

Christmas On The Run

Two poor kids put their lives on the line to help a baby who
will one day change the world

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FADE IN:

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1 EXT. THICK FOREST - DAY

1 *

It's early morning. The sun rays barely break through the thick trees. Joseph, a seventeen year old boy, fair skinned, blond hair, blue eyes, climbs up a tall tree. He does his best not to slip on the snow covered branches. As he reaches the top of it, he collects some of its fruit in a bag he has slung over his shoulder.

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Joseph moves from branch to branch collecting the fruit. He sees a large juicy one on the edge of a thick branch.

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He tests the branch for sturdiness and ventures towards the edge of it carefully. The farther he walks the more snow accumulated on the branch there is. Suddenly he slips. He holds onto a branch above him, but it's too thin. It breaks under his weight and he tumbles down towards a deadly fall.

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Out of nowhere a FOREST BEAST leaps and grabs Joseph in his mouth from the waist.

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The beast lands and flings Joseph on the ground. Joseph disoriented from the quick series of events, backs up terrified. The creature is at least three times bigger than him, has a formidable back armor, its skin has what looks like glowing veins pulsating in rhythm with its heartbeat. It has a notable scar on its face.

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The beast approaches Joseph menacingly. Joseph continues to backup until his back is against a tree trunk.

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The beast sniffs him. He reaches for the bag Joseph has and pulls it off his shoulders. He dangles it from his mouth until the fruit inside it falls out.

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The beast eats the fruit.

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(1) JOSEPH
Hey, that's mine.

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The beast covers the fruit with his front leg.

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(2) JOSEPH (cont'd)
That's not fair.

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Joseph tries to reach the fruit, but the beast navigates its body blocking the fruit. It eats another fruit, taunting Joseph.

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(3) JOSEPH (cont'd) *
 Eimar, stop. I need these for my *
 sister. *

The beast looks Joseph over, then he eats the remaining *
 fruit. *

(4) JOSEPH (cont'd) *
 Great. Just great. *

The beast looks at Joseph and walks towards him. Joseph *
 backs up. *

(5) JOSEPH (cont'd) *
 Hey. Take it easy. Okay. No worries. *
 You probably need them more than I *
 do. *

The beast hits the tree with his massive body. A bunch of *
 fruit gets dislodged and land around Joseph. One of them *
 hits Joseph on the head. *

The beast produces a sequence of melodic whistles. Joseph *
 holds his head in pain. *

(6) JOSEPH (cont'd) *
 Oh, you think that's funny, huh? *

Joseph picks up one of the fruits and chucks it at the *
 beast. The beast returns the favor by kicking one at Joseph. *
 The fruit hits Joseph hard in the stomach. Joseph falls on *
 the ground, holding his torso in pain. *

The beast approaches him worried and rolls him over, trying *
 to find out if he's okay. *

Joseph laughs and points at the beast. *

(7) JOSEPH (cont'd) *
 Gotcha. *

The beast produces a sequence of annoyed whistles. *

(8) JOSEPH (cont'd) *
 Come on it's a joke. And you deserve *
 it. *

Eimar nudges Joseph and sits besides him. Joseph rests his *
 back on Eimar. They are quite friendly. Joseph picks up one *
 of the fruits. He breaks the hard crust and takes a bite. As *
 he does he sees a tattoo on the back of his hand right above *
 his thumb. He looks at it and runs his finger over it. Eimar *
 looks at him and produces a sequence of whistles. *

(9) JOSEPH (cont'd) *
 Oh, this? I don't remember when I got *
 it, probably when I was a baby. *
 Everyone in our town gets one, you *
 see. Kinda like a bond to the *
 community. But that was a long time *
 ago *

Joseph takes another bite from the fruit and rests his head *
 on Eimar's body feeling his steady breath. He closes his *
 eyes. *

(10) JOSEPH (cont'd) *
 Now we got each other, right, Eimar? *

The sun rays land on Joseph's face. He opens his eyes. *

(11) JOSEPH (cont'd) *
 Oh look at the time. I have to get *
 going. Mary is waiting for me. *

Joseph jumps to his feet and picks up his bag. He collects *
 the fruit in it. Joseph looks up at the beast. *

(12) JOSEPH (cont'd) *
 I'll see you tomorrow, okay? *

Joseph puts his hand on Eimar's face and Eimar leans his *
 face into Joseph's hand. *

The beast looks up abruptly. It sniffs the air as its *
 demeanor changes. He becomes more aggressive, shifting *
 around. *

(13) JOSEPH (cont'd) *
 What's wrong Eimar? *

EIMAR, the beast, continues his irregular shifting. *

(14) JOSEPH (cont'd) *
 Eimar, what's wrong with you? *

Eimar looks at Joseph and growls. Tentacles drop down from *
 his upper lip. He's clearly angry and agitated. *

Joseph soon finds out the source of Eimar's agitation. He *
 sees the glint of metal between the trees. A few camouflaged *
 men in metal armor move swiftly through the trees. *

(15) JOSEPH (cont'd) *
 Hunters. *
 (to Eimar) *
 Run. *

Joseph urges the horses to move, but the hunters surround the cart. The horses rise on their hind feet and don't go any further.

Three hunters congregate on Joseph. He tries to fight them off, but soon they drag him off the carriage and hold him down. The main hunter looks at the other hunters.

(21) HUNTER
Go on men, load the beast up into the carriage.

The hunter walks to Joseph. All the hunters have darker complexion, black hair and dark eyes.

(22) JOSEPH
Let him go.

The hunter laughs.

(23) HUNTER
You Stronglandians have a strange obsessions with these beasts.

(24) JOSEPH
They are not game, they are friends.

(25) HUNTER
Are you telling us what to do, slave? Because we do as we please.

Joseph struggles against his captors.

The hunter takes his sword out and points it at Joseph's neck.

(26) HUNTER (cont'd)
My sword is laced with a poison that merely incapacitates these beasts, but will kill you in a moment's time. Alas, it's your lucky day. I'm in a good mood. This beast will make us a handsome profit. So I'll give you a choice. You can choose to die here, or you can tuck your tail between your legs and run away like a coward.

Joseph hesitates for a moment. His sight shifts between the hunter's sword and the unconscious Eimar.

(27) HUNTER (cont'd)
Come on, slave. What's it gonna be?

Joseph takes a couple of steps back. *

(28) JOSEPH *
 (to himself) *
 I'm so sorry Eimar. *

He turns and runs. The hunter's laughs echo in the forest. *

We go to an aerial view. We zoom out until we realize this *
 whole scene is a table-top display of a town miniature in a *
 decoration shop.

2 INT. DECORATION SHOP - DAY

2

MARY, 14 years old, fair skinned with light blond hair, *
 touches one of the trees on the miniature. Her eyes are wide *
 with joy.

As we zoom out more we see that she's dressed in poor *
 clothing. *

The store is packed with people. They are mostly Eitorians, *
 with darker complexion, hair and eyes. All are dressed in *
 fancy medieval style clothing, signifying the time period *
 they occupy. There are a couple of fair skinned people, but *
 they are poor store employees.

Mary circles around the display and looks at a toy sword, *
 made of wood. She picks it up and looks at it. She has the *
 same tattoo as Joseph on the same spot on her hand.

(29) MARY
 Perfect.

The door to the store opens and MARCUS walks in. He's a tall *
 Eitorian, impeccably dressed, almost royalty. He is flanked *
 by two powerful guards. The one on his left is more
 prominent, DUDLEY.

At Marcus' entrance, everyone looks towards him in *
 reverence. They bow slightly. Only Mary doesn't acknowledge
 his presence. She's too busy playing with the sword.

The STORE OWNER walks towards Marcus with a big smile on his
 face.

(30) STORE OWNER
 Sir Marcus! I wasn't expecting you!
 How can I be of service. Anything you
 need ...

(40) MARY
I was...

(41) STORE OWNER
What else did you steal? Tell me.

The store owner glances at Marcus, wanting to see if his display of anger pleases him. Mary struggles against the store owner's grasp.

(42) MARY
Stop! I didn't steal anything. I even have money, see?

She opens her other hand and there is a couple of coins in her palm. The store owner looks at the coins then at Marcus, who continues watching the store owner critically.

3 EXT. DECORATION SHOP - DAY

3

Joseph runs through the snowy streets of the town, glancing back every few steps. He slips a couple of times but recovers himself before wiping out. Joseph clears the fresh snow flakes from his face, as he slows down and looks around.

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People around him are moving quickly, trying to avoid the cold.

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Joseph arrives at a light pole. He fidgets, shifting around, looking for Mary. He kicks at the snow in anger as he looks back in the direction of the forest.

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(43) JOSEPH
Mary. Mary.
(to himself)
Come on, Mary. Where are you?

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He sees her through the store window. The store owner has Mary in his iron grasp.

Joseph sprints to the store.

4 INT. DECORATION SHOP - DAY

4

The store owner drags Mary to the back of the store. Mary struggles, pulling him in the opposite direction.

(44) STORE OWNER
Come along now. Stealing won't go unpunished on my watch.

(45) MARY
Please, sir. Let me go. I wasn't
stealing anything.

Joseph comes in full force and shoves the man back, right into Marcus. And in the same swift motion, pulls Mary free from his grasp. The store owner stumbles into Marcus. *

(46) JOSEPH
Leave my sister alone.

The store owner scrambles away from Marcus.

(47) STORE OWNER
I'm so sorry sir. Here let me adjust
your tunic

Marcus shoves the store owner aside.

(48) MARCUS
Insolent boy.

Marcus gestures to Dudley, who moves towards Joseph. Joseph moves Mary behind him.

(49) MARCUS (cont'd)
I'll teach you your place, slave.

(50) MARY
Joseph. Catch. *

Mary chucks the wooden sword to Joseph. With a sharp swing he hits Dudley's hand with the sword as he tries to grab him. *

Dudley holds his hand in pain.

Joseph continues to backup towards the door.

(51) JOSEPH
Mary go.

(52) MARY
What about you?

(53) JOSEPH
I'll be right behind you. Go.

Dudley attacks again. Joseph uses his sword to fling a vase at Dudley. Dudley deflects it away with a swing of his arm. It smashes into a shelve with other delicate glass products. It breaks apart into a million pieces.

The crash triggers a chain reaction. Other products on the shelf teeter for a moment, and then crash down to the ground.

(54) STORE OWNER
Please. Please. Stop.

Joseph swings again. This time Dudley grabs a hold of the sword and yanks it from his hand. But Joseph doesn't let go. He uses his momentum to smash into Dudley with his shoulder. They stammer back and topple over the table-top display. It crumbles down under their weight causing more havoc.

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The store owner is close to tears.

(55) STORE OWNER (cont'd)
Oh, no. Our town miniature. We've been working on this for weeks. Sir. Please. My store is ruined.

Joseph scrambles to his feet and backs away, but Dudley trips him. Joseph falls on his face. Mary tries to help him up.

(56) MARY
Let's go. Let's go.

But it is too late. Dudley is already on his feet and grabs Joseph by the collar lifting him up. He holds one arm and the other guard holds the other arm, immobilizing him.

Marcus walks towards Joseph. He picks up one of the decorative candles lighting the store.

(57) MARCUS
Insolent slave. Do you know who I am?

(58) JOSEPH
All you invaders look alike.

Marcus takes out an iron stamp and puts it on the candle flame. Joseph looks at it scared. He tries to get free, but the guards hold him tight. They entangle his legs with theirs to prevent him from moving.

(59) MARCUS
Invaders? We've brought order and civility to this savage land and its savage inhabitants.

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5 EXT. DECORATION SHOP - DAY

5

Joseph and Mary walk away from the store. Joseph holds a fist full of snow against his burnt face. The streets are almost empty. The snow floats lazily down.

Mary stops and gently takes Joseph's hand off his cheek. The snow has eased the intensity of the burn. The stamp's mark is now visible; a circle with a hammer in the middle.

(65) MARY
This is all my fault. I just wanted to buy you a Christmas gift. You've done so much for me.

Mary shows him the money in her hand.

(66) MARY (cont'd)
I've been saving up.

Joseph is moved. He closes her hand over the money and holds it with both of his.

(67) JOSEPH
It's not your fault. None of this is. But... But we need to stay out of their way. You've seen how they think of us as nothing more than slaves. *

(68) MARY
Not all of them. Some of them are good people.

(69) JOSEPH
No Mary. All of them. Did anyone in that store help us? No. Not a single Eitorian lifted a finger. *

(70) MARY
Joseph I'm not a baby, I understand they hurt us. But just cause we've been hurt doesn't mean we stop doing the right thing.

