

# Christmas on the Run - version 01

## Christmas On The Run

FADE IN:

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.

JOSEPH  
Hey, that's mine.

The beast covers the fruit with his front leg.

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.

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

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

JOSEPH (cont'd)  
Great. Just great.

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

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

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

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

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

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

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

Joseph laughs and points at the beast.

JOSEPH (cont'd)  
Gotcha.

The beast produces a sequence of annoyed whistles.

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

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

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

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

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

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

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

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

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

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

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

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

EIMAR, the beast, continues his irregular shifting.

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

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

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

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.

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.

HUNTER (cont'd)  
Get him.

JOSEPH  
YAAAWH

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

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

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

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

JOSEPH  
Let him go.

The hunter laughs.

HUNTER  
You Stronglandians have a strange  
obsessions with these beasts.

JOSEPH  
They are not game, they are friends.

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

Joseph struggles against his captors.

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

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

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

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

Joseph takes a couple of steps back.

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

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

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

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.

MARCUS

Is the decoration for Sir Patrick's  
festival ready?

STORE OWNER

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.

MARCUS

Ouch.

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

MARY

(fearful)

I'm so sorry. I didn't mean to.

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

MARCUS

What's that doing here?

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.

STORE OWNER

NO. No. That won't be necessary.

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

STORE OWNER (cont'd)

Thief.

Mary snaps surprised at his sudden aggression.

MARY

I was...

STORE OWNER

What else did you steal? Tell me.

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

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

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

EXT. DECORATION SHOP - DAY

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

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

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

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

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

Joseph sprints to the store.

INT. DECORATION SHOP - DAY

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

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

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.

JOSEPH  
Leave my sister alone.

The store owner scrambles away from Marcus.

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

Marcus shoves the store owner aside.

MARCUS  
Insolent boy.

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

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

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.

JOSEPH  
Mary go.

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 shelf with other delicate glass products. It breaks apart into a million pieces. The crash triggers a chain reaction. Other products on the shelf teeter for a moment, and then crash down to the ground.

STORE OWNER  
Please. Please. Stop.

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

The store owner is close to tears.

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.

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.

MARCUS  
Insolent slave. Do you know who I am?

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.

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

Marcus puts the candle to the side, now that the iron stamp glows red from the heat. The Stronglandian employees look on despondently. They themselves have different marks on their cheeks.

MARCUS (cont'd)  
For a country called Strongland, it  
didn't put up much of a fight against  
the great Eitorian people.

JOSEPH  
Great?! You're a bunch of  
opportunistic ...

Marcus slaps Joseph hard interrupting him. He holds his face to the right and holds up the stamp close to Joseph's face. Joseph can feel its heat. He looks at it from the corner of his eyes.

MARCUS  
Shut up, boy. Let this mark always  
remind you how all Stronglandians are  
made to serve us.

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 Joseph with the red hot stamp on his left cheek.

Joseph screams in agony. The guards let Joseph go. He falls to his knees. The store owner releases Mary and she runs to her brother.

MARY  
Why? Why? He didn't do anything to  
you.

Marcus ignores her and turns to the store owner.

MARCUS  
I expect you will ensure this never  
happens again.

Marcus walks out accompanied by his guards.

All the people in the store stare at Joseph, whose hand hovers over the burn mark on his face, not daring to touch it. Mary helps him leave the store.

#### EXT. DECORATION SHOP - DAY

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.

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.

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.

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  
Editorial lifted a finger.

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.

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.

#### EXT. EDGE OF TOWN - DAY

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 ...

INT. ROOM - DAY

Mary settles in the middle of a group of young kids. The oldest is only 6 years old. They are all fair skinned, except for one, SAUL, who's in the corner, alone. Joseph stands on the opposite corner of the room sneaking a dissatisfied look at him. He walks to Saul.

JOSEPH  
Hey kid, wouldn't your dad be looking  
for you?

SAUL  
No.

Mary gestures for Saul to come sit close by her.

MARY  
Saul, come sit beside me.

SAUL  
Okay.

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

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

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

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.

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

Joseph starts to say something, but Mary interrupts him.

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

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



JOSEPH

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

SAUL

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

JOSEPH

Maybe you should...

MARY

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

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

#### INT. BLACKSMITH STORE - CONTINUOUS

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

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

ZAKARY

Bring me that bucket over there, will ya?

