

A WIZARD OF EARTHSEA

Screenplay

by

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and

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From the novels

A Wizard of Earthsea and The Tombs of Atuan

by

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A WIZARD OF EARTHSEA

PROLOGUE: TO BE SPOKEN

PROLOGUE

If you sailed out into
the Open Sea, with the
wind of magic in your
sails, your boat might
come at last to the
islands that lie just
over the horizon
the archipelago of a
thousand isles, called
EARTHSEA.

ON THE SCREEN the small boat Lookfar sailing on the open sea, among
great waves. A man and a woman are in the boat.

PROLOGUE

Before you came to the
white city of Havnor at
the heart of all the isles,
you might see the North
Reach, close to the
frozen seas.

ON THE SCREEN a glimpse of the towered city before the boat; but the
camera is rising, moving over the many islands, northward to
black, desolate islands at the top of the map. Snow to the water's
edge. A white bear roams, spied on by HUNTERS in furs and skins.

PROLOGUE

Far to the south you'd
find the Raft People drifting
on the warm ocean currents.

ON THE SCREEN, seen from the air but close above, we see great RAFTS, crowded with huts and gardens, with flower-crowned golden-skinned PEOPLE pulling ropes on vast, lazy, colored sails, handling long steering-oars that take a dozen people to manage, CHILDREN diving and swimming alongside, as the rafts drift in company along the warm currents near the Equator.

PROLOGUE

In the East Reach there
was war and raiding between
the Inner Islands and the
Kargish Lands.

ON THE SCREEN two forty-oared WAR GALLEYS, manned by white-skinned, savage-looking seamen and warriors, are attacking a SEAPORT.

On land, the dark-skinned DEFENDERS are winding back a huge CATAPULT with its charge a bag full of rocks.

The LONGSHIPS come sweeping in.

The CATAPULT is released. The rocks fly -- and land in the sail of one of the attacking ships. It capsizes, hurling the crew into the sea.

The dark-skinned ISLANDERS CHEER.

PROLOGUE

To the West there were DRAGONS.

ON THE SCREEN the ISLAND OF PENDOR with its ruined seaport, deserted by men, smoke curling from the blackened and dilapidated towers.

A sudden ROAR! A great chord of MUSIC --

DRAGONS, spouting fire and smoke, perform evolutions over the stricken island.

Beyond the island, a distant view of the DRAGONS' RUN: strange rocky islets, aligned in a kind of corridor, over which the dragons dance against the setting sun.

PROLOGUE

Among the thousand isles
was one called GONT.

ON THE SCREEN we see boiling springs, spouting geysers, volcanoes rising out of the sea, and gigantic golden waterfalls thundering over cliffs while rainbows form the mist above (Iceland).

PROLOGUE

GONT was famous for its wizards.

ON THE SCREEN a GOLDEN EAGLE appears circling in the sky.

MAIN TITLE:

A

WIZARD OF EARTHSEA

SCENE 1. THE GOLDEN EAGLE in the sky.

He is watching something on the earth below. We see his seven-foot expanse of wing, the upward curving primaries spread out like fingers as he turns on the currents of air.

2. CLOSE on his eye, unwinking as he turns.

3. EAGLE P.O.V. looking down on the mountainous coast of the ISLAND OF GONT. AIRBORNE CAMERA is sinking rapidly.

4. THE EAGLE descends in great sweeping circles.

5. VILLAGE ON GONT.

PEOPLE are milling about. It seems to be the goal of a pilgrimage: TOWNSFOLK, TRAVELLERS, are mixing with the LOCAL VILLAGERS.

6. THE VILLAGE SMITHY.

A CROWD surrounds the Smithy, the BRONZE-SMITH, and his COTTAGE adjoining. They SHOUT questions. The Smith gestures as he tells a marvelous tale to the PEOPLE around him. The NOISE OF THE CROWD drowns his words. Some of the people are picnicking. There are a lot of GOATS about.

7. A WOMAN in the CROWD looks up and sees --

8. THE EAGLE stooping on the CROWD -- 'And like a thunderbolt he falls' --

9. THE CROWD scatters. Some wave arms and SHOUT to scare the great bird.

10. A HUNTER with a crossbow. He winds the ratchet as quickly as he can.

11. THE EAGLE stoops on the SMITH'S COTTAGE.
12. A WISE WOMAN comes out of the cottage. She sees the EAGLE and the BOWMAN. She runs and gives the man a push as he pulls the trigger.
13. THE EAGLE lands and turns into a MAN.
14. THE BOLT hits the side of a barn and sticks fast in the planks.
15. THE EAGLE-MAN is tall, middle-aged, wiry. He is dressed in a loose robe kilted at the knee. He has silver rings on his fingers and a silver chain around his neck; his feet are bare and like leather on the soles. He carries an oak WIZARD'S STAFF of exactly his own height. He advances towards the CROWD.

(Note: The people of the Inner Islands of the Archipelago are dark-skinned with features like the Indians of Central or South America.)

16. THE CROWD backs away. Only the SMITH and the WISE WOMAN hold their ground. Wizards were commoner then than now, worse luck! The Wise Woman makes a peculiar sign in the air and bows to the WIZARD.

WISE WOMAN

Welcome, Lord Ogion.

OGION

How is the boy?

17. THE BOY. He is a rangy 13 or 14. He lies on a low bed in the dark hut, motionless, rigid, staring straight ahead with an expression of exhausted terror.
18. OGION, THE WISE WOMAN, THE SMITH. They look down at him.

OGION

Are you his father?

SMITH

His mother said so.

(18. Continued)

OGION (to Wise Woman)

And you?

WISE WOMAN

He's my nephew. I have some skill,
 Lord Wizard. In spells and charms
 and such things --

SMITH

She's spoilt the boy with her potions
 and mutterings, he's never at the forge
 when he's wanted. He'll never be a
 smith.

WISE WOMAN

Shame on you, brother-in-law! He
 saved the village. He saved your
 life. He saved all our lives.

OGION

Tell me.

19. The SMITH tells the story. He starts slowly and reluctantly, then the excitement and the danger take hold of him, and the wonder of their escape from violent death, and in the end he is fairly shouting. IMAGES will accompany the SMITH'S SAGA.

SMITH

It was a raid. Heathens from the
 Kargis Lands. They came in their
 longboats, leaping like leopards.
 Down there, at the foot of the cliffs,
 they landed. There! On our sandy
 beaches; where the fat cattle stand
 in the water. They cut their throats
 and drank cups of their blood. Soon
 we saw farms burning. One -- two -- a
 score of them. A torch in the thatch!
 Our friends and neighbors running out
 to be killed. They tossed them back
 into their burning houses. In East
 Port they manned the walls, so the
 heathens turned away, they came up the
 mountain, here, to Ten Alders, to the
 village. They sang their songs. They
 were drunk with wine and blood. We
 sent the children and the old folks up
 into the forests. Each of us stood in
 front of his hearth. We were going to
 die, but we meant to take some of them
 with us --

(19. Continued)

WISE WOMAN

(interrupts)

That was when Duny came running and pulled at your cloak, brother! That was when he said, 'Father --'

BOY

Father! Listen to me! I can do a spell. I can hide you all. I'm sure I can. Let me try!

WISE WOMAN

Poor lamb! He says that over and over in his fever --

SMITH

(violent)

I know!

WISE WOMAN

You know! And what did you do when your son said let me try to save you, Father?

SMITH

I boxed his ears.

OGION

Hard?

SMITH

I was a bit wrought up. I could hear the Kargs talking in their heathen tongue, I could hear their harness creak as they came up the hill, and the clink, clink, when their spearpoints struck the rocks.

OGION

What did the boy do?

SMITH

He stood there and rubbed his ears and then he went down the street to the last house, on the left there, the Tanner's house. He stopped there. I could see he was saying words, and making signs -- (The Smith illustrates with grotesque hand-wavings) And as I watched, a bank of mist came rolling down the mountain like a wave, and hid him from sight.

(19. Continued)

WISE WOMAN

He made it come, it was a Spell of
Hiding --

SMITH

Call it what you like. I call it a
piece of luck.

OGION

And the raiders?

SMITH

Well, Wizard, you know what it's like
up here on the mountain when the
clouds come down.

OGION

(nods)

SMITH

One minute we're here, and the
raiders are coming at us, there --
The next, we're all blundering
about shouting in this mist, this
fog -- And it's our village, after
all, we knew where we were. And
they didn't.

OGION

So you killed them.

SMITH

Three of them. With my hammer. In
the mist. And the Butcher got two.
And the old fellow at the mill, he got
one. They got the Tanner. But they
were so muddled by us jumping on 'em
out of the mist that they went all
directions, some running up the hill,
some down, back towards their boats.

OGION

What happened to the ones that went
uphill?

WISE WOMAN

Voices, voices in the mist, lead-
ing them to the edge of the cliff --
And over they went screaming!

OGION

And those that went downhill?

(19. Continued)

SMITH

Found their boats burning. And the townsmen coming at them from one side and our men from the mountain on the other. And they made a stand with their backs to the sea.

20. THE SMITH'S SAGA in images. They should not be too realistic, though sometimes the images shock. The sequence should have a shifting, uneasy style about it and the point of view often changes or blurs.

The SOUND shifts, too, in perspective. Sometimes it is bright and clear, sometimes only half volume, sometimes certain sounds (like the CLINK of harness as in Tam Lin) are very sharp and clear, while other sounds are muffled.

The scenes itemized in this version of the Script are meant to be indications for the STORY BOARD.

21. The GALLEYS coming in.
22. RAIDERS leaping out into the surf.
23. CATTLE slaughtered.
24. TORCHES hurled into thatches, ricks of hay or straw.
25. MEN killed.
26. WOMEN raped.
27. PEOPLE burning their houses.
28. TOWNSMEN AND WOMEN on walls of EAST PORT, watching.
29. VILLAGERS at TEN ALDERS.
30. RAIDERS coming up the mountain path.
31. THE SMITH, THE BOY DUNY, and THE TANNER forge spearheads at the SMITHY.

(31. Continued)

THE BOY, exhausted, pumping the sleeve-bellows.

32. THE BOY DUNY with the SMITH before the battle -- CUTS to Duny on the bed, where, expressionless and staring, he hoarsely repeats the last line, "Let me try --"

33. THE SMITH with his big hammer waits for the raiders.

34. THE BUTCHER with knife and cleaver.

35. THE TANNER and his WIFE making a home-made spear, a flaying-knife on a pole.

36. THE OLD MILLER struggling with an ancient crossbow.

37. THE BOY DUNY starts to weave the SPELL OF HIDING. He chants a breathy crooning spell full of nasals and sibilants:

Mey ee eessa eessa aoonang
Mey ee eessa ang ahssaffa

38. CLOSE on the BOY.

39. THE BANK OF FOG pouring down the mountain. Strange SOUNDS and VOICES in the mist.

40. THE SMITH sees the fog, hears the SOUNDS and VOICES.

41. DUNY in the fog, SOUNDS and VOICES around him.

42. THE VILLAGE: it vanishes in the fog. CHORUS OF MISTY SOUNDS.

43. THE RAIDERS pause as they meet the fog, an advancing wall, and hear the VOICES.

44. THE RAIDERS in the fog. They start to wander, to panic, CALLING to one another.

45. THE BUTCHER kills one.

46. THE OLD MILLER shoots one with unholy glee.
47. THE TANNER dies, killing one. THE TANNER'S WIFE finishes the job.
48. THE SMITH bashes one with his hammer.
49. General melee.
50. A PARTY OF RAIDERS rush up the village street in the fog. Two fall. They are bewildered by VOICES in the fog.
51. THE SHEER CLIFF. The RAIDERS in panic terror crowd one another over it. They fall YELLING, disappear in mist.
52. Angles of BODIES FALLING in mist.
53. The other party of RAIDERS escape from the fog and VOICES, and straggle down the mountainside in panic.
54. The beached GALLEYS burning.
55. The MEN OF GONT ambush the RAIDERS.
56. The BATTLE ON THE STRAND. At the end, the sea wipes all clean . . .
57. CLOSE THE SMITH as he finishes his SAGA.

SMITH

The sand was soaked with their blood.
Until the tide came in.

58. CLOSE OGION.

OGION

What do you call your boy?

SMITH

His mother called him Duny.

OGION crosses to the bed.

59. Watched by the WISE WOMAN, sitting on the bed, OGION lays his hand first on the BOY's forehead, then on his lips.
60. CLOSE DUNY. He opens his eyes, or his fixed stare melts into waking consciousness. He sees OGION. He is no longer somewhere else. He is home.
61. CLOSE OGION.

OGION

Duny! I have come here to give you your true name.

62. DUNY sits slowly up. He looks at OGION.
63. OGION, THE SMITH, THE WISE WOMAN.

OGION

He must make his passage into manhood. Can you be ready for the ceremony by tomorrow?

SMITH

Tomorrow! You must be out of your head.

WISE WOMAN

Brother-in-law! This is the Mage of Re Albi! This is Ogion the Silent! He tamed the earthquake! Call him Lord Mage!

SMITH

(shakes her off)

Sir! We planned my son's crossing with the other boys, at the Feast of Sunreturn, this winter.

OGION

Tomorrow. He needs his name. I came in haste -- in considerable haste -- to give it to him. And when I go, let him go with me. You are right! He will never be a smith.

64. CEREMONY OF PASSAGE by a waterfall and pool of the RIVER AR. The VILLAGERS are a distant group, as onlookers.

(64. Continued)

The WISE WOMAN, the boy's aunt, is with the GIRLS and BOYS on one side of the waterfall.

65. The BOYS are naked. The GIRLS wear a tunic.

The girls mock the boys' nakedness and laugh. The boys sulk, or make rude gestures back.

66. OGION and the WISE WOMAN (proud to collaborate with him) are ready.

67. DUNY ADVANCES to the edge of the icy pool where his aunt, the WISE WOMAN, awaits him. She makes a sign, a large ritual gesture.

WISE WOMAN

Duny! Before she died your mother
gave you your child-name. I take it
back from you. You have no name. Go!

68. The nameless BOY wades across the icy chest-deep pool to where OGION is waiting. A group of PARENTS watch, including the SMITH. (Note: Only Ogion is on the farther shore; the others are all on the near side.)

69. CLOSE: THE SMITH glowers as he looks at last on his son.

70. THE BOY reaches the rocky bank where OGION waits with arm outstretched.

71. OGION clasps the boy's arm and draws him close. He whispers:

OGION

Your name is GED.

72-99. MUSICAL SEQUENCE: GED AND OGION.

Master and pupil walk over the mountain to RE ALBI, a village like a swallow's nest hanging on the cliffs above the Port of Gont and crowned with a little castle.

NO MUSIC. OGION leads, looking about him, seeing everything, missing nothing. GED follows, seeing nothing.

(72-99. Continued)

We see what OGION sees: a spider's web silver with dew; a squirrel in a tree; a woodpecker; a fox.

We see what GED sees: Ogion's back leading the way, his staff on the rocks, his bare feet on the trail, going at a steady, long-legged pace.

OGION

What's that herb?

(indicates it briefly with his staff)

GED

(stammers, then recovers)

Strawflower.

MUSIC BEGINS.

OGION

And that?

GED

Fourfoil.

MUSIC DEVELOPS.

OGION

That moth?

GED

Tigermoth.

OGION

Which kind of tiger?

Ged is beginning to enjoy using his eyes and his brains.

GED

Creamy tiger.

By now the MUSIC is fairly launched on a symphony.

Ogion wordlessly indicates a beetle. They watch it.

OGION

What's he burying?

GED

A mouse.

OGION

A shrew.

(72-99. Continued)

GED
 (corrected, but unimpressed)
 A shrew. Ow!

OGION
 What?

GED
 Bee. Hit my nose.

OGION
 What kind of bee?

GED
 (a bit disgusted)
 Bumble.

OGION
 (indicating a foxglove in
 bloom)
 That?

GED
 Foxglove, or Pulse-pace, or Poison-
 my-Tea.

Ged is getting near the edge of disrespect; Ogion pays no attention.

OGION
 The blue one?

GED
 Sickwort.

OGION
 What's it good for?

GED
 Cuts.

OGION
 That?

Ged doesn't know, but will never admit it. He makes a wild guess.

GED
 Mullein.

OGION
 Plantain.

(72-99 Continued)

GED

What's the difference? Those are
just use-names anyhow.

OGION

They're useful herbs.

GED

But everybody knows that. I thought --
I thought you'd teach me the real names
of things.

OGION

When you get to know plantain, it'll
tell you its true name.
(Striding on. Indicates
another weed.)

That?

GED

(gloomily)
That one's mullein.

OGION

(nods)
Good for -- ?

GED

Boils.
(a diversionary tactic:)
Master! Are all things useful?

OGION

(nods)
Even boys.

Ged frowns. His new dignity as a man, as Ged, is affronted.
He sulks. Ogion, striding on ahead, points to a MOLE, pauses
to watch it.

GED

It's only a mouldiwarp.

OGION

How fast he digs -- gone already!

GED

("So I'm only a boy am I?")
Uh huh.

OGION

(grins, unseen by Ged)
What's that?

(72-99 Continued)

GED

Mountain thyme.

Ogion plucks, crushes, smells a twig of the thyme as he strides on; Ged follows, sullen. A BIRD'S SCREAM makes him look up and forget his sulks.

GED

Look! A sparrowhawk! Can you call him down?

OGION

(gravely)

If I summon him he will come.

GED

Do, Master! Please summon him!

Ogion looks at the boy, then at the HAWK. He says some words in the OLD SPEECH, holding up his arm.

OGION

Enn kalannow avahee!

The Hawk hovering above. He stoops.

The Hawk lands on Ogion's wrist. As he beats his wings for balance his fierce yellow eyes look into Ogion's.

CLOSE ON HAWK AND OGION. They understand each other.

Ged watches excited and envious.

Ogion tosses the Hawk into the air. It hovers above them.

GED

Will you teach me to do that?

OGION

First we need a use-name for you.

GED

Sparrowhawk!

OGION

Very well. Sparrowhawk.

(turning to him)

Remember that only you and I know your true name, Ged. Take care whom you tell that name to. For whoever knows your name has power over you.

(72-99. Continued)

Ged is impressed. But Ogion goes on ahead just as before, pointing out another weed with his staff, making silent inquiry.

GED
(savagely)
Milkweed!

MUSIC as they climb. A cloud which has been lowering above them begins to pour rain. Ogion unhurriedly turns aside and takes shelter under a dense shrub or thicket, sitting down on the ground, as a man would sit down in an armchair in his own house. Ged looks at the uninviting shelter, and halfheartedly gets halfway under the branches, standing up; finally a suppressed question bursts out:

GED
Master? Aren't you going to stop the rain?

OGION
It isn't raining under here.

GED
But -- with a spell, I mean! --
Any kind of sorcerer can do it.

OGION
Do what?

GED
(getting wet)
Make the raincloud move away!

OGION
But its business is here, not somewhere else.

(A pause. GED gives up and crouches under the thicket near Ogion, glowering.)
Besides, I like rain.

Ged, cynical, rolls his eyes. Rain. MUSIC.