(71) JOSEPH
I am doing the right thing, Mary. I'm trying to protect you. Can't you see that? You're the one who's looking for good where none exists. These people, they hate us. That's why we have to take what we can when we can to survive. *

Mary hugs Joseph. *

(72) MARY *
 I know you're looking out for me. *
 You've done that for as long as I can *
 remember and I love you for it. *

Joseph's anger dissipates. *

(73) JOSEPH *
 We should probably head to work. *

They part and they start walking. *

6 EXT. EDGE OF TOWN - DAY 6 *

A wide shot of the old town.

The town is a bit despondent. The old buildings are mostly built of stone. The roads are made of blocks of rock covered with a layer of snow.

Smoke rises from chimneys and fires across the town. People huddle here and there around the fires to keep themselves warm.

Snow drifts lazily to the earth.

We close in on a blacksmith store. It's close to the edge of the town. A few hundred meters away from the blacksmith store is the start of a large thick, ominous looking forest.

In the large clearing in front of the blacksmith store, servants, who wear shirts with a black and white lion's head drawing on the back, hang banners with words like "Royal Birth" and "Eitorians Celebrate with the House of Patrick". The banners are colorful. Others prepare tables with all sorts of baked goods and fruits. Guards with the distinctive lion insignia on their chest armor, are scattered around the area. *

CLOSE INTO THE BLACKSMITH STORE. WE TRAVEL THROUGH IT, PASSING ZAKARY, WORKING ON THE FURNACE. THEN WE NAVIGATE AROUND A BUNCH OF STACKED STUFF ON THE OTHER END OF THE STORE TO SEE A HIDDEN DOOR. THROUGH THE DOOR IS ... *

7 INT. ROOM - DAY 7 *

Mary settles in the middle of a group of young kids. The oldest is only 6 years old. They are all fair skinned, except for one, SAUL, who's in the corner, alone. *

Joseph stands on the opposite corner of the room sneaking a dissatisfied look at him. He walks to Saul. *

(74) JOSEPH
Hey kid, wouldn't your dad be looking for you? *

(75) SAUL
No. *

Mary gestures for Saul to come sit close by her. *

(76) MARY
Saul, come sit beside me. *

(77) SAUL
Okay. *

Saul gets up and sits besides Mary. Joseph shifts his footing and rolls his eyes. Mary fires him a look. *

(78) MARY
I want you guys to close your eyes. Come on, close those eyes. Yes that's it.
(waits until they close their eyes)
Imagine, long, long time ago, green pastures extended as far as the eyes can see. People lived in beautiful houses, took care of each other and even of the Forest Beasts which we fear today. But back then they were friends, not pets, friends *

(79) SAUL
I can't believe that. They eat people. My dad told me so. *

(80) JOSEPH
(annoyed)
No they don't. They only defend themselves because Eitorian hunters kill them for game. They withdrew into the forest, because now they don't trust any of us. *

(81) SAUL
Huh! Really? Well, I've never seen one. Why don't they show themselves so we can be friends again? *

Joseph starts to say something, but Mary interrupts him. *

(82) MARY
Great question. You see if we learn to do the right thing and treat them fairly, then we can be friends again. That's why our parents and grandparents lived in peace, because they dealt with everyone as equals.

Joseph walks beside Mary and kneels down by the Stronglandian kids.

(83) JOSEPH
But kids, all this changed when the Eitorians conquered our country and changed it to fit their image. To them we're just slaves. That's why we have to fight and take what we can to survive.

(84) SAUL
But I'm an Eitorian and I don't have any slaves. My dad works the food shop next door.

(85) JOSEPH
Maybe you should...

(86) MARY
What my brother is trying to say is, if we willfully ignore our ways and morals, then we will not be any better than those who enslave us, no matter who they are.

Mary gives Joseph a stern look. Joseph raises his arms in surrender and walks out through a small door, to a ...

8 INT. BLACKSMITH STORE - CONTINUOUS 8 *

Joseph exits through a small door. It's covered with a curtain and has a bunch of boxes and equipment right in front of it. All the stuff is there to hide the door.

Joseph squeezes through the boxes, to the main store area. ZAKARY works on a sword. He hammers on it while it's red hot. When he sees Joseph he stops.

(87) ZAKARY
Bring me that bucket over there, will ya?

(MORE)

ZAKARY (cont'd)
(points to a bucket
of water)
Mary still at it?

Joseph brings him the bucket and Zakary dips the sword into it. Steam rises.

(88) JOSEPH
Yeah.

(89) ZAKARY
She's a smart girl, keeping our kids
educated about our ways.

(90) JOSEPH
She's stubborn. It's not only our
kids she's teaching.

(91) ZAKARY
You mean Saul? The Eitorian kid? He s
harmless. I know his dad.

Zakary throws Joseph the sword he just forged.

(92) ZAKARY (cont'd)
Try this for size.

Joseph takes it, balances and then makes a few skillful
moves with it.

(93) JOSEPH
Nice.

Joseph stops when he spots an Eitorian man, GAMLEEL,
approach the store with three soldiers.

(94) JOSEPH (cont'd)
Woah, isn't that Saul's father?

Zakary looks at where Joseph points.

(95) JOSEPH (cont'd)
I told you we can't trust them.

Zakary look at Joseph disappointed. Joseph puts the sword to
the side.

(96) JOSEPH (cont'd)
Fine. I'm gonna get them out.

Zakary nods as Joseph retreats to the back room. Zakary
walks to the approaching men.

(97) ZAKARY *
Gentlemen, how can I help you today? *

(98) GAMLEEL *
This is the man I told you about. *
He's holding an illegal school *
somewhere here. *

(99) ZAKARY *
School? Sirs, this is a blacksmith *
store. *

(100) GAMLEEL *
My son told me all about it. They're *
brainwashing him with strange *
Stronglandian lies. He's probably *
there right now. *

The soldiers spread through the store, searching, knocking *
things over. *

(101) ZAKARY *
Please, sirs. There is no need to *
make a mess. I assure you, there is *
nothing here. *

One of the soldiers sees the curtain covered door and moves *
the curtain to the side. He gives Zakary a cold stare. *

(102) SOLDIER 1 *
Over here. *

The other soldiers and Gamleel walk over. Zakary is *
distressed. *

9 INT. ROOM - CONTINUOUS 9 *

Joseph manages to get all of the kids out through a small *
escape door in the back of the room. But before him and Mary *
can exit the soldiers burst in. *

(103) GAMLEEL *
That's them. Those are the kids who *
teach my son lies. *

(104) SOLDIER 1 *
You. Hold. *

Joseph pushes Mary outside. *

(105) JOSEPH *
Run. *

The soldiers follow them. *

10 EXT. BACK ALLEY - CONTINUOUS 10 *

Joseph and Mary hide in the middle of a hay stack. *

(106) JOSEPH
I told you it's a bad idea to have
that Eitorian kid around. *

(107) MARY
It's not his fault. He s just a kid. *

(108) JOSEPH
I can t believe you. Still making
excuses for them. Wake up Mary. *

(109) SOLDIER 1 (O.S.)
Here they are. *

Joseph look over and sees the soldiers approach them. *

(110) JOSEPH
We gotta split up. I'll get them to
follow me. *

Joseph pushes the hay stack and it lands on the soldiers. *

(111) JOSEPH (cont'd)
Go. *

Mary runs. *

Joseph rams one of the soldiers and that soldier hits the
one behind him. They both fall to the ground. Joseph bursts
out running. *

(112) SOLDIER 1
(to another soldier)
Get up you fools. You go after the
girl. You, with me. *

11 EXT. STREET - CONTINUOUS 11 *

Mary runs through the snow and mud layering the road. She
approaches an intersection and doesn't see a horse drawn
carriage come at her. *

(113) RIDER
Whoa. Whoa. Halt. *

The rider stops the carriage just before the horses trample Mary. Mary falls back as the horses rise on their hind legs. *

The soldier chasing Mary catches up with her and grabs a hold of her. *

(114) SOLDIER 2
Come with me, you little weasel. *

Mary struggles against the soldier. *

(115) MARY
I didn't do anything wrong. Let me go. *

(116) SOLDIER 2
Shut your mouth girl. *

He drags Mary away from the cart. *

(117) SIR PATRICK (O.S.)
Stop. *

The soldier snaps back and takes a knee when he sees Sir Patrick. Patrick wears a knight's armor. There is an iron head engraved on his chest piece. A similar emblem is engraved on the side of the carriage. *

(118) SOLDIER 2
Sir Patrick. I'm sorry to disturb you. *

Mary doesn't kneel. The soldier pulls her down forcefully. *

(119) SOLDIER 2 (cont'd)
(hisses at Mary)
Kneel down. *

(120) MARY
I will not. *

(121) SIR PATRICK
What's going on here? *

(122) SOLDIER 2
This girl has broken Eitorian law.
She's been caught teaching kids their lies. *

(123) MARY
I did nothing wrong. *

JAIME, Patrick's wife, a stronglandian woman, fair skinned, blond hair, bright blue eyes, walks out of the carriage holding her son. A beautiful baby with the same darker skin complexion as Eitorians, but blue eyes and light brown hair.

Mary stares at the baby surprised.

(124) JAIME
My dear husband, surely you will not allow an innocent child to be arrested.

Patrick looks at his wife, then turns to Mary.

(125) SOLDIER 2
But it is the law.

(126) SIR PATRICK
How dare you teach me about the law? Let her go and leave.

The soldier lets go of Mary and leaves in haste after bowing in respect to Sir Patrick.

Jaime approaches Mary who stares at the baby.

(127) JAIME
He's beautiful, isn't he?

(128) MARY
Yes. I've never seen ...

(129) JAIME
I know.

(130) SIR PATRICK
Jaime, love, we need to get going. The festival awaits.

(131) JAIME
Isn't there anything we can do for her?

Patrick turns to the chariot and calls out.

(132) SIR PATRICK
Hadrian. Hadrian.

A young Eitorian boy, seventeen years old, pops out of the carriage.

(133) SIR PATRICK (cont'd) *
 Hadrian would you mind helping this *
 young lady get to the festival? *

(134) HADRIAN *
 Yes sir. *

Jaime touches Mary's face and smiles. Mary returns the *
 smile. *

Jaime and Patrick go back inside the carriage. *

12 INT. CARRIAGE - CONTINUOUS 12 *

Patrick and Jaime settle in their seats. Jaime doesn't look *
 happy as she watches Mary and Hadrian walk off. The poor *
 people outside are hustling along. The luxury of the *
 carriage stands in contrast to the torn down condition of *
 its surroundings. *

Patrick puts his hand on Jaime's. *

(135) SIR PATRICK *
 Things will change? *

(136) JAIME *
 When? Before this little girl gets *
 arrested again and sold into slavery? *
 or maybe before more of my people *
 freeze to death? When will it stop? I *
 can't continue seeing my people *
 suffer while I live in luxury. *

(137) SIR PATRICK *
 It's hard changing how my people *
 think. How about this? How about I *
 talk about it today, okay? Reassure *
 everyone that change is coming. *

Jaime looks out of the window. *

TRANSITION SHOT: CAMERA PANS UP SHOWING HADRIAN WALKING WITH *
 MARY. THEN AS IT RISES WE SEE JOSEPH RUN ON THE ROOF OF A *
 BUILDING. *

13 EXT. ROOF OF BUILDING - CONTINUOUS 13 *

Joseph jumps from one roof to another rolls around and gets *
 right back up on his feet running. One of the guards *
 following him makes the jump, but the other hits the side of *
 the building and falls down a one story drop. *

Joseph reaches the end of the roof and jumps using parkour moves to shimmy down the side of two buildings very close to each other. *

14 EXT. ALLEY BETWEEN BUILDINGS

14 *

Joseph looks behind him, but the guard isn't there. He turns a corner and bumps into someone. *

ALFREDA, a thirty something, Stronglandian woman, beautiful, wears a full armor similar to the soldiers', but has a lion's head engraved on the chest armor. The same emblem engraved on Patrick's armor. *

Joseph tries to retract back, but she grabs him by the arm. She's strong and coupled with how enamored Joseph is by her beauty, he doesn't break free. *

(138) ALFREDA
Who are you running from? *

(139) SOLDIER 1 (O.S.)
Stop him. *

Alfreda looks up at the soldier and pulls Joseph around the corner out of the soldier's sight, then through the doors of the building making up the corner. There is a scaffold erected on the face of the next building, which is a good three stories higher, than this one. *

Alfreda notices the mark on Joseph's face. She holds his face to the side to take a look at the mark on his face. *

(140) ALFREDA
This looks fresh? Is that why you're running? You belong to the House of Marcus? *

(141) JOSEPH
(angry)
I don't belong to anyone. *

(142) ALFREDA
Then why are they after you? *

The soldier stands in the middle of the street looking around at the passersby. He sees Joseph stand with Alfreda inside the stairwell of the building. *

(143) SOLDIER 1
Stop that boy. *

Joseph pulls free from Alfreda and runs up the two story building, Alfreda hot at his tail. The soldier follows.

