Christmas On the Run

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

Written by

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Draft 1

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FADE IN:

1 EXT. THICK FOREST - DAY

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.

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

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.

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

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.

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

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.

The beast eats the fruit.

(1) JOSEPH Hey, that's mine.

The beast covers the fruit with his front leg.

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

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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	JOSEPH (cont'd) mar, stop. I need these for my ster.
The beast looks fruit.	Joseph over, then he eats the remaining
(4)	JOSEPH (cont'd) eat. Just great.
The beast looks backs up.	at Joseph and walks towards him. Joseph
	JOSEPH (cont'd) 7. Take it easy. Okay. No worries. 8. probably need them more than I
	the tree with his massive body. A bunch of odged and land around Joseph. One of them the head.
The beast product holds his head i	ces a sequence of melodic whistles. Joseph In pain.
(6) Oh,	JOSEPH (cont'd) you think that's funny, huh?
beast. The beast The fruit hits 3	one of the fruits and chucks it at the returns the favor by kicking one at Joseph. Toseph hard in the stomach. Joseph falls on ling his torso in pain.
The beast approate to find out if h	ches him worried and rolls him over, trying ne's okay.
Joseph laughs ar	nd points at the beast.
(7)	JOSEPH (cont'd)
The beast produc	es a sequence of annoyed whistles.
(8) Com it.	JOSEPH (cont'd) ne on it's a joke. And you deserve
back on Eimar. To of the fruits. He he does he sees his thumb. He lo	seph and sits besides him. Joseph rests his they are quite friendly. Joseph picks up one to breaks the hard crust and takes a bite. As a tattoo on the back of his hand right above poks at it and runs his finger over it. Eimar the 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		
	another bite from the fruit and rests his head *ody feeling his steady breath. He closes his *		
(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.		
	to his feet and picks up his bag. He collects it. Joseph looks up at the beast.		
(12)	JOSEPH (cont'd) * I'll see you tomorrow, okay? *		
Joseph puts l face into Jos	his hand on Eimar's face and Eimar leans his * seph'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 be	east, continues his irregular shifting. *		
(14)	JOSEPH (cont'd) * Eimar, what's wrong with you? *		
	at Joseph and growls. Tentacles drop down from * p. He's clearly angry and agitated. *		
sees the gli	finds out the source of Eimar's agitation. He nt of metal between the trees. A few camouflaged armor move swiftly through the trees.		
(15)	JOSEPH (cont'd) * Hunters. * (to Eimar) * Run.		

But before Eimar reacts a spear comes flying and sinks right underneath his armor. Eimar rises on his hind legs painfully and in his writhing he hits Joseph. Joseph lands hard on the ground.
Eimar's shifting represents a serious danger to Joseph. The creature can easily trample him to death. Joseph runs and hides in a vacuum in a tree trunk. The hole is covered with branches and heavy moss.
Eimar starts running, but another spear hits him. This time the spear is tied to an iron chain.
Joseph watches as the hunters close in on Eimar.
Eimar on his part loses strength as more spears connected to chains sink into his body.
The hunters emerge from the thick forest.
(16) HUNTER The poison is working. Keep it coming.
The hunters shoot arrows at Eimar.
JOSEPH Eitorians.
The EITORIAN HUNTERS congregate around Eimar and wrap the chains around his legs.
HUNTER We got it, men. Let's bring in the cage.
Joseph watches as another hunter rides a horse drawn animal cage.
Joseph makes a decision. He abandons his hiding spot and sprints at the carriage.
The hunters don't register his presence until he jumps onto the moving carriage. Joseph is very fast and has a strong built. He pushes the RIDER off the carriage. In his surprise the rider doesn't give much of a struggle. He just tumbles over. The leader of the hunters takes notice of Joseph.
(19) HUNTER (cont'd) Get him.
(20) JOSEPH

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any further.		7
off, but soon	s congregate on Joseph. He tries to fight them n they drag him off the carriage and hold him in hunter looks at the other hunters.	t t
(21)	HUNTER Go on men, load the beast up into the carriage.	t t
	alks to Joseph. All the hunters have darker black hair and dark eyes.	اد د
(22)	JOSEPH Let him go.	4
The hunter la	aughs.	4
(23)	HUNTER You Stronglandians have a strange obsessions with these beasts.	t t
(24)	JOSEPH They are not game, they are friends.	4
(25)	HUNTER Are you telling us what to do, slave? Because we do as we please.	t t
Joseph strug	gles against his captors.	4
The hunter to neck. (26)	HUNTER (cont'd)	7
	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	7 7
	good mood. This beast will make us a handsome profit. So I'll give you a	4
	choice. You can choose to die here, or you can tuck your tail between your legs and run away like a coward.	t t
	ates for a moment. His sight shifts between the rd and the unconscious Eimar.	4
(27)	HUNTER (cont'd) Come on, slave. What's it gonna be?	4

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

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. 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. MARY (29)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. STORE OWNER (30)Sir Marcus! I wasn't expecting you!

How can I be of service. Anything you

need ...

Marcus holds up his hand to stop the store owner from continuing his banter.

- (31) MARCUS
 Is the decoration for Sir Patrick's festival ready?
- Of course sir, I've already dispatched the caravan with all the supplies. You needn't have bothered coming all the way here, sir...

Mary plays with the sword. She swings it and hits Marcus' hand with it.

(33) MARCUS

Mary looks up at Marcus in fear. He dwarfs her.

Marcus looks her over and then turns to the store owner.

- (35) MARCUS What's that doing here?
- (36) STORE OWNER
 I'm sorry sir. She's harmless. Comes
 in here once in a while.
- MARCUS
 I would've thought a respectable
 establishment such as this, wouldn't
 let Stronglandian filth in. Maybe I
 should be taking my business
 elsewhere.
- (38) STORE OWNER NO. No. That won't be necessary.

The store owner hesitates for a moment, but then grabs Mary's arm.

(39) STORE OWNER (cont'd) Thief.

Mary snaps surprised at his sudden aggression.

	(40)	I was	MARY	
	(41)	What else d	STORE OWNER lid you steal? Tell me.	
		nger pleases	at Marcus, wanting to see if his him. Mary struggles against the	
	(42)	Stop! I did	MARY In't steal anything. I even see?	
	her palm. Th	e store owne	d and there is a couple of coins in er looks at the coins then at Marcus, the store owner critically.	
3	EXT. DECORAT	ION SHOP - I	DAY	3
	back every f recovers him	ew steps. He self before	snowy streets of the town, glancing slips a couple of times but wiping out. Joseph clears the fresh ce, as he slows down and looks	
	People aroun cold.	d him are mo	oving quickly, trying to avoid the	
	looking for	Mary. He kic	at pole. He fidgets, shifting around, ks at the snow in anger as he looks the forest.	
	(43)		JOSEPH nimself) nry. Where are you?	
	He sees her Mary in his		store window. The store owner has	
	Joseph sprin	ts to the st	core.	
4	INT. DECORAT	ION SHOP - I	DAY	4
			ary to the back of the store. Mary In the opposite direction.	
	(44)		STORE OWNER now. Stealing won't go 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?

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 shelve teeter for a moment, and then crash down to the ground.

(54) STORE OWNER 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.

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.

*

glows red fro	the candle to the side, now that the iron stamp om the heat. The Stronglandian employees look on They themselves have different marks on their	* * *		
(60)	MARCUS (cont'd) For a country called Strongland, it didn't put up much of a fight against the great Eitorian people.	*		
(61)	JOSEPH Great?! You're a bunch of opportunistic	*		
to the right	Joseph hard interrupting him. He holds his face and holds up the stamp close to Joseph's face. eel its heat. He looks at it from the corner of			
(62)	MARCUS Shut up, boy. Let this mark always remind you how all Stronglandians are made to serve us.	* * *		
back. He look	Mary tries to attack Marcus, but the store owner holds her back. He looks sympathetic. He shakes his head at her, as if telling her it'll do more harm than good if she intervenes.			
Marcus stamps cheek.	s Joseph with the red hot stamp on his left	*		
	ns in agony. The guards let Joseph go. He falls The store owner releases Mary and she runs to			
(63)	MARY Why? Why? He didn't do anything to you.			
Marcus ignore	es her and turns to the store owner.			
(64)	MARCUS I expect you will ensure this never happens again.	*		
Marcus walks	out accompanied by his guards.	*		
hovers over t	Le in the store stare at Joseph, whose hand the burn mark on his face, not daring to touch os him leave the store.			

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.

- 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.
- 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.
- 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.		
	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,		•

	s on the opposite corner of the room sneaking a look at him. He walks to Saul.
(74)	JOSEPH Hey kid, wouldn't your dad be looking for you?
(75)	SAUL No.
Mary gestures	s for Saul to come sit close by her.
(76)	MARY Saul, come sit beside me.
(77)	SAUL Okay.
	and sits besides Mary. Joseph shifts his colls 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?

(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 Stronglandia	s beside Mary and kneels down by the		* *
(83)	JOSEPH		*
(33)	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		*
(01)	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		*
	nd walks out through a small door, to a		*
INT. BLACKS	MITH STORE - CONTINUOUS	8	*
Joseph exits	s through a small door. It's covered with a		*
	has a bunch of boxes and equipment right in		*
	. All the stuff is there to hide the door.		*
Joseph squee	ezes through the boxes, to the main store area.		*
ZAKARY works	s on a sword. He hammers on it while it's red		*
hot. When he	e sees Joseph he stops.		*
(87)	ZAKARY		*
	Bring me that bucket over there, will		*
	ya?		*
	(MORE)		

Joseph brings it. Steam ris		et and Zakary dips the sword into
(88)	J Yeah.	OSEPH
(89)	-	AKARY girl, keeping our kids t our ways.
(90)	_	OSEPH on. It's not only our eaching.
(91)		AKARY ? The Eitorian kid? He s now his dad.
Zakary throws	s Joseph the s	word he just forged.
(92)	Try this for	AKARY (cont'd) size.
Joseph takes moves with i		and then makes a few skillful
(93)	Nice. J	OSEPH
	when he spots store with th	s an Eitorian man, GAMLEEL, stree soldiers.
(94)		OSEPH (cont'd) Chat Saul's father?
Zakary looks	at where Jose	eph points.
(95)		OSEPH (cont'd) can't trust them.
Zakary look a	at Joseph disa	appointed. Joseph puts the sword to
(96)		OSEPH (cont'd)
	as Joseph retr approaching m	reats to the back room. Zakary

(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 things over.	spread through the store, searching, knocking		*
(101)	ZAKARY Please, sirs. There is no need to make a mess. I assure you, there is nothing here.		* * *
	oldiers sees the curtain covered door and moves to the side. He gives Zakary a cold stare.		*
(102)	SOLDIER 1 Over here.		*
The other soldistressed. INT. ROOM - 0	ldiers and Gamleel walk over. Zakary is	9	* *
		9	
escape door	es to get all of the kids out through a small in the back of the room. But before him and Mary soldiers burst in.		* * *
(103)	GAMLEEL That's them. Those are the kids who teach my son lies.		* * *
(104)	SOLDIER 1 You. Hold.		* *
Joseph pushes	s Mary outside.		*
(105)	JOSEPH Run.		*