The rain thins, sun gleams across the mountainside. Ogion and Ged emerge, take up the climbing trail again.

GED
Master. I want to learn the Art of Magic. -- The High Art. When will my apprenticeship begin?

OGION
It has begun.

(72-99. Continued)

MUSIC launches into main theme as they climb on.

100. OGION'S HOME could hardly be simpler. Standing apart from the village of Re Albi, it is a barn, with broad eaves and deep windows with heavy shutters to keep out the snow in winter. It is no better than a house at Ten Alders, GED thinks. OGION's GOATS come bounding and bleating down the mountainside to greet them. MUSIC ENDS. Apparently it's their home, too.

101. A GIRL appears. OGION is polite but distant. GED stares. She has slanting eyes and a careless air of authority. And wonderful straight black hair.

GIRL

Welcome back, Lord Mage! I came to look after your goats. But of course you'd put a spell of milk-stay on them, hadn't you?

OGION

(though civil, makes no reply)

GIRL

Is this the boy they tell about? Who drove the Kargish raiders off the cliff?

OGION

(nods)

GIRL

And he's come to be your apprentice?

(to Ged)

What do they call you?

GED

(after a pause)

Sparrowhawk.

GIRL

I had thought it was a shorter name.

GED

No.

GIRL

Sparrowhawk. Can you call the hawks to come to you? Can you turn into one? Will you show me some of your spells? We're going to be neighbors, Sparrowhawk.

(101. Continued)

Without waiting for an answer, she turns and goes.

102. High up in the CASTLE OF RE ALBI TWO PEOPLE stand at a window watching the scene below. One is the LORD OF RE ALBI, the other his LADY, a mature version of her daughter.

103. OGION sees them. He also sees GED staring after the GIRL.

OGION

Her mother is an enchantress. She's from the North, where they use magic differently.

Ged is intrigued, naturally.

OGION

It may be that her mother sent her to talk to us.

104. THE ENCHANTRESS turns slowly away from the window.

105. GED and OGION enter OGION'S HOUSE -- one big room, with thick walls, small windows, and alcoves for sleeping. The GOATS come in too; there is a corner for them behind a partition of hurdles. Ogion goes to make a fire.

OGION

Ged, sorcery is not a game we play for praise. That girl and her mother; the powers they serve are not the powers we serve.

GED

What are those powers, Master?

OGION

The natural powers that are in the earth, and in the air above the earth, and in all waters. We serve them. We do not master them. By knowledge of them, we share their being and their power.

GED

And their true names?

OGION

That is one part of knowledge. But you can't eat it. Hungry?

(Ged nods)

My house is yours, Sparrowhawk!

106. OGION'S HOUSE. NIGHT. A STORM OF WIND AND RAIN.
107. THE GIRL, SERRET, comes spying and looks through the window.
108. GED is seated with a candle studying RUNES in a book. No sign of OGION.
109. SERRET raises her fist to knock at the window.
110. OGION, with a lantern and a bucket, enters the house, and the wind blows GED's candle out.
111. SERRET goes away.
112. OGION'S HOUSE SNOW COVERED. Snow blowing.
113. SERRET at a CASTLE WINDOW watching the snowstorm.
114. RE ALBI covered in snow.
115. GED turning the pages of the great RUNE BOOK.
116. OGION writing lists of NAMES to be learnt.
117. GED and OGION. The CAMERA OPENS UP THE SCENE to show them in an INK-POOL in a SILVER BOWL.
118. SERRET and her MOTHER looking into the INK-POOL.
119. RE ALBI: SPRING.
120. SERRET comes looking for GED in the MEADOWS.
121. GED gathers plants. She approaches him unseen.

SERRET

Why do you always run away from me,
Sparrowhawk?

(121. Continued)

Ged answers without turning as he fills his basket.

GED

Why do you always run after me, lady?

SERRET

You don't even know what I'm called.

GED

Serret.

SERRET

But you don't know what it means. . . It means silver.

GED

In what language?

SERRET

Osskilian. Don't wizards learn to speak Osskilian?

GED

(as master to pupil)

Wizards learn the Old Speech: the language that was before the world was made. The language of dragons.

SERRET

Oh well, dragons
(she comes nearer)
Can you make a love-charm?

GED

Any village witch can do that.

SERRET

What spells can you do? Can you change your shape? Can you call up the dead?

GED

I might if I chose. But I don't choose.

He walks away. She makes no attempt to follow him.

122. OGION'S HOUSE. NIGHT. LIGHT IN THE WINDOWS.

123. SERRET is inside. She has several great books open on the table and is reading one, mouthing the words with difficulty.

124. GED enters with a lantern, sees SERRET.

GED
You! Get out of here!

SERRET is not the least perturbed.

SERRET
Come and read this to me. It's in the
Old Speech.

GED
You must go. He mustn't find you here.

SERRET
He's still in town.

GED
You must not touch those books!

SERRET
Look. I don't understand this. What
does it mean?

GED
(unwilling; unable
to resist display)
It's a spell. A spell of Summoning.

SERRET
Summon a spirit! Make somebody come!

GED
No.

SERRET
Are you afraid?

GED
No.

SERRET
Prove it. Read it! Summon Erreth-
Akbe! Make him come back from the
land of the Dead!

GED
(starts to read the
spell)
Kher mas han o
Anga kierren lú kiao
Kher kiao haŕ o
Voren stanas o mas

(124. Continued)

SERRET joins in, chanting the words with him. GED's arms begin to rise almost as if involuntarily, forming one of the great gestures of invocation. His voice gets louder, clearer. Darkness thickens around their candle. The GOATS behind the partition shuffle and are restless, panicky. Strange SOUNDS begin to be heard, ECHOES of the words GED reads.

125. BOTH OF THEM CHANTING THE SPELL. Serret is more conscious than he that the SPELL is working -- he is being "worked by it."

126. SOMETHING is materializing in the darkness.

127. THE DOOR CRASHES OPEN. OGION enters. A GREAT WIND accompanied by WAILING SOUNDS rushes by him out into the night.

SERRET

(terrified and triumphant)

I've been taking lessons from your pupil, Lord Ogion! He does you credit.

OGION simply stands aside. SHE goes. Ogion shuts the door, puts down his bundle, without speaking or looking at GED. He goes to the fire and lights it, hangs the iron pot on the arm to heat the water.

128. GED confused, indignant, and ashamed.

129. OGION talks without looking at GED while he begins to cut up some spring carrots and onions.

OGION

She hoped through you to find the Ring of Erreth-Akbe, and through the power of the Ring to rule us all.

GED

The Ring of Peace? -- But that was lost -- the songs say. When the dragon killed the hero, in Atuan.

OGION

(nods)

was broken -- not lost. The ring

GED

Broken?

(129. Continued)

OGION

One half was taken by Prince Thoreg of Atuan. The last of his descendants were drowned at sea, and the half-Ring was lost with them.

GED

And -- the other half?

130. In answer there is a STUNNING BLAST OF SOUND: MUSIC, CHANTING OF WOMEN'S VOICES, DANCING: A PAGAN RITUAL.

INSIDE THE TEMPLE OF ATUAN IN THE KARGISH LANDS.

CAMERA CLOSE on the broken half of the RING OF ERRETH AKBE, held by THE CHIEF PRIESTESS, KOSSIL. The half circle of silver, deeply engraved with RUNIC SYMBOLS, hangs on a chain.

THE SCENE OPENS UP SWIFTLY AND DRAMATICALLY.

KOSSIL stands on a dais before an empty, ancient, cob-webbed throne. MANAN, a vast EUNUCH, stands opposing her, an EXECUTIONER'S SWORD in his hands.

A PROCESSION is filing into the Temple, escorting an IMPORTANT PERSON.

PRIESTESSES dance and CRY OUT, revolve, CLASH CYMBALS. There are no men in the Temple.

131. ANOTHER VIEW shows that the Temple is old and half-ruined. Nobody cares for it or repairs it. The elaborate CULT goes on year after year, but the tradition is all that keeps it going. The Temple is gradually sinking into dust like Petra, the rose-red city, like Shelley's Ozymandias, while the PRIESTESSES dance and genuflect in a ritual which they no longer think about.

132. As if we were GED, our CAMERA GOES FORWARD inquisitively to see THE PERSON whom all the noise is about.

The Person is a solemn little girl about three years old. She wears a shift. Bare feet.

133. CLOSE ON the expressionless faces of the DANCERS and PRIESTESSES.

134. CLOSE ON KOSSIL. She believes. A fanatic.

135. CLOSE ON MANAN: He is an unbeliever but he puts up a good show (he hasn't much choice, actually).
136. THE CHILD has been well rehearsed. She mounts the steps of the dais, kneels before the empty throne, and bends her neck for the SWORD OF THE EXECUTIONER.

MUSIC AND CHANTING STOP. ALL MOTIONLESS.

137. MANAN raises his sword on high. THE PRIESTESSES CRY OUT -- sharp, exultant.
138. KOSSIL steps forward as prescribed in the Ceremony, and swiftly interposes the BROKEN RING OF ERRETH-AKBE between the CHILD and the EXECUTIONER'S SWORD.

MANAN lowers the Sword.

KOSSIL

O Nameless Ones!
Behold the one reborn!
Behold the nameless one!
Take her as Your sacrifice,
Take her as Your Priestess,
Let all her life be Yours
As it has been a hundred times
before!
Let her be eaten!

139. CYMBAL CRASH, GONG, TRUMPET-WAIL; the PRIESTESSES SHOUT!

PRIESTESSES

Arha! She is eaten!
Arha! She is eaten!

140. THE CHILD. TEMPLE BELL TOLLS its cracked note overhead.
141. CLOSE ON the CHILD'S FATHER AND MOTHER with their OTHER CHILDREN as they cross the DESERT OF ATUAN. They hear the bell. The Mother is CRYING.

HUSBAND

There it goes. That's the last of her.

(141. Continued)

They look back across a desert river-bed to the slope where the cluster of great, crumbling, dusty TEMPLES stand, and, at the top of the slope, tall, black STANDING STONES against the sky.

The BELL TOLLING.

142. The CHILD'S MOTHER AND FATHER. Ahead of them the way they are going is DESERT -- high sagebrush country, distant mountains. Their ANIMALS are llamas or yaks or burros. A cold dry wind.

MOTHER

They've taken her name away from
her, even her name.

143. THE TEMPLE. THE CHILD and the CROWD OF PRIESTESSES.

PRIESTESSES

She is ARHA!
She is the Eaten One!
She is ARHA!
The Eaten One!

144. THE FAMILY IN THE DESERT go on their way, the WIFE looking over her shoulder.

HUSBAND

Don't let your heart hang on the
child. We've got these four.

WIFE

Oh, Tenar! My little daughter Tenar!

145. The distant TEMPLES vanish in a sandstorm.

146. OGION'S HOUSE. GED listens to OGION.

OGION

Many men have crossed the seas and
deserts to the Tombs of Atuan, to
steal the broken Ring. But the Tombs
are guarded by Powers stronger than
any man. . . .

GED

(half to himself)

There's the other half of the Ring
to find.

147. OGION by the fire.

OGION

Yes.

(after a pause he
speaks quietly)

Ged, you are not bound to me or to my service. You did not come to me, but I to you. I can give you what you need, I think; but the School of Wizards on Roke Island can give you what you want. Your power is great; you must learn to use it. You must choose between Re Albi and Roke.

148. GED kneels to him.

GED

Master, I will go to Roke.

149. ROKE PORT AND TOWN.

The entrance is narrow and rocky like Bonifacio in Corsica. Houses crown the cliffs and hang on their sides. The PORT is small and busy, as the SHIP which brings GED (a small TRADING GALLEY with both sail and oars -- Ged will say later that he has rowed in a galley) glides alongside the jetty throwing her mooring rope ashore.

150. Amid CHEERFUL AND RAUCOUS FAREWELLS from the SHIP'S CREW among whom he has worked his passage from GONT to ROKE, GED stands ready to go ashore, a knapsack on his back, a bundle under his arm. All that he has is in them. He looks with interest, and warily, at this first place other than Gont that he has ever seen.

151. The MAIN STREET OF ROKE is narrow and stepped, as it climbs tortuously and steeply up to the MARKET PLACE. LADEN DONKEYS and MULES, HERDS OF SHEEP, harried along by DOGS, jostle the PASSERS-BY and send them to the wall. GED stares at something.

152. TWO STUDENTS are coming down the street DISPUTING the text of a book in the hands of one of them: a familiar sight in a University town: not so familiar is that one of the students is a man-sized FISH. Nobody seems to mind.

153. GED watching with professional interest.

154. THE OTHER STUDENT turns into a CAT. The FISH slips back into manshape and then, not to be outdone, turns into a DOG. Cat runs away and Dog chases him. Nobody takes the slightest notice of these capers.

155. GED emerges on the MARKET PLACE at the top of the town, out in the sunlight, and looks about him.

156. A HIGH GREEN MOUND faces HIM across the MARKET PLACE.

FISHWIFE
(voice off)
That's our Knoll you're looking at.

157. GED looks around. SHE is minding her STALL OF FISH. She nods to him between CRIES of 'MACKEREL! FRESH MACKEREL!'

FISHWIFE
Roke Knoll. Where the magic's strongest.

GED
I'm looking for the School.

FISHWIFE
Use the eyes in the back of your head.
Fish here! Fresh Mackerel!

GED turns around.

158. In the other direction, closing the MARKET SQUARE on two sides, is a huge grey building of stone. In the high walls are very few windows and no obvious doors. The School of Roke is a formidable place, a castle or fortress of the Arts of Magic.

159. GED looks. The FISHWIFE looks at him.

FISHWIFE
Fine fresh mackerel! -- Want to be a wizard, do you?

GED
(a gruff nod)

(159. Continued)

FISHWIFE

Take a wizard to sell these.
 (sniffing at her mackerel
 with a wrinkled nose)

GED

(lofty)
 Oh! Well! As to that -- !
 (he makes a pass or two
 and speaks some words in
 an undertone)
 Kefeena -- farrata, farrata --

160. THE FISH VANISH AND A SHOWER OF COINS DROPS ON THE STALL.

161. The FISHWIFE is totally unimpressed. She picks up a coin.

FISHWIFE

I know that kind of money. Magegold.
 Dry leaves by daybreak.
 (looks closely at coin)
 This is Gontish money, anyway.
 No good here. Put my fish back,
 young man.

162. GED reverses the spell.

GED

(murmur)
 Atarraaf, atarraaf -- Aneefek.

163. FISH REPLACE COINS.

164. GED moves off towards the School.

165. FISHWIFE shrugs.

FISHWIFE

Students! -- Mackerel here, fresh
 mackerel

166. IN THE HIGH SMOOTH WALL there is a SMALL DOOR. It seems to be made of a smooth translucent substance, such as horn. There is no knocker, no bell, no handle. GED draws a deep breath, BANGS on the door.

A small, square-shaped, elderly MAN opens it. He waits courteously for Ged to speak.

167. GED shows his LETTER.

GED
I bear a letter from the Mage
Ogion of Re Albi to the Archmage
Nemmerle at the School for Wizards
on Roke.

168. The DOORKEEPER looks at him mildly.

DOORKEEPER
This is the School. I am the Door-
keeper. Enter if you can.

169. GED steps forward. He seems to enter. But he ends up outside
as before.

He tries again. Same result.

170. The DOORKEEPER watching.

171. GED makes a Spell of Opening (broad and exact hand motions, eyes
fixed on the DOOR, one WHISPERED WORD which we do not hear).

Nothing happens.

He appeals to the DOORKEEPER.

GED
(dour)
Will you let me in?

DOORKEEPER
(gentle)
Say your name.

GED thinks about this. Then decides. (He addresses the DOOR,
not the Doorkeeper.)

GED
(whispers)
My name is Ged.

He walks in; the Doorkeeper closes the door after him.

DOORKEEPER
Welcome to this house, lad.

172. COURT OF THE FOUNTAIN.

A roofless cloister, partly paved, partly grass; a tall fountain plays in the center.

GED waits, his letter from OGION in his hand.

MUSIC.

173. THE TALL WHITE FIGURE OF ARCHMAGE NEMMERLE materialises out of the shape and the spray of the falling water. A great black BIRD, a RAVEN OF OSKILL, walks across the COURT to the Archmage and pecks at his STAFF.

MUSIC.

174. CLOSE GED becomes aware of the ARCHMAGE's arrival. He advances, goes down on one knee and offers the letter.

MUSIC.

175. NEMMERLE is very tall and frail, ascetic; his robe, hair and beard are white. A Chinese "Immortal."

MUSIC.

NEMMERLE

Read me the letter from your Master.

GED

(opens and reads aloud)

"Lord Nemmerle: I send you one who will be greatest of the wizards of Gont, if the wind blow true."

GED stares at the words. He had no idea that OGION thought so highly of him.

NEMMERLE

How is it signed?

GED

With the Rune of Silence, lord.

NEMMERLE

Did your Master tell you his true name?

GED

No, lord.

(175. Continued)

NEMMERLE

Young Ogion was dear to me. Be
welcome for his sake. Now run and
play, lad.

GED kneels again, then turns and goes. At the cloisters he
looks back.

MUSIC ENDS.

176. The COURTYARD is empty but for the fountain playing, and the
RAVEN.

177. CLOSE THE RAVEN eyes GED and speaks in a HARSH CROAK:

THE RAVEN

Terrenon ussbuk! Terrenon ussbuk
orrek!

178. A TALL YOUTH, two or three years older than GED, is waiting for
him in the cloister. He bows politely. He is clearly of a
noble family, though plainly dressed as a student.

JASPER

I am called Jasper, Enwit's son, of the
Domain of Eolg on Havnor Island. I am
at your service today to show you the
Great House and answer your questions.
How shall I call you, Sir?

179. GED thinks he is being scoffed at -- smith's sons are not
called "sir." He answers belligerently.

GED

Sparrowhawk.

After a slight pause JASPER leads the way.

180. PASSAGE SHOT, JASPER leading.

JASPER

We'll get you outfitted. Then I'll show
you your room. It's in the South Tower.
Then dinner.

GED

(poor-but-proud)
I've got clothes of my own.

(180. Continued)

JASPER

We all wear the same outfit here.

GED

Do clothes make the mage, then?

JASPER

No. Though I've heard that manners
make the man.

181. CLOSE. The great GONG in the REFECTORY is sounded.

182. PASSAGE SHOT. JASPER, GED, and DOZENS OF HURRYING STUDENTS,
all dressed alike.

183. The REFECTORY.

Self service through hatches. Everyone eating at a long table.
At one end, a few OLDER STUDENTS, their cloaks clasped with a
silver brooch at the neck; they are grave; the rest are a lively
lot.

184. GED seated between JASPER and a sturdy YOUTH about Jasper's age,
dark-skinned, plain-spoken.

VETCH

You the Sparrowhawk?

GED

(imitating Ogion -- close-
lipped nod)

VETCH

I'm called Vetch. You're from Gont,
are you?

JASPER

Ogion sent him.

VETCH

(to Ged)
You must be good.

JASPER

Uncommon, at any rate. Ogion never
sent anybody to Roke before.

VETCH

Hey! Is it true Ogion stopped an
earthquake? Kept a whole mountain-
side from falling on the town?