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15 EXT. STREET - DAY

15 *

Hadrian walks back from a store with a candy in his hand. A bird jumps up and follows him. He look at it and shoos it with his foot.

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(144) MARY
Don't do that.

*
*

The bird bounces a few times towards him and quacks.

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(145) HADRIAN
Get... Leave...

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*

He kicks at it again. The bird flies and tries to take the candy from Hadrian. It pokes at his head and hand while he tries to shoo it off, arms flailing.

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(146) MARY
Calm down, you're getting it mad.

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Mary takes the candy from Hadrian and lures the bird away from him. She holds out her hand and the bird stands on it. Mary feeds her the candy.

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(147) HADRIAN
This thing bit me. It's a monster.

*
*

Mary laughs.

*

(148) MARY
(to the bird)
Don't listen to him, he's just not used to you.
(to Hadrian)
Baby.

*
*
*
*
*
*

The bird quacks at Hadrian. Hadrian makes a face at it.

*

Mary gives it the rest of the candy and the bird flies off.

*

Hadrian holds his hand in pain.

*

(149) MARY (cont'd)
Are you okay?

*
*

Mary takes his hand and examines where the bird had poked him. Mary notices an old scar, which bears a striking resemblance in its shape to the tattoo on her hand.

*
*
*

She stares at it for a moment, then rubs the place where the bird had poked him. Her tattoo is visible to him. *

(150) MARY (cont'd) *

Here. You'll be fine, you big baby. *

Hadrian looks at her for a moment, then takes his hand away. *

(151) HADRIAN *

Thanks. That candy was meant for you *

by the way. *

Mary waves at him dismissively. *

(152) MARY *

Don't worry about it. *

(153) HADRIAN *

You seem like a nice girl. You're *

lucky Lady Jaime was there, if it was *

anyone else, they would've let the *

soldier arrest you. Next time you *

should just follow the rules. *

(154) MARY *

I didn't do anything wrong. I didn't *

vandalize property nor was I inciting *

violence. I was simply teaching kids *

our Stronlandian ways. What harm was *

I doing? *

(155) HADRIAN *

The rules are meant to protect us *

all. *

Mary looks at him in amazement. *

(156) MARY *

These rules take away who we are, our *

way of thinking our beliefs, morals. *

What's left of me then? *

(157) HADRIAN *

But your beliefs are just fairy *

tales. Why do you want to keep *

propagating lies? *

(158) MARY *

Do you know that first hand? Or do *

you just parrot what you hear? *

- (159) HADRIAN
I'm taught in the greatest Eitorian schools. Don't accuse me of ignorance. I'm simply looking out for you *
- (160) MARY
It's easy when you live in a bubble to think you know everything there is to know about Stronglandians. But if you step outside the confines of your castle. Get to know us, you might realize how ignorant you really are. *
- (161) HADRIAN
Again, calling me ignorant? Why do you insist... *
- (162) MARY
Do you even know who you are? *
- (163) HADRIAN
What? What do you mean? *
- (164) MARY
Where did you get that tattoo on your hand? *
- Hadrain looks at the scar on his hand and gets angry. *
- (165) HADRIAN
I should've realized. A Stronglandian always lies. *
- Hadrian doesn't notice a carriage approaching. *
- (166) MARY
Maybe you're the one who's living a lie. *
- (167) MARCUS (O.S.)
Hadrian. *
- Hadrian turns around. *
- (168) HADRIAN
Father! *
- (169) MARCUS
(points to Mary)
What are you doing talking to that Stronglandian filth? *

(170) HADRIAN
I'm not. She was just in my way.

Mary looks at him disappointed and backs up.

(171) MARCUS
You shouldn't be here right now. You
should be back in the castle. Get
inside. Now.

Hadrian complies.

There is noise and yells. People point up at a roof of a nearby building. Mary's attention is diverted away from Hadrian. She sees Joseph run across a roof and jump over the gap between the shorter building and the taller one. He grabs hold of the frame of a window. He climbs up to the roof with impressive agility. He's being followed by a woman in a Knight's armor and a soldier, who's lagging behind.

(172) MARY
Joseph!

She walks over to the building, as Marcus' carriage rides away. There is an emblem of a circle and a hammer with in it, engraved on the side of the carriage.

16 EXT. ROOF OF BUILDING - CONTINUOUS

16 *

Joseph runs over obstacles on the roof. Alfreda chases him down successfully. He's almost at the scaffold, erected on the face of the building. It's his way off this building, but Alfreda tackles him down. Before he knows it he's facing the edge of her sword.

(173) ALFREDA
Why are you running?

(174) JOSEPH
I didn't do anything wrong. All I did
was protect my sister.

As if on cue, Mary calls on him.

(175) MARY
Joseph. Joseph. Are you alright?

Alfreda looks down and sees Mary. She puts her sword in its sheath, and grabs Joseph by the arm.

(176) JOSEPH *
You're going to turn me in aren't *
you? *

Joseph tries to free himself. *

(177) JOSEPH (cont'd) *
You'd rather work with these invaders *
than stand up for your own people. *
Traitor. *

(178) ALFREDA *
I do what I have to do to protect *
those I love. *

(179) JOSEPH *
At what cost? How can you live with *
yourself? *

Joseph looks back and sees the soldier running towards them, *
out of breath. Alfreda sees him too. Joseph pulls away, but *
miscalculates and trips over the edge of the building. He *
tries to grab for the scaffold and manages to get a hold of *
a wooden bar, but it breaks under his weight. Alfreda grabs *
his hand before he tumbles to his death. She pulls him up. *

The soldier arrives, exhausted. *

(180) SOLDIER 1 *
Thanks. I'll take it from here. *

Alfreda stands in between the soldier and Joseph. *

(181) ALFREDA *
No. *

(182) SOLDIER 1 *
You don't have the right... *

(183) ALFREDA *
Do you know who I am? *

Alfreda takes a threatening step towards the soldier. *

(184) ALFREDA (cont'd) *
Do you want to defy the head of Lady *
Jaime's guard? *

The guard hesitates and shifts, then he bows slightly and *
walks away. *

Alfreda waits until he disappears in a doorway in the roof and turns to Joseph. She extends her hand to him and helps him up. *

(185) JOSEPH
Thanks. *

(186) ALFREDA
Stronglandians are stronger together.
Now go on, someone looks worried
about you. *

Joseph looks at where Alfreda points and sees Mary. Mary runs to him and hugs him. *

(187) MARY
(to Alfreda)
Thank you so much. *

Alfreda smiles and starts to leave, but Joseph stops her. *

(188) JOSEPH
I'm sorry. I didn't mean what I said. *

(189) ALFREDA
It's okay. But I'm not with them. I'm
with Jaime. *

(190) MARY
Sir Patrick's wife? I just met her.
She's a very nice lady. *

(191) ALFREDA
Indeed. You should get going before
your parents worry about you. *

(192) MARY
Oh, we live on our own. *

(193) ALFREDA
I see. Well, if you guys need
anything, you see that watchtower
over there, my house is a straight
line down the road, right by the edge
of the forest. *

A horn blows. They look in the direction and see that the festival is starting. *

(194) ALFREDA (cont'd)
Come along to the festival. You both
must be starving after your little
adventure. Lots of food over there. *

17 EXT. ROOF OF A ONE STORY BUILDING - CONTINUOUS

17 *

Mary and Joseph crouch down and look through a fence made of old battered wood. From their vantage point they are practically on top of Sir Patrick's group which includes Jaime her baby and Alfreda. They have a good view of the crowd and beyond. Alfreda looks up and smiles at Joseph. Joseph smiles back awkwardly and waves. Mary looks at him.

(195) MARY
You have a crush!

(196) JOSEPH
Don't be ridiculous.
(beat)
Besides. She's not my type.

Joseph takes a bite of his bread, avoiding eye contact with Mary. Mary smiles and shakes her head.

Sir Patrick stands up and starts a speech.

(197) SIR PATRICK
On this festive occasion, I would like to extend the House of Patrick's generosity to the people of my dominion. We not only celebrate the birth of my first born son and my heir, but a new era of familial-ship between Eitorians and Stronglandians.

(198) MARY
That's nice.

Joseph looks at her, his mouth full of food.

(199) JOSEPH
Really? You believe that?

(200) MARY
Shuu, don't talk with your mouth full.

Joseph shakes his head and eats some more.

(201) SIR PATRICK
I know the past has been dark for both of our people. But we can't let the past determine our future.

Sir Patrick looks at Jaime and smiles.

(202)

SIR PATRICK (cont'd)

As my beautiful wife always says, just because we've been hurt doesn't mean we stop doing what's just, good and right. I would ask all of you to have patience. I know it might not seem like anything is changing, but I'm working hard on all of your behalf to bring equality and justice for all.

(beat)

For now, please, enjoy the food. And I thank you all for coming to celebrate the birth of my heir.

Joseph notices Marcus looking at Patrick with distaste. He turns around and leaves. Joseph reaches for the mark on his face. He nudges Mary and points in Marcus' direction.

They watch as Marcus and Hadrian with their personal guard head towards a horse drawn carriage and a bunch of horses. They get into their horse drawn carriage and the guards on their horses. They head off.

(203)

MARY

That doesn't make sense. Isn't it part of their tradition to show respect and obedience to the ruling house? Why is he leaving?

Below them a band starts to play some music. Patrick, Jaime and Alfreda mingle with some of the people. Others start attacking the food.

Joseph stands and points.

(204)

JOSEPH

I've seen these guys before.

Mary looks and sees a horse drawn animal cage stop at the edge of the forest. There are a few men, holding spears and fire sticks. Joseph recognizes the HUNTER who led the others in capturing Eimar. The men with the spears dip the tips of the spears in a bucket with thick liquid and stab at some creature inside the cage. The more they do, the more the creature gets angry and rocks the cage back and forth dangerously. They are sufficiently far enough, that the noise of the band and the people cover the growls of the caged creature.

(212) MARY Who? *

(213) JOSEPH
The beast. He's not acting right. *
Those hunters did something to him. *
If he breaks through the guards it *
will wreck havoc to the entire town. *
We have to get to safety. *

Joseph takes Mary's hand and drags her down the stairs. As they head down, Mary sees the guards escorting Jaime and Alfreda off towards their convoy consisting of a horse drawn carriage and horses for the guards. *

18 EXT. TOWN SQUARE - CONTINUOUS 18 *

The crowds are running left and right. Screams and hysteria have dominated the setting.

In the mayhem, Mary notices three hooded men attack Jamie's group. *

Mary tugs at Joseph. *

(214) MARY Look. *

Mary points at the attack happening. *

(215) JOSEPH
Mary this isn't our business. *

Mary looks at Joseph annoyed and pulls free from him. She runs towards Jaime's group. *

(216) JOSEPH (cont'd)
Mary what are you doing? *

Joseph tries to head after her, but a mob of panicked people pushes him farther away from Mary *

WITH MARY *

Mary watches the conflict between the three hooded men and Patrick's guards. *

The crowd running around panicked slows Mary down. One of the attacker successfully stabs the guard protecting Jaime. He falls to the ground. *

Mary has an idea. She jumps on a few boxes and starts yelling. *

(217) MARY
ANOTHER BEAST. LOOK OVER THERE. *

This has the desired effect. The panicked mob changes direction and heads directly at Jaime. They run right through the conflict. *

Mary runs right to Jaime. Jaime stands behind the second guard and Alfreda who are fighting the attackers. The crowd runs through the conflict causing more mayhem. *

Mary touches Jaime's shoulder. Jaime snaps at her afraid, but calms down when she sees Mary. *

(218) JAIME
It's you! *

(219) MARY
Come with me I know a good hiding spot. *

Jaime hesitates. *

(220) MARY (cont'd)
Your guards don't seem to be doing so well. *

On cue the other guard is stabbed. He falls back right into Jaime. *

The attackers only have Alfreda, who fights fiercely, to contend with. *

One of the attackers leaves the fight and heads for Jaime. *

Jaime gives the baby to Mary. *

(221) JAIME
Take him to safety. *

Mary stands with the baby confused. The attacker grabs Jaime and pulls her back. *

(222) JAIME (cont'd)
Run! *

Mary backs up, but a second attacker approaches her. However, before he reaches her, Alfreda stabs him through the back. *

Alfreda sees the other attacker approaching fast. The large man also gets up and prepares to resume his assault on Alfreda

(233) ALFREDA
Take the baby and go.

(234) JOSEPH
What about you?

(235) ALFREDA
The baby is more important. Go.

Joseph hesitates for a moment.

(236) ALFREDA (cont'd)
Please. Go.

Alfreda charges the two attackers.

Joseph jumps into the carriage and takes the rider's seat.

(237) JOSEPH
YAAAWH.

Joseph rattles the reins and the horses start picking up speed. Joseph looks back and sees Alfreda engaged in a hopeless sword battle with the three men.

