the letter and is visibly troubled, but with his men present, he suppresses it and makes his way behind his desk. He sits, closes the letter, and places it on his desk.

**LEBEAY (FRENCH - NO SUBTITLES)**

Everyone out.  
(English)  
Everyone out.

This takes the 'Dregs' by surprise.

**DREG GUARD #1**

What do we do with them?

**LEBEAY**

They stay.

**FRENCH DREG #1 (FRENCH - NO SUBTITLES)**

Alone with you, Sir?

**LEBEAY (FRENCH - NO SUBTITLES)**

Yes.

**DREG GUARD #1**

But sir, it's far too dangerous.

**FRENCH DREG #1 (FRENCH - NO SUBTITLES)**

He's right.

**LEBEAY**

This is a private matter.

**DREG GUARD #1**

You can't possibly trust them?

Lebeay thinks on it.

**LEBEAY (FRENCH - NO SUBTITLES)**

One of them goes with you.

**FRENCH DREG #1 (FRENCH - NO SUBTITLES)**

Which one?

**LEBEAY (FRENCH - NO SUBTITLES)**

The ugly one can go.

French Dreg #1 looks at them and walks to Charles. He speaks with a heavy French accent and bad English.

**FRENCH DREG #1**

You come outside with us.

**CHARLES**

What, me?

French Dreg #1 takes him by the arm and walks him out. Charles speaks over his shoulder to Lebeay.

**CHARLES (CONT'D)**

Ya know, I understood what you said. That's not very nice.

French dreg #2 begins to leave and passes Dreg guard #1.

**DREG GUARD #1**

What'd he say to him?

They both head out. French dreg #2 also has bad English.

**FRENCH DREG #2**

He say, um, take the ugly one.

They chuckle and exit. Only Brandt and Lebeay remain.

**LEBEAY**

Sit.

Brandt instead goes to view a painting hanging on the wall.

**BRANDT**

How many men does Nigel have following you?

(no answer)

He knows who you are now. Well he suspects you, but I assured him his mistrust was well placed. I may have stretched the truth in a few directions to make him believe that, but in his eyes, beyond any doubt, you're an informant. He's quite gullible, I'm sure you know. In reality, there's still no evidence since the gold hasn't been found. Nothing besides that letter, which you'd claim was falsified.

(turns to Lebeay)

Since Nigel couldn't find the gold, he was coming for you next, thinking you'd know how to find it. Lucky for you, he's currently in a cell. But how long until he finds a way to get the word out?

(takes a seat)

I'd say as early as tomorrow. And you can't run since you're being watched day and night... Sorry I put you in this predicament. Nigel wouldn't have reasonable cause to kill you if I hadn't deceived him by claiming there's false evidence I don't even have.

**(MORE)**

**BRANDT (CONT'D)**

So I've come to tell you you'll be dead in a matter of days. But I am willing to help.

Brandt gives Lebeay time to digest everything he said.

**LEBEAY**

What do you want?

**BRANDT**

I think we can come to an agreement. Your life for the gold. And it's a fair bargain. I could have both but I only want one.

**CUT TO:**

**INT. CASTLE BRATTON/ MAIN HALL - NIGHT**

Charles is once again being escorted through the busy hall, this time more forcefully by Dreg guard #1. The magicians and acrobats are now performing on stage.

**CHARLES**

Can I at least watch the show?

Dreg guard #1 thinks on it.

**DREG GUARD #1**

Don't see any harm in it.

**CHARLES**

You're a good man.

One of the hostesses walk by with a tray of mugs. Charles helps himself to a mug of ale as she passes him.

**CHARLES (CONT'D)**

No harm, whatsoever.

Charles finds a small opening at a table, squeezes between two men, and makes everyone nearby much less comfortable. They grunt and scold. Dreg Guard #1 stands nearby. An acrobat fire-breather takes to the stage once the juggler finishes. He holds a flaming torch and flask as he fills his mouth with kerosene and spurts into the torch. He then repeats the act. Charles is unimpressed and talks to the 'Dreg' on his left.

**CHARLES (CONT'D)**

I could do that. It's not even a trick, really. He just spit kerosene into a fire. What'd he think was gonna happen?



The 'Dreg' wants to keep to himself and has no interest in talking to Charles. He makes this clear by blatantly ignoring him and turning away. This doesn't deter Charles.

**CUT TO:**

**INT. CASTLE BRATTON/ LEBEAY'S OFFICE - NIGHT**

Brandt and Lebeay continue their conversation.

**LEBEAY**

You and your friend came alone. You can not expect me to believe you would take this risk for England.

**BRANDT**

What I do with the gold is my business.

**LEBEAY**

Then I have to ask, why not kill you now? I know you have the answer prepared, but still I must hear it.

**BRANDT**

Of course. If you kill me now, your death is a sure thing because it's impossible for you to set things right with Nigel. You could run, sure, but that's exactly what he wants. He read this letter a few days before I did and kept it in the hands of that corrupt courier for a reason. It was meant to be delivered to you around the time he was arrested. Since he hadn't found the gold in the days prior, you were to be confronted next, after receiving the letter. If you denied your indiscretion, he'd have no right to interrogate further. But if you ran, that's the perfect admission of guilt. And remember, this was all before I confirmed you were the informant.

A confused Lebeay takes a moment to think.

**LEBEAY**

I want to make sure I understand this. You arranged to have me killed so you can barter with my life?

Brandt smirks and Lebeay returns a look expressing he is somewhat impressed.

**CUT TO:**

**INT. CASTLE BRATTON/ MAIN HALL - NIGHT**

The magicians are on stage now. They perform 'slight of hand' tricks. Charles appears bored. The magicians bring a bird cage on stage. They place a small bird inside. Charles is upset by the premise of this trick. The magicians place a large cloth over the birdcage.

**CHARLES**

Oh I've seen this before. Don't do that! It's completely unnecessary!

The magician doesn't acknowledge him. He places his hand on top of the cage, and in a swift motion, SLAMS IT DOWN FLAT. The cage easily folds into a thin layer, making it impossible for the bird to have survived. We hear a chirp and the magician takes off his hat. A nearly identical bird sits on his head. Some of the audience laughs and claps. Charles isn't the least bit amused. He turns to his left.

**CHARLES (CONT'D)**

It's not the same bird that was in the cage. They killed that one just to make a trick. Smashed him flat as a board at the bottom there. And they'll probably use this poor fellow for the next one. I like birds.

The 'Dreg' to his left sighs, truly annoyed by Charles.

**CUT TO:**

**INT. CASTLE BRATTON/ LEBEAY'S OFFICE - NIGHT**

Brandt picks up the letter and begins translating aloud.

**BRANDT**

*To my dear François Lebeay...*

(stops reading)

He has no idea you're in league with the 'Dregs', does he?... When word gets out, even if you're justifiably pardoned, they'll never clear your name. I know because it's what they're doing to me.

**(MORE)**

**BRANDT (CONT'D)**

And all it takes is some unqualified aristocrat to float the idea to your superior.

(2 beats)

You and I have a lot in common, actually. They took my army from me this morning. But my men don't care for me the same as yours do you, it appears. I've been commissioned to so many questionable tasks, the whole of England and France scorn me. That's not to say I don't deserve it. But they're hypocrites, the lot of 'em. I won't let them be the one's who send me to hell.

(reads letter)

*To my dear François Lebeay, I have regrettably fallen ill. As winter comes, I may not be of sufficient strength to protect the caravans of LaRoque. A third of my wealth will soon arrive and shall stay in the mountain keep until the season passes. I implore you extend me this courtesy and assist in the security of my wealth before the snow prevents visitors in the coming months. I await your arrival, my old friend... D'anton.*

**LEBEAY**

Twas against my better judgement I allowed his envoy to forward these messages in secret.

**BRANDT**

It's only a third of his holdings we're taking. And half of that's yours once you tell me where it is.

**LEBEAY**

Ah yes, you presume I know where to look.

**BRANDT**

I think you know where it is.

**CUT TO:**

**INT. CASTLE BRATTON/ MAIN HALL - NIGHT**

The magicians have finished their final act. Charles, now inebriated, downs another mug of ale and looks to his left.

**CHARLES**

What a waste of time that was, eh?

By now, the majority of the 'Dregs' seem quite distracted. The third acrobat, who is well dressed, takes to the stage.

**THIRD ACROBAT**

Gentlemen... Gentlemen, please...  
Must I beg you to lend your ears  
for a moment?!

Many 'Dregs' quiet down after his respectful, yet effective plea. He speaks with a theatrical tone.

**THIRD ACROBAT (CONT'D)**

Gentlemen, hidden in every corner  
of the world, there is treasure.  
But the concept of treasure is  
rather dubious. How does...

**RANDOM DREG #1**

(interrupts)  
What the fuck does 'dubious' mean?

**THIRD ACROBAT**

To have more than one meaning. How  
do we define treasure?

**RANDOM DREG #2**

It's when you find lots of money!

**RANDOM DREG #3**

I love treasure!

Many of the 'Dregs' shout and cheer.

**THIRD ACROBAT**

Treasure can be described as  
knowledge, wealth, poetry,  
happiness, freedom, women...

The spark in the crowd suggests they like that one the most.

**RANDOM DREG #4**

Or you could just buy a woman with  
the treasure.

**THIRD ACROBAT**

My friends, after journeying deep  
into an exotic land, I have found  
treasure.

The crowd is getting into this.

**RANDOM DREG #5**

Exotic? Where? Like Africa?

**THIRD ACROBAT**

No.

**RANDOM DREG #5**

Then where?

**THIRD ACROBAT**

Spain.

**RANDOM DREG #5**

I've been there. Ain't that exotic.

Hector is nearby and takes offense to that.

**HECTOR**

Hey!

Some 'Dregs' laugh and tease the only Spaniard among them.

**RANDOM DREG #6**

What sort of treasure did you find?

**THIRD ACROBAT**

Would you like me to share it with you?

The crowd cheers. The third acrobat nods to the other two behind him. They each hold a vertical pole that connects a thin blue veil. The two acrobats extend it at opposite sides, leaving three feet of coverage by the veil. They hold it in front of the door set in the indenture of the wall. The door opens and a WOMAN steps into the room. We can only see her shadow through the veil. The acrobats carefully keep her hidden behind it on stage.

**RANDOM DREG #6**

So it's a woman.

**THIRD ACROBAT**

No, gentlemen... A voice. But you can only hear it, when all others, are silent.

He takes several steps to the side, making the veil, and whomever's behind it, the centerpiece. All voices slowly dissipate, and many men are actually holding their breath. A 'Dreg' in the back lets out a cough he'd been holding in and immediately gets shushed and hissed at.

**COUGHING DREG**

Sorry.

Back to silence. We see the men's eager faces as they listen. Then, like a siren's gentle call, the most beautiful voice any of these men have ever heard, emerges from behind the veil. She sings in Spanish. It almost starts as a whisper, and builds gradually. When she is clearly audible throughout the hall, some men find themselves gasping. Hector is especially stunned by the beauty of her voice.

**INT. CASTLE BRATTON/ LEBEAY'S OFFICE - CONTINUOUS**

Lebeay and Brandt silently listen to the beautiful song.

**INT. CASTLE BRATTON/ MAIN HALL - CONTINUOUS**

Hector walks towards the veil. The third acrobat keeps an eye on him. Hector stands against the wall and tries to get a look at her, but can't from his position. When she ends the song, a sadness fills the room.

The man to Charles' left is crying. He turns to Charles and gives him a look, daring him to be a wise-ass and talk the act down. Charles can sense him but doesn't acknowledge it because he knows he can't win. He enjoyed it as well.

**INT. CASTLE BRATTON/ LEBEAY'S OFFICE - CONTINUOUS**

Brandt turns back to Lebeay.

**LEBEAY**

I need time.

**BRANDT**

I'll return tomorrow before noon. I expect your answer then. And I'll meet you outside next time, in case you change your mind.

(picks up letter)

This I need a bit longer... One last thing, the Spaniard comes with us. Tell them it's for Nigel's sake, whatever you have to.

**INT. CASTLE BRATTON/ MAIN HALL - CONTINUOUS**

There is no applause in the hall, only reminiscence of what they just heard. The third acrobat takes to the stage again.

**THIRD ACROBAT**

And now we must conclude for the night. I thank you, gentlemen.

He bows. Applause begins. The other performers bow. Hector walks closer to the stage, which alarms the third acrobat.

**HECTOR**

I want to see her.

**THIRD ACROBAT**

She does not wish to be seen.

**HECTOR**

Is she your captive?

**THIRD ACROBAT**

Of course not.

**HECTOR**

Then she can tell me herself.

Hector shoves past him and approaches the veil.

**HECTOR (SPANISH - ENG. SUBS) (CONT'D)**

What a wonderful voice you have.

**SPANISH WOMAN (SPANISH - ENGLISH SUBS)**

Thank you very much.

French Dreg #2 is now at Hector's side.

**FRENCH DREG #2**

Hector?

**HECTOR (SPANISH - ENGLISH SUBS)**

Why do you hide behind the veil?

**SPANISH WOMAN (SPANISH - ENGLISH SUBS)**

There was an accident when I was very young.

**HECTOR (SPANISH - ENGLISH SUBS)**

I'm sorry. Through your voice, God has replaced the beauty he took.

**SPANISH WOMAN**

Gracias.

French Dreg #2 puts his hand on Hector's shoulder.

**FRENCH DREG #2**

Hector?

**HECTOR**

What?

**FRENCH DREG #2**

Boss wants to see you.

**HECTOR (SPANISH - ENGLISH SUBS)**

It was a pleasure to hear you sing.

She bows, then wraps a scarf around her face and leaves through the door behind her. Hector looks up the railing to see Brandt staring down at him.

**CUT TO:**

**EXT. ELBELIN PRISON/ SIDE DOOR - MIDNIGHT**

Brandt pounds on the side door a few times. There is no response. He pounds on it some more. We hear a man rushing to answer the door. Eric, who was just asleep, opens it. Hector and Charles are behind Brandt.

**ERIC**

Sorry, sir. I was told to wait but I must've dozed off.

**BRANDT**

Put the Spaniard in Nigel's cell.

**ERIC**

I have a couple unoccupied if...

**BRANDT**

(interrupts)  
I want him in with Nigel.

**ERIC**

Right.

Eric goes to Hector and leads him inside. When the door shuts, a tired Brandt rubs his forehead with a headache.

**CHARLES**

We'll get it, I'm sure.

**CUT TO:**

**EXT. CASTLE BRATTON/ OUTSKIRTS - NOON**

Brandt and Charles, on horseback, are a mile from the main gate. Lebeay rides to them.

**LEBEAY**

Good day, sir.



**BRANDT**

Where's the gold?

**LEBEAY**

There is no caravan carrying  
D'anton's gold.

**BRANDT**

We've wasted enough of each other's  
time, then.

Brandt turns his horse to leave.

**LEBEAY**

I did not say there is no gold, but  
the caravan does not exist.

Brandt faces him once again.

**BRANDT**

This is the last time I'll ask.  
Where is the gold?

**LEBEAY**

(2 beats) Château LaRoque.

**CHARLES**

Guess we missed it.

**BRANDT**

If it's already there, I suppose  
you and I have nothing to barter.

**CHARLES**

Hang on. Why would D'anton ask you  
to help protect his money if it's  
already arrived? When you take into  
account the raids since Nigel  
intercepted the letter, to when we  
read it, you couldn't have made it  
to LaRoque in time anyway. It's  
only been a few days. You must be  
lying.

**LEBEAY**

There never was a caravan. D'anton  
marks his official letters  
differently.

**CHARLES**

So what's really in the letter?

**LEBEAY**

In the letter, D'anton speaks of a third of the wealth being taken to LaRoque. It is a simple trick, really. One simply means the next. He writes of his wealth, but a portion of that size has no need to be moved. Something he writes that I know of, but not someone who may steal the letter. So you ask what he says... The snow will cover every pass in the mountains. If I oblige him, I will be stranded for months. Not to protect his caravans, but the gold at LaRoque.

**CHARLES**

(interrupts, very annoyed)  
Where did you learn English, mate?  
What the hell are you saying?

**LEBEAY**

It's not D'anton's gold at LaRoque.

**CHARLES**

Then whose is it?

**LEBEAY**

(beat) France.

**CHARLES**

France? Why the hell would...  
(eyes widen, shocked)  
Are you telling me one-third of France's treasury is sitting in LaRoque right now?

**LEBEAY**

Yes.

Charles looks to view Brandt's reaction, and is disheartened.

**CHARLES**

You only told us because you knew it wouldn't matter.

**LEBEAY**

Winter is harsh in the mountains. If the nobles are forced to fend for themselves, they must feel it is best to keep their wealth at LaRoque during this time.

**BRANDT**

If you're telling us all this,  
what's your offer?

**LEBEAY**

You may accompany me to LaRoque.  
With D'anton's blessing, I shall  
assume authority over his estate  
and will convince him to endow a  
reward for securing my life.

**CHARLES**

A pat on the back and a few coins  
for our troubles... I'm not sure  
it's even worth the effort we've  
put in this far.

**LEBEAY**

Is it not better to make friends  
when you desperately need them? I  
hate LaRoque as much as I hate  
Bratton. This is not my desired  
outcome either, but I have nothing  
else to offer.

**BRANDT**

Then I accept.

**LEBEAY**

What will you do with Nigel?

**BRANDT**

I'll take care of it.

**CUT TO:**

**INT. ELBELIN PRISON/ HALLWAY - AFTERNOON**

Brandt and Charles walk through the hallway, at the end of  
which is the door to the holding room lobby.

**INT. ELBELIN PRISON/ HOLDING ROOM LOBBY - CONTINUOUS**

Brandt opens the door and finds Nicholas waiting for him.  
Eric is further back in the room. Orland, as well as three  
guards are standing on both sides of the door. They wait for  
Charles and Brandt to enter and grab them by the arms.

**CHARLES**

What the hell are you doing?!

**NICHOLAS**

I didn't think I'd see you again. Then Eric informs me you requested he brings in Nigel. Did you really think I wouldn't check in with Warwick? What's this fiction you've been spewing about 'Dreg' traitors? It's insulting enough you lied to me in front of Nigel, him knowing it was all nonsense. You working with him? That would make you the spy. I oughta' put you in irons.

**BRANDT**

Give me five minutes alone with Nigel. I'll have him confess.

**NICHOLAS**

(taken aback)

I told you, I won't allow you to force their word.

**BRANDT**

I won't touch him.

**NICHOLAS**

Why did you have the Spaniard sent to Nigel's cell?

**BRANDT**

What?

Eric looks confused.

**NICHOLAS**

Do you deny the order?

**BRANDT**

Did something happen to him?

**NICHOLAS**

No.

Brandt looks at Eric across the room, then to Nicholas.

**BRANDT**

I need a moment with you.

Nicholas flicks his hand at the guards. They release Brandt. He steps closer to Nicholas and talks under his breath.

**BRANDT (CONT'D)**

There *is* a spy here. It might be Eric.

**NICHOLAS**

I can't trust a word that comes out  
your mouth.

**BRANDT**

Is he a new arrival?

(no response)

Don't mistake his ambition for what  
it is. Look, I just need a few  
minutes with Nigel. He'll confess  
to everything. Whatever you do,  
don't interrupt us.

Nicholas doesn't answer as his thoughts are pulled in so many  
directions. The pause in speech gives Brandt time to make a  
move without resistance. Brandt waves Charles over and the  
guards hesitantly let him go. He and Brandt walk to holding  
room #3. They make it to the door as Brandt whispers to him.

**BRANDT (CONT'D)**

Keep them out as long as you can.

Charles looks at Nicholas.

**CHARLES**

But they're not... Oh... Damn it. I  
hate when you do this, too.

**BRANDT**

No one does it better than you.

Charles knows what he must do. He turns around and crosses  
his arms, watching Nicholas and the guards.

**INT. ELBELIN PRISON/ HOLDING ROOM #3 - CONTINUOUS**

Brandt enters the holding room. Nigel sits quietly. Brandt  
anxiously takes his seat and leans in on the table.

**BRANDT**

I don't have a lot of time. I know  
where the gold is, and it's far  
more than we thought it was. The  
letter was purposely deceptive.  
It's a third of France's treasury  
that's on its way to LaRoque. I  
know it sounds preposterous, but  
just listen. The French nobles are  
getting desperate.

**INT. ELBELIN PRISON/ HOLDING ROOM LOBBY - CONTINUOUS**

Nicholas and Charles stare at each other. Somehow, Charles always finds a way to get under his skin. Nicholas looks at Eric with uncertainty, then Charles, who grins obnoxiously.

**INT. ELBELIN PRISON/ HOLDING ROOM #3 - CONTINUOUS**

Brandt continues to speak hurriedly.

**BRANDT**

There's a convoy leaving for LaRoque at midnight tonight. No more than twenty armed guards. I came here because I'm going to need your help. I can't take it myself, I just don't have the men. And you can't help me while you're locked up in here. I need you to do something for me, but you're not gonna like it.

(3 beats - Nigel waits)

I need you to confess to the raids.

Nigel chuckles, then realizes Brandt isn't joking.

**NIGEL**

You're serious.

**BRANDT**

Nicholas is already onto us. He'll keep you here as long as he can. Another month, perhaps. When he discovers I've been keeping the French courier right under his nose, I'm not sure what he'll do. That man can readily implicate you. I wouldn't trust him to fear you enough to sever his ties with D'anton. The French can keep him safe. I've no doubt you got the resources in here to reach him, but we just don't have the time.

**INT. ELBELIN PRISON/ HOLDING ROOM LOBBY - CONTINUOUS**

Eric walks to Nicholas.

**ERIC**

Sir, it was Brandt who had me inform you he was here.

Nicholas shoots an angry glance at Charles and walks to the door of holding room #3. Charles steps in front of him.

**NICHOLAS**

Get out of my way.

**CHARLES**

Have you scheduled an appointment?

**INT. ELBELIN PRISON/ HOLDING ROOM #3 - CONTINUOUS**

Brandt looks to the doorway after hearing Charles engage Nicholas. He speaks even more urgently.

**BRANDT**

I fought like hell to have Nicholas release you into my custody but he wasn't having it, so we took the Spaniard to Bratton last night. Lebeay and I came to terms. Just ask Hector, he was there. And if Lebeay didn't have me killed, then you know I'm telling the truth. Why would he spare my life if I was there to show him this letter?

(reveals the letter)

He didn't take it from me because he has everything to lose, and without your blessing, he's a dead man. I told him the gold would suffice and you'd accept. If you confess, they'll transfer you and the others to the gallows across town before the day is over. We'll be there with Lebeay and few of his men to stop your escort.

**INT. ELBELIN PRISON/ HOLDING ROOM LOBBY - CONTINUOUS**

Nicholas gives Charles a HARD SHOVE. Charles regains ground. Orland and the others crowd him as well.

**CHARLES**

What was that for?

**INT. ELBELIN PRISON/ HOLDING ROOM #3 - CONTINUOUS**

Brandt sees them from the doorway and speaks even faster.

**BRANDT**

When we get to the mountains, we'll ambush the convoy. We'll be outnumbered, but with you and I, my partner, the Scandinavian brothers, and Lebeay and his men, as well as whoever you may have following him, we can do it. I know we can. But there is no more time Nigel. I can't run circles around these people any longer. This is the last chance I'll have before they throw me in a cell alongside you. If we do this one right tonight, it's off to Spain and anything you've ever desired can be yours.

**INT. ELBELIN PRISON/ HOLDING ROOM LOBBY - CONTINUOUS**

Charles and Nicholas are locked in a shoving match.

**NICHOLAS**

Brandt! You're finished! Get out of there!

Nicholas gives Charles a HARD PUNCH SQUARE ON THE NOSE, knocking him to the ground. Charles isn't shy about screaming and cursing through the pain. Nicholas opens the door of holding room #3 and steps inside.

**NICHOLAS (CONT'D)**

Brandt!

**INT. ELBELIN PRISON/ HOLDING ROOM #3 - CONTINUOUS**

Brandt gets the last word, loud enough for others to hear.

**BRANDT**

...And all you have to do is tell the truth.

Nicholas realizes he wants to see how Nigel responds. Things are quiet. Charles gets up and very intently listens for a response as well. Then, Nigel pulls back in his chair and stares at the wall past Brandt. His actions suggest he has nothing to say, which dejects Brandt.

**NICHOLAS**

I want you out of my town.

Brandt gives Nigel one final moment, hoping he'll speak.



**NICHOLAS (CONT'D)**

(to the guards)

Escort these men out the building.

Brandt gets up and meets Nicholas at the doorway. Nicholas backs away. Charles is also dejected. Then we hear...

**NIGEL**

I'm ready to confess.

Nicholas can't believe his ears. Charles is also flustered. Brandt lets out a quiet breath of air. He returns inside the room and stands in the corner, leaving the seat available for Nicholas. Nicholas, still watching Nigel, walks to the chair.

**NICHOLAS**

You're ready to confess?

**NIGEL**

I am.

**INT. ELBELIN PRISON/ HOLDING ROOM LOBBY - CONTINUOUS**

Charles feels the need to remove himself without attracting any attention. He leans against the outside of the holding room wall. Eric and Orland are watching him. Charles then covers his mouth with his hand to hold in his laughter.

**INT. ELBELIN PRISON/ HOLDING ROOM #3 - CONTINUOUS**

Nicholas takes a seat.

**NICHOLAS**

For what crimes do you wish to confess?

**NIGEL**

I led the raids on those caravans.

**NICHOLAS**

Which did you lead?

**NIGEL**

All of them.

**NICHOLAS**

In order to ensure this isn't a false confession, I'll ask specifics now. In how many raids did you take part?

Nigel counts in his head.

**NIGEL**

Thirteen, maybe.

**NICHOLAS**

What was the purpose of these raids?

**NIGEL**

We looted the caravans.

**NICHOLAS**

Who else took part?

**NIGEL**

Aldred, Ulric, and Hector, but he never killed anyone.

**NICHOLAS**

And how many lives did you take?

**NIGEL**

Many.

**INT. ELBELIN PRISON/ HOLDING ROOM LOBBY - CONTINUOUS**

Charles is trying desperately hard to hold in his laughter.

**INT. ELBELIN PRISON/ HOLDING ROOM #3 - CONTINUOUS**

Nicholas continues his questioning.

**NICHOLAS**

Can you prove they died at your hands?

Nigel thinks the question over.

**NIGEL**

My favorite way to kill a man is to stick a knife right through here.

(points up under his chin)

There's no bone there. The blade goes straight to the brain. How many of the bodies had two mouths?

Nicholas is both disgusted and satisfied by Nigel's answers, yet still in disbelief. He rises from the chair.

**NICHOLAS**

Do you have anything more to say?

(no answer)

**(MORE)**

**NICHOLAS (CONT'D)**

For the admitted crimes of thievery  
and murder, you are to be hanged by  
the neck until you are dead.

Nicholas walks to the doorway. Nigel looks to Brandt who  
gives him a small, reassuring nod. Nicholas calls to Orland.

**NICHOLAS (CONT'D)**

Prepare this man for transport to  
the gallows.

Nicholas remains inside to observe. Eric and the guards enter  
the holding room and pull Nigel to his feet.

**INT. ELBELIN PRISON/ HOLDING ROOM LOBBY - CONTINUOUS**

Charles recomposes. Nigel steps into the lobby and sees him,  
then stops. There is something about Charles that Nigel  
doesn't like. They share a tense moment.

**ERIC**

This way, Nigel...

Nigel doesn't move or break his gaze with Charles. Charles is  
now pinching his lips together so hard, they've turned white.  
Then, his face begins to turn red. Suspicion dawns on Nigel.  
Charles has tried to hold it in, but just can't help it.  
Through a spray of saliva, he bursts in uproarious laughter.

Nigel is the last man on Earth who can stomach being made a  
fool of. There's a terrifying look in his eye as he twists  
around to look at Brandt, still in the holding room behind  
him. A small grin cracks in the corner of Brandt's mouth.  
Nigel LUNGES AT HIM, but the three guards pull him back.

**NIGEL**

YOU BASTARD! I'M GONNA KILL YOU!  
YOU'RE A DEAD MAN, I SWEAR IT!

This man is a bull. Three guards have trouble restraining him  
and drag him out of the lobby. This only fuels Charles, who  
is having trouble breathing due to his excessive laughter.

**CHARLES**

(to Brandt)  
He's right, you are a bastard!

Nicholas, Eric, and Orland don't know what to make of this.

**NIGEL**

I'M GONNA EAT YOUR FUCKING HEART,  
BRANDT! HE'S A LIAR! I DIDN'T  
CONFESS! IT WAS ALL A LIE!

The guards manage to remove him from the lobby.

**INT. ELBELIN PRISON/ HOLDING ROOM #3 - CONTINUOUS**

Charles enters in a personable mood and slaps Nicholas' back.

**CHARLES**

Did you really have to hit me so hard?

**NICHOLAS**

It's time the two of you left Elbelin.

**CHARLES**

(annoyed)

Well don't thank us all at once.

**BRANDT**

Forget it, Charles.

**CHARLES**

No, to hell with all that!

(gets in Nicholas' face)

How many times have you tried to hang Nigel? Or are you just ashamed Brandt was able to do so easily what you never could?

**BRANDT**

Leave it be, Charles.

**CHARLES**

(to Nicholas)

A little gratitude never hurt anyone, you grandstanding arse.

Charles follows Brandt into the lobby.

**INT. ELBELIN PRISON/ HOLDING ROOM LOBBY - CONTINUOUS**

Brandt and Charles are headed for the door.

**CHARLES**

It's a thankless job, ain't it?

**BRANDT**

Not for long.

Charles boastfully laughs and calls back to Nicholas...

**CHARLES**

Not for long!

Brandt leads through the door and Charles SLAMS IT SHUT.

**CUT TO:**

**EXT. FOREST - EVENING**

Brandt and Charles ride through a pathway amidst tall trees.

**CHARLES**

Remember back in Peveril? You had me sneak into their hold pretending to be a Frenchie.

**BRANDT**

You sure botched that one.

**CHARLES**

Mate, You knew I can't do a French accent even then.

**BRANDT**

Wish I could've seen that.

**CHARLES**

Sure it's funny now...

(3 beats)

You don't really mean to accept Lebeay's offer, do ya? Got something up your sleeve?

**BRANDT**

Who knows.

**CHARLES**

I don't want to be kept in the dark this time.

**BRANDT**

Chateau LaRoque is infinitely more dangerous than Bratton.

**CHARLES**

Yeah but all that gold, Brandt... We'll never have another chance at anything like it.

**BRANDT**

It's a nearly impossible task.

**CHARLES**

'Nearly', you say? Could you do it?

**BRANDT**

If we got rid of Lebeay, perhaps.  
We'd have to find another way in.

**CHARLES**

We'd become the two richest men on  
this side of the world.

**BRANDT**

Or we'll die in LaRoque.

**CHARLES**

Yeah, or that.

**CUT TO:**

**EXT. ELBELIN PRISON/ TRANSPORT AREA - NIGHT**

The full moon shines through slight rifts in the rain clouds. There are occasional cracks of thunder. The wind is getting stronger with a coming storm on the horizon. In the loading area behind the prison, a large FOUR-HORSE PRISONER CARRIAGE awaits its final prisoner. TWO GUARDS sit atop the carriage, while two others are inside with Aldred, Ulric, and Hector who are already seated and chained. About twenty-five paces from the carriage stands Nigel with a FIFTH GUARD behind him.

Inside the carriage, one of the guards finishes clasp the irons on Aldred while the other oversees from the back. After he secures Aldred, he exits the carriage and signals to the fifth guard, who begins to walk Nigel to him. Nigel's chains are connected from his hands to his feet, limiting his movement. Everyone carefully watches, ready for trouble. The guards meet a few paces from the carriage.

**FIFTH GUARD**

Get a move-on before the storm  
hits. I'll lock up.

The fifth guard heads back to the prison. The guard takes Nigel to the carriage, climbs in, then extends his arm to help Nigel in. Nigel looks at his men, then at the steps. The guards don't like that he's stalling. As soon as they are about to say something, Nigel ascends. His foot gets caught and he falls forward on his hands and knees. The guard helps him up, and as he does, Nigel takes the opportunity to get uncomfortably close to him.

**NIGEL**

Thank you.

In the blink of an eye, Nigel SINKS HIS TEETH DEEP INTO THE GUARD'S THROAT, tearing a chunk out of the man's neck. The guard at the back of the carriage hurriedly tries to take out his sword. The two guards atop the carriage jumped down as soon as they heard the first scream and run to help. The fifth guard, further away, does the same. Nigel spits a mouthful of BLOOD AND FLESH into the eyes of the second guard inside the carriage. He is temporarily blinded as Nigel VICIOUSLY HEAD-BUTTS HIM multiple times until he collapses.

The other two guards make it to the carriage and try to shuffle inside, swords drawn. Nigel DIVES INTO THE CHEST OF THE FIRST GUARD, knocking them both down the steps and on their backs. He hops down and charges the fifth guard, who had dodged the two guards falling from the carriage. Nigel GRABS THE MAN'S GROIN and holds him as close as possible so he can't make enough space to swing his sword. The fifth guard WAILS IN AGONY, helpless. We hear a LIGHT CRUNCH from his groin. His screams cease and he slumps to the ground. As he falls, Nigel takes the sword from his hand. The two remaining guards spread out in order to encircle Nigel.

**NIGEL (CONT'D)**

You wanna live?... Run.

Though afraid, the guards are brave enough not to do as he suggests. Nigel toys with them as he waits for someone to make the first move. One of them LUNGES IN AND SWINGS DOWN HARD AT NIGEL. Nigel sidesteps and CUTS THE MAN'S CALF, working within his restraints. The guard drops to his knees, holding the wound. The remaining guard swings at Nigel from the side. Nigel parries it and drives his shoulder into the man while tripping him with his foot. The guard falls to his back. Nigel steps over him and STABS HIM THROUGH THE CHEST. The guard with the wounded calf scrambles for his sword. Before he reaches it, Nigel kicks it away and HACKS THE MAN'S NECK with one stroke. The wound is fatal and he dies.

Nigel looks at the guards to ensure sure his work is done. The guard with the crushed groin is barely clinging to life and he doesn't bother with him. Bled out on the floor of the carriage is the man whose throat he bit. The other is laying flat between the prisoners, very disoriented. Nigel walks to the carriage door. Blood, which isn't his, still trickles down his chin and neck. He pants loudly. Ulric is in awe.

**ULRIC**

You're magnificent.

Nigel looks at the guard on the floor who is slowly regaining consciousness. He enters the carriage. The guard slowly looks up at him. Nigel gives him a moment to make his own decision.

The guard, with a shaky hand, reaches back for the keys at his waist and offers them for his life.

**CUT TO:**

**EXT. CASTLE BRATTON/ FRONT GATE - NIGHT**

Brandt and Charles arrive at the front gate. Dreg guard #2 is there. Three 'Dregs' sit atop the outer wall above the gate.

**DREG GUARD #2**

Spells trouble seeing you 'round here so often.

**BRANDT**

We're expected.

**DREG GUARD #2**

You sure you don't remember me?

**BRANDT**

(3 beats)

I remember. You were an insubordinate at Winfeld.

**DREG GUARD #2**

They call us dregs and criminals, true enough, but they don't mention the ones who ran from your regiments. Who refused your orders.

**BRANDT**

I could've had your head if I wanted. I settled for a lashing. Don't blame me for the clumsy officer who did that to you.

*(This suggests the origin of Dreg Guard #2's facial scar.)*  
Brandt trots his horse alongside Dreg Guard #2.

**BRANDT (CONT'D)**

Now open the gate.

They glare at each other while everyone watches.

**CUT TO:**

**EXT. COUNTRYSIDE/ RIDGE - NIGHT**

**WIDE SHOT:** A tall, lengthy ridge that shows the expanse of the horizon. Lightning illuminates the beautiful environment.



FOUR MOUNTED HORSES enter frame from the left. Nigel, Aldred, Ulric, and Hector swiftly ride along the ridge.

**CUT TO:**

**EXT. ELBELIN PRISON/ TRANSPORT AREA - NIGHT**

Nicholas, Eric, Orland, and SEVEN GUARDS are at the scene of the crime. The carriage and DEAD BODIES remain in place, however, the four horses have been taken. Nicholas walks to the entrance of the carriage. Slumped over the opening is the guard whose throat was bitten. Nicholas twists the man's body around, and in doing so, gets blood on his hand. Nicholas holds his hand open. RAIN begin to pour down. He looks at the dead guards, enraged by the savagery.

**NICHOLAS**

Brandt...

(to Orland)

Ride to Warwick, fast as you can.  
Tell them we need every man, every horse, every weapon they have. Meet me at Bratton. We'll tear it to the ground.

**ORLAND**

Aye' sir.

Orland mounts his horse and rides off.

**CUT TO:**

**INT. CASTLE BRATTON/ MAIN HALL - NIGHT**

The main hall is sparsely populated. Fifteen 'Dregs' eat, drink, and talk modestly, much unlike the previous night. Brandt and Charles enter the hall. Charles sees the bar.

**CHARLES**

Need something to help me forget  
how bad my nose hurts. You go on  
ahead.

Charles goes to the bar. Brandt continues to Lebeay's office. The bartender is crouched down as he rummages. Charles hops on a stool and knocks on the bar. This prompts the man to stand. We realize it is Dreg guard #1.

**DREG GUARD #1**

Yeah yeah, I'm coming...

(recognize each other)

You? What are you doing here?

**CHARLES**

What are you doing here?

**DREG GUARD #1**

Tending the bar.

**CHARLES**

You any good?

**DREG GUARD #1**

I was a barkeep before the war.

**CHARLES**

Make me something, would ya'?

Dreg Guard #1 distantly watches Brandt ascend the stairs.

**DREG GUARD #1**

Yeah... Yeah I can do that.

**CUT TO:**

**INT. CASTLE BRATTON/ LEBEAY'S OFFICE - NIGHT**

Lebeay reads at his desk. There is a knock on his door.

**FRENCH DREG #1 (FRENCH - NO SUBTITLES)**

*(O.S.) Monsieur Lebeay?*

**LEBEAY (FRENCH - NO SUBTITLES)**

What is it?

**FRENCH DREG #1 (FRENCH - NO SUBTITLES)**

*(O.S.) You have a visitor.*

**LEBEAY (FRENCH - NO SUBTITLES)**

Come in.

French Dreg #1 opens the door. Lebeay sees Brandt and nods. Brandt enters and takes a seat. The French 'Dreg' closes the door and leaves them alone.

**BRANDT**

It's done. They'll hang Nigel in the morning.

**LEBEAY**

I appreciate the good news.

**BRANDT**

My pleasure.

**CUT TO:**

**EXT. FOREST - NIGHT**

Nigel rides hard through the forest. Aldred, Ulric, and especially Hector, struggle to keep up. Rain is pouring now. Nigel's horse STEPS IN A SMALL HOLE IN THE GROUND, breaks its leg, and falls over. The horse whimpers and whines. Nigel gets up, and in his rage, tries to pull the horse to its feet, but it can't do the impossible. Nigel then pulls out his sword and STABS THE HORSE THROUGH THE HEAD. Aldred and Ulric catch up to him. Nigel strides to Hector, still behind. Nigel catches the reins, grabs HECTOR, and PULLS HIM OFF.

**NIGEL**

Ride with the others!

Nigel mounts the horse and rides off. Hector is terrified.

**CUT TO:**

**INT. CASTLE BRATTON/ MAIN HALL - NIGHT**

Charles and Dreg Guard #1 are having a good time at the bar.

**CHARLES**

You're terrible at your job.

**DREG GUARD #1**

How can you say that? You drank everything I put in front of you.

**CHARLES**

I think you're the worst bartender in the Country.

**DREG GUARD #1**

Why?

**CHARLES**

Because you drink just as much as you pour for your customers.

**DREG GUARD #1**

Fair point.

(changes tone)

How long have you known Brandt?

**CHARLES**

Brandt? Nine, ten years maybe. We enlisted 'round the same time.

**DREG GUARD #1**

Why is he, you know, the way he is?

**CHARLES**

Who the hell knows...

**DREG GUARD #1**

Was it his father?

**CHARLES**

You can ask *him* that.

**DREG GUARD #1**

I've known men who fought for him.  
(leans in, whispers)  
Some say he has no soul.

**CHARLES**

No, he's got one... I think. Gotta  
be in there somewhere, right?

**CUT TO:**

**EXT. BRIDGE - NIGHT**

Nicholas and Eric lead a UNIT OF THIRTY HORSEMEN over a stone bridge outside Elbelin. Several of the men, including Nicholas, carry lanterns. They ride at a strong pace.