(184. Continued)

GED
(same "masterful" nod)

JASPER
I'm a bit tired of hearing about
Gontish wizards.

GED
How many mages could stop an earth-
quake?!

JASPER
Why didn't he simply prevent it?

GED
(floored)
Who -- could --

JASPER
It could be done. With the proper
training. But provincial magic can
be quite interesting -- will you show
us some, later on?

185. ROKE KNOLL.

In the background the roofs of the School, and a grove of trees
that shimmer like silver aspen.

JASPER leading the way up the knoll; at the top turns and
addresses GED.

JASPER
We're standing on Roke Knoll. The
roots of this hill go down to the
center of the earth. All spells are
strong here. Show us some of your
Gontish magic.

GED
(is silent)

VETCH
Lay off him, Jasper.

JASPER
He has either skill or power, or
Ogion wouldn't have sent him.
Right, Sparrowhawk?

GED
Show me what kind of thing you want.

186. JASPER works an ILLUSION SPELL, making an elaborate and palatial set of fountains, like the fountains of Versailles, spring up and play on the hilltop; he conducts them, like an orchestra conductor.

187. GED watches.

JASPER dismisses the whole illusion with a flick of the wrist.

JASPER

Now you, Vetch.

188. VETCH makes a pass or two and then offers on a platter a ROAST SUCKLING PIG with an apple in its mouth. GED puts out his finger to it and it pops like a soap-bubble -- gone.

JASPER

Your turn, Sparrowhawk.

GED

I don't work illusions.

JASPER

Why not?

GED

(lofty: quoting OGION)
Sorcery is not a game.

JASPER

Well, what can you do?

He starts back in astonishment.

189. CHANGING SPELL.

The Spells of Illusion are always quite obviously just that; perhaps one sees the grass of the hilltop just a bit through the fountains -- the ROAST PIG tends to flicker in and out of existence. A Changing Spell is abrupt, dramatic, and intensely vivid. GED vanishes: above where he stood a great FALCON hovers, opening its hooked beak to SCREAM. It is there for just an instant, then Ged stands there again, his eyes on JASPER.

190. JASPER, shaken, even frightened.

JASPER

Illusion --

VETCH

That was no illusion. That was a true Change.

191. After a pause, JASPER turns abruptly and goes down the hill.

192. The OTHER TWO exchange looks and follow. GED has made an enemy. And a friend.

193. GED's CELL in the South Tower of Roke School.

It is small and bare. A mattress in the corner. GED lies on it, wrapped in his new cloak. He can't sleep. He's homesick.

A KNOCK.

194. THE CELL DOOR opens.

VETCH appears, a little bluish ball of Werelight nodding over his head to light the way. He comes in, the Werelight following, and hunkers down on the floor by GED.

VETCH

Tell me about Gont.

GED

Jasper can tell you. It's poor, and smells of goat, and has no sense of humor.

VETCH

(grins)

Havnor's full of high and mighty people. Not like you and me. I come from the East Reach.

195. ILLUSION.

With a wave of his hand VETCH spreads out a delicately luminous map of the Archipelago on the stone floor. He indicates the East Reach.

196. GED and VETCH.

VETCH

That's my home island. Iffish.

GED

Iffish.

(196. Continued)

VETCH

They've all got funny names.
 Korp -- Kopp -- Holp
 Venway, Vemish, Iffish,
 Koppish

(he indicates a string
 of islands, as Ged looks)

Prevailing wind's nor'east. You can
 stand in Korp and smell fish frying
 in Vemish.

(with love)

They're nice little islands.

The LUMINOUS MAP: The EAST REACH. VETCH's hand.

197.

GED

Where are the Kargish lands from
 there?

VETCH

A bit too close. North.
 (points)

GED

Is that one Atuan?

VETCH

(confirms by indicat-
 ing it)

Thinking of going there?

GED

Perhaps.

VETCH

They're a tough lot, the Kargs.

GED

I've seen them.

VETCH

Don't get mixed up with people that
 worship the Old Powers. They like
 blood too much. With a wizard's staff
 from Roke you can get a job on a nice,
 comfortable island -- Havnor, even,
 if you want. Free room and board, and
 a position in society. That's my goal.

But Ged is looking at the four great islands of the Kargish
 Lands.

(197. Continued)

GED

Good advice.

VETCH

Which you won't take.

(he wipes out the
luminous map on the
floor and rises)

See you in the morning.

GED

Vetch!

(Vetch turns, his
eyes very clear in
the faint werelight)

Thanks.

Vetch smiles, goes, the werelight bobbing behind him.

198. GED lies with his eyes open, thinking.

199. In ATUAN the child ARHA is also trying to sleep, in a room of the TEMPLE. She lies covered with sheepskins. The room is windowless, not very large, but very high. High, doorless doorway.

In the distance we hear DRUMS and MONOTONOUS CHANTING OF WOMEN.

We are CLOSE ON ARHA to see her eyes, open like GED's.

200. TEMPLE ROOM.

Light flickers up and up the walls reaching no ceiling; light from a RUSHLIGHT carried in the hand of MANAN the eunuch.

MANAN

(a husky whisper)

Tenar! Ho, Tenar? Are you there?

201. THE CHILD does not move or answer.

202. CLOSE MANAN pokes his head around the door.

MANAN

There you are, my little honeycomb.

(Manan advances into the
room with the light)

(202. Continued)

MANAN (continued)

I shouldn't be here. I belong
outside, on the porch, on guard,
that's where I belong. But I had
to see how the poor little one is
after all the long day of it, eh?
How's Tenar?

203. CLOSE CHILD stares up at him.

CHILD

I am not Tenar any more.

204. MANAN's hand stops as he is about to smooth her hair. He does not touch her.

MANAN

No. I know. You're ARHA. The eaten
one. But . . . it was a hard day for
a little one . . .

He shuffles and the light flickers in his hand.

CHILD

You should not be here, Manan.

MANAN

No. I know. I shouldn't be here.
Good night, little one.

205. MANAN looks back once more from the door before he goes.

206. CLOSE THE CHILD ARHA lying watching the light die on the walls.

207. CLOSE GED lying on his mattress in the SCHOOL ON ROKE, his eyes open, thinking of OGION.

MUSIC: CHORAL STARTS.

SEQUENCE: THE NINE MASTERS.

Note: The Sequence is a first draft for discussion with the composer of the Music, the Designer, the Editor, and other craftsmen on the film. It should be "educational" -- the education of wizards -- and fast and full of marvels.

CLOSE GED lying thinking:

(207. Continued)

OGION

(VOICE OFF)

On Roke there are nine Mages, nine
Masters of the Arts of Wizardry. They
will be your teachers there. The
Master Chanter

208. CHORAL MUSIC swells up.

The MASTER CHANTER is leading a CHOIR OF STUDENTS, GED among them,
in a passage from the Creation of Ea.

MASTER CHANTER

Only in silence the word

CHOIR

Only in silence the word

MASTER CHANTER

Only in dark the light

CHOIR

Only in dark the light

MASTER CHANTER

Only in dying life

CHOIR

Only in dying life

MASTER CHANTER

Bright the hawk's flight
On the empty sky

209. GED, his eyes on the sky. A HAWK very high, circling.

OGION (V.O.)

You'll do well with the Master Summoner.

210. The HAWK hovers, still high.

211. The MASTER SUMMONER on a CLIFF, surrounded by a DOZEN STUDENTS,
GED among them.

MASTER SUMMONER

(to Ged)

Summon him down, Sparrowhawk.

It is a mild joke. The others smile.

212. GED, grave, holds up his arm with the same gesture OGION made in the GONT MOUNTAIN SEQUENCE, and says the same words:

GED
Enn kalannow avahee!

213. The HAWK comes to his wrist. They look each other in the eye.

214. IN THE BAY the MASTER WINDKEY sits at the tiller of a SAILBOAT.

OGION (V.O.)
The Master Windkey knows all the Arts
of Weather; a very tricky business.

MASTER WINDKEY
Stand by to change the wind!

215. GED in the prow of the boat, windblown.

GED
Gomari!

The WIND drops. The sail flaps slack.

GED
(shouts)
Kambey!

The sail fills with an abrupt WIND.

216. The BOOM swings round and knocks GED and TWO OTHER BOYS into the water.

217. MASTER WINDKEY
A wind I said, a wind, not a howling
gale!

He brings the boat about to pick the boys up.

218. The MASTER HERBAL in his walled HERB GARDEN with his STUDENTS.

OGION (V.O.)
With the Master Herbal you'll be on
quite familiar ground . . .

MASTER HERBAL
This one?

(218. Continued)

 CHORUS
 Mallow.

 MASTER
 Good for?

 CHORUS
 Coughs.

 MASTER
 And this?

(silence)

Come! Come!

 GED
 (resigned)
 Goat's parsley.

 MASTER
 Here we call it Queen Elfarran's Lace.

A regular FOUNTAIN OF JUGGLER'S BALLS rises above the wall of the garden; the highest-flying of the balls turns into a WREN and flies off; the Herbal students are somewhat distracted.

 OGION (V.O.)
 The Master Hand will show you all the tricks and delights of conjuring.

219. THE MASTER HAND, a gentle and light-hearted old man, catches a flight of JUGGLER'S BALLS and they all disappear as he catches them; or turn into SOAP-BUBBLES that surround him for a moment and then burst. He smiles with pleasure but explains earnestly:

 MASTER HAND
 It's perfectly simple, you see, just a bit of Illusion --

220. GED comes to him. The OTHER STUDENTS listen.

 GED
 (showing a pebble on his palm)
 Master! If I make a pebble into a diamond with an illusion-spell --

221. CLOSE on the PEBBLE: it becomes a DIAMOND: with the slightly shimmering or double-exposure effect of Illusion Spells.

222. GED goes on.

GED

It only lasts as long as the spell
does. How do I lock the spell, and
make the diamond stay diamond?

The MASTER looks at him and then at the DIAMOND. He points.

MASTER HAND

Tolk!

223. The DIAMOND becomes the original PEBBLE, a very distinct pebble, lying on GED's palm. The MASTER takes it from him.

MASTER HAND

This is rock. Tolk, in the True Speech.
A bit of the rock of which the Island
of Roke is made. It is itself. It is
a part of the world. By spells of
Illusion you can make it appear to be
a diamond . . . a flower . . . a fly
. . . an eye . . . a flame . . .

224. The TRANSFORMATIONS flicker from shape to shape as named and finally back to the pebble.

225. The MASTER and GED.

MASTER HAND

But truly to change a thing, even
so small a thing, is to change the
world. Let rocks be rocks as long
as you can, lad, and enjoy illusions. . . .

226. The face of the MASTER CHANGER: a very strange, powerful face, with intense eyes.

OGION (V.O.)

What the Master Changer has to teach
you is a very different matter.

227. The MASTER CHANGER and a CLASS -- the students are older.

MASTER CHANGER

Our power to Change and to Summon is dangerous. It can shake the balance of the world. It must follow knowledge, and serve need. A wizard may need to change his shape --

(with a complex gesture)

Ourwa!

He changes into a BEAR. The bear goes on lecturing.

But beware! If you are caught in your own spell you will remain a bear forever. It has happened.

(the bear gestures)

Matko!

The bear changes back into the Master who goes on lecturing as if nothing had happened.

Before you change anything, you'd better know what it was before you changed it. . . .

228. CLOSE GED watching and listening, intent.

OGION (V.O.)

You won't study with the Master Patternner till you've been made sorcerer. And before you work with the Master Summoner, I advise you, Ged, to listen very closely to the old man in the tower. . . .

229. An ISOLATED TOWER on the wild and lonely North Coast of ROKE. Two TRAVELLERS, cloaked, with knapsacks, approach it.

230. VETCH and GED are the travellers.

VETCH

This is my third winter at the Tower. Nice homely looking place, isn't it? I've got a headache already. Names!

GED

What's wrong with names?

(230. Continued)

VETCH

Wait till you meet the Master Namer.

231. INSIDE THE TOWER the MASTER NAMER sits on a high seat, above his STUDENTS, adding name after name in crabbed runes to the long LISTS OF NAMES that hang down and curl around and below him. He is thin and parchment-colored and like the List himself.

MASTER NAMER

(his voice is dry and crackles)

A mage can control only what he can name. Many a mage of great power has spent his whole life to find out one lost or hidden name. And still the lists are not finished. Some names are known only to dragons, who are the oldest of us all. Some names can never be known. And this may be well. For the equilibrium of the world may be upset by the wickedness of the powerful, or by the folly of the wise.

232. STUDENTS working and listening; lists, great illuminated scrolls, books bound in vellum and boards, litter the desks and tables.

GED looks up at the MASTER NAMER.

VETCH is all tied up in lists and piles of books.

VETCH

I'll never get out of here! Never!

233. GED leaves the ISOLATE TOWER and heads home alone.
WIND AND RAIN. He turns and waves to VETCH who is staying.

234. VETCH, trailing scrolls, waves disconsolately.

235. NIGHTFALL on the road.

A HOLLY TREE. Wind and rain. GED takes shelter under the tree, wraps himself in his cloak, lies down, looks up at the dark leaves.

236. CLOSE GED.

OGION (V.O.)

I like rain You know,
Sparrowhawk, when you think you know
everything, that's the time you find
you know nothing.

Ged grins.

237. DAYBREAK.

A fine morning after rain. GED rises on his elbow. He sees --

238. In the folds of his cloak is a little ANIMAL. It is small and sleek, like a muskrat, with a broad face, big eyes, dark fur, sharp white teeth. It is an OTAK.

239. GED
Hullo! You're an Otak.

240. The OTAK sits up and washes its fur.

GED
I know your name, Otak. Your true
name. In the language of dragons
your name is HOEG.

241. The OTAK pauses, looks up at him, opens its mouth as if to answer, but makes no sound -- and goes on washing.

242. AT ROKE SCHOOL THERE IS A FESTIVAL.

We enter the great Dining Hall with VETCH, who has escaped at last from the tyranny of the MASTER NAMER. As a matter of fact, the NAMER is here, too, at the HIGH TABLE, where the MASTERS OF ROKE, presided over by the ARCHMAGE, are gathering to greet important guests.

Note: There are ten Masters on Roke; that is why, being wizards, they say there are nine.

They are: The Archmage, Chanter, Herbal, Windkey, Hand, Namer, Changer, Patterner, Summoner, and the one you don't realise is a Master until you are a Master -- the Doorkeeper. The Doorkeeper would not sit at the High Table, or if he did, he would give the impression of being a waiter.

(242. Continued)

THE HALL is crowded and everyone wears their best clothes. Those who have reached the rank of SORCERER wear longer, finer cloaks than the YOUNG STUDENTS, with heavy silver clasps at the neck. JASPER is conspicuous as one of these. VETCH wears one, too. Jasper's cloak fits beautifully, hangs gracefully; Vetch can't get the collar straight. GED is too junior yet to be made a Sorcerer, although he is known already for a brilliant student.

Vetch joins his friends and is greeted uproariously.

VETCH

I made it! I got away from the Tower!
Lucky he likes parties.

He indicates the MASTER Namer, who has obviously made some gastly pun to the MASTER HAND, who deadpans it.

GED

You won't have to go back?

VETCH

(shakes his head in triumph)
Look! My Sorcerer's cloak! It was in
my room waiting for me!
(he flaunts the cloak)
Another year and we'll be Wizards, eh,
Jasper? And you'll go off to Havnor --
and I'll go home!

He notices the OTAK peeping out of Ged's plain student's hood.

VETCH

Hey! What have you got there?

He puts out his hand to stroke it and the little beast snaps at him. He jumps. The others laugh.

VETCH

What is it?

GED

Sorcerers know the names of all
creatures. You tell us!

Vetch snaps his fingers, seeks the name, laughs at himself.

JASPER

It's an otak.

VETCH

It was on the tip of my tongue. Does
it talk?

(242. Continued)

GED
Only to the very wise.

JASPER
On Gont, even the goats can talk.

Ged is about to retort, but MUSIC interrupts him.

243. THE GUESTS arrive at the HIGH TABLE.

They are led by a big, powerful-looking PRINCE and his LADY. Both are splendidly dressed. She is much younger than he, slender, bright as new copper, her black hair crowned with opals. They sit at NEMMERLE's right and left hand.

The OTHER GUESTS, important townsfolk and several visiting Mages (Old Boys), take their places. The NINE MASTERS sit at a ROUND TABLE. Dignified CHEER and MERRIMENT.

244. CLOSE ON THE LADY AND HER LORD.

245. The YOUNG MEN --

VETCH
(smitten)
She's like Queen Elfarran in the
songs

JASPER
(quotes)
"And for her sake all Havnor was
laid waste . . ."

GED
(resisting the
attraction)
Who are they, anyhow?

JASPER
The Lord of Penyo, on Havnor, and
his lady.
(he gets an invisible
signal)
Excuse me, I'm wanted.

246. At the HIGH TABLE, the MASTER HAND has risen to summon JASPER, who crosses the HALL to the HIGH TABLE.

247. JASPER is presented to the guests. Accustomed to the princely life, he handles himself well.

248. GED and VETCH watch.

249. JASPER is talking to the PRINCESS. She claps her hands. The MASTERS smile.

250. The ARCHMAGE NEMMERLE smiles and nods.

251. JASPER takes the formal stance of a person about to work a major SPELL: erect, poised, very collected -- like a standing Buddha -- then raises his arms like an orchestra conductor.

MUSIC.

252-255. ILLUSION.

A WHITE TREE SPRINGS UP FROM THE STONE FLOOR. It shimmers or is faintly iridescent/translucent like all illusions. THE BARE BRANCHES BREAK OUT IN WHITE BLOSSOM. A SILVER BIRD flies among the branches SINGING. THE BLOSSOM FALLS AND THE TREE SHINES AND BENDS WITH GOLDEN APPLES. The tree bursts into gold and silver flames and vanishes ON A SWEET CHORD OF MUSIC.

256. THE HIGH TABLE applauds. The PRINCESS CRIES OUT with pleasure.

PRINCESS

Come with us, young Sorcerer!
Come and live with us in Penyo --
Can he come, my Lord?

JASPER bows.

JASPER

When I have learnt skills worthy of
my Masters here and worthy of your
beauty, Lady, I will surely come.

This diplomatic reply pleases everyone. Except --

257. GED, sitting with VETCH.

VETCH

He's got real style.

GED

Kid stuff.

(257. Continued)

VETCH
 (he thinks it very funny)
 Envy! You're eaten up with envy!

GED
 I am not --

VETCH
 Or is it jealousy?

GED
 Don't be childish. -- Come out of
 there, Otak.
 (he removes the otak from
 Jasper's plate, where it
 has been feasting)

258. THE SCHOOL, LATER THAT NIGHT, FULL OF SOUNDS AND MOVEMENTS,
 MUSIC AND LIGHTS.

259. IN THE OPEN COURTYARD A GROUP OF STUDENTS, APPRENTICES AND
 SORCERERS, are playing tricks, eating and drinking.

GED, JASPER, VETCH among them.

THE COURT is roofed with colored werelights floating and moving
 in slow netted processions to hide the stars. A BOY is adding
 to them all the time.