Joseph rides the cart furiously to try and get as far away as possible.

19 EXT. EDGE OF TOWN - EVENING

19

Joseph continues to ride the cart furiously. He occasionally looks back to make sure he is not being followed.

20 INT. CARRIAGE - EVENING

20

Mary sits with the baby on her lap.

(238) MARY
Everything is gonna be alright, baby.
We're gonna find your dad, okay?

The baby coos.

(239) JOSEPH
Mary, you alright back there?

(240) MARY
Better. How do you think we'll get
him to Sir Patrick?

(241) JOSEPH
Good question. *

Some movement of shadows outside attracts Mary's attention. *

She puts the baby down in his crib. *

(242) MARY
Hold on, buddy, Okay? Be right back.

21 EXT. CARRIAGE - EVENING

21

Mary moves to the front of the carriage and sticks her head
out. She looks this way and that.

(243) JOSEPH
We have to git rid of this carriage
soon. Every guard and his brother
will be looking for it. And I'm
betting some of them are in on this
coup. *

Mary doesn't answer. She's looking at the edge of the forest
to their left. The edge of the town is on their right. The
town is dark except for a few fires here and there.

(244) JOSEPH (cont'd)
What's wrong?

Mary squints at the darkness. She thinks she sees some
movement.

(245) MARY
I don't know, I thought I saw
something...
(yells)
Watch out.

Out of nowhere Eimar emerges from the thick tree line and
charges them. *

Joseph panics. He rattles the horses' reigns.

(246) JOSEPH
Yaawh. Faster. Faster.

The beast is fast though. It rams the side of the carriage.
The carriage goes on its right wheel for a moment and then
slams down on all four.

Mary gets knocked back into the carriage. *

Joseph looks back. *

(247) JOSEPH (cont'd) *
Eimar it's me. Snap out of it. *

But Eimar doesn't take notice. *

22 INT. CARRIAGE - EVENING 22

(248) JOSEPH (O.S.) *
(to Mary) *
Are you alright?

Mary crawls to the crying baby. She wraps him in a hug.

(249) MARY *
It's gonna be okay.

Mary hums him a lullaby. *

23 EXT. EDGE OF TOWN - EVENING 23

Joseph rides frantically. Eimar closes in. He rams the side of the carriage again. *

Joseph swerves.

24 INT. CARRIAGE - EVENING 24

The carriage shakes as Mary holds the baby tight. A box in the side of the carriage tips over and a bag of food rolls out. *

Mary puts the baby in its crib.

(250) MARY *
Hold on, buddy. I got an idea.

The carriage gets rammed again. And she loses her balance. She struggles to reach the bag of food.

Another shake.

The bag rolls into her grasp. She takes a hold of it and heads to the carriage's side door.

25 EXT. CARROAGE - EVENING

25

Mary opens the door and throws the bag at Eimar. *

(251) MARY
Take that.

The beast jumps an impressive jump and devours the bag whole in mid air. It slows down for a minute as it chews and spits the cloth bag out.

The carriage right wheel goes over a rock. Mary is flung out of the side door, but manages to hold onto it. She dangles freely with only her hold onto the door handle keeping her from getting thrown outside. Joseph looks back and sees the perilous situation.

(252) JOSEPH
Mary!

(253) MARY
Keep going. It's still after us.

Mary tries to reach the side of the carriage. Joseph looks back. The beast is gaining again. Mary is very vulnerable. If the beast catches up, Mary is dead.

Joseph looks ahead and sees the road split into two. The left side is elevated. He decides on a dangerous gambit. *

Joseph aligns the left side of the cart, where Mary is hanging out from, to the elevated area. The wheels go up on the elevated part, lifting the cart to run on its right wheels. Mary flies back into the carriage and the door closes. *

Joseph adjusts the horses to the left, and the cart slams down on all its wheels again.

Joseph looks inside the carriage. Mary crawls to the baby and gives him the thumbs up. Joseph doesn't believe his stunt worked. *

The beast is now to their left, on the elevated part of the land. Joseph swerves away to the right, into a branch of the road, just as the beast leaps towards them. It lands behind the carriage.

Joseph looks back at the beast. It's too close for comfort. He looks forward and sees a watchtower a few hundred meters away. The watch area at the top of the watchtower is lit by a fire. He can see the silhouette of soldiers. *

(254) JOSEPH
Look. Soldiers. *

He changes the direction of the cart to head there.

(255) JOSEPH (cont'd)
If we can grab their attention, they
might protect us.

Mary looks out of the window at the beast which is closing
in again.

(256) MARY
You better hurry.

26 EXT. EDGE OF TOWN - EVENING 26

Joseph and Mary's carriage gets closer to the tower. The
beast is just a few meters behind them.

27 EXT. WATCHTOWER - EVENING 27

Three soldiers walk along the watchtower.

SOLDIER 1 notices the carriage approaching.

(257) SOLDIER 1
Look at that.

The other two soldiers walk up behind him. They look at what
he's pointing at.

(258) SOLDIER 2
Is he crazy? What's he doing? *

They look carefully. In the failing light it's hard to get a
clear view. They make out Joseph and Mary waving at them.
Joseph and Mary keep pointing at the beast behind them, but
it's blocked from the soldier's view by the carriage. *

Joseph swerves and they see the beast.

(259) SOLDIER 1
(yells)
BEAST. Dip your arrows in the poison. *

The soldiers take their bow and arrow. They dip it in a
bucket of thick liquid. *

(260) SOLDIER 1 (cont'd)
Aim. Shoot. *

They fire a volley of arrows

28 EXT. CART - EVENING 28

Joseph hears the arrows approaching before he sees them.

An arrow swishes into the carriage and embeds itself in the wood frame of the cart a few inches away from Mary's head.

Mary ducks, covering the baby for protection.

(261) JOSEPH
What are they doing? They're gonna
kill us.

Joseph swerves the carriage sharply as another volley of arrows whiz by them. A few arrows slam into the wooden body of the carriage. Mary looks back and sees two arrows pierce the beast's body below its back armor. It tumbles and loses its footing. But it gets up and retreats into the thick forest, as another wave of arrows whiz by it. It gets hit again.

*
*

29 EXT. WATCHTOWER - EVENING 29

The soldiers watch the beast disappear into the forest. They then turn their attention to the carriage which heads into the town.

(262) SOLDIER 1
(to the other two)
Take the rest of the unit and go
arrest the riders of that carriage.

30 EXT. SNOWY STREETS - EVENING 30

Five heavily armed soldiers run through the streets of the town, lead by SOLDIER 2.

(263) SOLDIER 2
Over there.

The unit heads to where the soldier points; the carriage.

31 EXT. SNOWY STREETS, CART - EVENING 31

They get to the carriage and look inside, but it's empty.

(264) SOLDIER 2
 This is the stolen carriage, Sir
 Marcus reported

Soldier 3 pops out his head from inside the carriage.

(265) SOLDIER 3
 It's empty. No sign of a baby.

32 EXT. SNOWY STREETS, AROUND THE CORNER - EVENING

32

Joseph watches the soldiers from afar going through the carriage. He turns to Mary who's holding the baby with her hand over his mouth. The baby has calmed down now and is not crying. Mary sings him the same lullaby she sang him in the carriage.

*
*

(266) SOLDIER 2 (O.S.)
 Break into two teams and search the
 area.

*

(267) JOSEPH
 We're not gonna be safe until we get
 rid of Mr. Trouble here. I say we
 just give him to the soldiers.

*
*
*

(268) MARY
 No way.

*
*

(269) JOSEPH
 Of course. Why would it be that easy?

*
*

Joseph gestures for Mary to follow him.

They walk away.

33 EXT. SNOWY STREETS - NIGHT

33

Montage of Mary and Joseph walking through the town.

*

They hide whenever they see any passersby.

*

34 EXT. MANGER - NIGHT

34

Baby is crying. Our heroes approach a manger. We can hear neighing and other sounds of farm animals from inside.

*

(270) JOSEPH
 This thing
 (points at the baby)
 is gonna get us caught.

(271) MARY
 Don't upset him anymore than he's
 already upset. He must be hungry. *

Joseph gives the insignia he got from the attackers to the
 baby. He's distracted by it. *

(272) JOSEPH
 I am hungry.

They head inside the manger.

35 INT. MANAGER - CONTINUOUS

35

(273) MARY
 Well you're a big boy. You can handle
 it. But we have to find something for
 him to eat.

(274) JOSEPH
 Like what?

(275) MARY
 I don't know. Find something.

Joseph rolls his eyes.

They settle inside. The baby is still crying.

(276) MARY (cont'd)
 Take it easy. Joseph will get you
 some food.

A cow and a sheep walk closer to the baby, attracted by his
 crying.

Joseph looks at the baby annoyed.

(277) JOSEPH
 You mister are a lot of trouble. I
 hope you're worth it.

(278) MARY
 Joseph!

The baby grabs Joseph's index finger and sucks on it.

(279) JOSEPH
Hey!

(280) MARY
Wait. He likes it.

The baby stops crying.

(281) JOSEPH
Well, I'm certainly not going to let
him do that.

Joseph wipes his finger on his clothes.

(282) JOSEPH (cont'd)
Come on Mary. When are you going to
grow up? They'll probably accuse us
of kidnapping him and put us to
death. *

(283) MARY
I don't think so. Sir Patrick is a
good man. *

WIDE SHOT

We see Mary with the baby and Joseph kneeling beside her,
head hanging. The animals surround them. The moon shines
through the broken roof of the manger right on them. It's
eerily similar to the Christmas manger scene. *

BACK TO INTIMATE QUARTERS WITH MARY AND JOSEPH

(284) JOSEPH
(shakes his head)
I don't know how you can't see it.
Stronglandians and Eitorians will
never get along. All we are to them
is slave labor. That will never
change. So we should take what we can
when we can. *

(285) MARY
The baby needs food.

Joseph sighs. *

(286) JOSEPH
Fine. I'll go find something.

Mary puts her hand on Joseph's. We can see the tattoo on
both their hands, side by side. *

(287) MARY
Thanks, bro.

Joseph walks out leaving Mary alone. Mary turns to the baby who seems to have gotten tired from crying.

(288) JOSEPH
He has a good heart. I know cause he takes care of me everyday. Yes he does. Yes he does.

Baby smiles.

36 EXT. GARDEN OF TREES - NIGHT 36 *

Joseph climbs a tree, similar to the tree he climbed in the beginning of our story. He reaches for a fruit on the top and dislodges it. He looks at it and remembers Eimar *

37 EXT. FLASHBACK FOREST - DAY 37 *

Joseph eats a fruit while resting his back on Eimar. *

38 EXT. GARDEN OF TREES - NIGHT 38 *

Joseph climbs down. *

39 INT. MANGER - NIGHT 39 *

Joseph walks back in. Mary had setup a little fire surrounded by rocks to make sure it doesn't spread. She fell asleep beside it. The baby is fussing around. Joseph sits beside them. *

(289) JOSEPH
You still up?

Joseph puts the fruit in front of the baby. *

(290) JOSEPH (cont'd)
Here you go. Help yourself. I hope you like it.

The baby crawls to the fruit and rolls it around, but he obviously can't open it. *

(291) JOSEPH (cont'd)
Fine. So needy.

Joseph takes the fruit and cracks it on a rock to little pieces. He gives a piece to the baby, who devours it. *

(292) JOSEPH (cont'd) *

Slow down, buddy. *

Joseph takes the smallest piece and eats it in one bite. He looks at the baby and gives him another piece.

(293) JOSEPH (cont'd)

Guess you were hungry, huh?

Joseph takes a piece of the fruit and sets it aside. *

(294) JOSEPH (cont'd)

This is for Mary okay? She's gonna be hungry when she wakes up.

The baby tries to reach for it. Joseph moves it further away.

(295) JOSEPH (cont'd) *

A-uh. No. Not for you. You have enough right in front of you. *

The baby looks at Joseph with his innocent eyes, then returns to his piece of the fruit. *

BABY FINISHES EATING. TIME PASSES.

The Baby lays on his back, letting the fruit crust fall away. He coos in satisfaction. *

Joseph looks at him and suppresses a smile.

The baby gets up and crawls to Joseph and cuddles beside him.

(296) JOSEPH (cont'd)

Hey, what are you doing? You're invading my personal bubble.

The baby doesn't care. He climbs on Joseph and rests his head on Joseph's chest. It takes Joseph a minute but then he puts his arms around the baby.

(297) JOSEPH (cont'd)

Fine. I guess we all need to stay warm.

The baby makes himself comfortable. They both look up at the bright stars.

(305) JOSEPH *
What's going on?

(306) DAD *
You have to be brave for your sister.
She'll depend on you.