(points to a bucket  
of water)

Mary still at it?

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

JOSEPH

Yeah.

ZAKARY

She's a smart girl, keeping our kids educated about our ways.

JOSEPH

She's stubborn. It's not only our kids she's teaching.

ZAKARY

You mean Saul? The Eitorian kid? He's harmless. I know his dad.

Zakary throws Joseph the sword he just forged.

ZAKARY (cont'd)

Try this for size.

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

JOSEPH

Nice.

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

JOSEPH (cont'd)

Woah, isn't that Saul's father?

Zakary looks at where Joseph points.

JOSEPH (cont'd)

I told you we can't trust them.

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

JOSEPH (cont'd)

Fine. I'm gonna get them out.

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

ZAKARY  
Gentlemen, how can I help you today?

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

ZAKARY  
School? Sirs, this is a blacksmith store.

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

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

ZAKARY  
Please, sir. There is no need to make a mess. I assure you, there is nothing here.

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

SOLDIER 1  
Over here.

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

INT. ROOM - CONTINUOUS

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

GAMLEEL  
That's them. Those are the kids who teach my son lies.

SOLDIER 1  
You. Hold.

Joseph pushes Mary outside.

JOSEPH  
Run.

The soldiers follow them.

EXT. BACK ALLEY - CONTINUOUS

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

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

MARY  
It's not his fault. He's just a kid.

JOSEPH  
I can't believe you. Still making excuses for them. Wake up Mary.

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

Joseph look over and sees the soldiers approach them.

JOSEPH  
We gotta split up. I'll get them to follow me.

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

JOSEPH (cont'd)  
Go.

Mary runs.

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

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

EXT. STREET - CONTINUOUS

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

RIDER  
Whoa. Whoa. Halt.

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

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

SOLDIER 2  
Come with me, you little weasel.

Mary struggles against the soldier.

MARY  
I didn't do anything wrong. Let me go.

SOLDIER 2  
Shut your mouth girl.

He drags Mary away from the cart.

SIR PATRICK (O.S.)  
Stop.

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

SOLDIER 2  
Sir Patrick. I'm sorry to disturb you.

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

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

MARY  
I will not.

SIR PATRICK  
What's going on here?

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

MARY  
I did nothing wrong.

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

Mary stares at the baby surprised.

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

Patrick looks at his wife, then turns to Mary.

SOLDIER 2  
But it is the law.

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

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

Jaime approaches Mary who stares at the baby.

JAIME  
He's beautiful, isn't he?

MARY  
Yes. I've never seen ...

JAIME  
I know.

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

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

Patrick turns to the chariot and calls out.

SIR PATRICK  
Hadrian. Hadrian.

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

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

HADRIAN  
Yes sir.

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

Jaime and Patrick go back inside the carriage.

#### INT. CARRIAGE - CONTINUOUS

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

Patrick puts his hand on Jaime's.

SIR PATRICK  
Things will change?

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

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

Jaime looks out of the window.

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

#### EXT. ROOF OF BUILDING - CONTINUOUS

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

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

#### EXT. ALLEY BETWEEN BUILDINGS

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

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

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

ALFREDA  
Who are you running from?

SOLDIER 1 (O.S.)  
Stop him.

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

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

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

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

ALFREDA  
Then why are they after you?

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

SOLDIER 1  
Stop that boy.

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

#### EXT. STREET - DAY

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

MARY  
Don't do that.

The bird bounces a few times towards him and quacks.

HADRIAN  
Get... Leave...

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

MARY  
Calm down, you're getting it mad.

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

HADRIAN  
This thing bit me. It's a monster.

Mary laughs.

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

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

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

Hadrian holds his hand in pain.

MARY (cont'd)  
Are you okay?

Mary takes his hand and examines where the bird had poked him. Mary notices an old scar, which bears a striking resemblance in its shape to the tattoo on her hand. She stares at it for a moment, then rubs the place where the bird had poked him. Her tattoo is visible to him.

MARY (cont'd)  
Here. You'll be fine, you big baby.

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

HADRIAN  
Thanks. That candy was meant for you  
by the way.

Mary waves at him dismissively.

MARY  
Don't worry about it.

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.

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?

HADRIAN  
The rules are meant to protect us all.

Mary looks at him in amazement.

MARY

These rules take away who we are, our way of thinking our beliefs, morals. What's left of me then?