260. TWO OTHER BOYS are bowling with balls of fire at pins that run
 away on little short legs.

261. VETCH is sitting up in the air cross-legged, eating a CHICKEN LEG.

As he throws the bone away, it turns into a BAT SQUEAKING.

262. CLOSE: THE CHICKEN BONE AND THE BAT (ILLUSION).

263. GED is reclining in the air across from VETCH. As the BAT flies
 by he changes it into a TINY FIRE-BREATHING DRAGON which breaks
 up into a swarm of FIREFLIES (ILLUSION).

264. JASPER crosses the court, a glass of wine in his hand.

265.

VETCH

Here's Jasper.

266.

GED falls with a THUMP beside JASPER -- intentionally or not -- startling him.

JASPER

The Sparrowhawk that can't fly.

267.

VETCH, still aloft, cuts in.

VETCH

O Jasper! O Gasper! O seducer of Princesses!

GED

(imitating)

O Jasper, O semi-precious stone -- won't you do us some shiny magic tricks? And show off for us too?

Ged sends WERELIGHTS floating above Jasper's head, forming a gaudy crown. Jasper frowns and snuffs out the lights with a WORD and a gesture.

JASPER

I'm sick of boys' foolishness. Come on, Vetch.

GED

What do Sorcerers have that boys lack, Jasper?

JASPER

Power, goat-herd.

GED

I'll match your power. Act for act.

JASPER

You challenge me?

GED

I challenge you.

Their hatred of each other is out. Vetch steps between them. He speaks with authority and maturity, and we see for a moment what he's made of.

VETCH

Duels in sorcery are forbidden here, and you know it. Stop now. . .

268. JASPER and GED.

JASPER
(to VETCH)
Keep out of this.

GED
What are we going to do, Sorcerer?

JASPER
Once on Roke Knoll you boasted that
goat-herds don't play games. Now
you can show us what they do instead.

269. ROKE KNOLL.

It is dark on the Hill, the lights and sounds of the School and Town left behind below them. It is a night of stars with no moon. The Knoll glimmers a little of its own light. GED climbs, followed by JASPER, VETCH, and A DOZEN OTHERS. A duel between two such students is worth seeing. They stop.

270.

VETCH
(to GED, softly)
Sparrowhawk, be a man and drop this
now.

GED shakes his head. He lifts the OTAK from his hood and puts it on Vetch's shoulder. The little animal crawls into Vetch's hood.

GED
(to VETCH)
Keep Hoeg for me.
(to JASPER)
What would you like me to do?

JASPER
Summon a spirit from the Dead.

The words cause a sensation. One of the students runs to get a Master. Ged is calm.

JASPER
Do you dare?

GED
Yes.

JASPER
You lie! You won't! You can't!

(270. Continued)

GED

By my name, I will!

271. GED turns to face the KNOLL.

GED

Whose spirit shall I call?

JASPER

(his voice shakes)

Anyone. Nobody will come.

GED

I'll call a woman. Queen Elfarran,
who gave the Ring to Erreth-Akbe.

VETCH

She died a thousand years ago! Maybe
there never was such a woman!

GED

Do the Songs lie?

He is in the stance of magic-working; now he stretches out his arms in a wide gesture and begins the Invocation.

272-285. NATURAL SOUNDS, MUSIC, AND SILENCE are all employed in this scene.

We have allowed 14 numbers for this elaborate and intricate sequence, cutting between GED and the other YOUNG MEN, the KNOLL, and the APPARITIONS OF ELFARRAN and the SHADOW.

The words GED speaks making the spell are in the beginning the same words as the spell he began in OGION's house (Sc. 124). Sometimes when he speaks the words in the Old Speech they are strangely distorted or turn into CHORDS OF MUSIC. Sometimes he draws the runes of them in the air and the rune burns in the air for a moment and then fades; or a rune or sign leaps out in fire as he speaks the word.

When ELFARRAN does appear, there is none of the insubstantial, shimmering quality of Illusion about her; she is real, she is HERE.

THE SPELL

Kher mas han o
Anga kierren lü kiao
Kher kiao ha' o
Voren stanas o mas
Ko menn menn toru
Besh then aschey

(272-285. Continued)

THE SPELL (CONTINUED)

Cheyas ioen hoen, hoen, hoen
 Terge! Ter! Annamde!
 Mas o mas o kher mas hoen
 Ter! Tervorwa! sún, sún, sún. . . .

286. CLOSE GED summons the Dead Princess.

GED
 Elfarran! Elfarran! Elfarran!

287. THE HILL SPLITS OPEN.

288. THE ONLOOKERS are knocked flat. GED falls to his knees. His arms are still open in the wide final gesture.

289. GED's face. He sees --

290. IN THE RIVEN HILL-FACE, in the space created between GED's widely-separated hands, a BEAUTIFUL WOMAN stands, her face sorrowful and full of fear. She looks straight at Ged, though she stands half turned away.

291. GED
 Elfarran! I bid you speak!
 Where is the Ring you gave away?

292. CLOSE ON:

ELFARRAN
 (soft, distinct)
 In the Sea.

GED
 What sea?

ELFARRAN
 In the Tomb.

GED
 What tomb?

Elfarran turns full to face Ged and reaches her long arms out to him -- to protect him? herself? -- yearning, a gesture of love.

Ged draws back in terror.

(292. Continued)

With a heartbroken cry Elfarran puts her hands to her face, and her figure suddenly shakes, trembles, dissolves into a BLINDING WHITE LIGHT FROM BEHIND HER.

Out of the LIGHT flaring from the riven hill springs a BLACK SHAPELESS SHADOW. There is a flash of awful claws as it leaps, but it keeps no shape, and swells and shrinks horribly as it fastens upon Ged, clawing at his face as he struggles to tear it away.

293. The OTAK SCREAMS and leaps off VETCH's hood.
294. The OTHER STUDENTS run away.
295. JASPER lies face down on the ground.
296. VETCH runs forward to his friend.
A WIZARD'S STAFF of white wood bars his way.
297. It is the ARCHMAGE NEMMERLE who has appeared. The old man is speaking in the Old Speech, quietly, calmly, with complete authority.
- NEMMERLE
O argo now sahm hedrone
Kahmey sül sün ah shapvas
298. As NEMMERLE speaks the blazing GAP in the hill closes. The SHADOW THING has disappeared.
The rising moon glimmers on NEMMERLE's white cloak.
299. GED lies, his arms wide, his face and shirt black with blood.
300. With the end of his STAFF the ARCHMAGE NEMMERLE touches GED on the heart, on the lips.
Ged stirs and gasps, groans. He is alive, but only just.
301. All is quiet. OTHERS of the NINE MASTERS are there, standing on the hillside near the ARCHMAGE, quiet as standing stones in the moonlight. The DOORKEEPER comes to the Archmage and puts a hand out to him as the old man leans heavily on his staff, exhausted.

302. THE HERBAL ROOM.

Candlelight and shadows.

GED has been carried there and his terrible wounds are being dressed by the MASTER HERBAL.

303. VETCH, who has helped to carry him, watches his friend.

304. The OTAK, crouching on the bed, licks GED's motionless hand.

305. On ROKE KNOLL, in the MOONLIGHT, the MASTER SUMMONER stays on watch.

JASPER, shaken and humble, watches with him.

JASPER

It had no shape, but it had claws.
It had no face. . .

(he shudders)

Was it trying to eat him? It burned him. But it was cold. What was it?

MASTER SUMMONER

It has no name.

JASPER

But -- why --

MASTER SUMMONER

He acted in spite and pride. He has great power, and so the thing he called into his world is a thing of power.

JASPER

But it's gone. Isn't it?

SUMMONER

(always calm, remote)

No. It is here.

JASPER

On the Knoll? On Roke?

He looks around in terror.

306. ROKE KNOLL in the MOONLIGHT and SHADOWS.

(306. Continued)

SUMMONER (VOICE OFF)

Hiding; somewhere; not far. It cannot leave him. It lives on his life. It will seek to enter him and eat that life. And then he will walk the earth, a body but no soul, a gebbeth -- a puppet doing the will of darkness.

307. THE HERBAL ROOM.

Candles burning low.

GED is blind and dumb in high fever. The MASTER HERBAL renews the charms, whispering, and tries to soothe the wounds with lotion-wet linen and with delicate, precise, doctorly hand-spells.

308. THE COURT OF THE FOUNTAIN. Just before dawn.

ARCHMAGE NEMMERLE on a pallet on the grass near the fountain. He is dying, peacefully, fully conscious. In restoring the balance of the world on Roke Knoll he has used up his life.

The NINE MASTERS attend him, grave and serene.

NEMMERLE

Does the boy live?

MASTER HERBAL

Yes. But very near death.

NEMMERLE

Save him. Ogion said . . .

(with sudden energy)

You must save him. He will be the greatest of us all. He will talk with dragons. He will bring back the Ring, the Ring of Peace, to Havnor. If the wind blow true

PATTERNER

If he dies now, the evil he has loosed may die with him.

WINDKEY

If he lives, that evil will grow as his power grows.

HAND

No power can harm us here on Roke.

(308. Continued)

PATTERNER

Yet that evil was born here on Roke.

HERBAL

If he lives, must he be sent away?

NEMMERLE

Guard him -- keep him -- teach him.

(his voice is growing
faint and remote)

Don't be afraid of the dark

309. THE ARCHMAGE lies looking up at the fountain and the leaves in
in the MOONLIGHT. He smiles.

310. The FALLING WATER, the LEAVES STIRRING: a high clear sky of
EARLIEST DAWN.

311. The ARCHMAGE:

NEMMERLE

Tomorrow you'll choose a new
Archmage. Doorkeeper?

312. He stretches out a hand. The DOORKEEPER, quiet as ever, takes
it, as if to help him rise, and holds it.

NEMMERLE

(blind)

Is the door open?

313. The DOORKEEPER nods.

314. The SUMMONER stands.

SUMMONER

The Archmage Nemmerle is dead.
Toll the bell, Chanter.

315-320. THE BELL TOLLING.

SUNRISE ON ROKE KNOLL.

Shots of TOWNSFOLK and STUDENTS hearing the BELL, knowing what
it means.

321. JASPER and VETCH gazing at the silvery, strange-looking GROVE OF TREES near Roke Knoll.

VETCH

The Masters are all there now, in the Grove. Choosing a new Archmage.

JASPER

They'll choose Gensher, everyone says.

VETCH

Bit of a change from Nemmerle. . .
 Look, the Grove's moved closer. . .
 I never did like those trees. . . .
 Come on!

322. GED in the shadowy HERBAL ROOM.

Shutters bar the sunny, vine-covered windows. VETCH and JASPER steal in.

A STUDENT sits reading a scroll. He was one of the group on Roke Knoll.

VETCH

How is he?

STUDENT

The same. Spoke a little.

JASPER

What about?

STUDENT

Always about the Ring.

JASPER

The Ring?

VETCH

Her Ring. Queen Elfarran.

323. ATUAN: THE TEMPLE COMPOUND: NIGHT.

HALF OF THE RING, polished bright, hangs at the throat of the girl ARHA. She is fifteen now. She is listening to TALES told by one of the two Sub-High-Priestesses, THAR, a thin, old woman. KOSSIL -- bulkier, crueller, avid of power though outwardly respectful of young Arha the High Priestess -- listens with interjections.

(323. Continued)

MANAN and DUBY, the two eunuchs, are playing a game with sticks, tossing a bundle of sticks in the air and catching as many as possible on the back of the hand. They play in the HALL just outside the ROOM where the Priestesses are. It is a STORMY, cold night, and the women in their patched black gowns huddle at a tiny fire of sagebrush on the hearth, which smokes and flares up as gusts blow down the open chimney, almost drowning THAR's voice.

THAR

So the High Priest fought and fought with that wizard ERRETH-AKBE. And for a long time he couldn't defeat him, because the wizard used the powers of sorcery they have in the West. So the High Priest called on the ones we serve, the Old Powers, and they made a dragon come. And the dragon was stronger than that Erreth-Akbe, and his staff broke, and his Ring of Power broke, and he died, and the dragon ate him. All his power was gone when he lost the Ring. Your Ring.

KOSSIL

So they used to come to try to steal the Ring back. Thieves. Redskins. Trying to sneak into the very Tombs!

ARHA holds up the HALF RING on its chain and studies it in the firelight.

ARHA

What do the marks on it mean?

KOSSIL

Heathen gibberish.

ARHA

But where's the other half?

THAR

A traitor took it, and it was lost.

ARHA

But the wizards used to come to try to steal back even half the Ring? Stupid. . . Didn't they know nobody is stronger than the Nameless Ones? What are they like?

KOSSIL

Black. Vile.

(323. Continued)

ARHA

You said just now they were red.

KOSSIL

Red or black, they all died down there. In the Labyrinth. In the dark.

ARHA

I like the dark.

324. ARHA IN THE LABYRINTH.

A long underground passage lined with dressed stone. Arha carrying a tiny faint rushlight, passes us; her face is intent. The glimmer dies away leaving black dark.

325. SPYHOLE, outside the Temple, on the desert hillside, near the wall around the Temple complex. MANAN scrabbles about, finds the right stone, lifts it aside, calls down into the ground:

MANAN

Arha! Arha! Are you there?

326. ARHA in another part of the LABYRINTH, with her rushlight. She comes out of a dim tunnel, and barring the way ahead of her sees a WALL OF STONES -- about waist-high. She knows instinctively that to go further is to go too far.

ARHA

(whispers)

The Wall. . . . The Dry Land.

The WALL winds and vanishes up a vast hill. CAMERA PANS ahead of ARHA to show what she sees beyond the wall: a dusty DESERT and the shape of a DARK, UNLIGHTED CITY in the valley.

327. CLOSE ARHA looking, listening.

A WHISPER comes up from the CITY OF THE DEAD.

328. A SIDE ROOM OFF THE LABYRINTH CORRIDOR.

Faint light in a cone shape from the SPYHOLE above. Nothing to illuminate -- stones, dust, maybe a rat's skull.

MANAN'S VOICE

(through the spyhole)

Arha? Are you there?

(328. Continued)

Just outside the doorway, in the corridor, hardly visible, ARHA stands. The light from the SPYHOLE vanishes as the stone GRATES back into place. A flick and dazzle of light as Arha uncovers her rushlight and blows on it to revive it. Shadowy, she passes by the doorway and is gone.

329. THE NINE STANDING STONES ON THE HILL: THE TOMBS OF ATUAN.

ARHA appears among them, coming up from underground; we do not quite see how. She stoops to replace the TRAPDOOR.

330. CLOSE ON ARHA.

Although young, she has the poise of great authority. She moves among the great black stones, her black dress fluttering in the wind. She lays a hand on one of the stones, as one greeting a friend or stroking a horse.

331. MANAN comes BLEATING and sees her. He goes to her.

332. MANAN and ARHA among the stones.

MANAN

Old Clot-the-Milk sent me after you.

ARHA

What for?

MANAN

You're to go look after the novices in --

ARHA

That's her job, not mine. I'm the High Priestess. I go into the Labyrinth when I please, and come out when I please.

MANAN

Don't get lost down there, Little One.

ARHA

I won't. I can't. I've had a hundred lives to learn it. But if a thief ever comes he'll be done for. He'd never find his way out.

MANAN

He might use the Back Door, like you.

ARHA

And nobody will ever find me there.

(332. Continued)

ARHA (CONTINUED)

And you're not supposed to know about
the Back Door! Or anything else!
And you can't catch me even above-
ground --

She tags him and runs away laughing. He lumbers after her.
They vanish down the hill among the STONES.

333. THE STONES BLACK AND EVIL AGAINST THE SKY.

334. THE MARKET PLACE OF ROKE, the bustle and NOISE a contrast to
the grim Standing Stones of Atuan, silent in the desert.335. VETCH, now two years older (perhaps a beard?) and a full
WIZARD, with a WIZARD'S STAFF his own height, strides
eagerly through the CROWD towards the SCHOOL. PEOPLE make
way for him without any special fuss, but appreciating the fact
that he's a Wizard.

336. AT THE DOOR HE RAPS. THE MASTER DOORKEEPER opens it.

DOORKEEPER

Welcome back, Vetch! Say your name lad!

VETCH whispers to the door, and is smilingly admitted.

VETCH

Have I missed him?

DOORKEEPER

He's still here.

337. GED'S CELL in the SOUTH TOWER which has been his home (and
prison) ever since that night of terror. GED is pacing to
and fro, MUTTERING WORDS under his breath.

VETCH (OFF)

Sparrowhawk!

Ged turns into CLOSE SHOT. We and VETCH see his scarred face
and blazing eyes. He has become an impressive man.

338. The TWO FRIENDS clasp hands.

VETCH

I hoped I'd see you. Two years --
after all! I'm on my way home --
going to be Wizard on Iffish --
what a piece of luck!

339. The OTAK pops out of VETCH's hood, its big, bright eyes on GED.

340. GED stares.

GED
Hoeg!

VETCH
He knows his master.

Ged holds out his hand and the OTAK crawls up his sleeve onto his shoulder. Ged looks back at VETCH, who looks at him.

VETCH
I'll miss him. He bit me. Daily.
My ship sails on the tide. An hour
before sundown. I can't stay for
your Staffing tonight. Do you know
where they're sending you?

GED
I'll teach here, I suppose.

VETCH
Books? Lists? You? Never! I see
stormy seas ahead of you. Towers!
Cities! Adventures!

GED
Or --
(They look at each
other. Ged nods.)
It's waiting for me. If I leave
Roke.
(a pause)
What news of Jasper?

VETCH
(the subject is dis-
tasteful)
Went home. Last year.

GED
(incredulous)
Never took his Staff?

VETCH
No.

GED
Where is he?

(340. Continued)

VETCH

Performing tricks for the Lady of
Penyo. A parlour magician.
(changes subject)
If your way lies East, come to us.

GED

I will.

VETCH

Follow the wind from Vemish. . .
Sparrowhawk! If ever you need
help, will you call on me?
(He comes close,
looks in GED's eyes.)
My name is Estarriol.

The Otak watches. They clasp hands.

341. CLOSE GED.

GED

Estarriol, my name is GED.

342. ON OR NEAR ROKE KNOLL. NIGHT.

THE IMMANENT GROVE, the rather odd grove of trees that we have
seen at a distance, is not always in the same place. Tonight
it is right on the slope of the KNOLL.

The TREES OF THE GROVE are glowing; not illuminated, but glow-
ing subtly from within each leaf, and the trunks are like
columns of soft light.

In the foreground STUDENTS watch from the walled gardens of
the SCHOOL.

MUSIC accompanies the RITUAL throughout.

343. CLOSE THE PRESENT ARCHMAGE GENSHER OF WAY.

He is in his thirties, big, black, with a black look. A
greater contrast to NEMMERLE could not be imagined.

344. ALL NINE MASTERS are present when a Wizard receives his Staff.
That means all TEN MASTERS, of course. The DOORKEEPER manages
to be there without being noticeable.345. THE MASTER PATTERNER is in charge of the CEREMONY. He is the
most weird, fey-looking of the MASTERS.