	The soldiers	follow them.		*
10	EXT. BACK AL	LEY - CONTINUOUS	10	*
	Joseph and M	ary 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 (0.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 pushe	s the hay stack and it lands on the soldiers.		*
	(111)	JOSEPH (cont'd)		*
	Mary runs.			*
		one of the soldiers and that soldier hits the im. They both fall to the ground. Joseph bursts		* *
	(112)	SOLDIER 1 (to another soldier) Get up you fools. You go after the girl. You, with me.		* * *
11	EXT. STREET	- CONTINUOUS	11	*
		rough the snow and mud layering the road. She n intersection and doesn't see a horse drawn e at her.		* *
	(113)	RIDER Whoa. Whoa. Halt.		*

		iage just before the horses trample the horses rise on their hind legs.	*
The soldier hold of her.	chasing Mary	catches up with her and grabs a	*
(114)	Come with m	SOLDIER 2 e, you little weasel.	*
Mary struggl	es against t	he soldier.	*
(115)	I didn't do go.	MARY anything wrong. Let me	* * *
(116)	Shut your m	SOLDIER 2 outh girl.	*
He drags Mar	y away from	the cart.	*
(117)	Stop.	SIR PATRICK (O.S.)	*
Patrick. Pat head engrave	rick wears a d on his che	nd takes a knee when he sees Sir knight's armor. There is an iron st piece. A similar emblem is the carriage.	* * * *
(118)	Sir Patrick	SOLDIER 2 . I'm sorry to disturb	* *
Mary doesn't	kneel. The	soldier pulls her down forcefully.	*
(119)	(hiss Kneel down.	SOLDIER 2 (cont'd) es at Mary)	* *
(120)	I will not.	MARY	*
(121)	What's goin	SIR PATRICK g on here?	*
(122)		SOLDIER 2 as broken Eitorian law. caught teaching kids their	* * *
(123)	I did nothi	MARY ng 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 look	s 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.	* *		
	lets go of Mary and leaves in haste after bowing o Sir Patrick.	*		
Jaime approa	ches 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 turn	Patrick turns to the chariot and calls out.			
(132)	SIR PATRICK Hadrian. Hadrian.	*		
A young Eito carriage.	rian boy, seventeen years old, pops out of the	*		

	(133)	Hadrian would	SIR PATRICK (cont'd) d you mind helping this et to the festival?		k k
	(134)	Yes sir.	HADRIAN		4
	Jaime touches smile.	s Mary's face	and smiles. Mary returns the		4
	Jaime and Pa	trick go back	inside the carriage.		4
12	INT. CARRIAG	E - CONTINUOUS	S	12	4
	happy as she people outside	watches Mary de are hustlin nds in contras	in their seats. Jaime doesn't look and Hadrian walk off. The pooring along. The luxury of the st to the torn down condition of		t t
	Patrick puts	his hand on 3	Jaime's.		4
	(135)	Things will o	SIR PATRICK change?		4
	(136)	When? Before arrested again or maybe before to deacan't continuous	TAIME this little girl gets in and sold into slavery? ore more of my people ath? When will it stop? I se seeing my people I live in luxury.		† † † †
	(137)	It's hard chathink. How aktalk about it	SIR PATRICK anging how my people cout this? How about I today, okay? Reassure t change is coming.		k k k
	Jaime looks	out of the wir	ndow.		4
			ANS UP SHOWING HADRIAN WALKING WITH SEE JOSEPH RUN ON THE ROOF OF A		k
13	EXT. ROOF OF	BUILDING - CO	ONTINUOUS	13	7
	right back up following him	o on his feet m makes the ju	f to another rolls around and gets running. One of the guards ump, but the other hits the side of wn a one story drop.		t t t

			f the roof and jumps using parkour side of two buildings very close to		* *
14	EXT. ALLEY B	ETWEEN BUILD	INGS	14	*
		behind him, bumps into	but the guard isn't there. He turns someone.		*
	wears a full lion's head	armor simil	ing, Stronglandian woman, beautiful, ar to the soldiers', but has a the chest armor. The same emblem mor.		* * *
	She's strong		back, but she grabs him by the arm. with how enamored Joseph is by her free.		* *
	(138)	Who are you	ALFREDA running from?		*
	(139)	Stop him.	SOLDIER 1 (O.S.)		*
	corner out of the building erected on the corner of the corner of the corner of the corner of the corner out of the corn	f the soldie making up t	soldier and pulls Joseph around the r's sight, then through the doors of he corner. There is a scaffold he next building, which is a good an this one.		* * * *
			on Joseph's face. She holds his a look at the mark on his face.		*
	(140)		ALFREDA fresh? Is that why you're u belong to the House of		* * *
	(141)	(angry I don't belo	JOSEPH y) ong to anyone.		* *
	(142)	Then why are	ALFREDA e they after you?		*
	around at th	e passersby.	e middle of the street looking He sees Joseph stand with Alfreda the building.		* *
	(143)	Stop that be	SOLDIER 1		*

		free from Alfreda and runs up the two story freda hot at his tail. The solider follows.	
15	EXT. STREET	- DAY	15
	Hadrian walk bird jumps u with his foo	s back from a store with a candy in his hand. A p and follows him. He look at it and shoos it t.	
	(144)	MARY Don't do that.	
	The bird bou	nces a few times towards him and quacks.	
	(145)	HADRIAN Get Leave	
	candy from H	it again. The bird flies and tries to take the adrian. It pokes at his head and hand while he o it off, arms flailing.	
	(146)	MARY Calm down, you're getting it mad.	
	from him. Sh	he candy from Hadrian and lures the bird away e holds out her hand and the bird stands on it. er the candy.	
	(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 qua	cks at Hadrian. Hadrian makes a face at it.	
	Mary gives i	t the rest of the candy and the bird flies off.	
	Hadrian hold	s his hand in pain.	
	(149)	MARY (cont'd) Are you okay?	
	him. Mary no	is hand and examines where the bird had pocked tices an old scar, which bears a striking 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.	k *	
Hadrian looks	s at her for a moment, then takes his hand a	way. *	
(151)	HADRIAN Thanks. That candy was meant for you by the way.	* * *	
Mary waves a	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 a	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?	k k k	

(159)	I'm taught in schools. Don'	ADRIAN the greatest Eitorian t accuse me of m simply looking out for	
(160)	It's easy when to think you he to know about you step outs: castle. Get to	ARY n you live in a bubble know everything there is Stronglandians. But if ide the confines of your o know us, you might gnorant you really are.	
(161)		ADRIAN g me ignorant? Why do	
(162)		ARY now who you are?	
(163)	What? What do	ADRIAN you mean?	
(164)		ARY get that tattoo on your	
Hadrain looks	s at the scar	on his hand and gets angry.	
(165)		ADRIAN ealized. A Stronglandian	
Hadrian does	n't notice a c	arriage approaching.	
(166)		ARY the one who's living a	
(167)	MA Hadrian.	ARCUS (O.S.)	
Hadrian turn	Hadrian turns around.		
(168)	Father!	ADRIAN	
(169)	(points	ARCUS to Mary) doing talking to that filth?	

(170)	HADRIAN I'm not. She was just in my way.		*
Mary looks a	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 comp	olies.		*
nearby build Hadrian. She gap between grabs hold o roof with im	se and yells. People point up at a roof of a ding. Mary's attention is diverted away from a sees Joseph run across a roof and jump over the the shorter building and the taller one. He of the frame of a window. He climbs up to the apressive agility. He's being followed by a woman a sarmor and a soldier, who's lagging behind.		* * * * *
(172)	MARY Joseph!		*
away. There	ver to the building, as Marcus' carriage rides is an emblem of a circle and a hammer with in do not not not not not not not not not no		* *
EXT. ROOF OF	BUILDING - CONTINUOUS	16	*
down success the face of	over obstacles on the roof. Alfreda chases him sfully. He's almost at the scaffold, erected on the building. It's his way off this building, tackles him down. Before he knows it he's facing 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	e, Mary calls on him.		*
(175)	MARY Joseph. Joseph. Are you alright?		*
	s down and sees Mary. She puts her sword in its grabs Joseph by the arm.		*

(176)	JOSEPH You're going to turn me in aren't you?	* *
Joseph tries	s 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?	* * *
out of breat miscalculate tries to graa wooden bar	s back and sees the soldier running towards them th. Alfreda sees him too. Joseph pulls away, but es and trips over the edge of the building. He ab for the scaffold and manages to get a hold of r, but it breaks under his weight. Alfreda grabs fore he tumbles to his death. She pulls him up.	* *
The soldier	arrives, exhausted.	*
(180)	SOLDIER 1 Thanks. I'll take it from here.	*
Alfreda stan	nds 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 take	es a threatening step towards the soldier.	*
(184)	ALFREDA (cont'd) Do you want to defy the head of Lady Jaime's guard?	* *
The guard he walks away.	esitates and shifts, then he bows slightly and	*

	s until he disappears in a doorway in the roof Joseph. She extends her hand to him and helps	
(185)	JOSEPH Thanks.	*
(186)	ALFREDA Stronglandians are stronger together. Now go on, someone looks worried about you.	* * *
	at where Alfreda points and sees Mary. Mary and hugs him.	*
(187)	MARY (to Alfreda) Thank you so much.	* *
Alfreda smile	es 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 festival is	. They look in the direction and see that the 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	7
	old battered practically of Jaime her bal crowd and bey	eph crouch down and look through a fence made of wood. From their vantage point they are on top of Sir Patrick's group which includes by and Alfreda. They have a good view of the yond. Alfreda looks up and smiles at Joseph. s back awkwardly and waves. Mary looks at him.		† † †
	(195)	MARY You have a crush!		4
	(196)	JOSEPH Don't be ridiculous. (beat) Besides. She's not my type.		t t
		a bite of his bread, avoiding eye contact with miles and shakes her head.		4
	Sir Patrick s	stands up and starts a speech.		4
	(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.		ל ל ל
	(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	s his head and eats some more.		7
	(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.

JOSEPH 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.