**CUT TO:**

**INT. CASTLE BRATTON/ LEBEAY'S OFFICE - NIGHT**

Brandt and Lebeay are talking.

**BRANDT**

How quickly can you disband the  
"Dregs?"

**LEBEAY**

Word will spread. They'll disperse  
when Nigel and I are gone.

**BRANDT**

But only if Bratton falls.

**LEBEAY**

None of them could hold Bratton for  
long.

**BRANDT**

They'll try. There's always one rat  
looking to climb over the other.

**LEBEAY**

(ignores insult)  
Then you must be patient. In the coming months, they will go.

**BRANDT**

I need them gone in the next couple days. Turn your men on each other.

**LEBEAY**

I won't do that.

**BRANDT**

If you don't, I will. I still have the letter.

**LEBEAY**

(scolding)  
You're a vile man, Brandt.

**BRANDT**

I know.

**CUT TO:**

**INT. CASTLE BRATTON/ MAIN HALL - NIGHT**

Charles and Dreg Guard #1 continue their conversation.

**DREG GUARD #1**

Did he really find his father?

**CHARLES**

They're all stories, mate.

**DREG GUARD #1**

'The bastard son of a Viking warlord' ain't something you make up for no reason.

**CHARLES**

How would you know, you weren't there.

**DREG GUARD #1**

But you were. That's where he first garnered fame, when he beat them at Durham. But instead of claiming victory, he had his men, with you among them, commandeer their ships. Kept one or two alive as guides and sailed back to their homeland. Am I right so far?

**(MORE)**

**DREG GUARD #1 (CONT'D)**

(no response)

I guess his men believed they were doing it to end the invasions for good, but after they landed, he insisted on finding the one they call uh... I can't remember it in their tongue... It was uh...

Charles is staring down at the bar.

**CHARLES**

Muksha. (moo-kesh-uh)

**DREG GUARD #1**

Yeah, that's right. What's it mean, 'The Lion Breeder' or 'Lion Tamer', something like that? That's how the rumors started. Because where he was raised, everyone knew what happened to his mother. And they say he looked just like his father. The color of his hair, his eyes, reminded her every day...

**CHARLES**

She couldn't live like that. Poor woman.

**DREG GUARD #1**

Did he find him?

**CHARLES**

He found him.

**CUT TO:**

**INT. CASTLE BRATTON/ LEBEAY'S OFFICE - NIGHT**

Lebeay is pinching the bridge of his nose, frustrated.

**LEBEAY**

Again, I have to ask why I don't just kill you now?

**BRANDT**

I have to receive Nigel at his hanging tomorrow. He confessed to me, so I'm the witness. If I'm not there, his confession is worthless.

**LEBEAY**

I will dismiss the men for a few days.

**(MORE)**

**LEBEAY (CONT'D)**

Only a few will remain and you can have your English friends manage their surrender.

**BRANDT**

That'll work. When they return, they'll see an English flag flying over Bratton, and the 'Dregs' will be no more.

Lebeay gets up and walks to the door.

**BRANDT (CONT'D)**

Can I still trust you when we make it to LaRoque?

**LEBEAY**

You kept your word, and so will I.

He opens the door and speaks to the guard outside in French.

**CUT TO:**

**EXT. CASTLE BRATTON/ OUTSKIRTS - NIGHT**

Nigel, on his horse, climbs a steep, muddy hill and reaches the top. In the distance, we see castle Bratton.

**CUT TO:**

**INT. CASTLE BRATTON/ MAIN HALL - NIGHT**

'Dregs' are funneling into the main hall. Charles watches.

**DREG GUARD #1**

What's this?

**CHARLES**

No idea.

Lebeay descend the stairs and begin to affably converse with a group of French 'Dregs' as he waits for everyone to arrive.

**CUT TO:**

**EXT. CASTLE BRATTON/ FRONT GATE - NIGHT**

The pouring rain is boisterous, and the cracks of thunder are intimidating. It is very difficult to see anything in this weather. Dreg Guard #2 stands under the overhang that centers the gate. He hears a call from above.

**DREG SCOUT**

Lebeay's called a meeting!

**DREG GUARD #2**

What for?!

**DREG SCOUT**

Don't know! Said it's important! He wants everyone there!

Dreg Guard #2 turns to the two gatekeepers.

**DREG GUARD #2**

Let me inside.

**GATEKEEPER #1**

It's just so heavy.

**GATEKEEPER #2**

Yeah, it really is.

**GATEKEEPER #1**

Tell you what... You stay here and keep us safe. We'll bring you the gist of it when we get back.

They hear a heavy thud. The guards squint to see Nigel step into the light. He walks right up to the gate, shocking them.

**GATEKEEPER #1 (CONT'D)**

Nigel?

**NIGEL**

Open it.

**CUT TO:**

**INT. CASTLE BRATTON/ MAIN HALL - NIGHT**

Sixty-three 'Dregs' fill the room. Small talk is aplenty. Lebeay begins walking between them to get to the main stage. He is a leader and fraternally greets his men with a smile.

**RANDOM DREG #7**

What's this all about, boss?

**RANDOM DREG #8**

You got another haul for us?

**RANDOM DREG #9**

I'm sure it's a good one if he called all of us here for it.



**LEBEAY**

No, my friends, I'm afraid I have some bad news to report.

**RANDOM DREG #8**

What'd we do this time?

**LEBEAY**

Nigel has gotten us into a bit of trouble.

**INT. CASTLE BRATTON/ LEBEAY'S OFFICE - CONTINUOUS**

Brandt, still seated in the same position, listens intently.

**INT. CASTLE BRATTON/ MAIN HALL - CONTINUOUS**

Lebeay reaches the stage and faces the crowd.

**LEBEAY**

This is why I must ask you to behave.

The 'Dregs' laugh.

**RANDOM DREG #8**

You can't ask the impossible, boss.

**LEBEAY**

Only for a short while, my friends. A few days. When we have Nigel back we will remind them what happens when they forget their place. This is our home and Nigel is one of us.

Haughty cheers break out. Lebeay continues to excite them.

**LEBEAY (CONT'D)**

When Nigel returns, we will show them why...

The main door is SHOVED OPEN, and Nigel makes his entrance.

**NIGEL**

Were you just talking about me?!

There is an odd mixture of confusion and excitement. Charles' jaw drops. He turns away to hide his face from Nigel.

**NIGEL (CONT'D)**

It's good to be home!

This statement creates pure chaotic excitement. Lebeay is worried but masks it with false glee.

**INT. CASTLE BRATTON/ LEBEAY'S OFFICE - CONTINUOUS**

Brandt, after hearing Nigel's entrance and the reception he is now getting, shifts a troubled look.

**INT. CASTLE BRATTON/ MAIN HALL - CONTINUOUS**

Nigel is walking towards the middle of the room.

**NIGEL**

Someone fill me in. What's going on here?

A man nearby answers.

**RANDOM DREG #10**

Lebeay's telling us we have to behave more.

**NIGEL**

I thought he knew you better than that.

The 'Dregs' laugh as Nigel walks to Lebeay.

**LEBEAY**

We weren't expecting you so soon.

**NIGEL**

I convinced them to release me a tad early.

**LEBEAY**

What did you tell them?

**NIGEL**

Actually we didn't say much at all.

Some men cheer him on, and others laugh. Lebeay is serious.

**LEBEAY**

Nigel, are they coming for you?

Nigel ignores the question and speaks to the room.

**NIGEL**

It's been too long. What've I missed?

The 'Dregs' mumble and shrug. Random Dreg #1 is nearby.

**RANDOM DREG #1**

Nothing new, sir.

**NIGEL**

Nothing? Really? Have any fun when I was away? How about last night?

The men look and sound guilty.

**RANDOM DREG #1**

Fucking Hector...

**NIGEL**

(chuckles)

Spilled his guts. Anything else I should know?

The men ponder. Charles sees this as his cue to leave. He carefully slides off his stool and turns to the door. However, Aldred, Ulric, Hector, and Dreg Guard #2 enter. Each of these men would recognize him, so he returns to his seat.

**NIGEL (CONT'D)**

Any special visitors?

**RANDOM DREG #1**

Oh yeah, that fellow Brandt's come here a couple times.

**NIGEL**

He has, eh? What on earth for?

**RANDOM DREG #1**

I think he's up in Lebeay's office.

Nigel almost chokes on his words.

**NIGEL**

Brandt is upstairs right now?

**RANDOM DREG #1**

Last I saw 'em, yeah. His friend's here too.

Charles feels the walls closing in on him.

**NIGEL**

His friend? Who might that be?

**RANDOM DREG #1**

Don't know his name... Yeah he's over there at the bar.

The 'Dregs' all turn to Charles, who closes his eyes.

**NIGEL**

I'd like to meet him.

Nigel begins walking to Charles. Charles can hear every menacing step and has no idea what to do. Nigel comes from behind and slaps his hand on Charles' back. Charles jolts.

**NIGEL (CONT'D)**

Enjoying our hospitality?

Nigel is putting on a show as Charles stares at his drink.

**CHARLES**

I am, thanks.

**NIGEL**

Good. What do you think of Bratton?

**CHARLES**

Nice place.

Aldred, Ulric, and Hector peek around to see Charles' face.

**NIGEL**

Appreciate that. You've met some of my men, I'm sure?

**CHARLES**

I have.

**NIGEL**

Fine lot they are, eh?

**CHARLES**

Yes.

**NIGEL**

(jokingly)  
Maybe not all of them... And what about my wares? We collect only the finest of quality here.

**CHARLES**

Mhm.

**NIGEL**

Enjoying them as well? Having yourself a nice drink?

**CHARLES**

Yes, thanks.

Nigel GRABS CHARLES BY THE JAW AND TURNS HIS HEAD, forcing him to face him. Charles gives an awkward smile.

**NIGEL**

How about a good laugh?

Charles' smile disappears. He knows what's coming. Nigel loads up and PUNCHES HIM ON THE NOSE, knocking him off the stool. The strike breaks his nose as he screams.

**CHARLES**

Oh God no, not again!

**INT. CASTLE BRATTON/ LEBEAY'S OFFICE - CONTINUOUS**

Brandt, still seated, listens to the commotion downstairs.

**INT. CASTLE BRATTON/ MAIN HALL - CONTINUOUS**

Charles rolls around on the floor, writhing in pain. Nigel feels a surge of excitement run through his spine.

**NIGEL**

This is going to be so much fun.

Nigel returns to the center of the room.

**NIGEL (CONT'D)**

Now... Where... Is... Brandt?

He plants his feet and turns to face Lebeay's office door.

**INT. CASTLE BRATTON/ LEBEAY'S OFFICE - CONTINUOUS**

Brandt is rapidly calculating every option at his disposal.

**NIGEL (O.S.)**

*You there?! Come face me Brandt! Or shall I send someone up?!*

**INT. CASTLE BRATTON/ MAIN HALL - CONTINUOUS**

The 'Dregs' wait in anticipation.

**NIGEL**

Don't disappoint me now! You don't strike me as a coward!

**INT. CASTLE BRATTON/ LEBEAY'S OFFICE - CONTINUOUS**

Brandt takes a final moment, then gets to his feet.

**INT. CASTLE BRATTON/ MAIN HALL - CONTINUOUS**

Nigel begins to feel let down.

**NIGEL**

But I've been wrong before... Bring him down here.

Brandt opens the office door and looks down on Charles, then to Nigel and Lebeay. Brandt walks towards the stairs and Nigel follows alongside him from the ground level, hardly ever taking his eyes off him. The 'Dregs' move out of his way. Brandt makes it to the stairs and watches Nigel as he climbs them. Nigel reaches the top and they are face to face.

**NIGEL (CONT'D)**

Remember what I told you?

**BRANDT**

The gold is real. I can get it for you.

Nigel looks at Lebeay with disdain and opens his hand.

**NIGEL**

Give it here.

Brandt reaches into his coat and gives Nigel the letter.

**NIGEL (CONT'D)**

Don't go anywhere.

Nigel descends the stairs. Lebeay knows what he is holding. The FOURTEEN FRENCH 'DREGS' are mostly clustered together. Nigel walks to them. French Dreg #1 and #2 are among them. Nigel hands them the letter and lets them read it as he continues to the middle of the room. He menacingly watches Lebeay who apprehensively observes him and his men. It's only a matter of time before things worsen. French Dreg #1 and #2 look back and forth at each other while reading the letter, then hand it to the others. They approach Lebeay.

**FRENCH DREG #2 (FRENCH)**

What is this?

Lebeay seems withdrawn, like he knows the inevitable.

**LEBEAY (FRENCH)**

It's all lies, my friend.

French Dreg #1 feels betrayed.

**FRENCH DREG #1 (FRENCH)**

It does not look like a false  
letter to me.

**LEBEAY (FRENCH)**

It was sent in order for this to  
happen. So my men would turn on me  
and divide us.

The other French 'Dregs' begin chatting amongst themselves.

**FRENCH DREG #1 (FRENCH)**

Is it your desire to leave? This is  
why you called us together?

**LEBEAY (FRENCH)**

I wouldn't abandon my men.

French Dreg #1 walks up to him.

**FRENCH DREG #1 (FRENCH)**

Why do you keep meeting with the  
Englishman upstairs? Why did he  
bring you the letter?

**LEBEAY (FRENCH)**

I would never abandon my men.

French Dreg #1 is visibly upset.

**FRENCH DREG #1 (FRENCH)**

I wish I believed that.  
(3 beats - no response)  
You should go.

**LEBEAY (FRENCH)**

If I leave, they'll kill me.

**FRENCH DREG #1 (FRENCH)**

I'll take you.

French Dreg #1 puts a hand on Lebeay's back to lead him out.

**FRENCH DREG #2 (FRENCH)**

Where are you going?

He is ignored and they begin to leave. Nigel steps in.

**NIGEL**

Not so fast...  
(they stop)  
(MORE)

**NIGEL (CONT'D)**

Why don't you tell us all where  
you're going?

(no answer)

Or explain to me why you're getting  
letters from old colleagues and  
having secret meetings with English  
Officers while I'm locked away.

**LEBEAY**

They're spreading lies about me.

**NIGEL**

You don't have to put your men  
through this. They deserve better.

(no answer - disappointed)

I always knew you were a coward.

Nigel pulls a KNIFE out from his belt and walks towards  
Lebeay. The 'Dregs' are shocked at what is occurring.

**NIGEL (CONT'D)**

I'm gonna get the truth outta you  
one way or another.

French Dreg #1 bravely steps in his way and extends his hand  
to Nigel's chest. Nigel lowers the knife and nods to him.

**NIGEL (CONT'D)**

I'm being a bit unreasonable, ain't  
I?

(turns to the crowd)

You think I'm being unreasonable?

Nigel still panders to the crowd, making them believe he  
wants them to say 'yes'. They hesitantly nod.

**NIGEL (CONT'D)**

Okay.

Nigel turns and quickly STABS FRENCH DREG #1 THROUGH THE GUT!  
The entire room gasps. French Dreg #1 is clinging to life  
while leaning forward on Nigel.

**NIGEL (CONT'D)**

You're number six for today... And  
you won't be the last.

French Dreg #1 falls to the ground, dead. The other French  
'Dregs' are furious and charge at Nigel for killing one of  
their own. Many English 'Dregs' stand in the way and hold  
them back, trying to calm the scene as they curse at Nigel.

**NIGEL (CONT'D)**

QUIET! ALL OF YOU!



He regains limited civility and points his knife at Lebeay.

**NIGEL (CONT'D)**

THIS MAN IS A TRAITOR!

(circles Lebeay)

But that's not all. Lebeay's got another secret that's worth telling and I want you to hear it straight from him.

(to Lebeay)

So go on, tell us where you were headed... And what's there you was supposed to protect.

Lebeay is shook from the death of his friend and doesn't look very hopeful of a positive outcome. Embittered, he defiantly looks at Nigel. Then, in a single motion, Lebeay PULLS OUT HIS DAGGER AND SWINGS IT AT NIGEL. Nigel steps back to dodge the blade and catches the hand holding the dagger. He spins around Lebeay, pinning his hand behind his back and holding him around the neck with his other arm.

**NIGEL (CONT'D)**

I can't kill you yet. First you're gonna tell us the truth. All of it.

Lebeay looks at his men in despair. The blade is still in the hand behind Lebeay's back, but Nigel has control. He turns it and begins to press it into Lebeay's ribs. Lebeay cries out.

**NIGEL (CONT'D)**

Is the gold really out there?

**LEBEAY**

Yes.

**NIGEL**

Where?

**LEBEAY**

In the mountains at LaRoque.

**NIGEL**

How much is there?

**LEBEAY**

More than you will ever need.

The 'Dregs' express a mixture of shock and intrigue. Nigel peels the dagger away from Lebeay's hand and releases him, making him stand there in shame. Nigel steps in front of him and speaks to his men.

**NIGEL**

There's a fortune out there, just waiting for us... I say we take it! Equal shares for everyone!

(2 beats)

Now Lebeay, he abused our trust. He used us to aid the French. Making secret deals with Brandt and his friends behind our backs... They tried to have me hanged, you know.

(looks at Brandt)

But the biggest mistake they made was thinking they could outsmart clever ol' Nigel.

Nigel walks to French Dreg #2 and addresses his dead friend.

**NIGEL (CONT'D)**

I didn't want this, but he was with Lebeay. Probably knew everything he was hiding from us.

French Dreg #1 faintly shakes his head, knowing this is false. Nigel is making a scene for the English 'Dregs' to see, and the outnumbered French 'Dregs' are in a conundrum.

**NIGEL (CONT'D)**

You have to speak for the others. Are you with me?

French Dreg #2 understands what's at stake. He looks to Lebeay, who is already watching him. Lebeay gives him a slight smile and gesture that tells him to make the right choice. French Dreg #2 looks at Nigel.

**FRENCH DREG #2**

Oui.

Nigel accepts his pledge and backs up, speaking to the crowd.

**NIGEL**

It's too bad it came to this. You all know I treat loyalty in kind... But boy do I hate traitors. We all hate traitors, don't we?

(no response)

DON'T WE?!

(the men agree)

And what do we do with traitors?!

Nigel walks to Lebeay and JAMS THE DAGGER UP THROUGH THE BOTTOM OF HIS CHIN, his favorite spot to kill a man. He holds the knife in place while watching the life drain from Lebeay's eyes, then lets his corpse collapse.

Nigel takes a moment to let what he has done settle in, then looks to Brandt atop the stairs. All heads in the room turn to him as well. Nigel heads to the stairs. Brandt places a hand on the hilt of his sword. On a nearby table sits a WHOLE CHICKEN. Nigel grabs the plate and walks upstairs. Brandt waits for him. Nigel reaches Brandt while eating the chicken.

**NIGEL (CONT'D)**

Let's talk.

Nigel walks around him and heads to Lebeay's office.

**CUT TO:**

**INT. CASTLE BRATTON/ LEBEAY'S OFFICE - NIGHT**

Nigel sits in Lebeay's chair and slides the plate on the table. He carelessly brushes a few books off the table and digs into the food. Brandt stands in the office.

**NIGEL**

So how are you gonna get it for me?

**BRANDT**

I don't know.

**NIGEL**

It's the only reason I'm keeping you alive so you should come up with something better than that.

**BRANDT**

You just killed the easiest way inside LaRoque.

**NIGEL**

I suppose I did.

**BRANDT**

You should've killed me out there, too.

**NIGEL**

Oh? Never too late for that.

**BRANDT**

Now you can't let me leave this room.

Nigel is enjoying his food but starts to realize Brandt is already working against him. Brandt confidently takes a seat.

**BRANDT (CONT'D)**

I'll explain why. If you let me out of here, every one of your men will know what a fucking idiot you are.

**NIGEL**

You got a pair on you, I'll give you that.

**BRANDT**

I'm surprised you came back. Figured you'd have ran in shame after what I did to you. Wonder if Charles already caught a few of their ears below. I bet he's down there explaining what an imbecile they have running Bratton. People know. You think I didn't apprise Nicholas? And he won't share the hilarity with every contact he has?

Nigel sticks out and wiggles his tongue, which is disgustingly covered in bits of food. He holds up his left hand while flapping it open and closed, mimicking Brandt's endless talking and scheming. Brandt lets him finish.

**BRANDT (CONT'D)**

That includes the army. All those men returning home will have a good story to tell. The once great 'Nigel' reduced to a humiliating confession. The entire Country will laugh at you... One more thing, you'll never see the gold. You can't get it because you're a simpleton, and I won't help. So there's that.

**NIGEL**

You never shut up, do you?

**BRANDT**

You want me to stop talking?

Brandt leans forward in his seat and slides his RIGHT BOOT back, all the while maintaining eye contact with Nigel to distract him. He stealthily reaches down and pulls out a SMALL KNIFE strapped to his leg.

**BRANDT (CONT'D)**

I'm right here.

Nigel is gritting his teeth. HE DIVES ACROSS THE TABLE, aiming to get his hands around Brandt's neck.

BRANDT STABS NIGEL IN HIS LEFT SIDE AS NIGEL LANDS ON HIM, sending them both to the ground. Through his rage, Nigel tries to fight through the pain of the knife in his side as he strangles Brandt. Brandt holds onto the knife for dear life. He twists and moves the knife around, trying to expand and deepen the wound. Nigel screams and realizes he must do something about it. He releases Brandt's neck and sits up. With a little more space, Brandt pulls out the knife and stabs him again, this time closer to his stomach.

Nigel is drooling as he clamors through his gritted teeth. HE SENDS DOWN A CRUSHING RIGHT ELBOW TO BRANDT'S HEAD, which dazes him and loosens his grip on the knife. With both hands, Nigel grabs Brandt's right wrist and pulls out the blade. He is bleeding profusely from the various wounds. Nigel pins down Brandt's right hand, which is still wielding the knife with whatever strength he has left. With his other hand, NIGEL REIGNS DOWN HEAVY PUNCHES above Brandt's left eye. Brandt's head bumps off the floor. After FIVE CONSISTENT STRIKES, Brandt's eyes roll back and he is unresponsive. His hand releases the knife.

Using his arm and hands, Nigel puts pressure on the bleeding wounds. He is starting to look pale from the blood loss. It's a struggle as he slowly gets to his feet and stands over an unconscious Brandt. Nigel stumbles forward, can't quite find proper footing, and falls a few feet from the door.

Brandt's hand begins to show signs of movement. His eyes twitch and he sucks in a huge breath of air as his hand involuntarily grips the knife. Brandt is slowly regaining awareness. Nigel hears Brandt and looks back to see his condition. He tries to call for his men to help, but he can't speak beyond a whisper. Brandt begins moving his head and looking around. He sees Nigel's legs laying near his face. Brandt rolls to his side and looks up at Nigel. Nigel looks back at him once again.

Nigel weakly begins crawling to the door. Brandt grabs his leg while keeping the knife in his right hand and tries to climb over him. Everything seems to happen in slow-motion. Nigel inches towards the door and Brandt is climbing up his leg. When Nigel gets to the door, he holds himself up with his arm, rests his weight against the door, and throws the weight of his fist against it three times. We hear men in the hall become aware of the noise and they rush up the stairs.

Brandt climbs Nigel's back, grabs a handful of his hair and pulls it. He takes the knife and begins sawing at Nigel's throat. Because of his diminished strength, it takes a few strokes but he penetrates the neck and finishes the job. Brandt releases him, drops the knife, and Nigel bleeds out against the door.

Brandt falls to the side next to the door and sits against the wall. He hears the footsteps hurriedly tread to the door. The 'Dregs' outside pound on it.

**RANDOM DREG #1 (O.S.)**

Nigel?! You alright?!

The blood pouring out of Nigel's throat is pooling under the door and makes it's way outside for the men to see.

**RANDOM DREG #1 (O.S.) (CONT'D)**

Oh God... Nigel?!

Random Dreg #1 tries to open the door and is met with the unexpected resistance of Nigel's heavy corpse. He pushes much harder and Nigel is shifted to the side. He squeezes through the door and Random Dreg #4 follows. The Others stay outside, blocking the door and peering inside. They look in horror at Nigel's body, then at Brandt.

**RANDOM DREG #1 (CONT'D)**

You killed him...

**RANDOM DREG #4**

What a fucking day.

**RANDOM DREG #1**

Ever since you came here, it's all gone to hell. That's what they say about you. You're a pestilence.

**RANDOM DREG #4**

I say we gut him.

Random Dreg #1 kicks Brandt's leg.

**RANDOM DREG #1**

I'm talking to you, asshole. You hear that? We're gonna kill you.

**BRANDT**

Bring Charles up here.

**RANDOM DREG #4**

What?

**BRANDT**

Bring my partner up here.

**RANDOM DREG #4**

How about I cut his fucking head off and bring it to you?

**BRANDT**

There's an army headed this way,  
and they'll kill every one of you  
unless I say otherwise.

**RANDOM DREG #1**

What are you on about?

**BRANDT**

Nigel escaped Elbelin. They'll be  
headed here with an army.

**RANDOM DREG #1**

In case you hadn't noticed, Nigel's  
already dead. We ain't the ones who  
ran.

**BRANDT**

I'm a Captain of his Majesty's  
army. They know I'm here. If they  
find you've harmed either of us,  
you're all dead. When they arrive,  
Charles and I walk out of here in  
one piece. Otherwise, they'll siege  
Bratton.

(no response)

If I'm lying, you can kill us just  
the same.

**RANDOM DREG #1**

(3 beats)

Fine. We'll wait. Gives us more  
time to come up with some lovely  
ideas on what to do with you.

Random Dreg #1 walks to the overhang and looks at Charles.

**RANDOM DREG #1 (CONT'D)**

Bring him up.

Brandt begins to lightly press against the areas around his  
left eye. Swelling has begun. A few moments later, Charles  
arrives at the door and walks inside.

**CHARLES**

Good Lord... How you doin' mate?

**BRANDT**

Think my skull's cracked.

Charles crouches down next to Brandt.

**CHARLES**

Looks like you did him one better.

**BRANDT**

We're getting out of here.

**CHARLES**

I'm not so sure of that.

Brandt struggles to his feet. Charles helps him up and brings Brandt a chair. He sits.

**RANDOM DREG #4**

So how long do we wait before we kill them?

**BRANDT**

You're welcome to do it now. Knowing every one of you would be dead soon leaves me at peace with things. It really does.

**RANDOM DREG #4**

Fuck you, man. I think he's lying. Nigel wouldn't come here if there was an army after him.

**RANDOM DREG #1**

We'll wait.

**RANDOM DREG #4**

This is insulting, him sitting there. What would Nigel think of all this?

**BRANDT**

(chuckles)

You don't have to worry about what Nigel thinks anymore.

Random Dreg #4 scolds Brandt and takes out his knife.

**RANDOM DREG #4**

Laugh all you want. I'll be the one who finishes the job.

**TIME CUT:**

Time has passed as the men still eye one another. A BELL IS RUNG. A man loudly enters the hall downstairs.

**DREG SCOUT (O.S.)**

Someone's here! Thirty men on horseback! Well armed!

The 'Dregs' in the hall scramble out the door.



**RANDOM DREG #1**

Thirty cavalry? That's it?

**BRANDT**

The infantry won't be far behind.  
Unless you want to start a war with  
England, I need to go out there and  
end this before it's too late.

**RANDOM DREG #1**

And we'd trust you to do that?

**BRANDT**

You've done no wrong thus far  
unless you continue holding us.

**RANDOM DREG #1**

What about Aldred and Ulric, and  
Hector?

**BRANDT**

I don't care. Hide them. Or smuggle  
them out the back before the scouts  
are in place.

Random Dreg #1 makes sure all his bases are covered before agreeing and backing away, giving Brandt and Charles space to leave. Brandt stands up and looks at Nigel's corpse as if he is deciding something, then at Random Dreg #4.

**CUT TO:**

**EXT. CASTLE BRATTON - NIGHT**

A quarter mile from the main gate, Nicholas, Eric, and his cavalry march towards Bratton. The fog and heavy rain hinder their vision. Nicholas stops at a safe distance from the ARCHERS currently mounting on the wall. We hear the gate screeching open. Nicholas and Eric struggle to see.

The shadow of a man appears as he walks through the gate towards Nicholas. He is holding something round in his right hand. Behind him, a second man is pulling two horses along. Nicholas and Eric dismount. The two men stop and let Nicholas close the remaining distance. Nicholas, now only a few feet from them, holds up his lamp and sees the bruised and beaten faces of Charles and Brandt.

The light shines on Brandt and we see his left eye has swollen completely shut. Brandt is holding a SEVERED HEAD. He tosses it face-first on the ground next to Nicholas. Nicholas looks at it, then rolls it over with his boot. The rain washes away the mud and reveals it to be Nigel's head.

**BRANDT**

Lebeay's dead. Who did you send for? Warwick?

(no answer)

They won't come. But the 'Dregs' think they are. I'd give you til morning before they call the bluff. Just promise them amnesty and they'll empty out of there.

Brandt goes to his horse.

**NICHOLAS**

That why you did it? Curry favor with the new steward and convince him to give you Bratton? You always wanted a keep of your own.

Brandt spits on the ground next to him.

**BRANDT**

You can have this rats' nest. Burn it down for all I care.

Nicholas stops him once more.

**NICHOLAS**

Where do you think you're going?

**BRANDT**

To LaRoque.

**NICHOLAS**

...You helped Nigel escape. You'll answer for that.

Brandt is furious.

**BRANDT**

What did you say?

**NICHOLAS**

Five of my men are dead! Don't lie to me!

**BRANDT**

YOUR MEN ALMOST HAD ME KILLED!  
DON'T BLAME ME FOR YOUR  
INCOMPETENCE!

**CHARLES**

He's right, Nicholas. We didn't...

**BRANDT**

(interrupts Charles)  
 AND YOU! IF YOU JUST KEPT YOUR  
 MOUTH SHUT, NIGEL WOULD BE SWINGING  
 FROM A ROPE IN A FEW HOURS, AND MY  
 FACE WOULDN'T BE BROKEN! ARE YOU  
 ALL COMPLETELY FUCKING USELESS?!

Brandt catches his breath, then mounts his horse and rides away into the darkness. Nicholas, his men, and Charles watch him as he shrinks in the distance.

**FADE OUT/IN:**

**TITLE CARD:**

**ACT II:**

**CHATEAU LAROQUE**

**FADE OUT/IN:**

**EXT. GROUND LEVEL/ MILITARY STOREHOUSE - MORNING**

The weather is clear, with recent snowfall. The first floor of the French storehouse is an open-air construct where large sacks of grain, hay, and other essential goods are easily accessible to wagons for transport. FIFTEEN FRENCH KNIGHTS are stocking TWO WAGONS with supplies and tending to their HORSES. MARCEAU (mar-sew), a strong and intelligent Frenchman in his LATE-FORTIES, sporting a neatly trimmed beard, walks into frame and ascends the stairs to the bookkeeper's office.

**INT. BOOKKEEPER'S OFFICE/ MILITARY STOREHOUSE - CONTINUOUS**

The office is a cluttered mess. Bookshelves are packed end-to-end with documents, among other things. The desk is covered in scrolls and ink. SABASTIEN, MID-THIRTIES, an average sized Frenchman, is standing on a chair reaching a record book. Marceau enters the room. (All French dialogue will be SUBTITLED IN ENGLISH, unless otherwise noted.)

**MARCEAU (FRENCH)**

Good to see you on your feet again.

**SABASTIEN (FRENCH)**

Marceau? What are you doing out here?

Sabastien, surprised to see his old friend, gets down from the chair, and goes to his desk to sit. He walks with a limp in his left leg. Marceau further enters the room.

**MARCEAU (FRENCH)**

We needed supplies before heading into the mountains.

**SABASTIEN (FRENCH)**

(sarcastically)

LaRoque? You must be elated to return there.

**MARCEAU (FRENCH)**

They wouldn't discharge me.

**SABASTIEN (FRENCH)**

My condolences. Who did you piss off this time?

Marceau chuckles as he walks over to the window.

**MARCEAU (FRENCH)**

I wasn't even the one he wanted, but my hands are tied.

He takes off his gloves and warms his hands against a candle.

**SABASTIEN (FRENCH)**

You'd be envious of my winter plans.

**MARCEAU (FRENCH)**

Returning home to your family?

**SABASTIEN (FRENCH)**

No, I want to enjoy myself.

They laugh. Marceau faces Sabastien, now more serious.

**MARCEAU (FRENCH)**

I imagined the worst before I came.

Sabastien looks at his left leg, recalling horrible memories.

**SABASTIEN (FRENCH)**

The doctor wanted to take it. I threatened to kill him if he tried. He said it was a miracle I kept it.

**MARCEAU (FRENCH)**

And you are back to bookkeeping. What was the advice I gave you? 'Numbers are safer than swords'.

**SABASTIEN (FRENCH)**

I've gotten enough grief already, Marceau. I don't need it from you.

Marceau chuckles and walks towards Sabastien.

**MARCEAU (FRENCH)**

I had a list of names D'anton wanted me to choose from. A partner to help manage things at LaRoque.

**SABASTIEN (FRENCH)**

Who did you choose?  
(no answer - worried)  
I was not on this list, correct?

**MARCEAU (FRENCH)**

No.

**SABASTIEN (FRENCH)**

Thank God.

**MARCEAU (FRENCH)**

Not until I requested you after rejecting the others.

**SABASTIEN (FRENCH)**

Oh no, please don't ask me this...

**MARCEAU (FRENCH)**

I didn't allow them to write the order because I wanted to ask you as a friend.

Sabastien closes his eyes as he sighs.

**MARCEAU (FRENCH) (CONT'D)**

And you can't use your family as an excuse since you've already stated your real intentions.

Sabastien begrudgingly pounds his fist on the desk after being trapped. He can be childish at times and Marceau gets a kick out of it. Marceau sits on the edge of the desk.

**MARCEAU (FRENCH) (CONT'D)**

Just this one favor and you'll never owe me again. Don't leave me alone with those people all winter.

Sabastien sulks as he drops his head on the desk.

**SABASTIEN (FRENCH)**

(3 beats) Okay.

Marceau smiles and gets up.

**MARCEAU (FRENCH)**

I'll have my men pack anything you need.

**SABASTIEN (FRENCH)**

Don't bother. I'll meet you on the road in a couple days.

**CUT TO:**

**EXT. STREET/ STOREHOUSE - MORNING**

The soldiers have finished loading the wagons and fasten a leather tarp over the goods. FABIEN, a large and exceptional French soldier with a magnificent BUSHY MUSTACHE, a man who loves finding trouble, is tying the final rope, then mounts the wagon. He looks to his left. There are four men feeding their HORSES at a water trough. Fabien decides to pester them. He clicks his mouth as if beckoning an animal. They turn to Fabien. The nearby soldiers watch.

**FABIEN (FRENCH - NO SUBTITLES)**

I still don't like you. It's a long journey through those mountains. I'll be watching.

Fabien points to his eye and then wags the same finger at the four men. We realize these four men are Brandt, Charles, Aldred, and Ulric. It seems they are travelling with the fifteen soldiers and are very much out of place. Brandt's hair is cut shorter now. His eye is all but healed except for a small black ring around it. Charles' nose is still bruised.

Marceau comes down the stairs. A soldier is waiting near the wagons with his horse. Marceau mounts and puts his gloves back on. As he does, he takes a look at Brandt and the others. He then casually rides down the road. His soldiers mount their wagons and horses and follow. Fabien gives Ulric a comically shifty facial expression as he snaps the reigns and gets his wagon rolling. Aldred and Ulric get on their horses and wait. Brandt and Charles don't speak to each other. They both mount-up and follow the soldiers. In the distance are tremendous SNOW-COVERED MOUNTAINS.

**CUT TO:**

**EXT. CANYON - AFTERNOON**

From a bird's eye view, we see the convoy move through a deep canyon.

**CUT TO:**

**EXT. RIVER - NOON**

The main road passes alongside a FROZEN RIVER. The men continue on.

**CUT TO:**

**EXT. RIVER - AFTERNOON**

The convoy is resting. FOUR FIRES are set and most of the men have gathered around them, cooking and eating food. Some lay atop the wagons, cushioned by the hay and grain. Down the river, Brandt and Aldred sit by a small fire. Even farther down from them, Charles and Ulric are playing a game throwing pebbles into their cups from afar and are having a good time. Aldred is eating from a loaf of bread. Brandt rests against a large boulder and looks out into the vast canyon.

**BRANDT**

Ever been to England?

**ALDRED**

We were there a short while before we took a merchant ship across the channel.

**BRANDT**

So you fought with the French...

**ALDRED**

They hardly paid us a decent wage. Then we realized we were fighting on the wrong side.

**BRANDT**

Best keep that to yourself while we're out here.

**ALDRED**

Yeah.

**BACK TO:**

Ulric lands a pebble directly into his cup and wins the round. Charles expresses his disappointment as Ulric laughs.

**BACK TO:**

Fabien is laying down atop his wagon and hears Ulric celebrating. He looks to see what is going on.

**BACK TO:**

Aldred continues to eat his food.

**BRANDT**

Your brother... He fancies men,  
doesn't he?

(Aldred freezes)

No reason to fret. I wouldn't hold  
it against him.

**ALDRED**

Why do you say that?

**BRANDT**

Is that what forced you out of  
Norway?

Aldred realizes lying won't work on Brandt.

**ALDRED**

They were going to kill him when  
they found out. His own family  
drove him away... He's my little  
brother. I couldn't leave him out  
there on his own.

**BACK TO:**

Charles has lost once again. Ulric laughs and nudges him.

**BACK TO:**

Fabien is drawn to the fun Charles and Ulric are having. He  
hops off the wagon and walks towards them.

**BACK TO:**

Aldred has put his food down and takes a drink of water.

**ALDRED (CONT'D)**

I do miss my home, but they'll  
never allow Ulric back. We have to  
be careful wherever we travel. And  
now England's after us.

**BRANDT**

LaRoque may be the safest place for  
you at the moment.

**ALDRED**

(chuckles) We'll see, hm?

They watch Fabien walk by.

**BACK TO:**



Charles has two more pebbles in his hand. He adjusts his stance, aims, and tosses the pebble. It lands in the cup. Charles breathes a sigh of relief. He takes aim once again and throws. It bounces off the edge of the cup and just misses. Charles groans as Ulric basks in victory.

Fabien is nearby and invites himself to their game. He picks up the cups and looks inside, seeing the small stones. He tosses out the pebbles, puts the cups back, turns to Ulric and points to himself, gesturing he wants to play a round.

**ULRIC**

Those were perfectly good stones  
you just threw out but alright.

Ulric picks up five pebbles and hands them to Fabien, then picks up five more for himself. Fabien takes Charles' place as he moves out of the way. Ulric tosses the first stone and it lands in the cup. The second lands successfully as well. The third misses, the fourth lands, and the fifth is a miss.

It's Fabien's turn. He hates losing at anything and carefully throws the first pebble. It misses. He readjusts and throws the second. Another miss. He then throws the third and finds no success. Fabien's frustration shows as he has technically already lost the round. He overthrows the fourth pebble and it flies past the cup. Desperate, he tries an underhand toss. Even then, he can't land a single stone.

Fabien clenches his teeth and smiles, pretending he isn't bothered. He picks up another five stones. Ulric retrieves his next set of pebbles and goes again. This time, he lands four of his five stones. He shrugs and playfully gloats.

**ULRIC (CONT'D)**

What can I say...

Fabien tries again and fails to land a single pebble. Ulric laughs and walks over to Fabien's cup. He picks it up and moves it a couple feet closer to Fabien.

**ULRIC (CONT'D)**

Maybe this will help.

Fabien holds his temper and grins. He picks up a stone and gets to his feet. Fabien raises the stone, takes a moment, then unexpectedly LAUNCHES IT RIGHT AT ULRIC'S HEAD. It smacks him in the forehead.

**BACK TO:**

Aldred jumps to his feet.

**BRANDT**

Don't...

**BACK TO:**

Ulric quickly looks furious. Fabien chuckles.

**FABIEN (FRENCH - NO SUBTITLES)**

That one landed well, didn't it?

Charles subtly shakes his head, urging Ulric not to retaliate. Ulric concedes and smiles.

**ULRIC**

Not yet, my friend.

**FABIEN (FRENCH - NO SUBTITLES)**

You and your English friends don't belong anywhere near LaRoque.

Fabien leaves.

**BACK TO:**

Aldred sits back down when he sees Fabien leave his brother alone. Fabien kicks some snow at him as he passes.

**CUT TO:**

**EXT. CANYON - MORNING**

The convoy is on the move. Many of the men are weary from the arduous journey. The canyon has widened but the travelable road is still narrow, especially for the wagons. Charles looks back and sees a rider approaching. Sabastien, with a heavily packed HORSE, is catching up to them. As he rides past Charles and the others, he gives them a confused look. Sabastien briskly rides past the wagons and other soldiers until he reaches Marceau, who is happy to see him.