Mom hugs Joseph and Mary. *

Dad opens the door he uncovered. It leads to an underground *
tunnel, just big enough for Joseph and his sister. *

(307) DAD (cont'd) *
Joseph, Remember how we practiced *
this, right? *

Joseph nods. *

(308) DAD (cont'd) *
Take your sister through the tunnel *
and hide till morning. *

(309) MOM *
Maybe we should try to run

(310) DAD *
No. They'll catch us. This is the *
only way.

Joseph and Mary hurry into the tunnel. *

(311) JOSEPH *
I don't understand. *

(312) DAD *
Never be a slave Joseph. Never.

42 INT. UNDERGROUND HOLE - NIGHT 42

Dad covers the hole to the tunnel and it gets really dark in *
there. Joseph hears something being dragged to cover the *
hole.

FADE TO: *

43 INT. TENT IN A VILLAGE - DAY 43

The ground seems to ebb and Joseph breaks through. A few *
hundred meters away he sees his tent city torn down. Various *
items are scattered all over the place. Their entire village *
is abandoned. *

(313) JOSEPH (V.O.)
 Because of the Eitorians, we lost our
 family, along with everything else. *

44 INT. MANGER - NIGHT

44

Joseph touches the mark on his face.

(314) JOSEPH
 If it were up to me, I wouldn't get
 involved at all.

The baby tucks himself in Joseph's embrace. He's cozy.

(315) JOSEPH (cont'd)
 Don't get too comfortable.

Joseph sees Marcus' medallion on the ground where the baby
 was sitting. He picks it up, looks at it, then puts it in
 his pocket. *

WITH MARY.

Mary opens here eyes. She heard the heart to heart.

45 INT. MANGER - DAY

45

The baby is tucked beside Mary in a funny position. They are
 both still asleep. The fire is almost gone. A thin column of
 smoke rises up, from the dying flames. *

Joseph wakes Mary up.

(316) JOSEPH
 Mary. Wake up.

He shakes her.

(317) JOSEPH (cont'd)
 Wake up.

(318) MARY
 (disoriented)
 What? What?

The baby yawns and rolls on his side.

(319) JOSEPH
 Look at this?

Joseph shows her a hand written poster about the missing baby.

(320) MARY
What's that?

(321) JOSEPH
Read it. It's Sir Patrick. It must be. They put these posters all over town. Now we know where we should take him. We can drop him off there, ask for the reward and be on our merry way. With that many gold coins, we can finally have a roof over our heads.

Mary takes the poster and looks at it. It says "1000 Gold coins to whoever finds Matthew. Sir Patrick". There is a hand drawn picture of the baby. It resembles Matthew. There is a map with a dot signifying the location of where they should drop him off. The seal of the House of Patrick is at the bottom of the page. *

(322) MARY
Do we know where that is?

Mary points at the map.

(323) JOSEPH
This is the watch tower.
(Joseph points at a place on the map)
So it can't be too far away. We'll find it.

Joseph turns to the baby.

(324) JOSEPH (cont'd)
You get to go home today buddy. Isn't that exciting? And we get to have a reward. Our luck is finally turning.

(325) MARY
We should take him back to Alfreda. *

(326) JOSEPH
Alfreda!
(beat)
No. No. She's dead. No way she survived the attack. Listen, this is the only way. We can't keep him around. He'll get us killed. *

Mary seems unconvinced, but gets up and carries the baby. *

46 EXT. EDGE OF TOWN - DAY

46

Mary walks carrying the baby. She takes a bit of her piece of the fruit and gives the baby the rest. Joseph is ahead of her, map in hand, guiding the way. *

They are in an abandoned area on the edge of the town. There are a few unoccupied buildings around. The forest looms larger. *

(327) MARY
Joseph, I don't have a good feeling about this. Where did you find that poster?

(328) JOSEPH
It was plastered all over the town. It's a lot of money Mary. We need it.

Mary bites her lips. She's not convinced as she looks around at the abandoned huts and buildings in apprehension. She calms the baby. *

WIDE SHOT OF MARY AND JOSEPH IN A WIDE OPEN AREA

The abandoned buildings loom larger around them. Joseph looks at the map. *

(329) JOSEPH (cont'd)
I don't get it. There in no one here. *

(330) MARY
Let's turn back.

(331) JOSEPH
But the money?

(332) MARY
Joseph, forget about the money. This isn't safe.

Suddenly they hear movement nearby. Joseph gets in front of Mary and the Baby for protection. A moment later a horse and its rider appear from behind one of the buildings. It's Marcus. He approaches them, an evil smile on his face. *

Joseph turns around in attempt to run in the opposite direction, but Dudley, on his horse, blocks their way. They turn to their left and there is another rider. They are surrounded with no where to run.

Hadrian sits with Dudley in the riders' seat on the caravan in the middle. This particular carriage looks more like a prison carriage. *

They sit without talking, rocking back and forth as they travel the uneven road. *

Hadrian reaches for an apple and turns around to go inside the carriage. *

(346) DUDLEY
Where are you going? *

(347) HADRIAN
She's probably starving. Going to give her something to eat. *

(348) DUDLEY
You shouldn't go back there. *

(349) HADRIAN
Don't tell me what to do. *

Dudley raises his hand in a gesture of surrender. *

Hadrian enters the ... *

50 INT. CARRIAGE - CONTINUOUS

50 *

Mary sits in a corner huddled in the cold. She glances up as Hadrian walks in, but then looks away. *

Hadrian hesitates for a moment and gives her the apple. At first Mary doesn't reach for it. She glances at the apple and sees the scar on Hadrian's hand; almost like the skin has been burned a long time ago. *

Mary reaches and holds Hadrian's hand. Hadrian is taken aback by this sudden action and Mary's strong hold. *

(350) MARY
Where did you get this? *

Hadrian tries to pull his hand free, but Mary holds it tighter. *

(351) HADRIAN
I told you! It's just a scar. Why are you so interested in it? Hey, let go. *

Hadrian leaves the apple fall by Mary's foot and pulls his hand free. She picks the apple up and devours a bite. *

(352) HADRIAN (cont'd) *
 What's your problem? I'm trying to *
 help you here. *

(353) MARY *
 Slavery is an odd way to help *
 someone. Did you ask your father *
 where you got that tattoo from? *

(354) HADRIAN *
 It's a scar, not a tattoo. *

(355) MARY *
 Do you know who you really are? *

(356) HADRIAN *
 What's that suppose to mean? *

Mary looks at him as she continues devouring the apple. *

(357) HADRIAN (cont'd) *
 I shouldn't have come here. My father *
 is right. You're trying to mess with *
 my head. *

Hadrian turns and walks towards the exit of the carriage. *

(358) MARY *
 Thanks for the apple. *

51 EXT. CARRIAGE - CONTINUOUS 51 *

Hadrian sits back beside Dudley. Dudley looks at the *
 unsettled Hadrian, but doesn't say anything. *

52 EXT. FOREST - NIGHT 52

The sun sets behind the thick trees and soon the light is
 but extinguished. Joseph shivers in the dark. The night
 sound of the forest is fearful. There are far away roars and
 grunts and many other animal sounds.

53 FLASHBACK. EXT. ROOF TOP - DAY 53 *

Alfreda talks to Joseph and Mary. *

(364) ALFREDA (cont'd)
We need to stick to the shadows. He
can't see well in the dark.

(365) JOSEPH
Who?

(366) ALFREDA
The beast. The one that attacked us. *

(367) JOSEPH
Eimar? *

(368) ALFREDA
You know that thing? *

(369) JOSEPH
Yes. I don't understand how he
could've attacked all these people.
It's just not him. Someone must've
messed with his head. *

(370) ALFREDA
I know. *

(371) JOSEPH
You know? How? *

(372) ALFREDA
We have to move. He's still under the
influence of the poison. *

(373) JOSEPH
No. I'm sure he'll recognize me. I'm
his friend. *

Joseph walks out in the middle of the path, before Alfreda
could stop him. *

(374) JOSEPH (cont'd)
Eimar! Eimar. It's me. *

Alfreda walks out and grabs him. *

(375) ALFREDA
Are you crazy? It's gonna kill you. *

As if on cue there is heavy movement in the trees a few
hundred meters ahead of them and the beast steps into the
light of the moon. It smells the air. The arrows are still
stuck in its body. Joseph freezes in place. Eimar sees them,
but doesn't behave in a friendly manner. It crouches down
and growls aggressively. *

(380) JOSEPH
I don't understand. How could they
control him like that. *

Alfreda locks another iron grid in place. *

(381) ALFREDA
The poison. It confuses these beasts
and while it's dazed and under the
influence, if it smells someone it
immediately goes on the defense and
assumes it's under attack. *

(382) JOSEPH
Marcus weaponized him. To target
Patrick? *

(383) ALFREDA
Yes. Help me out with this. *

Joseph helps Alfreda lift an iron grid and lock it in place
to protect the door. *

There is a loud crashing sound. Joseph glances towards one
of the windows. *

(384) JOSEPH
Look. *

He points at a hole in the fence.

(385) ALFREDA
He broke through. Get away from the
windows. *

They both backup into the middle of the house. But
everything is silent.

(386) JOSEPH
Maybe he came back to his senses. *

(387) ALFREDA
No. It's planning. These things are
intelligent. *

Alfreda goes to a box and takes a sword out. She holds it in
a defensive position.

(388) JOSEPH
Patrick isn't here, neither is his
wife or the baby. Why is Eimar still
after us? *

(389) ALFREDA *
He's after me. *

(390) JOSEPH *
Marcus wants you dead too? *

(391) ALFREDA *
He wants us all dead. Me, Jaime, the *
baby. He can't tolerate any *
Stronglandian in a position of *
influence. To him we're all a threat. *

(392) JOSEPH *
And now he has Mary. I need to get *
her back. *

(393) ALFREDA *
We need to get to Patrick. *

(394) JOSEPH *
No. No! We're not trusting another *
Eitorian. *

(395) ALFREDA *
Shuu.. lower your voice. *

Alfreda shows him a mark on her arm. It's similar to the one *
Marcus burned on Joseph's face. *

(396) ALFREDA (cont'd) *
I was Marcus' slave until Jaime *
pulled me out of that rut. I owe her *
everything. *
(beat) *
So I can understand your hate and *
distrust, but we can't let that guide *
us. *

Suddenly the beast slams the side of the house. They both *
jump in fear. *

The beast keeps circling and slamming the different sides of *
the house, looking for a weak spot. Then silence again. *

Alfreda runs to the window and looks out. There is nothing *
there, then the beast appears as if from no where. It roars *
at her. She backs up in fear, holding the sword in front of *
her. Just as quickly as it appears it disappears. *

(397) ALFREDA (cont'd) *
The house is gonna hold. *

(398) JOSEPH
Is there a way out of here?

Then they hear its foot steps on the roof. It starts working the roof, pulling on the wood, trying to make its way in. Part of the roof starts to give way.

(399) JOSEPH (cont'd)
I think it just found a weak spot.

(400) ALFREDA
Come with me.

Alfreda moves a couch. Under it there is a door. She opens it revealing a set of stairs. Alfreda ushers Joseph down the stairs and then she goes in after him.

58 INT. ALFREDA'S HOUSE, BASEMENT - CONTINUOUS

58

Alfreda locks the door and it goes pitch black. They stay silent as the beast continues to try and break into the house. Then suddenly everything goes quiet.

Alfreda lights up a gas lamp and takes it off the wall. She gestures for Joseph to follow her. They walk through a long tunnel.

(401) ALFREDA
We have to go to Patrick.

(402) JOSEPH
No.

(403) ALFREDA
It's the only way to rescue Jaime, her baby and your sister. He's the only one with enough resources to stand up against Marcus.

(404) JOSEPH
No way. No. They only see us as slaves.

(405) ALFREDA
Listen to me, Marcus doesn't believe Patrick deserves to rule the land. He always thought Patrick was too soft on Stronglandians and his marriage to Jaime only solidified Marcus' believes.

(MORE)

ALFREDA (cont'd)

To Marcus Patrick is a traitor; a breaker of Eitorian traditions. For Eitorians that's a big thing.

(406)

JOSEPH

And that's why he wanted to get rid of them. So he and his house can rule.

(407)

ALFREDA

Exactly. With no heir in the House of Patrick, rule will go to the House of Marcus. But you disrupted his plans when you warned Patrick about the beast attack. Now he's trapped between a rock and a hard place. Patrick is most certainly looking for his kid and wife. The longer Marcus keeps them around the more likely Patrick will find them. He'd want to get rid of them as soon as possible.

(408)

JOSEPH

Why wouldn't he just kill them?

(409)

ALFREDA

He won't do that. Too much danger of being found out. Patrick has many supporters. I'll bet my life he's gonna sell them to slave traders. I've seen him do that many times. It's a worse sentence than death.

Suddenly there is a loud crash.

(410)

ALFREDA (cont'd)

He's in.

(411)

JOSEPH

We're safe here, right?

(beat)

Right?