* * *

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After the men stab at it multiple times, they open the cage. A fearsome forest beast with a notable scar on its face jumps out disoriented. It's Eimar. Eimar tumbles around, clearly angry.		
(205)	JOSEPH (cont'd) Eimar!	
up again. Th at bay. One	rns to the men unsteadily. It tips over and gets e guards use the spears and the fire to keep him of the guards extends his spear, with a few ms dangling on its tip.	
	es as the beast smells the clothing items, d turns around.	
(206)	JOSEPH (cont'd) They're riling him up.	
	the air, then explodes into a sprint straight. At first it's unsteady, but seems to regain quickly.	
Joseph climb	s on the railing of the fence and yells.	
(207)	JOSEPH (cont'd) Beast. BEAST. An attack is coming. Beast.	
His yells at direction Jo	tract Patrick's attention. Patrick looks in the seph points.	
(208)	SIR PATRICK (points to the guards) You two, take Jaime back to the castle. The rest with me.	
	save the two staying with Jaime, surround him ough the panicked crowd to face the beast.	
Joseph turns to Mary.		
(209)	JOSEPH Mary, let's go. It's not safe here.	
(210)	MARY We have to help Jaime and the baby.	
(211)	JOSEPH They have their guards. Mary listen to me. Eimar	

	(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.		* * * *
	they head do	Mary's hand and drags her down the stairs. As wn, Mary sees the guards escorting Jaime and towards their convoy consisting of a horse drawn horses for the guards.		*
18	EXT. TOWN SQ	UARE - CONTINUOUS	18	*
		re running left and right. Screams and hysteria ed the setting.		
	In the mayher group.	m, Mary notices three hooded men attack Jamie's		*
	Mary tugs at	Joseph.		*
	(214)	Look. MARY		*
	Mary points	at the attack happening.		*
	(215)	JOSEPH Mary this isn't our business.		*
		t Joseph annoyed and pulls free from him. She Jaime's group.		*
	(216)	JOSEPH (cont'd) Mary what are you doing?		*
		to head after her, but a mob of panicked people arther away from Mary		*
	WITH MARY			*
	Mary watches Patrick's gu	the conflict between the three hooded men and ards.		*
		nning around panicked slows Mary down. One of successfully stabs the guard protecting Jaime. the ground.		* *

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

(223)	ALFREDA Let's go.					
another attac with his swo and slams his back, but it	Mary and Alfreda run away, but they are intercepted by another attacker, a large hooded man. He approaches them with his sword ready. Suddenly, Joseph appears behind him and slams him with a thick piece of wood. It shatters on his back, but it doesn't knock the guy out, only gets hims slightly disoriented.					
The attacker swipes his sword at Joseph, but Joseph dives and rolls avoiding the deadly impact. He charges the attacker bravely and tackles him to the ground. As they struggle Joseph grabs at the man's armor and ends up ripping a metal medallion off his armor. The attacker pushes Joseph away.						
Alfreda attacks him, forcing him to leave Joseph. Joseph looks at the medallion and puts it in his pocket.						
	the attacker have a heated sword fight. She is d, but the man is to.					
Joseph picks up a brick and throws it at the man, distracting him. This gives Alfreda the opportunity to jump in the air and deliver a fierce kick to the man's chest. It sends him tumbling backwards into a fruit stand. The fruits go flying everywhere, but Alfreda knows this is only a short respite.						
(224)	ALFREDA (cont'd) (to Mary and Joseph) Follow me.					
Mary and Joseph run after Alfreda towards a horse drawn carriage, with two horses.						
(225)	MARY What do these guys want?					
(226)	ALFREDA Isn't it obvious?					
(227)	MARY But why?					
(228)	ALFREDA It must be Marcus. He hired these thugs. He hates Patrick for marrying outside their people. He sees the baby as a threat to his power and control					

Joseph looks back and sees the large attacker catch up with them.				
(229) ALFREDA (cont'd) Get in.				
The large man charges Alfreda. Alfreda continues fighting him.				
Joseph helps Mary into the carriage.				
Joseph looks back and sees two other hooded men head through the crowd towards them.				
(230) JOSEPH There are more coming.				
Joseph looks around and finds a rope on the carriage. He grabs it and runs towards the scaffold they passed a moment ago.				
(231) ALFREDA What are you doing?				
Joseph throws the rope, like a cowboy. It wraps around a supporting pole of the scaffold. He wraps the other end around a pole of a building on the other side for leverage and pulls. With much effort the scaffold, which were already dislodged due to Joseph's earlier escape attempt, tips over and everything on it comes down on the approaching attackers.				
Alfreda continues fighting the large man. She avoids a hit from his sword and slashes his leg with hers. The injury only slows him down.				
The scaffold and the equipment on it has buried one of the attackers, but the other one escaped and rushes towards Alfreda.				
Alfreda kicks the large one, with the injured leg. He falls back.				
Joseph heads towards her.				
(232) JOSEPH Let's go.				

They pass by a scaffold erected by the face of a building under construction. There are stones and other material on

it. And finally arrive at the carriage.

Alfreda sees the other attacker approaching fast. The large man also gets up and prepares to resume his assault on Alfreda								
(233)	Take the ba	ALFREDA by and go.	;					
(234)	What about	JOSEPH you?	•					
(235)	The baby is	ALFREDA more important. Go.	,					
Joseph hesit	Joseph hesitates for a moment.							
(236)	Please. Go.	ALFREDA (cont'd)	;					
Alfreda char	ges the two	attackers.	•					
Joseph jumps	into the ca	rriage and takes the rider's seat.						
(237)	YAAAWH.	JOSEPH	•					
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 as possible.		riously to try and get as far away	•					
EXT. EDGE OF	TOWN - EVEN	ING	19					
Joseph continues to ride the cart furiously. He occasionally looks back to make sure he is not being followed.								
INT. CARRIAG	E - EVENING		20					
Mary sits wi	th the baby	on her lap.						
(238)		MARY is gonna be alright, baby. find your dad, okay?						
The baby coo	s.							
(239)	Mary, you a	JOSEPH lright back there?						

	(240)	MARY Better. How do you think we'll get him to Sir Patrick?				
	(241)	JOSEPH Good question.		*		
		t of shadows outside attracts Mary's attention. baby down in his crib.		*		
	(242)	MARY Hold on, buddy, Okay? Be right back.				
21	EXT. CARRIAG	E - EVENING	21			
		o the front of the carriage and sticks her head ks 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.		* * *		
	to their lef	answer. She's looking at the edge of the forest t. The edge of the town is on their right. The except for a few fires here and there.				
	(244)	JOSEPH (cont'd) What's wrong?				
	Mary squints movement.	at the darkness. She thinks she sees some				
	(245)	MARY I don't know, I thought I saw something (yells) Watch out.				
	Out of nowher charges them	re Eimar emerges from the thick tree line and		*		
	Joseph panics. He rattles the horses' reigns.					
	(246)	JOSEPH Yaawh. Faster. Faster.				
		fast though. It rams the side of the carriage. goes on its right wheel for a moment and then n all four.				

	Mary gets knocked back into the carriage.		7
	Joseph looks back.		4
	(247) JOSEPH (cont'd) Eimar it's me. Snap out of it.		7
	But Eimar doesn't take notice.		4
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.		4
23	EXT. EDGE OF TOWN - EVENING	23	
	Joseph rides frantically. Eimar closes in. He rams the side of the carriage again.		4
	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.		ż
	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

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)	Look. Soldi	JOSEPH ers.		*
He changes th	e direction	of the cart to head there.		
	If we can g might prote	JOSEPH (cont'd) rab their attention, they ct us.		
Mary looks ou in again.	t of the wi	ndow at the beast which is closing		
(256)	You better	MARY hurry.		
EXT. EDGE OF	TOWN - EVEN	ING	26	
		ge gets closer to the tower. The rs behind them.		
EXT. WATCHTOW	JER - EVENIN	G	27	
Three soldier	s walk alon	g the watchtower.		
SOLDIER 1 not	ices the ca	rriage approaching.		
(257)	Look at tha	SOLDIER 1		
The other two he's pointing		alk up behind him. They look at what		
(258)	Is he crazy	SOLDIER 2 ? What's he doing?		*
clear view. T Joseph and Ma	hey make ou ry keep poi	the failing light it's hard to get a t Joseph and Mary waving at them. nting at the beast behind them, but		
		ldier's view by the carriage.		*
_	es and they	see the beast.		
(259)	(yell BEAST. Dip	SOLDIER 1 s) your arrows in the poison.		*
The soldiers bucket of thi		bow and arrow. They dip it in a		*
(260)	Aim. Shoot.	SOLDIER 1 (cont'd)		*

26

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 po	ps out his head from inside the carriage.		
	(265)	SOLDIER 3 It's empty. No sign of a baby.		
32	EXT. SNOWY S	TREETS, AROUND THE CORNER - EVENING	32	
	carriage. He hand over hi	es the soldiers from afar going through the turns to Mary who's holding the baby with her s mouth. The baby has calmed down now and is not sings him the same lullaby she sang him in the		*
	(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 gestu	res for Mary to follow him.		
	They walk aw	ay.		
33	EXT. SNOWY S	TREETS - NIGHT	33	
	Montage of M	ary and Joseph walking through the town.		*
	They hide who	enever they see any passersby.		*
34	EXT. MANGER	- NIGHT	34	
		ng. Our heroes approach a manger. We can hear other sounds of farm animals from inside.		*

(270)JOSEPH This thing (points at the baby) is gonna get us caught. MARY (271)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. 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. **JOSEPH** (274)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)	Hey!							
(280)	MARY Wait. He likes it.							
The baby sto	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								
head hanging through the	with the baby and Joseph kneeling beside her, . The animals surround them. The moon shines broken roof of the manger right on them. It's ar to the Christmas manger scene.							
BACK TO INTI	MATE 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.							
	r hand on Joseph's. We can see the tattoo on ands, side by side.							

		s out leaving Mary alone. Mary turns to the baby 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	*
	beginning of	os a tree, similar to the tree he climbed in the cour story. He reaches for a fruit on the top es it. He looks at it and remembers Eimar		* *
37	EXT. FLASHBA	ACK FOREST - DAY	37	*
	Joseph eats	a fruit while resting his back on Eimar.		*
38	EXT. GARDEN	OF TREES - NIGHT	38	*
	Joseph climb	os down.		*
39	INT. MANGER	- NIGHT	39	*
	surrounded b	s back in. Mary had setup a little fire by rocks to make sure it doesn't spread. She fell de it. The baby is fussing around. Joseph sits		* * *
	(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.		
		awls to the fruit and rolls it around, but he an't open it.		*
	(291)	JOSEPH (cont'd) Fine. So needy.		

MARY

Thanks, bro.

(287)

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

*

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.

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)

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.

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.

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.

	(298)	JOSEPH (cont'd) You should count your lucky stars, you know that? At least you have us. We have no one. And it's because of your dad and his people.	
40	FLASHBACK. T	ENT VILLAGE - NIGHT	40
	It's quiet. dying out.	There are a few fires here and there, but mostly	
41	INT. A TENT	- NIGHT	41
	(299)	JOSEPH (V.O.) Our parents and us lived a relatively quiet life until the Eitorians came to round up more slaves	
		reams and sounds of fighting outside. Joseph's wake up alarmed.	
	The dad look	s outside the tent door.	
	(300)	DAD They're coming.	
	He looks bac	k at his wife.	
	(301)	DAD (cont'd) We have to hide them.	
	four year ol	a seven year old Joseph, while Mom wakes up the d Mary. Mom pushes Mary to Joseph. She kneels and kisses both of them on the forehead.	
	(302)	MARY Mom, I'm scared.	
	(303)	MOM Don't be honey.	
		y and sings her the same lullaby that Mary has to the baby.	
	(304)	MOM (cont'd) (to Joseph) You have to take care of Mary, okay?	
		round DAD is moving a big piece of furniture, door under neath it.	