HADRIAN

But your beliefs are just fairy tales. Why do you want to keep propagating lies?

MARY

Do you know that first hand? Or do you just parrot what you hear?

HADRIAN

I'm taught in the greatest Eitorian schools. Don't accuse me of ignorance. I'm simply looking out for you

MARY

It's easy when you live in a bubble to think you know everything there is to know about Stronglandians. But if you step outside the confines of your castle. Get to know us, you might realize how ignorant you really are.

HADRIAN

Again, calling me ignorant? Why do you insist...

MARY

Do you even know who you are?

HADRIAN

What? What do you mean?

MARY

Where did you get that tattoo on your hand?

Hadrian looks at the scar on his hand and gets angry.

HADRIAN

I should've realized. A Stronglandian always lies.

Hadrian doesn't notice a carriage approaching.

MARY

Maybe you're the one who's living a lie.

MARCUS (O.S.)

Hadrian.

Hadrian turns around.

HADRIAN

Father!

MARCUS

(points to Mary)

What are you doing talking to that Stronglandian filth?

HADRIAN

I'm not. She was just in my way.

Mary looks at him disappointed and backs up.

MARCUS

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

Hadrian complies.

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

MARY

Joseph!

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

EXT. ROOF OF BUILDING - CONTINUOUS

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

ALFREDA

Why are you running?

JOSEPH

I didn't do anything wrong. All I did  
was protect my sister.

As if on cue, Mary calls on him.

MARY

Joseph. Joseph. Are you alright?

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

JOSEPH

You're going to turn me in aren't you?

Joseph tries to free himself.

JOSEPH (cont'd)

You'd rather work with these invaders  
than stand up for your own people.  
Traitor.

ALFREDA

I do what I have to do to protect  
those I love.

JOSEPH

At what cost? How can you live with  
yourself?

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

The soldier arrives, exhausted.

SOLDIER 1

Thanks. I'll take it from here.

Alfreda stands in between the soldier and Joseph.

ALFREDA

No.

SOLDIER 1

You don't have the right...

ALFREDA

Do you know who I am?

Alfreda takes a threatening step towards the soldier.

ALFREDA (cont'd)

Do you want to defy the head of Lady  
Jaime's guard?

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

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



JOSEPH

Thanks.

ALFREDA

Stronglandians are stronger together.  
Now go on, someone looks worried about  
you.

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

MARY

(to Alfreda)

Thank you so much.

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

JOSEPH

I'm sorry. I didn't mean what I said.

ALFREDA

It's okay. But I'm not with them. I'm  
with Jaime.

MARY

Sir Patrick's wife? I just met her.  
She's a very nice lady.

ALFREDA

Indeed. You should get going before  
your parents worry about you.

MARY

Oh, we live on our own.

ALFREDA

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

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

ALFREDA (cont'd)

Come along to the festival. You both  
must be starving after your little  
adventure. Lots of food over there.

EXT. ROOF OF A ONE STORY BUILDING - CONTINUOUS

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

MARY

You have a crush!

JOSEPH

Don't be ridiculous.

(beat)

Besides. She's not my type.

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

Sir Patrick stands up and starts a speech.

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.

MARY

That's nice.

Joseph looks at her, his mouth full of food.

JOSEPH  
Really? You believe that?

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

Joseph shakes his head and eats some more.

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.

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.

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  
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.

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.

JOSEPH (cont'd)  
Eimar!

The beast turns to the men unsteadily. It tips over and gets up again. The guards use the spears and the fire to keep him at bay. One of the guards extends his spear, with a few clothing items dangling on its tip.

Joseph watches as the beast smells the clothing items, tenses up and turns around.

JOSEPH (cont'd)  
They're riling him up.

Eimar smells the air, then explodes into a sprint straight at the crowd. At first it's unsteady, but seems to regain its strength quickly.

Joseph climbs on the railing of the fence and yells.

JOSEPH (cont'd)  
Beast. BEAST. An attack is coming.  
Beast.

His yells attract Patrick's attention. Patrick looks in the direction Joseph points.

SIR PATRICK  
(points to the  
guards)  
You two, take Jaime back to the  
castle. The rest with me.

The guards, save the two staying with Jaime, surround him and head through the panicked crowd to face the beast.

Joseph turns to Mary.