346. THE MASTER CHANTER directs the MUSIC and SINGING; no choir is visible, however; he mainly seems to be conducting the TREES.
347. GED follows the grave, simple ceremony. Each MASTER might come by to touch him on forehead or hand. He receives his STAFF from the MASTER PATTERNER. It is carved yew, the toughest and springiest wood of all, and is shod with bronze. It is exactly his height: a moment of the ceremony is the demonstration of that fact.
348. CLOSE GED surrounded by the MASTERS. Suddenly he is aware that he is among wise teachers who love him and wish him well.

GENSHER

Wizard, the villagers of Low Torning
have sent you this cloak as a gift.

He puts it on Ged's shoulders. The cloak is dark blue heavy wool such as fishermen wear. Ged shrugs it on.

GED

Low Torning -- in the West Reach?

GENSHER

(nods)

One of the Ninety Isles. They've
asked us for a Wizard. Will you go?

GED

Yes, Lord.

GENSHER

It's a poor place. Not much comfort.
No fame. No wealth. You might meet
a dragon or two.

GED

Lord, I have studied dragon lore --

GENSHER

(interrupts)

There are worse things than dragons.

GED

(meets his gaze)

GENSHER

Once you are outside the walls of
Roke we cannot protect you.

(348. Continued)

GED

I cannot spend my life here, Lord!

GENSHER

Then go.

(formally)

And may all that is good in the
Light and in the Darkness go with
you!

THE MASTER HERBAL is waiting to get a word in. He draws Ged
aside.

MASTER HERBAL

In a place like Low Torning, at the
back of beyond, you're bound to get
called in. As a healer. Remember
what I taught you. Heal the wound.
Cure the illness. But -- Ged! Let
the dying spirit go!

Ged looks at him.

349. THE DOOR OF ROKE SCHOOL FROM THE INSIDE.

GED in his new cloak, with HOEG the Otak, and his STAFF, a
knapsack on his back, looks like a pilgrim ready for anything.
The DOORKEEPER pauses at the DOOR, carved with the Tree of Life,
Hy Drasil --

DOORKEEPER

Five years ago you won entrance here
by saying your name. Now you may win
your freedom from this place by saying
my name.

Ged is taken aback.

350. The OTAK peers out of his hood.

351. The smiling imperturbable DOORKEEPER.

352. GED.

It is a silent DUEL. He shakes his head.

(352. Continued)

GED

You keep a narrow door, Master! I'm not strong enough to take your name from you, and I'm not clever enough to trick it from you, so I'll have to stay here at Roke, unless -- Will you tell me your name?

353. THE DOORKEEPER smiles, steps close, and whispers his name.

THE DOOR OPENS.

DOORKEEPER

You are free to go and to come, Lord Ged.

GED goes through the open DOOR. It shuts behind him.

354. LOW TORNING in the NINETY ISLES.

As its name implies, the fishing village and its island lie low in the sea.

There are a number of FISHING BOATS tacking to and fro, waiting for a favorable wind to bring them in with their fish to market. We can see OTHER ISLES BEYOND.

It is EARLY MORNING and HIGH TIDE. By the entrance of the PORT is a squat, round tower.

355. One of the FISHING BOATS. A MAN AND A BOY. They look like fishermen everywhere, of all times. The boat is heavy with a good catch.

MAN

Curse the wind! We'll miss the tide.

BOY

(looks over side)

It's high water now, Da.

MAN

Think I need telling?

BOY

(with gloomy relish)

We'll miss the market and the fish will stink and we'll have to throw 'em back.

(355. Continued)

A VOICE

Ahoy!

356. ANOTHER BOAT, a good looker, with foresail and jib set, is approaching fast, with wind in her sails. A small square FISHERMAN stands for'ard with a tow-rope. ANOTHER MAN at the tiller.

357. The name of the boat: LOOKFAR. She has eyes painted on her prow.

358. CLOSE THE NEW FISHERMAN (PECHVARRY).

PECHVARRY

(shouts)

Want a tow?

MAN

(to the BOY)

Can a duck swim? Take the stick!

The boat LOOKFAR surges up. GED is at the helm. The tow-line is passed and made fast.

359. THE OTAK watches critically from GED's hood.

360. CLOSE GED happy and absorbed. He wields his STAFF to keep the wind blowing true (or untrue if you prefer it).

MAN

(half to PECHVARRY, half
to Ged)

Mage-Wind! Stealing our wizard, are
you? And he's only been here a year!

GED

(to FIRST FISHERMAN)

Get a tow-rope out. Jump to it!

361. OTHER BOATS ahead of them are getting ready to hitch on. SHOUTS! LAUGHTER! We hear lines about the mage wind -- "Our Wizard will bring us in." "Catch on!" "Ahoy there!" Etc.

362. A nice friendly bustling scene, tying on and fending off. FIRST FISHERMAN bossing everybody. PECHVARRY and his SON, a boy about 8, very proud and nonchalant ("Our neighbor the Wizard. . .")

363. The long line of the FISHING FLEET towed into harbour by little LOOKFAR.

364. A cascade of colorful FISH into a basket. We are at PECHVARRY'S LANDING. A COUPLE OF BOATS draw up.

FIRST FISHERMAN

How will that do, Wizard?

PECHVARRY

(jealous)

I can give him all the fish he needs.
Here! Otak!

He offers a sardine to the OTAK who takes it.

PECHVARRY

Come along, Lord Sparrowhawk. My wife
will cook us heads for breakfast.

They lift the three baskets and start up the ramp to where TWO COTTAGES stand, facing the sea. PECHVARRY'S WIFE appears: IZARRA. (Izarra is pregnant.) And TWO little DAUGHTERS. PECHVARRY'S SON rubs his eyes and forehead before he lifts his basket.

GED

What's the matter, Ioeth?

365. CLOSE THE BOY IOETH.

IOETH

Got a headache.

PECHVARRY

Touch of the sun. Lie down for a bit.
Forty winks will put you right.

Izarra puts her hand on his forehead. He shakes her off.

366. GED goes to the far cottage. The other three to the near one.

PECHVARRY

(shouts)

We'll gut and salt this lot after breakfast.

367. GED asleep in his hut.

We hear WOMEN WAILING. Ged stirs, but sleeps. OTAK restless.

368. THE OTAK wakes GED. He sits up. THE WAILING louder.
369. In PECHVARRY'S HUT the WAILING WOMEN bend over IOETH who is delirious: one is IZARRA, his mother. The other a WISE WOMAN with her herbs and her draughts. The TWO LITTLE GIRLS watch, frightened.
370. GED enters with his STAFF.
371. IOETH looks very ill. GED kneels beside him and feels his forehead and his pulse.

GED
What have you given him? We must
bring down the fever.

WOMAN
Tansy, Lord Wizard. Arrowroot.

GED
(to IZARRA)
Make some more.

She goes to the fire. The boy gasps. Ged and the woman look at each other.

WOMAN
(whispers)
Lord Wizard, this fever is the red
fever, and the child will die of it
before the sun sets.

372. GED has been about to lay his hands on the BOY again. He pauses.

MASTER HERBALIST (V.O.)
Remember, Ged. . . Let the dying spirit
go.

373. CLOSE IZARRA at the fire sees GED pause.

374. THE DOOR is kicked open. PECHVARRY comes in with wood.

PECHVARRY
What --?

IZARRA runs to him and weeps. He pets her and holding her hand goes to the OTHERS.

(374. Continued)

PECHVARRY

Is he ill?

GED nods. Pechvarry can't take it in. He stands there watching the women give IOETH the draught and lay him down again. He does not swallow. His body and features are in rigid convulsion.

375. CLOSE PECHVARRY.

PECHVARRY

I thought he had a touch of the sun.
 (with sudden energy)
 But you'll save him, Lord Sparrowhawk.
 Won't you? Don't worry, Wife! The
 Lord Wizard will save him!

376. CLOSE ON THE TWO WOMEN. They look up at GED.

377. GED sees all their faces turned to him. He can't resist.

GED

Get fresh rainwater! Quick! We must
 get the fever down.

Glad to have orders to obey PECHVARRY and IZARRA bustle about. The WISE WOMAN looks at IOETH, then looks at Ged, who has taken his STAFF and is muttering a SPELL.

WOMEN

Lord Wizard! I think the boy has
 already crossed the Wall --

378. THE WALL AND THE DRYLANDS.

It is the same wall (Scene 326) that stopped ARHA in the Labyrinth when she knew that she could only go so far and no farther.

GED stands on the "daylight" side of the wall. There are TWO ROUGH STONES that project on each side to make a STILE.

On the dark side of the wall is the VALLEY and THE CITY OF THE DEAD. IOETH is running down the slope of the hill, already some way away.

379. IOETH runs down the vast slope of the hill into the CITY. Above him there are STARS in the sky, but no constellation that has ever been seen by mortal eyes. They are stars that never set.

380. CLOSE GED with his STAFF. He crosses the WALL and follows the BOY.

GED

Ioeth!

381. IOETH vanishes in the dark city walls.

382. GED stops. He has lost the boy. He turns back to the WALL.

As he turns, he sees --

383. A HUGE BLACK FORM that materialises on the far side -- the side of life -- of the WALL.

As it forms it holds out great shadowy arms and WHISPERS to GED.

384. CLOSE ON THE SHADOW -- glimpses of glaring eyes -- teeth -- talons -- a proper bogey: more is suggested than is seen. But we -- and GED -- have seen it before. It WHISPERS to GED and beckons.

385. GED raises his STAFF and an INTENSE LIGHT burns all around Ged.

GED

(shouts)

386. A FLASH OF THE PECHVARRY HUT illuminated as if by lightening. GED stands with his STAFF raised. The OTHERS stare up at him as he SHOUTS the INVOCATION.

387. GED runs at the WALL and the whispering SHADOW.

388. GED bounds over the WALL SHOUTING defiance.

389. IN THE HUT GED falls beside the dead BOY and lies as if dead himself.

390. GED'S HUT. The door is kicked open and Ged is carried in by PECHVARRY. The WISE WOMAN follows.

PECHVARRY

He's dead I tell you --

(he sobs)

Dead like my son.

WISE WOMAN

Put him on the bed. He's not dead.
He's sleeping.

PECHVARRY

Sleeping!

WISE WOMAN

Go and sit with your wife. She needs
you. I don't.

391. THE OTAK looks down from the rafters.
392. GED in a trance on the bed. THE WOMAN rubs his hands, looks at his eyes, starts to make a fire.
393. THE OTAK comes down the wall.
394. GED on the bed. THE OTAK starts to lick his hand. Ged MUTTERS some words. His eyes open.
395. CLOSE THE OTAK licking its master's face.
396. THE PORT AND THE ROUNDTOWER. A CROWD waiting -- all the people of the little isle.
397. THE HEADMAN OF LOW TORNING, PECHVARRY, AND GED appear on a stone platform above the CROWD.
398. GED addresses the CROWD briefly: they look up at him from below.

GED

I have to leave Low Torning, my friends.

(sigh from the crowd)

I am in danger; if I stay I put you in
danger. Another will be sent from Roke
to take my place. I am sorry to go.
I have been happy here.

399. ON THE JETTY.

The boat LOOKFAR is ready, provisioned and in good order.
PECHVARRY runs his hand along the gunwale as GED steps aboard.

PECHVARRY

I shall miss you. Both of you. We
built her together.

GED

Pechvarry, my friend, I'm sorry.

They shake hands. Ged runs up the sail. Pechvarry casts
off. Ged raises his STAFF. The boat starts to move.

GED

There will be other sons.

400. CLOSE PECHVARRY. He nods and waves.
401. LOOKFAR is already distant.
402. GED IN THE BOAT, trims the sail, ties off. He looks back.
403. LOW TORNING, hazy in the morning mist.
404. GED starts to WHISTLE.
405. CLOSE GED WHISTLING. He makes himself comfortable.
406. OVER THE HORIZON A BLACK CLOUD is summoned up by the WHISTLING --
"Oh, whistle and I'll come to you, my lad --" At first the
cloud is small and far ahead, like a squall approaching.
Quickly, it rushes towards the boat and becomes big and menac-
ing. It is whirling like a waterspout, uniting sea and cloud
in one black PILLAR.
407. GED, unaware of the approaching danger, has tied off the tiller
and -- as a matter of fact, he would probably tie it off with
a WORD and a gesture -- and is preparing a snack: a loaf of
bread, a hunk of hard cheese, a stone jar of water. He
WHISTLES, on and off, and puts down a piece of cheese for the
OTAK.

408. THE BLACK WATERSPOUT hits the boat, which is whirled about.
Chaos! The foresail blows out of the sheets. WATER EVERYWHERE --

409 GED fights the waterspout. He can't see or breathe. He clings
to the MAST, deluged by water, GASPING.

410. CLOSE GED. He sees --

411. THROUGH THE VEIL OF WATER: A HUGE BLACK FORM IN THE BOAT!

412. GED knows his ENEMY. He takes up his STAFF. As if paralyzed
by hatred and fear, his gestures of SPELLBINDING are erratic,
and he STAMMERS:

GED
Thon -- Kahm gaur --

413. THE THING approaches, distorted by wind and water. It WHISPERS.
Long ARMS reach out towards GED. The SHADOW FIGURE towers.

414. CLOSE GED desperately STAMMERS:

GED
Ahsh chenner, dow veh --

415. THE SHADOW's "FACE" -- a grey expanse with eye-holes --
writhing lips -- nothing set: fluid, writhing, no body.

SHADOW
(whispers)
Ged!

416. CLOSE GED locked in the spell of his own NAME, helpless.
STAFF drops from his hand.

417. THE MAST BREAKS, the MAINSAIL comes down. THE BOAT CAPSIZES.
(TWO OR THREE ANGLES TO COVER THE PHYSICAL DISASTER.)

418. THE SEA WITH WRECKAGE. No sign of GED. The WATERSPOUT now has
a vaguely human giant shape. It casts about like a hound over
the darkening sea.

419. CLOSE GED swimming among the wreckage, hiding, watching the SHADOW.
420. THE SHADOW veers away, searching and pouncing. NIGHT is coming.
421. BREAKERS seen from waterline view of swimmer. LAND!
422. GED fights his way ashore. ALMOST NIGHT.
423. ON THE SAND AN OBJECT GLIMMERS. It is his STAFF shining with dim WERELIGHT.
424. GED stands with his STAFF, shivering in the wind.
425. A BEDRAGGLED OTAK SNEEZES in his hood, pops out.

GED
(hears sneeze)
Hoeg!
(he calls)
Ohe! Ohe!

426. IN A HOVEL among the dunes, built of driftwood, are two, old small, white-skinned people, a MAN AND A WOMAN, dressed in rags of woven grass and birdskins. The man is squatting by a fire-pit, the woman lies near him under a heap of rags.

GED (off)
Anybody here?

The old man and woman exchange terrified glances as they hear his voice.

427. Using his STAFF as a support, GED has made his way up the dunes, and sees the faint firelight through the cracks in the HOVEL. TEETH CHATTERING, he struggles towards it.
428. THE OLD WOMAN peers out of the rickety door, darts back inside as she sees GED coming.
429. IN THE HOVEL the OLD MAN AND WOMAN are QUARRELLING feebly. The door opens and GED enters. He has to stoop.

430. THE OLD MAN AND WOMAN are terrified.

431. GED WHISPERS.

GED

I won't hurt you.

He strips off his clothes, his TEETH CHATTERING.

432. The TWO OLD PEOPLE cower away from him.

433. Naked, GED pulls a rag from the heap and dries himself. The OTAK pops up out of his discarded hood and licks its fur.

GED

Have you got something --

The little OLD WOMAN timidly indicates the heap of rags, feathers, etc., that was her bed. GED burrows into it. He remembers his STAFF and pulls it beside him. He looks once more at the castaways.

They stare at him.

GED

Go to sleep, poor . . .
(he is asleep)

The OTAK sits by his head, glaring fiercely at the old couple.

434. NEXT MORNING the sea is calm and we can see the SANDBAR; for that is all it is. No trees, sparse dune-grass. The hut, which looks as if children playing had built it, is in a saucer of the dunes. There is a shallow well. Racks for drying fish and seal-skins? How would they kill seal? -- are made of driftwood and bird-bones. Piles of shells, big and little. And all around the empty sea.

435. GED is still asleep, but restless. The OTAK washes his face.

436. The little OLD MAN AND WOMAN sit looking at their unwelcome guest. There is a yearning look in the little Old Woman's eyes. Seeing him move, she dips up water for him from a big shell into a little shell.

437. GED sits up rather suddenly and wildly, staring about him.

438. THE WOMAN spills the water, then CRIES, and wipes her eyes with her hair.

GED
Do you speak Hardic? -- No. --
Kargish?

The OLD MAN nods, then panics and blunders outside through the open door.

GED
(to Woman)
Please --

He hands her the shell; she scoops up water and gives it to him; he drinks.

She watches him, still with the same look in her eyes. She turns and scrambles out the door.

439. OUTSIDE, the OLD MAN is down the beach as far as he can get from the hut. The OLD WOMAN goes to a rockpool and scoops a handful of mussels from a reserve.

440. IN THE HUT, GED is half dressed. She returns and offers the mussels. He nods thanks and smiles -- we have scarcely seen him smile before -- and opens the mussels with his knife.

441. Meanwhile, she rummages in the ragheap and produces a bundle. With some timid, childlike ceremony she opens it, and holds up for GED to see a child's silk brocade dress, stiff with seed-pearls, yellow and stained with age and sea-water. On the bodice is worked in pearls a double arrow with a King's Crown over all.

442. CLOSE on the CROWN and ARROWS.

443. CLOSE GED. He knows the device from the breastplates of the Kargish raiders long ago on Gont.

GED
The Kargish Kings. Atuan. . . .

444. THE OLD WOMAN, pleased, points to herself and to the dress.

OLD WOMAN
(in a creaky little
voice)

Atuan.

445. GED nods.

GED
Poor little soul! They marooned you
here, you and your brother -- little
children -- a prince and a princess --

A SHOUT outside. Then MORE SHOUTS of vigorous voices. GED
jumps up, hits his head, stoops and goes outside.

446. A MERCHANT GALLEY, a sea-rover, of about 24 oars is lying off
the islet and a BOAT has come ashore, bringing the CAPTAIN, two
CREWMEN, and two waterbarrels.

CAPTAIN
(to Old Man)
You! Hey! How's the water in this
well?

But the OLD MAN is trying to hide in the water, down the beach.

SAILOR
They always run away like that. There's
two of 'em. The water's not good.

The OTHER SAILOR meanwhile is tasting the water, spits it out
with a wry face.

GED intervenes. He touches the well-water with his STAFF and
says:

GED
(under his breath)
Fahre^h saissa amoonang. Fahreh.

447. CLOSE THE WELL. It bubbles up strongly.

448. GED AND THE SAILORS.

GED
Try again.

(448. Continued)

The SAILOR tastes the well water again.

SAILOR
Sweet and fresh. If you like water.

GED approaches the CAPTAIN as the MEN fill their barrels.

GED
Where bound, Captain?

CAPTAIN
Osskil. Ravenland.

GED
Will you take me?

CAPTAIN
Can you pay?

GED
I have some skill with winds.