(305)	What's going	JOSEPH on?			*	
(306)		DAD be brave for your sis id on you.	ter.			
Mom hugs Jose	eph and Mary.				*	
		covered. It leads to a for Joseph and his sis			*	
(307)	DAD (cont'd) Joseph, Remember how we practiced this, right?					
Joseph nods.					*	
(308)		DAD (cont'd) .ster through the tunn .l morning.	el		* *	
(309)		MOM ould try to run				
(310)	No. They'll only way.	DAD catch us. This is the				
Joseph and Ma	ary hurry int	to the tunnel.			*	
(311)	I don't unde	JOSEPH erstand.			*	
(312)		DAD slave Joseph. Never.				
INT. UNDERGRO	OUND HOLE - N	NIGHT		42		
		e tunnel and it gets ching being dragged to			*	
			FADE TO:		*	
INT. TENT IN	A VILLAGE -	DAY		43		
hundred meter	rs away he se attered all c	and Joseph breaks thro ees his tent city torn over the place. Their	down. Various		* * *	

	(313)	JOSEPH (V.O.) Because of the Eitorians, we lost our family, along with everything else.	
44	INT. MANGER	- NIGHT	44
	Joseph touch	es the mark on his face.	
	(314)	JOSEPH If it were up to me, I wouldn't get involved at all.	
	The baby tuc	ks himself in Jospeh's embrace. He's cozy.	
	(315)	JOSEPH (cont'd) Don't get too comfortable.	
		Marcus' medallion on the ground where the baby He picks it up, looks at it, then puts it in	
	WITH MARY.		
	Mary opens h	ere eyes. She heard the heart to heart.	
45	INT. MANGER	- DAY	45
	both still a	tucked beside Mary in a funny position. They are sleep. The fire is almost gone. A thin column of up, from the dying flames.	
	Joseph wakes	Mary up.	
	(316)	JOSEPH Mary. Wake up.	
	He shakes he	er.	
	(317)	JOSEPH (cont'd) Wake up.	
	(318)	MARY (disoriented) What? What?	
	The baby yaw	ons and rolls on his side.	
	(319)	JOSEPH Look at this?	

-	shows	her	а	hand	written	poster	about	the	missing
baby.									

(320) MARY What's that?

heads.

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

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.

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

So it can't be too far away. We'll find it.

Joseph turns to the baby.

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.

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.

46	EXT. EDGE OF	TOWN - DAY	46	
	of the fruit	arrying the baby. She takes a bit of her piece and gives the baby the rest. Joseph is ahead of hand, guiding the way.		* *
		an abandoned area on the edge of the town. There occupied buildings around. The forest looms		*
	(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.		
		er lips. She's not convinced as she looks around oned huts and buildings in apprehension. She by.		* *
	WIDE SHOT OF	MARY AND JOSEPH IN A WIDE OPEN AREA		
	The abandone looks at the	d buildings loom larger around them. Joseph 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.		
	Mary and the	y hear movement nearby. Joseph gets in front of Baby for protection. A moment later a horse and pear from behind one of the buildings. It's		*

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

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.

Marcus. He approaches them, an evil smile on his face.

(333) MARCUS

Foolish dog. You thought you could steal what belongs to me and get away

with it?

(334) MARY

This baby doesn't belong to you. Why

do you want him?

(335) MARCUS

Shut up girl. Don't talk back to your

master.

(336) JOSEPH

You're not our master.

Marcus nudges his horse. He moves rapidly closer to Joseph and kicks him down as he passes by him. Then he makes a circle and gets back in front of them.

(337) MARCUS

(to the Dudley)

Take them.

Dudley jumps off his horse and forces the baby, now crying, from Mary's hand.

(338) MARY

No. NO.

(339) JOSEPH

Leave them.

Joseph tries to attack Dudley, but the third rider comes closer and kicks Joseph down.

Marcus laughs loudly. He circles them with his horse menacingly.

(340) MARCUS

Were you hoping for the reward? I

have your reward.

Marcus bumps Joseph forcing him away from Mary. He then carries Mary on his horse.

(341) JOSEPH

What are you doing?

Marcus looks at him, obviously enjoying his fear.

(342) JOSEPH (cont'd)

Please let her go.

*

	(343)	MARCUS	
		Fool. Your reward is to rot alone for the rest of your life. Always	
		remember, (points at his face	
		as if reminding	
		Joseph of the mark he gave him)	
		I took everything from you.	
	Joseph tries	to approach Marcus but Marcus kicks him away.	
	Marcus turns	to the rest of his men.	
	(344)	MARCUS (cont'd) Let's go.	
47	EXT. FOREST -	- CONTINUOUS	47
	Joseph hustle	es in panic after the horses as they enter the	
	long as he ca	they are way too fast. He chases them for as an, but soon they disappear within the thick	
	bush. Joseph	keeps running and running. He finally runs out	
	of steam and	falls on all fours.	
	(345)	JOSEPH	
		(out of breath)	
		No. Mary. What did I do? Mary.	
	Joseph starts	s to cry.	
48	EXT. FOREST -	- EVENING	48
	Joseph walks eyes red from	aimlessly. His head hanging down in defeat. His m crying.	
		wn out of sheer exhaustion by a tree. Joseph ace in his hand, bringing his knee to his chest;	
		ke himself as small as possible.	
	Time passes.		
49	EXT. FOREST I	ROADWAY - EVENING	49
	A caravan cor	nsisting of three horse drawn carriages strut	
	along a roady	way cut through the thick forest in a single	
		way cut through the thick forest in a single le of guards ride their horses make up the rear.	

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 reac	thes for an apple and turns around to go inside		7		
(346)	DUDLEY Where are you going?		7		
(347)	HADRIAN She's probably starving. Going to give her something to eat.		÷		
(348)	DUDLEY You shouldn't go back there.		7		
(349)	HADRIAN Don't tell me what to do.		7		
Dudley raise	es his hand in a gesture of surrender.		7		
Hadrian ente	Hadrian enters the				
INT. CARRIAGE - CONTINUOUS 50					
Mary sits in a corner huddled in the cold. She glances up as Hadrian walks in, but then looks away.			7		
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.					
-	s and holds Hadrian's hand. Hadrian is taken s sudden action and Mary's strong hold.		7		
(350)	MARY Where did you get this?		7		
Hadrian trie	es to pull his hand free, but Mary holds it		7		
(351)	HADRIAN I told you! It's just a scar. Why are you so interested in it? Hey, let go.		÷		
	ves the apple fall by Mary's foot and pulls his the picks the apple up and devours a bite.		t 't		

	(352)		ADRIAN (cont'd) coblem? I'm trying	to		* *
	(353)	Slavery is an someone. Did y	ARY odd way to help ou ask your father that tattoo from?			* * *
	(354)	HA It's a scar, n	ADRIAN not a tattoo.			*
	(355)		ARY no you really are?			*
	(356)		ADRIAN appose to mean?			*
	Mary looks at	him as she co	ontinues devouring	the apple.		*
	(357)	I shouldn't ha	ADRIAN (cont'd) ave come here. My f re trying to mess			* * *
	Hadrian turns	and walks tow	vards the exit of t	he carriage.		*
	(358)	MA Thanks for the	ARY e apple.			*
51	EXT. CARRIAGE	- CONTINUOUS			51	*
			ndley. Dudley looks sn't say anything.	at the		*
52	EXT. FOREST -	NIGHT			52	
	but extinguis sound of the	hed. Joseph sh	ck trees and soon nivers in the dark. ful. There are far all sounds.	The night		
53	FLASHBACK. EX	T. ROOF TOP -	DAY		53	*
	Alfreda talks	to Joseph and	d Mary.			*

	(359)	ALFREDA 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.		* * *
54	EXT. FOREST	- NIGHT	54	
	_	s his eyes and looks towards the city. Through sees the watch tower. He wipes his face.		*
	(360)	JOSEPH I hope you're still alive!		*
	He gets up a	nd walks in that direction.		*
55	EXT. ALFREDA	'S HOUSE OUTER PERIMETER - LATER	55	
	trees, he can	ts in the dark. In the distance, obscured by the n see a house surrounded by a large fence. There table, with a single horse. He walks towards the		*
	POV SOMETHING	G WATCHES JOSEPH FROM DEEP WITHIN THE FOREST		
		s movement. He gets apprehensive and snaps in the dark, he can't see anything.		*
	Joseph's bac	ks up near a bush.		
		eone emerges from the bush and wraps her hand outh to silence him. It's Alfreda.		
	(361)	ALFREDA Shuu. We're not alone.		*
	Joseph is ter Joseph hugs l	rrified. Alfreda allows him to see her face. her.		*
	(362)	JOSEPH You're alive. Thank God. But how?		*
	Alfreda retu	rns the hug.		*
	(363)	ALFREDA It'll take more than a few gangsters to take me down. Now come with me if you want to live.		*

They walk hiding in the dark shadows cast by the trees.

(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 could stop h	out in the middle of the path, before Alfreda im.
(374)	JOSEPH (cont'd) Eimar! Eimar. It's me.
Alfreda walk	s out and grabs him.
(375)	ALFREDA Are you crazy? It's gonna kill you.
hundred meter light of the stuck in its	there is heavy movement in the trees a few rs ahead of them and the beast steps into the moon. It smells the air. The arrows are still body. Joseph freezes in place. Eimar sees them, behave in a friendly manner. It crouches down ggressively.

(376)	ALFREDA (cont'd)	
they can. As	lly drags Joseph behind her. They run as fast as they turn a corner in the path, Alfreda's unded by a high and mighty looking fence is	
(377)	ALFREDA (cont'd) Faster.	
not running	ainst time. Eimar is not far behind them. It's straight. It's injuries slows it down. It veers k and slams into a tree. The tree is uprooted. s heavy.	
overtake them	matter how slow the beast is, it can still m. Luckily, they have enough of a head start to Alfreda's home's outer perimeter.	
	hrough a door in the fence. The beast is only a meters behind them and closing in fast.	
EXT. ALFREDA	'S HOUSE OUTER PERIMETER - CONTINUOUS	56
	es the door and locks it. A moment later the against the fence. It slams again.	
Alfreda and	Joseph back up.	
The beast sla	ams into it a third time.	
One of the s	takes making up the fence cracks.	
(378)	JOSEPH This isn't gonna hold.	
(379)	ALFREDA Let's go.	
They head in	side the house.	
INT. ALFREDA	'S LIVING ROOM - CONTINUOUS	57

She goes around and places iron grids in front of the windows and locks them in place.

56

57

Alfreda locks the door.

(380)	JOSEPH I don't understand. How could they control him like that.	7
Alfreda locks	s another iron grid in place.	٦
(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?	t t
(383)	ALFREDA Yes. Help me out with this.	7
Joseph helps to protect th	Alfreda lift an iron grid and lock it in place ne door.	7
There is a loof the window	oud crashing sound. Joseph glances towards one ws.	7
(384)	JOSEPH Look.	
He points at	a hole in the fence.	
(385)	ALFREDA He broke through. Get away from the windows.	
They both bac everything is	ckup into the middle of the house. But s silent.	
(386)	JOSEPH Maybe he came back to his senses.	ł
(387)	ALFREDA No. It's planning. These things are intelligent.	
Alfreda goes a defensive p	to a box and takes a sword out. She holds it in position.	
(388)	JOSEPH Patrick isn't here, neither is his wife or the baby. Why is Eimar still after us?	t t

(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.	*
	s him a mark on her arm. It's similar to the one d 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)	*
6	So I can understand your hate and distrust, but we can't let that guide us.	* * *
Suddenly the jump in fear	beast slams the side of the house. They both	* *
	eps circling and slamming the different sides of	

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

the house, looking for a weak spot. Then silence again.

her. Just as quickly as it appears it disappears.