(412)

ALFREDA

The beast has a very acute sense of smell. We need to hurry along.

They arrive to a door. Alfreda opens it and enters ...

59 INT. ALFREDA'S WORKSHOP - NIGHT

59 *

Both walk into a larger room. The only source of light is
Alfreda's gas lamp. *

(413) ALFREDA
Here hold this.

Alfreda hands Joseph the gas lamp.

Alfreda lights one in front of a workbench. It gives a dim
glow over a bow and a set of arrows on the workbench.

Joseph looks around the room they are in, using his lamp. He
sees heads of different beasts hung on the wall; their back
armor; their tentacles.

(414) JOSEPH
You're a hunter. You murder them! *

(415) ALFREDA
That's the only reason Marcus kept me
around. I made him a handsome profit. *

(416) JOSEPH
Your a traitor to your people. These
creatures, we've always coexisted
with them in peace, until the
Eitorians started hunting them for
game. *

(417) ALFREDA
Don't lecture me on history. I did
what I had to do to survive. You
don't know what Marcus did to me. It
was either that or get sold as a
slave. Do you know what they do to
slaves? Do you? *

Alfreda opens a little drawer in her work bench and takes
out a glass jar with some thick yellowish liquid. She
proceeds to open the jar carefully. Joseph looks at her
unable to decide what to do. *

(418) ALFREDA (cont'd)
We have no time to quibble and lay
blame. Marcus is the real villain
here. Don't forget that. *

The crashing continues top level as the beast continues its
search. *

Joseph walks over and looks over Alfreda's shoulder.

Alfreda dips the tips of the arrows in the jar. *

(419) JOSEPH
Is that poison? You're not going to
kill him. *

(420) ALFREDA
I'll do what I have to do to protect
Jaime. And yes you and Mary too. You
might not think highly of me. But
this is my mission now. *

Alfreda finishes off dipping the tips of the arrows in the
poison. As she does, she places each one in an arrow pouch. *

Joseph hears the noise of wood breaking apart. Joseph looks
through the door and sees light streaming through as the
beast breaks up the door into the tunnel. *

Joseph locks the door to the workshop. *

(421) JOSEPH
He's in the tunnel. *

Alfreda puts the glass jar in her bag. She takes the bow and
slings the arrow pouch over her shoulder. *

(422) ALFREDA
Hey. Hey. Take this. *

She gives Joseph the sword. Alfreda takes another glass jar
from the drawer and smashes it on the ground. Once the
liquid spills out it makes green smoke. It has a very
poignant smell. Joseph starts to cough. *

(423) ALFREDA (cont'd)
This will hide our scent. Follow me. *

They head deeper into the tunnel. Joseph secures the sword
around his waist. When they are more than half way through,
they hear the crashing of the workshop door as it breaks
under the weight of the beast. *

(424) ALFREDA (cont'd)
Run. *

They run.

60 EXT. FOREST - CONTINUOUS

60 *

They exit the tunnel into the forest just outside the
perimeter of Alfreda's house.

Alfreda gestures for Joseph to follow her. They head towards a fenced stable.

61 EXT. ALFREDA'S HORSE STABLE - CONTINUOUS 61 *

Alfreda and Joseph walk in. There is only one horse in there.

(425) ALFREDA *
Get on. *

Alfreda jumps on the horse and Joseph behind her.
They ride out.

62 EXT. FOREST - CONTINUOUS 62

Joseph looks behind him but there is nothing.

(426) JOSEPH *
I'm sorry. I didn't mean to judge *
you. *

(427) ALFREDA *
We've all had it rough. But we have *
to get our priorities straight. *
Jaime, Matthew and Mary come before *
anything else. Do we agree on this? *
Do we? *

(428) JOSEPH *
Yes. Yes. *

Joseph looks behind him and the beast is suddenly there, gaining on them.

(429) JOSEPH (cont'd) *
EIMAR. *

Alfreda looks behind her. She urges the horse to run faster. She looks back, and the beast is still gaining. It's far enough, but clearly has an advantage. She stops the horse and jumps off. *

(430) ALFREDA *
Ride off. *

Joseph takes the reigns of the horse

(431) JOSEPH *
What about you? *

The beast slows down, looking at the arrow carefully *

(435)

ALFREDA

Yeah, you know what that is, don't
you? Don't you?

Alfreda jabs it in the beast's direction.

WITH JOSEPH

Joseph jumps off the horse and takes a rope, which is
dangling off the saddle. He ties one end of the rope to a
tree on the right side of the path and wraps the other end
around another tree on the other side of the path. He makes
sure the rope is tight, about two feet off the ground. *

Joseph guides the horse away from the path. *

(436)

JOSEPH

(to the horse)

Stay here. If I die... Well I don't
really care what you do then. *

Joseph takes the gas lamp he had hung on the saddle. He
gathers some dry sticks in the middle of the path in front
of the rope and throws the lamp in its midst. The dry sticks
quickly catch on fire. *

Joseph takes the poison jar from Alfreda's bag, she had
previously hung on the saddle, and pours its contents on the
sword. *

The fire grows.

WITH ALFREDA

Alfreda is now up on her feet, maneuvering with Eimar. Her
only defense is the poisoned arrow, which appears to make
Eimar think twice before attacking her. *

The beast looks in the direction of the fire, growing
brighter. *

Alfreda takes the short opportunity of distraction and
charges the beast with the arrow.

The beast is alerted to her advancement, but not before
she's able to jab the arrow in its leg.

The beast reacts in pain and hits Alfreda with its leg.

Alfreda flies and lands on the ground face down.

(447) ALFREDA
I'm gonna finish the job. This isn't going to keep it down forever. Only way is to cut off its head. *

(448) JOSEPH
Look at him. He's done. We can just leave. *

(449) ALFREDA
We agreed Jaime and Mary first. When this thing recovers and it will, it'll come after us again and again until it kills us. *

(450) JOSEPH
No. I'm not going to let you kill my friend. He's as much a victim as we are. *

Alfreda pushes Joseph away.

(451) ALFREDA
Get out of my way.

She continues her approach, but Joseph grabs her and pulls her back.

(452) JOSEPH
Please no. *

Alfreda elbows Joseph on the face forcing him to let go of her. But he immediately runs to Eimar. *

(453) ALFREDA
What are you doing?

Joseph takes out the poisoned sword from its belly. He steps away from it. *

(454) JOSEPH
(to Eimar)
You see, I helped you. I'm not your enemy, Eimar. I'm your friend. *

Joseph throws the sword away.

Alfreda tries to charge the beast, but Joseph holds her back.

(455) JOSEPH (cont'd)
No. No. We're not going to kill him. *

(456) ALFREDA

Let me go.

The beast gets up. Alfreda gives up struggling with Joseph and backs up, holding the arrows in front of her. She is injured and in no shape to fight.

The beast looks at her angrily. Eimar is not very steady, but dangerous nonetheless. Joseph in a rare show of courage steps between Alfreda and the Beast.

(457) JOSEPH

No. Stop. Eimar, this isn't you.

But the beast leaps over Joseph and takes a swipe at Alfreda with his muscular leg. She goes tumbling back.

Joseph runs and leaps, covering Alfreda with his body.

The beast charges Joseph and Alfreda. He raises his foot. If he brings it down he can easily squish both of them to death.

(458) JOSEPH (cont'd)

Please. Please don't do this.

Eimar freezes. His leg is in mid air. He looks down at Alfreda and Joseph. After a tense moment, he leaps away and disappears into the forest.

Joseph gets off Alfreda and kneels by her side.

(459) JOSEPH (cont'd)

I'm so sorry. This is all my fault.
My fault. Please don't die.

Alfreda looks at Joseph with difficulty. There are fatal wounds in her chest area. Her breathing is raspy. She reaches for his arm.

(460) ALFREDA

(weakly)

Joseph, you have to be strong for your sister. For Jaime. It's all on you now. You need to get them away from Marcus. You hear me?

(461) JOSEPH

I don't know how. I've ruined everything. I'm just a useless slave.

Alfreda holds Joseph's arm.

(462) ALFREDA
 No, Joseph. You're not. You're a
 brave Stronglandian. Don't believe
 the lies. Remember what we agreed on.
 Jaime and Mary first. Right? *

(463) JOSEPH
 Yes. Yes. Right. *

(464) ALFREDA
 My bag. *

Joseph looks up. He scrambles to get Alfreda's bag. He
 kneels back beside her. *

(465) JOSEPH
 Here. I got it. *

But Alfreda is dead. *

(466) JOSEPH (cont'd)
 No. Oh. Please, wake up. Wake up. I'm
 so sorry. *

Joseph holds her hand and cries.

63 INT. CATACOMBS - EVENING 63 *

The catacombs are long dark tunnels. Prison cells are lined
 up on each side. *

64 INT. PRISON CELL - CONTINUOUS 64 *

Mary is in a dark damp cell. A guard passes the cell. He
 throws her a dry morsel of bread, and leaves a bowl of
 water. *

Mary takes the bowl of water and walks deeper into the cell,
 where Jaime is tied with metal shackles. *

(467) MARY
 Here. Drink this. *

(468) JAIME
 (exhausted)
 That's yours. *

(469) MARY
 You need it more than I do. Come on
 now. *

Mary helps Jaime drink the water. Then she breaks the bread in two pieces and gives Jaime the bigger piece. Jaime looks at her and smiles. *

(470) JAIME
This is all my fault. *

(471) MARY
No. It's their fault. Not yours. My brother is right not to trust them. We have to take what we can when we can. *

Jaime looks at Mary sympathetically. She reaches over and rests her hand over Mary's. *

(472) JAIME
Don't forget who you are. *

(473) MARY
I don't know who that is anymore. *

(474) JAIME
You're the girl who rushed to help me, someone she hardly knows, who put her life on the line to save a half Eitorian baby, when she could've saved herself, and who gave me her water and shared her food, no matter how little she had. *

Mary rests her head on Jaime's shoulder. And Jaime rests her head on Mary's head. *

(475) MARY
I am great, aren't I? *

(476) JAIME
And humble too. *

Mary and Jaime share a quiet laugh. *

A guard passes his stick across the bars of the cell, making a loud rattling noise. Mary and Jaime startle. *

Mary looks up and sees three guards open the door to the cell and head towards them. *

Two of them unshackle Jaime and pull her to her feet. The third one takes Mary and they drag both of them out of the cell. *

(477) MARY *
Where are you taking us? *

65 INT. CATACOMBS - CONTINUOUS 65 *

Mary struggles against the guard but he's too strong. *

They walk through a gate into a larger area. Ahead there is *
a gate which leads to outside the building. There is a lot *
of clutter stacked up high. It looks like a storage area. *

Jaime stumbles her footing. The guards are forced to *
slowdown to accommodate her. *

(478) GUARD *
Come on woman. We need to get you *
both ready. *

Mary tries to go to Jaime's assistance, but her guard holds *
her back. *

(479) MARY *
Look at her, she's hurt. I just want *
to help. *

(480) GUARD *
Move. *

(481) MARY *
You can't treat us like this. We're *
human beings. *

Jaime looks at Mary and mouths ... *

(482) JAIME *
Get ready. *

Suddenly Jaime shoves the guard nearest to her into a stack *
of boxes. The boxes come tumbling down. The guards are *
forced to cover their head. Mary is suddenly free. *

(483) JAIME (cont'd) *
Mary, Go. Find my baby. Go. *

Mary doesn't hesitate. She bolts away. The guard responsible *
for her turns to the other two and points at Jaime... *

(484) GUARD *
She's more important. Get her to the *
slave trader. I'll go after the *
street trash. *

The guard turns and heads after Mary. *

66 INT. CATACOMBS - CONTINUOUS 66 *

Mary runs aimlessly through a series of catacomb tunnels which look the same. She gets to an intersection, hesitates there for a moment and then turns left. She runs into a dead end. *

She turns around and heads back, only to find the guard blocking her way. *

(485) GUARD
You're lucky they pay more for live girls than dead ones, or else I would kill you, slave. *

The guard advances. Mary looks around, but there is no where to go. *

(486) HADRIAN (O.S.)
What's going on here? *

The guard snaps behind him, then back at Mary. *

(487) GUARD
I'm just carrying Sir Marcus' orders. *

(488) HADRIAN
I'll take it from here. *

(489) GUARD
I can't be negligent in my duties,.
Sorry sir. You'll have to take this up with your father *

A wooden beam slams into the man's head and he goes down like a sack of potatoes. Hadrian drops the wooden club beside the man. *

(490) HADRIAN
Let's go. *

Mary hesitates. *

(491) HADRIAN (cont'd)
Please. I'll get you out of here. *

He extends his hand to Mary. She looks at the scar on the back of it. She hesitates for a moment, but then takes his hand and they head off. *

This shot transitions out of the castle and we fly through the town. The town turns into a map. We cut to Joseph holding the map.