**MARCEAU (FRENCH)**

I was beginning to worry.

**SABASTIEN (FRENCH)**

Who are those men back there?

**MARCEAU (FRENCH)**

They claim to be Lebeay's informants in Gascony.

**SABASTIEN (FRENCH)**

Why are they here?

**MARCEAU (FRENCH)**

They turned themselves over to us after he was killed. Before he died, Lebeay asked them to bring a message to D'anton.

**SABASTIEN (FRENCH)**

They couldn't just relay the message to you?

**MARCEAU (FRENCH)**

Apparently it is something only D'anton may hear.

**SABASTIEN (FRENCH)**

And you didn't think twice before allowing four strange men to ride with you to LaRoque?

**MARCEAU (FRENCH)**

This is why I wanted you here. You worry about these things more than I do.

**CUT TO:**

**EXT. VALLEY - NIGHT**

Everyone is asleep in the deep valley outside the canyon. Snow covers the land. Large fires keep the men warm.

**CUT TO:**

**EXT. MOUNTAIN PASS/ VALLEY - MORNING**

The wagons are pulled through a narrow pass. The wagon wheels are relatively close to the sheer edge, keeping the men alert to the danger.

**CUT TO:**

**EXT. VALLEY - MIDDAY**

The convoy trudges along. It have been a long week. Ahead of them, the valley makes a sharp left turn. Marceau pulls over to the side and allows the wagons and men to pass him by. He waits for Brandt and rides with him.

**MARCEAU**

How have you found the journey?

**BRANDT**

It's taken longer than I expected.

**MARCEAU**

It is wearisome, yes. And you must anticipate your return travel soon after.

**BRANDT**

I've been through worse.

**MARCEAU**

I apologize if any of my men were uncivil.

**BRANDT**

They were cordial enough.

Up ahead, the wagons and men are making the turn.

**MARCEAU**

It must be something important you have for Monsieur D'anton to make this effort.

**BRANDT**

Very important.

**MARCEAU**

It is difficult to believe you hold loyalty enough to protect France's secrets.

**BRANDT**

I'm not doing it for France.

**MARCEAU**

No, I think not... What is it you want?

(no answer)

I will know soon enough.

They begin turning the corner. Marceau rides ahead.

**MARCEAU (CONT'D)**

Welcome to Château fort de LaRoque!

Brandt is the first to round the corner and have the awesome sight revealed. The wide valley narrows at the end, and a portion of it turns into a thin, winding path that goes on for a couple miles. Beyond, and surrounding in each direction are hulking mountains that would deter any brave traveler.

Covering the thin path and much of the end of the valley is the ENORMOUS FRENCH CASTLE, LAROQUE. The castle sits atop a ONE HUNDRED AND TWENTY FOOT CLIFF FACE. A massive outer wall outlines the cliff. At the base of the cliff is a river which is currently frozen over. Separating the cliff and the valley floor is a fifty-foot moat. From the valley floor, the drop to the river is about forty feet. There is only one entrance to LaRoque, a NATURAL PATHWAY that runs up the right side of the mountain and levels the traveller with the top of the cliff. From there, a STONE BRIDGE connects the OUTER GATE to the pathway. Marceau smirks with pride at their awe.

**CHARLES**

Remind me again whose idea this was...

Brandt ignores Charles. Aldred and Ulric also feel the pressure mount as the danger of their endeavor is palpable.

**CUT TO:**

**EXT. LAROQUE'S OUTER WALL/ MAIN GATE - AFTERNOON**

The main gate is opened and Marceau's men, as well as the wagons, funnel through over the bridge. Much of the wagons' supplies are depleted. Brandt and Charles, and especially Aldred and Ulric, are eyeballed by the SOLDIERS on the wall as well as below. Brandt scans the walls and watchtowers. Once everyone is inside, Charles takes a final look back at the IRON GRATE of the main gate as it is lowered.

**INT. COURTYARD - CONTINUOUS**

The main gate leads to a LARGE COURTYARD. A smaller SECOND GATE, which isn't meant to be traversed by wagons or horses, leads inside the building. The men dismount their horses.

**CUT TO:**

**INT. ASSEMBLY HALL - AFTERNOON**

In a grand hall, which at a festive time would host public events, we see the day to day business in LaRoque as it is conducted. GUARDS, both on and off duty, use it as a hub to reach other sections of the castle, while others are posted by the main entrances. SERVANTS go about their business.

Approaching from a side archway, URBAIN (er-bane), EARLY-FIFTIES, tall, slender and bald, a man who wears LONG ROBES and is D'anton's closest confidant, enters to greet Marceau.

Brandt and his associates stand behind him, and six of Marceau's men are nearby to keep an eye on the new guests. Urbain pleasantly welcomes Marceau.

**URBAIN (FRENCH)**

We watched you arrive from his study. I hope your travels were safe.

**MARCEAU (FRENCH)**

We managed. I hear D'anton is doing well.

**URBAIN (FRENCH)**

Some days are better than others.

Urbain looks at the Scandinavians and Englishmen.

**URBAIN (FRENCH) (CONT'D)**

What is the urgent matter you summoned me for, Marceau?

**MARCEAU (FRENCH)**

Tell D'anton Lebeay has a message for him.

**URBAIN (FRENCH)**

Lebeay?

Marceau jokingly replies in a mysterious voice.

**MARCEAU (FRENCH)**

Yes. A message from the dead.

**CUT TO:**

**INT. D'ANTON'S STUDY - AFTERNOON**

D'ANTON, a distinguished man in his SIXTIES, is overlooking the valley from a large window in his study. He appears pale, sickly, and drained. Through a short entryway and door to his left, the study connects to his bedchamber. On the opposite side and in the corner, stone steps turn and descend behind the wall. Urbain opens the front door.

**URBAIN (FRENCH)**

They refuse to speak with anyone other than you, sir. Apparently they gave Lebeay their word.

D'anton breathes in some fresh air and closes the window.

**D'ANTON (FRENCH)**

Bring them in.

He takes a seat at his desk as Urbain invites Brandt, Charles, Aldred, and Ulric into the study. Two guards enter as well and stand by the door. Marceau is out in the hall.

**URBAIN**

You may sit.

Brandt and Charles occupy the two guest chairs in front of D'anton, and Aldred pulls up a stool near the wall. Ulric remains standing by his brother. Urbain stands by D'anton.

**BRANDT**

Can you understand me, sir?

**D'ANTON**

Yes.

**BRANDT**

Will you insist the others remains here?

**D'ANTON**

Yes.

**BRANDT**

Monsieur Lebeay demanded we spoke to you in confidence.

**D'ANTON**

They will stay.

**BRANDT**

Very well... Do you know why Lebeay was murdered?

**D'ANTON**

They tell me his men turned on him.

Brandt carefully words his response.

**BRANDT**

It was your letter. Lebeay allowed your correspondence to continue despite the risk he was taking. They found the letter you sent and killed him for it.

**D'ANTON**

(saddened)

Many have died because of this.

**BRANDT**

You couldn't have known what would happen. What's important now is what they're planning to do next in order to find what you had hidden in those caravans.

**D'ANTON**

My property is already accounted for.

**BRANDT**

But they haven't stopped looking for it.

**D'ANTON**

And they will find nothing.

**BRANDT**

You don't understand, sir. These are nasty people. When Lebeay realized they knew his secrets, and when it became clear they weren't going to find your property, they looked to attain it another way.

**D'ANTON**

Another way?

**BRANDT**

Lebeay began to learn what they were plotting... We learned they had been making inquiries about your family, sir.

The frightening information sinks in.

**D'ANTON**

Continue.

**BRANDT**

Their contacts informed them your wife and daughters choose to spend much of the year elsewhere, with LaRoque's winters being especially undesirable, so I hear... They're planning to kidnap and hold them for ransom.

D'anton's mind is racing. He aggressively questions Brandt.

**D'ANTON**

You have not spoken of this to anyone?



**BRANDT**

No, sir.

**D'ANTON**

You come all this way and do not tell Marceau? Or have him bring my family to me?! Why?!

**BRANDT**

You have to understand sir, Lebeay wanted to tell you himself. It was imperative he come right away because he told us we couldn't trust anyone with this message. They have spies everywhere, that's why he couldn't escape. They killed him the night he tried. If they realized your family was being escorted away under any suspicious circumstances, they would have taken them sooner. They're always watching. It would've happened on the road perhaps, or in the valley we crossed. They have a thousand men. We could've put your family in further danger for all we knew.

Brandt is speaking a little too fast for D'anton. D'anton taps Urbain's arm, demanding a quick translation.

**URBAIN (FRENCH)**

Lebeay didn't trust anyone. He worried of spies, even among your men, who would realize their plan was uncovered. That would only embolden them to act sooner. He claims their only choice was to come to you. These men they speak of, he says there are more than one thousand. He did not know how to keep your family safe.

**BRANDT**

We knew they wouldn't act on it until France's armies dispersed. You still have time.

This point helps calm D'anton's nerves.

**D'ANTON**

What is your name?

**BRANDT**

Nicholas.

D'anton looks to Charles, Aldred and Ulric.

**CHARLES**

Orland.

**ALDRED**

Abel.

**ULRIC**

Vinter.

D'anton stands. Charles, Brandt, and Aldred rise as well. Brandt peeks at the corner stairway.

**D'ANTON**

You must be tired. Urbain will look to your needs. Thank you.

**BRANDT**

Thank you, sir.

Charles, Aldred, and Ulric nod and thank D'anton.

**D'ANTON (FRENCH)**

Bring Marceau in here.

**URBAIN**

Come, please.

Urbain leads the four men out the door.

**CUT TO:**

**INT. BATH HOUSE - LATE AFTERNOON**

The bath house holds a row of four square tubs, each a diameter of ten feet. They are made of stone and heated externally. Brandt, Charles, Aldred, and Ulric are being treated well. They occupy two tubs, with Brandt and Charles at the far end, and Aldred and Ulric in an adjacent tub, eating fruit from a tray. Charles is laid back as he feeds himself grapes. Brandt is calculating their next move.

**CHARLES**

This ain't all bad...

**BRANDT**

We need to find the gold tonight.

Aldred turns to listen to Brandt.

**CHARLES**

Tonight?

**BRANDT**

They'll keep it somewhere below. In a vault or stockade.

**ULRIC**

Did you see the passageway in the corner of D'anton's study?

**ALDRED**

I saw it.

**CHARLES**

Yeah, me too.

**BRANDT**

The way the French design 'em, usually the commander's office has access to the lower levels. We don't have time to find another way so we'll start there.

**CHARLES**

How many soldiers do you suppose there are in this place?

**BRANDT**

More than two hundred.

**CHARLES**

How much of the gold you figure we can carry?

**BRANDT**

We're taking all of it.

Even Charles, who has been with Brandt for years, has his doubts. Urbain and a young SERVANT enter the bath house holding a pile of clothes in each hand. They set them down on the benches near their guests. Urbain stands before them.

**URBAIN**

Monsieur D'anton has invited you all to dine with him.

**BRANDT**

That's very kind, thank you.

**URBAIN**

(meaning the clothes)  
I hope these suit you.

Urbain leaves with the servant. Brandt speaks to Charles.

**BRANDT**

Excuse yourself from the table early. Tell them you're not feeling well. Don't use the lavatory as an excuse. They'd expect your return if you did. Go back to the study and be sure you're not seen.

**CHARLES**

What if they catch me?

**BRANDT**

Don't let them.

Brandt gets out of the spa. Charles hates his task.

**CUT TO:**

**INT. PRIMARY DINING HALL - NIGHT**

Though not the grandest of LaRoque's dining halls, it is well kept and cozy, and the one most often used by nobility. Two lit fireplaces are set against the back wall. Imperfectly centered in the room is a twelve-seat table. Three doors and a short hallway offer varied access into the room. SERVANTS are bringing in entrées of exquisitely prepared food. Stew is placed at each seat. The table is nearly half full already.

The seating arrangement, while facing the back wall, has D'anton sitting at the left head of the table. Opposite to him sits GAETAN (gay-tawn), MID-FORTIES, a prideful and loud French noble with a strong military past and a big round gut. The five seats on the far side of the table near the back wall, from left to right, consist of: DOUCELIN (doos-ul-in), MID-THIRTIES, a French noble with LONG HAIR kept in a PONYTAIL, who inherited much of his father's land and wealth, and for reasons currently unknown, many nobles, especially Gaetan, despise him.

Marceau, then Sabastien take the next two seats. After them sits RENAUD (reh-nod), LATE-FORTIES, a narcissistic, greedy, corrupt French aristocrat, and a small man. The final of the five back seats is taken by EDMOND, MID-TWENTIES, a quiet, mysterious Englishman. The five seats on the other side of the table are unoccupied.

A servant is lighting candles as Urbain leads Charles, then Brandt, Aldred, and Ulric through the hallway. They make it to the table as the nobles and others are engaged in small talk. Urbain extends his hand across the four empty chairs as he takes the seat nearest to D'anton. After him, from left to right, Charles, Brandt, Aldred, then Ulric take their places.

The small talk dies down as the new guests at the table begin taking small mouthfuls of soup. Awkward glances are exchanged all around. D'anton has hardly touched his food due to his illness. He periphrastrically watches Brandt and the others.

**URBAIN (FRENCH)**

Can I have them to bring you something else?

D'anton shakes his head. Aldred is eyeing the thick, juicy SLAB OF ROAST BEEF in front of him, which has already been sliced. Aldred decides to take initiative and picks up the serving fork. He skewers two slices of roast beef and places them on his brother's plate, takes another two for himself, and then two more for Brandt. Charles is envious and begins taking from the dishes in front of him as well. As he eats, he shows his appreciation to Urbain and D'anton.

**CHARLES**

It's very good.

Urbain gives him a modest smile and nod. Sabastien watches Charles' and Brandt's reaction, asking...

**SABASTIEN (FRENCH)**

Do they know what we're saying?

Marceau is more interested in the meal.

**MARCEAU (FRENCH)**

No, I don't think so.

Charles and Brandt eat and pretend not to understand them.

**SABASTIEN (FRENCH)**

And you haven't brought men to watch them...

**MARCEAU (FRENCH)**

Stop worrying, Sabastien.

D'anton rests on the arm of the chair, his chin in his hand.

**D'ANTON**

Did Lebeay accept my invitation?

**BRANDT**

What do you mean?

**D'ANTON**

Was it his desire to come here?

**BRANDT**

He didn't have much choice. I don't believe he was fond of the idea.

D'anton nods.

**MARCEAU**

Some don't find the isolation appealing.

**SABASTIEN**

Or the cold.

**D'ANTON (FRENCH)**

You were apprehensive too, I hear.

**MARCEAU (FRENCH)**

The food has changed my mind.

D'anton smiles as Marceau points his fork at Sabastien.

**MARCEAU (FRENCH) (CONT'D)**

You should have seen me try to convince this one.

**D'ANTON (FRENCH)**

Then why did you bring him?

**MARCEAU (FRENCH)**

He will do the work I especially loathe.

**SABASTIEN (FRENCH)**

'Loathe' is another way of saying he is not capable enough to manage things without me.

**MARCEAU (FRENCH)**

I will concede that.

**SABASTIEN (FRENCH)**

He incessantly claims I worry too much, while the opposite is true of him I'm afraid.

**D'ANTON (FRENCH)**

I'm pleased to have you. Do you find LaRoque efficiently managed?

**SABASTIEN (FRENCH)**

Not if you eat like this every night. You'll starve in a month.

The Frenchmen around the table laugh. Gaetan pats his belly.

**GAETAN (FRENCH)**

I'd better leave while I still can.

They continue their laughter, all except for D'anton.

**D'ANTON (FRENCH)**

Soon there may not be so many mouths to feed.

(English)

What did they do with Lebeay's body?

**BRANDT**

We got out too soon to know.

**D'ANTON**

His wife enquired on its return.

**BRANDT**

I'm sorry, I couldn't say.

**D'ANTON**

And his children... They expressed the same wishes.

Brandt is about to speak as Aldred cuts him off.

**ALDRED**

Lebeay didn't have any children.

Brandt realizes he almost stepped in a trap. D'anton nods. Marceau sees D'anton is in deep thought.

**MARCEAU (FRENCH)**

What will you do?

Under the table, Brandt gives Charles a nudge with his leg. Charles worries but knows what he must do.

**D'ANTON (FRENCH)**

It will be my...

Charles begins having a small coughing fit loud enough to force D'anton to stop and let it pass before he continues speaking. Although pretending, Charles is very believable.

**D'ANTON (FRENCH) (CONT'D)**

I'll only send my own. Your knights will remain.

**MARCEAU (FRENCH)**

How many?

Charles begins coughing worse than before. D'anton waits.

**CHARLES**

I'm so sorry.

**D'ANTON (FRENCH)**

Half of my men will go.

**SABASTIEN (FRENCH)**

(shocked)

Half? They have an obligation to the nobles.

Charles can't believe what he just heard. Brandt begins to crack a smile and covers it.

**D'ANTON (FRENCH)**

What choice do I have? There is not enough time to bring them here and Lebeay didn't trust the locals. I can not ask a baron to rally his army in time, and if they shelter my family...

Charles coughs again, frustrating D'anton.

**D'ANTON (FRENCH) (CONT'D)**

If they take in my family without added protection, I will be putting theirs in danger. If I send them one hundred and twenty men, and consume the expenses, they will be safe. You can make due.

Again, Charles is coughing profusely and stands up.

**CHARLES**

Please forgive me, I must excuse myself. I'm not feeling well.

Urbain shouts to a servant standing by the door.

**URBAIN (FRENCH)**

Show him to his bedchamber.

(English)

I hope you feel better soon.

Charles continues coughing as he walks down and out the hall, making quite the ruckus. The table is currently very serious.

**D'ANTON (FRENCH)**

I leave with them tomorrow.

**URBAIN (FRENCH)**

Sir you can't...



**D'ANTON (FRENCH)**  
 (interrupts)  
 It is my decision.

**URBAIN (FRENCH)**  
 The doctor said...

**D'ANTON (FRENCH)**  
 (interrupts, louder)  
 I won't stay here while my family  
 is in danger!

**MARCEAU (FRENCH)**  
 Send me if you must.

Sabastien is angered by the suggestion.

**D'ANTON (FRENCH)**  
 I promised the nobles I'd place  
 LaRoque in more capable hands. You  
 will perform the duties you were  
 summoned for.

They see that arguing right now will get them nowhere.

**RENAUD (FRENCH)**  
 When I depart, I'll send my men to  
 join you.

**D'ANTON (FRENCH)**  
 That will not be necessary, but  
 thank you Renaud.  
 (to Urbain)  
 Announce it to the men. I'm worried  
 you'll have more volunteers than  
 objectors, so propose it carefully.

**URBAIN (FRENCH)**  
 Very well.

Urbain wipes his mouth with a cloth, then stands and leaves.

**CUT TO:**

**INT. COMMONER LIVING QUARTERS/ ROOM 3 - NIGHT**

The living spaces of LaRoque are divided into three sections. The soldier's living area, the commoner living quarters, and the nobles' chambers. The commoner living quarters are where civilian guests are generally placed. The rooms are average sized and can house a handful of people. In this particular room, FOUR BEDS have been set.

The servant from the dining hall opens the door. Behind him, Charles is catching coughs in his fist. He hurries to the nearest bed, pulls off the BLANKET, and wraps himself in it. Charles thanks the servant with a smile and lays down as he shivers. The servant leaves. Charles coughs for a few more seconds, then ends the facade. He is in fine health as he gets up, takes off the blanket, and heads to the door.

**INT. COMMONER LIVING QUARTERS/ CORRIDOR - CONTINUOUS**

Charles opens the door and peeks around. At the end of the corridor, he hears a few people talking and eating in the mess hall. There doesn't appear to be anyone around and he steps outside the room. As he walks in the opposite direction of the mess hall, TWO FRENCHMEN we will later meet, FELIX and PATRICK, turn the corner and walk by as they chat. They are callous in their looks and comments about the unfamiliar man, but don't make much of it. Charles tries to appear normal.

**CUT TO:**

**INT. PRIMARY DINING HALL - NIGHT**

Aldred refills his mug from a pitcher of water.

**D'ANTON**

Why else did you come?

**BRANDT**

We're not welcome in England. We're looking to leave France because of the work we did for Lebeay. Towards the end, he told us if we had nowhere to go, we should come here.

**D'ANTON**

If there is something you require, you may ask it.

**BRANDT**

We have to leave the Country. The plan was to take on a merchant ship and head off at a Spanish port. The reason we can't is England's armies will be ferrying across the channel all winter. The only alternative I can think of is a military escort.

**D'ANTON**

You wish for an escort to Spain?

**BRANDT**

Ideally.

**D'ANTON**

I can not spare the men.

**BRANDT**

I understand.

Aldred and Ulric play along, appearing troubled.

**D'ANTON**

You may travel with us tomorrow. We will take you as far as Avignon.

**BRANDT**

It makes little difference where we're holed up, but there's a good chance they'd recognize us over there. It certainly wouldn't help you if you were spotted with us and considered associates of sorts. We have to head south, not back west.

**D'ANTON**

I would offer my home but it would be maybe three months before you could travel again.

**BRANDT**

That's a long time... I'm worried we'd be an imposition.

**D'ANTON (FRENCH)**

(to Marceau)

What do you think?

Marceau doesn't seem to care as he continues to eat.

**MARCEAU (FRENCH)**

You want me to keep an eye on them? I can do that.

**SABASTIEN (FRENCH)**

It's an unwelcome nuisance if you ask me.

**MARCEAU (FRENCH)**

He's heartless, isn't he? Another reason I brought him.

**D'ANTON (FRENCH)**

If they stay, keep them here until I return.

**MARCEAU**

You are welcome to stay in LaRoque.

**SABASTIEN**

But we will give you modest work.

**BRANDT**

We'll earn our keep.

**MARCEAU**

However, you must remain with us until Monsieur D'anton returns.

**BRANDT**

Yes, that's all well and good.  
(to D'anton)  
Thank you, sir.

D'anton acknowledges his gratefulness.

**CUT TO:**

**INT. ASSEMBLY HALL - NIGHT**

Charles is inconspicuously walking through the massive assembly hall, which is less busy at this hour. Servants go about their business. Charles hears a troupe of SIX SOLDIERS coming through a nearby entryway. Charles quickens his pace, takes a knee behind a COLUMN, and pretends to adjust his bootstraps. The soldiers are unable to see him and leave the hall. Charles returns to his feet and continues on his way.

**CUT TO:**

**INT. HALL TO D'ANTON'S QUARTERS - NIGHT**

The area is privatized and quiet. Charles quietly makes his way to the shorter, adjacent hall where D'anton's study is. He peeks around the corner and finds it empty. With one last look back, he is eager to make it to his destination and approaches the door. Behind him, he hears a different door being slowly opened and two voices having a friendly chat. Charles quickly hops inside.

**INT. D'ANTON'S STUDY - CONTINUOUS**

Charles gently sets the door and takes a sigh of relief. He turns and looks around the room. It is mostly illuminated by the moonlight shining through the window, and only a couple of candles are lit. Charles makes his way through the dark.

He collides with the corner of D'anton's desk, knocking over a stack of parchment. He curses quietly as he fights through the pain in his hip and picks up the mess.

As he returns the documents, he sees a candle on the desk. He then picks it up, takes it to the nearest lit candle, and lights it. He heads down the steps, through a short corridor that leads to a heavy wooden door and finds a giant keyhole. Charles runs back upstairs and rummages through the desk, eventually finding a SET OF KEYS hanging against its side. Charles returns below, holds the light to the keyhole and then examines the ring of keys he is holding, looking for a match. He soon realizes he hasn't attempted opening the door. Charles grasps the handle and the door swings open.

**INT. STAIRWELL TO CATACOMBS - CONTINUOUS**

Just beyond the door is a RUSTY SPIRAL STAIRCASE that spans two floors in a very enclosed space. The walls look to have been carved into the mountain and were never refinished. Charles begins his descent.

**CUT TO:**

**INT. PRIMARY DINING HALL - NIGHT**

Gaetan, Marceau, Aldred, and Ulric are still eating. D'anton speaks to Doucelin, the man sitting nearest to him.

**D'ANTON (FRENCH)**

Have you made arrangements?

**DOUCELIN (FRENCH)**

I haven't decided.

**D'ANTON (FRENCH)**

And Clarimond?

**DOUCELIN (FRENCH)**

He relieved his men the day we came, so I assume he's staying.

**D'ANTON (FRENCH)**

Where is he?

**DOUCELIN (FRENCH)**

He had a meal sent to his room.

**D'ANTON (FRENCH)**

Why not return with his men if they brought you?

Doucelin is ashamed of the reason. D'anton understands.

**D'ANTON (FRENCH) (CONT'D)**

This nonsense has to end, Doucelin.  
Decide by morning and you may ride  
with us.

**DOUCELIN (FRENCH)**

I will. Thank you.

**D'ANTON (FRENCH)**

What would prompt you to stay?

**DOUCELIN (FRENCH)**

I find myself enthralled by  
Clarimond's teachings. My brother  
lauded him as a generous mentor,  
and spending winter under his  
tutelage would not be a waste.

**D'ANTON (FRENCH)**

Yes, it would not be in vain.

(2 beats)

I'm sorry I didn't attend your  
brother's funeral.

**DOUCELIN (FRENCH)**

There's no need to apologize.

Gaetan is subtly aggravated by Doucelin.

**D'ANTON (FRENCH)**

It would have taken an effort  
similar to what I must make  
tomorrow.

**DOUCELIN (FRENCH)**

I understand.

**GAETAN (FRENCH)**

I was there... We honored a great  
man that day.

Brandt is trying to figure out why Gaetan seems irritable.

**DOUCELIN (FRENCH)**

Thank you.

**GAETAN (FRENCH)**

Don't thank me. I wasn't there to  
gain your favor.

Doucelin, being something of a wimp, takes the insult without  
response. Marceau doesn't have a bone to pick with him.

**MARCEAU (FRENCH)**

I was stationed in Calais. Sadly, I couldn't arrive in time. But I wish I could have paid my respects.

Doucelin nods to Marceau.

**GAETAN (FRENCH)**

You had a duty to fulfill, Marceau. One which you didn't abstain from. A man's oath is where his honor lies. Unfortunately, some at this table don't share that sentiment.

Doucelin's eyes are aimed downward in shame.

**D'ANTON (FRENCH)**

That's enough, Gaetan.

**GAETAN (FRENCH)**

I hope I haven't spoiled anyone's dinner. All I ask is Doucelin makes his decision soon because I have no desire to reside so near to him any longer than I must.

**CUT TO:**

**INT. CATACOMB - NIGHT**

Charles is passing through an underground tunnel stabilized by wooden support beams. He has to duck his head at times as he reaches an iron door. He peeks through the small barred window, but the room is pitch black.

**INT. ABANDONED TORTURE CHAMBER - CONTINUOUS**

Charles opens the door and enters a fully constructed room. He follows along the wall to find and light old candles. In the corner, he sees a table. He holds his candle up, and to his horror, finds it filled with vices, pliers, saws, and other torture devices. A thick layer of dust is set over them. Chills run up his spine as he turns and finds a rack. Charles peers into a nearby side room that houses a spiked chair and is stocked with TOOLS built only to cause pain.

**CHARLES**

If someone find me in here, they might get some ideas. No thank you.

He finds two doors on the opposite end of the room, quickly makes a decision, and takes the right door.

**CUT TO:**

**INT. PRIMARY DINING HALL - NIGHT**

Marceau speaks to Gaetan. Sabastien is aggravated by them.

**MARCEAU (FRENCH)**

For five months I didn't allow him to fight, but he kept insisting. Day after day, I told him nothing good would come of it.

(takes a bite of food)

We reach the border of Calais, and we were ahead of schedule, so they left a small force to distract us while they appealed to the landholders for support. There were a few hundred, no more than that. He must have thought a safe victory was his best chance to take part in a fight. When it was over, they took me to him on the field. His leg was broken in three places and ripped wide open inside the thigh.

Gaetan, tough as he is, grimaces.

**GAETAN (FRENCH)**

You must regret letting him fight that day.

**MARCEAU (FRENCH)**

I never allowed it. He ignored my orders and went out there on his own.

**GAETAN (FRENCH)**

That was his first battle?

**MARCEAU (FRENCH)**

...And his last.

They laugh. Sabastien is clearly annoyed.

**GAETAN (FRENCH)**

We mean nothing by it, Sabastien. Every man should experience it once in his life. I'm proud of you.

(looks at Doucelin)

**(MORE)**



**GAETAN (FRENCH) (CONT'D)**

At least you didn't run like a coward.

Doucelin waits a moment, then decides to respond in kind.

**DOUCELIN (FRENCH)**

You thought very highly of my brother, didn't you?

**GAETAN (FRENCH)**

I did.

**DOUCELIN (FRENCH)**

Would you like to know what he thought about you?

(no answer)

He said you had grown as arrogant as you are fat. He also said you had no place on Philip's war council. Your presumptuous actions had led more Frenchmen to their death than any other of the King's advisors. Like an oaf, you fell into one English laid trap after another...

Gaetan is fuming and JUMPS UP FROM HIS SEAT, heading for Doucelin. Marceau gets up to stand in his way.

**D'ANTON (FRENCH)**

Sit down, Gaetan!... Show a little cordiality to our guests.

Gaetan looks to channel his anger a different way as he sits.

**GAETAN (FRENCH)**

Guests? They're still traitors, D'anton. Whether they're yours or not doesn't change what they are. You shouldn't let them eat at your table.

**D'ANTON (FRENCH)**

I may owe these men more than I can hope to give for what they've done.

**GAETAN (FRENCH)**

They're looking out for themselves. Nothing more.

**D'ANTON (FRENCH)**

Aren't we all...

Gaetan looks at Aldred and Ulric.

**GAETAN (FRENCH)**

The English never hired out of Norway. You think these two honored their pledge to us? They scampered away like vermin when we needed them most.

(English- to Aldred/Ulric)

You are deserters, yes?

**D'ANTON (FRENCH)**

Do not pester them.

**GAETAN (FRENCH)**

It will be an appropriate test of their honesty.

D'anton lets him get away with it. The table is waiting for their answer. Aldred knows the type of man he is talking to.

**ALDRED**

This Country isn't worth dying for.

Ulric uncomfortably chuckles.

**GAETAN**

But you would die for that diseased wasteland you came from?

**ALDRED**

Yes.

**GAETAN**

And do your people not believe in honoring their word?

**ALDRED**

Any man who gets himself killed for the sake of honoring a pledge is a stupid man... I'm not a stupid man.

Gaetan turns to face the rest of the table.

**GAETAN (FRENCH)**

I like him.

Several of the Frenchmen laugh.

**CUT TO:**

**INT. UNDERGROUND DUNGEON - NIGHT**

Charles opens a rusty, creaky barred gate and steps into a dungeon. Water leaks through cracks in the ceiling.

Two rows of prison cells, placed on opposite ends of the dungeon's receiving area and forming an 'L' shape, lead to stairways and storage areas. The dungeon is especially dark.

To Charles' left, he can see straight down a row of cells. He can not yet see down the row to his right as it runs in a different direction, but there appears to be faint light emanating from it. Charles peers inside to find TWO CANDLES burning at the far end of the cells. A FRENCHMAN is sitting on a barrel drinking from a wine bottle. Charles jumps back and blows out his candle. He carefully looks to see if he was noticed, and it doesn't appear he was. The man takes a large swig, belches, tosses the bottle, then walks out of view.

Charles walks down the row of cells. Without a lit candle, it is too dark to see inside any of them. As he nears, he accidentally steps in a puddle, making a loud splash. He freezes and makes sure he wasn't heard. Charles makes it to the end and looks to where the Frenchman went. Stone steps lead to a door above, and the path also continues on.

He reignites his candle and before exploring further, decides to investigate the cells. With his new light, he can now see a lock holding chain-links together. Just beyond the bars, the cell is loaded with FOURTEEN CHESTS. Charles' eyes widen. Using the largest key he has, he tries and succeeds in opening the outer lock. He pulls the chain and opens the cell door. The chests also contain locks of their own. Charles looks through his keys and finds four smaller ones which may fit. He tries using the first three to no avail.

**CHARLES**

Damn it.

He kisses the fourth key and tries again. IT OPENS! Charles feels his heart pounding as he opens the chest. Inside, he finds it full of GOLD COINS. Charles nearly drools, his mouth opens in awe as he touches them.

**CHARLES (CONT'D)**

It's real.

Charles opens another chest. It is full of RECTANGULAR SILVER PLATES. Still in awe, he stands and backs out of the cell without taking his eyes off the treasure. When he regains his wits, he turns to look at the cell behind him. Inside it, he finds another SEVENTEEN CHESTS.

**CHARLES (CONT'D)**

Oh my God...

The cell next to it has another FIFTEEN CHESTS. Behind it, he finds more. Each cell contains a fortune. We then hear some commotion coming from the door to which the stone steps lead.

Charles runs back to the open cell and locks the chest full of silver plates. He decides to pocket a GOLD COIN from the first chest, locks it, then exits and locks the cell. He hurries out of the dungeon.

**CUT TO:**

**INT. PRIMARY DINING HALL - NIGHT**

The men have stopped eating. Many are sipping wine as they engage in small talk. Gaetan is picking his teeth with his fingernail as he watches Doucelin.

**GAETAN (FRENCH)**

I want to tell you something,  
Doucelin...

There are immediate grunts at the table. Their reaction is funny to Gaetan. Renaud stands up.

**RENAUD (FRENCH)**

I had a lovely dinner. It was perhaps more exciting than I usually prefer during a meal, but enjoyable nonetheless. I will excuse myself before these two are at each other's throats again.

**GAETAN (FRENCH)**

Don't leave, Renaud. I promise I'll behave.

**RENAUD (FRENCH)**

Goodnight everyone.

Renaud leaves. Everyone anticipates another argument.

**GAETAN (FRENCH)**

I didn't send your brother into Vitré.

**DOUCELIN (FRENCH)**

What are you talking about?

**GAETAN (FRENCH)**

It wasn't my order. Our envoys were compromised. We were particularly having trouble in Gascony.

**MARCEAU (FRENCH)**

It's true, I was there.

**GAETAN (FRENCH)**

We sent dozens of warnings, but Gascony didn't receive them. It was riddled with corruption. Some orders were completely fabricated.

**MARCEAU (FRENCH)**

They had us chasing our tails. I couldn't verify what I was given.

**GAETAN (FRENCH)**

That's why we lost the coast so quickly.

**MARCEAU (FRENCH)**

It was that bastard Brandt, if you ask me. I was always cleaning up after him in Gascony.

Brandt's eyes flicker, not expecting the conversational turn.

**SABASTIEN (FRENCH)**

Some say he was with Lebeay at the end.

**MARCEAU (FRENCH)**

Was he?

**SABASTIEN (FRENCH)**

Who better to ask, eh...  
(English, to Brandt)  
Was he with Lebeay when he died?

**BRANDT**

I'm sorry?

**SABASTIEN**

Brandt...

Aldred and Ulric whip their heads over to look at Brandt.

**BRANDT**

(beat) Yes?

**SABASTIEN**

Brandt was with him?

**BRANDT**

Yes.

Edmond is notably more interested in what is being discussed.

**D'ANTON**

Did he kill Lebeay?

**BRANDT**

No, that was a different man.

**EDMOND**

Did you ever meet him?

Brandt is surprised as he realizes Edmond is an Englishman.

**BRANDT**

Who? The man who killed Lebeay?

**EDMOND**

Did you ever meet Brandt?

**BRANDT**

Never had the chance.

**EDMOND**

(to Aldred and Ulric)

Did either of you?

They answer simultaneously as they shake their heads.

**ALDRED**

I don't know who he is.

**ULRIC**

I don't know who you're talking about.

Edmond nods and loses interest. Brandt indirectly eyes him.

**MARCEAU**

How do you know Brandt?

**EDMOND**

He had a run-in with my father some time ago.

**MARCEAU**

What was he like?

**EDMOND**

I was away when it happened.

**CUT TO:**

**INT. ASSEMBLY HALL - NIGHT**

Charles is about to enter the assembly hall. As he passes through the archway, Urbain enters and they nearly bump into each other. Charles attempts to appear innocent.

**CHARLES**

Oh, it's you. Glad I found someone.

**URBAIN**

What are you doing here?

**CHARLES**

Whatever I had passed quickly. You know how it goes. Was feeling a bit hungry and thought maybe I'd rejoin my friends at dinner. Think I may have gotten lost, though.

**URBAIN**

(2 beats) Come with me.

**CUT TO:**

**INT. PRIMARY DINING HALL - NIGHT**

Little time has passed at the dinner.

**MARCEAU**

And this was deliberate?

**EDMOND**

When I heard he had died, that's when I understood why he was in such a hurry to send me away. It was a lie to keep me safe.

**MARCEAU**

You wouldn't have left if you knew?

**EDMOND**

Of course not.

**MARCEAU**

A father putting his son before others is understandable.

Edmond nods.

**D'ANTON (FRENCH)**

Is he a traitor as well, Gaetan?

**GAETAN (FRENCH)**

(2 beats) No.

Urbain enters with Charles, who is holding a bowl of soup.

**URBAIN (FRENCH)**

Our guest was still hungry.

Charles sits next to Brandt. Urbain whispers to D'anton.

**BRANDT**

Feeling better?

Charles turns to Brandt with a blissful smile and nods.

**CHARLES**

So much better.

Brandt gets the message. Charles begins eating.

**CHARLES (CONT'D)**

Did I miss anything?

**BRANDT**

We were just learning a little about Edmond, a fellow Englishman.

**CHARLES**

Is that right?

**BRANDT**

He was telling us about his father. What did you say his name was?

Charles takes a big mouthful.

**EDMOND**

My father? He was Aldous Remfrey, the former Lord of Hadlow.

Charles does a spit-take and begins choking on his food and coughing profusely. Gaetan raises an eyebrow in disbelief. Sebastien shakes his head. Charles composes himself.

**CHARLES**

Forgive me, it's really hot.

D'anton gets to his feet and walks to the hall.

**URBAIN**

Edmond, if you please, show them to their quarters when they are finished. We decided it's best to keep them with you.

Edmond nods and Urbain follows D'anton through the hall. Charles is eating again and sneaks a few glances at Edmond.

**GAETAN (FRENCH)**

This is where my night ends as well.



Gaetan finishes his wine and leaves. Sabastien yawns.

**SABASTIEN (FRENCH)**

I'll see you in the morning so we can begin sorting this mess out.

**MARCEAU (FRENCH)**

Goodnight Sabastien.

**DOUCELIN (FRENCH)**

See you all tomorrow.

Sabastien leaves. Doucelin exits through the kitchen.

**CHARLES**

So uh... What's the plan?

**BRANDT**

We're staying here for the winter.

Charles pretends to be disappointed as Marceau eyes them.

**CHARLES**

All winter? That's the best we can get, eh?

**BRANDT**

Apparently.

**CHARLES**

What the hell are we gonna do if we're stuck out here all winter?

**BRANDT**

(motions to Marceau)  
Ask him...

**MARCEAU**

We'll find something for you.

**CHARLES**

Hey I didn't come all this way to clean up after your dirty French asses in the lavatories if that's the idea you're getting.

**MARCEAU**

No I'm sure Monsieur D'anton would not approve. He is more hospitable to his guests than I am.

**CHARLES**

Yeah but when he's gone? How can we expect to be treated then?

**MARCEAU**

When he is gone? Where do you think  
Monsieur D'anton is going?

Charles is worried he gave something away and dials it back.

**CHARLES**

I don't know...

**MARCEAU**

If my memory is correct, you had to  
leave before this was discussed. I  
think maybe you know more than you  
pretend.

(in French)

You speak French, don't you Orland?

**CHARLES**

I picked up a bit here and there...

**MARCEAU (FRENCH)**

Don't insult me.

**CHARLES (FRENCH)**

I'm not trying to insult you.

**MARCEAU (FRENCH)**

Then why keep up the facade?

**CHARLES (FRENCH)**

You think we weren't weary of  
coming here? Sometimes it's safer  
to act the fool.

**MARCEAU (FRENCH)**

None of you will be mistreated so  
long as I am in command of LaRoque.

Charles nods. Marceau stands up and exits the dining hall.  
Charles still won't directly look at Edmond, but can't help  
his inclination to glance. Edmond keeps to himself.

**BRANDT**

We're not keeping you, are we?

**EDMOND**

I don't mind.

**CHARLES**

I'm just about done.

**EDMOND**

Take your time. We have all winter,  
remember?

**CHARLES**

That's right.

**BRANDT**

You'll be staying as well?