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

		is there a way out of here:		
	the roof, pu	ar its foot steps on the roof. It starts working lling on the wood, trying to make its way in. roof starts to give way.		
	(399)	JOSEPH (cont'd) I think it just found a weak spot.		
	(400)	ALFREDA Come with me.		
	it revealing	s a couch. Under it there is a door. She opens a set of stairs. Alfreda ushers Joseph down the hen she goes in after him.		
58	INT. ALFREDA	'S HOUSE, BASEMENT - CONTINUOUS	58	
	silent as th	s the door and it goes pitch black. They stay e beast continues to try and break into the suddenly everything goes quiet.		
		ts up a gas lamp and takes it off the wall. She Joseph to follow her. They walk through a long		÷
	(401)	ALFREDA We have to go to Patrick.		7
	(402)	JOSEPH No.		7
	(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.		7
	(404)	JOSEPH No way. No. They only see us as slaves.		7
	(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)		† † † †

JOSEPH

(398)

	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 the	re 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	7
	Both walk in Alfreda's ga	to a larger room. The only source of light is slamp.		7
	(413)	ALFREDA Here hold this.		
	Alfreda hand	s Joseph the gas lamp.		
		ts one in front of a workbench. It gives a dim bow and a set of arrows on the workbench.		
		around the room they are in, using his lamp. He f different beasts hung on the wall; their back tentacles.		
	(414)	JOSEPH You're a hunter. You murder them!		7
	(415)	ALFREDA That's the only reason Marcus kept me around. I made him a handsome profit.		7
	(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?		† † † †
	out a glass proceeds to	s a little drawer in her work bench and takes jar with some thick yellowish liquid. She open the jar carefully. Joseph looks at her cide what to do.		7
	(418)	ALFREDA (cont'd) We have no time to quibble and lay blame. Marcus is the real villain here. Don't forget that.		1 1
	The crashing search.	continues top level as the beast continues its		7

Joseph walks over and looks over Alfreda's shoulder.

60 *

Alfreda dips	the tips of the arrows in the jar.	*
	JOSEPH Is that poison? You're not going to kill him.	*
:	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.	* * * *
	shes off dipping the tips of the arrows in the ne does, she places each one in an arrow pouch.	*
through the d	the noise of wood breaking apart. Joseph looks door and sees light streaming through as the up the door into the tunnel.	* *
Joseph locks	the door to the workshop.	*
(421)	JOSEPH He's in the tunnel.	*
Alfreda puts slings the ar	the glass jar in her bag. She takes the bow and crow pouch over her shoulder.	*
(422)	ALFREDA Hey. Hey. Take this.	
from the draw liquid spills	seph the sword. Alfreda takes another glass jar wer and smashes it on the ground. Once the out it makes green smoke. It has a very ll. Joseph starts to cough.	*
(423)	ALFREDA (cont'd) This will hide our scent. Follow me.	*
around his wa they hear the	eper into the tunnel. Joseph secures the sword aist. When they are more than half way through, a crashing of the workshop door as it breaks ight of the beast.	* * *
(424)	ALFREDA (cont'd) Run.	*
They run.		

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

60 EXT. FOREST - CONTINUOUS

	Alfreda gesta a fenced stal	ures for Joseph to follow her. They head towards ble.	
61	EXT. ALFREDA	'S HORSE STABLE - CONTINUOUS	61
	Alfreda and there.	Joseph walk in. There is only one horse in	
	(425)	ALFREDA Get on.	
	Alfreda jumps	s on the horse and Joseph behind her.	
	They ride out	t.	
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 gaining on the	behind him and the beast is suddenly there, hem.	
	(429)	JOSEPH (cont'd) EIMAR.	
	She looks bac	s behind her. She urges the horse to run faster. ck, and the beast is still gaining. It's far clearly has an advantage. She stops the horse f.	
	(430)	ALFREDA Ride off.	
	Joseph takes	the reigns of the horse	
	(431)	JOSEPH	

What about you?

(432) ALFREDA Jaime is more important.				
Alfreda takes a knee to steady herself.				
She takes an arrow out of the arrow pouch hanging on her back, aims and fires.				
The beast uses its back armor to repel the arrow. It slows down slightly as it does.				
Alfreda in quick succession, takes another arrow and fires again and again. The arrows bounces off its armor.				
(433) ALFREDA (cont'd) Come on. Show your belly.				
Alfreda fires another arrow, this time it sinks in Eimar's powerful shoulder, but it doesn't slow him down much.				
The beast is now too close for comfort.				
Alfreda gets up, but before she's able to fully get out of the way, the beast rams her.				
WITH JOSEPH				
Joseph stops the horse and watches Alfreda fly in the air like a rag doll and come to a dead stop when she slams into a tree trunk.				
JOSEPH (yells) Noo. Eimar. STOP.				
Joseph nudges the horse and rides closer to the conflict.				
WITH ALFREDA				
The beast, now sure that it has incapacitated Alfreda, advances slowly for the kill. It shakes its head trying to get rid of the effect of the poison.				
Alfreda, sill conscious, starts to back away. She tries to get up but falls on the ground. The beast moves towards her				

Alfreda takes out one of the arrows, but is dismayed when she sees the bow has fallen out of her reach. She uses the

Alfreda slaps the horse's butt and it runs off.

confidently.

arrow to threaten the beast.

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.

^

*

*

*

*

*

...

That's when Joseph starts yelling.					
(437)	JOSEPH (cont'd) Hey. HEY. COME AND GET ME. COME ON. COME ON.				
Eimar looks	Eimar looks at Joseph standing behind the fire.				
	Joseph picks up a block of wood which is lit with fire, and hurls it at the beast. It hits the beast and falls beside him.				
The beast growls at Joseph and steps on the lit wood, easily extinguishing it.					
(438)	JOSEPH (cont'd) COME ON, EIMAR. DO YOU STILL REMEMBER ME?	*			
The beast walks unsteadily towards Joseph.					
(439)	JOSEPH (cont'd) I'm your friend.	*			
Joseph hold	s his sword laced with poison.	*			
Alfreda regains her consciousness and sees the beast head towards Joseph, but she's too weak to do anything, except reach out to Joseph in objection.					
(440)	ALFREDA (weak) No. He'll kill you.				
(441)	JOSEPH Please Eimar, we're friends. Come on, let's not do this.	*			
But Eimar's attitude doesn't change. He is still aggressive * and approaches Joseph menacingly.					
WITH JOSEPH	I				
Joseph starts to back up. *					
(442)	JOSEPH (cont'd) I'm sorry. But my sister comes first.	*			

It shakes its head, trying to get rid of the effect of the poison. It tumbles around.

	Eimar charges Joseph. Still under the effect of the poison, his strides drag against the ground. Joseph does his best not to budge, holding his sword in a ready to fight posture.	* *
	In less than a second Eimar goes through the fire scattering the wood everywhere.	*
	Eimar's front legs get tangled on the rope, and loses his balance, but still leaps an unbalanced leap towards Joseph.	*
	(443) JOSEPH (cont'd) (yells a battle cry) YAAAAH	* * *
	Joseph dives at Eimar and stabs him in his belly with the sword. The sword sinks all the way to the handle.	*
	Eimar lands on the ground and doesn't move.	*
	Joseph scrambles to his feet. He looks at the still Eimar.	*
	(444) JOSEPH (cont'd) Why? Why did it have to come to this?	*
	The beast has scattered the lit wood as it rammed through the fire. The fire dies down.	
	Joseph looks at Eimar in the flicker of the dying flames. He' not moving. Joseph takes a hesitant step towards him.	* *
	Eimar takes quick shallow breaths.	*
	Joseph circles the beast and sees its eyes still open, looking at him with a sense of helplessness.	
	(445) ALFREDA (0.S.) I can't believe you did it.	
	Joseph snaps towards Alfreda.	*
	Alfreda has two poisoned arrows in her hand. She's walking with difficulty.	
	Joseph looks at Eimar again. He's so helpless. There are tears in his eyes.	*
Alfreda steps towards the beast and prepares to stab it with the other arrows.		*
	Joseph holds her hand back.	
	(446) JOSEPH What are you doing?	

(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 pushe	es Joseph away.	
(451)	ALFREDA Get out of my way.	
She continues her back.	s her approach, but Joseph grabs her and pulls	
(452)	JOSEPH Please no.	*
	ws Joseph on the face forcing him to let go of immediately runs to Eimar.	*
(453)	ALFREDA What are you doing?	
Joseph takes away from it	out the poisoned sword from its belly. He steps	*
(454)	JOSEPH (to Eimar) You see, I helped you. I'm not your enemy, Eimar. I'm your friend.	*
Joseph throws	s the sword away.	
Alfreda tries	s to charge the beast, but Joseph holds her	
(455)	JOSEPH (cont'd) No. No. We're not going to kill him.	*

(450)	Let me go.	*
and backs u	ets up. Alfreda gives up struggling with Joseph p, holding the arrows in front of her. She is in no shape to fight.	*
but dangero	ooks at her angrily. Eimar is not very steady, us nonetheless. Joseph in a rare show of courage en Alfreda and the Beast.	* *
(457)	JOSEPH No. Stop. Eimar, this isn't you.	*
	st leaps over Joseph and takes a swipe at Alfreda scular leg. She goes tumbling back.	*
Joseph runs	and leaps, covering Alfreda with his body.	*
	harges Joseph and Alfreda. He raises his foot. If t down he can easily squish both of them to	* *
(458)	JOSEPH (cont'd) Please. Please don't do this.	
Alfreda and	es. His leg is in mid air. He looks down at Joseph. After a tense moment, he leaps away and 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.	
	ks at Joseph with difficulty. There are fatal er chest area. Her breathing is raspy. She 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 hol	ds Joseph's arm.	*

	(462)	No, Joseph. brave Strong the lies. Ren	ALFREDA You're not. You're a landian. Don't believe member what we agreed on. ry first. Right?		* * *
	(463)	Yes. Yes. Ri	JOSEPH ght.		*
	(464)	My bag.	ALFREDA		*
	Joseph looks kneels back		bles to get Alfreda's bag. He		*
	(465)	Here. I got	JOSEPH it.		
	But Alfreda	is dead.			*
	(466)		JOSEPH (cont'd) se, wake up. Wake up. I'm		*
	Joseph holds	her hand and	cries.		
63	INT. CATACOM	BS - EVENING		63	*
	The catacomb up on each s		rk tunnels. Prison cells are lined		*
64	INT. PRISON	CELL - CONTIN	uous	64	*
			ll. A guard passes the cell. He f bread, and leaves a bowl of		* * *
			ter and walks deeper into the cell, metal shackles.		*
	(467)	Here. Drink	MARY this.		*
	(468)	(exhau That's yours	•		*
	(469)		MARY more than I do. Come on		* *

	aime drink the water. Then she breaks the bread s and gives Jaime the bigger piece. Jaime looks miles.	
(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.	
	at Mary sympathetically. She reaches over and nd over Mary's.	
(472)	JAIME Don't forget who you are.	
(473)	MARY I don't know who that is anymore.	
(474) Mary rests h head on Mary	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. er head on Jaime's shoulder. And Jaime rests her 's head.	
(475)	MARY I am great, aren't I?	
(476)	JAIME And humble too.	
Mary and Jai	me share a quiet laugh.	
	es his stick across the bars of the cell, making ing noise. Mary and Jaime startle.	
	p and sees three guards open the door to the d towards them.	
	unshackle Jaime and pull her to her feet. The kes Mary and they drag both of them out of the	