CAPTAIN
I have some myself. You wizards
always want something for nothing.

GED
I've rowed in a galley.

CAPTAIN
(nods)
We're short two men. Find your bench.
Free passage and all found.

449. Someone tugs GED's sleeve. It is the little OLD WOMAN.
Ged looks down.

450. She looks up. She has a package for him, wrapped in feathery
rags and tied with dunegrass.

GED
Yes, Princess?

She holds up the small package, presses it on him.

The poor OLD MAN is watching from behind a dune.

(450. Continued)

GED

For me?

She nods. He takes it and puts it into his hood.

GED

Thank you, Princess.

Grave and gentle, he kisses her hand.

451. The GALLEY AT SEA, sail raised, the CAPTAIN on the plank by the BRIDGE, the OARSMEN rowing.

452. GED and SKIORH, his fellow oarsman at the long sweep. Skiorh is a yellow and peculiarly unattractive Osskilian.

GED

I'm called Sparrowhawk.

SKIORH

Skiorh.

GED

Sorry?

SKIORH

Skiorh! What I'm called.

453. GED Stows the OLD WOMAN's parcel under the bench.

SKIORH

What's that?

GED

A keepsake.

SKIORH

Hunh.

454. On the SANDBAR ISLET the little OLD WOMAN stands by the WELL, watching the galley row northward. She clutches her arms to her breast as if she held something. But her arms are empty.

455. SKIORH and GED at their oar to the BEAT of the DRUM by the ship's OFFICER.

456. The OARSMEN are mostly Osskilians, yellowish-skinned, with black or red hair and Oriental cast of face. They are silent men, not given to chatter, good workers. The ship's prow is a RAVEN'S HEAD.

457. OTAK looks out of GED's hood.

458. SKIORH sees it as he and GED pull the heavy oar.

SKIORH
What's that? Rat?

GED
Otak.

SKIORH
Hunh.
(pause)
You a wizard? Sorcerer?

GED
(nods)
SKIORH
Going to the right place. Osskil.

They save their breath for pulling.

459. THE GALLEY, a low NORTHERN SHORE, a SEAPORT crouched behind a stone breakwater, driving sleet or snow, and a LOT OF RAVENS. This is OSSKIL. (Which has many of the geographical and racial characteristics of Japan's Northern Isle, Hokkaido.)

460. THE GALLEY is being unladed, the CREW are being paid off. A busy scene. RAVENS underfoot.

A TOWNSMAN OF THE PORT approaches GED. He wears a rich fur coat, embroidered with broad bands of color, high fur-trimmed skin boots and a fur hat. He looks at Ged's STAFF.

TOWNSMAN
(bows)
You are perhaps from Roke, Lord Wizard?

His speech is polite and HISSING.

GED
Yes.

(460. Continued)

TOWNSMAN

I am Factor for the Lords of the Terrenon, here in Osskil. Please be most welcome. May I ask if you are a friend of the famous Mage Ogion of Gont?

GED

I was his pupil.

TOWNSMAN

Oh, Yes! In that event, I am to tell you, please, that you will be most welcome at the Court of the Terrenon.

GED

Where is that?

461. SKIORH has been listening. He cuts in.

SKIORH

On the Keksemt Moors. I go that road.

GED

(to the Factor)

May I ask a favor of you?

TOWNSMAN

(hissing)

A thousand, Lord Wizard.

GED

This has been entrusted to me.

He brings out the bundle, and opens it partway to show the stained, threadbare little dress with its spoilt pearls.

GED

As you see, it has no value, but it would be of interest to Lord Ogion, I think. Would you have it taken to him, on Gont, by some vessel going South?

TOWNSMAN

Consider it done, Lord Wizard!

SKIORH

Come on! Getting dark soon.

462. BLEAK MOORS; a sparse driving snow. The two TRAVELLERS.

463. GED striding along hooded against the wind and snow. He looks around uneasily.

If the SHADOW has a "Theme Song," it should be hinted at now.

GED

How far to this Court of the Terrenon?

464. SKIORH turns his ugly but human face to GED.

SKIORH

Not far.

He pulls his cloak close around him.

465. The OTAK peers out of GED's hood beside his ear, then pops back in.

466. Through the gathering dusk and snow the distant glimpse of a CASTLE.

467. The TRAVELLERS bent forward against the wind and snow, advancing towards us.

468. CLOSE GED AND SKIORH.

GED

Is that the place, Skiorh?

SKIORH

(a hoarse mumbling snarl,
like a beast trying to
speak)

GED stops and turns. So does SKIORH.

GED

Skiorh!

469. SKIORH is facing him. There is no face under the hood. The cloak billows weirdly in the wind, as if there were no body under it and the wind blew through it. Yet it advances a step towards GED.

470. GED steps back. He is face to face with a GEBBETH. SKIORH has been devoured by the SHADOW, which is now going to devour GED. GED raises his STAFF.

(470. Continued)

GED

Gebbeth!

471. THE FACELESS THING stretches out its arms towards him, the cloak blowing eerily around it.

GEBBETH

Ged!

472. The RAISED STAFF breaks out in werelight: In rage and terror GED brings it down with a great blow on the hood of the GEBBETH. The cloaked SHADOW collapses right down to the snow, then writhes and rises again, bigger than before, reaching long arms for Ged, who turns and runs.

The THING follows him, WHISPERING.

473. The RACE. The goal, the CASTLE OF THE TERRENON. The stake, GED's soul and body.

GED runs all out from the start.

The GEBBETH seems to float behind him. It gets no nearer, but no farther behind, either. As it runs it WHISPERS. The sounds it makes are like some of the sounds in Scene 124, when Ged first raised the Shadow.

474. GED running.

475. The GEBBETH reaching for him, WHISPERING --

476. The CASTLE WALLS nearer in the driving snow.

477. HIGH ANGLE as if from the CASTLE down on the TWO TINY FIGURES running desperately, approaching.

A WOMAN'S VOICE

Run! Run!

478. GED almost exhausted. The GEBBETH very close behind.

479. A POSTERN DOOR opens. Lanterns flash!
480. GED staggers. The GEBBETH swoops and envelops him!
481. THE OTAK SCREAMS and leaps at the GEBBETH which recoils a second.
482. IN THAT SECOND GED falls, is dragged by GUARDS over the door-sill into the CASTLE.
483. The DOOR SLAMS.
484. CLOUDS OF STEAM -- LAUGHTER -- WOMEN'S VOICES IN AN UNKNOWN TONGUE -- STRANGE CHORDS OF MUSIC.
485. A WATERFALL between fantastic rocks -- hot steaming water falling on the camera -- bubbling craters --
486. HOT SPRINGS. Colors -- weird rocks -- old dwarf trees -- NAKED WOMEN IN THE STEAM -- THEIR VOICES. MUSIC AND SINGING. MUSCULAR MEN. EROTICA.
487. Visions of FALLING WATER, RISING STEAM, MEN'S AND WOMEN'S BODIES. VOICES singing and calling to one another.
488. GED lying in a sort of trough, naked, being kneaded and massaged, hot water poured over him, until he squirms. THE MASSEUSES are a smiling, earnest group of Osskilian women.
489. A TALL BEAUTIFUL OSSKILIAN WOMAN appears through the clouds of steam. She is naked beneath a slip of silver mesh. She approaches and bends over GED, looks in his face, so that her black hair falls across it. She examines his body, gives orders, and asks questions of the WOMEN. They answer, bowing and gesturing respectfully. They SPEAK IN THE HISSING TONGUE OF OSSKIL.
490. GED is so tired he can hardly tell whether she is real or a phantom. He closes his eyes and goes off.

491. A BEDROOM: large but very simply furnished: one or two beautiful objects; bed or mats spread on the floor or on a dais; a marvelous coverlet worked with embroidery of birds and animals. Incense smoking. Screens -- erotic images. GED asleep.
492. A BOARD CREAKS outside the room.
493. GED wakes.
494. THE BEAUTIFUL WOMAN approaches him. Her hair is elaborately dressed, she gleams with jewels, rings, earrings, toerings; her body, which can be glimpsed through the diaphanous gown she wears, shines with jewels. The nipples of her breasts are ornamented with rubies, her navel is set with diamonds. She is definitely a Princess.

PRINCESS

You are awake. I am sorry, Lord Wizard! It is the custom here to have the boards outside the bedrooms laid so that they creak. Thus one may sleep easier. . .

GED

What place is this?

PRINCESS

You are in the Court of the TERRENON. The Lord of the Terrenon sends you these miserable rags, for which I apologize.

(she brings the splendid costume she carries closer)

His name is Benderesk; he is keeper of the stone of power called the Terrenon. And I am called Serret --

495. CLOSE THE PRINCESS. We know her. GED knows her.

PRINCESS

-- which means --

496. CLOSE GED AND SERRET

GED

-- Silver.

(496. Continued)

SERRET
 (with a sweet mocking
 courtesy)
 My Lord Wizard knows all names!

497. SERRET, in a manner both matter-of-fact and sexy, helps GED put on the fine clothes.

GED
 How did I come here?

SERRET
 You were guided here. We know that
 an evil thing pursues you. We can
 help you. Within these walls you are
 safe. . . How thin you are, Sparrow-
 hawk! Nothing but skin and bones.
 And brains. You have outrun your
 strength. . . Together, we can find
 new powers.
 (her increasingly
 intimate tone changes)
 Tonight my lord Benderesk gives
 a feast in your honor!

A CLASH OF MUSIC: DRUMS.

498. THE FEAST: DANCERS performing a violent MIME in horrifying masks.

499. THE HEAD TABLE. MEN only at table. The WOMEN stand behind and direct the servants. The GUESTS are enjoying themselves noisily. They are all SWORDSMEN KNIGHTS.

500. TWO WRESTLERS, huge muscular men, naked except for loincloths, are wrestling in the arena formed by the horseshoe table.

501. ACROBATS and TUMBLERS are performing miracles in the space around the table.

502. SERRET and GED cross through a LIBRARY, stacked with books, scrolls, and pictures, SCRIBES and LIBRARIANS working in them. Closed, secretive faces and postures, a slightly creepy atmosphere.

Dressed in his borrowed finery Ged looks a tired and distinguished young man.

(502. Continued)

Serret looks at him possessively. Ged stops to look at a scroll. She touches his scars with her fingers. He turns courteously with a brief smile, and moves away. She follows.

503. AT THE FEAST a WRESTLER clumsily upsets a GUEST. Osskilian GUARDS immediately sieze the wrestler.

504. BENDERESK raises, gives an order. He points at the miserable WRESTLER and works a SPELL.

TRANSFORMATION: As the GUARDS hold him the stragglng Wrestler is turned into a MONSTER: A PIG WITH A MAN'S FACE.

505. GED enters with SERRET in time to witness the transformation.

SERRET

This is my Lord Benderesk.

506. As they join the party, the PIG-MAN-MONSTER has been driven away, tears rolling down its face.

SERRET presents GED who is welcomed in Osskilian and made to sit on the LORD's right hand. Serret kneels behind to interpret.

BENDERESK

(speaks awhile)

SERRET

(interprets)

My Lord Benderesk bids you welcome
to the Court of the Terrenon. . .
He knows you are a great Wizard in
your own country . . .

All that he has is
at your disposal. . .

(she bows)

Ged bows slightly at each sentence. BENDERESK has listened intently to Serret's translation of his words. At her last words, he says (in Osskilian) something about the TERRENON, in a SNEERING VOICE.

SERRET

Except the Terrenon.

(she bows to the ground)

The FEAST proceeds.

507. GED and SERRET walk in the GARDENS, later, alone.

GED
What is this precious thing that
gives your keep its name?

SERRET
(looks at him, is
silent)

GED
The Terrenon. What is it?

SERRET
Would you like to see it?

GED
Where is it?

SERRET
Behind three locked doors. They are
unlocked with a silver key, a golden
key, and a Great Spell of Unbinding.

GED
And Lord Benderesk has the keys?

SERRET
I have them.

508. C-U. The SILVER KEY opens a DOOR.

509. C-U. The GOLD KEY opens a DOOR.

510. C-U. SERRET's LIPS open a DOOR --

SERRET
(whispers)
Ey sahmey siassi. . . .

511. A DUNGEON PASSAGE.

SERRET and GED in front of a DOOR of iron, which is sliding
GRATINGLY open.

512. A BLACK STANDING STONE reaching from the rocky floor to the
roof, which it evidently supports. Its surface is rough in
places, smoother in others, where RUNES have been scratched
into the undressed surface.

513. GED stares at it.

SERRET (off)

The Terrenon. . . .

514. SERRET walks around it COUNTERCLOCKWISE, half-CHANTING her words:

SERRET

It was here before Segoy raised
the Archipelago from the Open Sea.
It was made when the world was made
and will last till the end of all.
It has a Voice, if you know how to
listen. It told of your coming, long
before you came here. If you lay
your hand on it and ask a question,
it will answer.

She lays her hand on the STONE. It gives a hollow GROAN, and there is a tremor in the walls about them.

SERRET

Ask it a question.

GED

No.

SERRET

You have great power, Sparrowhawk.
It will answer you.

GED

I have no question to ask it.

SERRET

Are you sure? Shadow can fight
shadow. Darkness can defeat the
dark. What do you need to defeat
that Shadow waiting for you out-
side these walls?

GED

Its name.

SERRET

The Terrenon will tell you its name!

GED

And the price?

SERRET

It will serve you -- you will be the
master. You will be King in Havnor.
You will rule, and I will rule with you.

(514. Continued)

GED has never come into the room with the STONE. She has come back to him and stands close to him.

Ged turns.

515. BENDERESK stands watching them in the dungeon passage. He has heard everything.

He raises his left arm, and begins a SPELL to transform SERRET into an animal:

BENDERESK
(low and guttural)
Therowtha hain gruma gurama obuu hunn. . . .

516. SERRET clings to GED. She sinks to the ground.

SERRET
Sparrowhawk! Save me! He will change
me into an animal -- Oh - oh!

A CONVULSION. She writhes. Her features are changing into the lipless face of a SNAKE.

GED
Ker Matko!

There is a silent struggle between the TWO SORCERERS, face to face. Serret released from the SPELL, rises. BENDERESK, with an exclamation, brushes by them and goes into the Terrenon.

SERRET
Come! Quick! He will summon the
Servants of the Stone! --

MUSIC.

517. NIGHT.

On the ROOF AND WALLS OF THE CASTLE, RAVENS are gathering in hundreds.

518. SERRET and GED run through passages and up stone stairs and come out into the snowy COURTYARD. Osskilian GUARDS bar their way.

MUSIC.

(518. Continued)

SERRET
 Out of our way, filth!
 (pointing at GUARDS)
 Semessiss, inithsi, skirr!

The GUARDS SCREAM and fall, writhing on the ground.

519. CLOSE SERRET. Her face is distorted, witchlike. The POSTERN DOOR is opening. They escape through it together.
520. OUTSIDE THE WALLS GED stops. He has seen something in the snow.
521. It is the BODY OF THE OTAK, bloodstained, stiff, dead. He picks it up.
522. THE RAVENS are gathering in hundreds. Their NOISE is defening.
523. GED stands with the OTAK in his hands. SERRET seizes his arm, SCREECHING:

SERRET
 Change yourself! They are coming!

524. SERRET changes to a PIGEON and flies away.
525. GED changes to a HAWK and follows the PIGEON.
526. BENDERESK is directing the RAVENS from the battlements. They swarm in the air around him, then head south with a tremendous HARSH CROAKING.
528. The PIGEON heads south like a bullet.

SERRET
 Sparrowhawk!
 (her voice SCREAMS on
 the wind)

529. The HAWK mounts into the sky and follows.
530. The RAVENS in pursuit.
531. CLOSE SHOTS OF PIGEON AND HAWK. Pigeon SCREAMS.
532. RAVENS MOB THE PIGEON. SCREAMS.
533. BLOODSTAINED WHITE FEATHERS FALL. SCREAMS.
534. THE HAWK DIVES ON THE RAVENS. THEY SCATTER CROAKING.
535. WHITE FEATHERS FALLING AS THE HAWK DIVES.
536. THE HAWK RESUMES HIS FLIGHT. HE HEADS SOUTH OVER THE SEA.
RAVENS outpaced, pursuing.
537. THE SEA COAST. THE HAWK HEADS OUT OVER THE SEA.
538. SEVERAL SHOTS HAWK AIRBORNE, STEADY BEAT OF WINGS, FLYING LIKE
A BULLET SOUTHWARDS. We want the best shots of a hawk flying
ever photographed.

Beneath the hawk's flight, sea, misty isles.
539. RE ALBI on the MOUNTAIN OF GONT. OGION's HOUSE. The door
opens and GOATS and KIDS come trotting and jumping out. OGION
follows with a pail of milk and a stool. It is MORNING. A
YOUNG MAN is waiting. He evidently thinks he is important, and
is dressed as a Court Official. Ogion nods goodmorning to him,
silent. He is going back into his house.

OFFICIAL

Lord Mage! A word with you.

OGION

(says nothing, waits)

OFFICIAL

My master, the Lord of Gont, recently
had the honor of consulting with you.
On that occasion you gave him no reply.

(539. Continued)

OGION
(is politely and absolutely
silent)

OFFICIAL
Doubtless you needed time for reflection on the matter -- It concerned, as you recall, a small naval expedition to the Andrades to reclaim islands which in all justice are Gontish property --

OGION
(is silent)

OFFICIAL
Favorable winds will be needed, and if the tides in Andra Bay could be increased -- Have you a message for my master, Lord Ogion?

OGION
No.
(he goes)

OFFICIAL
Lord Ogion! I cannot return to my master with such an answer! I cannot, I really cannot answer for the consequences --

OGION
And I can't answer for anything else.

The SCREAM OF A HAWK IN THE SKY.

540. OGION pauses at his DOOR and turns, looks up, slightly raising an arm.
541. A HAWK is stooping on him.
542. It alights on his arm, and as he takes the weight of the BIRD it digs its talons into the leather on his wrist.
543. The HAWK has flown far and fast. Its eye is dull and wild. It looks at OGION.
544. OGION looks at GED THE HAWK.

(544. Continued)

OGION

I named you once, I think.

He is going into the house when the OFFICIAL SPEAKS once more.

OFFICIAL

Lord Mage, this package came for you
by ship from Osskil -- I leave it with
you -- I --

(he gives up, shrugs,
goes away)

It is the parcel containing the CHILD'S DRESS that Ged
entrusted to the FACTOR. OGION takes it and goes in.

545. INSIDE, he crosses to the FIRE and puts the HAWK down on the
fender, where it hunches. He turns his back on the bird and
starts to work the bellows, which are like a smith's bellows
and soon have the fire roaring.

OGION's lips are weaving a SPELL OF CHANGING. We do not hear
the words.

Ogion turns. GED himself is standing, trembling by the fender,
staring at the fire. He is still dressed in furs and cloth of
silver, now stained with seawater and weather and torn by
raven's beaks; and the scars on his face stand out livid in the
firelight. When he starts to speak at first his voice sticks
and CREAKS in his throat.

GED

I came back to you as I left: a fool.

He lays down his STAFF.