**EDMOND**

I will.

**BRANDT**

I didn't expect there'd be other Englishmen here.

**EDMOND**

Neither did I.

**BRANDT**

Who's he putting us up with?

**EDMOND**

Some men who work with me.

**BRANDT**

What is it you do for them, if you don't mind my asking?

**EDMOND**

I'll spare you the fancy title they gave me. Basically, we were tasked to persuade as many settlers who'd open their door to us to remain with France. None of the leadership thought it was worth a lick of time but you show me a war that's been won without the people loyal to your cause and prepared for what comes next. I mean the long-standing implications. Present circumstances won't endure.

**BRANDT**

You may be right.

Charles puts down his spoon and pushes away his bowl.

**EDMOND**

Gascony is only held together by fear. That's why it's in such a fragile state. In a year, the public's opinion will change. Then what's inevitable? More war. Both sides are currently afraid, though. One's afraid of revolt and the other's afraid of losing again.

**(MORE)**

**EDMOND (CONT'D)**

That's why there will be a short-lived peace in the meantime.

**BRANDT**

We don't intend to be here a year from now.

**EDMOND**

I do. I tried to convince them it's the perfect time for me in Gascony, but they wouldn't have it. Anything to keep their delicate truce. It's why they're keeping me here. Some just want me to carry my father's name as a token of the pact.

**BRANDT**

Something tells me you'd never allow that.

**EDMOND**

I'll take you to your room now.

**CUT TO:**

**INT. COMMONER LIVING QUARTERS/ MESS HALL - NIGHT**

FIVE FRENCHMEN, AVRIL, FELIX, PATRICK, IDO, and CYRIL, as well as TWO ENGLISHMEN, JOHN and GILBERT, are in the mess hall. Ido, a HEAVILY MUSCLED and GIANT MAN, drops his elbow on the table and leaves his hand open in the air. Patrick, an average sized man, does the same across from him. They clasp hands and are about to arm wrestle. The men watch in a cheerful mood, except for Gilbert who is sitting alone in the corner, bored. Felix sits on the table as the referee.

**FELIX (FRENCH)**

Begin!

As soon as the contest is called, Patrick throws his other hand over to help him pull. It doesn't do him much as Ido steadily wrestles his arm down and wins. The Frenchmen laugh.

**CYRIL (FRENCH)**

Two hands and he still can't do it.

Ido takes a few gulps of ale from his mug.

**IDO (FRENCH)**

Who's next?

Cyril volunteers.

**CYRIL (FRENCH)**

Maybe we can wear him down.

Cyril takes Patrick's place and unashamedly prepares to arm wrestle with both hands. Edmond enters the room with Brandt, Charles, Aldred and Ulric. Avril sees them enter.

**FELIX (FRENCH)**

Ready?... Begin!

Ido beats a perplexed Cyril quicker than he did Patrick.

**CYRIL (FRENCH)**

I don't believe it.

**IDO (FRENCH)**

That was disappointing, Cyril.

Avril, the oldest among them, addresses the new arrivals.

**AVRIL**

Who are your new friends, Edmond?

**EDMOND**

This is Orland, Nicholas, Abel, Vinter. They'll be living with us from now on.

**PATRICK (FRENCH)**

So they're the reason Felix and I were kicked out of our room. Now we're stuck sleeping next to Ido. He farts all night. It's awful.

The Frenchmen laugh. Ido grins at Patrick and mimes wafting in his aroma with his hand as he breathes in.

**EDMOND**

This is John.

**JOHN**

Pleasure to meet you.

**EDMOND**

And that's Gilbert over there.

Gilbert rudely ignores them. Edmond looks for someone.

**EDMOND (CONT'D)**

I'm not sure where...

**AVRIL**

(interrupts)

Must you keep us waiting, Edmond?

Edmond introduces the Frenchmen, pointing to each of them.

**EDMOND**

This is Avril, he's Patrick, Felix, Ido, and that's Cyril. I'd avoid this lot at all costs if I were you. If you'd believe it, they were circus performers before someone found a better use for them. They were thrown in here because no one else could stand them. Pranksters and miscreants they are.

The five Frenchmen, who have great camaraderie, playfully "boo" Edmond for his harmless insult.

**AVRIL**

(winning smile)

And they gave us our own quarters because of this.

**EDMOND**

They also gave you shit detail on the terrace.

The Frenchmen grumble. They hate their duties at LaRoque.

**EDMOND (CONT'D)**

I've worked with Avril a couple times. He's the only bearable one. Deal with him if you must.

**AVRIL**

(sarcastically)

Your compliment warms my heart, Edmond.

Patrick has stood up and walks past Edmond on the way out.

**PATRICK**

Yes, charming as always.

**EDMOND**

Why aren't any of you on watch?

**CYRIL (FRENCH)**

Fine, just don't blather it to Urbain again.

Cyril heads out the door. Ido follows.

**IDO (FRENCH)**

I'll go with you.

**EDMOND**

There's gonna be new management as of tomorrow. I don't think they're going to be so lax.

**FELIX**

And once again, the fun dies away.

**ALDRED**

(to Brandt)

We're going to get some sleep.

Aldred and Ulric leave.

**AVRIL**

Funny how this happens every time we see you. Does it make you happy, Edmond?

**EDMOND**

If only you knew.

Far down the hall in the background, Aldred and Ulric bump into someone, but we can't yet see who it is.

**FAMILIAR VOICE (O.S.)**

Watch where you're going there...

Brandt hears the voice, turns to see who it is, then steps out of view. He pulls Charles with him.

**BRANDT**

You're not gonna believe this.

**CHARLES**

(turns to look)

What? Oh for fuck's sake. Think we might be cursed.

Brandt takes a seat at a table in the corner, facing away from the hall. Charles does the same. We see the profile of the man with the familiar voice as he enters and it's... GRIMBALD! Remfrey's former right-hand-man approaches Edmond.

**GRIMBALD**

Who were those big blonde fuckers?

**EDMOND**

They'll be staying here a while.

(points to Brandt/Charles)

So will those two. Nicholas and Orland.

Grimbald can't see their faces with their backs to him. Charles waves the back of his hand in acknowledgement. Grimbald notices the Frenchmen are quiet.

**GRIMBALD**

Why's everyone in a mood?

**EDMOND**

I'll get outta' your hair so you all can curse me behind my back.

Grimbald laughs as Edmond leaves the mess hall.

**GRIMBALD**

Edmond giving you all a hard time again?

**AVRIL**

Have you recently noticed the bug crawl out from under his ass?

**GRIMBALD**

Can't say I have.

**AVRIL**

Then why would you expect him to change?

**GRIMBALD**

(chuckles)  
You can't fault the boy. It's in his nature.

Grimbald is drawn to the two mysterious men in the room.

**GRIMBALD (CONT'D)**

So what brought you two way the hell out here?

(no answer)

What's it you did, then?

(no answer)

C'mon fellas. I've dealt with my share of assholes but this is ridiculous.

The entire room waits for Brandt and Charles to respond.

**BRANDT**

Let's get this over with.

Brandt stands up and faces Grimbald, which turns him stone-faced. Charles turns in his seat.



**GRIMBALD**

What... The fuck... Are you doing here?

**AVRIL**

You know them?

**BRANDT**

I'm Nicholas. This is Orland.

**GRIMBALD**

You sure about that?

**BRANDT**

Can we sit and talk? Privately?

An intense moment passes. Grimbald walks around the table and sits across from them, never taking his eyes off Brandt.

**GRIMBALD**

Talk.

Charles reaches into his pocket, but sees everyone in the room is still staring. He stares back until they look away. Charles pulls out the gold coin and shows it to Grimbald.

**CHARLES**

You see this? Know where I found it? There's a maze of tunnels and dungeons and all sorts of unspeakable things beneath us. I saw it with my own eyes, mate. Upwards of eighty chests full of this stuff. Silver plates and bars of gold... Could be even more than that, I didn't have time to see it all.

Grimbald maintains his intensity to keep them on edge.

**BRANDT**

Right now, they have no idea...

**GRIMBALD**

(interrupts)

Let me get this right... The two of you came here, plus those other two I'm sure are with you. Anyone else?

**BRANDT**

It's just us for now, but we'll need all the help we can get. If you want in, the prize is as much yours as it is ours.

**GRIMBALD**

Hold on... So there's four of you, and you came all the way out to the freezing asshole of the world, and somehow came up with the idea you're gonna loot this place?

**BRANDT**

That's the plan.

**GRIMBALD**

Are you mental? You have any idea what you're up against?

**BRANDT**

Cut that number in half.

**GRIMBALD**

What?

**BRANDT**

It's done. They leave tomorrow.

Grimbald doesn't believe it, then realizes it could be true.

**GRIMBALD**

Fine, let's say half of them march outta' here. That leaves what? A hundred-twenty, hundred-thirty of these French bastards armed to the teeth?

**BRANDT**

Closer to a hundred-fifty. We came in with them this afternoon.

**GRIMBALD**

Who?

**BRANDT**

French knights. Highly skilled. They're something to worry about.

**GRIMBALD**

So there ya' have it. LaRoque is magically half empty, and there's four of you against a hundred-fifty of them. I have that right?

**BRANDT**

(beat) There could be five of us.

Grimbald fights back a snicker.

**GRIMBALD**

You're mad. It's impossible.

**BRANDT**

Nothing's impossible.

**GRIMBALD**

Sure. It's possible I go to whoever will hear me and tell them I know the real reason 'Nicholas and Orland' came here.

**BRANDT**

I'd think the first person you'd tell is Edmond.

**GRIMBALD**

(angry)

The fuck you just say?

**BRANDT**

Whatever you have against us, it was never personal for me. We can settle our differences man to man some other time. Why give us to the French? England would have us back in a heartbeat. You know they value our work. Don't you think they'd negotiate our return? Nothing would come of you exposing us besides ruining this opportunity. And we'd welcome your help.

**GRIMBALD**

So we can all die in this freezing shit-hole?

**CHARLES**

Don't you think it's worth a try?

**GRIMBALD**

You're fucking delusional. Take five of us, say I even bring Gilbert and John on board...

Brandt interrupts and motions to the Frenchmen.

**BRANDT**

What about them?

**GRIMBALD**

(sarcastic)

Oh yeah, circus folk. Terrific.

**BRANDT**

They could be useful.

Grimbald still hardly takes the idea seriously.

**GRIMBALD**

Okay, there's us, John and Gilbert, and for arguments sake, a few clowns. What's that give?

Brandt and Charles think he is being rhetorical and don't answer. Grimbald begins counting on his fingers.

**CHARLES**

Twelve.

**GRIMBALD**

Twelve. We'd be lucky to have twelve men. Can't even get ten-to-one odds here, plus the knights.

**BRANDT**

Let me worry about that. I have to ask you to keep this, and I mean all of it, from Edmond. He's an idealist. No offense.

**GRIMBALD**

You keep the hell away from him.

**BRANDT**

If you tell Edmond, he'll inform D'anton or Marceau, and you already know where that takes us.

**GRIMBALD**

They might give you a good ass-kicking first, though.

**BRANDT**

Would that really satisfy you?

**GRIMBALD**

A little.

**BRANDT**

I was acting on the King's orders back at Hadlow. If this really is personal, a man like you would handle it himself, isn't that right? I didn't come alone though, did I? You think I brought the Scandinavians for good company?

**(MORE)**

**BRANDT (CONT'D)**

We can have a miserable winter  
being at each other's necks, all  
the while with nothing to show for  
it, or we can become the richest  
men in the world.

They sense a glimmer of intrigue in Grimbald.

**CHARLES**

Unless of course your sensibilities  
lie with them now. Been getting  
cozy with the French, eh?

**GRIMBALD**

(beat) Fuck the French.

Charles smiles. Grimbald is an Englishman at heart and holds  
out his hand. Charles gives him the coin.

**GRIMBALD (CONT'D)**

A year's wages in this little  
thing... I'll keep it safe, along  
with everything else for now. Stay  
away from us. I ever get a whiff  
you're doing something I don't  
like, you'll wish I was...

**BRANDT**

(interrupts)  
Save your threats, please.

Grimbald pockets the coin, stands up and exits the mess hall.

**CHARLES**

Brandt, you really think he's  
gonna...

**BRANDT**

(angrily interrupts)  
Don't ever say that bloody name in  
this place.

Brandt gets up and heads for the hallway. Gilbert is looking  
at the reflection of his teeth in his KNIFE. He sees Brandt  
approach the entryway. Brandt stops and exchanges a glance.

**GILBERT**

The fuck you looking at?

Brandt waits a moment, then leaves.

**CUT TO:**

**INT. STORAGE ROOM - MORNING**

In a massive storage space, a trail of SOLDIERS carry sacks of grain and other good out of the room. Sabastien is keeping track of everything using the ledger in his hand.

**CUT TO:**

**INT. NOBLES' CHAMBER HALL - MORNING**

We are following a DEAD RAT, the tip of its tail clasped between Doucelin's thumb and index finger, down a gaudy hall.

**INT. GAETAN'S BEDCHAMBER - CONTINUOUS**

Gaetan is sitting up in the middle of his bed between TWO FRENCH WOMEN who are significantly younger than him. He eats from a plate of pastries on his lap. Doucelin BARGES IN and walks up to him. Without saying a word, he holds the dead rat right above Gaetan's plate.

**GAETAN (FRENCH)**

Don't you dare...

Doucelin drops the rodent on the food. The two women scream. Gaetan furiously flips over the plate and jumps out of bed.

**GAETAN (FRENCH) (CONT'D)**

You want me to kill you, boy?!

**DOUCELIN (FRENCH)**

You think I don't know it's you who's doing this?! In my boots, under the pillow, now in my food!

**GAETAN (FRENCH)**

What are you talking about?!

**DOUCELIN (FRENCH)**

You want me to leave LaRoque?! I may as well if it means I don't have to see your ugly face anymore!

Doucelin storms out. Gaetan follows him to the doorway.

**GAETAN (FRENCH)**

(sarcastic pleading)

No, Doucelin, please don't go...  
What will I do with all the dead rats I find if you're gone?!

Gaetan turns back to the women and smiles.

**GAETAN (FRENCH) (CONT'D)**  
I'm terrible, aren't I?

One of the women disgustedly flicks the rat off the bed.

**CUT TO:**

**INT. D'ANTON'S BEDCHAMBER - MORNING**

D'anton sits at the side of his bed while PUKING INTO A BUCKET. Urbain enters from the study.

**URBAIN (FRENCH)**  
You're no good to your family in this state. I'll speak to Marceau.

**D'ANTON (FRENCH)**  
Marceau stays.

**URBAIN (FRENCH)**  
Who else would you trust?  
Clarimond? Gaetan?

**D'ANTON (FRENCH)**  
It's too much to ask of them.

**URBAIN (FRENCH)**  
They would do it for you.

D'anton lays back down. Every movement is a struggle.

**CUT TO:**

**EXT. LAROQUE'S OUTER WALL/ MAIN GATE - MORNING**

Marceau stands atop the hub where soldiers funnel through to join the collective group of ONE HUNDRED TWENTY SEVEN SOLDIERS. Four supply wagons are already set on the mountain path. Sabastien climbs the steps and stands by Marceau.

**MARCEAU (FRENCH)**  
So many will be travelling on foot.

**SABASTIEN (FRENCH)**  
We have our own problems.  
Everyone's rations will be cut.  
They can expect extended patrols.

**MARCEAU (FRENCH)**  
Do you have any good news for me?

**SABASTIEN (FRENCH)**

None to report.

They hear the boisterous voice of Gaetan behind them as he talks to nearby soldiers in the courtyard. Urbain and another servant are in tow with his luggage. Behind them are Gaetan's two female companions.

**GAETAN (FRENCH)**

I'll expect you to double your pace, gentlemen. There are far better places to be than these mountains. Any longer than ten days without a warm bed and I'll be the most difficult man you've ever dealt with.

Gaetan and his inflated ego make it to the empty carriage.

**GAETAN (FRENCH) (CONT'D)**

Sorry my loves, I can not join you. As you can see, these men await my orders.

The women enter. In the carriage ahead, Doucelin peeks his head out the window, confused. Gaetan mounts his horse.

**DOUCELIN (FRENCH)**

You told me you were staying.

**GAETAN (FRENCH)**

Did you think you could leave me without saying goodbye?

The soldier who brought Gaetan his horse speaks.

**FRENCH SOLDIER #3 (FRENCH)**

Ready to move out, sire?

**GAETAN (FRENCH)**

No time to waste.

The soldier holds his hand up to signal the BANNER-MAN, who raises the banner. Next to him, a soldier blows a horn. Slowly, the convoy is on the move. Doucelin's carriage rolls.

**DOUCELIN (FRENCH)**

There's not a chance I'm making this trip with you.  
(to the driver)  
Stop the carriage.

Doucelin grabs his belongings. Gaetan walks his horse ahead of Doucelin's carriage and talks to the driver.



**GAETAN (FRENCH)**

You'll do no such thing!

**DOUCELIN (FRENCH)**

Driver, stop this carriage at once!

**GAETAN (FRENCH)**

Pick up the pace, gentlemen! We have much ground to cover!

**DOUCELIN (FRENCH)**

I have never known anyone more loathsome than you!

Doucelin opens the door, tosses out his luggage, and jumps out of the moving carriage. Gaetan calls back to him.

**GAETAN (FRENCH)**

(sarcastically)

Not again, Doucelin. A man can only take so much.

**DOUCELIN (FRENCH)**

I wish you nothing but misery on your journey, Gaetan.

Gaetan laughs and rides ahead.

**TIME CUT:**

The convoy is farther down the valley. Marceau and Sabastien have remained in their place, watching it leave.

**MARCEAU (FRENCH)**

I'm glad you're here for this one, Sabastien. Double the guards until the weather takes hold. No one leaves without my knowing.

**SABASTIEN (FRENCH)**

That's a lot to ask of...

**MARCEAU (FRENCH)**

(interrupts)

That's an order.

**SABASTIEN (FRENCH)**

(beat) Okay.

As Sabastien descends the stairs, we hover over and across LaRoque, getting a clear look at the immense castle from above, and the gargantuan mountains that surround it.

**FADE TO BLACK:**

**TITLE CARD:**

**- INTERMISSION -**

**FADE IN:**

**INT. MESS HALL - AFTERNOON**

Ido, wearing a giant fur coat covered in bits of snow, walks into the mess hall looking cold and miserable. Patrick looks down into a cauldron of soup, scoops himself a bowlful, and takes a seat. Grimbald, Edmond, Aldred, and Ulric are also present. Everyone, except for Edmond, is eating.

**IDO (FRENCH)**

It's still getting worse out there.

**PATRICK (FRENCH)**

Sure is.

Ido prepares some food for himself and joins the table.

**GRIMBALD**

Ido, how many times I gotta tell ya, speak English when I'm around.

**EDMOND**

I said it's cold.

**GRIMBALD**

No shit.

**IDO (FRENCH)**

You should see Abel on the terrace. He sits up there like the sun's out and ignores the blizzard trying to swallow him whole.

**GRIMBALD**

What's that?

**IDO**

Kiss my ass. Is this good English?

**GRIMBALD**

Music to my ears.

**EDMOND**

He's saying Abel doesn't mind the cold.

**GRIMBALD**

Oh yeah, this is a midsummer afternoon to them.

**ULRIC**

Not exactly.

**EDMOND**

Avril told me you both volunteered.

**ULRIC**

I go where my brother goes.

**GRIMBALD**

Why put yourselves out there if you don't have to?

**ALDRED**

Like to keep busy.

**GRIMBALD**

It's a little hard to agree with that logic, seeing as it's the terrace and all. You ain't gonna do anything exciting out there.

Charles enters. Ido quietly talks about him to the table.

**IDO (FRENCH)**

This one's been working in the kitchen. Anyone else notice the food starting to taste like shit?

**GRIMBALD**

Damn-it Ido...

**IDO**

(annoyed)

What, Grim? I said he is the cook now. Okay?

Charles has a look of pride as he serves himself.

**ULRIC**

Your name's Grim?

**GRIMBALD**

Aye', like the Reaper.

**EDMOND**

Actually it's short for 'Grimbald'.

**GRIMBALD**

You do spoil all the fun.

**ULRIC**

I like 'Grim' better.

Charles finds a seat, proud to see so many eating his food.

**CHARLES**

How do you fellas like it?

**IDO**

It's disgusting.

**CHARLES**

(embarrassed)

Well uh, all I did was carve the potatoes, so don't look at me...

**EDMOND**

Where's your friend?

**CHARLES**

He's probably in uh...

**EDMOND**

(interrupts)

He never comes out of that room.  
What's wrong with him?

**CHARLES**

I think this place doesn't agree with him. Maybe it's the thin air.

**EDMOND**

Shall I send the doctor?

**CHARLES**

That's quite alright. He'll be up and about.

Grimbald is uneasy when they speak about Brandt.

**DISSOLVE TO:**

**INT. COMMONER LIVING QUARTERS/ CORRIDOR - MIDNIGHT**

The corridor is nearly pitch black. Brandt quietly opens his door and enters the hall with a candle in hand. Grimbald is ominously standing behind the door.

**GRIMBALD**

So he does come out from time to time...

**BRANDT**

What do you want?

**GRIMBALD**

Catching you at a bad time?

(no answer)

I've kept track. Eighteen days it's been. Haven't seen you, haven't heard from you. I'm in the dark here... Literally.

**BRANDT**

It's none of your business how I spend my time.

**GRIMBALD**

That's what worries me. You keeping secrets and all that.

**BRANDT**

Better to be smart about it than tell you something you don't need to know.

**GRIMBALD**

You make these decisions so easy for me. Maybe a little too easy.

**BRANDT**

You have an answer to my problems, I'm more than happy to listen.

**GRIMBALD**

Don't have any answers. But I'm not in the habit of keeping secrets from you either.

**BRANDT**

No secrets, then. I'll tell you what's happening. Any play I figure ends with us overrun in a matter of hours. The thinner I spread us out, the shorter the time we have. You said it yourself, I can't even give us ten-to-one odds. The odds of us actually doing it, you know, successfully, a thousand-to-one, less even. So don't worry about a damn thing, because I've probably wasted everyone's time.

(MORE)

**BRANDT (CONT'D)**

(turns, then stops)  
You tell anyone about this?

**GRIMBALD**

Hardly.

**BRANDT**

Who have you told? You know what, don't answer that. Better I don't know. Now you have secrets.

Brandt walks away.

**DISSOLVE TO:**

**EXT. CHATEAU LAROQUE - MIDDAY**

The howling blizzard would deter most from stepping outside.

**CUT TO:**

**INT. COMMONER LIVING AREA - MIDDAY**

The living area is a well kept and cozy room with fireplaces, literature, lounges, and other comforts to enjoy. Gilbert is laying back on a long chair and Avril is sipping wine. Charles watches them from the back of the room, seemingly waiting for something to happen. Avril finishes his drink, gets up, and leaves. Charles waits until he is alone with Gilbert, then goes to sit beside him. Gilbert gives him a glance and makes it clear he isn't looking to make friends.

**CHARLES**

You're Gilbert, right?

**GILBERT**

If I said no, would you leave?

**CHARLES**

I don't mean to bug you, mate. It's just, the only other Englishman I really talk to is my friend and frankly I think he's gone mad.

**GILBERT**

Shame, that is.

**CHARLES**

You know my friend? The one I'm talking about?

**GILBERT**

If I said no, would you leave?

**CHARLES**

Just has to do with that little thing Grim may or may not have told you... Or shown you.

**GILBERT**

Is this a test?

**CHARLES**

No no, just between you and me, I'm wondering what he said. Because if he showed it to you, he must've also discussed my friend and I.

**GILBERT**

Never really came up.

**CHARLES**

Sure it didn't. You know, I'm the one who found it. In fact, I'm the only one who's gone below and seen it all.

**GILBERT**

(sarcastically)

Congratulations. You discovered a stronghold of this size protects some serious coin.

**CHARLES**

But you'd never guess it was this much. I mean, there's piles of the stuff, mate. You can fill several wagons, at least.

**GILBERT**

Well you go on and dream about wagons filled with riches. We've all done it. You know, when I was a child, that sort of thinking filled my days...

(very serious tone)

But then you know what happened?

**CHARLES**

What?

Gilbert slowly turns to Charles with an intense look.

**GILBERT**

I turned twelve. And me pecker started to get real hard. Then I dreamed of something else.

Gilbert amuses himself and turns away from Charles, who waits for the patronizing laughter to stop as he scolds him.

**CHARLES**

Look, you're not the only one who sees the absurdity in this. I don't know if it's greed or if he truly is mad, but I don't want to die here because of it. I've tried to persuade him to reason. Just take what we can carry. Sneak down there and fill our pockets, so to speak. We'll hide it away and when it's time to leave, they won't know it's gone before we are. It's not even directly guarded. That coin I gave Grim, I just went down and took the bloody thing.

Charles waits for Gilbert's response.

**GILBERT**

You're saying it's not under guard?

**CHARLES**

No, mate. Temptation and all. Guess they can't even trust their own around it for too long.

**GILBERT**

There must be something there.

**CHARLES**

You need the keys, that's about it. I know where they are.

Gilbert gives him another quick glance. He's enticed.

**GILBERT**

Say uh, how much trouble is it to get down there?

**CHARLES**

I was able to do it during dinner hours. If it were my choosing, the middle of the night would probably serve best. Patrols oughta' be a bit thinner. Compared to last time, this place is far less populated.



**GILBERT**

Could you get us down there?

**CHARLES**

Easily. Best this stays between us,  
though. Agreed?

**GILBERT**

Yeah, that's best.

**CHARLES**

You on watch tonight?

**GILBERT**

Free as a bird.

**CUT TO:**

**INT. COMMONER LIVING QUARTERS/ ROOM #3 - NIGHT**

Brandt is laying in bed on his back. His eyes are distant.

**CUT TO:**

**INT. LARGE PANTRY - MIDNIGHT**

Charles and Gilbert weave through racks of food.

**CHARLES**

The larger kitchens avoid the main  
hall.

Charles opens the door to a large kitchen.

**INT. LARGE KITCHEN - CONTINUOUS**

They continue through the kitchen. Gilbert grabs an APPLE.

**CHARLES**

A few turns and you're at what  
you'd consider the more well-to-do  
quarters, if you will.

Gilbert takes a big, loud bite into the apple. Charles turns.

**CHARLES (CONT'D)**

Are you kidding me?

**GILBERT**

They hardly ever give us a decent  
piece of fruit.

He continues to eat. Charles enviously observes.

**CHARLES**

How is it?

**GILBERT**

It's so good I'm actually thinking we should take the bushel and forget the coins.

Charles can't help himself. He takes an apple and indulges. They both stand there, loudly crunching their apples.

**CUT TO:**

**INT. HALL TO D'ANTON'S QUARTERS - LATER**

Around the corner is D'anton's study. Charles stops in front of a door to a small storage room.

**CHARLES**

Wait right here.

**GILBERT**

Why?

Charles peeks around the corner, then goes back to Gilbert.

**CHARLES**

Just hold on a minute.

**GILBERT**

What are we waiting for? Let's keep moving.

**CHARLES**

Just wait.

The door to the storage room creaks open from inside. Gilbert spins around. Brandt enters the hall with a KNIFE in hand.

**CHARLES (CONT'D)**

Sorry mate.

Charles cups Gilbert's mouth and holds him. Brandt STABS GILBERT'S STOMACH. When the squirming stops, Charles releases Gilbert while Brandt holds up his limp corpse.

**BRANDT**

Take his knife. I was defending myself.

Charles takes GILBERT'S KNIFE from his belt.

**BRANDT (CONT'D)**

Go. No one sees you return. You've been asleep the whole time.

**CHARLES**

Right. Goodluck.

Charles hurries back the way he came. Brandt yells for help.

**BRANDT**

Guards! Guards! I need help!

We hear TWO FRENCH GUARDS rushing to him. When they near, Brandt drops Gilbert's body. The guards arrive, stunned.

**CUT TO:**

**INT. D'ANTON'S STUDY - LATER**

D'anton is in his chair looking tired and ill. Urbain stands over his shoulder. Sabastien and Marceau are with them as they talk amongst themselves. Brandt stands near the door with the two guards.

**BRANDT**

If you'd allow me to explain...

They glance at him, then return and finish speaking.

**MARCEAU (FRENCH)**

Bring him.

The guards rudely shove Brandt forward.

**BRANDT**

Gilbert tried to kill me, sir. He didn't know I followed him here. I was hoping to see where he was going and have something tangible to report, but when I realized he was coming for you, Monsieur D'anton, I had to try and stop him and called for the guards. Soon as he heard me, he took out his blade and tried at me. I was lucky enough to turn things around on him. Then the guards came.

They mull things over.

**MARCEAU**

Why would he come for Monsieur D'anton?

**BRANDT**

Why else would he be outside this chamber?

Sabastien and Marceau exchange looks. They know why.

**BRANDT (CONT'D)**

I've been hearing things. Not much because these people are rather meticulous, but you may have a serious problem on your hands.

**SABASTIEN**

What did you hear?

**BRANDT**

Just whispers. I know it's not my place, but it's what I'm trained for. If you don't mind my asking, how trusting are you of Edmond?

**SABASTIEN**

I don't really know him.

**D'ANTON**

I trust him.

Brandt lets them see his disapproval, planting seeds of doubt in Sabastien and Marceau.

**BRANDT**

I can only tell you what I know. And it could be nothing. Perhaps Gilbert was on his own, but I don't think he was. Earlier today, in the lounge, I overheard him talking to Edmond about fixing his schedule so he'd be unencumbered tonight. Then he spoke about 'paying someone a visit', but it was said mockingly, and they had a laugh. I sat by my door at night, listening for him. I just had a feeling they were up to no good. Now here we are.

Sabastien, Marceau, and D'anton deliberate in French.

**BRANDT (CONT'D)**

May I interject?

**MARCEAU**

What is it?

**BRANDT**

I'm sure you've already decided you're going to call Edmond in here. I'm not ashamed of what happened, I did nothing wrong. Gilbert attacked me. But if you question Edmond at this hour, would you consider telling him it was one of your guards who did his man in? I'm just looking out for my men.

**MARCEAU**

Why would we tell him it was ours?

**BRANDT**

If he knows I did it, my men may get caught in the middle of this.

**MARCEAU**

We can move you to new quarters.

**BRANDT**

But if you remove us the same night his man died, that'll be telling.

**SABASTIEN (FRENCH)**

That's true.

**MARCEAU**

And what? You will pretend this never happened?

**BRANDT**

Actually, I want to help you. If you'd really take my advice, I wouldn't have you telling Edmond a word of this. Nothing at all.

(beat)

Monsieur D'anton, with all due respect, I believe I may have saved your life tonight. I also believe there are others involved, and I can help you find them... If you'd allow me.

(beat - they listen)

If you tell Edmond his man Gilbert was caught sneaking through here, even if you exclude the fact that I was there, and assuming the worst in that others could be involved, they'd know one of theirs was compromised and would most likely never reveal themselves to you.

**(MORE)**

**BRANDT (CONT'D)**

If Edmond truly doesn't know what Gilbert was up to, then he'll show sincere ignorance. The problem is, he'll have to show it either way, whether pretending or not.

**SABASTIEN**

So it's impossible to trust him?

Brandt takes a seat.

**BRANDT**

For now, yes. If there were any sinister intentions on Edmond's part, he would have thought this through already. When he realizes Gilbert's missing, he has to come to you if you don't call him in and confront him first. He may or may not know what happened to his man, but if he's in on it, you know what he'd never suspect?... If you covered his tracks for him. This is how you force him to reveal himself. You leave only two paths for him to take. The first, let's assume he's innocent. He comes to you on behalf of his missing friend. You tell him you know nothing, he searches, this goes on for days, or longer if it must. There will be a real uproar. But if he's guilty, and he knew exactly where Gilbert was going tonight, he comes to you, you tell him you know nothing, and he has to assume you captured his man alive and are stalling, probably interrogating him. A few days of that, you let the fear set in. Him thinking any minute you might pull the truth out of Gilbert. Either he accelerates his plans, he tries to run, or he tells you who he really is.

Urbain finishes translating for D'anton.

**SABASTIEN**

You have done this before?

Brandt nods. Marceau senses Sabastien's interest.

**MARCEAU (FRENCH)**

What do you think?

**SABASTIEN (FRENCH)**

It might work.

(quietly to D'anton)

Monsieur, Gilbert wasn't here to harm you. We know what he came for. And if one of Edmond's men knows what is down there, he learned it from someone else.

**D'ANTON (FRENCH)**

You mean one of my men...

**SABASTIEN (FRENCH)**

It's likely. Enough of them know what we protect. And if these men are whispering amongst themselves and tempting others to come here, we have a dangerous problem.

**D'ANTON (FRENCH)**

Marceau, your men will watch all three passages, day and night.

**MARCEAU (FRENCH)**

What do we do with him?

**SABASTIEN**

Wait in the hall.

Brandt leaves and the guards follow him out.

**D'ANTON (FRENCH)**

You decide what is to be done.

**SABASTIEN (FRENCH)**

We have to protect him.

**MARCEAU (FRENCH)**

He doesn't know about the hold below. The entire time he thought he was protecting D'anton. But will he learn of it through the others? Then what?

**CUT TO:**

**EXT. TERRACE/ OUTER WALL - NOON**

At the castle's posterior stands a LARGE TERRACE that forks in two and serves as a walkway to the outer wall. The wall is set between two large mountains and blocks the only alternate route to LaRoque.

Both the terrace and outer wall have a thirty-foot drop at their most shallow points, and more than an eighty-foot drop at their steepest. Before the terrace is the main building and second line of defense. TWO LARGE DOORS make the terrace accessible. Above them is a row of stone battlements.

At the outer wall, Ulric sits on a crate. Aldred stands near and peers at the snowy mountains. Felix and Cyril are also on duty farther down the wall. From the main building, we watch Edmond from afar as he crosses the walkway to have a word with them. He asks them questions and their answers don't satisfy him. He walks over to question Ulric and Aldred. They don't have what he wants, either. Brandt has been watching from the battlements, and near him is Avril, who watches him.

**CUT TO:**

**INT. MARCEAU'S OFFICE - AFTERNOON**

Marceau is at his desk reading from a tome. Sabastien is looking through files. There is a knock on the door.

**MARCEAU (FRENCH)**

Come in.

Edmond enters the room.

**MARCEAU (CONT'D)**

Hello, Edmond.

Sabastien puts down his files and keenly studies Edmond.

**EDMOND**

There's a matter I need to discuss with you.

**MARCEAU**

Okay.

Edmond sits down.

**EDMOND**

One of my men have gone missing. Gilbert. It's been nearly two days and I'm really starting to worry. I get the same answers. No one's seen him since two nights back. John says he saw him leave the room at a late hour and never returned.

**SABASTIEN**

When did you last see him?



**EDMOND**

Earlier that same day.

**SABASTIEN**

Was he having any problems?

**EDMOND**

None that I knew of.

**SABASTIEN**

Did you speak to him the last day you saw him?

**EDMOND**

No. We didn't talk much.

**SABASTIEN**

You say John saw him leave the room at a late hour? Where would he go?

**EDMOND**

Couldn't say for sure. The privy, the mess hall... But I've searched everywhere I thought he'd be.

**MARCEAU**

We'll spread the word immediately.

**EDMOND**

I appreciate that.

Edmond gets up and leaves.

**SABASTIEN (FRENCH)**

Which one is lying to us, Marceau?

**CUT TO:**

**INT. BATH HOUSE - NIGHT**

Brandt is relaxing in a tub, his eyes closed. Across the bath house in a tub is Doucelin and CLARIMOND, MID-FIFTIES, WHITE HAIR, in good shape for his age, a well respected Frenchman with both military and political experience.

Grimbald enters the bath house from Brandt's end and prepares to join him. He kicks off his boots and removes his shirt and trousers. As Grimbald steps into the tub, bits of dirt get washed off his legs and feet, muddying the water. Brandt pushes away the approaching dirt. Grimbald speaks quietly.

**GRIMBALD**

We have a problem.

**BRANDT**

Just forget about the gold. I'm done with it.

**GRIMBALD**

It's not that. Not exactly. Gilbert's disappeared.

**BRANDT**

Who the hell's Gilbert?

**GRIMBALD**

The one with barely a hair left on his head. Been a couple days now and he hasn't turned up.

Brandt looks at Grimbald with a sudden look of worry.

**BRANDT**

He's been gone that long?

**GRIMBALD**

Appears so. Took off in the middle of the night and never came back.

**BRANDT**

Where would he... Grim, you didn't tell him about the gold, did you?

**GRIMBALD**

He knows a bit about it.

**BRANDT**

You may have just killed us all. Oh fuck...

Brandt rubs his forehead while in deep, distressing thought.

**GRIMBALD**

You don't know for certain that's the reason he's gone.

**BRANDT**

(sarcastically)  
Yeah I'm sure he just felt like taking a nice stroll in the mountains and got lost.

**GRIMBALD**

Edmond talked to the new folks. They said they ain't heard nothing. It's like he vanished.

Brandt thinks.

**BRANDT**

That can't be. They must be lying.

**GRIMBALD**

Why would they do that?

**BRANDT**

They must have him locked away somewhere. That's even worse.

**GRIMBALD**

How's it worse?

**BRANDT**

Think on it. If they're lying about Gilbert, they're just buying time, waiting for him to talk. Him being with Edmond, I'm not sure they'd take the pliers to him right away, but they have their priorities here to protect the gold. Did you tell Gilbert about me?

**GRIMBALD**

I didn't tell him who you are, but he knows why you're here.

**BRANDT**

Shit. If Gilbert tells them I'm here for the gold, we're all done for. They'll know it was a ruse from the start to send their men away. They might even get to you before me, since you're the one who told Gilbert about all this.

**GRIMBALD**

Look I was just messin' about with the fellas. Showing off the coin. Maybe I can talk to Edmond.

**BRANDT**

Grim, you know about the gold. Think they'll let you out once they hear you were part of a conspiracy to rob this place?

**GRIMBALD**

If I come clean, maybe. I was never part of anything.

**BRANDT**

People have died for this secret. Imagine if they found that coin on you. I know they respect Edmond, but what do they owe you? To them you'd just be an Englishman who took advantage of their hospitality. Besides, you'd be putting Edmond in danger if you told him about the gold.

**GRIMBALD**

Fuck.

**BRANDT**

Can you get us weapons?

**GRIMBALD**

What the hell for, man? What are you planning?

**BRANDT**

You wanna be unarmed if it comes to it?

**GRIMBALD**

Can't believe this...

**BRANDT**

Last resort, but we'd better be prepared. We need swords, knives, everything. Can you get them?

**GRIMBALD**

Yeah I can probably get 'em.

**BRANDT**

We'll hide them in my chamber in case they go looking through yours. I'll have that coin back as well. I don't know how long we have before Gilbert talks, but maybe we can throw them off our scent before he does.

Brandt hops out of the tub.

**CUT TO:**

**INT. EDMOND'S CHAMBER - NOON**

Edmond sits at a table in his small room, staring off deep in thought. There is a gentle knock on the door.

**EDMOND**

Yes?

**CHARLES (O.S.)**

Can I have a word?

**EDMOND**

It's open.

Charles enters the room.

**EDMOND (CONT'D)**

What can I do for you, Orland?

**CHARLES**

We have to talk about your friend.

**EDMOND**

Talk about who?

**CHARLES**

The one that's missing. Gilbert.

**EDMOND**

Okay.

There's no extra chair so Charles kneels at the table.

**CHARLES**

There's no question folks 'round here have been unsettled lately. I came to you first because I think you'd know what to do. I even considered keeping this to myself because I'm so afraid to tell anyone... In the kitchens, I hear things. That's all those people do is talk and cook. If you remember when we first met, I tend to keep things to myself. These people go on and on with no idea I get what they're saying. Earlier today, I heard something that really gave my skin a good crawl. Now I'm worried for my friends in here, and yours.

**EDMOND**

It's alright. Tell me.

**CHARLES**

As the story goes, there's a late night confrontation with a room full of drunkards... and an Englishman.

**(MORE)**

**CHARLES (CONT'D)**

They were well on their way in drink and he'd just started with them. It's said he became a bit prickly when unpatriotic remarks were hurled at one another. They took it upon themselves to remind him whose Country he was in, and whose ale he'd been drinking all night. At first it was just a good beating but there were more than twenty men in that room... And they all wanted a turn.

Edmond's eyes have watered.

**EDMOND**

Is he dead?

**CHARLES**

I don't know. They tried to keep it secret, hoping he'd come to, but I don't know anything beyond that. He was your friend, and I thought you deserved to know what happened.

**EDMOND**

(beat) Thank you.