	(477)	MARY Where are you taking us?		*
65	INT. CATACOM	BS - CONTINUOUS	65	*
	Mary struggl	es against the guard but he's too strong.		*
	a gate which	rough a gate into a larger area. Ahead there is leads to outside the building. There is a lot tacked up high. It looks like a storage area.		* *
		es her footing. The guards are forced to accommodate her.		*
	(478)	GUARD Come on woman. We need to get you both ready.		* *
	Mary tries to her back.	o go to Jaime's assistance, but her guard holds		*
	(479)	MARY Look at her, she's hurt. I just want to help.		* *
	(480)	Move. GUARD		*
	(481)	MARY You can't treat us like this. We're human beings.		* *
	Jaime looks	at Mary and mouths		*
	(482)	JAIME Get ready.		*
	of boxes. The	me shoves the guard nearest to her into a stack e boxes come tumbling down. The guards are ver their head. Mary is suddenly free.		* *
	(483)	JAIME (cont'd) Mary, Go. Find my baby. Go.		*
		hesitate. She bolts away. The guard responsible s 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 guara ca	ins and heads after Mary.		
6	INT. CATACOM	BS - CONTINUOUS	66	
	which look the	mlessly through a series of catacomb tunnels he same. She gets to an intersection, hesitates moment and then turns left. She runs into a dead		
	She turns are blocking her	ound and heads back, only to find the guard way.		
	(485)	GUARD You're lucky they pay more for live girls than dead ones, or else I would kill you, slave.		
	The guard adto go.	vances. Mary looks around, but there is no where		
	(486)	HADRIAN (O.S.) What's going on here?		
	The guard sn	aps 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		
		m slams into the man's head and he goes down of potatoes. Hadrian drops the wooden club an.		
	(490)	HADRIAN Let's go.		
	Mary hesitate	es.		
	(491)	HADRIAN (cont'd) Please. I'll get you out of here.		
		is hand to Mary. She looks at the scar on the She hesitates for a moment, but then takes his y 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.		*
	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.		*
	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.		*

They advance towards Joseph, who scrambles to his feet. A slope to the river is right behind him. He looks down the slope to the running water.

Joseph makes his decision and jumps, running down the slope. He loses his footing and trips on the tangled branches. He takes the rest of the way, painfully rolling down the slope. The slope ends into a steep drop down to the turbulent river.

Joseph flies and splashes into the water. He sinks down, but makes his way up. The current carries him down stream. He looks up and sees the beasts tracking him from land.

From the periphery of his vision he sees a third beast join the others in tracking him.

Joseph struggles to stay afloat in the whitewater. It's very dangerous. There are thick tree trunks leaning across the river, which branches extend under water. Indeed, he approaches just that type of obstacle.

Joseph tries his best to avoid it, but there isn't much he can do. He dives down below it, but gets tangled and stuck in the thick branches. The more he struggles, the more his situation gets worse.

As the seconds tick by, he loses air and starts to drown. Soon his strength falters and his struggles die off.

Suddenly, the entire log is lifted off the water, and him, tangled in its branches along with it.

Joseph lands beside the log on dry land. He spits out water and rolls on his tummy, then gets up on all fours. He coughs and looks up. Eimar, flanked by the other two, stands in front of him.

Joseph scurries back. He reaches for his sword and takes it out of its sheath. He holds it in front of him.

(495) JOSEPH (cont'd) Eimar!

The other two beasts react aggressively. But Eimar, who is bigger and fiercer, produces a sequence of whistles at them. They back off and stand on an elevated hill behind their leader.

(496)

JOSEPH (cont'd)

You killed Alfreda. You didn't have
to do that. WHY DID YOU DO IT?

Eimar then does something, Joseph isn't expecting. He takes a few steps towards him and then extends his neck, until the vulnerable flesh touches Joseph's sword.
Joseph is astonished, but his astonishment turns to anger. He pushes the tip of the sword deeper into the beast's neck. But then stops as he notices that Eimar isn't resisting him.
The other two beasts howl in sorrow as they see their leader or father, being murdered.
Joseph stops as he sees the tears flow from Eimar's eyes. He pulls his sword back and let's it fall to the ground. He crumbles to his knees.
JOSEPH (cont'd) I don't know what I'm doing anymore. I'm sorry. I failed everyone, my sister, Alfreda, you.
Eimar gets closer to Joseph and produces a sequence of sounds. Joseph looks at the arrows still embedded in Eimar's body.
(498) JOSEPH (cont'd) Let me get these out.
Eimar crouches and Joseph proceeds to pull the arrows out. Remarkably, Eimar's wounds heal in front of Joseph's eyes.
Joseph finishes and throws the last arrow into the river. His head hangs down. Eimar stands beside him.
JOSEPH (cont'd) Eimar, maybe you can help me get back my sister. I need to get to the other side of the forest. Do you understand me? Where the bad guys are. The ones who hunt you.
Joseph mimes the hunters and the shape of the castle, trying his best to communicate with Eimar.
Joseph looks at Eimar pleadingly. The beast crouches down beside Joseph, who picks up his sword and puts it in its sheath, then mounts Eimar.

Eimar gets up and sprints away.

69	INT. WINE CE	LLAR - DAY		69	7
	the door let	s a stream c Mary sneak a	a darkened wine cellar. A slit in of yellowish, flickering light in. I look outside at guards, going back cunnel.		† †
			ry to stay quiet and follow him. They be cellar and sit behind a bunch of		† †
	(500)	I know who	HADRIAN I am!		7
	Mary looks a	t him surpri	sed.		7
	(501)	What?	MARY		7
	(502)		HADRIAN f I knew who I am. I do. rian; a descendant of the rcus.		1
	(503)	Then where Look at thi	MARY did you get this scar. s.		† †
		ilarity betw	d and puts hers beside his. The reen her tattoo and the scar on be ignored.		† †
	(504)		HADRIAN orian. I was raised on the tions of our people; of my		÷
	(505)	_	MARY d you help me? According ditions we're nothing but ou.		† †
	Hadrian stum	bles with hi	s words and then falls silent.		7
	(506)	me who you prefers to matter what what your f	MARY (cont'd) you did for me proves to really are? A man who stand against injustice no the costs are. You know ather is doing is wrong. get Jaime and her baby		† † † † †

` '	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 look	s at Mary intensely.		•
EXT. EDGE OF	FOREST - EVENING	70	
the forest, quite differ is melanchol	almost set when Joseph arrives at the edge of on top of a hill. Down below is a small town, ent from the town where he came from. His town y, dark. This one has a different spirit. The e more friendly; more colorful; radiates hope.		•
There aren't	many people in the streets at this time of day.		•
	ain road which branches into two. One leads to a and the other leads to a smaller one.		
	are built by a cliff facing the ocean. The s far as Joseph can see.		
Joseph dismo at the large	unts the beast and looks at the map. He points r castle.		
(509)	JOSEPH That's where I need to get to, I think.		;
Joseph looks	at the beast.		

HADRIAN

(507)

(510)

70

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

everything.

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

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

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.

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.

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.

Suddenly Eimar jumps from seemingly no where bumping two of the guards off their feet. They tumble around. Eimar lets out a terrifying roar.

The guards are scared. They back up.

(517) JOSEPH

(to EIMAR)

Oh... is it ever good to see you, my friend?

(to the soldiers)

You were saying?

The soldiers back up.

(518) GUARD 1

Archers. ARCHERS.

Joseph looks up and sees two archers on the castle wall, preparing to fire their bows.

Joseph motions to Eimar to back up.

(519) JOSEPH

Back. Back.

They back up as the archers shoot. One arrow misses. The other bounces off Eimar's back armor.

(520) SIR PATRICK (O.S.)

STOP.

Joseph snaps towards the voice.

Out of the darkness a man walks through the castle's outer gate, dressed in a knight's attire. His vest carries the same insignia which is engraved in the sword Lady Alfreda gave Joseph, a lion's head.

SIR PATRICK stops between his guards. He doesn't appear to fear the beast. He looks from Joseph to Eimar.

(521) SIR PATRICK

How did you befriend one of these

beasts?

Joseph realizes that he's speaking to Patrick

(522) JOSEPH

Sir Patrick!

Sir Patrick advances towards Joseph. Joseph points the sword at Sir Patrick. Eimar growls.

*

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 quards 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.

72

(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.
- 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

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.

Sir Patrick's and Joseph enter a grand study, lit with fire torches hung on the wall. Sir Patrick sifts through some rolled up paper from a basket beside a beautifully crafted desk.

Joseph looks around the room in amazement, as he walks to a table in the center of the study

(539) JOSEPH

(bitter, sarcastic)
It's ironic how a powerful and influential man such as yourself needs help from poor old me.

Patrick picks a roll and heads back to the table where Joseph stands.

(540) SIR PATRICK I understand your bitterness...

JOSEPH

Really? You do? Because from where I stand you don't understand squat. You live in this huge castle, built off the backs of my people. You're blind to the suffering you've caused.

Sir Patrick slams the table top.

SIR PATRICK
You don't understand history boy.
When we came here, we were locked in
a life and death struggle with the
inhabitants of the land. It was us or
them.

JOSEPH
You mean when you invaded our land.
Are you really trying to justify...

SIR PATRICK
We didn't invade anything. We came here as traders. We settled on this land and we kept largely to ourselves. We provided goods and services to your people. But when our numbers grew, you turned on us and we had to fight back. And we won.

(545) JOSEPH So it's okay to enslave us!