JOSEPH  
Mary, let's go. It's not safe here.

MARY  
We have to help Jaime and the baby.

JOSEPH  
They have their guards. Mary listen to  
me. Eimar...

MARY  
Who?

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

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

EXT. TOWN SQUARE - CONTINUOUS

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

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

Mary tugs at Joseph.

MARY  
Look.

Mary points at the attack happening.

JOSEPH  
Mary this isn't our business.

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

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

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

WITH MARY

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

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

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

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.

JAIME  
It's you!

MARY  
Come with me I know a good hiding spot.

Jaime hesitates.

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.

JAIME  
Take him to safety.

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

JAIME (cont'd)  
Run!

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

ALFREDA  
Let's go.

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 him 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.

Alfreda and the attacker have a heated sword fight. She is quiet skilled, 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.

ALFREDA (cont'd)  
(to Mary and Joseph)  
Follow me.

Mary and Joseph run after Alfreda towards a horse drawn carriage, with two horses.

MARY  
What do these guys want?

ALFREDA  
Isn't it obvious?

MARY  
But why?

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

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.

Joseph looks back and sees the large attacker catch up with them.

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.

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.

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.

JOSEPH  
Let's go.

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

ALFREDA  
Take the baby and go.

JOSEPH  
What about you?

ALFREDA  
The baby is more important. Go.

Joseph hesitates for a moment.

ALFREDA (cont'd)  
Please. Go.

Alfreda charges the two attackers.

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

JOSEPH  
YAAAWH.

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

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

EXT. EDGE OF TOWN - EVENING

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

INT. CARRIAGE - EVENING

Mary sits with the baby on her lap.

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

The baby coos.

JOSEPH  
Mary, you alright back there?

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

JOSEPH  
Good question.

Some movement of shadows outside attracts Mary's attention.  
She puts the baby down in his crib.

MARY  
Hold on, buddy, Okay? Be right back.

#### EXT. CARRIAGE - EVENING

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

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

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

JOSEPH (cont'd)  
What's wrong?

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

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

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

Joseph panics. He rattles the horses' reigns.

JOSEPH  
Yaawh. Faster. Faster.

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

Mary gets knocked back into the carriage.

Joseph looks back.

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

But Eimar doesn't take notice.

#### INT. CARRIAGE - EVENING

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

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

MARY  
It's gonna be okay.

Mary hums him a lullaby.

#### EXT. EDGE OF TOWN - EVENING

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

Joseph swerves.

#### INT. CARRIAGE - EVENING

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

Mary puts the baby in its crib.

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.

EXT. CARROAGE - EVENING

Mary opens the door and throws the bag at Eimar.

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.

JOSEPH  
Mary!

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.

JOSEPH  
Look. Soldiers.

He changes the direction of the cart to head there.

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

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

MARY  
You better hurry.

EXT. EDGE OF TOWN - EVENING

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

EXT. WATCHTOWER - EVENING

Three soldiers walk along the watchtower.

SOLDIER 1 notices the carriage approaching.

SOLDIER 1  
Look at that.

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

SOLDIER 2  
Is he crazy? What's he doing?

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

Joseph swerves and they see the beast.

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

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

SOLDIER 1 (cont'd)  
Aim. Shoot.

They fire a volley of arrows

EXT. CART - EVENING

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.

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.

EXT. WATCHTOWER - EVENING

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

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

EXT. SNOWY STREETS - EVENING

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

SOLDIER 2  
Over there.

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

EXT. SNOWY STREETS, CART - EVENING

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

SOLDIER 2  
This is the stolen carriage, Sir  
Marcus reported

Soldier 3 pops out his head from inside the carriage.

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

EXT. SNOWY STREETS, AROUND THE CORNER - EVENING

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



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

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

MARY  
No way.

JOSEPH  
Of course. Why would it be that easy?

Joseph gestures for Mary to follow him.

They walk away.

EXT. SNOWY STREETS - NIGHT

Montage of Mary and Joseph walking through the town.

They hide whenever they see any passersby.

EXT. MANGER - NIGHT

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

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

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

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

JOSEPH  
I am hungry.

They head inside the manger.

INT. MANGER - CONTINUOUS

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

JOSEPH  
Like what?

MARY  
I don't know. Find something.

Joseph rolls his eyes.

They settle inside. The baby is still crying.

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.