**CHARLES**

I'm afraid it gets worse. There's been an official order given to keep this quiet. No one's allowed to speak of it.

**EDMOND**

They're in on it, too?

**CHARLES**

Came from the top. These people aren't your friends, mate. I hate to do this, but you never heard this from me.

**EDMOND**

(nods) Sure.

**CHARLES**

They even got a contingency if you confront 'em about this. They'll blame Gilbert for what happened. And twenty witnesses will attest that. They're worried one of yours might retaliate, and things could go real bad in a hurry.

(MORE)

**CHARLES (CONT'D)**

Ya know, there are times when I feel some of them wouldn't think twice before throwing us out in the cold. I really hope we don't give them a reason to. That's all I'm asking you to consider before you act on it or tell one of your men... Just think on it.

Charles puts his hand on Edmond's shoulder, then leaves.

**CUT TO:**

**EXT. TERRACE/ INNER WALL BATTLEMENTS - NOON**

Brandt and Avril walk down the pathway to the outer wall, intimately conversing and building a friendly trust.

**CUT TO:**

**INT. MARCEAU'S OFFICE - NIGHT**

Marceau sits at his desk, looking dejected. Sabastien enters.

**SABASTIEN (FRENCH)**

What's so urgent?

There is a SMALL NOTE on his desk. He hands it to Sabastien.

**MARCEAU (FRENCH)**

This was placed at my door.

Sabastien reads aloud.

**SABASTIEN (FRENCH)**

*'To the respected leadership of chateau LaRoque: Each day our numbers amongst you swell, and soon this great fortress will no longer be yours to command. Look to the valley and look to the mountains. Our battalions march by the hundreds, determined to take a prize so great as the one you foster in the belly of LaRoque. Look to the valley and look to the mountains. When the fire rises, so shall we reveal ourselves without indecision, for men with numbered days are oft lost in dread amidst their doom at hand.'*

**(MORE)**

**SABASTIEN (FRENCH) (CONT'D)**

(beat)

This asshole is quite the poet.

**MARCEAU (FRENCH)**

They left this with the note.

Marceau holds out his hand and reveals the same gold coin Charles took. Sabastien grabs the coin, now looking fearful.

**SABASTIEN (FRENCH)**

They're playing games with us.

**MARCEAU (FRENCH)**

They're confident enough to send this sort of message...

**SABASTIEN (FRENCH)**

It's your men guarding those passages. Someone got past them. Unless...

**MARCEAU (FRENCH)**

Don't say it.

**SABASTIEN (FRENCH)**

Marceau, you can't ignore the possibility.

**MARCEAU (FRENCH)**

Not my men.

**SABASTIEN (FRENCH)**

*'Marching by the hundreds'*. I don't believe it. Why tell us they're coming? They're distracting us from something.

**MARCEAU (FRENCH)**

Must be the ones Nicholas warned of. Somehow they discovered what we're protecting.

**SABASTIEN (FRENCH)**

How could they have sent word?

**MARCEAU (FRENCH)**

One of them could have departed with Gaetan. Which means we were already compromised.

**TIME CUT:**

Brandt is now in the room, portraying a man in distress. Sabastien has just read some of the note to him. Brandt nods.



**BRANDT**

It's them.

**SABASTIEN**

Will they come?

**BRANDT**

I don't doubt they'll try. I never knew they had men way out here in LaRoque.

**SABASTIEN**

And more join them every day, they claim.

**BRANDT**

I've seen this before.

**SABASTIEN**

Seen what?

**BRANDT**

I figured LaRoque was out of their league, but I wouldn't put it past them to try. First thing is to get men on the inside. They'll choose a quiet night to storm the main gate from within and let their people flood in. But the worst bit is they convince those already inside to join them. Once that happens, it's over. Don't know if you've ever seen a group so vicious. They'll loot this place, kill everyone, celebrate like kings, and burn it all down when they're finished.

**MARCEAU**

How many do they need inside?

**BRANDT**

Enough to take one of your gates. Could be fifteen, twenty, doesn't take much. But they can only succeed once their forces arrive.

(appearing more troubled)

I can't fathom this is happening. I really thought we'd be safe here and this was all behind us. Barely survived them once before. My men are done for if they get inside. They know who we are. If they find us, we'll get the worst of it, I fear. Our lives depend on you, sir.

Marceau and Sabastien really do believe Brandt is afraid.

**MARCEAU (FRENCH)**

We need names.

**SABASTIEN (FRENCH)**

Maybe it's time we made use of that room below and broke some fingers.

**MARCEAU (FRENCH)**

Whose fingers?

**SABASTIEN (FRENCH)**

We can start with Edmond.

**BRANDT**

Give me a couple more days with Edmond. I can get him to trust me.

**SABASTIEN**

One more day, then he's ours.

**BRANDT**

Yes, sir.

**MARCEAU (FRENCH)**

We'll set a curfew.

**SABASTIEN (FRENCH)**

It'll be tough to implement when you don't have enough men you trust to enforce it.

**MARCEAU (FRENCH)**

You disagree?

**SABASTIEN (FRENCH)**

I didn't say that. I'll question your men alone. You should talk with the servants.

**MARCEAU (FRENCH)**

Urbain would be better suited to.

**SABASTIEN (FRENCH)**

No, for the same reason you can't be the one to question your men.

**MARCEAU (FRENCH)**

My men won't betray us.

**SABASTIEN (FRENCH)**

You continue to make my point.

**MARCEAU (FRENCH)**

Damn-it Sabastien! You don't know them like I do.

**SABASTIEN (FRENCH)**

Then you should take no issue with my questioning them.

**MARCEAU (FRENCH)**

They'd give their life for me!

**SABASTIEN (FRENCH)**

Then who got past them, Marceau?! You speak so highly of these men! If all there is to do is guard a door, someone is either incompetent or they betrayed you!

We slowly close in on Brandt as he watches these two men bicker. The audio fades gradually.

**MARCEAU (FRENCH)**

You don't know that! It could've happened before they took watch!

**SABASTIEN (FRENCH)**

Compare what you're paying them! You don't think there's a chance some of them decided to take a look for themselves?!

**MARCEAU (FRENCH)**

You're the most distrustful man I know!

**SABASTIEN (FRENCH)**

Do you want me to fix this or would you rather wait until we're all dead because you were unwilling to listen to me?!

**CUT TO:**

**INT. MESS HALL - NIGHT**

The audio is still faded as we remain close on Brandt while he walks into the opening of the mess hall. Charles, Grimbald, Edmond, John, Avril, and Ido are in view. Edmond is eating with them, not appearing to separate himself from the group. No one notices Brandt as they converse and share stories, even with a morbid underlying feel to the room.

Brandt watches them individually and we get a sense of their different perspectives all at once, and all of which Brandt has devised. Grimbald has his secrets to keep, and believes the story he's been given. The same goes for Edmond, Avril, Charles, and so on.

**CUT TO:**

**INT. COMMONER LIVING QUARTERS/ ROOM #3 - MIDNIGHT**

Brandt, Charles, Aldred and Ulric are in their room. They've opened their only window and tied a rope to the bed frame. The rope covers the twenty-foot drop to a narrow platform at the edge of the castle wall. Aldred and Ulric have axes strapped to their backs and satchels of food. Ulric is the first out the window. He takes the rope and rappels down the side of the building. Brandt has a final word with Aldred.

**BRANDT**

I need you back no later than the day after tomorrow.

**ALDRED**

See you soon.

**BRANDT**

(grabs Aldred's arm)  
I'll need every man I have.

**ALDRED**

We'll be here.

Aldred hops out the window and follows his brother.

**CUT TO:**

**INT. ARCHED CORRIDOR - MORNING**

TWO COLUMNS OF SOLDIERS, THIRTEEN in each, march in unison down an arched corridor.

**CUT TO:**

**EXT. LAROQUE'S OUTER WALL/ MAIN GATE - MORNING**

THIRTY SOLDIERS man the main walls and towers, and patrol the courtyard.

**CUT TO:**

**INT. SOLDIER'S DORMITORY #5 - MORNING**

Marceau's knights occupy the fifth dormitory. Each room can accommodate forty men, but with so many gone, it isn't necessary to cram them all together. Six of Marceau's men are currently inside the room. Sabastien is talking to Fabien who is in bed, and the man in the bunk beside him.

**SABASTIEN (FRENCH)**

Why did Marceau keep you?

**FABIEN (FRENCH)**

It was never held against me.

**SABASTIEN (FRENCH)**

Even had a few complaints of your shakedowns in here. Trouble finds you everywhere you go.

**FABIEN (FRENCH)**

If I win a bet, I'm entitled to the winnings. Sometimes a man needs to be reminded of his debts.

**SABASTIEN (FRENCH)**

You're both off watch tonight. Don't return to your duties until I permit it.

**FABIEN (FRENCH)**

Take all the time you need.

Fabien rolls over and goes back to sleep.

**CUT TO:**

**EXT. TERRACE/ INNER WALL BATTLEMENTS/ FOYER - MORNING**

SIX ARCHERS stand at the battlements. TEN SOLDIERS patrol the terrace below. Marceau speaks with Avril, Cyril, and Felix in the foyer near the gate.

**MARCEAU (FRENCH)**

You've been relieved. You're all to remain in your quarters.

**AVRIL (FRENCH)**

What's the problem, sir?

**MARCEAU (FRENCH)**

I'm told you don't get along with the others.

**CYRIL (FRENCH)**  
Are you expecting visitors?

**MARCEAU (FRENCH)**  
We're expanding security measures  
for the foreseeable future.

Marceau turns but Felix stops him.

**FELIX (FRENCH)**  
Who's coming?

**MARCEAU (FRENCH)**  
Go to your chambers.

**CUT TO:**

**EXT. LAROQUE'S OUTER WALL/ MAIN GATE - AFTERNOON**

Sabastien stands over the main gate and looks to the valley.

**CUT TO:**

**INT. COMMONER LIVING QUARTERS/ ROOM #3 - NIGHT**

Charles is laying on his bed alone in the room. Brandt enters. Charles gets up and walks to him.

**CHARLES**  
Tell me what's going on, man.

**BRANDT**  
Just be ready tomorrow night.

Brandt walks past him to his bed and takes off his boots.

**CHARLES**  
You told Avril the plan, didn't  
you?

**BRANDT**  
Yes.

**CHARLES**  
You trust him but you can't tell me  
a thing?

**BRANDT**  
He needed to know it.

**CHARLES**

Mate, do you know how fucking scared I am?

**BRANDT**

You'd probably be more frightened if I told you what's gonna happen.

Charles rolls his eyes. Brandt lays down on his bed.

**CHARLES**

You're never gonna forgive me for Bratton, are you? You healed up fine, ya know. The scarring ain't bad. Looks good on you.

**BRANDT**

Glad you like it.

**CHARLES**

I've taken a few good licks for you, too. Never held it against ya. How many times have I broke my nose? It's hard to breathe through it nowadays. Least yours still works.

Brandt takes a deep breath through his nose.

**BRANDT**

It does work.

**CHARLES**

Asshole... This whole thing's shoddy. You're stringing along these Frenchies, when for all we know they'll cut and run when the going's good. Most haven't a clue to what's happening. How the hell you gonna convince them to do this? And when you try to, all it takes is one to turn us in. Ulric, Aldred, who knows if they'll even be back in time. And Grim, you see how he is with Edmond. He won't betray him.

**BRANDT**

That's my problem.

**CHARLES**

We're gonna die tomorrow, aren't we?

**BRANDT**

There's a strong possibility.

**CHARLES**

You damn lunatic. Won't even give me a fucking clue...

**BRANDT**

It's really not complicated. You're gonna pick up a sword and kill as many as you can and try not to get killed yourself.

**CHARLES**

Even if your plan works, you expecting everyone to make it?

**BRANDT**

(beat) No.

**CHARLES**

And I'll be right there with them.

**BRANDT**

So will I. Get some sleep.

**CHARLES**

So that's it. This how we're gonna go out? Would you even care if I died for you tomorrow?

**BRANDT**

Died for me? The day Charles of Mobrey becomes a selfless man, I'll dive off a cliff because I'll know I'm dreaming.

**CHARLES**

Thought we weren't using our real names in here. You getting sloppy?

**BRANDT**

Would you rather I left things to your impeccable judgement?

**CHARLES**

I've stood by you. Stood up for you. Who else believed in you before I did?

**BRANDT**

Where the hell would you be if it weren't for me?

**(MORE)**



**BRANDT (CONT'D)**

They gave you your title and Mowbrey because I gave you credit for my work. You'd never have ranked past infantry.

**CHARLES**

Where the hell am I now then? They've probably declared us fugitives already, and I followed you through all the shit you've done to deserve it. Chances are we won't even last another day in here. So please, illuminate me to our exuberant circumstances...

(2 beats - no response)

Tell you what, I used to have such respect for you. Thought you didn't bow your head to no man. But it was somewhat recent, around Elbelin to be exact, where I realized if the King were here, I bet you'd lick his boots if he asked.

(Brandt is aggravated)

What is it? Don't tell me it's a father figure you've been looking for your whole life. You killed your real father, remember?

Brandt slowly gets to his feet and stares Charles down.

**BRANDT**

If I let idiots like you get to me, you think I'd have made it this far? Think this rubbish bothers me? It's fucking pathetic. Trying to make me hit you or something? That what you want?

**CHARLES**

I want your arrogant ass to stop acting like you're better than me.

There's a standstill for a few moments. Brandt sits down.

**CHARLES (CONT'D)**

What the hell is your problem?

**BRANDT**

I have these splitting headaches. Sometimes I sleep with a piece of leather between my teeth so I don't bite my tongue.

**CHARLES**

Oh...

**BRANDT**

Been getting worse since Bratton.

**CHARLES**

I'm sorry.

**BRANDT**

It's something a doctor can't fix.  
If my head keeps at it, I'm better  
off dead.

**CHARLES**

Don't tell me that's what you're  
hoping for tomorrow?

**BRANDT**

Our luck's bound to run out  
somewhere.

**CHARLES**

It ain't luck. You're too smart for  
these people. You got another one  
in you.

**BRANDT**

We'll see. I need you at your best.

**CHARLES**

I'll be ready.

**CUT TO:**

**EXT. TERRACE/ OUTER WALL - MORNING**

Weary French soldiers have been on watch all night. FRENCH SOLDIER #1 walks to his nearest colleague and points to the top of the mountain in front of them.

**FRENCH SOLDIER #1 (FRENCH)**

You see that?

FRENCH SOLDIER #2 looks up and sees a THIN COLUMN OF SMOKE rising from the mountain.

**FRENCH SOLDIER #2 (FRENCH)**

I'll get Marceau.

**TIME CUT:**

Marceau and Sabastien climb the steps to the battlements with French soldier #2 leading them. When the sight is revealed, there is now a SECOND COLUMN OF SMOKE. It is set about a half mile apart from the other. The first column has tripled in size, and continues to grow.

**SABASTIEN (FRENCH)**

*'When the fire rises...'*

**MARCEAU (FRENCH)**

They're here.

**SABASTIEN (FRENCH)**

What the hell is going on?

A group of fifteen off-duty soldiers have gathered at the open doors beneath them and watch the rising smoke.

**CUT TO:**

**INT. COMMONER LIVING QUARTERS/ ROOM #3 - MORNING**

Brandt and Charles can partially see the smoke from their window. Avril knocks on the door, then opens it.

**AVRIL**

You've been requested.

**CUT TO:**

**INT. TERRACE/ INNER WALL BATTLEMENTS/ FOYER - MORNING**

The room is very busy now with so many men making battle preparations. An additional eighteen French soldiers have been added to the terrace and outer wall. Marceau and Sabastien walk Brandt through the gate and show him what is now THREE EXPANDING PILLARS OF SMOKE.

**BRANDT**

They're communicating with their people inside. It's a signal. I couldn't tell you what it means.

**MARCEAU**

Try.

**BRANDT**

Perhaps they're coming in three days. Or they'll come tonight, and they set the terrace as their main front. It might signal a certain time of night or day.

**(MORE)**

**BRANDT (CONT'D)**

I just don't know. I'm sure they'll come at you on both fronts, though. Their main forces may come through the valley and this is to distract you.

**SABASTIEN (FRENCH)**

They can't make that distance and be battle ready until late tonight. There's still time to find their accomplices. I want Edmond.

**BRANDT**

Edmond invited me to a meeting later. I can have names for you in a few hours. I just need you to leave Edmond be til then.

**SABASTIEN**

We've waited enough.

Brandt pleads with Marceau.

**BRANDT**

We're not even sure he's to blame for any of this. I've been getting close to him. Let me attend the meeting. Then I'll know for sure what Edmond's game is and who's with him.

**SABASTIEN**

A few hours. Then I try a different way.

**CUT TO:**

**INT. COMMONER LIVING QUARTERS/ ROOM #1 - MORNING**

Felix, Ido, Cyril, and Patrick are in one of their chambers. They appear tense and anxious. Cyril paces back and forth.

**CUT TO:**

**INT. COMMONER LIVING AREA - BEFORE NOON**

Charles and John sit in the lounge by the fire. Grimbald enters and walks over to Charles.

**GRIMBALD**

What in hell's going on out there?

**CHARLES**

Don't know.

**JOHN**

They say there's an army coming.

**GRIMBALD**

That true?

**CHARLES**

I don't know.

**GRIMBALD**

Where's... Where is he?

**CHARLES**

Really mate, I don't know much of anything.

Grimbald, annoyed, leaves perturbed.

**CUT TO:**

**EXT. TERRACE/ OUTER WALL - BEFORE SUNSET**

The orange sun is falling behind the mountains. There is now a giant wall of smoke and some visible flames. Sabastien speaks to the men along the terrace. Avril is keeping an eye on him from the battlements.

**CUT TO:**

**INT. HALL TO MARCEAU'S OFFICE - SUNSET**

Brandt is waiting in a side hall. Avril meets him. They turn through the hall to see the door to Marceau's office. Two of Marceau's knights stand guard. A servant exits Marceau's office. Brandt and Avril reach the door.

**AVRIL (FRENCH)**

Tell Marceau we have names for him.

French knight #1 knocks on the door and speaks.

**FRENCH KNIGHT #1 (FRENCH)**

Avril and the Englishman have something to tell you.

**MARCEAU (FRENCH) (O.S.)**

Send them in.

French knight #1 opens the door, allows Avril and Brandt to enter, and shuts it behind them.

**INT. MARCEAU'S OFFICE - CONTINUOUS**

Marceau gestures them to sit and waits.

**BRANDT**

Edmond isn't a threat to you, but he knows who might be.

Marceau expects an explanation. Brandt looks to Avril.

**AVRIL (FRENCH)**

We had a meeting. Edmond warned us of men looking to recruit others. I don't know what they wanted because according to Edmond, they wouldn't say. He told us Gilbert was approached, and thought we would be as well. You were right to say no one enjoys working with us because we were never propositioned for any such thing.

**BRANDT**

Edmond isn't very trusting at the moment. He thinks you know what happened to Gilbert. That's why he didn't come sooner. If you talk to him, I'm sure he'll help you find who you're looking for. The men who approached Gilbert for help, he knows who they are. Edmond just asked that Avril and myself be here with him, but he's ready to talk.

Marceau nods and shouts to his knight through the door.

**MARCEAU (FRENCH)**

Laurence!

French knight #1 opens the door.

**MARCEAU (FRENCH) (CONT'D)**

Bring Edmond to me.

Brandt and Avril take issue with this development.

**AVRIL (FRENCH)**

I can bring him to you.

**BRANDT**

It's probably best if we bring him.

**MARCEAU**

Don't trouble yourself.

(French)

Laurence, go.

**LAURENCE (FRENCH)**

Yes, sir.

Laurence closes the door. A moment passes. Brandt give Avril a look.

**AVRIL (FRENCH)**

Excuse me.

**MARCEAU (FRENCH)**

Where are you going? I need you here.

**AVRIL (FRENCH)**

Back in a moment. It's my stomach.

Avril smiles and walks out. After a moment, Brandt points to the small library of books in the corner of the office.

**BRANDT**

May I?

**MARCEAU**

Sure.

Brandt walks over to the bookshelves and browses the titles.

**BRANDT**

I appreciate you keeping your word.  
You've been very hospitable to us.

**MARCEAU**

Can you read them?

**BRANDT**

I can read some of it.

**MARCEAU**

You are welcome to borrow one if you like.

**BRANDT**

Still a while before we can leave  
so I may take you up on that.

Brandt picks out three books and walks to Marceau. He stands over his shoulder and drops the books on his desk.

**BRANDT (CONT'D)**

Which would you recommend?

Marceau picks up the books and ponders his preference.

**BRANDT (CONT'D)**

It's luck you and I never crossed paths in Gascony.

**MARCEAU**

Yes?

Brandt reaches down and pulls out the knife in his boot.

**BRANDT**

Imagine that. I would've been stopped before I even made it to LaRoque. Name's Brandt, by the way.

BRANDT JAMS THE BLADE DOWN THROUGH THE TOP OF MARCEAU'S HEAD, then wraps his arm around Marceau's throat while cupping his mouth. He holds Marceau in place as he fidgets and convulses. The squirming ends and Brandt holds the choke a moment longer to ensure Marceau's death. He checks his pulse.

**CUT TO:**

**INT. HALL TO COMMONER'S LIVING AREA - SUNSET**

Avril hurriedly walks through the halls. Laurence and Edmond appear through one of the halls and Avril catches up to them.

**AVRIL (FRENCH)**

Laurence!

Laurence and Edmond stop and turn.

**AVRIL (FRENCH) (CONT'D)**

You have a moment?

**LAURENCE (FRENCH)**

What is it?

**AVRIL (FRENCH)**

It's a private matter. What are you doing with Edmond?

(English to Edmond)

Where is he taking you?



**EDMOND**

To speak with Marceau.

**LAURENCE (FRENCH)**

You know I have to take him to Marceau.

**AVRIL (FRENCH)**

I'm sure he knows the way.

Laurence looks at Edmond, who returns a nod and continues on.

**LAURENCE (FRENCH)**

What is it?

**AVRIL (FRENCH)**

Marceau needs you to find Sabastien. Wants him there to question Edmond. Word is they're very suspicious of him.

**LAURENCE (FRENCH)**

Really?

**AVRIL (FRENCH)**

So I hear. He may have something to do with the men in the mountains.

**LAURENCE (FRENCH)**

I'll find Sabastien.

**AVRIL (FRENCH)**

He already dismissed me and the Englishman, so don't take long. He was in a hurry. You might find Sabastien on the terrace.

Avril watches Laurence walk away. He takes a nervous breath while no one is around.

**CUT TO:**

**INT. MARCEAU'S OFFICE - SUNSET**

Brandt unsheathes Marceau's sword, walks to the door, and gives it a couple knocks. The knight sounds confused.

**FRENCH KNIGHT #2**

Monsieur?

Brandt gives the door another knock. The knight begins to politely open the door and we see his fingers wrap around the edge of it.

Brandt steps back and VICIOUSLY KICKS THE DOOR IN! It smacks the soldier in the head and crushes his hand, sending him to the ground in immense pain. Brandt opens the door and quickly checks to ensure there are no witnesses. The halls are quiet and empty. He grabs the soldier and drags him inside. Using Marceau's sword, he stabs the soldier through the chest, leaving the blade inside. The soldier chokes on his own blood as it fills his mouth and lungs. Brandt sees no chance of him surviving, and hurriedly exits the room. He leaves the door slightly ajar.

**CUT TO:**

**INT. ASSEMBLY HALL - SUNSET**

Edmond walks across the grand assembly hall. Avril watches.

**CUT TO:**

**EXT. TERRACE/ OUTER WALL - SUNSET**

ASH from the wall of smoke has begun to descend on the terrace. The soldiers hold cloths against their noses to counter the putrid smell. Laurence finds Sabastien.

**LAURENCE (FRENCH)**

Captain. Marceau's waiting in his office with Edmond.

**SABASTIEN (FRENCH)**

Has he said anything?

**LAURENCE (FRENCH)**

I believe they're waiting for you.

Sabastien immediately walks past Laurence. Laurence follows.

**CUT TO:**

**INT. MESS HALL - SUNSET**

Brandt peeks into the mess hall and sees Grimbald chatting with Felix and Patrick. Unnoticed, he goes to his room.

**CUT TO:**

**INT. HALL TO MARCEAU'S OFFICE - SUNSET**

Edmond sees the door to Marceau's office is narrowly open.

**EDMOND**

Marceau?... Marceau?

He opens the door and gasps at the sight of the two dead men. It's apparent there isn't a breath of life left in them as Edmond walks nearer. Marceau is slumped over in his chair. In a mild state of shock, Edmond looks back to the empty doorway. Filled with uncertainty, he wanders back into the hall, realizes he is alone, and returns the same way he came.

**CUT TO:**

**INT. SPIRAL STONE STEPS - SUNSET**

Sabastien and Laurence ascend the stairs at a brisk pace.

**CUT TO:**

**INT. COMMONER LIVING QUARTERS/ ROOM #3 - NIGHT**

Charles and Brandt pace and wait. They are quiet, tense.

**CUT TO:**

**INT. COMMONER LIVING QUARTERS/ CORRIDOR - NIGHT**

Grim is near the entrance of the mess hall and sees Edmond enter the corridor. He walks to him.

**GRIMBALD**

What did they want? They talk about Gilbert?

(no response)

Edmond, what happened?

Edmond ignores Grimbald and goes to his room.

**CUT TO:**

**INT. EDMOND'S CHAMBER - NIGHT**

Edmond enters his chamber and sits in his chair confused, angry, and feeling as though he is being tormented by design.

**CUT TO:**

**INT. MARCEAU'S OFFICE - NIGHT**

Laurence is standing over Marceau's corpse. Sabastien throws the books across the office and shouts in a rage.

**SABASTIEN (FRENCH)**

Gather some men!

**CUT TO:**

**INT. COMMONER LIVING QUARTERS/ ROOM #3 - NIGHT**

Charles is now looking out the window.

**CHARLES**

They're taking too long.

**BRANDT**

Too many eyes on the terrace. They have to wait till dark.

**CUT TO:**

**INT. HALL TO COMMONER'S LIVING AREA - NIGHT**

Sabastien marches with Laurence and SIX SOLDIERS.

**INT. COMMONER LIVING QUARTERS/ CORRIDOR - CONTINUOUS**

Cyril is casually walking away from the mess hall and sees Sabastien and his men marching towards him with a vengeance.

**SABASTIEN**

(demanding) Edmond.

Cyril shakes his head. Sabastien continues to the mess hall.

**INT. COMMONER LIVING QUARTERS/ ROOM #3 - CONTINUOUS**

Brandt and Charles hears the commotion from their room.

**INT. MESS HALL - CONTINUOUS**

Ido is eating at the table where Felix and Patrick are chatting. Grimbald is nearby. Sabastien enters.

**SABASTIEN**

Where is Edmond?

Grimbald rises but doesn't respond.

**SABASTIEN (FRENCH) (CONT'D)**

Tell me where Edmond is... NOW!

**PATRICK (FRENCH)**

He may be in his chambers. I'm not sure.

Sabastien heads back down the hall. Grimbald follows.

**INT. EDMOND'S CHAMBER - CONTINUOUS**

Edmond, still in a disoriented state, is facing the door as he hears the column of men headed for him. He then hears several swords being drawn. Sabastien BARGES IN and points his sword at Edmond.

**SABASTIEN**

Get up.

**EDMOND**

They were already dead.

**SABASTIEN (FRENCH)**

Take him!

Laurence and another soldier sheathe their swords, enter the chamber, grab Edmond, and begin walking him out the door.

**INT. COMMONER LIVING QUARTERS/ CORRIDOR #2 - CONTINUOUS**

Edmond nears Sabastien in the hall.

**EDMOND**

Why are you doing this to me?

**SABASTIEN**

We'll have time for questions soon.

John enters the hall from his room a short ways down. Sabastien's men pull Edmond through the hall.

**EDMOND**

Your men killed Gilbert and you did nothing. You lied to me.

**SABASTIEN**

I look forward to discovering the truth as well, Edmond.

Grimbald is walking towards Edmond as he passes John.

**JOHN**

The hell's going on, Grim?

The unencumbered soldiers see Grimbald and block his way.

**GRIMBALD**

Where are they taking you?

Sabastien shouts from the back of the group.

**SABASTIEN (FRENCH)**

Get him out of the way!

**GRIMBALD**

Edmond, what is this?

**EDMOND**

They're framing me for something I didn't do.

Grimbald pushes against the soldiers.

**SABASTIEN (FRENCH)**

Remove him!

The three soldiers in front of Edmond forcefully push Grimbald aside. He grabs one of them and tosses him against the wall. The others try to tackle him. He knocks one of them down with a punch and wrestles with the other. Grimbald loses his footing and falls backwards but is able to reverse his position with the man on top of him. Sabastien pushes through the crowd and places his sword against Grimbald's neck.

**SABASTIEN (CONT'D)**

Enough! Touch any of my men again and I will kill you myself.

Grimbald doesn't move. John walks over to him.

**JOHN**

Grim, c'mon...

Grimbald and Sabastien are still locked in a stare.

**SABASTIEN**

Listen to your friend.

Sabastien lifts his blade under Grimbald's chin. He stands.

**SABASTIEN (FRENCH) (CONT'D)**

Laurence...

**LAURENCE (FRENCH)**

Captain?

**SABASTIEN (FRENCH)**

Take Edmond to D'anton's chambers  
and wait for me there.

**LAURENCE (FRENCH)**

Yes sir.

Laurence and the other soldier take Edmond away while Sabastien continues to hold his blade at Grimbald's throat. When Edmond is out of sight, Sabastien steps past Grimbald and disengages. He leaves the hall. Grimbald follows.

**INT. HALL TO COMMONER'S LIVING AREA - CONTINUOUS**

Sabastien stops to give the remaining five soldiers an order.

**SABASTIEN (FRENCH)**

No one leaves the area.  
(looks at Grimbald)  
Especially that one.

He leaves. The five soldiers situate. Grimbald, with a furious and determined disposition, isn't ready to give up.

**INT. COMMONER LIVING QUARTERS/ ROOM #3 - CONTINUOUS**

Brandt paces as Charles bites his nails.

**INT. COMMONER LIVING QUARTERS/ CORRIDOR - CONTINUOUS**

Grimbald pushes through the corridor. Ido, Patrick, Felix, and Cyril are in the hall, having been stirred by recent events. They watch a vehement Grimbald storm past them.

**INT. COMMONER LIVING QUARTERS/ ROOM #3 - CONTINUOUS**

Grimbald barges into Brandt's room. John follows him in.

**GRIMBALD**

They took Edmond.

**BRANDT**

Where did they take him?

**GRIMBALD**

Don't know, but it's gotta do with Gilbert. Poor kid was terrified.

**JOHN**

One of them said to take him to  
D'anton's quarters.

Brandt and Charles exchange looks, as if they know something.  
Ido, Patrick, Felix, and Cyril have huddled in the doorway.

**GRIMBALD**

Why? What's there?

**BRANDT**

Tell him.

**CHARLES**

I've been through his quarters.  
They have a tool room down the  
passageway.

**JOHN**

A tool room?

**GRIMBALD**

That's where they're taking him?!

**CHARLES**

Could be mate, can't say for sure.

**GRIMBALD**

I need a sword.

Grimbald heads for Aldred's bed in the corner. He pulls off  
the mattress and removes a plank, revealing a compartment  
filled with WEAPONS. Brandt pleads with him.

**BRANDT**

Wait... Grim, wait! You're smarter  
than this, I know you are!

Grimbald picks up a sword and Brandt shoves it back down.

**GRIMBALD**

You know what they're gonna do to  
him! I can't just let it happen!

**BRANDT**

If Gilbert's been talking, they  
would've come for us already!  
Edmond's probably just leverage!

**GRIMBALD**

They're setting him up, he said.



**BRANDT**

They're gonna force Gilbert to give us up. They'll twist him to make him think he can save himself and protect Edmond at the same time.

**GRIMBALD**

Then we don't have long.

Grimbald again tries to pull out a sword from the pile of weapons. Brandt slams it back down and Grimbald shoves him.

**BRANDT**

Going straight at them is the stupidest thing you can do, Grim!

**GRIMBALD**

You're coming with me then. It's all our hides on the line.

**BRANDT**

And do what? Rescue Edmond and Gilbert and afterwards ask if they'll kindly let us leave?

**GRIMBALD**

Something like that...  
(looks around)  
Where are your two lackeys? Haven't seem 'em around a good while.

**BRANDT**

They had an errand to run.

**GRIMBALD**

An errand, eh?

**INT. HALL TO COMMONER'S LIVING AREA - CONTINUOUS**

Avril sees the five soldiers guarding the way to the commoner's living area. He walks up to them.

**FRENCH SOLDIER #3 (FRENCH)**

Hold it there...

**AVRIL (FRENCH)**

What's this?

**FRENCH SOLDIER #3 (FRENCH)**

Captain says no one goes through here.

**AVRIL (FRENCH)**

This is where I live.

**FRENCH SOLDIER #4 (FRENCH)**

Actually Sabastien said no one is allowed to leave. He never said we can't let anyone inside.

**FRENCH SOLDIER #3 (FRENCH)**

I suppose...

**FRENCH SOLDIER #4 (FRENCH)**

But if we let you in, you're our prisoner until Sabastien says otherwise.

Avril rolls his eyes and walks through them.

**INT. COMMONER LIVING QUARTERS/ ROOM #3 - CONTINUOUS**

Grimbald looks to the open window.

**GRIMBALD**

Thought it felt a bit drafty...

He walks to the window and looks out to see the rope, then the wall of smoke afar. Grimbald then turns back to Brandt while pointing at the fiery mountains.

**GRIMBALD (CONT'D)**

That's them, isn't it? Ain't no army coming through there. Why'd you have 'em go and do that?

**BRANDT**

I'm trying to keep us all alive.

**GRIMBALD**

So you do have a plan. Good a time as any to share it with us.

**BRANDT**

Not without the Scandinavians.

**GRIMBALD**

They've got Edmond, man!

**BRANDT**

You want me to get us out of this?! Clean up Gilbert's mess?! Give Edmond a way out while he's still in one piece?! Then you do things my way!

**GRIMBALD**

And your plan is what?! Wait around here til your friends show up?! How long will that be?! How long before they start peeling Edmond's skin?! I've seen what the French can do!

**BRANDT**

So have I! That's what's in store for us if I let you out there!

Felix and the other Frenchmen notice Avril walking in their direction. He now appears disheveled.

**FELIX (FRENCH)**

What happened to you?

Grimbald and Brandt back off each other as Avril appears. Avril sees everyone has already gathered and enters the room.

**AVRIL (FRENCH)**

Everyone inside. Shut the door.

Avril walks to Ulric's bed, glancing at the pile of weapons along the way. The other Frenchmen gather around him. Charles closes the door. Avril sits and buries his face in his hands.

**AVRIL (FRENCH) (CONT'D)**

They're coming for us all.

**CYRIL (FRENCH)**

Avril what's going on?

Avril is silent for a moment, then looks up at Grimbald.

**AVRIL**

I saw your friend.

**GRIMBALD**

You saw Edmond? Where?

**AVRIL**

Edmond?... No. Gilbert.

**GRIMBALD**

Gilbert?

**AVRIL**

Yes.

**GRIMBALD**

Where?

**AVRIL**

In the dungeons. They dragged him inside my cell and killed him in front of me. I thought I was next but they left me alone.

Grimbald angrily looks to Brandt.

**GRIMBALD**

If he's already dead, sounds like they want to get started on Edmond.

**BRANDT**

They must've got what they needed out of Gilbert.

**AVRIL**

Why did you say Edmond?

**GRIMBALD**

They took him not long ago.

**AVRIL**

You saw them take him?

**GRIMBALD**

Yeah he was just out there.

Avril hides his confusion and glances at Brandt, who nods.

**AVRIL**

Then it's already begun.

**FELIX (FRENCH)**

What happened, Avril?

**AVRIL (FRENCH)**

Marceau asked me to his office and gave me questions I could not answer. They think their own people are turning on them, and we're leading a greater conspiracy to plunder LaRoque.

**FELIX (FRENCH)**

Why did they let you go?

Brandt looks out the window. There is no sign of anyone.

**AVRIL (FRENCH)**

They didn't. The lock was rusted through. It broke when I kicked it.

**GRIMBALD**

Did the guards out there see you come in?

**AVRIL**

Yes.

**GRIMBALD**

They didn't stop you?

**AVRIL**

They did not know I was a captive.

**CYRIL (FRENCH)**

When they realize you're gone and come for you, we'll be cornered in here.

**AVRIL (FRENCH)**

Yes Cyril, we will.

Brandt takes one last moment, hoping Aldred and Ulric will show up, then turns to the men.

**BRANDT**

Everyone in here knows about the gold. There's no changing that. Avril says they suspect we're all involved. They'll stop at nothing, going through us one at a time... We have to fight.

**PATRICK (FRENCH)**

This was never our idea! Avril discussed it with us, that's all!

**AVRIL (FRENCH)**

I'm sorry, Patrick.

**BRANDT**

They'll lock you in a cage and hurt you til they're satisfied, but they won't let you go. None of us are worth a damn to them.

**AVRIL (FRENCH)**

He's right. They weren't going to leave Gilbert in any condition to return. He was disfigured and scared, like a beaten dog. I won't let them take me back there.

**BRANDT**

I'm going to fight.

Brandt walks to Charles who is shocked by what is unfolding.

**BRANDT (CONT'D)**

Are you with me?

**CHARLES**

Yeah... Yeah I'm with you.

Brandt picks up a sword and takes it to Grimbald.

**BRANDT**

I can get Edmond back.

(offers the sword)

Will you fight with me, Grim?

Grimbald looks deep into Brandt's eyes as he makes a decision. He takes the sword. Avril stands.

**AVRIL**

I will fight.

Brandt acknowledges Avril as he is the next man to walk over to the pile of weapons and choose one to his liking. He looks to the rest of his French companions. Cyril grabs a weapon. Felix and Ido follow suit. Grimbald turns to John.

**GRIMBALD**

You'll need one, too.

**JOHN**

Looks that way...

John goes to the weapons cache and takes a sword. Brandt pulls out two more swords and hands one to Charles while keeping the other for himself. Patrick is the only unarmed man in the room. The other occupants await his decision. Avril picks up a sword and places it in Patrick's hand.

**CUT TO:**

**INT. ABANDONED TORTURE CHAMBER - NIGHT**

Sabastien is examining the various devices spread throughout the table. Behind him, we see Laurence and the soldier strapping Edmond to a chair. Sabastien takes a pair of pliers, folds his hands behind his back, and walks to Edmond.

**SABASTIEN**

Why did you kill Marceau?

**EDMOND**

You're a liar.

Edmond scolds Sabastien. Sabastien reveals the pliers.

**SABASTIEN**

Who else is with you?

(no answer)

There was Gilbert... Who else? The brute who stood in our way?

Sabastien won't stand for Edmond's refusal to speak.

**SABASTIEN (FRENCH) (CONT'D)**

Hold his hand.

Laurence holds Edmond's right hand in place. Sabastien grabs Edmond's index finger, clamps the pliers to his cuticle, and begins pulling. Edmond shrieks in pain. Sabastien is surprised by it's resilience and now grips the pliers with both hands. The nail comes loose and Sabastien has to catch himself from stumbling back. He hands the pliers to Laurence, stands beside Edmond, and grabs a handful of his hair.

**SABASTIEN (CONT'D)**

How many of you are there?!

Edmond, still writhing in pain, struggles to speak.

**EDMOND**

You already know... I don't understand.

Sabastien now holds Edmond's hand in place.

**SABASTIEN (FRENCH)**

Take the next one.

Laurence clamps the pliers to Edmond's middle fingernail and yanks it out. Edmond cries through the ordeal.

**EDMOND**

He was already dead! I swear!

**SABASTIEN (FRENCH)**

Take another!

Edmond's ring finger is next. Laurence pulls the nail.

**SABASTIEN (CONT'D)**

I have all night to pull you apart Edmond.

Tears stream down Edmond's face as he sobs and speaks slowly.

**EDMOND**

Is this because of Gilbert? You  
wanna get rid of me, too?

**SABASTIEN (FRENCH)**

Finish the hand.

**EDMOND**

They were dead! I would never!...  
Please!...

Laurence begins to remove the two remaining fingernails on Edmond's right hand. Edmond's screams echo below ground.

**CUT TO:**

**INT. HALL TO COMMONER'S LIVING AREA - NIGHT**

Felix is walking to the five soldiers standing guard. French Soldier #3 steps up to block him.

**FRENCH SOLDIER #3 (FRENCH)**

Where do you think you're going?