546. BREAD, CHEESE, AND WINE on the oak table. OGION pours wine.
GED cuts cheese, tears bread.

547. They TALK as they eat, GED talking with his mouth full, like
any student unloading on the Master.

OGION

The Terrenon's one of the Old Powers.
If you'd asked its help you'd have
become its slave. As SERRET was.

(547. Continued)

GED

(nods)

And the nearer I am to the Old Powers
the stronger the . . . the Shadow
gets . . . But how can I do anything
against something that is nothing,
that has no name!

OGION

It has a name.

GED

It knows mine. The name you gave me.

OGION

(nods)

A pause.

GED

If I stay here it will find me. If
I go it will follow me. What can
I do!

OGION

(it's hard for him
to say)

You must turn around.

GED

(motionless)

OGION

You must hunt what hunts you.

GED

Turn -- and face it? But that's
what it wants! Twice already it's
cornered me and defeated me!

OGION

Third time's the charm.

548.

GED

(arguing with Ogion
or himself)

And if it defeats me and I can't
get away, it will possess me, I'll
become a gebbeth, a vessel of
evil. . . But there's no getting
away, there's no where darkness
doesn't come . . . If I turn, if
I go my way, instead of letting it
drive me --

(548. Continued)

He has been pacing up and down, excited; he stops now and kneels before OGION, his decision made.

549. CLOSE GED TRANSFORMED.

GED

Ogion! You are my true Master!

550. CLOSE OGION.

OGION

Good. Now you know it. Better late than never..

He lifts him up.

OGION

What's this parcel you sent me from Osskil?

He points to the BUNDLE.

551. GED'S HANDS open the BUNDLE and hold up the CHILD'S DRESS with the pattern in seedpearls and the crest.

GED'S VOICE

Castaways -- marooned on an isle north of Pendor -- She gave me this.

552. CLOSE OGION examines it.

OGION

Kargish. A child of the Royal House of Atuan? -- That would be King Thoreg's line --

553. OGION'S HANDS, drawing from a pocket in the little dress a piece of broken metal and a silver chain.

554. IT SWINGS between their astonished faces: the mirror-image of the HALF RING we have seen KOSSIL hold and ARHA wear in ATUAN; tarnished black, on a tarnished chain.

555. CLOSE OGION SPEAKS in a whisper --

OGION

What's this?

(555. Continued)

THE SOUND OF THE CRACKED BELL OF THE TEMPLE OF THE TOMBS.

556. THE DESERT, at the same place as Sc. 141. The sound of the BELL from the distant Temple Compound.

Into the foreground comes GED, dressed as a traveller, wary as a thief, which is what he is.

He gets a quick look at the Compound, then drops down out of sight in a dry rivercourse.

557. THE BELL RINGING, close above us.

THE TEMPLE OF THE NAMELESS ONES: THE THRONE ROOM.

A CEREMONY IS ENDING. The OFFICIANT at the altar/throne is ARHA. She wears the half RING on a chain at her neck. She wears black and is barefoot.

The CELEBRANTS are all girls and women -- a rather worn, underfed crew. Among them is the cold-faced Priestess KOSSIL.

558. ARHA holds a basin at arms' length. From it she pours BLOOD in a steady stream up the steps of the EMPTY THRONE.

ARHA

O Nameless Ones! Accept our offering!

She is not ecstatic but formal, dignified, a High Priestess.

CELEBRANTS

(a bit listless)

O Nameless Ones, accept our offering!

559. DUSK OUTSIDE ON THE DESERT.

GED's lithe figure working his way from rock to sage-brush, unseen by a catatonic eunuch GUARD on the decrepit wall of the Compound.

560. IN THE TEMPLE: ARHA holds out the basin with an arrogant gesture; KOSSIL takes it with a pro-forma obeisance. On the steps stained with fresh and old blood, ARHA turns to face the CELEBRANTS and dismisses them.

ARHA

It is finished. Go.

561. WOMEN AND GIRLS LEAVING.

All a bit listless and disorderly. CHATTING.

562. ARHA, with a quick glance over her shoulder at the OTHERS, goes light and quick around the THRONE, into a shadowy PASSAGE, where MANAN is waiting for her. He helps her lift the RING of a heavy TRAPDOOR.

563. LATE DUSK. OUTSIDE.

The TEMPLE AND THE STANDING STONES, lashed by icy winds, thin dry snow. A few faint spots of light.

564. AMONG THE STANDING STONES.

A SHADOWY FIGURE moves from stone to stone as if following a pattern: halts: stoops and gropes: then rises.

GED
(whispering)

Sammau!

There is a GROANING GRATING SOUND. He freezes against one of the STONES, disappearing for a moment; then appears again, as a detached shadow or silhouette, goes forward a step, and goes down into the earth through the TRAPDOOR he has opened, the Back Door of the Labyrinth.

565. GED IN THE LABYRINTH.

He is coming down very steep narrow stone steps, lit faintly by a dim werelight glow from his STAFF. At the foot of the step he stops, looking around alert and poised as a wild animal. The dark passages lead off in more than one direction. Shadows gather all around, and move even though the light does not move. There is a queer threatening THRUMMING DRONE OF SOUND, almost subsonic. The werelight flickers, nearly fails; Ged revives it with a gesture, but it remains weak. He flicks a slightly worried glance at it and then sets off resolutely down one of the passages. The faint light vanishes in the dark.

566. THE INTERIOR OF THE TEMPLE.

ARHA and MANAN AT THE TRAPDOOR behind the Throne. Manan opens it.

(566. Continued)

ARHA

I don't want you with me, Manan.

MANAN

No, Little Mistress, I don't want to go with you, either.

ARHA

Everybody but me is afraid of the Labyrinth. Afraid of the dark! I love the dark.

She swings down the steps.

ARHA

Close the door!

Manan obeys. It drops with a heavy hollow SOUND. He sits on it.

567. IN THE LABYRINTH.

The SOUND OF THE TRAPDOOR echoes through the passages. It is absolutely black dark. We can hear ARHA's MOVEMENTS and her soft VOICE.

ARHA

Second right past the Iron Door.
Bear left one pace, two, three,
four, mind the Pit. . . five, six,
turn right. . . .

568. GED MOVING TOWARDS HER, looking about him by the light on his STAFF: he has come to what seems to be a natural arch, beyond which lies a vast darkness in which his werelight picks out faint gleams and sparkles.

569. ARHA moving to meet him in the darkness.

ARHA

(under her breath)
. . . fourteen. Second left.
-- What? --

She has seen LIGHT ahead of her.

By that LIGHT we see ARHA, very very faintly, standing still, peering forward.

570. WHAT SHE SEES: a long stone passage and a glow of light at the far end.

ARHA
(breathes)
Robbers. . . .

She comes forward cautiously feeling the wall with her hand for guidance.

571. ARHA comes to a stop in an angle of the passage. From here she can see into THE GREAT CAVE UNDER THE STANDING STONES -- a hollow hill. The first glimpse is a dim immensity. Then --

572. GED, at the arched doorway some yards distant, raises his STAFF and the WERELIGHT brightens, revealing the VAULTED CAVERN, alive with the flash and sparkle of crystals, glittering, with lovely traceries and pinnacles and stalagmites of white limestone -- a glory of light. Still mirror-pools reflect the light.

573. CLOSE ON GED holding the bright staff aloft. We see his scarred face clearly.

574. CLOSE ON ARHA's face, wide-eyed, illuminated by the glory.

575. GED comes further into the CAVERN and takes the formal STANCE of a SPELL OF SUMMONING.

GED
Oh Nameless Ones! By my own name
Ged I summon you!

The WORDS ECHO around the walls and down the passages.

A sort of VAST SIGH comes back to him.

The water in the POOLS trembles.

576. CLOSE ARHA almost swooning, mutters through clenched teeth.

ARHA
Sacrilege!
(then she shouts with
FULL VOICE)
Sacrilege!

577. GED's startled face. He sees ARHA.

578. CLOSE ARHA SCREAMS AT GED.

ARHA
Thief! Robber!

The WERELIGHT goes all but out on a flick of Ged's hand.

579. ARHA running along a PASSAGE, then up a TUNNEL so low she has to stoop. In the dimmest possible light.

ARHA
(gasps to herself)
Cut off the Back Door -- Trap him --

580. GED, following her, lets the WERELIGHT glow stronger.

581. ARHA wrestles with the IRON DOOR. It closes with a CLANG. Sparks!

Arha strikes a light with unsteady hands, holds her rush-light to check that the iron door is tight shut.

ARHA
(vicious, whispering)
You won't get that open, with all
your magic!

582. MANAN sits on the TRAPDOOR where ARHA left him. BANGING on DOOR FROM BELOW makes him jump.

ARHA
(underneath)
Manan! Open!

He jumps ponderously up and opens the trap. She scrambles out.

ARHA
Shut it! Shut it! Quick!

She runs to push a heavy chest on top of the trap. He helps her.

MANAN
What's the matter, little mistress?

ARHA
A thief! A magician!

MANAN
Shall I give the alarm?

(582. Continued)

ARHA

No! Come on!

583. A DECREPIT RUG IS PULLED ASIDE to reveal a tiled floor. MANAN and ARHA kneel and search for the loose tile.

MANAN

Here it is, little Honeycomb.

ARHA

Shh!

(she levers it up)

584. A LIGHT STRIKES UPWARD ON HER FACE.

She draws back, then she peers cautiously down into the passage below; MANAN tries to get a look too.

585. GED is below, facing the IRON DOOR which ARHA closed. He has his STAFF and the WERELIGHT burns fairly strong at the end of it. He places that bright end against the door. The SPELL OF OPENING!

GED

Sammau!

THE DOOR SHAKES!

GED

(louder)

SAMMAU!!

THE DOOR SHAKES IN ITS IRON GROOVES AND THUNDEROUS ECHOS ROLL ALONG THE ROCK WALLS OF THE PASSAGE. Dust and pieces of rock fall down. BUT THE DOOR HOLDS FAST.

586. The AWED FACES OF MANAN AND ARHA watching above.

MANAN

(a bare whisper)

I don't like it, I don't like it,
that magic, he has too much power!

587. GED LAUGHS shortly at his failure.

588. ARHA stares at him with all her eyes. He isn't afraid?

589. CLOSE GED.

GED

Now what?

He unslings his pack, sits down crosslegged in the passage, and munches a hunk of dry bread. He shakes his leather water bottle. There is not much in it.

GED

(commenting)

What would OGION do if he were here?
He'd sit down. He'd have lunch.
He'd have a drink of water -- H'mm.
Save that for later.

590. MANAN AND ARHA.

MANAN

(whispers)

Little Mistress --

Arha frowns, shrugs him away. She keeps watching this extraordinary person.

591. GED lets the WERELIGHT float up into the air above his head as he pillows his head on his knapsack. He lies back and gets comfortable on the stones. A silver chain with an amulet on it, very like ARHA's, flashes as he moves. He puts his hand over it as if the touch reassured him.

592. ARHA fingers the chain and amulet on her neck.

593. CLOSE GED.

GED

Then he'd take a nap, Ogion would.
And when it got dark he'd say, 'I
like the dark. . .'

It is getting dark. The WERELIGHT dims. Shadows gather. The light goes out.

A SNORE in the darkness.

594. THE STANDING STONES on the HILL near the TEMPLE. It is a day of low winter sun. Kites or BUZZARDS circle very high in the desert sky. MANAN is hunting for ARHA.

MANAN

Little Mistress? Where have you got to?

595. ARHA is on her knees among the STONES, covering up with stones and earth the SPYHOLE she has been using.

MANAN

(nearer)

Bother the child!

(he appears)

Little Mistress, where have you been?

ARHA

I can't find him. I thought he'd come back to the iron door. It's been three days and three nights. I can't find him. He can't get out!

MANAN

No. He can't get out. Kossil is asking for you.

ARHA

You didn't tell her? About the man?

MANAN

No, but you ought to.

ARHA

Don't you dare tell me what to do!

MANAN

(very sadly)

No, my little Priestess. I won't. Did you try the spyhole down by the well?

ARHA

No.

MANAN

He may have heard the water running in the rock. He'll be dying of thirst by now.

It is not a hyperbole but a statement of fact. ARHA swallows as if her throat were very dry.

596. IN THE LABYRINTH.

GED is feebly digging at the close-set stones of the passage with his hunting knife. The point has broken. He puts his ear to the wall and listens.

He -- and we -- hear the WATER RUNNING behind the rock. He MOANS with dry lips, attacks the wall again.

ARHA (VOICE OFF)

Wizard!

Ged, startled, looks up in the gloom.

597. CLOSE ARHA, only dimly seen above at the SPYHOLE.

ARHA

Do you want to see the Treasure of the Tombs of Atuan, Wizard?

598. CLOSE GED squints up at the rushlight flame, trying to see who is behind it. He winces, half smiles, nods, appreciating her tone.

599. CLOSE ARHA.

ARHA

Go back: take the first corridor left: third right: second left. Count thirty-four steps and don't fall into the Pit. You'll be at the Painted Room. Maybe you'll find the treasure you came for there. And -- maybe -- you'll find water! Which would you rather have now, wizard?

Arha's face and the RUSHLIGHT flame vanish, and the rock is replaced.

600. MANAN confronts ARHA by the WELL.

MANAN

Why do you tell him lies, Little Mistress? There's no treasure in the Painted Room. And no water, either.

ARHA

But he'll go there and then we'll know where he is. Tonight. We'll go and get him.

(600. Continued)

MANAN
Who will? -- Kossil and the --

ARHA
No! You and me.

MANAN
Oh -- no -- Little Mistress, I don't
like this at all!

601. IN THE LABYRINTH.

MANAN, lumbering and GRUMBLING, carrying CHAINS and PADLOCKS
to manacle the PRISONER. Both he and ARHA carry lanterns.
She also has a JUG OF WATER.

MANAN
This is all foolishness. The Nameless
Ones don't need us. They'll finish
him off soon enough. Like all the
others. Just leave the bones. I
don't mind bones.

602. THE PAINTED ROOM.

Wall paintings, very ancient, of people with wings, but they are
not flying. They stand and squat, very still and sad, with dark
eyes like holes. The SOULS OF THE DEAD.

As the lantern light reveals them they seem for a moment to
move.

603. PAINTED ROOM.

MANAN falls over the BODY OF GED crumpled on the rock floor.

MANAN
I've found him, Mistress!

604. CLOSE GED.

His mouth is bloody, his face blackened, his eyes shut. In
the light of the lantern that MANAN puts down by his head he
looks far gone.

MANAN puts his great hand on GED's throat to feel the pulse.

605. CLOSE MANAN.

MANAN
Almost dead. Shall I finish him off?

606. CLOSE THE GROUP.

ARHA
No. I want him alive.

She pours water into GED's mouth.

MANAN
What for?

ARHA
To be a slave of the Tombs.

GED groans, moves, SPUTTERS.

MANAN
(worried)
Oh! Oh! Little Pries--

ARHA
Chain him to that ring in
the wall. Here! Take my
cloak. He can lie on it.

MANAN
(shocked)
Ts! Ts! He'll defile it! That's
the Priestess's cloak. He's a
heathen, a magician --

ARHA
Oh! Shut up! He'll die of cold
lying on bare rock.

MANAN
But, Little Mistress, he's a man.

ARHA
(savage)
And you're not!

607. IN THE TEMPLE, AT A SPYHOLE IN AN OUTER CORNER, KOSSIL is spying
down on them.

608. CLOSE ON KOSSIL.

The lantern light from below shines in her eyes. The VOICES OF MANAN AND ARHA are heard from below. Kossil cautiously replaces the loose tile that hides the spyhole.

609. IN THE LABYRINTH.

ARHA comes, alone, with WATER and a LOAF OF BREAD (like the bread in Pompeii).

610. GED seated, chained to the wall, in the PAINTED ROOM. He still looks hideous from his ordeal, but he is alert. The water jug is empty beside him. As the light falls on him he stretches out his hands, takes the new jug, and drinks and drinks. Finally he wets a rag and wipes his face and hands.

ARHA watches him as he breaks the bread.

GED

Are you the One Priestess of the Tombs?

ARHA

(nods)

GED

What are you called?

ARHA

Arha.

GED

That's not a name. It just means 'eaten,' in Kargish, doesn't it?

ARHA

I am the Eaten One. I have had that name a hundred times. I am always reborn. You aren't. When you die you'll be dead forever.

GED

(nods, undismayed)

ARHA

What did you come here for?

GED

To see the Tombs of Atuan. And to rob them.

(610. Continued)

ARHA

Don't you know that what you're saying is sacrilege? Don't you know that the Nameless Ones look after their own?

GED

Do you see this?

He turns his face towards the lantern so that the four terrible scars on his cheek leap into the light.

GED

I may know the Nameless Ones at closer hand than you do.

ARHA

I don't believe you.

GED

Priestess, you aren't very old. How long have you served the Darkness?

ARHA

Hundreds and hundreds of years, a thousand years! I am their servant and their voice and their vengeance! And I have your magic staff, Wizard, where you can't get hold of it and get power over me. And I have power over you because I know your true name.

Ged looks at her with genuine admiration; he is impressed, but not frightened.

GED

You do? -- How?

ARHA

You said it. Out loud. In the -- In the cavern. When the light made it so beautiful.

Her defiance and hatefulness are spent; at speaking of the cavern she looks at him desperately, her eyes full of tears. She can't handle all these emotions. We don't know exactly what she's talking about when she says weeping,

ARHA

You shouldn't have done that!

(610. Continued)

GED
 (he understands)
 No one had ever seen that cave, in
 all the thousand years. . . .

He puts out his chained hand; he is just near enough to ARHA
 to touch the outside of her hand with the outside of his.
 She does not draw away, but holds still, gazing at him steadily.

ARHA
 Your name is GED.

GED
 Yes. Your name . . . is Tenar.

ARHA -- henceforth TENAR -- is motionless, hearing her true name.
 Her lips move soundlessly, forming the name -- TENAR. . . .

There is a SOUND LIKE A SWELLING THUNDER, ROLLING THROUGH THE
 STONE PASSAGES AND ROOMS.

611. TENAR STANDS.

TENAR
 Yes. -- Tenar.
 (she shouts)
 O Nameless Ones! My name is Tenar --
 Tenar -- TENAR! I am not your servant
 any more!

A ROAR from the LABYRINTH in reply, and a stirring of the stones
 as the echoes return.

612. TENAR holds out the half of the Ring she wears.

TENAR
 You are wearing my Ring, Ged.

613. GED takes his half of the Ring off of its chain.

GED
 Take it.

He places it in her palm. They exchange looks.

614. The two halves lie on her palm. The edges match.

GED
 I'll need my staff.