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

MARY  
Joseph!

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

JOSEPH

Hey!

MARY

Wait. He likes it.

The baby stops crying.

JOSEPH

Well, I'm certainly not going to let him do that.

Joseph wipes his finger on his clothes.

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.

MARY

I don't think so. Sir Patrick is a good man.

WIDE SHOT

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

BACK TO INTIMATE QUARTERS WITH MARY AND JOSEPH

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.

MARY

The baby needs food.

Joseph sighs.

JOSEPH

Fine. I'll go find something.

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

MARY

Thanks, bro.

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

JOSEPH

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

Baby smiles.

EXT. GARDEN OF TREES - NIGHT

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

EXT. FLASHBACK FOREST - DAY

Joseph eats a fruit while resting his back on Eimar.

EXT. GARDEN OF TREES - NIGHT

Joseph climbs down.

INT. MANGER - NIGHT

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

JOSEPH

You still up?

Joseph puts the fruit in front of the baby.

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

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

JOSEPH (cont'd)  
Fine. So needy.

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

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.

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.

JOSEPH (cont'd)  
A-uh. No. Not for you. You have enough right in front of you.

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

BABY FINISHES EATING. TIME PASSES.

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

Joseph looks at him and suppresses a smile.

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

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.

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.

FLASHBACK. TENT VILLAGE - NIGHT

It's quiet. There are a few fires here and there, but mostly dying out.

INT. A TENT - NIGHT

JOSEPH (V.O.)  
Our parents and us lived a relatively quiet life until the Eitorians came to round up more slaves

There are screams and sounds of fighting outside. Joseph's DAD and MOM wake up alarmed.

The dad looks outside the tent door.

DAD  
They're coming.

He looks back at his wife.

DAD (cont'd)  
We have to hide them.

Dad wakes up a seven year old Joseph, while Mom wakes up the four year old Mary. Mom pushes Mary to Joseph. She kneels besides them and kisses both of them on the forehead.

MARY  
Mom, I'm scared.

MOM  
Don't be honey.

Mom hugs Mary and sings her the same lullaby that Mary has been singing to the baby.

MOM (cont'd)  
(to Joseph)  
You have to take care of Mary, okay?

In the background DAD is moving a big piece of furniture, uncovering a door under neath it.

JOSEPH  
What's going on?

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

Mom hugs Joseph and Mary.

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

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

Joseph nods.

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

MOM  
Maybe we should try to run

DAD  
No. They'll catch us. This is the only  
way.

Joseph and Mary hurry into the tunnel.

JOSEPH  
I don't understand.

DAD  
Never be a slave Joseph. Never.

INT. UNDERGROUND HOLE - NIGHT

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

FADE TO:

INT. TENT IN A VILLAGE - DAY

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

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

INT. MANGER - NIGHT

Joseph touches the mark on his face.

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

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

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

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

WITH MARY.

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

INT. MANGER - DAY

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

Joseph wakes Mary up.

JOSEPH  
Mary. Wake up.

He shakes her.

JOSEPH (cont'd)  
Wake up.

MARY  
(disoriented)  
What? What?

The baby yawns and rolls on his side.

JOSEPH  
Look at this?

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

MARY  
What's that?

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

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

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. 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.

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.

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

EXT. EDGE OF TOWN - DAY

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

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

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

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

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

WIDE SHOT OF MARY AND JOSEPH IN A WIDE OPEN AREA

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

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

MARY  
Let's turn back.

JOSEPH  
But the money?

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

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

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

MARCUS  
Foolish dog. You thought you could  
steal what belongs to me and get away  
with it?

MARY  
This baby doesn't belong to you. Why  
do you want him?

MARCUS  
Shut up girl. Don't talk back to your  
master.

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.

MARCUS  
(to the Dudley)  
Take them.

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

MARY  
No. NO.

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.

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.

JOSEPH  
What are you doing?

Marcus looks at him, obviously enjoying his fear.

JOSEPH (cont'd)  
Please let her go.

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.

MARCUS (cont'd)  
Let's go.

#### EXT. FOREST - CONTINUOUS

Joseph hustles in panic after the horses as they enter the forest, but they are way too fast. He chases them for as long as he can, but soon they disappear within the thick bush. Joseph keeps running and running. He finally runs out of steam and falls on all fours.

JOSEPH  
(out of breath)  
No. Mary. What did I do? Mary.