Felix stops directly in front of him, KICKS HIM SQUARE IN THE BALLS, then turns and runs. The other four immediately chase after him while French Soldier #3 collapses.

**INT. COMMONER LIVING AREA - CONTINUOUS**

Felix runs past the main entryway with the soldiers in tow.

**INT. COMMONER LIVING QUARTERS/ CORRIDOR - CONTINUOUS**

Felix stops before he reaches the mess hall and turns to his pursuers. They end the chase a few feet from him, panting.

**FRENCH SOLDIER #4 (FRENCH)**

Now why did you have to do that?  
You know the rules. Come on, you  
owe him a free shot.

Grimbald, John, and Cyril enter the corridor through the mess hall, swords in hand, startling the French Soldiers. Cyril hands Felix his sword. The four French soldiers take out their swords. Suddenly, Brandt, Charles, and Avril jump out through room #3. Brandt lunges his sword through the back of an unsuspecting soldier. Grimbald takes the lead of his group and mercilessly swings his blade down on French Soldier #4.



Ido and Patrick burst into the hall through the door of room #2, up the ways and opposite from room #3. Using his immense size and strength, Ido grabs the nearest man and throws him down. He kicks away his sword and holds his boot on his neck.

Grimbald makes quick work of French Soldier #4, catching his sword-wielding hand and stabbing him through his midsection. Charles and Avril take on the fourth man. Avril rushes him against the wall and Charles stabs him. Brandt sees Ido's victim is still alive.

**BRANDT**

No prisoners.

Ido looks down on the man under his boot, hesitant to kill him. Patrick, in a confounded attempt to prove himself, drives his sword into the unarmed man, surprising them.

**PATRICK (FRENCH)**

I want my share of the gold.

**AVRIL (FRENCH)**

You'll have it.

**CUT TO:**

**INT. HALL TO COMMONER'S LIVING AREA - NIGHT**

French Soldier #3 is sitting against the wall, clutching his groin. Felix is walking towards him.

**FRENCH SOLDIER #3 (FRENCH)**

Did you catch that asshole?

The soldier looks up and, needless to say, is disheartened to see Felix. Felix kneels down and assesses the soldier's armor. Brandt, Charles, Grimbald, and Ido approach.

**FELIX (FRENCH)**

These look about my size.

**BRANDT**

Take it off first. Can't get any blood on it just yet.

**CUT TO:**

**INT. SOLDIER'S DORMITORY #1 - NIGHT**

Seventeen soldiers currently occupy the room. Most are in bed while three of them walk about.

Felix, now wearing the armor, maniacally comes running through the room, clanging his sword against a shield.

**FELIX (FRENCH)**

TO THE TERRACE! ARM YOURSELVES!  
WE'RE UNDER SIEGE! CAPTAIN'S  
ORDERS! TO THE TERRACE, NOW! MAN  
THE WALLS!

The soldiers jump out of their beds and scramble to equip themselves. Felix continues to the next room. In a nearby room, we hear similar shouting from Cyril.

**INT. SOLDIER'S DORMITORY #3 - CONTINUOUS**

Fourteen French soldiers are in the midst of an unpleasant wake-up call as Cyril raves through their dormitory.

**CYRIL (FRENCH)**

GET OFF YOUR LAZY ASSES, MEN!  
THERE'S A BATTLE UPON US! MAN THE  
TERRACE! HUNDREDS ARE COMING!  
CAPTAIN ORDERED US ALL OUT THERE!  
LET'S MOVE! LET'S MOVE, LET'S MOVE!

**CUT TO:**

**INT. SOLDIER'S DORMITORY #5 - NIGHT**

Fabien is playing the stone-tossing game on his own. Five other knights lay in their beds. They hear the incessant hollering of Felix come their way. He barges in the room.

**FELIX (FRENCH)**

THEY'RE COMING! THE TERRACE IS  
UNDER SIEGE! EVERY MAN TO HIS POST!

The knights begin suiting up for battle. Felix tries running through the room but Fabien steps in his way.

**FABIEN (FRENCH)**

We're to man the terrace?

**FELIX (FRENCH)**

Yes, of course.

**FABIEN (FRENCH)**

On who's orders?

**FELIX (FRENCH)**

Captain's orders.

**FABIEN (FRENCH)**

Who's orders?

**FELIX (FRENCH)**

(beat) Sabastien.

**FABIEN (FRENCH)**

So now he trusts us?

**FELIX (FRENCH)**

Just doing what I'm told.

Felix turns to leave but Fabien stops him.

**FABIEN (FRENCH)**

Marceau's the commanding officer.  
Is he at the terrace?

**FELIX (FRENCH)**

I don't know where he is.

**FABIEN (FRENCH)**

And Sabastien?

**FELIX (FRENCH)**

He's questioning someone.

Felix gets out of there in a hurry. Fabien goes to his belongings and straps his SWORD BELT around his waist.

**FABIEN (FRENCH)**

I only answer to Marceau.

They other nearby knights seem to be in agreement.

**CUT TO:**

**INT. TERRACE/ INNER WALL BATTLEMENTS/ FOYER - NIGHT**

Through both the side and main halls, there is a relatively steady stream of forty-seven soldiers jogging to the terrace. Cyril and Felix direct traffic at the ends of each hall. Ido and Patrick are climbing the stairs to the battlements where the archers are looking back at the oncoming wave of men in bewilderment. Avril is talking to the two soldiers standing by the main doors as the men run between them.

**AVRIL (FRENCH)**

Sabastien's convinced it's happening tonight. He's still interrogating a new source, but he wants every inch of the terrace covered. Especially the far wall.

**(MORE)**

**AVRIL (FRENCH) (CONT'D)**

The smoke was meant to blacken the sky and cover their approach.

**BACK TO:**

Cyril continues to direct the men through the main hall.

**CYRIL (FRENCH)**

Down to the wall, men! Down to the wall! Eyes sharp and ready for battle!

Their presence is more prominent through the main hall and Cyril waits for it to clear. Felix paces down the side hall.

**BACK TO:**

The soldiers near Avril watch the remaining men pass.

**FRENCH SOLDIER #5 (FRENCH)**

Marceau took you off the terrace, last I remember.

**AVRIL (FRENCH)**

We helped him find the traitor. It was the Englishman, if you can believe that.

**FRENCH SOLDIER #5 (FRENCH)**

(beat) I can.

**BACK TO:**

Felix opens the door to a SMALL ARMORY through the side hall where Brandt, Charles, Grimbald, and John are hiding.

**FELIX**

Come.

The four men follow Felix back to the foyer.

**BACK TO:**

The final few soldiers make their way outside. Cyril ensures the hall is clear. He goes to Avril and the soldiers.

**CYRIL (FRENCH)**

Seal the doors.

**FRENCH SOLDIER #5 (FRENCH)**

What?

**FRENCH SOLDIER #6 (FRENCH)**

Why would we do that?

**AVRIL (FRENCH)**

Just do what Sabastien said.

**FRENCH SOLDIER #5 (FRENCH)**

We only seal them on a retreat.

**BACK TO:**

Felix and the four Englishmen stop at the edge of the hall to remain unseen from the foyer. Charles is ahead of Brandt.

**BRANDT**

What's happening?

Charles carefully peeks around the corner.

**BACK TO:**

Avril is still arguing with the soldiers.

**AVRIL (FRENCH)**

He wanted preparations finished before he arrives.

**FRENCH SOLDIER #6 (FRENCH)**

He must have misspoken then.

**AVRIL (FRENCH)**

I'll be sure to inform him you're at fault for the delay.

**FRENCH SOLDIER #6 (FRENCH)**

Don't threaten me, Avril.

**BACK TO:**

Charles turns back to Brandt and the others.

**CHARLES**

Avril's bickering with the soldiers. Gate's still open.

**BRANDT**

We gotta get that gate closed before anyone else shows up. What are we dealing with?

**CHARLES**

Six archers above. Two men down by the gate.

**BRANDT**

How long before we're overrun?

**CHARLES**

I say we got thirty seconds before that happens.

**BRANDT**

Is everyone else in place?  
 (Charles nods)  
 Felix help Avril move things along.  
 (Felix runs to the gate)  
 Thirty seconds then. John, Grim, get the brace. Don't bother with anything else. You're not there with it quick enough and it's over.  
 (to Charles)  
 Cover those archers.

**BACK TO:**

Avril is still arguing with the soldiers.

**AVRIL (FRENCH)**

Captain's going to be furious we haven't done what he asked!

They see Felix running towards them.

**FELIX (FRENCH)**

Why's the gate still open?

**AVRIL (FRENCH)**

These idiots won't obey orders.

**FRENCH SOLDIER #6 (FRENCH)**

It makes no sense to seal it.

**CYRIL (FRENCH)**

Good luck convincing Sabastien. He's on the warpath. He'll wring our necks if we don't have this done in time.

Cyril pushes past French Soldier #5 to get to the door. He begins to pull it shut but finds resistance from the soldier. They get in each other's faces and begin to scuffle.

**BACK TO:**

Charles is peeking around the corner.

**CHARLES**

They're getting into it now.

Brandt steps in front of Charles to look.

**BRANDT**

Thirty seconds. Go go go.

The four Englishmen charge the foyer.

**BACK TO:**

Everyone sees the armed Englishmen approach. Upstairs, Ido punches an archer and wreaks havoc. Patrick pulls out his sword and takes on the unsuspecting archers.

Hanging on the left wall is the WOODEN BRACE, an extremely heavy, carved log. Grimbald and John begin the strenuous task of lifting it off the mount. Avril helps Felix wrestle French Soldier #5 as they frenziedly try to get him out of the door's way. Cyril is trading blows and locked in a stale mate with French Soldier #6. Brandt is headed for them in order to help get the second door closed.

Avril begins closing the left door as Cyril wrestles French Soldier #5 on the ground. Brandt gets behind French Soldier #6, grabs his armor at the neck, trips and tosses him backwards, sending him stumbling to his back. Cyril takes out his sword and follows him. Avril is nearly finished as Brandt begins closing the right door.

Charles runs up the stairs and bullies the archers, whom have very little experience in close-quarter fighting. Ido and Patrick are holding their own as well, even though they are outnumbered two-to-one. The narrow space is limiting.

**EXT. TERRACE - CONTINUOUS**

Soldiers along the walkway have begun to hear the fighting and see the doors being shut. The clanging they hear and can barely see behind the battlements is cause for alarm. They start to run towards the doors as the chattering spreads and the worried voices begin to yell and alert everyone outside.

**INT. TERRACE/ INNER WALL BATTLEMENTS/ FOYER - CONTINUOUS**

Grimbald and John are aligning the brace with the doors as they close the distance. Avril sees the soldiers running at them through what's left of the opening. He is about to help Brandt close the heavy door, then sees Grimbald and John could use a hand. He runs to the center of the brace, ducks under it to get to the other side, and lifts. Brandt gets the door shut with only seconds before the soldiers will reach it. Felix and Cyril kill their opponents.

**BRANDT**

Hold the door!

Brandt crouches down so the brace can be set over his head while he holds the door in place. Felix and Cyril do the same. CLANG! They feel the impact of the French soldiers pounding on the door and pushing it. The brace is only a couple feet away. They are all simultaneously grimacing and grunting, putting everything they have into it. They lift the brace higher, drop it onto the IRON HOOKS, and take a moment to breathe. The fighting upstairs ends and Charles walks halfway down the steps to get a look at what happened.

**CHARLES**

Holy shit... They don't sound too happy out there.

**BRANDT**

Wait til they hear what's next.

Brandt stands up and speaks to Felix and Cyril.

**BRANDT (CONT'D)**

Stand watch.

Felix and Cyril nod and go to watch the halls.

**BRANDT (CONT'D)**

(to Avril)

Come with me.

Brandt heads upstairs. Avril, Grimbald, John, and Charles follow. The dozens of French soldiers below are shouting and banging on the doors. Brandt steps onto the footing and looks down on them. One of the soldiers notices him and begins pointing and yelling at him, demanding answers.

**BRANDT (CONT'D)**

Tell them to quiet down.

**AVRIL (FRENCH - NO SUBTITLES)**

A moment of your time, please!  
Quiet everyone!

The soldiers continue to angrily shout and demand the doors be opened. Brandt points to the nearest dead archer.

**BRANDT**

Ido, send him over.

It takes Ido a moment to understand what Brandt meant. He picks up the soldier from under the arms, slumps his midsection over the battlements, then grabs his heels and launches him over. The corpse splatters on the terrace as soldiers dive out of its way. This shocks and quiets many of them. Brandt stands hidden against the battlements.



**BRANDT (CONT'D)**

Tell 'em this gate will never open  
for them again.

**AVRIL (FRENCH - NO SUBTITLES)**

You are no longer welcome inside  
LaRoque!

Brandt pauses after each sentence as Avril translates.

**BRANDT/ AVRIL (FRENCH - NO SUBTITLES)**

You have two options. Stay here and  
freeze to death, or starve,  
whichever comes first. Or you can  
begin your journey through the  
mountains while you still have your  
strength. There's a chance you'll  
survive out there. Remain here and  
you'll all die.

The soldiers begin shouting and cursing again.

**CHARLES**

Don't think they're ready to leave.

A couple of the French soldiers below have axes and pass them  
to the front. They begin hacking at the iron clad door with  
little success. Brandt picks up a bow and an arrow from the  
ground. He loads the bow, aims it through a slit in the  
battlements, and fires an arrow into the throat of a random  
soldier. They begin to panic and flee from Brandt's range.

**BRANDT**

The next man who touches the gate  
gets an arrow through the eye.

**AVRIL (FRENCH - NO SUBTITLES)**

The next man who comes any closer  
or touches the gate will get an  
arrow in his eye.

The soldiers are furious, but too fearful to come any closer.  
Some of their archers begin firing at the battlements.

**BRANDT**

I don't have time for this.

Brandt crawls over to Charles and Grimbald. John, Ido, and  
Patrick pick up their own bows and return fire.

**BRANDT (CONT'D)**

Grim, you gotta hold the terrace.  
Anyone comes this way, you make  
sure they don't leave.

**GRIMBALD**

Where ya going?

**BRANDT**

Charles and I are gonna get Edmond.

**GRIMBALD**

Not a chance. I'm going with you.

**BRANDT**

You're the best fighter here. We lose the terrace and it's over.

**GRIMBALD**

We're not arguing this.

**BRANDT**

Fine. (to Charles) You got it?

Charles nods. Grimbald and Brandt crawl to the stairs.

**CUT TO:**

**INT. ASSEMBLY HALL - NIGHT**

Brandt and Grimbald walk through the hall, hear footsteps, and hide against an indentation, waiting for some men to cross. Fabien storms through the east archway, now with seven knights in tow. He is livid and shouting.

**FABIEN (FRENCH - NO SUBTITLES)**

THEY JUST LEFT THEM LYING THERE! IF  
SABASTIEN DOESN'T TRUST US, WE'LL  
FIND WHOEVER DID IT OURSELVES! I'LL  
NEVER ANSWER TO HIM AGAIN! WHAT  
GOOD HAS HE EVER DONE ANY OF US?!

**CUT TO:**

**INT. D'ANTON'S STUDY - NIGHT**

Brandt and Grimbald enter the study. They reach the corner staircase. Each of them grabs a candle.

**GRIMBALD**

You ever been this way?

**BRANDT**

No. Try to keep quiet.

Brandt notices light emanate from D'anton's bedchamber. They head downstairs and find the door to the stairwell open.

**INT. STAIRWELL TO CATOCOMBS - CONTINUOUS**

They cautiously descend the stairs.

**CUT TO:**

**INT. TERRACE/ INNER WALL BATTLEMENTS/ FOYER - NIGHT**

The exchange of arrows has stopped. Ido and Patrick are carrying the body of French Soldier #5 up the stairs. Cyril is splashing water over small pools of blood. French Soldier #6 as well as the archers, have already been removed. Ido and Patrick toss the corpse over the battlements. The soldiers are huddled far down the terrace. Felix enters from the hall.

**FELIX (FRENCH)**

Someone's coming.

**CUT TO:**

**INT. ABANDONED TORTURE CHAMBER - NIGHT**

Edmond is slumped over, unconscious. Blood drips from his fingertips. His face is a bloody, beaten mess. Sabastien, Laurence, and the other soldier ponder their handiwork.

**LAURENCE (FRENCH)**

I don't think he has anything more to say.

**SABASTIEN (FRENCH)**

How can he not?!

Sabastien paces the room, looking for someone to blame.

**SABASTIEN (FRENCH) (CONT'D)**

You should have stayed with Edmond! Marceau would still be alive!

**LAURENCE (FRENCH)**

I'm sorry, sir. He wanted me to find you.

**SABASTIEN (FRENCH)**

And Luc?! What was he doing?!

**LAURENCE (FRENCH)**

He was standing guard when I left.

**SABASTIEN (FRENCH)**

How did Edmond kill them both?!

**LAURENCE (FRENCH)**

I'm sure he took them by surprise.

**SABASTIEN (FRENCH)**

He must have had help. That big fellow, perhaps... I think it's time we brought him down here.

**LAURENCE (FRENCH)**

He saw me collect Edmond but could not have known I'd send Edmond alone before I went to find you. The only one who knew was Avril.

**SABASTIEN (FRENCH)**

Avril?

**LAURENCE (FRENCH)**

Marceau had him relay to me his order to find you.

**SABASTIEN (FRENCH)**

Why would he have Avril tell you?

**LAURENCE (FRENCH)**

He and the Englishman came to talk to Marceau. That's when Marceau told me to bring Edmond to him.

**SABASTIEN (FRENCH)**

Which Englishman?

**LAURENCE (FRENCH)**

He rode with us to LaRoque.

**SABASTIEN (FRENCH)**

Why didn't you tell me they were with Marceau before he died?

**LAURENCE (FRENCH)**

Marceau let them leave.

**SABASTIEN (FRENCH)**

You saw them leave?

**LAURENCE (FRENCH)**

Avril was right behind me. He couldn't have done it.

**SABASTIEN (FRENCH)**

Did you see them leave?

**LAURENCE (FRENCH)**

No. That's what Avril told me.

An iron door creaks down the catacombs, startling them.

**CUT TO:**

**INT. TERRACE/ INNER WALL BATTLEMENTS/ FOYER - NIGHT**

Avril and Cyril stand on opposite sides of the gate, doing their best to keep an orderly appearance. Patrick, Ido, and Felix stand as archers atop the battlements. Charles and John are upstairs as well, crouched and hiding behind the inner railing. Fabien and the seven knights walk into the foyer through the side hall and approach Avril.

**FABIEN (FRENCH)**

Did we miss the fight?

**AVRIL (FRENCH)**

There was no fight. Sabastien's keeping everyone on alert tonight.

**FABIEN (FRENCH)**

Why's the gate shut?

Fabien notices the wet floor.

**AVRIL (FRENCH)**

Part of their training. We're not to allow a retreat. He fears once the enemy's inside, we're doomed.

**FABIEN (FRENCH)**

(sarcastically)

It's one brilliant idea after another with that man.

**AVRIL (FRENCH)**

Tell me about it.

**FABIEN (FRENCH)**

How's the fire?

**AVRIL (FRENCH)**

It's abated.

Fabien steps back to look up through the battlements, then walks to the stairs. Avril stops him.

**AVRIL (FRENCH) (CONT'D)**

You're not allowed up there unless you're on duty.

**FABIEN (FRENCH)**

Consider me on duty then.

Fabien begins climbing the steps.

**AVRIL (FRENCH)**

Stop!

Fabien can't believe what he's hearing and turns to Avril.

**FABIEN (FRENCH)**

What did you just say to me?

**AVRIL (FRENCH)**

We have our orders. Sabastien is in a mood.

**FABIEN (FRENCH)**

Let him try it with me.

He continues up the stairs. Avril gives a whistle. Patrick, Ido, and Felix arm their bows and point them at Fabien.

**FABIEN (FRENCH) (CONT'D)**

How dare you! Tell them to disarm!

**AVRIL (FRENCH)**

Come down from there.

Fabien notices water dripping down from the top of the stairs. The droplets suddenly turn red with blood.

**FABIEN (FRENCH)**

You're the ones who killed Luc and Marceau.

**CHARLES**

Well that's our cue.

Charles realizes the facade is over. He and John stand and arm their bows as well, pointing them at the knights downstairs. Fabien is disgusted by his fellow Frenchmen.

**FABIEN (FRENCH)**

You're working with the English?

**CHARLES (FRENCH)**

You're very astute. Now get back downstairs with the others.

**FABIEN (FRENCH)**

(2 beats - to his men)  
They can't hit us all.

The knights begin to spread out and draw their weapons. Charles aims his bow at Fabien.

**CHARLES (FRENCH)**

Oh yes we can, starting with you.

**FABIEN (FRENCH)**

Does anyone think they'll really let us go if we surrender?

**CUT TO:**

**INT. CATACOMBS - NIGHT**

The French soldier who accompanied Sabastien and Laurence opens the iron door to investigate the catacombs where the noise came from. Sabastien and Laurence observe.

**CUT TO:**

**INT. TERRACE/ INNER WALL BATTLEMENTS/ FOYER - NIGHT**

Fabien takes another careful step up. Charles, with his bow still cocked, walks to the top of the stairs to deter Fabien.

**CHARLES (FRENCH)**

One more step and you're dead.

Fabien puts his arms up to potentially block an arrow to the head or neck. Two of the knights downstairs begin slowly sidestepping to the stairs opposite from Fabien.

**CHARLES (FRENCH) (CONT'D)**

Patrick, Ido, if they step foot on those stairs, kill them.

Ido and Patrick walk to the other side of the battlements.

**FABIEN (FRENCH)**

Get behind me, Damien.

Damien, one of the knights, gets to the foot of the stairs. Then, everyone in the room begins to hear the faint sound of footsteps coming their way through the side hall. Charles is visibly worried as they near. Fabien notices, cracks a smile, and calls back to them.

**FABIEN (FRENCH) (CONT'D)**

We found the conspirators! Call everyone you can find!

The footsteps have almost made it to the foyer. Fabien turns.

**FABIEN (FRENCH) (CONT'D)**

Listen to me! Stay back!

The excitement drains from his face as Aldred and Ulric enter the foyer mid-sentence. Aldred wields a claymore and Ulric holds two smaller swords. They have a SMALL THROWING AXE at their hip.

**ALDRED**

Oh, was he yelling to us?

**ULRIC**

We don't speak French, sorry.

Charles is ecstatic to see them.

**CHARLES**

I don't care what language you speak. I'm giving each of you a big hug and a kiss when this is over.

Fabien's face twitches with anger as his troubles mount. Ulric is looking right at him. Fabien turns to Charles as we feel the powder-keg about to blow. He covers his face with his forearms and RUSHES CHARLES. Charles fires an arrow and pierces Fabien's arm. Pandemonium ensues. Everyone who isn't currently armed pulls out their weapons. Fabien yanks the arrow out of his forearm and vengefully engages Charles.

The two knights at the bottom of the opposite staircase charge at Felix and Ido, who loose their arrows at them. One arrow hits the leading knight in the shoulder. The other hits his chest. Ido and Felix prepare for a sword fight.

Patrick fires at the knight near Cyril and hits his collar bone at a downward angle. The man screams as he clashes with Cyril. John fires into his chest and nearly kills him. Patrick then goes to assist Ido and Felix with the two oncoming knights. Damien is coming straight for Charles and John runs to intercept him. Fabien is swinging at Charles like a madman, keeping him on the defense.

Downstairs, Aldred and Ulric show their craft as each faces a French knight. They, as well as Charles, are the only men in the room who can match or surpass the knights in terms of skill. Other than John, the others have the luck of facing a weakened or outnumbered opponent. Cyril finishes off the knight who's been struck by two arrows and assists Avril, who appears to be in trouble as he is knocked down.

**CUT TO:**



**INT. CATACOMBS - NIGHT**

The soldier has almost reached the end of the catacombs where the path forks in two. The iron door at the end is shut, but the handle begins to turn and the door is slowly pulled open. No one is in the doorway.

**FRENCH SOLDIER #7 (FRENCH)**

Who's there?

Suddenly, from the left pathway of the catacombs, Grimbald grabs the soldier from behind, cups his mouth, and slits his throat. The soldier still holds his candle as he clings to life. With what little light the candle creates, Laurence and Sabastien see the angry image of Grimbald gazing across at them. They then see Brandt enter the catacombs from behind the iron door. The soldier falls, extinguishing the candle. All is silent and dark. Edmond spits up blood, indicating he is beginning to regain consciousness. Sabastien and Laurence glance at him. Then they hear Grimbald start to run right at them. Laurence arms himself.

**LAURENCE (FRENCH)**

Stand back, Captain.

**INT. ABANDONED TORTURE CHAMBER - CONTINUOUS**

They back into the chamber. Laurence shuts the door and Sabastien pulls out his sword. Grimbald pushes the door open and sees what they did to Edmond.

**CUT TO:**

**INT. TERRACE/ INNER WALL BATTLEMENTS/ FOYER - NIGHT**

The battle rages on. Even with the odds on their side, Cyril and Avril are having trouble beating their shared opponent. The knight kicks Avril's knee in sideways, immobilizing him. Cyril brings his sword down on the knight but is blocked, then the knight takes out his knife and stabs Cyril through the side under his arm. The knight looks at Avril who is on the ground, clutching his knee. Aldred runs to his aid.

Upstairs, Felix, Patrick, and Ido seem to have their problems under control. They have crowded their opponents and are mostly tangled and exchanging fists. Charles is locked in an absolute war with Fabien. The smaller space makes it difficult to have a proper sword fight. John is being pressed against the railing by Damien, struggling to not be thrown over. Even in the heat of battle, Charles manages to shove Fabien off him for a moment and swings his sword at Damien.

Damien is able to move in the nick of time, but takes a huge cut on the arm.

Fabien grabs Charles, spins him around, and head-butts him. Charles is badly dazed. Fabien head-butts Charles again, then gives him a hard punch to the ear, knocking him down. He stands over Charles, ready to deliver the killing blow. Then, in the blink of an eye, we hear something whip across the battlements. Fabien now stands frozen and cross-eyed, and Charles is utterly baffled. He quickly scoots out from under Fabien. There appears to be a throwing axe buried in the back of Fabien's skull. Ulric walks up to grab it, turns it like a lever, and looks at Fabien. Charles is relieved, then jumps up to help John. Ulric pulls the axe and lets Fabien drop.

**CUT TO:**

**INT. ABANDONED TORTURE CHAMBER - NIGHT**

Brandt enters the chamber. Edmond struggles to speak.

**EDMOND**

Grim...

Grimbald steps to Sabastien and Laurence. Sabastien quickly walks over to Edmond and puts his blade at his throat.

**SABASTIEN**

Put down your weapons. I'll kill him.

**BRANDT**

Do it. It'd be mercy at this point.

**GRIMBALD**

Don't say that!

**BRANDT**

We're gonna keep you alive even if you kill him, Sabastien. Only thing that changes is whether or not Grim here makes sure you leave looking like Edmond.

(to Grimbald)

We gotta get moving. Kill the other one. Edmond will be alright.

(Grimbald hesitates)

We stay here too long and we're all dead anyway. I'll keep reminding you of that if I have to.

Grimbald looks back and forth between Sabastien and Laurence. He lunges at Laurence, who simply can't match Grimbald's strength. Brandt remains locked on Sabastien, who feels more cornered by the second. With their swords at their chests, Grimbald drives Laurence into a table. Laurence falls back onto it and rolls off the other end. Grimbald flips the table over and it lands on Laurence. Only Laurence's head is exposed. He slides his arms out and tries to crawl out from underneath. Before he can get very far, Grimbald steps on the table, crushing Laurence who screams.

**GRIMBALD**

You helped him do that to Edmond?

Laurence doesn't understand him, not that it matters. Grimbald stomps on his jaw. Sabastien is horrified, his hand shaking with the blade at Edmond's throat. Grimbald stomps on him three more times, then looks at Sabastien. He slowly nears him. Sabastien drops his sword and backs away from Edmond. Grimbald begins unstrapping Edmond from the chair.

**CUT TO:**

**INT. D'ANTON'S STUDY - NIGHT**

Brandt, with one hand clutching the back of Sabastien's tunic, leads him up the stairs and into the study towards D'anton's chamber. Grimbald is behind them, carrying Edmond.

**INT. D'ANTON'S BEDCHAMBER - CONTINUOUS**

Sabastien and Brandt enter the somber and quiet bedchamber. D'anton lays in bed, barely alive and blankly staring at the ceiling. His motor functions have all but gone. Urbain sits in a chair and is awoken by the visitors. Grimbald stands in the doorway with Edmond in his arms.

**BRANDT**

Is he dead?

Urbain, appearing puzzled, shakes his head and stands.

**BRANDT (CONT'D)**

You're gonna look after Edmond. Find him a bed, a doctor, whatever he needs. Anything happens to him, Sabastien dies. And you die. Clear?

**GRIMBALD**

Like hell I'll leave him with these people.

**BRANDT**

We're not finished. They'll do better by him than we can at the moment.

Grimbald is apprehensive but follows the plan. He places Edmond in Urbain's chair. They are about leave, then Brandt hands Sabastien over to Grimbald and walks to D'anton. He leans over to whisper in his ear.

**BRANDT (FRENCH) (CONT'D)**

If you can hear me, your family was never in danger. It might give you some peace before you go.

**INT. D'ANTON'S STUDY - CONTINUOUS**

Brandt reenters the study and closes the door to D'anton's bedroom. Grimbald is waiting there with Sabastien.

**GRIMBALD**

I don't like this.

Brandt pushes Sabastien over to D'anton's chair.

**BRANDT**

Sit.

(to Grimbald)

Wait here. And don't talk to him.

Sabastien sits. Brandt walks to the door.

**CUT TO:**

**INT. TERRACE/ INNER WALL BATTLEMENTS/ FOYER - NIGHT**

Aldred is keeping watch near the main entrance to the foyer. He sees Brandt coming his way. Brandt looks to the remnants of the battle he missed in dismay. He reaches Aldred.

**BRANDT**

Glad to see you.

Aldred nods. Charles trots down the stairs to meet Brandt.

**CHARLES**

How'd you do?

**BRANDT**

Almost there. Did we lose anyone?

**CHARLES**

Cyril's gone. Felix hurt his hand  
pretty bad. Avril's knee is busted.  
(gestures Aldred)  
They saved our asses.

Brandt nods and walks to Avril, who is wrapping his knee.  
Cyril's corpse sits against the wall under the battlements.  
The eight French knights lay dead, scattered about the room.

**BRANDT**

How's the knee?

**AVRIL**

I'm ready to finish this, my  
friend.

**BRANDT**

Watch the terrace. I don't expect  
you'll run into any more trouble  
but if you do, tell them their  
Captain's waiting for them in the  
courtyard.

**AVRIL**

I want to finish this.

**BRANDT**

Rest the leg. This is where I need  
you, Avril.

Brandt heads up the stairs. Patrick and John peer outside.

**BRANDT (CONT'D)**

You've earned your share, Patrick.  
Just hold the terrace a little  
longer for me.

Patrick continues to look outside. Brandt looks to John.

**BRANDT (CONT'D)**

Grim's waiting with Edmond. Looks  
to be in bad shape but he might  
make it. I need you with us.

John gives Brandt a glance and gestures rapport. At the other  
end of the battlements, Felix has suffered a bad cut over his  
hand and is being sewn up by Ulric. Brandt walks to him.

**BRANDT (CONT'D)**

How's he doing?

**ULRIC**

He'll survive.

**BRANDT**

Good. We're not losing anyone else.  
 Ido, stay here with Felix. Ulric,  
 you're with me.

Ido and Felix are surprised to hear the name Ulric. Brandt descends the stairs and walks between Charles and Aldred.

**BRANDT (CONT'D)**

Time to go.

**CUT TO:**

**INT. D'ANTON'S STUDY - NIGHT**

Grimbald peers in on Edmond. Sabastien remains seated. Brandt enters with Charles, Aldred, Ulric, and John coming in after him. Sabastien glares at Brandt.

**BRANDT**

We're leaving LaRoque tonight.  
 You're gonna help us get out of  
 here.

**CUT TO:**

**INT. ENTRANCE HALL/ INNER GATE - NIGHT**

The entrance hall serves as a hub to the courtyard and upper level battlements, which lead to the two secondary entrances into the castle. It, along with the secondary entrances, would serve as the last line of defense, should the outer wall be breached and the invaders reach the courtyard. The VERTICAL INNER IRON GRATE is currently open.

Seven French soldiers currently inhabit the hall, while thirty-five soldiers patrol the outer wall and courtyard. Brandt, with a knife at Sabastien's throat, leads Charles, Aldred, Ulric, Grimbald, and John into the entrance hall. As soon as the soldiers notice them, they begin shouting to alarm the others and draw their weapons.

**BRANDT**

Let's everyone remain calm so we  
 resolve this in an orderly manner.  
 Go on, tell them.

**SABASTIEN (FRENCH - NO SUBTITLES)**

We don't want to stir a fight!

**BRANDT**

Everyone to the courtyard!

**SABASTIEN (FRENCH - NO SUBTITLES)**

All of you, inside the courtyard!  
Do as I say!

**BRANDT**

Let's move, let's move, let's move!

Brandt pushes things along as they pour into the courtyard.

**EXT. COURTYARD - CONTINUOUS**

Brandt enters the courtyard. The soldiers stare in shock.

**BRANDT**

Down off the walls! Every single  
one of you, down here now!

**SABASTIEN (FRENCH - NO SUBTITLES)**

Down to the courtyard, men!

The men on the walls begin to come down.

**BRANDT**

I want eyes on all of you!

**SABASTIEN (FRENCH - NO SUBTITLES)**

Off the walls, men! Come down!

**BRANDT**

That's it! Nice and orderly now!  
Everyone puts away their weapons!  
Bows on the ground!

**SABASTIEN (FRENCH - NO SUBTITLES)**

Place your weapons on the ground!

The men hesitantly put down their weapons as some are still descending the various staircases to join the others in the courtyard. Brandt waits till the walls are cleared, then points to the nearest soldier.

**BRANDT**

You, come here.

**SABASTIEN (FRENCH - NO SUBTITLES)**

Come here, soldier.

French Soldier #8 comes forward.

**BRANDT**

You're gonna tell five of those men  
to prepare two carriages and have a  
wagon set.

**(MORE)**

**BRANDT (CONT'D)**

Everyone else stays right where they are. After you've told them, come back here immediately.

**SABASTIEN (FRENCH - NO SUBTITLES)**

Send five men to prepare two carriages and a wagon. All others stay put. Return to us once you've relayed that.

**FRENCH SOLDIER #8**

Oui, Monsieur.

French Soldier #8 walks to the men and speaks to them. Five soldiers near the front break away and head for the stables, located through the side of the courtyard in its own building. French Soldier #8 returns. Brandt backs away into the entrance hall, and his men follow.

**INT. ENTRANCE HALL/ INNER GATE - CONTINUOUS**

French Soldier #8 cautiously accompanies them. Brandt stops about twenty feet from the inner grate.

**BRANDT**

Few things we need to settle before we go. Can't have you chasing after us soon as we depart, can we?

Sabastien is obviously embittered. Brandt snaps his fingers at French Soldier #8 and points to the side break room.

**BRANDT (CONT'D)**

Grab us a couple chairs, will ya?  
(to Sabastien)  
Go on, tell him.

**SABASTIEN**

I don't want to sit.

**BRANDT**

We may be here a while.  
(no response - to Charles)  
Do me a favor, will ya...

**CHARLES (FRENCH)**

Come with me.

The soldier follows Charles to the break room. Brandt speaks to the others.



**BRANDT**

Pack your belongings. Then we'll take supplies. When we're ready, Grim, we'll go back for Edmond. Let's get this done before any of the other soldiers turn up.

Grimbald, John, Aldred, and Ulric leave. Charles brings a wooden chair, and the soldier is close behind with another. Brandt kicks and repositions the chair so its back faces the courtyard. The soldier drops the second to face the other.

**BRANDT (CONT'D)**

After you.

Brandt forces Sabastien to sit, and his back is now to his men. They are face-to-face as Brandt sits in front of him.

**BRANDT (CONT'D)**

We're not leaving without a share of the gold, but I'm here to reason with you. Think we can do that?

(no answer)

I want half.

**SABASTIEN**

(3 beats) Okay. Half.

**BRANDT**

Really? You'd let us out of here with half? I'll need your word you won't come after us.

**SABASTIEN**

Okay.

**BRANDT**

Thing is, Sabastien, I just don't believe you. I think you're gonna send your men after us soon as I let you go. How about half of half?

(no response)

Half of that?

(no response)

Ten chests. That's one for me and each man who fought with me.

(no response)

Not even that? We're not getting anywhere.

**SABASTIEN**

(3 beats) One chest.

**BRANDT**

One chest?

**SABASTIEN**

One. And you leave here. And you suffer the cold. I will let you go.

**BRANDT**

This is in exchange for your life, mind you. Think about that, you're pricing yourself at one chest.

**SABASTIEN**

It's more than any of you rats are worth. Or you may kill me. I will be content to have my men tear you to pieces when I'm gone.

**BRANDT**

Fair enough. Charles, take your new friend here and bring up a chest.

**CHARLES**

You sure you don't want me to stick around?

**BRANDT**

I wouldn't worry about him taking off. Not with that leg.

**CHARLES**

I'm gonna grab a really big one.

**BRANDT**

As you like.

Charles and French Soldier #8 leave.

**CUT TO:**

**INT. WEST TOWER/ NARROW SPIRAL STAIRCASE - NIGHT**

Grimbald, Aldred, Ulric, and John tread carefully up a narrow stone staircase. They stop about two-thirds of the way at a wooden door. Grimbald cracks it open and peeks outside. It leads to the RAMPART that runs over the inner gate.

**GRIMBALD**

You can cross from here. Lock the grate but leave the bridges. We'll do them after if we can.

Aldred and Ulric step outside. Grimbald and John go upstairs.

**EXT. RAMPART/ INNER GATE - CONTINUOUS**

The Scandinavians hide behind the round tower. Aldred peeks over the battlements to see the dozens of French soldiers below in the courtyard. He then lays nearly flat on the ground and crawls across the rampart. Ulric follows. Aldred makes it to the DOOR on the other side. He waits for his brother and tries to open it only to discover it's locked.

**ALDRED (OLD NORSE)**

Damn.

He looks and finds an opening about twelve feet above them.

**ALDRED (OLD NORSE) (CONT'D)**

Can you get me up there?

Ulric looks, sighs, and gets on one knee so Aldred can stand on his shoulders. Once Aldred is balanced, Ulric begins to extend and get to his feet. Aldred grips the opening as Ulric puts his hands under his brother's boots and boosts him up.

**INT. CENTRAL TOWER - CONTINUOUS**

Aldred perches on the windowsill and looks inside the tower. It's a ten-foot drop to the spiral stairs below. He hangs from the ledge and drops. The door has an IRON BOLT latched into the wall. Aldred slides it out and quietly opens the door for his brother. They head upstairs and open a door.

**EXT. RAMPART TO EAST TOWER - CONTINUOUS**

The rampart leads to an opening that connects to the EAST GATEHOUSE, and just beyond, the DRAWBRIDGE. Aldred peeks over the battlements. They are less visible from here, but must still be extremely cautious.

**CUT TO:**

**INT. ENTRANCE HALL/ INNER GATE - NIGHT**

Charles and French Soldier #8 are carrying a LARGE CHEST and place it to the right of Brandt.

**BRANDT**

Let's have a look...

Charles turns the chest to get a clear shot at the METAL LOCK. He takes out his sword and prepares to strike it.

**BRANDT (CONT'D)**

What are you doing?

**CHARLES**

You asked me to open it.

**BRANDT**

You don't have the keys?

**CHARLES**

Couldn't find 'em.

**BRANDT**

Where did you look last time?

**CHARLES**

They weren't there, man.

Charles hacks at the lock a few times and it breaks. He pulls it off and opens the chest. It is filled with GOLD AND SILVER COINS. Charles giggles. French Soldier #8 gawks at its contents. Brandt leans over and runs his fingers through it.

**CHARLES (CONT'D)**

It's really something, ain't it?

Brandt scoops a handful of coins and funnels them from one hand to the other in front of Sabastien.

**BRANDT**

Really something...

**CUT TO:**

**INT. WESTERN GATEHOUSE - NIGHT**

Grimbald and John are in the western gatehouse. It's the lower of the two, making it more visible to the soldiers in the courtyard. John is preparing to lower the GRATE.

**GRIMBALD**

Not yet. They'll hear it.

**JOHN**

We have to.

**GRIMBALD**

Wait... He said we'll know when.

**CUT TO:**

**INT. EASTERN GATEHOUSE - NIGHT**

Aldred peers around to see the soldiers below. Down to his left, the carriages are being prepared in the stables.