615. TENAR fetches the STAFF from a corner of the room and gives it to him.
616. WIND is now HOWLING where no wind should blow, the stones are GRINDING and CLASHING, the SOUNDS OF THE EARTHQUAKE are terrific, dust falls in streams from the roof, cracks appear across the painted figures on the walls. GED and TENAR are totally absorbed in their endeavor. GED grips his STAFF in his left hand and with his right covers the RING on TENAR's palm. Urgently he SPEAKS the WORDS OF A SPELL.
- GED
Behall kelown, behall!
617. SWEAT breaks out on his forehead. TENAR's FACE intent, almost smiling.
618. A HIGH WAILING SCREAMING dominates the EARTHQUAKE NOISES. Their HANDS tremble. GED moves his hand aside. The RING lies whole, a circle, on TENAR's palm.
619. GED slips it on TENAR's thin arm, which it fits on the wrist.
- A MIGHTY ROAR OR SOUND FROM THE LABYRINTH LIKE A FRUSTRATED DRAGON.
- Swift and decisive, Tenar unlocks Ged's chains.
- She helps him stand up. The whole room rocks and shakes. They turn to the door, Tenar leading the way.
620. ABOVE GROUND the WOMEN AND NOVICES are in a panic, PRIESTESSES are fleeing from the Temple as pillars and chunks of masonry fall.
621. KOSSIL with a big knife in her hand pushes her way against the tide of WOMEN escaping from the Temple.
622. MANAN is standing on watch for TENAR at the trapdoor entrance to the Labyrinth inside the TEMPLE. Wind is rushing up through the open trap from the tunnels, carrying GROWLING SOUNDS from beneath. The tiled floor buckles up and subsides.
- KOSSIL hides her knife and approaches.

(622. Continued)

Where is she? KOSSIL

In the Labyrinth. MANAN

With a man -- Sacrilege! KOSSIL

She makes to descend into the Labyrinth. MANAN stops her.

It's forbidden, Priestess! MANAN

Oh, no, my son -- KOSSIL
(quite mildly)

And she whips the knife into his ribs. He staggers back, CHOKING. She pops down the trapdoor, as MANAN collapses.

623. IN THE LABYRINTH.

The NOISE is deafening. We can hear CRASHES as keystones fall behind TENAR and GED. She leads the way; their light is from Ged's STAFF. STRANGE ROARING NOISES from the bowels of the earth.

624. THE PIT.

They have come to a place where the tunnel widens out into a kind of oval floorless cavern. The only way past the PIT is a narrow ledge, one stone's width, that stretches for fifteen or twenty feet along one side.

This is a bad bit. TENAR

Take the light. GED

She takes his STAFF and goes forward, careful but fearless. She reaches back her hand to him; he takes it. They have to edge along, bent forward because the roof of the PIT is low and curving, sliding their feet along sideways. TENAR holds the LIGHTED STAFF up and ahead of her as they go. They are near the end of this fearful passage when -- the STAFF is pulled from Tenar's hand.

625. In its dizzying light, we see KOSSIL's mad face, at the far end of the PIT. Nearly overbalanced, TENAR lets go GED's hand and lunges forward --

626. TENAR AND KOSSIL at the pit's edge, struggling.

Lashing out wildly with the STAFF, Kossil overbalances and falls into the pit. The light of the STAFF flares brilliant and then is gone -- a long falling YELL in the darkness. --

From the PIT comes a NOISE LIKE SMACKING LIPS.

627. CLOSE TENAR.

Dim light from the trapdoor far above and beyond.

628. CLOSE GED.

629. TENAR holds out her hand to GED on the narrow ledge. He plunges to safety, and they vanish up the passage.

630. AT THE TRAPDOOR BEHIND THE THRONE.

MANAN dying.

TENAR holds him, while GED, in the stance of the great spells, holds back the earthquake.

MANAN

(whispers)

Goodbye, little honeycomb.

TENAR

Manan, I did love you!

631. CLOSE GED.

The tiled floor before him trembles and cracks. He whispers to it as to a frightened horse. It stills; the crack closes.

632. CLOSE TENAR AND MANAN.

He struggles to speak.

MANAN

Get away, little Tenar. Away from here. To the sunlight. Don't forget old Man -- an --

(632. Continued)

He dies.

633. Panic and destruction surround them. Walls are cracking.
TENAR takes GED's hand and pulls him back towards the TRAPDOOR.

TENAR

This way!

They dive back down into the Labyrinth just as a wall buckles and collapses.

634. THE STANDING STONES.

A howling wind, dust blowing. In the foreground, TENAR and GED come up from the secret passage, out of the "back door" among the STONES.

635. GED faces the HILL crowned with the STANDING STONES. It is ROKE KNOLL over again.

636. CLOSE TENAR.

TENAR

(shouts in the wind)

Come on! This way!

637. CLOSE GED spellbound -- a fly in treacle -- as he stares at the STONES.

GED

I can't. Help me.

638. TENAR understands. She is grave, calm, decisive: a priestess in the center of the Mystery, the still center of the whirlwind.

TENAR

You must summon them, Ged.
Call the Nameless with your name.

639. Obedient, but with great effort, GED takes the stance of SUMMONING, as he did on Roke Knoll. He pronounces the first words of the SPELL:

(639. Continued)

GED

Kher mas han o
 Anga kierren lü kiao
 Kher kiao haŋ o
 Voren stanas o mas

The wind drops. The SOUNDS of earthquake and of panic FADE.

640. CLOSE GED speaking the great Words. The scene opens up swiftly.
641. GED stands on a wide, featureless plain. Late twilight. Absolute silence. Low black mountains far away on the horizon. Dust and stones underfoot. It is the place where the WALL OF LIFE AND DEATH cross the hill. The WALL is behind him.
642. The dim figure of TENAR stands motionless behind GED, on the far side of the WALL -- the side of life.
643. GED sees something.
644. A DARK SHAPE reminiscent of the WATERSPOUT is approaching swiftly out of the twilight. It is condensing, writhing, solidifying, taking form as it seeks and pounces, searches, then sees GED and is at once upon him.
645. GED, in the posture of SUMMONING, confronts the SHADOW.
646. THE SHADOW: Bodies, faces, shifting, changing, melting into one another.
647. The face of GED's FATHER, the SMITH of TEN ALDERS --
648. The insolent handsome FACE OF JASPER smiling contempt --
649. The FACE OF SKIORH, white, empty, with staring eyes --
650. The beautiful FACE OF SERRET the witch in a swirl of blood-stained feathers --
651. A DEMON FACE with writhing lips and huge lightless eyes --

652. THE DEMON FACE DISSOLVES TO GED'S FACE, then back to the DEMON, then back to GED --

653. CLOSE GED.

GED
I know your name now.

654. TENAR is motionless on the dim plain behind GED, who walks straight forward at the SHADOW.

655. THE SHADOW, shrinking, coalescing into increasingly human shape and size, opens its arms wide, as if in the gesture of SUMMONING.

656. GED at the same time opens his arms to the SHADOW.

Ged and Shadow move towards each other and merge: the bright Ged and the dark Ged: mirror images, except that the dark one's face is not scarred.

657. CLOSE TENAR watching.

TENAR
(whispers)
Ged!

658. CLOSE GED: himself, one man, scarred, his eyes dark and bright, his expression bewildered and joyous. He hears Tenar's voice as if from far away, like a bird calling.

TENAR (VO)
Ged!

659. A ROAR AND GRINDING NOISE from the STONES. The Hill of the Tombs shakes. The STONES begin to totter. WAILING from the women down in the Temple compound. TENAR grabs GED's hand and they go.

660. GED AND TENAR.

Escaping down the far slope of the Hill of the Tombs, they look back --

661. THE STANDING STONES are moving.

They jerk and lean like the masts of ships in a tideway. One seems to rear up. Then with a shudder it falls. Another falls, smashing the first. Behind the Stones the great mass of the Temple of the Throne, domes and walls, is collapsing. The earth ripples and buckles. A huge crack opens in the Hill of the Tombs. The Stones still upright topple into it and are swallowed. With a great SCREAM the raw black lips of the crack close: a THUNDERCLAP: the whole hill shakes violently, and is still. Dust.

662. GED AND TENAR cross the rise of the desert ridge and look back at the ruined Temple in the distance.

663. A swirling murk of dust hanging over the ruined buildings.

664. Suddenly shy, TENAR lets go of GED's hand, with the excuse of looking at the RING on her wrist.

665. TENAR and the RING. She looks at it.

TENAR

What do the runes say, Ged?

GED

It's the Old Speech. . . . (reads)
'The Ring --' No -- 'Who wears the
Ring, rids us of wars --'

666. CLOSE TENAR.

667. CLOSE GED reads

GED

-- 'Queen home to Havnor comes.'

CUT TO:

668. HAVNOR.

A BOY comes racing down the five hundred steps which are the main street leading from the PALACE down to the PORT.

(668. Continued)

BOY
(shouting as he runs)
They're coming! They're coming!

As he runs people come running out into the STREET behind him. SHUTTERS are flung open, FLAGS appear, STREAMERS are flung across the narrow zig-zag STREET.

669. THE TOWER BELLS START TO PEAL.
670. THE PALACE WALLS: TRUMPETERS' FANFARE.
671. THE OPEN SEA: THE MOLE OF HAVNOR PORT IN THE FOREGROUND.
LOOKFAR II approaches under sail.
672. CLOSE NAME: LOOKFAR II.
673. GED AND TENAR, a salty looking pair of mariners: old clothes, sunburnt skins, knives in their belts, moving with ease in their cramped quarters, completely at home. They have travelled far and long.
674. CLOSE TENAR glances up from the rope she is adjusting -- and gasps.
675. FROM HER P.O.V. in the little boat: the white-towered CITY OF HAVNOR, the flags, the CROWDS, the CHEERING, the BELLS across the water, the hill crowned with PALACES AND TOWERS.
676. CLOSE TENAR. It all hits her like a thunderclap.
677. GED steals a glance at TENAR.
678. ON HAVNOR. TWO V.I.P.s are coming down the last steps to the PORT to receive the distinguished visitors: They are --
OGION AND VETCH.
679. OGION the same as ever, carries his STAFF.

680. VETCH, splendidly dressed, carries two STAFFS.
681. LOOKFAR II enters the harbor.
682. OGION AND VETCH descend the RAMP to receive TENAR and GED.
The boat glides in and grounds in the shallow water.
683. THE CROWD ROARS.
684. GED AND TENAR, busy to the last moment, look up.
GED sees his two friends.

GED

Ogion! Vetch!

TENAR sees the crowds, the colors (she and GED are burnt black and brown and her fair hair is bleached like lint) and is conscious of her appearance for the first time in three weeks.

685. VETCH helps her ashore admiringly. OGION bows.

OGION

The City of Havnor welcomes its Queen.

TENAR absorbs this for a moment.

TENAR

Because of the Ring? But only half
was mine --

GED

(quotes)

'Who wears the Ring --'

TENAR looks to OGION, who nods.

Meanwhile, GED and VETCH embrace as brothers.

GED

(indicating the two staffs)

Why two?

(685. Continued)

VETCH

The Archmage told us you lost the
one he gave you.

(clucks)

Very careless --

He hands one of the STAVES to GED who tests it for height and
feel and is satisfied.

GED

Tenar! This is my friend Vetch.

686. CLOSE TENAR smiles at VETCH who is at once smitten. She looks
up at the CITY.

687. THE EAGER CROWD in festival clothes awaiting them.

TRUMPETS HEARD ABOVE.

688. AT THE TOP OF THE STEPS THE ROYAL COURT is starting to appear
in ceremonial dress. Banners are fluttering, jewels and gold
in sunlight.

689. CLOSE TENAR AND GED.

TENAR

I wish Manan could have seen it.

She glances down at herself, turns sweetly to VETCH.

TENAR

Vetch --

690. CLOSE VETCH

VETCH

Your Majesty?

691. TENAR grins.

TENAR

That's just it. I don't look like
a Majesty. Can you --?

VETCH

(bows)

A pleasure!

(he begins to make passes)
Sparrowhawk lacks the instinct of a
courtier -- Your Majesty!

692. THE CROWD: OOOO -- OOH!

693. TENAR stands in a beautiful queenly dress, her hair looped with pearls.

694. Her complexion becomes clean and fair --

695. Her hands and nails white and manicured.

696. GED looks on, a bit morose at the loss of his travelling companion.

GED

You've forgotten the shoes and stockings.

697. OGION smiles and makes a pass.

698. TENAR's legs are equipped with silk stockings and red shoes. She raises the skirt to show them.

699. THE COURT ORCHESTRA STRIKES UP.

700. THE FOUR mount the steep steps of the street between ROARING CROWDS and waving flags. As they bow and smile to the crowds they talk as Great Ones talk while bowing and smiling.

GED

(to Tenar)

You could do worse than make Vetch your Prime Minister.

VETCH

Wouldn't that get Jasper's goat!

GED

Goats are out!

VETCH

Of course. Going?

GED

(nods)

(700. Continued)

TENAR
(sudden panic, as she
bows and smiles)
But Ged, I thought -- I mean -- You
could stay for the coronation --

701. She is talking to empty air. GED has vanished.

702. TENAR walking, on the point of tears; a space between her and
VETCH, where GED was -- and still is, though invisible.

GED (VOICE)
Your job's here, at the center of things,
Tenar. Mine's at the edges, the far
places.

TENAR
(controlled)
Will you come back, sometimes?

GED (VOICE)
If you need me, I'll come, Tenar.
From the ends of the earth.

VETCH AND OGION stop to let Tenar go forward alone.

703. TENAR stops and turns.

Above her we see the DIGNITARIES at the top of the steps.

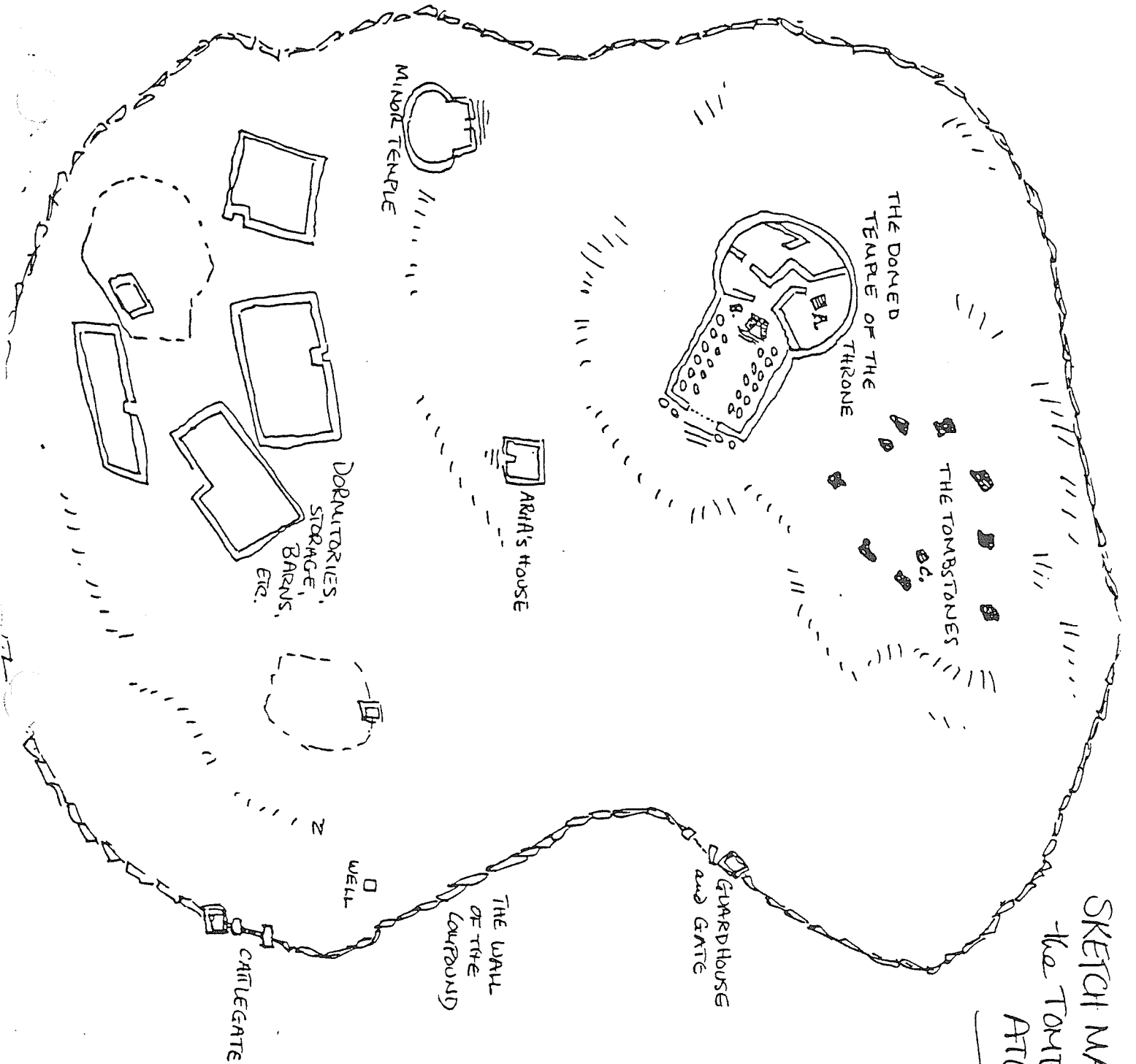
704. VETCH AND OGION bow low.

705. With her head high, TENAR advances to meet her people.

*

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SKETCH MAP of the TOMBS of ATUAN



- A: TRAPDOOR ENTRANCE TO LABYRINTH
- B: THRONE
- 2: "BACK DOOR" OF LABYRINTH

THE GREAT CAVERN OF THE LABYRINTH IS UNDER THE HILL OF THE TOMBS. THE LABYRINTH PASSAGES EXTEND UNDERGROUND BENEATH THE ENTIRE CONFOUND AND EVEN FARTHER.

THE IRON DOOR IS BETWEEN THE CAVERN AND THE TEMPLE OF THE THRONE; THE PRINCE ROOM IS APPROXIMATELY UNDER ARRA'S HOUSE.

THERE ARE SPYHOLES DOWN INTO THE LABYRINTH IN BOTH TEMPLES, IN ARRA'S HOUSE, AND IN SEVERAL PLACES OUTDOORS NEAR THE WELL + NEAR THE WALL.

THE HILL OF THE TOMBS IS THE HIGHEST POINT WITHIN THE WALL.

Ethnic Types of the Earthsea Archipelago

(From: Teramon Anns (Fellow of the Royal Society of Shamans): A Handbook of the Islands, Roke, n.d.)

CENTRAL or ARCHIPELAGAN: (The West and Southeast Reaches, all islands of the Inmost Sea, Ea, the Enlades, Gont, the Andrades, and Northern Torheven.) Rather short, well-knit people with small hands and feet, straight black hair, dark eyes, skin color yellowish tan to dark copper red, very little body hair, narrow noses, high cheekbones.

NORTHERN: (Hille, Narveduen, Oaskil and the North Reach.) Generally similar in body type, but skin color light yellow to white. Hair straight and black.

EASTERN: (Way, Felkway, and the East Reach) Larger, stockier people, straight or curly black or reddish hair, skin color copper red to dark brown or black-brown.

RAFT: (Far Sorr, Wellogy, and the Open Sea) Generally similar to the Eastern type, but skin color golden brown.

KARGAD: (The Four Kargad Lands) Tall, rangy people with white skin, hair straight or curly, blond, red, or brown; considerable admixture of Northern and Central types.

Sketch Map: The
Ethnic Areas of
Earthsea.