*
*
*

67 EXT. ALFREDA'S HOUSE - DAY

67

Joseph sits by Alfreda's grave looking at the map. It outlines Alfreda's house, the watchtower, and the forests, in the middle of the two towns. The castles are marked with red. He puts the map in Alfreda's bag.

*
*
*
*

Joseph stands over Alfreda's grave for a moment. He has erected a cross on her grave.

*
*

(492) JOSEPH

I'm sorry.

Joseph picks up Alfreda's bag and mounts the horse. He rides off.

*
*

68 EXT. FOREST - EVENING

68

Montage of Joseph riding his horse through the forest.

He stops his horse and looks around. To his right, there is a tumultuous river. Joseph takes out the map and looks at it. He's clearly lost.

*

Joseph rides his horse along the elevated river bank. The forest gets thicker as he progresses. Suddenly, the horse slows down.

*

(493) JOSEPH

What's the matter?

The horse becomes apprehensive.

POV PRYING EYES WATCHING THROUGH THE TREES

Joseph nudges the horse to move, but it doesn't obey.

(494) JOSEPH (cont'd)

Let's go. Come on.

Out of nowhere, two beasts emerge from the thick bush. One of them crouches and growls aggressively.

*
*

The horse rises on its two hind feet and Joseph falls off. The horse bolts away. The beasts don't bother going after the horse.

*

69 INT. WINE CELLAR - DAY

69 *

Mary and Hadrian hide in a darkened wine cellar. A slit in the door lets a stream of yellowish, flickering light in. Hadrian and Mary sneak a look outside at guards, going back and forth, through the tunnel.

Hadrian gestures for Mary to stay quiet and follow him. They head deeper into the wine cellar and sit behind a bunch of wine crates.

(500) HADRIAN
I know who I am!

Mary looks at him surprised.

(501) MARY
What?

(502) HADRIAN
You asked if I knew who I am. I do.
I'm an Eitorian; a descendant of the
House of Marcus.

(503) MARY
Then where did you get this scar.
Look at this.

Mary takes Hadrian's hand and puts hers beside his. The striking similarity between her tattoo and the scar on Hadrian's hand can not be ignored.

(504) HADRIAN
I am an Eitorian. I was raised on the
great traditions of our people; of my
people.

(505) MARY
Then why did you help me? According
to your traditions we're nothing but
slaves to you.

Hadrian stumbles with his words and then falls silent.

(506) MARY (cont'd)
Look, what you did for me proves to
me who you really are? A man who
prefers to stand against injustice no
matter what the costs are. You know
what your father is doing is wrong.
We have to get Jaime and her baby
back to Patrick.

(507) HADRIAN *
 No! You don't understand. According *
 to our law, Eitorian law, Sir Patrick *
 can accuse my father of treason and *
 execute him on the spot. *

(508) MARY *
 What's the solution then? Commit an *
 innocent mother and her baby to a *
 life of slavery? Where does it all *
 end? *

Hadrian looks at Mary intensely. *

70 EXT. EDGE OF FOREST - EVENING 70 *

The sun has almost set when Joseph arrives at the edge of *
 the forest, on top of a hill. Down below is a small town, *
 quite different from the town where he came from. His town *
 is melancholy, dark. This one has a different spirit. The *
 buildings are more friendly; more colorful; radiates hope.

There aren't many people in the streets at this time of day. *

There is a main road which branches into two. One leads to a *
 large castle and the other leads to a smaller one.

Both castles are built by a cliff facing the ocean. The *
 cliff runs as far as Joseph can see.

Joseph dismounts the beast and looks at the map. He points *
 at the larger castle.

(509) JOSEPH *
 That's where I need to get to, I *
 think. *

Joseph looks at the beast.

(510) JOSEPH (cont'd) *
 It'll be safest for you to stay *
 hidden, okay? Thank you for *
 everything.

Joseph touches the beast's face. The beast leans his head *
 into Joseph's hand.

Joseph turns and walks down the hill, leaving EIMAR at the *
 tree line.

71 EXT. CASTLE - NIGHT

71

Night has fallen. Joseph walks up to the castle. He hides behind a boulder, watching the perimeter. There are a few guards walking around.

Joseph takes out his sword. He watches the guards making their rounds. When they go round the corner, they no longer have a view of the gate. Joseph takes this opportunity and sprints towards the open gate.

(511) GUARD 1
HALT.

Joseph doesn't. He continues to sprint towards the gate.

(512) GUARD 1 (cont'd)
INTRUDER. INTRUDER

Two other guards appear as if from no where blocking Joseph's path. Both have torches to light their way; their swords drawn.

The first guard who saw him blocks his path back.

Joseph looks behind him. Before he knows it he's surrounded by seven guards. All have their swords drawn out.

(513) JOSEPH
I want my sister. I'm not going to
leave without her.

(514) GUARD 1
(to his fellows)
Arrest him.

But Joseph makes a skilled move with his sword.

(515) JOSEPH
I know how to use this. I'm not
leaving without my sister.

The situation tenses up. Two of the guards have spears and they start advancing on him.

(516) GUARD 1
You can't take us all.

Joseph turns around erratically, swishing his sword around, trying to keep them back. But he knows he is no match for them.

Eimar advances towards Sir Patrick. Truly terrifying. The soldiers raise their swords and advance to help their master. Sir Patrick stops his advances.

(523) SIR PATRICK
Where did you get that sword?

(524) JOSEPH
Alfreda gave it to me. *

(525) SIR PATRICK
Alfreda? She survived the attack? *

(526) JOSEPH
 (sad)
Alfreda is dead. But Jaime and your baby are alive. *

Sir Patrick is moved by the news. He looks from Joseph to Eimar, then he motions to his guards to lower their weapons.

The guards hesitate.

(527) SIR PATRICK
Do it.

The guards obey.

Joseph relaxes a bit.

(528) SIR PATRICK (cont'd)
Where are they?

Patrick takes a step towards Joseph. Eimar growls.

(529) SIR PATRICK (cont'd)
Please. Tell me.

(530) JOSEPH
Marcus took them. And he took my sister. And he manipulated Eimar into attacking you. He wants you, Jaime and your baby dead. *

Sir Patrick is shocked by this revelation.

(531) SIR PATRICK
What makes you think Marcus has anything to do with any of this? He is family.

(532) JOSEPH
Wake up and see the truth. He wanted to kill you because you married one of us. He hates what your baby could one day stand for.

Patrick is skeptical

(533) SIR PATRICK
Are you sure? If you're lying...

(534) JOSEPH
I might be poor. But I'm not a liar.

Joseph puts his hand in his pocket and produces Marcus' medallion. He throws it to Patrick who catches it.

(535) JOSEPH (cont'd)
I got this off one of your wife's kidnappers. You recognize Marcus' house signet, don't you? *

(536) SIR PATRICK
You could've gotten this from any where. *

(537) JOSEPH
Why would I lie? What possible benefit is it for me to come here? To die? My sister insisted on returning your son to you. She's a good person, better than me. Better than you. She doesn't deserve to be a slave.

Sir Patrick examines the insignia. He's moved.

(538) SIR PATRICK
Come with me.

72 INT. SIR PATRICK'S CASTLE - NIGHT

72 *

Sir Patrick and Joseph walk through the corridor of Patrick's castle. It's extravagant to say the least.

They pass Dudley, Marcus' right hand man. Joseph doesn't notice him as he is busy looking around in amazement.

Dudley turns around to avoid being seen as well. Once they pass him, Dudley turns around and follows them.

Patrick sighs and calms down.

(546) SIR PATRICK
 Listen to me. We can waste the little
 time we have arguing about the past,
 or we can work towards the future.
 Jaime always told me, just cause
 we've been hurt, doesn't mean we stop
 doing the right thing.

Joseph looks at Sir Patrick.

(547) JOSEPH
 Mary says the same thing.

(548) SIR PATRICK
 Wise girls.

Sir Patrick unrolls the blue print of a palace on the table.

DUDLEY'S POV. HE WATCHES ON. *

(549) SIR PATRICK (cont'd)
 This is Marcus' palace. He is always
 cautious. You would've never been
 able to make it into the palace on
 your own.

Sir Patrick points to the blue print of the palace.

74 EXT. EDGE OF FOREST - NIGHT

74

Joseph rides Eimar furiously.

Joseph wears a similar suit to what Sir Patrick wears.

They travel in the edge of darkness, where no one can see
 them.

(550) SIR PATRICK (V.O.)
 He has guards posted all hours of the
 day, patrolling the border of the
 palace. They are likely to arrest or
 even kill any stranger who approaches
 unannounced. *

Joseph and Eimar stop. Marcus' palace is now in clear view.

Joseph gets off and watches the palace, hiding behind a tree
 to stay out of sight. He can see the guards patrolling the
 perimeter.

75 INT. SIR PATRICK'S STUDY - NIGHT 75 *

Sir Patrick gives Joseph a letter with a distinguished seal on it. *

(551) SIR PATRICK *

This seal will let you get past the guards. It is carried by people on official missions from me. So no one will question your presence. I would storm the palace and turn it upside down. But I know Marcus. If he feels cornered... You can't predict what he'll do. *

POV OF DUDLEY. HE WATCHES. *

Sir Patrick takes a hold of Joseph's shoulders. *

(552) SIR PATRICK (cont'd) *

I'm putting my family's life in your hand. There is no greater trust than this. *

Dudley walks away. *

76 EXT. EDGE OF FOREST - NIGHT 76 *

Joseph checks his sword and looks at Eimar. *

(553) JOSEPH *

Alright, Eimar. Let's hope Patrick is going to hold up his end of the bargain. Stay here. *

Joseph starts his hike towards the palace. *

77 INT. WINE CELLAR - NIGHT 77 *

Hadrian looks through the slit in the door and the tunnel seems empty. He gestures for Mary to follow him. They exit to ... *

78 INT. TUNNEL - CONTINUOUS 78 *

The tunnel is empty. *

Mary and Hadrian climb up a set of stairs until they reach a door. Hadrian pushes it open. The light comes flooding in, blinding them for a moment. *

Hadrian goes through first. He checks and makes sure no one is watching and then signals for Mary to follow.

Mary walks through the door to a ...

79 INT. SMALL HALL - CONTINUOUS

79

The hall is decorated with Eitorian paintings.

A couple of palace employees exit another side door. Hadrian and Mary hide behind a statue by the wall beside the door they just walked through, until the employees exit through one of the other doors.

There are a series of statues and plants, lined up across the wall. Mary follows Hadrian from one to the other, using them to stay hidden from sight.

They reach the last plant in the row. It's large and good for keeping them hidden.

Mary tugs at Hadrian's sleeve. He looks at her.

(554)

MARY

The baby. Please.

Hadrian hesitates for a moment and then gestures for her to follow him.

They head down a narrower corridor, which branches off the main hall. From there they go up a set of stairs into a ...

80 INT. CORRIDOR - CONTINUOUS

80

Mary and Hadrian walk through the corridor. There are doors which line up both sides of it.

They hear footsteps closing in.

Hadrian pulls Mary into a doorway. They watch as a guard walks past them.

Once they are sure he's far enough, they exit their hiding spot and they go to one of the doors. They open it and enter a ...

81 INT. ROOM - CONTINUOUS

81

The baby is in a crib.