**CUT TO:**

**INT. ENTRANCE HALL/ INNER GATE - NIGHT**

Brandt looks at French Soldier #8, who appears fearful being in the presence of so much wealth, then at Sabastien.

**BRANDT**

We have an accord?

**SABASTIEN**

(beat) It's yours.

**BRANDT**

Excellent.

Brandt holds out his hand full of coins to French Soldier #8.

**BRANDT (CONT'D)**

I want you to have this.

When the soldier realizes Brandt is offering him the coins, he timidly shakes his head in refusal.

**BRANDT (CONT'D)**

Go on, take it.

The soldier glances at Sabastien and again shakes his head at Brandt. Brandt sprinkles the coins at the soldier's feet. The soldier reacts to the coins as if they were on fire. Brandt smiles and looks to Sabastien.

**BRANDT (CONT'D)**

Amazing what this stuff does to people.

Brandt closes the chest and looks up at Charles.

**BRANDT (CONT'D)**

Haul it out there and have the men divvy it up.

**CHARLES**

You want me to go out there?

**SABASTIEN**

You can't give it to them.

**BRANDT**

It's my property now and I'll give it to whoever I damn-well please.

**SABASTIEN**

I will order them to return it.

**BRANDT**

I'm counting on it.  
 (to Charles)  
 Go on. You'll be fine.

Charles has his concerns but follows through with the task. He calls over French Soldier #8. Brandt stops the soldier.

**BRANDT (CONT'D)**

Wait... Pick those coins off the floor.

**CHARLES (FRENCH - NO SUBTITLES)**

Pick up the coins.

The soldier picks them up and tries to hand them to Charles.

**BRANDT**

Tell him if he doesn't accept my gift, I'll cut off Sabastien's finger.

**CHARLES (FRENCH - NO SUBTITLES)**

If you don't accept them, he'll cut off your Captain's finger.

The soldier fearfully places the coins in his pockets.

**BRANDT**

Same goes for every soldier out there. I won't accept a refusal.

Charles grabs one side of the chest, the soldier helps him, and they take it out to the courtyard. Sabastien is furious.

**CUT TO:**

**INT. WESTERN GATEHOUSE - NIGHT**

Grimbald and John are looking down at the soldiers and see them begin to crowd around the chest of coins. There is mass confusion as they uneasily begin to take handfuls of coins.

**JOHN**

Isn't that supposed to be ours?

**GRIMBALD**

Don't be greedy, John. This is it.

With the soldiers distracted, Grimbald backs away, holds the wheel to brace the grate, and pulls the lever. The grate unlocks and Grimbald begins reeling it shut, however, it screeches. Grimbald stops.

**GRIMBALD (CONT'D)**

Anyone hear that?

John ducks his head under the grate and peers below.

**JOHN**

You're good. Let's get this done.

John supports the grate as Grimbald turns the wheel.

**CUT TO:**

**INT. ENTRANCE HALL/ INNER GATE - NIGHT**

Sabastien is getting restless listening to the soldiers behind him chatter over the coins being passed around. His eyes wander to the empty halls, unnerving him.

**BRANDT**

You've never had a command, have you? It's why I chose you over Marceau. Loyalty is everything, see. Whether it's earned through love, or fear, or a false promise, you be sure your men are loyal.

Grimbald, John, Aldred, and Ulric enter the entrance hall. Brandt stands and pulls Sabastien to his feet.

**BRANDT (CONT'D)**

I'll show you what I mean.  
(to his men)  
Everything in order?

**ALDRED**

We're ready.

Brandt begins pushing Sabastien to the gate. The others follow and they all stop before the iron grate.

**BRANDT**

Ulric, Grim, get up there and drop it.

Ulric and Grimbald step onto the ELEVATED PLATFORM where the MECHANISM for controlling the large iron grate is set. It takes an exceptional amount strength as they begin lowering the grate. Charles, still outside, walks to the grate. The soldiers are also puzzled and begin nearing the grate. Brandt threateningly holds his knife at Sabastien's throat.

**BRANDT (CONT'D)**

Tell them all to stand back!

**CHARLES (FRENCH - NO SUBTITLES)**

Stand back! Everyone stand back!

The grate is lowered to their midsections.

**BRANDT**

Hold it there!

Grimbald and Ulric stop the wheels.

**BRANDT (CONT'D)**

Charles, tell them I hope my gift was well received.

**CHARLES (FRENCH - NO SUBTITLES)**

We hope you appreciate the gift we've given you!

**BRANDT**

That's yours to keep, unless once we've gone, Sabastien here says otherwise.

**CHARLES (FRENCH - NO SUBTITLES)**

You can keep the coins, unless your Captain demands you return them after we leave!

**BRANDT**

In fact, I'd like to hear what he plans to do.

**CHARLES (FRENCH - NO SUBTITLES)**

Let's see what your captain says!

**BRANDT**

Tell your men what will happen after we've left.

(no response)

That says it all.

**CHARLES (FRENCH - NO SUBTITLES)**

We all know he won't let you keep it!



**BRANDT**

But I can offer you something else.

**CHARLES (FRENCH - NO SUBTITLES)**

We will make you a different offer!

**BRANDT**

Every man can claim a full chest  
for himself. There's enough of it.  
Ask your man there.

Brandt points to French Soldier #8. Sabastien intervenes.

**SABASTIEN (FRENCH)**

Don't listen to this man! Lest you  
desire to be tried for treason!

Brandt cups Sabastien's mouth.

**BRANDT**

Hush, hush. You'll have your chance  
to beg.

**CHARLES (FRENCH - NO SUBTITLES)**

He's offering every one of you your  
own chest full of riches! He saw it  
for himself!

Charles points to the wide-eyed French Soldier #8.

**BRANDT**

I promise you, never again in your  
lifetimes will you be made such an  
offer!

**CHARLES (FRENCH - NO SUBTITLES)**

This is your only chance! The offer  
of a lifetime!

**BRANDT**

But you have to prove yourselves!  
Prove you're willing to earn it, as  
we have!

**CHARLES (FRENCH - NO SUBTITLES)**

You have to prove yourselves to us!  
Earn it!

Brandt turns to Grimbald.

**BRANDT**

Close it.

Grimbald and Ulric begin shutting what remains of the grate. Brandt pushes Sabastien down by his neck and ducks him under the grate as the opening shrinks. He then thrusts him through after placing his boot on Sabastien's rear. Sabastien staggers and falls in front of the soldiers. Brandt and his men spread out to the sides since the many openings of the grate leave them vulnerable, especially without Sabastien as a hostage. Sabastien jumps to his feet.

**SABASTIEN (FRENCH)**

GET THEM! I WANT THEM ALL DEAD!

Many of the soldiers are in a confused state of mind. There is no immediate reaction, which only infuriates Sabastien.

**SABASTIEN (FRENCH) (CONT'D)**

GET BACK INSIDE AND KILL THEM!

**BRANDT**

Five chests to the man who kills Sabastien!

**CHARLES (FRENCH - NO SUBTITLES)**

Five chests goes to whomever kills Sabastien!

**SABASTIEN (FRENCH)**

HOW DARE YOU DISOBEY MY ORDERS?!

Soldiers at the rear begin to notice the gate-houses have been shut and start to shout at the others to inform them.

**FRENCH SOLDIER #9 (FRENCH)**

THEY'VE SHUT US OUT! THE RAMPARTS ARE SEALED!

Sabastien looks to Brandt, then back at his men.

**SABASTIEN (FRENCH)**

It won't be long! Men will come!

Brandt fearlessly steps into the gateway.

**BRANDT**

Then where are they, Sabastien?!  
(in French)  
Where are they?!

Sabastien turns to Brandt with fear in his eyes.

**BRANDT (FRENCH) (CONT'D)**

LaRoque belongs to me now! I decide who lives and who dies!

John sees a side of Brandt he never knew existed. The frightening outburst wasn't planned. The soldiers are stunned, as is Sabastien. From the middle of the crowd of soldiers, a mean looking man starts to make his way to the front. He's currently the only one with the guts to make a move. The soldier walks around Sabastien and stands in front of him, looking at Brandt. Brandt can tell this is his guy. The soldier takes out his sword and turns to Sabastien.

**SABASTIEN (FRENCH)**

Don't dare point your sword at me!  
Restrain him!

The mean looking soldier speaks.

**FRENCH SOLDIER #10 (FRENCH)**

Does anyone object to this?

The soldiers remain still, then respond by beginning to spread out, leaving a relatively wide space for French Soldier #10 to deal with Sabastien. Sabastien looks around and realizes there isn't a man among them who will defend him. Among the faces of the French soldiers, we see weathered men. Scars, scabs, uncleanliness, and misery from the cold.

**SABASTIEN (FRENCH)**

At the very least, grant me a sword. Or do you cowards prefer to fight unarmed men?

**FRENCH SOLDIER #10 (FRENCH)**

Give him a sword.

A soldier tosses his sword on the ground near Sabastien.

**SABASTIEN (FRENCH)**

God I hate this place.

French Soldier #10 steps forward. Sabastien holds up his finger and backs away for a final word. They allow it.

**SABASTIEN (FRENCH) (CONT'D)**

I want you to know, all of your mothers are cheap whores. This I know because I've paid every one of them for their services. If you get the chance, I'd recommend you take those coins and have a turn with everyone's mother, including your own. They're well worth it.

French Soldier #10 has heard enough and swings at Sabastien with all the outrage and offense of the other soldiers behind him.

Sabastien parries and moves as best he can with his bad leg, although he was never a talented swordsman to begin with. They clash and French Soldier #10 grabs Sabastien's wrist and throws him backwards. Sabastien tries to catch himself as the next strike comes and cuts his forearm badly. He falls, dropping his sword and grabbing his wounded arm. The soldier gives him a chance to get back up, and he does.

**SABASTIEN (FRENCH) (CONT'D)**

Did I mention your mothers are whores?!

The soldier comes at him again, keeping his sword busy while punching Sabastien with his free hand. Sabastien's wounded arm is useless at this point. The soldier gets another punch in and Sabastien goes down again. He rolls onto his back and wants to keep fighting but the soldier steps on his hand.

**FRENCH SOLDIER #10 (FRENCH)**

They said you can't fight for shit.

Sabastien spits a mouthful of blood at the soldier. The soldier stabs Sabastien through the chest and watches him die. He tosses his sword to the side and walks to the gateway, where Brandt and the others have been watching. The soldier greets Brandt with a grin.

**FRENCH SOLDIER #10 (FRENCH) (CONT'D)**

That's five chests for me.

**BRANDT**

Tell these men they've just colluded in the murder of their Captain. They've also conspired to steal from the French treasury.

**CHARLES (FRENCH - NO SUBTITLES)**

You've colluded in the murder of your captain and conspired to steal from your Country's treasury.

**BRANDT**

If they survive the valley, however unlikely that is, they'll face capital punishment. France no longer has a place for them.

**CHARLES (FRENCH - NO SUBTITLES)**

If you survive your journey through the valley, France will have no longer accept you as their own.

The soldier's grin fades away. He kicks the iron grate.

**FRENCH SOLDIER #10 (FRENCH - NO SUBS)**

I'LL KILL EVERY ONE OF YOU! OPEN  
THIS FUCKING GATE! WE'RE GONNA GET  
BACK INSIDE AND TAKE TURNS WITH  
YOU!

He continues to shout. Brandt leans against the wall.

**BRANDT**

I reckon they'll be cleared out in  
three days. That's three days we  
don't take our eyes off them or the  
terrace. You sleep here, you eat  
here. Pull the bridges and take  
turns on the towers in case they  
get clever.

Brandt leaves. Grimbald watches him go.

**CUT TO:**

**INT. HALL TO TERRACE/ INNER WALL BATTLEMENTS/ FOYER - NIGHT**

Brandt doesn't want his presence known as he looks in on the  
entrance to the terrace. The Frenchmen are chatting atop the  
battlements. Everything appears under control. Brandt leaves.

**CUT TO:**

**INT. NOBLES' CHAMBER HALL - NIGHT**

Urbain exits an open room holding bloody bandages. Brandt  
looks inside to see Edmond asleep in a luxurious bed.

**BRANDT**

Will he live?

**URBAIN**

I believe so.

**BRANDT**

Everyone is to remain in their  
chambers. You'll tend to them until  
we decide what to do.

Urbain nods and walks down the hall. Brandt enters the room.

**INT. NOBLES' CHAMBER #4 - CONTINUOUS**

Brandt walks to the side of the bed and watches Edmond  
laboriously breathe.

**GRIMBALD**

Nice of you to check in on him.

Grimbald unexpectedly speaks from inside the room.

**BRANDT**

They did well by him. You're supposed to be at the gate. If you wanna stay, I'll take your watch.

Brandt walks past Grimbald to the door.

**GRIMBALD**

I told you when you first came here, stay the hell away from him.

**BRANDT**

I saved both your lives today. Don't forget that.

Brandt leaves.

**DISSOLVE TO:**

**EXT. TERRACE/ OUTER WALL - MIDDAY**

A howling snowstorm blows over the now empty terrace. It would appear the French soldiers have abandoned their posts. Ropes are tied off at the edge of the walls to the mountains.

**CUT TO:**

**INT. ENTRANCE HALL/ INNER GATE - MIDDAY**

Ulric, with snow-covered hair, trots down the stairs from the tower and heads to the entrance hall. Brandt, Charles, John, and Aldred are sitting, some of them with their feet up on the tables they've brought to the hall. Assorted foods, including bread, cheese, and cases of wine are scattered about. They've been living it up while guarding the gate and are in a cheery mood.

**ULRIC**

There's no one out there.

Aldred rips a chunk of bread in half and tosses the other half to his brother. Charles holds up his bottle of wine.

**CHARLES**

To those men out there freezing themselves into a human icicle. It was us or the French.

The men raise what they're holding and drink.

**CHARLES (CONT'D)**

So uh, Nicholas?

**BRANDT**

Yes, Orland?

**CHARLES**

Those coins you gave away, that's coming out of your share right?

They all know this is a gag and play along.

**BRANDT**

That's a fair question. Let's take a vote. Who thinks it oughta come outta my share?

Charles is the only one to raise his hand.

**BRANDT (CONT'D)**

Who thinks it should come out of his?

Everyone except Charles raises their hand.

**BRANDT (CONT'D)**

It's essentially unanimous. Sorry.

**CHARLES**

You assholes.

**BRANDT**

Who thinks we should take his whole share?

**CHARLES**

If any one of you raises a hand...

All of their hands go up. Brandt shrugs as the room laughs.

**ALDRED**

I still haven't been down to see it.

**CHARLES**

Not even for a quick peek?

**ALDRED**

Not even that.

**CHARLES**

It's a sight to behold, my friend.  
There's so much that, if we poured  
it all out on the floor, you could  
take a swim in it.

Aldred is practically drooling at the thought.

**ALDRED**

Show me.

**CHARLES**

Let's go.

Aldred jumps up to leave. Ulric throws some bread at them.

**ULRIC**

You still have a job to do!

**CUT TO:**

**INT. NOBLES' CHAMBER ROOM #4 - SUNSET**

Grimbald is dozing off in his chair. Edmond is in and out of consciousness. He begins to mumble, alerting Grimbald.

**EDMOND**

Avril... Avril...

He is difficult to understand as Grimbald leans closer.

**GRIMBALD**

What's that, Edmond?

**EDMOND**

Englishman...

**GRIMBALD**

You're safe, Edmond. It's over.  
You'll be back on your feet soon  
and we'll put this all behind us.

Edmond is back asleep. Grimbald hates seeing him like this.

**CUT TO:**

**INT. ENTRANCE HALL/ INNER GATE - NIGHT**

Grimbald mind is somewhere else. He sits near John, who is amused by Charles, Aldred, and Ulric as they play around with the JEWELS from a SMALL CHEST they brought up. Charles drops THREE PEARLS into his goblet of wine and stirs his drink.



**CHARLES**

Adds to the flavor.

He drinks and respire loudly, feigning its improved taste. John chuckles with the others. Ulric scoops a few jewels into a cup, pours some wine, and walks over to Grimbald.

**ULRIC**

The best wine in France. Try it.

Grimbald accepts the cup but doesn't drink from it.

**GRIMBALD**

Thanks.

**ULRIC**

Your friend will get better.

Grimbald nods and Ulric returns to his seat as he drinks.

**CUT TO:**

**EXT. EASTERN TOWER - NIGHT**

Brandt stands atop the eastern tower, overlooking the courtyard and valley. The storm has regressed, but is still harsh by any measure. Brandt starts to appear dispirited as he winces in pain. He begins massaging his temple.

**CUT TO:**

**INT. BREAK ROOM - MORNING**

Brandt is sleeping in the break room, which opens directly into the entrance hall. Charles leans in the archway.

**CHARLES**

You awake?... You up, mate?

Brandt opens his eyes. Charles can't see it, though.

**CHARLES (CONT'D)**

Couple of blokes here asking to talk to you. I'll send 'em away if you want.

**INT. ENTRANCE HALL/ INNER GATE - CONTINUOUS**

Charles reenters the hall. Doucelin and Clarimond are waiting for him. Aldred and Ulric stand ready to defend the gate. Charles approaches the two Frenchmen.

**CHARLES (FRENCH)**

He's resting.

**CLARIMOND (FRENCH)**

We'll return in the afternoon.

**CHARLES (FRENCH)**

Frankly, I'm not sure he's inclined to speak with you. As I said, I can relay whatever you have to say.

**CLARIMOND (FRENCH)**

A few moments of his time is all we ask.

**CHARLES (FRENCH)**

You can try later, I suppose.

Brandt walks through the archway to a nearby bucket of water. The Frenchmen watch as he splashes his face and the back of his neck with cold water. He dries himself off with a cloth and takes a seat at the nearest table. While giving Clarimond and Doucelin a look, he manages to invite them to sit without saying a word. They join him at the table. Charles stands nearby. Brandt reaches for a goblet, looks inside, tosses out some jewels, and pours some wine. Clarimond decides to speak.

**CLARIMOND (FRENCH)**

We're thankful you've been so fair and courteous to those of us whom you owe nothing.

(2 beats - no response)

We're hoping you'll reason with us on another matter as well. When the passes clear in a few weeks, and I expect that's when you will depart, are you certain you can cross through the east unnoticed? For a man with the fortitude to accomplish what you have, I'm sure you've planned it through, but...

**BRANDT**

(interrupts)

Your flattery makes my stomach turn.

Clarimond looks to Charles for a translation.

**CHARLES (FRENCH)**

He doesn't care for your compliments.

Clarimond changes tune and gets real with Brandt.

**CLARIMOND (FRENCH)**

I won't argue whether or not it can be done. But what then? Will you return to England or do you look to keep our holdings for yourselves?

(3 beats - no response)

It must be England. You can not hide such a prize without her protection, which makes this your only viable option. When you arrive, you'll return a hero.

**BRANDT**

(chuckles)

A hero? No... I'll be a legend.

Clarimond looks to Charles for a translation, but Charles says nothing. Reality has come crashing down on him.

**CLARIMOND (FRENCH)**

Once you bring Edward his gift, are you prepared to return to war? Is this what you desire?

Brandt shrugs with a look of indifference.

**BRANDT (FRENCH)**

I've been at war all my life.

**CLARIMOND (FRENCH)**

Even now you are at war?... I've come to you on behalf of all the mothers, and the fathers, and the brothers and sons. Those who mercifully avoided the misfortune of losing someone. Those who have just returned to the promise of a peaceful life, no matter how short-lived it may be. To express my sincerity, our sincerity, we will gladly give you everything in our possession. Our fortunes are locked away in the hold below. Yes, you understandably deem it to be yours already. But is not so by law. Doucelin and I have agreed that, should you accept what we have to offer, and you disregard that which we cannot speak for, you will find no effort from us or any other Frenchman, to retrieve what once belonged to us. You will depart LaRoque as wealthy men. Leave France, and you will be free.

Brandt and Clarimond eye each other. He then nods and waves them off with his hand. Clarimond gets up and leaves with Doucelin to give him time to think. Charles is visibly upset.

**CUT TO:**

**INT. SOLDIER'S DORMITORY #1 - NOON**

The FOURTEEN SERVANTS have been placed in the soldier's dormitory. Urbain manages their day to day affairs.

**CUT TO:**

**INT. TERRACE/ INNER WALL BATTLEMENTS/ FOYER - AFTERNOON**

Avril, Patrick, Ido, and Felix sit at a ROUND TABLE in the foyer. They are talking and laughing as Brandt enters.

**AVRIL**

Join us for dinner, Nicholas.

**BRANDT**

Can't say I'm hungry, but thanks.

**AVRIL**

Neither are we. It doesn't stop us from eating.

The Frenchmen laugh.

**PATRICK (FRENCH)**

Ido hasn't stopped for days.

**AVRIL**

Do you need something?

Brandt sees they're happy.

**BRANDT**

We can talk later.

**CUT TO:**

**EXT. LAROQUE - MORNING**

The weather is very peaceful and clear.

**CUT TO:**

**INT. NOBLES' CHAMBER ROOM #4 - MORNING**

Grimbald is asleep in his chair. He opens his eyes to the surprise of seeing Edmond sitting up in bed.

**GRIMBALD**

Took you long enough.

Grimbald is glad to see Edmond up, while Edmond is unsettled.

**CUT TO:**

**EXT. CENTRAL TOWER - MORNING**

Brandt is standing atop the central tower, looking over LaRoque. Charles climbs up and joins Brandt on the ledge.

**CHARLES**

The plan was England all along, wasn't it?

**BRANDT**

I don't know what I'm gonna do yet.

**CHARLES**

It's not your call anymore. What, you think Avril and the others will agree to that?

**BRANDT**

They'll understand soon enough. And they can't stay in France.

**CHARLES**

(sarcastically)

Yeah I'm sure they'll humbly take whatever scraps you throw at them and leave the rest to you.

**BRANDT**

Don't you want to return home?

**CHARLES**

That's not why we came here. What we risked our necks for. None of us did this so we could hand it off to those miserable noble pigs who threw us to the fucking wolves.

**BRANDT**

We'll set aside a fair amount for ourselves. And England will allow us back.

**CHARLES**

These are the same people who had us on the run in the first place! All that nasty business in Bratton, and here... Or you don't think it's on us because you left them to the mountains? If their hearts haven't frozen stiff, about now they'll be eating each other to stay alive.

**BRANDT**

So you've grown a conscience?

**CHARLES**

No. We are who we are. But I won't let it all be for those noble pigs. Those pompous fools don't deserve to have what we rightly earned. And who knows, if we don't expedite the next war by a few years, maybe we'll get a decent night's sleep for a change.

**CUT TO:**

**INT. ENTRANCE HALL/ INNER GATE - AFTERNOON**

Ulric enters the hall holding TWO MID-SIZED COD at the end of TWO HOOKS. Grimbald, Aldred, and John are in the hall.

**ULRIC**

There's a fishing hole below.

**JOHN**

Nice catch.

**ULRIC**

It'll be good eating tonight, eh Grim?

**GRIMBALD**

Looks that way.

Grimbald cracks a smile. Ulric lays the fish on the table. Ulric pulls out his knife and begins gutting the fish. As soon as Grimbald notices the knife, he becomes fixated on it as Ulric works. His face tenses up, and his eyes berate every movement. Something is seriously wrong. He tries to compose himself in order to avoid stirring attention.

**CUT TO:**

**INT. NOBLES' CHAMBER ROOM #4 - NIGHT**

Edmond has his hand cupped over his mouth as tears stream down his face. Grimbald shamefully watches as Edmond takes in what he's just been told.

**CUT TO:**

**INT. TERRACE/ INNER WALL BATTLEMENTS/ FOYER - NIGHT**

Felix is performing an act, balancing a wine bottle on his chin. Ido and Patrick are laughing and chatting. Avril smiles and drinks his wine, then exits the foyer.

**CUT TO:**

**INT. NOBLES' CHAMBER ROOM #4 - NIGHT**

Avril enters the room. Edmond stands while Grimbald sits.

**AVRIL**

You look well, Edmond.

Edmond turns to him.

**EDMOND**

Grim tells me if it wasn't for what you did, I may have been down there a lot longer.

**AVRIL**

If you asked me here to thank me, please, it's not necessary.

**EDMOND**

I could've died down there.

**AVRIL**

Yes, it is tragic, my friend.

**EDMOND**

(beat) Just like Gilbert.

**AVRIL**

Hm?

**EDMOND**

Just like what happened to Gilbert. Grim says you saw him die.

**AVRIL**

Yes, it was truly awful to witness.

Avril pretends to reflect during an awkward silence.

**AVRIL (CONT'D)**

Really, I'm happy to see you've recovered.

**GRIMBALD**

Sit your ass down, Avril.

**AVRIL**

Pardon?

**GRIMBALD**

You're not leaving til I say so.

**CUT TO:**

**INT. TERRACE/ INNER WALL BATTLEMENTS - EARLY MORNING**

Avril is looking over the battlements. He appears troubled as he runs his fingers through his beard.

**CUT TO:**

**INT. ENTRANCE HALL/ INNER GATE - MORNING**

John is anxiously bouncing his knee. He and Grimbald are wide awake while Aldred and Ulric look as though they just woke up. Felix enters the hall and walks to the Scandinavians.

**FELIX**

We need one of you to help us.

The brothers look at each other, hung over.

**ULRIC**

Not me.

Aldred sighs and gets up. He ruffles his brother's hair and follows Felix out of the hall.

**CUT TO:**

**INT. TERRACE/ INNER WALL BATTLEMENTS/ FOYER - MORNING**

Brandt enters the foyer to find Avril and Ido.

**BRANDT**

You seen Orland?

They shake their heads. Brandt begins to leave.



**AVRIL**

We found something in the cellars.

Brandt stops and turns to Avril.

**CUT TO:**

**INT. ENTRANCE HALL/ INNER GATE - MORNING**

Grimbald glances at Ulric, then stands and walks to him.

**GRIMBALD**

John tells me you're quite slick  
with a blade.

Ulric smiles at John, who tries to hide his nervousness,  
still bouncing his knee. Grimbald takes out his sword.

**GRIMBALD (CONT'D)**

C'mon. Teach us a thing or two.

**ULRIC**

When the wine leaves my head.

**GRIMBALD**

Don't be like that. I'll even head  
down to the fishing hole and catch  
tonight's supper if you do it.

Ulric laughs, gets up, and pulls out his sword as he walks to  
Grimbald. They begin play fighting and hardly put any force  
into it. Ulric is quick on his feet and uses speed to his  
advantage. He taps Grimbald with the flat edge of the blade.

**GRIMBALD (CONT'D)**

Not bad.

**ULRIC**

I've learned there are only two  
fighters. The one who is fast and  
the one who is slow.

**GRIMBALD**

You saying I'm slow?

**ULRIC**

Everyone who fights me is slow.

They continue to spar. John is noticeably more nervous.

**CUT TO:**

**INT. HALL TO COMMONER'S LIVING AREA - MORNING**

Aldred is following Felix through the hall.

**FELIX**

It's just through here.

**CUT TO:**

**INT. STAIRWAY TO UNDERGROUND DUNGEON - MORNING**

Avril and Ido lead Brandt down the steps to the dungeon.

**CUT TO:**

**INT. ENTRANCE HALL/ INNER GATE - MORNING**

Ulric ducks Grimbald's swing, spins around him while pulling out his knife, and holds it at Grimbald's throat. John jumps to his feet. It is the same knife that triggered Grimbald the previous day, and Grimbald knows it.

**GRIMBALD**

Nice one.

Ulric laughs and releases the hold, then resets himself.

**GRIMBALD (CONT'D)**

Bet you can't catch me in it again.

Ulric accepts the challenge. The fighting continues. John is clenching his fists. Grimbald sets Ulric up for the same move. This time, as Ulric spins, Grimbald moves with him and surprises him with A MASSIVE UPPERCUT TO THE JAW! Ulric is stunned as his teeth clank. He drops his knife and spits bits of broken teeth and blood into his hand. As he looks up in shock, Grimbald RUNS HIS SWORD THROUGH HIS STOMACH. Ulric drops to his knees and falls on his side. Grimbald pulls out his sword, picks up and looks at the knife Ulric dropped, then runs out of the hall in a hurry. John takes a final look at Ulric who is barely alive, then runs after Grimbald.

**CUT TO:**

**INT. COMMONER LIVING AREA - MORNING**

Felix enters the lounge with Aldred behind. As Aldred passes the opening, Patrick comes from the side wielding a knife and STAB ALDRED BELOW THE RIBS! Felix pulls out his knife and stabs Aldred through the front. Aldred catches the knife midway, but suffers further damage.

Patrick gets behind Aldred and puts him in a choke-hold. Aldred snaps his head back, cracking Patrick on the nose and sending him into the wall. Patrick hits his head and falls. Aldred then rips at the stitches on Felix's hand, causing him to scream and lose grip of his knife, then stabs him with it. The wound isn't fatal but slows Felix. Aldred, bleeding badly, stumbles and leaves quickly. Patrick gets up and pulls Felix to his feet. They run after Aldred.

**CUT TO:**

**INT. UNDERGROUND DUNGEON - MORNING**

Brandt, Avril, and Ido walk past the open cells. There is a single enclosed cell near the receiving area that bridges the two rows of cells, and it is currently lit. Avril walks ahead of them to the iron door of the cell. Brandt arrives at the door and peers inside. Charles is hog-tied and on his knees. Brandt furiously looks at Avril and lunges at him. Ido and Avril grab him and pull him into the room, bringing him to his knees in front of Charles. They disarm him.

**INT. ENCLOSED CELL - CONTINUOUS**

Brandt and Charles look at each other, just a few feet apart. Edmond has been waiting in the hidden corner of the cell.

**EDMOND**

Hello Brandt.

**CUT TO:**

**INT. ENTRANCE HALL/ INNER GATE - MORNING**

Aldred is holding his wounds while he runs through the hall to the entrance. He sees Ulric lying on the ground.

**ALDRED**

ULRIC!

He runs to Ulric and drops next to him. Aldred rolls him onto his back, only to see his cold, lifeless eyes. He cries as he holds his brother. Felix and Patrick enter the hall.

**CUT TO:**

**INT. ENCLOSED CELL - MORNING**

Grimbald and John walk into the doorway. John waits in the hall while Grimbald walks around Brandt to look in his eyes. He crouches in front of him and shows Ulric's knife.

**GRIMBALD**

Look familiar? It's me old knife. Gave it to Gilbert some months back. Imagine my surprise seeing your man with it. So what, you had them kill him to make me think it was my fault? What else?

(no response)

I don't think it matters anymore. You're done. And it's a sweet sweet feeling, Brandt, seeing you like this.

(stands up)

Edmond's never been one to hold a grudge. Ain't who he is. He's too good for that... But I'm not.

Grimbald grabs a handful of Charles' hair and JAMS THE KNIFE INTO HIS THROAT! Charles bleeds out and flops like a fish. Brandt watches the life fade from his eyes, which in turn, seems to have the same effect on him. Charles is now still.

**GRIMBALD (CONT'D)**

It were up to me, I'd do the same to you.

Edmond walks towards Brandt, who emptily stares at Charles.

**EDMOND**

When the time comes, we'll hand you off to the French. You'll answer for everything. Including what you did to my father... Remember him? A truly great man, he was. Very few like him in this world.

Edmond steps in front of Brandt, blocking view of Charles.

**BRANDT**

Aye boy, your father was a great man.

(3 beats - looks up)

And I beat him. What does that make me?

Edmond waits a moment, then crouches in front of Brandt.

**EDMOND**

I beat you.

**FADE OUT/IN:**

**TITLE CARD:**

**ACT III:**

**TRUTH**

**FADE OUT/IN:**

**EXT. COURTYARD - MORNING**

Winter is ending. The weather is clear and the sun shines. Patrick and Ido lift the last of SEVEN CHESTS onto a wagon. They proceed to cover the chests with hay, then tie a tarp over the wagon. Felix stocks a second wagon with supplies.

**EXT. LAROQUE'S OUTER WALL - CONTINUOUS**

John walks along the western wall, soaking in what little warmth the sun emits. He opens his eyes and looks down the pathway to the valley.

**CUT TO:**

**INT. D'ANTON'S STUDY - NOON**

Avril, Edmond, Grimbald, Clarimond, Doucelin, and Urbain discuss the mundane specifics of TWO DOCUMENTS on the table.

**URBAIN (FRENCH - NO SUBTITLES)**

Our seals supersede any inspections or checkpoints. They're the same ones used to travel.

**DOUCELIN (FRENCH - NO SUBTITLES)**

You're free to travel as far as Gascony. Although, I don't know if the English will honor it beyond that, nor would I expect them to.

**CUT TO:**

**EXT. LAROQUE'S OUTER WALL/ MAIN GATE - NOON**

John is now on the southern wall near the main gate. He walks to the ledge and looks to the valley once again.

This time, something in the distance catches his attention. He squints, then looks on in worry and runs to the stairs.

**INT. D'ANTON'S STUDY - CONTINUOUS**

Grimbald, appearing bored, grabs and bites into an apple. He gets up and stands with his back to the window where we see John running through the courtyard below.

**AVRIL (FRENCH - NO SUBTITLES)**

We're splitting up at Aquitaine's southern border. Will the seals get us through to Spain?

**URBAIN (FRENCH - NO SUBTITLES)**

No, they won't. We'll give you the necessary papers to take to the local High Command.

**DOUCELIN (FRENCH - NO SUBTITLES)**

I hear the border is as porous as it's ever been. No one is worried about Spain at the moment.

Grimbald heads down to the catacombs. Edmond watches him go.

**CUT TO:**

**INT. ENCLOSED CELL - NOON**

Brandt is sitting in the corner, his side resting against the wall. He hasn't bathed or shaved in over a month and appears malnourished. There isn't a single piece of furniture in the cold, dark room. The latch on the door clicks open, the lever is pulled, and Grimbald enters the room with his half-eaten apple in hand. He peers at whatever's left of Brandt.

**GRIMBALD**

We're leaving at first light tomorrow. You'll get outta this cell for a change. Must be looking forward to that.

(bites apple)

The old man died. That bald fellow signed over half his holdings. Then there's the other two. Avril and Edmond took 'em up on their offer. Not a bad haul, really. But yeah, most it's staying down here.

(tosses core at Brandt)

Edmond wants to continue his work. Even after what they did to him.

**(MORE)**

**GRIMBALD (CONT'D)**

Just as stubborn as old Remfrey,  
ain't he? I'll tag along, but...

We hear a worried John running to the cell.

**JOHN (O.S.)**

Grim!... You down here?!

Grimbald sticks his head out the door.

**GRIMBALD**

John?

**JOHN (O.S.)**

Riders approaching!

**GRIMBALD**

How many?

**JOHN (O.S.)**

Ten, maybe more! English colors!

**GRIMBALD**

You sure?

**JOHN (O.S.)**

They'll be at the gate now!

John runs back. Grimbald glances at Brandt, then leaves.

**CUT TO:**

**EXT. COURTYARD - NOON**

Urbain leads Clarimond, Doucelin, Edmond, and Avril to the main gate. Their formalness implies they hope to project normalcy in LaRoque.

**EXT. LAROQUE'S OUTER WALL/ MAIN GATE - CONTINUOUS**

Patrick, Felix, and Ido stand on the outer wall above the main gate, looking down on the TWELVE HORSEMEN. Two of them sit atop a PRISONER'S CARRIAGE. Urbain and those with him have nearly reached the iron grate and look through it to see who these men are. The three horsemen nearest to the gate dismount and walk up to it. As they near, we realize they are Nicholas, Eric, and Orland, whom we haven't seen since Act I.

**URBAIN**

Welcome to Fort de LaRoque,  
gentlemen. Identify yourselves and  
state your business, please.

**NICHOLAS**

Name's Nicholas. I represent Elbelin and some neighboring districts. These are my unders, Eric and Orland. We're here at the behest of England's higher courts.

For Urbain, Avril, and Edmond, it is troubling to hear the names Nicholas and Orland, as they were the aliases used by Brandt and Charles. Nicholas pulls out a SCROLL OF PARCHMENT from his coat and passes it to Urbain through the grate. Urbain opens it and begins to read to himself.

**NICHOLAS (CONT'D)**

We believe a fugitive by the name of Brandt may have come this way.

**EDMOND**

A fugitive? What did he do?

**URBAIN**

(as he reads the scroll)  
Coercion, bribery, use of civilian arbiters... All forbidden during a time of war.

**NICHOLAS**

It's possible he came with another. Charles of Mowbrey. That document supersedes any jurisdiction over them. You are to hand them over to us, should they be in your company.

John can now be seen approaching the gate. Grimbald is not far behind. Urbain finishes looking through the scroll, gives Edmond a quick glance, then speaks to Nicholas.

**URBAIN**

I understand you must have come a long way. I'm sorry to bear the unfortunate news but no men by these names have come to LaRoque.

Urbain returns the scroll through the grate.

**NICHOLAS**

That *is* unfortunate. Certainly not the answer we were hoping for.

**URBAIN**

Again, I'm sorry.



**NICHOLAS**

They may have come under false names.

Urbain looks to see John and Grimbald near them.

**URBAIN**

False names you say? The only Englishmen at LaRoque stand before you now. Are they the men you seek?

Urbain points at John and Grimbald. Nicholas takes a look.

**NICHOLAS**

No, they're not.

**EDMOND**

Why do you believe they were coming here?

**NICHOLAS**

I can't speak to their motives. I was hoping you'd have an idea of what would bring them this far.

**EDMOND**

But what gave you the idea they would be at LaRoque of all places?

**NICHOLAS**

Because this is where they told me they were going.

**EDMOND**

All due respect sir, but two fugitives tell you where they're going and you believed them?

**NICHOLAS**

If only it were so simple.

**EDMOND**

I'm sure it isn't. That being said, they're not here, so...

Nicholas doesn't respond to Edmond and looks up at the walls.

**NICHOLAS**

Not to pry but we noticed your watch was looking sparse.

**URBAIN**

We don't have visitors in the winter, so we manage.

**NICHOLAS**

You have visitors now.

**URBAIN**

Yes, but you are friendly visitors,  
I'm sure.

**ORLAND**

And if we weren't?

There is an uncomfortable, tense moment. Nicholas smiles.

**NICHOLAS**

No matter, because we certainly are  
friendly.

(Urbain laughs uneasily)

The thing of it is, back in the  
valley, we came across scores of  
dead men buried in the snow.

**URBAIN**

(3 beats) Did any survive?

**NICHOLAS**

None that we saw.

**URBAIN**

They stole something from us.

**NICHOLAS**

I thought so.

Nicholas turns, snaps his fingers, and calls over the men atop the prisoner carriage. They drop down, open the carriage, and pull out the same chest of coins that Brandt gave to the French soldiers the night he took LaRoque. The two men carry the chest over to the gate, set it down, and return to the carriage. Nicholas opens the mostly full chest.

**NICHOLAS (CONT'D)**

We found it near a few of the dead  
men. Looked like they had a  
scuffle. They were further ahead  
than most of the others. It  
appeared they backtracked, looted  
the bodies, and tried on again.  
They didn't make it far.

Urbain tries to get a read on Nicholas.

**URBAIN**

This is unexpected, I must say.  
Thank you.

**NICHOLAS**

Let this be a token of our good will. We came for the fugitives, nothing more.

**URBAIN**

If only we had them to give.

**NICHOLAS**

Yes.

**URBAIN**

But it would be our pleasure to fully replenish your provisions.

**NICHOLAS**

You're too kind. If at all possible could you board my men up for the night? It would lift their spirits before the long journey home.

**URBAIN**

Allow me a moment to confer...

**NICHOLAS**

Of course.

Urbain turns and takes a few steps away from the gate, just far enough so Nicholas can't hear them speak. He huddles with Clarimond, Doucelin, Edmond, Grimbald, Avril, and John.

**GRIMBALD**

Who the hell are they?

**EDMOND**

Didn't catch their names, did you?

**GRIMBALD**

No, why?

**EDMOND**

That one goes by Nicholas. And Orland's to his right.

**GRIMBALD**

(loudly) Fuck off?

**JOHN**

(sarcastically)  
Could you be a bit louder?

**URBAIN**

You think he is with Brandt?

**EDMOND**

I don't know.

**GRIMBALD**

Of course he is.

**URBAIN**

It was a valid document. It's not easy to receive that signature.

**GRIMBALD**

This guy Brandt, he can sink his claws in anywhere. If you can't verify it, don't trust it.

**URBAIN**

And returning the coins was for pretense?

**GRIMBALD**

He hasn't really given them to you yet, has he?

**EDMOND**

Kindly send them on their way. See if he uses the coins for leverage.

Urbain nods and returns to the gate to confront Nicholas.