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 PAT	RICK'S STUDY - NIG	HT	75	*
	Sir Patrick on it.	gives Joseph a let	ter with a distinguished	seal	*
	(551)	This seal will leguards. It is care official missions will question your storm the palace	from me. So no one r presence. I would and turn it upside Marcus. If he feels		* * * * * * * * * * * * * * * * * * *
	POV OF DUDLE	. HE WATCHES.			*
	Sir Patrick	takes a hold of Jo	seph's shoulders.		*
	(552)	I'm putting my far	ATRICK (cont'd) mily's life in your greater trust than		* * *
	Dudley walks	away.			*
76	EXT. EDGE OF	FOREST - NIGHT		76	*
	Joseph check (553)	JOSEPH Alright, Eimar. Lo going to hold up h bargain. Stay here	H et's hope Patrick is his end of the		* * * *
	Joseph start	s his hike towards	the palace.		*
77	INT. WINE CE	LLAR - NIGHT		77	*
			in the door and the tunn ary to follow him. They e		* * *
78	INT. TUNNEL	- CONTINUOUS		78	*
	The tunnel i	s empty.			*
	door. Hadria	rian climb up a se n pushes it open. n for a moment.	t of stairs until they re The light comes flooding	ach a in,	* * *

	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 approac	Mary approaches him.				
(555)	MARY It's okay, buddy. We're gonna get you outta here.	t t			
When the bab and jumps up	by sees her he's happy. He stands up in his crib and down.	,			
(556)	MARY (cont'd) I'm happy to see you too. Let's go okay.	t t			
Mary picks t	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.	t t t			
Mary follows	s Hadrian with the baby.	7			
(558)	MARY We gotta stay quiet, okay, buddy?	,			
They exit ba	ack to the corridor.	7			
INT. CORRIDO	OR - CONTINUOUS	82 7			
	own to the end of the corridor, but two guards into their path. Both parties are taken by	¢ ¢			
(559)	GUARD What are you doing sir? Sir Marcus wants that baby.	¢ ¢			
Hadrian turn	ns to Mary.	+			
(560)	HADRIAN Run.	,			
They run dow	wn the other end.	+			
	are still surprised. One of them turns to his dumbfounded. Then they head after Hadrian and	t t			
	Mary have a good head start. Mary holds the baby seems to enjoy the run	t t			

82

	(561) HADRIAN (cont'd) This way.	
	Hadrian turns through a doorway followed by Mary.	,
83	INT. STAIRWELL - CONTINUOUS	83
	Hadrian closes the door and slides a wooden tongue to lock it. Hadrian and Mary run up the stairs. A moment later the guards start ramming the door.	
	Hadrian and Mary exit the stairwell into a	,
84	INT. STORAGE ROOM - CONTINUOUS	84
	Mary looks around at the dead end.	:
	Hadrian walks around in the storage room filled with different items. It has one window.	:
	Mary looks through the window at a six story drop.	•
	(562) MARY We're stuck!	•
85	INT. STAIRWELL - CONTINUOUS	85
	The wooden tongue keeping the door locked shatters and the guards storm in. Up the stairs they go.	;
86	INT. STORAGE ROOM	86
	The guards storm in. The first thing they notice is the open window. They rush to it and see a rope dangling all the way to the balcony in third floor.	•
	GUARD Blast. Let's go.	,
	They hustle out of the storage room.	•
	A moment later Hadrian sticks his head out of an empty container. When he's sure the guards are gone, he climbs out and opens another container. He helps Mary out.	
	(564) MARY I can't believe that worked.	;
	Hadrian walks towards the exit.	,

	(565)	HADRIAN We better hurry.		*
	They both ex	it to the		*
87	INT. STAIRWE	LL - CONTINUOUS	87	*
	Hadrian stops there.	s by the door and checks to make sure no one is		*
	(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	*
	features. The Joseph's miss	a hood over his face and gloves to hide his e darkness which precedes the dawn assists sion. He flashes the sealed letter at the guard the gate of the palace.		* * *
	(568)	GUARD Early for a delivery!		*
	Joseph keeps	his cool.		*
	(569)	JOSEPH Sir Patrick's orders.		*
		eps aside and Joseph walks through the gate. He et of grand stairs leading up to a large double		* *
	(570)	DUDLEY (O.S.) You!		*
	Joseph glance pace.	es back and sees Dudley. Joseph speeds up his		*
	(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.	
	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 t	.0		
92	INT. LARGE HALL - CONTINUOUS		92	
		separated Joseph and Dudley. he is about to stab Joseph.		
	Hadrian and Mary run out.			•
		and grabs his shield. He looks dents walk into the great hall,		
	Suddenly Joseph hears a scre	am from behind him.		
		s with one of his guards. The his sword on her neck. She cries.		;
	I think it'll k	CUS e good for everyone if baby. Come on, girl.		
	and holds Mary's hand with t	cus takes the baby in one arm he other. The guard transfers at the tattoo in Mary's hand		
	(575) MAR What have we he	CUS (cont'd) ere?		•
	(576) MAF	Y		•
		pulling away so hard that she ts her go. Joseph, practically		;
	It astounds me Stronglandians man you're tryi Sir Patrick? Hi who destroyed y most of your pe Probably includ would recognize hand any where.	how dumb you are. Do you know the are. Do you know the are to help? The great is house was the one four village and took tople as slaves. It is that mark on your I happen to have one of their women		
	Marcus laughs and looks at h	is guards and they laugh too.		•

Dudley joins	the ranks.	*
Hadrian look	s 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' guar	ds 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 eyeing him.	around at the castle employees congregating,	*
(584)	MARCUS SHUT-UP. SHUT-UP. I had enough of this. Kill them.	* *
The guards de	on'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 F	
(589)	GUARD Not for treason ac people	ainst our Eitorian
Dudley stabs the ground,		d through. The man falls to
(590)	DUDLEY Any one else.	
in their way right. They	. Mary and Joseph k	and advance, but Hadrian gets ackup. Joseph looks left and enered, except for a balcony ead there.
(591)	HADRIA You're wrong father for your own sins.	er. You hate them
(592)	MARCUS I should've known will amount to not	a son of a slave
sword at the with the del time to back	advancing guards. ay Hadrian caused, up to the balcony.	ne way. Joseph throws his They duck to avoid it. Along Joseph and Mary have enough The rope which Hadrian and kk the guards dangles a meter
Joseph and M	ary climb on the th	ick railing of the balcony.
(593)	JOSEPH We have to jump.	
Joseph aband	ons his shield.	
(594)	JOSEPH Jump.	(cont'd)
	eph jump as Dudley m, but misses.	catches up and swings his
		ry slips, but Joseph grabs her ares her hold on the rope as
The momentum	of the jump swings	the rope like a pendulum.

	Joseph looks and there is an adjacent balcony one level below. He rocks himself. Joseph gets close to Dudley. Dudley swings his sword, but Joseph protects himself with the his iron hand armor.		* * *
	Their momentum carries them to the other balcony.		*
	JOSEPH (cont'd) Let go.		*
	Joseph and Mary let go and they land painfully on the balcony.		*
	Dudley looks at them in anger.		*
	(596) DUDLEY (to his guards) Follow me.		* *
	He steps inside the castle.		*
	(597) MARY We have to go.		*
	JOSEPH Not just yet.		*
	Joseph takes a torch off the wall and a small glass bottle from his pocket. He uses his teeth to pull the plug and pours the contents of the bottle on the fire. It glows bright blue.		* * *
93	EXT. OUTSIDE THE MARCUS' PALACE WALL - NIGHT	93	*
	Sir Patrick stands with his guards, watching the castle from far away. He sees the bright blue flame rise.		*
	(599) SIR PATRICK That's our signal. Move.		*
	Him and a few guards start riding towards the castle.		*
94	EXT. MARCUS' PALACE BALCONY - NIGHT	94	*
	The flame continues to burn blue for a moment, before the fire returns to normal.		*
	JOSEPH Now we can go.		*

		s the torch to the side and they run down a set om the balcony to the palace square.		*
95	EXT. MARCUS'	PALACE SQUARE - CONTINUOUS	95	*
		eph run through the square towards the gates. To guards close the palace door.		*
	closing the	Patrick rides in and shoots one of the guards door with an arrow. The other guards back up. A after, a stream of guards file through the		* * *
	(601)	SIR PATRICK Men, fan out. Find my family.		*
		approaches Joseph with his horse and dismounts. his men spread through the palace, disarming		* *
	Patrick cuts urgently.	the few steps separating him from Joseph		*
	(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 H	ALL - 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		* *

	Marcus pulls	his arm free	e from Hadrian.		*
	(608)		MARCUS (cont'd) opens to the House of n your head.		* * *
			udley and a few other guards. lks in a different direction.		*
97	EXT. MARCUS'	PALACE SQUAI	RE - CONTINUOUS	97	*
	One of Patrio	_	escorts Jaime, who's tired and		*
	(609)	Sir!	GUARD		*
	Patrick turns and they hug		rd and sees his wife. He runs to her		*
	(610)	I thought I	SIR PATRICK lost you.		*
	(611)	Where is our	JAIME r son?		*
	(612)	We'll find h	SIR PATRICK		*
	Patrick touch	hes her face	tenderly.		*
	(613)	Stay with the Marcus.	SIR PATRICK (cont'd) ne guard. I'll go after		* * *
	(614)	No. I need a	JAIME a horse.		*
	(615)	You're in no	SIR PATRICK condition		*
	(616)	I'm coming v	JAIME with you.		*
	(617)	(to the Horse for the	SIR PATRICK ne guard) ne Lady.		* *
	The guard goo		s horse. Sir Patrick turns to Joseph ind Joseph.		*

(618)	SIR PATRICK (cont'd) I owe you a debt of gratitude. Stay with my guards and you'll be safe.	7
(619)	JOSEPH How are you going to find him?	7
(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.	7
(621)	JAIME What's wrong?	7
(622)	MARY You're married to the monster who ripped my village and my family apart. How could you?	7 7
(623)	JAIME It wasn't him. It was his father.	7
(624)	MARY Does it matter? He did nothing to stop it, but give sweet and useless speeches.	7
The guard bri	ings a horse for Jaime. Jaime backs up towards	7
(625)	JAIME I hope you find it in your heart to forgive us.	7
Jaime mounts	the horse.	7
(626)	SIR PATRICK (to the guard) Make sure they are safe.	† †
Patrick and away.	Jaime, along with some of their guards ride	7
Joseph turns	to Mary.	,
(627)	JOSEPH Are you okay?	7

(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 a	way.	*
(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	* * *

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 Mabehind.	ary run towards the gate. Leaving the guard		*
EXT. EDGE OF	FOREST - NIGHT	98	*
Joseph and Ma	ary head towards the tree line.		
(644)	MARY Where are we going?		
(645)	JOSEPH Almost there.		
They get to a	a designated place and stop.		
(646)	MARY Where is here?		
Joseph turns	to Mary.		
(647)	JOSEPH Don't be scared now, okay?		
	up. Eimar steps out of the darkness. We first ing eyes and veins, then we see his face.		*
Mary's eyes v	widen in horror. She is speechless.		
Joseph puts l	his hand on Eimar's neck.		
(648)	JOSEPH (cont'd) Meet my friend.		*
EXT. FOREST	- TWILIGHT	99	
The sun rises holds on to a	s. Joseph and Mary are on Eimar's back. Mary Joseph.		*

The tree line is elevated over the main road leading out of town. Farther ahead they can see Sir Patrick has already stopped Marcus and his men. There is a face off between Sir Patrick and his men and Marcus and his men.

*

The road by the see runs along a cliff, with a steep drop down to the ocean. The ocean waves crash on the sharp rocks at the bottom of the cliff.

Marcus holds a basket with Sir Patrick's baby in it over the cliff. If he lets him go, it'll be certain death for the baby. Jaime is with Patrick's men. They stand behind Patrick surrounding her for protection.

Joseph and Mary dismount Eimar.

(649) JOSEPH

(to Eimar)

Stay here. We don't want Marcus to drop the baby if he sees you.

Joseph and Mary sneak down the hill.