Mary approaches him. *

(555) MARY
It's okay, buddy. We're gonna get you
outta here. *

When the baby sees her he's happy. He stands up in his crib
and jumps up and down. *

(556) MARY (cont'd)
I'm happy to see you too. Let's go
okay. *

Mary picks the baby from the crib. *

(557) HADRIAN
We have to hurry. The slave traders
are almost here. They will come for
him at any moment. *

Mary follows Hadrian with the baby. *

(558) MARY
We gotta stay quiet, okay, buddy? *

They exit back to the corridor. *

82 INT. CORRIDOR - CONTINUOUS

82 *

They head down to the end of the corridor, but two guards
step right into their path. Both parties are taken by
surprise. *

(559) GUARD
What are you doing sir? Sir Marcus
wants that baby. *

Hadrian turns to Mary. *

(560) HADRIAN
Run. *

They run down the other end. *

The guards are still surprised. One of them turns to his
compatriot, dumbfounded. Then they head after Hadrian and
Mary. *

Hadrian and Mary have a good head start. Mary holds the baby
tight, who seems to enjoy the run *

(565) HADRIAN *
We better hurry. *

They both exit to the ... *

87 INT. STAIRWELL - CONTINUOUS 87 *

Hadrian stops by the door and checks to make sure no one is there. *

(566) HADRIAN *
Mary, I know what my father is doing *
is wrong, but he's still my father. I *
can't let Sir Patrick execute him. *

Mary touches Hadrian's shoulder reassuringly. *

(567) MARY *
Together we can do our best to *
convince Sir Patrick not to. I'm sure *
he'll listen. *

Hadrian nods and heads out into the corridor *

88 EXT. MARCUS' CASTLE - NIGHT 88 *

Joseph wears a hood over his face and gloves to hide his features. The darkness which precedes the dawn assists Joseph's mission. He flashes the sealed letter at the guard standing at the gate of the palace. *

(568) GUARD *
Early for a delivery! *

Joseph keeps his cool. *

(569) JOSEPH *
Sir Patrick's orders. *

The guard steps aside and Joseph walks through the gate. He heads to a set of grand stairs leading up to a large double door. *

(570) DUDLEY (O.S.) *
You! *

Joseph glances back and sees Dudley. Joseph speeds up his pace. *

(571) DUDLEY *
Stop. *

Joseph pushes the castle door open and enters into ... *

89 INT. MARCUS' CASTLE, STONE CORRIDOR - CONTINUOUS 89 *

Joseph runs through a long stone corridor. It opens to a big hall. At this time of day, there is hardly anyone awake. *

He looks behind him and sees Dudley almost on him, sword ready to deliver a deadly blow. *

(572)

DUDLEY

You won't get too far, slave. *

Joseph takes out his sword and spins around blocking a sword hit. *

Joseph and Dudley have an intense sword battle. Joseph uses all his prowess to fight a formidable and skillful opponent. *

Joseph grabs one of the shields hung on the wall and uses it to defend himself against the hammering Dudley delivers. *

90 INT. LARGE HALL - CONTINUOUS 90 *

The fight makes its way into a large hall. *

There are statues and plants lined up against the wall. *

Joseph pushes those in front of Dudley to slow him down. But Dudley is strong. *

Dudley delivers a hard hit, which Joseph blocks with his shield. He stumbles back into a closed door. Dudley doesn't lighten up, he abandons his shields and uses both hands on the sword to hammer Joseph. Joseph uses his shield to block it, but it's so violent that he falls to the ground. *

Dudley reaches for Joseph's shield and rips it from his hand. *

Dudley smiles in triumph. *

(573)

DUDLEY

End of the road, slave. *

91 INT. ANOTHER STONE CORRIDOR - CONTINUOUS 91 *

Mary and Hadrian run through a larger stone corridor towards a large door. *

They push it open and exit to ... *

92 INT. LARGE HALL - CONTINUOUS 92 *

The door Hadrian pushed open separated Joseph and Dudley.
The door hits Dudley just as he is about to stab Joseph. *

Hadrian and Mary run out. *

Joseph scrambles to his feet and grabs his shield. He looks
up and sees more palace residents walk into the great hall,
watching the events unfold. *

Suddenly Joseph hears a scream from behind him. *

He snaps back and sees Marcus with one of his guards. The
guard holds Mary hostage with his sword on her neck. She
still has the baby. The baby cries. *

(574)

MARCUS

I think it'll be good for everyone if
you hand me the baby. Come on, girl. *

Mary gives him the baby. Marcus takes the baby in one arm
and holds Mary's hand with the other. The guard transfers
her to Marcus. Marcus looks at the tattoo in Mary's hand
intently. *

(575)

MARCUS (cont'd)

What have we here? *

(576)

MARY

Let me go. *

Marcus lets her go. She was pulling away so hard that she
falls on her butt when he lets her go. Joseph, practically
drags her back behind him. *

(577)

MARCUS

It astounds me how dumb you
Stronglandians are. Do you know the
man you're trying to help? The great
Sir Patrick? His house was the one
who destroyed your village and took
most of your people as slaves.
Probably including your parents. I
would recognize that mark on your
hand any where. I happen to have
gotten to know one of their women
quiet well. *

Marcus laughs and looks at his guards and they laugh too. *

Dudley joins the ranks. *

Hadrian looks at his tattoo with a sudden realization. *

(578) MARY
Was that woman Hadrian's, mother? *

Marcus falls silent. *

(579) HADRIAN
Well, was it father? *

(580) MARCUS
Shut-up boy. You're betraying me for
these slaves? You're betraying our
traditions *

Marcus' guards stand ready to descend on Mary and Joseph. *

(581) MARY
You're the one who betrayed your
traditions. You're the one who
fathered a son from a Stronglandian
woman and hid his identity. *

(582) MARCUS
Lies. She's lying son. That's what
Stronglandians do. They lie to save
their skin. *

(583) MARY
There are no lies here except yours. *

Marcus looks around at the castle employees congregating,
eyeing him. *

(584) MARCUS
SHUT-UP. SHUT-UP. I had enough of
this. Kill them. *

The guards don't obey the orders. *

(585) MARCUS (cont'd)
I said kill them. *

(586) JOSEPH
It's over. Sir Patrick knows about
what you've done and he's on his way. *

Marcus grabs Dudley from his armor. *

(587) MARCUS
Get your men in order. *

(588) DUDLEY *
Men, we obey the House of Marcus. *

(589) GUARD *
Not for treason against our Eitorian *
people *

Dudley stabs the objecting guard through. The man falls to *
the ground, dead. *

(590) DUDLEY *
Any one else. *

The rest of the guards prepare and advance, but Hadrian gets *
in their way. Mary and Joseph backup. Joseph looks left and *
right. They are pretty much cornered, except for a balcony *
behind them. Joseph and Mary head there. *

(591) HADRIAN *
You're wrong father. You hate them *
for your own sins. *

(592) MARCUS *
I should've known a son of a slave *
will amount to nothing. *

Dudley pushes Hadrian out of the way. Joseph throws his *
sword at the advancing guards. They duck to avoid it. Along *
with the delay Hadrian caused, Joseph and Mary have enough *
time to back up to the balcony. The rope which Hadrian and *
Mary had thrown earlier to trick the guards dangles a meter *
away. *

Joseph and Mary climb on the thick railing of the balcony. *

(593) JOSEPH *
We have to jump. *

Joseph abandons his shield. *

(594) JOSEPH (cont'd) *
Jump. *

Mary and Joseph jump as Dudley catches up and swings his *
sword at them, but misses. *

Joseph grabs onto the rope. Mary slips, but Joseph grabs her *
hand before she falls. She secures her hold on the rope as *
well. *

The momentum of the jump swings the rope like a pendulum. *

Joseph tosses the torch to the side and they run down a set of stairs from the balcony to the palace square. *

95 EXT. MARCUS' PALACE SQUARE - CONTINUOUS 95 *

Mary and Joseph run through the square towards the gates. To their terror guards close the palace door. *

Suddenly Sir Patrick rides in and shoots one of the guards closing the door with an arrow. The other guards back up. A short moment after, a stream of guards file through the gate. *

(601) SIR PATRICK
Men, fan out. Find my family. *

Sir Patrick approaches Joseph with his horse and dismounts. The rest of his men spread through the palace, disarming Marcus' men. *

Patrick cuts the few steps separating him from Joseph urgently. *

(602) SIR PATRICK (cont'd)
Did you find my wife and son? *

(603) JOSEPH
You have to hurry. Marcus has your son. *

96 INT. GRAND HALL - CONTINUOUS 96 *

Marcus looks at Dudley. *

(604) MARCUS
Gather your most loyal men. We need to make a stand. Are you with me? *

(605) DUDLEY
Yes sir. *

Hadrian holds his father's arm. *

(606) HADRIAN
Please, father, I love you no matter what, but when is this going to stop? *

(607) MARCUS
Fool. The rule was meant for you. Now... *

(618) SIR PATRICK (cont'd) *
I owe you a debt of gratitude. Stay *
with my guards and you'll be safe. *

(619) JOSEPH *
How are you going to find him? *

(620) SIR PATRICK *
There is only one viable escape out *
of my town. The trader's road. *

Jaime goes to Mary and tries to hug her but she steps away. *

(621) JAIME *
What's wrong? *

(622) MARY *
You're married to the monster who *
ripped my village and my family *
apart. How could you? *

(623) JAIME *
It wasn't him. It was his father. *

(624) MARY *
Does it matter? He did nothing to *
stop it, but give sweet and useless *
speeches. *

The guard brings a horse for Jaime. Jaime backs up towards *
it. *

(625) JAIME *
I hope you find it in your heart to *
forgive us. *

Jaime mounts the horse. *

(626) SIR PATRICK *
(to the guard) *
Make sure they are safe. *

Patrick and Jaime, along with some of their guards ride *
away. *

Joseph turns to Mary. *

(627) JOSEPH *
Are you okay? *

- (628) MARY
You heard who that man really is. You
were right. I was too naive to think
they'll ever accept us. *
- (629) JOSEPH
No Mary. I was wrong. You were always
right. Just cause someone hurt us,
doesn't mean we shouldn't help if we
have the chance. This is who we are.
You taught me that. *
- Mary looks away. *
- (630) GUARD
If you'll follow me. *
- (631) JOSEPH
Take my sister. I have some business
to attend to. *
- (632) MARY
No. Joseph. You're not going to leave
me again. *
- (633) JOSEPH
Mary, I have to see this through. I
have to keep my promise. *
- (634) MARY
You don't owe him anything. *
- (635) JOSEPH
You're right. I'm not doing it for
him. I promised Alfreda I'll get
Jaime's baby back. *
- (636) MARY
You've changed. *
- (637) JOSEPH
You don't know the half of it. *
- (638) MARY
I'm not leaving you. I'm coming with. *
- (639) JOSEPH
Mary. I can't worry about you and ... *
- (640) MARY
No. I'm the one who got us into this
whole thing from the beginning. I'm
the one who should see it through. *

Joseph looks at her and smiles *

(641) JOSEPH
Alright then. Let's do it. *

(642) GUARD
But Sir Patrick told me to take you
back. *

(643) JOSEPH
Sorry buddy. We don't answer to Sir
Patrick. *

Joseph and Mary run towards the gate. Leaving the guard
behind. *

98 EXT. EDGE OF FOREST - NIGHT

98 *

Joseph and Mary head towards the tree line.

(644) MARY
Where are we going?

(645) JOSEPH
Almost there.

They get to a designated place and stop.

(646) MARY
Where is here?

Joseph turns to Mary.

(647) JOSEPH
Don't be scared now, okay?

Joseph backs up. Eimar steps out of the darkness. We first
see his glowing eyes and veins, then we see his face. *

Mary's eyes widen in horror. She is speechless.

Joseph puts his hand on Eimar's neck.

(648) JOSEPH (cont'd)
Meet my friend. *

99 EXT. FOREST - TWILIGHT

99

The sun rises. Joseph and Mary are on Eimar's back. Mary
holds on to Joseph. *

(655) SIR PATRICK
Please. Marcus. Haven't I been good to you?

(656) MARCUS
Good? You want to rip apart our way of life and our traditions, and you call that good? You want to give these savages back power so they can be the ones to enslave us and you call that good?

(657) SIR PATRICK
Don't be a hypocrite, Marcus. We both know who Hadrian's mother is. *

(658) MARCUS
Unlike you I didn't suffer his mother to raise him. You know full well, I banished her and I raised him by myself. Unlike you. You let this Stronglandian slave infiltrate our ranks and make changes left and right. *

101 EXT. THE TRADERS ROAD, TO THE SIDE - MORNING 101

Joseph and Mary sneak behind a boulder and watch the events unfold.

(659) SIR PATRICK
Marcus please. I beg you. Give me back my son. *

(660) MARCUS
You want your kid?

102 EXT. THE TRADERS ROAD - MORNING 102

Back with Marcus and Sir Patrick.

Marcus reaches within his coat and produces a scroll. He gives it to one of his men and gestures to him to give to Sir Patrick.

(661) MARCUS
Sign this.

The man walks to Sir Patrick. Marcus has made sure he's about fifty meters away to avoid any nasty surprises.

110 EXT. THE TOWN BORDER - LATER

110 *

The convoy including Joseph and Mary riding Eimar, and Sir Patrick, Jaime and his men approach the border of the town. *

Mary and Joseph dismount Eimar. *

Sir Patrick and Jaime stop and dismount their horses. Sir Patrick holds his son. *

(708) MARY
This is where we part. *

(709) SIR PATRICK (O.S.)
Come back with us. I will reward you for all you've lost. *

Mary looks at Patrick and steps closer to Joseph. *

(710) MARY
Really? You will? May I ask you something? *

(711) SIR PATRICK
Anything. *

(712) MARY
Is anyone left from our village? The village your house pillaged for slaves. *

Sir Patrick looks down for a moment and then back at Mary. *

(713) SIR PATRICK
I'm truly sorry for all the difficulties which befell you and your brother. I now see that change will only come through people like you, who are willing to do the right thing no matter what their circumstances are. I shall endeavor to do the same. *

(714) MARY
Please, no more speeches. Just tell me where my parents are. *

(715) SIR PATRICK
I don't know. My father sold all the slaves to surrounding towns. *

Jaime takes a step towards Mary, who takes a step back. She doesn't want to get close to Jaime. *