**URBAIN**

Hosting you for the night is a concern to us. We are shorthanded and must take precautions. I'm deeply sorry.

**NICHOLAS**

You have every right to turn us away. There's no offense taken. We'll be off soon.

**URBAIN**

Very well.

**NICHOLAS**

You should travel with us.

**URBAIN**

Travel with you?

Nicholas points to the pre-loaded wagons in the courtyard.

**NICHOLAS**

Looks like someone's made their preparations.

**URBAIN**

Ah. Some of our guests are eager to return home. I shan't be going.

**NICHOLAS**

We'd be happy to provide protection, if needed.

**URBAIN**

That will not be necessary, thank you. If your men would back away, we will retrieve the valuables and spoil you with more goods than you can carry.

**NICHOLAS**

Sounds fair.

(3 beats - awkward moment)

Just as you did, I require a moment to confer with my men. If you'd grant it.

By now, they are less gracious, but Urbain smiles and nods. Nicholas huddles with Eric and Orland a few paces back.

**NICHOLAS (CONT'D)**

If ever I was sure of something, Brandt's been here.

**ORLAND**

So he's using us? For what? So we could be turned away?

**NICHOLAS**

(2 beats) He needs our help.

**ORLAND**

You think he knew he'd get himself into trouble before he got here?

**NICHOLAS**

Could be.

**ORLAND**

Why would he want us to come arrest him? What good would it do? We'd be here to pick him up and return him a prisoner. I just don't...

**ERIC**

Or we were just his backup plan in case things went sour. Us leaving could be what he wants.

**ORLAND**

That would mean they work for him, or at the very least with him, and it's not looking like they'll give him up.

**NICHOLAS**

Then we drag him out of there.

**ORLAND**

If hosting twelve men in a place like this is a problem...

**NICHOLAS**

Something really bad happened here. I want to know what they're hiding.

**ERIC**

How are you gonna force them to hand him over?

Nicholas turns and heads back to the gate.

**URBAIN**

Is everything in order?

**NICHOLAS**

Not quite, sir. With us having come this far, my men just aren't satisfied with the resolve being so inconclusive.

**URBAIN**

And yet I cannot give you what I do not have.

**NICHOLAS**

Respectfully, we'd like the opportunity to search LaRoque.

**URBAIN**

Respectfully, no.

They are at a standstill, then Nicholas appears to concede.

**NICHOLAS**

Well you've made your decision. You'll find us at the start of the path. We'll camp there a few days. Bring those supplies when you can.

**URBAIN**

You will make camp here?

**NICHOLAS**

Good a place as any. It'll give us a chance to see your people off.

Urbain is stone-faced and irritated.

**TIME CUT:**

Urbain and those with him are back in their huddle.

**GRIMBALD**

That son of a bitch is with Brandt.

**JOHN**

Not necessarily. If Nicholas, this one, the new Nicholas, if he's with Brandt, why use the same name? If he's in on it, it gives them away.

**GRIMBALD**

Brandt wants us to be having this conversation. I should've killed him. Told you I should've done it.

Grimbald pinches the bridge of his nose.

**AVRIL**

If he really is who he says, why not just give him Brandt?

**EDMOND**

Urbain never read 'murder' off his list of crimes. You think England will give him what he deserves?

**JOHN**

Take it one step at a time. Like Grim said, Brandt wants us to be having this conversation. But what does he want out of all this?

**EDMOND**

He wants Nicholas to take him.

**GRIMBALD**

(looks at Nicholas)  
He's a persistent bugger.

**AVRIL**

Brandt is not my problem anymore. Tomorrow my men go with me.

**EDMOND**

We'll get rid of them. Grim, go on ahead. Take Brandt into the mountains. Just keep him out of sight til nightfall.

(to Urbain)

We don't want all twelve of them crawling around.

**GRIMBALD**

Alright but send someone after me to shut the terrace.

Grimbald casually walks off and heads for the main building. Urbain returns to the gate. Nicholas watches Grimbald.

**URBAIN**

If it will satisfy you, you are free to look about as you please. But only a few may enter.

**NICHOLAS**

We'd get this done much quicker if you'd have us all.

(Urbain scolds Nicholas)

Alright then.

Nicholas motions to Eric to relay the message. Eric goes to the other horsemen. Four of them turn back and stay near the prisoner's carriage. Three others dismount and come forward. Ido and Patrick begin to reel open the main gate.

**CUT TO:**

**INT. ENCLOSED CELL - AFTERNOON**

Grimbald comes rushing into the cell. Brandt hasn't moved.

**GRIMBALD**

Get up. You and I are going on a little trip this evening.

Brandt has no reaction. Grimbald isn't up for any nonsense. He walks over to Brandt and forcibly pulls him to his feet.

**GRIMBALD (CONT'D)**

Am I gonna have to haul you over my shoulder like a child?

(shoves Brandt)

I'll do it, ya know. Strip what little dignity you have left. Would be my pleasure.



Brandt walks to the door and makes a left turn.

**GRIMBALD (CONT'D)**

Wrong way.

**CUT TO:**

**INT. ASSEMBLY HALL - AFTERNOON**

Nicholas, Orland, Eric, and three of their colleagues, SIMON, WALTER, and RAULLIN have entered the hall. Urbain, Edmond, Clarimond, Doucelin, Avril, and John have as well. Both sides have individually paired with the other to lead them on a tour of sorts. John accompanies Raullin, Avril with Walter, Doucelin with Simon, Clarimond with Eric, and Edmond and Urbain take Nicholas and Orland in the same direction. They head for the Nobles' living quarters, while the others scatter to different locations.

**CUT TO:**

**INT. TERRACE/ INNER WALL BATTLEMENTS/ FOYER - AFTERNOON**

Brandt and Grimbald enter. Grimbald heads for the gate and tries to lift one side of the brace over the hooks but fails.

**GRIMBALD**

Help me with this.  
(Brandt stays put)  
Have it your way then.

Grimbald walks to the side hall.

**CUT TO:**

**INT. ARCHED CORRIDOR - AFTERNOON**

Avril and Walter walk through the arched corridor.

**CUT TO:**

**INT. SPIRAL STONE STEPS - AFTERNOON**

Edmond, Urbain, Nicholas, and Orland climb the spiral steps.

**CUT TO:**

**INT. TERRACE/ INNER WALL BATTLEMENTS - AFTERNOON**

Brandt looks to the battlements and walks up the stairs. He looks out to the mountains on a beautiful day. Small piles of SNOW have gathered atop the stones of the archer outlooks. Grimbald comes from the side hall with TWO SETS OF THICK ROPE looped around his arm. Brandt scoops a handful of snow, turns his back to the mountains, sits down against the outlook, and begins eating it. Grimbald reaches the top and begins tying the rope through the outlooks. He gives Brandt a quick glance as he quietly eats. Unsure if he should feel sorry for him, he continues to bind the rope.

**GRIMBALD**

Now you don't wanna help me with the brace, fine. But we're climbing down to the terrace and I ain't carrying you. I'll throw you over if I have to. Or you can climb down yourself. One way or another...

Brandt rubs his hands together, cleaning them. He pulls up his right pant leg, pulls out that small knife he always keeps in his boot, and JAMS IT INTO GRIMBALD'S LEFT CALF! Grimbald shouts in pain and grabs Brandt.

**GRIMBALD (CONT'D)**

Bastard!

Brandt pushes off his grip and scrambles backwards. Grimbald limps over and KICKS BRANDT IN THE FACE, SENDING HIM TUMBLING DOWN THE STAIRS. Grimbald drops to his knees in order to take weight off his leg and assess his wound. He then looks down the stairs at Brandt.

Brandt tries to get his bearings and rises. He realizes he broke his left forearm and clutches it. Grimbald feels his control of the situation slipping away as he makes eye contact with Brandt. Brandt leaves through the main entrance at a brisk pace. Grimbald screams as he pulls out the knife.

**CUT TO:**

**INT. SOLDIER'S DORMITORY #1 - AFTERNOON**

Clarimond shows Eric inside the dormitory where the servants currently stay. Eric carefully walks between the bunks and looks at each man's face.

**CUT TO:**

**INT. NOBLES' CHAMBER HALL - AFTERNOON**

Edmond and Orland return after checking the chamber hall.

**CUT TO:**

**INT. HALL TO SECOND STAIRWAY/ UNDERGROUND DUNGEON - AFTERNOON**

Brandt is hiding at the edge of the adjoining hall, clutching his broken arm. He listens as Raullin and John stop at the doorway to a labyrinth of stairways that lead below.

**RAULLIN**

Where's this take you?

**JOHN**

The cellars.

**RAULLIN**

That where you'd hide if you had to?

**JOHN**

Actually yeah.

Raullin descends the stairs and John follows. Brandt waits for them to clear out, then heads down the hall.

**CUT TO:**

**INT. HALL TO D'ANTON'S QUARTERS - AFTERNOON**

Urbain leads Nicholas through the hall.

**NICHOLAS**

How long have you lived here?

**URBAIN**

Since I was a child.

They arrive at the door to the study. Urbain opens the door.

**INT. D'ANTON'S STUDY - CONTINUOUS**

Urbain walks to D'anton's bedchamber and opens the door to show Nicholas in. Nicholas does not enter the room. He walks to the opposite side of the study and peers down the steps.

**NICHOLAS**

You wouldn't mind if I had a look?

**URBAIN**

I will not hinder your efforts.

**NICHOLAS**

No, he's not down there.

(looks out window)

Why are you protecting him?

(turns to Urbain)

You've been here most of your life.  
So why help him? What's he holding  
over you? If those three Englishmen  
are with him, we can protect you.

**URBAIN**

I am not in danger.

**NICHOLAS**

Then what happened here?

**URBAIN**

The men became mutinous.

**NICHOLAS**

Is Brandt dead?

**URBAIN**

Have you concluded your search sir?

**CUT TO:**

**INT. TERRACE/ INNER WALL BATTLEMENTS/ FOYER - AFTERNOON**

Avril and Walter walk through the side hall to the foyer. Walter looks down and notices a trail of blood from the stairs to the main hallway. As Avril begins to notice the blood, he runs up the stairs, examines the rope to see it hasn't been fully fastened, then looks down at the terrace. Walter comes up the stairs finds more blood.

**WALTER**

This is fresh.

**AVRIL**

(3 beats) You want to find him?

**CUT TO:**

**INT. HALL TO COMMONER'S LIVING AREA - AFTERNOON**

Grimbald limps through the halls, grunting in pain.

**CUT TO:**

**INT. ASSEMBLY HALL - AFTERNOON**

Edmond and Orland are waiting in the assembly hall. Urbain and Nicholas enter. Nicholas continues to the exit which leads to the entrance hall. Orland walks with him. Edmond and Urbain keep a reasonable distance as they follow them out.

**NICHOLAS**

I think, no matter how long and hard we look, we won't find him.

**CUT TO:**

**INT. ENTRANCE HALL/ INNER GATE - AFTERNOON**

Nicholas and Orland are about to enter the entrance hall.

**NICHOLAS**

Got a sneaking suspicion he's dead, though. Looks like the Englishmen were with him. They're holding something over the French. It's the darnedest thing. Like they're all keeping some dark secret.

Orland and Nicholas stop in their tracks, baffled to see Brandt standing at the inner gate, looking to the courtyard.

**NICHOLAS (CONT'D)**

I'll be damned.  
(walks to Brandt)  
You look like hell.

Edmond and Urbain step through to the entrance hall. Urbain sighs, shakes his head, and leaves. Brandt heads into the courtyard. Nicholas looks at Edmond, who watches Brandt leave. Orland and Nicholas follow Brandt.

**EXT. COURTYARD - CONTINUOUS**

Brandt steps into the sunlight and closes his eyes to enjoy its warmth. Patrick and Ido, sitting by the gate's pulley system, notice him. The same for Felix, who is still above the now closed main gate. Brandt sees the two wagons, and walks to them.

Both wagons are covered by a tarp. The contents of the wagon nearer to the gate are clearly visible, while the rear wagon is packed with hay. Brandt takes a handful of straws protruding from the wagon's side and gauges how the three Frenchmen react. Ido and Patrick slowly get to their feet. Brandt scatters the straws into the wind.

**NICHOLAS**

How's the arm?

**BRANDT**

Strangely, I don't feel it yet.

**NICHOLAS**

(to Orland)

Can you set it?

**ORLAND**

Let's have a look.

Orland begins gently assessing Brandt's broken arm. Nicholas looks at Ido, Patrick, and Felix, who are staring back at him and seem on edge. Edmond watches them from the inner gate.

**NICHOLAS**

They gonna give us trouble?

**BRANDT**

They will.

**NICHOLAS**

Why's it so important they keep you here?

**BRANDT**

It's him. Edmond. Wants me to rot in a French prison. He's not too fond of me.

**NICHOLAS**

Won't bother asking why. I don't think he knew you're a wanted man.

Brandt grimaces as Orland snaps his forearm into place.

**BRANDT**

(strained) No, I think not.

**NICHOLAS**

Then he ought to be satisfied we'll lock you up all the same.

**BRANDT**

He won't be.

Orland takes off his weapons belt and begins to fasten it as a sling for Brandt's arm. Nicholas looks to the inner gate.

**NICHOLAS**

Is Charles in there?

**BRANDT**

He didn't make it.

**TIME CUT:**

Eric, Simon, Clarimond, and Doucelin have returned from their search. Clarimond and Doucelin stand near the inner gate with Edmond and observe from there. Eric and Simon are with Nicholas, Brandt, and Orland. John and Raullin enter the courtyard and are taken by surprise at the sight of Brandt. Brandt focuses on Raullin, who approaches them.

**BRANDT (CONT'D)**

You were with John?

Raullin looks back at John, then Brandt.

**RAULLIN**

If that's his name.

**BRANDT**

Saw the two of you go below.

**RAULLIN**

Must've just missed you then.

**BRANDT**

What did you find?

**RAULLIN**

Well we didn't find you.

**BRANDT**

But you thought you might've in one of those cells.

Raullin is apprehensive to admit what he saw.

**RAULLIN**

Yeah. Right.

**BRANDT**

What did you find in those cells?

(no response)

You already know what's inside those chests, don't you?

**RAULLIN**

We came across one in the valley.

**BRANDT**

What did you do with it?

**RAULLIN**

Brought it with us.

**BRANDT**

Good. Be a shame to waste.

Orland is holding his sword and dagger by their scabbards since he loaned his belt to Brandt. Brandt takes the dagger from his hand and cuts the rope holding down the wagon tarp.

**ORLAND**

The hell you doing?

Patrick and Ido are prompted to take threatening steps towards the wagon. Brandt brushes away the hay to reveal the chests underneath. Felix jogs down the stairs and is headed in their direction, as are John and Edmond. Eric is alerted.

**ERIC**

They don't look happy.

**NICHOLAS**

So this is what it's all been for.

**BRANDT**

This and so much more, Nicholas. A trophy fit for a King.

Nicholas brushes away more of the hay and places his hand on a chest. He doesn't appear worried by the men surrounding them. Patrick, Ido, Felix, John, and Edmond now stand a few meters from them.

**SIMON**

What are we supposed to do, captain? If it comes to it?

Eric walks up to Nicholas.

**ERIC**

Taking it would be an act of war, sir.

**BRANDT**

Or did Edward personally send me to retrieve it?

(3 beats - they ponder)

I'll call each of you as a witness at my tribunal. You'll have to explain why you left behind a fortune. And wait till the King hears. You'll answer to him.



From the inner gate, Walter appears. Behind him is Avril who is helping Grimbald limp into the courtyard.

**ERIC**

Forget we ever saw it then. It's a bad idea.

**BRANDT**

You oughta' know Nicholas well enough by now, Eric. There's not a dishonest bone in his body.

Grimbald sees Brandt and heads straight for him. He pushes Avril off of him to show he doesn't need assistance to walk. Orland and the others notice the enraged man approaching.

**ERIC**

It's insane, Nicholas. This far into France? Brandt's trying to scare us from the magistrate, but we wouldn't have a chance out there.

**BRANDT**

Surely you took all lawful measures before this expedition? Instructed for safe passage, something to that effect?

(2 beats - they get it)

I'd wager you have it in writing?

**GRIMBALD**

BRANDT! WE'RE GONNA FINISH THIS!  
YOU AND ME!

Edmond and John step in front of Grimbald to hold him back. Nicholas's men immediately become defensive as the others, Avril, Patrick, Ido, and Felix approach even closer.

**EDMOND**

Grim, wait!

**GRIMBALD**

'DEATH'S TOO GOOD FOR HIM' MY ASS!  
I'M GONNA KILL HIM!

**JOHN**

Easy, Grim!

Avril walks around them to be the voice of reason.

**AVRIL**

Take Brandt and leave! We won't stop you!

**GRIMBALD**

Bit late for that, Avril! Looks like they're wanting to take more than just the bastard!

**AVRIL**

It's ours! They're not taking it! You have him! Now it's time for you to leave!

**GRIMBALD**

They're full of shit!

**AVRIL**

If you were truthful, then you have what you came for, and no one will die!

**BRANDT**

These people betrayed me. Liars, every single one of them.

Brandt's hypocritical comment emboldens Grimbald. He lunges.

**GRIMBALD**

I'LL BE DOING THE WORLD A FAVOR!

**AVRIL**

That's enough!  
(to Nicholas)  
He doesn't speak for us.

Nicholas, who has been distant, takes a deep breath, leaves the chests, and steps forward to confront Grimbald.

**NICHOLAS**

He's my prisoner now. I can't let you kill him.

**GRIMBALD**

You're making a mistake!

**NICHOLAS**

That may be.

**GRIMBALD**

(3 beats) He's evil.

**NICHOLAS**

Never found him to be well regarded, myself.

**GRIMBALD**

Everything he does, every word that comes out his mouth, it's poison.

**NICHOLAS**

I understand, friend.

**GRIMBALD**

He's a danger to you all.

**NICHOLAS**

But he'll be my burden to bear, and yours no longer.

(to Edmond)

It's come to my attention he's aggrieved you as well. You've no need to explain. I haven't seen a modicum of denial or remorse from him. His tribunal is set. He'll find justice and answer for what he's done. You have my word.

(to Avril)

And you're right, sir, it's time we left. I won't take what doesn't belong to us.

Grimbald, Edmond, and Avril are impressed with Nicholas.

**BRANDT**

Well done. I'd clap if wasn't for the arm.

**NICHOLAS**

We're leaving.

Brandt snaps at Nicholas.

**BRANDT**

I'll say my piece before I go! What's your hurry, anyhow? Your men trust you, yet you're so quick to fuck them over. Grim was right, you're making a mistake. You squander what I've done, I promise you'll answer for it. They'll take your land and title, maybe more. And Edward will know I was loyal. That'll count for something. He'll have use for me when the next war comes.

(turns to Avril)

Hey Avril, fuck yourself, you hear? Look what you've ended up with as opposed to what you could've had.

(MORE)

**BRANDT (CONT'D)**

(to Edmond)

You think I did wrong by your father, Edmond? I oughta' feel remorse? Why should I? He was his own man. I gave him a chance, same as the rest. He made his choice.

(to Grimbald)

And Grim, if I really am evil, why is it I find so many willing participants in my employ? That's on me, too? I just bring it out of them, eh? You make it sound as if I personally executed over a hundred men in my time here. In reality, we could count the ones I did on a single hand.

(counts with right hand)

I took one of the five we ambushed. Later I loosed an arrow up on the terrace. There was Marceau, and his man... And someone else...

(snaps fingers)

Oh yes, I did Gilbert too.

(Grimbald is shaking)

Yeah, he was the first to go. It wasn't the Scandinavians who did him in. You don't believe me? I surprised him with a knife to his gut the night he went missing. Charles held him still and kept him quiet while I gutted him. I made Charles take his blade so it looked like I was defending myself. He must've thrown it in with the others we collected. My work here would've been real clean if not for that... Now you believe me.

Nicholas slides his hand to his hilt. Suddenly, GRIMBALT PULLS OUT HIS SWORD AND SWINGS DOWN AT BRANDT.

**EDMOND**

NO, GRIM!

Nicholas simultaneously catches Grimbald's wrist and unsheathes his sword, then STABS GRIMBALT THROUGH THE STOMACH. Edmond puts his hands on Grimbald's shoulder and chest. Eric, unsure what Edmond's intentions are, pushes him away and restrains him. Nicholas is holding up Grimbald with his sword through him.

**JOHN**

GET OFF HIM!

John is distraught and tries to push Nicholas away. Orland punches John in the mouth. They both take out their swords but John is now the aggressor. He SWINGS HARD AT ORLAND. Orland is able to get his blade up in time, but the force of John's blow is too much. It knocks Orland's blade back and strikes the side of Orland's neck, fatally opening it.

**EDMOND**

JOHN!

Every man carrying a sword unsheathes it, but most remain defensive knowing they don't want a massacre and feeling like it isn't their fight. Avril and his men are prepared for anything and wait. Raullin and Simon watch Ido, Patrick, and Felix in the rear. The tips of their swords are nearly touching. Walter lunges forward to fight John in a vain attempt to save Orland. Nicholas pulls his sword out of Grimbald. Grimbald, who is barely alive, falls to his knees. Nicholas immediately goes to check on Orland.

Eric releases Edmond in order to assist Walter. Edmond goes to put his arm around Grimbald. John's back is to him and Eric is able to wrap an arm around his neck while he wrestles the sword out with the other. Walter strikes John's sword as if he were swinging a bat. The sword flies out of his hand as he squirms and shouts incessantly. Nicholas is trying to stop Orland's bleeding, but his survival seems less and less likely. Eric struggles to calm John down.

**ERIC**

It's over, it's over...

Edmond is in tears as Grimbald struggles to speak.

**GRIMBALD**

I'm sorry.

Blood drips out of his mouth as he keels forward and dies. Edmond grits his teeth, unable to maintain his normally principled disposition. He slides the dagger out of Grimbald's belt. Eric finally turns to get a look at what's happening behind him. A look of worry flushes his face.

**ERIC**

Nicholas!

He's too late. Edmond stabs Nicholas in the back near his right kidney. An empty exhale exudes from the unwitting Nicholas. He gets up while struggling to reach the dagger. Edmond backs away, looks at Brandt as they share a moment of uncertainty, then tackles him. They hit the ground and Brandt partially lands on his broken arm, wailing in pain.

Edmond climbs on top of him and wraps his hands around Brandt's neck, strangling him. Walter, who has been trying to help Nicholas with the dagger in his back, sees he must act.

He runs over and hooks his arms under Edmond's from behind, trying to pull him off of Brandt. Edmond's grip is so tenacious that Walter realizes he's lifting Brandt with him. Walter releases Edmond and kicks him twice in the ribs. This forces Edmond to loosen his grip. Walter then dives on him from the side and rolls him over. Brandt is in extreme pain and so short on breath that all he can do is cough.

Edmond sends Walter a backwards elbow to the nose and jumps right back on top of Brandt to continue his attempt at strangling him. Brandt's eyes begin to fade as he nears his demise. Then, a huge spurt of blood splatters on his face. Walter has placed his sword at Edmond's neck and cut his throat. Edmond's grip is still significant as Walter pulls him off of Brandt. Brandt desperately sucks in air. Once he's breathing normalizes, he looks to his broken arm. It is out of place again. Walter catches his breath.

**WALTER**

He really does bring it out of them.

Walter goes to help Nicholas. The dagger is still in his back and has caused significant blood loss. Walter has a RAG ready as he puts his hand on the dagger.

**WALTER (CONT'D)**

On three, yeah?

**NICHOLAS**

Do it.

**WALTER**

One...

After counting to one, Walter rips the dagger out and holds the bandage against the wound. Nicholas scowls at him. He is unable to form words due to the pain, but isn't pleased. Eric walks to John, who has given up, over to Avril.

**ERIC**

Keep him under control.

Eric releases John and goes to Brandt. He takes him by his good arm and pulls him up. Eric pushes Brandt around the Frenchmen, towards the gate. He calls to the others.

**ERIC (CONT'D)**

It's time we left!

Walter lifts Nicholas's arm around the back of his neck.

**WALTER**

Can you walk?

Nicholas nods. Walter helps him to his feet and they begin leaving. Ido, Patrick, and Felix make way for Nicholas's men, but they are still very cautious of each other and don't break eye contact, nor do they sheathe their weapons. Brandt is still trying to overcome the pain. It takes everything for him not to scream. He and Eric make it to the gate. The other six knights are near the gate and have witnessed the ordeal. One of the six, DIGORY, speaks through the grate.

**DIGORY**

The hell happened?

Eric shoves Brandt.

**ERIC**

He happened.

**DIGORY**

This is the infamous Brandt, I take it.

(sees broken arm)

That's a nasty break.

**ERIC**

Open the gate.

Raullin and Simon are wary to turn their backs to the Frenchmen, but walk to the pulley system.

**BRANDT**

Don't leave it, Eric.

**ERIC**

Shut your mouth!

**DIGORY**

Leave what?

**ERIC**

You too.

**BRANDT**

France's greatest fortune is in there.

**ERIC**

I'll have a gag roped in your mouth if you don't shut it!

The gate loudly reels open. The men must raise their voices.

**BRANDT**

I'm waiting on you people to come  
to your senses!

Eric motions to the soldiers near the back.

**ERIC**

Drive it forward!

Two soldiers walk to the prisoner's carriage and begin pulling it closer to the gate. Brandt hasn't noticed it yet.

**BRANDT**

We'll bring it to England together!

**ERIC**

We'll bring you back to England a  
disgraced coward!

**BRANDT**

I gave up everything for England!

**ERIC**

We lost Orland because of you!

**BRANDT**

Then make it count for something!  
Repay his family with it! Take a  
portion for yourselves!

**ERIC**

Muzzle him! Get some rope!

One of the soldiers goes to his horse's satchel and pulls out a small rope and cloth. Eric pushes Brandt through the gate.

**BRANDT**

I know you're not this stupid!  
Could I have made it any easier?!  
I'm offering you more than your  
pathetic minds can fathom! This the  
life you want for your children?!  
Simpletons they'll be, just like  
their fathers!

**ERIC**

Gag him!

The soldier with the rope tries to place the cloth in Brandt's mouth. Brandt moves away. The soldier grabs the back of his head to force the cloth in. Brandt bites his finger, then sees the carriage.



**ERIC (CONT'D)**

Forget it! Load him up!

**BRANDT**

I'm not going in there.

Eric takes Brandt by the back of the neck.

**ERIC**

Prisoners don't dictate how we accommodate them. I thought you knew, Brandt. Must be unfamiliar with procedure but you'll learn.

**BRANDT**

Get me a horse!

**ERIC**

I'm getting you four.

The soldier who held the cloth now helps Eric with Brandt.

**BRANDT**

LET GO OF ME! I'M NOT GOING IN  
THERE! YOU'RE NOT PUTTING ME IN  
THAT FUCKING CAGE!

In an ugly struggle, they shove Brandt inside the carriage.

**INT. PRISONER'S CARRIAGE - CONTINUOUS**

Brandt suffers even more pain as he loses his footing and bangs his shoulder and head against the inside wall of the carriage. Eric shuts the door and locks it. Brandt grumbles and takes quick short breaths, feeling claustrophobic. In a rage, he repeatedly kicks at the door with everything he has. He then shouts until there is no air left in his lungs. Brandt drops to his knees and clutches his broken arm.

At a glacier's pace, we move in on Brandt to see a man who has lost everything. Can a sadistic egotist of high intelligence shed a tear? He's been extremely vulnerable today, but can he break? The closer we get, the more inevitable it seems. The red in his eyes, his breathing pattern, his head bowed down, he is so close to giving in... Then, he snaps his eyes shut and sucks it up. When he opens his eyes, we see Brandt refuse to feel sorry for himself. He gets up and takes a seat at the driver's end of the carriage.

Brandt hears the chattering of the soldiers and stands so he can look through the small, barred window behind him. Walter is bandaging Nicholas. Raullin and Simon are standing underneath the gate, blocking it from being closed.

They are huddled with the other soldiers and are having an intense discussion. Eric and another soldier are carrying Orland's corpse back through the gate. They wrap it in a blanket, then hand it to the driver of the carriage. Eric helps the driver lay the corpse atop the carriage and tie it down. Eric hops down and calls to the soldiers at the gate.

**ERIC**

Let's move out! What are you waiting on?!

The soldiers show no urgency. Eric walks towards them.

**RAULLIN**

We can't leave, Eric.

**ERIC**

Why?

**RAULLIN**

Why? None of us wanna be court-martialed, is why.

**ERIC**

Don't start with this rubbish. Nothing good will come of it.

Nicholas stands up to speak, which is no easy task.

**NICHOLAS**

Get to your horses.

**SIMON**

We gonna attest to this under oath?

**NICHOLAS**

If you're called.

**RAULLIN**

You ain't even denying it.

**ERIC**

Don't entertain Brandt's ideas.

**SIMON**

If the King sent him here, and he tells him we're the reason he don't have it, where's that leave us?

**ERIC**

You're letting him inside your head, Simon! Just look around you! You do what he says, you die! Everyone around him dies!

Brandt chuckles and comments to himself.

**BRANDT**

C'mon now, Eric.

**SIMON**

He's locked up. He don't look so dangerous where I'm standing.

**ERIC**

The danger comes when his plan to wheel it across France gets all of us killed!

**RAULLIN**

They never gave us a bother on the road. We'll have to move quickly anyhow. If he did all this, they'll be wanting a piece of him too. We get out of the canyon before anyone knows we took it, we'll have a week's head start. Maybe two.

**BRANDT**

Good boy.

**ERIC**

(meaning Avril and others)  
I'm quite sure they'd know. You want them following us?

**RAULLIN**

Then we put down their horses.

**ERIC**

You're gonna get us all killed, Raullin.

**RAULLIN**

Stand with us, Eric.

Raullin takes out his sword and turns to Avril. The other English soldiers take out their swords and face the Frenchmen, who raise their weapons. Eric drops his head in disappointment. Raullin lead his men forward and begins arguing with Avril. We can't quite make out what is being said, but their body language tells more than enough. The driver walks past Eric to join his fellow soldiers. Walter helps sit Nicholas down, then joins them as well.

Avril is furious and calls them liars. Raullin is setting the terms for their surrender. Eric steps forward to support his men. Patrick and Felix join in on the argument, while Raullin is the only one to speak from his group.

Several paces behind the Frenchmen, John picks up his sword along with a nearby BRICK, walks to Raullin, and THROWS THE BRICK IN HIS FACE.

**BRANDT**

Yes, that's it.

The men clash. At such close proximity, the men find themselves pushing and shoving more than they engage in swordplay. John and Felix fall. Raullin gets pulled to the back due to his wounds. The scramble continues.

**CUT TO BLACK. HOLD THREE SECONDS...**

**FADE IN:**

**EXT. OCEAN CLIFFS - NOON**

Ocean waves crash against the tremendous cliff face, which is nearly two-hundred feet tall and spans for miles. Atop the cliff, alone, sits a young, clean cut Brandt in his early-twenties, as he grills sausage and carrots on a skillet above a small fire. He is very near to the edge of the cliff.

A quarter-mile inland are two-dozen tents, forming a mobile military encampment. Brandt glances towards the encampment to see a man approaching, but can't recognize him at distance. He returns to his meal as he enjoys the ocean breeze. The man reaches and climbs the small hill. A younger Charles walks past Brandt and looks down the cliff, whistling at the drop.

**CHARLES**

Don't know how you can sit so close to the edge, mate.

Brandt glances at Charles but doesn't respond. Charles walks up to Brandt and holds out his hand.

**CHARLES (CONT'D)**

Name's Charles.

Brandt doesn't shake his hand.

**BRANDT**

What can I do for you Charles?

**CHARLES**

(pulls hand away)  
Not the type, eh? Should've figured after what they said about you.

**BRANDT**

Yet you tried anyway.

Charles sits opposite Brandt across the fire.

**CHARLES**

Looks like you got enough for two there...

(exchange awkward looks)

Never mind then.

(awkward silence)

They transferred me to this company a few days ago. Supposedly it's the least desirable post at the moment.

**BRANDT**

That it is.

**CHARLES**

(chuckles)

They also said you weren't much of a talker. It's alright. We are what we are. I did find it strange to hear you were the only one outta all of us to request this post. Why the hell would you do that?

**BRANDT**

I like the view.

**CHARLES**

Ain't gonna be so pretty when those maniacal Northmen land on the reef.

**BRANDT**

Til then, I suppose.

**CHARLES**

C'mon mate, I ain't stupid. What're you doing out here?

**BRANDT**

(3 beats)

There's a man I want to kill.

**CHARLES**

Is it Toby? I can't stand that prick, either.

Brandt fights back a delayed chuckle.

**BRANDT**

It's not Toby.

**CHARLES**

He better be worth being thrown in the brig, you hate him that such...

Brandt points to the horizon beyond the ocean.

**BRANDT**

The man I want to kill is somewhere out there.

**CHARLES**

No shit... It's a Northman you're after.

**BRANDT**

Maybe you're not stupid after all.

**TIME CUT:**

Charles is now devouring the food Brandt shares with him.

**CHARLES**

You're a dreamer at heart. I can tell.

**BRANDT**

I've been called a lot of things. Dreamer's not one of them.

**CHARLES**

This fella you wanna off, you gonna tell me what he did to you?

**BRANDT**

It's not what he did to me...

**CHARLES**

He hurt someone you care for. No one along the way ever gave you the advice to just let it go?

**BRANDT**

It's all I want in this world.

**CHARLES**

All you want is for a man to die? That's some dark shit, Brandt.

(3 beats)

Well what's he look like? I'll keep an eye out if I see him.

**BRANDT**

They say he looks a lot like me.

Initially confusing Charles, he pieces things together.

**CHARLES**

That's fucked, mate.

Charles stands and walks back to the ledge.

**CHARLES (CONT'D)**

"They say"? You never actually seen him yourself?

(no response)

If it happened that long ago, how do you even know he's still alive?

**BRANDT**

I have to be sure.

**CHARLES**

How far are you willing to go?

**BRANDT**

I'll go to the ends of the world to find him. Still think I'm a dreamer at heart?

**CHARLES**

This sounds a whole lot more like a nightmare.

Brandt stands, being oddly combative.

**BRANDT**

Why'd you come out here? Looking to make friends?

**CHARLES**

Hey I fit in just fine over there. You're the one who could use 'em.

**BRANDT**

Did the soldiers put you up to it?

**CHARLES**

What do you care?

**BRANDT**

By now they're all surprised you've lasted this long. You did amuse me for a short while.

Brandt walks up rather close to Charles.

**CHARLES**

(mockingly/sarcastically)

Did I? Have I fulfilled my purpose, sire? Is it time you sent me off?

**BRANDT**

Funny thing to say when you're standing so close to the edge.

Charles glances behind him to the nearby ledge of the cliff.

**CHARLES**

You ain't right in the head, kid.  
 (Brandt steps closer)  
 I oughta crack you one in the nose.  
 You got a fucking death wish?

Brandt looks deep in his eyes.

**BRANDT**

I like being alone.

Brandt returns where he was sitting. Charles glares at him.

**CHARLES**

I've known a few twisted blokes in  
 my day, but you...

**BRANDT**

(rudely interrupts)  
 Why are you still here?

**CHARLES**

Sorry, am I cutting into your busy  
 schedule? Moping about waiting for  
 dear ol' dad to wash up on shore.

**BRANDT**

My mother always warned me never to  
 feed a stray dog.

**CHARLES**

Clearly she didn't hold you enough  
 as a child.

Charles begins walking away, then stops and turns back.

**CHARLES (CONT'D)**

What happened to her?

Brandt is looking out over the ledge.

**FADE TO BLACK. HOLD THREE SECONDS...**

**FADE IN:**

**INT. PRISONER'S CARRIAGE - NIGHT**

The sun is setting. The driver snaps the reins, prompting Brandt to wake. His broken arm has been re-set. As the carriage moves into the courtyard, Brandt looks outside. Four wagons are nearly fully loaded with chests. The driver uses the courtyard to turn the carriage around. As it turns, Brandt moves to the side window to keep view of things.



Beside the rear wagon, we see Raullin, whose face bears the wounds of having a brick smashed against it. Avril and Patrick are alive, bound by the hands and sitting on a bench. Two soldiers atop the wagon are covering the chests in hay. Walter with a soldier, and Simon with another, are bringing two more chests outside. Brandt moves to the back window.

**SIMON**

That's the last of it!

Patrick watches the chest Simon is helping to carry and stands up. Brandt loses sight of him and goes to the opposite side windows as they will align with what he wants to see.

**PATRICK**

Please, leave just one for us.

**SIMON**

Piss off.

The wagon has fully turned and halted, now in position for Brandt to see more clearly. Patrick is following the chest and grabs it with his tied hands. They try to pull it away from him. Patrick now hugs the chest with his arms and midsection and uses his body weight to force them to drop it. Simon, tired and irritated, grabs Patrick by the throat, throws him back and kicks him in the ribs. He and the soldier pick the chest back up. Patrick crawls to the chest and tries again. Simon kicks him in the face and takes the chest to the wagon. Patrick cries.

**PATRICK (FRENCH - NO SUBTITLES)**

We earned it. Please, it's all I have. I've killed people. I can't even sleep anymore. They're going to kill me.

**AVRIL (FRENCH - NO SUBTITLES)**

Shut up you coward!

Avril then looks to the window from which Brandt observes. The look on his face tells enough. Brandt has ruined his life. The soldiers finish tying down the tarp. The drivers of the first two wagons whip their horses and depart. Brandt moves to the other side of the carriage and sees FIVE DEAD HORSES. The remaining soldiers mount their wagons and horses.

Brandt's carriage pulls forward and stops just outside the gate. He hears men approach the door. Eric, under Nicholas's arm, opens it. Brandt takes a seat at the driver's end of the carriage while Eric helps Nicholas inside. Nicholas sits opposite from Brandt. Eric leaves for a moment and returns with a few supplies. He tosses them inside.

**ERIC**

Check on you in a few hours.

Nicholas nods and Eric leaves, locking the door behind him. The carriage begins moving again.

**CUT TO:**

**INT. PRISONER'S CARRIAGE/ VALLEY - NIGHT**

The carriage is moving through the valley. Nicholas awakens. He sees the water pouch and tries to reach it, but can't. Brandt picks up the pouch and hands it to Nicholas.

**BRANDT**

I deserved that shiv. Not you.

After a few gulps, Nicholas drops the pouch and chuckles.

**NICHOLAS**

Aye, you did... Tell me something, did Edward actually send you?

**BRANDT**

I never said he did. Believe it or not, I haven't told a lie all day.

Nicholas chuckles again, which prompts Brandt to do the same.

**TIME CUT:**

The carriage isn't moving. Brandt watches Nicholas sleep peacefully. Eric opens the door and brings in two bowls of hot stew. He places one down near Brandt and hands the other to Nicholas. Eric gently shakes his shoulder to wake him.

**BRANDT (CONT'D)**

We can't stay here long.

**ERIC**

We leave after we eat.

**BRANDT**

We'll run into a brigade if we're not out of the valley in time.

**ERIC**

What?

**BRANDT**

The soldiers of LaRoque. They were sent away a few months ago. I think we have time. Lest we waste it.

**ERIC**

Now's when you decide to share this?

**BRANDT**

Better get moving.

Eric slams the door. Nicholas struggles to stay awake.

**TIME CUT:**

As the carriage moves along, Brandt looks out the side window. A dead French soldier lies face-first in the snow. Ten meters ahead of him sits another two French soldiers who died leaning against each other.

**TIME CUT:**

The carriage is moving through rough terrain. Nicholas's head is slouched over, his eyes closed. Brandt isn't sure if he's still alive.

**BRANDT (CONT'D)**

Nicholas?... Nicholas?

He steps forward to shake him. Nicholas opens his eyes.

**BRANDT (CONT'D)**

My mistake.

Nicholas lifts up his head.

**BRANDT (CONT'D)**

For what it's worth, I'll see to it your son's looked after.

(3 beats - chuckles)

He's really nothing like you. Charles had a blast with him. You never liked Charles, but I'll say he was true to himself. Made one too many mistakes is all. In the end, I might just...

(3 beats)

You always put your men first. They'll make it out of this one alright. Never had their asses kissed by a King before, have they?

(looks out window)

While he's still King, I mean. That'll be a challenge, won't it?

Brandt looks at Nicholas, whose head is slouched over again, but his eyes remain open.

**BRANDT (CONT'D)**

Nicholas?

Nicholas is dead. Brandt looks out the side window to find Eric riding alongside them. Eric looks back at Brandt, and they hold on each other for a moment. Brandt returns to his seat, watching his dead passenger. Eric was right about him.

**CUT TO BLACK.**

**ROLL CREDITS.**

**END.**