100 EXT. THE TRADERS ROAD - MORNING

100

Sir Patrick takes a step closer to Marcus. His hands are up in the air as a gesture of surrender.

- (650) SIR PATRICK
 Please, Marcus, let my baby go. He's my only son.
- (651) MARCUS
 Don't get any closer or I'll drop him.

Sir Patrick takes a few steps back.

- (652) MARCUS (cont'd) Now, get on your knees.
- (653) SIR PATRICK

What?

(654) MARCUS On your knees. NOW.

Sir Patrick hesitates for a moment. He looks back at his men. Then he gets down on his knees.

	(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 TRAI	DERS ROAD, TO THE SIDE - MORNING	101
	Joseph and Maunfold.	ary sneak behind a boulder and watch the events	
	(659)	SIR PATRICK Marcus please. I beg you. Give me back my son.	
	(660)	MARCUS You want your kid?	
102	EXT. THE TRAI	DERS ROAD - MORNING	102
	Back with Man	ccus and Sir Patrick.	
		es within his coat and produces a scroll. He one of his men and gestures to him to give to	
	(661)	MARCUS Sign this.	
		s to Sir Patrick. Marcus has made sure he's meters away to avoid any nasty surprises.	

(662)	MARCUS (cont'd) I'll reverse the damage you've done.			
Sir Patrick	takes the scroll from the man and looks through			
(663)	SIR PATRICK What is this?			
(664)	MARCUS A declaration, relinquishing control over the land to me. And an admission of treason against our people.			
(665)	SIR PATRICK But this admission will mean my execution.			
The man gives Sir Patrick a pen.				
(666)	MARCUS Yes indeed. It will. You will die today Patrick. You will get what you deserve for betraying our traditions. And your men will follow me.			
(667)	SIR PATRICK What about Jaime and my son?			
(668)	MARCUS They don't matter to me. They can go back to being slaves for all I care. What is it gonna be? Your life, or your son's life? My arm is getting tired.			
Marcus makes	belief that he's going to drop the baby.			
(669)	SIR PATRICK Alright. Alright.			
Sir Patrick p	picks up the pen and signs the contract.			
(670)	SIR PATRICK (cont'd) Here. Here.			
Patrick starts to get up.				
(671)	MARCUS (shouts) Stay on your knees.			

The situation tenses up. Marcus' men ready their weapons. Patrick's men are ready to fight as well.

Sir Patrick returns to his knees.

Okay. Take it easy.

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

103

Joseph and Mary continue watching the events unfold.

Marcus looks at the same man and gestures for him to get the contract.

(673) MARCUS Get it from him.

Mary looks at Joseph worried.

MARY
Marcus will never let them live. If
he gets that declaration, they are as
good as dead.

JOSEPH
I'm thinking. I'm thinking.

Joseph looks in Eimar's direction. He can't see him. Then he looks at Marcus

JOSEPH (cont'd)

(677) MARY

What?
(678) JOSEPH

Look at him, if anyone tries to interfere he can just drop the baby.

Marcus' man takes the contract from Sir Patrick and heads to $\operatorname{Marcus} {\boldsymbol .}$

(679) SIR PATRICK You've got what you want.

Mary looks at Joseph.

Joseph is frozen.

Mary then decides to take matters in her own hand.

106.

She abandons her hiding spot and sprints towards the man.

(680) JOSEPH

No. Wait.

But it's too late.

104 EXT. THE TRADERS ROAD - MORNING

104

Mary bursts into the scene, running towards the man carrying the contract back to Marcus.

Everyone is surprised by her sudden entrance.

Joseph is right at her tail.

Mary reaches Marcus' man first. She tries to attack him, but only manages to grab a hold of his arm. She's no match for him, however. He flings her away. Mary flies through the air and lands roughly by Marcus' feet.

Marcus looks at her.

(681) MARCUS

You again!

Marcus' guards sees Joseph approaching and braces himself. Joseph, nimble, fakes a move then slides between the man's legs, punching him in the groin. The man reacts in pain and drops the contract. Joseph picks a rock from the ground and hits the man on the back of the head. The man drops motionless.

Joseph picks up the contract.

(682) MARCUS (cont'd)

Dog.

Joseph turns and sees Marcus holding Mary by her clothes.

(683) MARY

(mouths)

Sorry!

Marcus shoves Mary off the cliff.

(684) JOSEPH

(yells)

NOO.

Joseph rages and runs towards Marcus not caring about the baby or the cliff. He's blind with rage.

*

*

(685)JOSEPH (cont'd) I'll kill you.

Marcus lets go of the basket with the baby as he reaches for his sword.

(686)SIR PATRICK

No. NOO.

(687)**JAIME**

Nooo.

Sir Patrick and Jamie watch in horror as the basket with their baby in it, falls off the cliff.

Marcus smiles as he prepares to stab Joseph through upon his approach.

(688)**MARCUS**

That's it, bring me the contract.

Suddenly his eyes widen as he sees Eimar plow through his men.

Dudley turns to face Eimar, but Eimar stomps on him. He's definitely dead.

Eimar passes Joseph with a single leap and charges Marcus.

EXT. TRADERS' ROAD - CONTINUOUS 105

> Hadrian rides his horse. The road's curvature is such that he can see the side of the cliff where the confrontation between Marcus, Joseph, Mary and Sir Patrick is taking place.

He watches as Eimar charges at this dad.

(689)**HADRIAN**

Father!

EXT. TRADERS' ROAD - CONTINUOUS 106

106

Marcus tries to get out of the way, but he's flung over the cliff.

Eimar turns to Marcus' men and growls.

They back up in fear, drop their weapons and turn and run.

105

Sir Patrick and Joseph sprint to the edge of the cliff and look over.

Joseph still has the contract in his hand.

As they look over the cliff they are greeted by a sight which both gladdens them, and sends a chill up their spine.

Mary is hanging on a protruding rock with one hand and with the other she's holding onto the basket with the baby in it.

But underneath her is Marcus. He also hangs on. He has fallen further, but climbs up.

(690) MARY Help.

Joseph puts the contract in the inside of his jacket. Joseph lays flat on his stomach and reaches for Mary. But she's out of reach.

(691) MARY (cont'd) I'm slipping.

Sir Patrick grabs Joseph by the legs.

(692) SIR PATRICK Trust me.

Sir Patrick holds onto his legs as Joseph leans over the cliff.

Marcus climbs up. He's getting closer to Mary.

Joseph reaches out towards Mary.

(693) JOSEPH Almost there.

Joseph puts his utmost effort to reach for Mary. Her hands slip, but Joseph grabs her in the nick of time.

(694)

I got you.

(yells)

Pull me up.

Sir Patrick starts to pull Joseph up. But suddenly there is a sharp tug. Mary yells.

Marcus reaches Mary and is now holding onto her foot.

(695) MARCUS

Give me the contract or we all die.

Marcus tugs again at Mary's foot.

Mary screams.

Marcus tries to reach for the basket, but Mary pulls it up.

Marcus tugs again.

Mary's hand slips a little from Joseph's hand.

Joseph pushes himself further down. Sir Patrick and his men hold onto his legs. Eimar watches on.

Joseph secures his grasp on Mary's hand.

As he does the contract in the inside of his jacket slips out a bit.

He struggles against Marcus. He pulls Mary up, while Marcus pulls her down.

The contract slips further out.

Mary kicks at Marcus.

She hits him in the face. But it's not severe enough to force him to let go of her.

Joseph is now dangling upside down.

(696) MARCUS (cont'd)
I'll make you pay for this, dog.
Worthless dog.

Marcus strengthens his hold on Mary's right foot with his right hand. He lets go of his hand holding onto the cliff. His foot, in a crevice of the rock, maintains his balance. He reaches for a dagger.

Mary slips further. She screams.

(697) JOSEPH

Let go of her.

Marcus raises his dagger to stab Mary. Joseph sees the contract slipping from his inside pocket.

(698) JOSEPH (cont'd)

Stop. Here.

With an abrupt motion he reaches for the contract and lets it go towards Marcus.

Marcus abandons the dagger and reaches for the contract. He maintains one hand on Mary's foot.

Marcus catches the tip of the contract. He momentarily loses his grasp on the contract, fumbles with it but finally secures his grip on it.

He raises his hand in triumph.

(699) MARCUS

Yes.

Mary kicks at his hand and the contract goes flying away.

(700) MARCUS (cont'd)

NOO

He tries to reach for it, but loses his grip on Mary and falls down towards the sea waves crashing on the rock bed.

107 EXT. TRADERS' ROAD - CONTINUOUS

107

Hadrian watches his father tumble towards the crashing waves.

(701) HADRIAN

Father. FATHER! No!

He urges his horse to ride faster.

108 EXT. TRADERS' ROAD - CONTINUOUS

108

Back with Joseph and Mary.

Joseph watches a wave envelop Marcus. When the wave recedes, he's no longer there.

(702) JOSEPH

Pull me up.

Sir Patrick pulls Joseph up, then Mary then finally the baby.

They all lay on the floor panting in exhaustion.

Sir Patrick reaches for the basket and takes his crying baby out and hugs him tightly. Jaime scrambles to him and they both huddle around the baby.

111.

Jaime and Patrick cuddle with their baby and rock back and forth, trying to calm him down. (703)SIR PATRICK It's alright. Everything is alright now. Everything is alright. His men gather around him. WITH JOSEPH AND MARY Joseph gets up and helps his sister up. He hugs her. (704)JOSEPH No more running away, please. Mary laughs (705) MARY Deal. Eimar approaches Joseph. Joseph hugs Eimar. (706)**JOSEPH** Thanks buddy. Eimar returns the hug. EXT. SEASHORE - LATER 109 Hadrian reaches the sea shore. He jumps off his horse and runs to the edge of the sea, looking around. He squints at the setting sun. There is a body floating upside down. Hadrian runs into the sea.

Hadrian reaches the body and flips him over. It's Marcus. He pulls him to shore. He situates Marcus' head on his knee. (707)**HADRIAN** Father. Father. He slaps his father's face, but there is no response. Hadrian rocks his father back and forth.

THE CAMERA PULLS AWAY FROM HADRIAN AND MARCUS

109

CUT TO:

EXT. THE TO	WN BORDER - LATER	110	*
	including Joseph and Mary riding Eimar, and Sir ime and his men approach the border of the town.		*
Mary and Jo	seph dismount Eimar.		*
	and Jaime stop and dismount their horses. Sir		*
(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.		* *
	a step towards Mary, who takes a step back. She		*

(716)	JAIME	7	
, ,	Mary, come back with us and we will	4	
	do our best to find your parents.	7	
Mary looks at	t Joseph.	7	
(717)	MARY	4	
,	Thank you for the offer. And I'm	7	
	truly happy that your family is back	7	
	together. But I think it's time we	7	
	find ours.	7	
Joseph nods in agreement.			
Eimar crouche	es down and Mary gets on.	7	
(710)	JAIME	4	
(718)	Thank you for everything	,	
	mann jou lot everyoning		
Mary and Jose	eph smile. Eimar turns around and sprints away	7	
	FADE TO BLACK	له ا	
	H'ADH: TO BLACK	7	