Joseph starts to cry.

#### EXT. FOREST - EVENING

Joseph walks aimlessly. His head hanging down in defeat. His eyes red from crying.

He slumps down out of sheer exhaustion by a tree. Joseph buries his face in his hand, bringing his knee to his chest; trying to make himself as small as possible.

Time passes.

#### EXT. FOREST ROADWAY - EVENING

A caravan consisting of three horse drawn carriages strut along a roadway cut through the thick forest in a single file. A couple 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 reaches for an apple and turns around to go inside the carriage.

DUDLEY  
Where are you going?

HADRIAN  
She's probably starving. Going to give  
her something to eat.

DUDLEY  
You shouldn't go back there.

HADRIAN  
Don't tell me what to do.

Dudley raises his hand in a gesture of surrender.

Hadrian enters the ...

#### INT. CARRIAGE - CONTINUOUS

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

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

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

MARY  
Where did you get this?

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

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

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

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

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

HADRIAN  
It's a scar, not a tattoo.

MARY  
Do you know who you really are?

HADRIAN  
What's that suppose to mean?

Mary looks at him as she continues devouring the apple.

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

Hadrian turns and walks towards the exit of the carriage.

MARY  
Thanks for the apple.

EXT. CARRIAGE - CONTINUOUS

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

EXT. FOREST - NIGHT

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

FLASHBACK. EXT. ROOF TOP - DAY

Alfreda talks to Joseph and Mary.

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.

EXT. FOREST - NIGHT

Joseph raises his eyes and looks towards the city. Through the trees he sees the watch tower. He wipes his face.

JOSEPH  
I hope you're still alive!

He gets up and walks in that direction.

EXT. ALFREDA'S HOUSE OUTER PERIMETER - LATER



Joseph squints in the dark. In the distance, obscured by the trees, he can see a house surrounded by a large fence. There is a small stable, with a single horse. He walks towards the house.

#### POV SOMETHING WATCHES JOSEPH FROM DEEP WITHIN THE FOREST

Joseph senses movement. He gets apprehensive and snaps around, but in the dark, he can't see anything.

Joseph's backs up near a bush.

Suddenly someone emerges from the bush and wraps her hand around his mouth to silence him. It's Alfreda.

ALFREDA  
Shuu. We're not alone.

Joseph is terrified. Alfreda allows him to see her face. Joseph hugs her.

JOSEPH  
You're alive. Thank God. But how?

Alfreda returns the hug.

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.

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

JOSEPH  
Who?

ALFREDA  
The beast. The one that attacked us.

JOSEPH  
Eimar?

ALFREDA  
You know that thing?

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.

ALFREDA  
I know.

JOSEPH  
You know? How?

ALFREDA  
We have to move. He's still under the  
influence of the poison.

JOSEPH  
No. I'm sure he'll recognize me. I'm  
his friend.

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

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

Alfreda walks out and grabs him.

ALFREDA  
Are you crazy? It's gonna kill you.

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

ALFREDA (cont'd)

RUN.

She practically drags Joseph behind her. They run as fast as they can. As they turn a corner in the path, Alfreda's house, surrounded by a high and mighty looking fence is within reach.

ALFREDA (cont'd)

Faster.

They race against time. Eimar is not far behind them. It's not running straight. It's injuries slows it down. It veers off the track and slams into a tree. The tree is uprooted. This beast is heavy.

However, no matter how slow the beast is, it can still overtake them. Luckily, they have enough of a head start to make it into Alfreda's home's outer perimeter.

They enter through a door in the fence. The beast is only a few hundred meters behind them and closing in fast.

EXT. ALFREDA'S HOUSE OUTER PERIMETER - CONTINUOUS

Alfreda closes the door and locks it. A moment later the beast slams against the fence. It slams again.

Alfreda and Joseph back up.

The beast slams into it a third time.

One of the stakes making up the fence cracks.

JOSEPH

This isn't gonna hold.

ALFREDA

Let's go.

They head inside the house.

INT. ALFREDA'S LIVING ROOM - CONTINUOUS

Alfreda locks the door.

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

JOSEPH

I don't understand. How could they control him like that.

Alfreda locks another iron grid in place.

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.

JOSEPH

Marcus weaponized him. To target Patrick?

ALFREDA

Yes. Help me out with this.

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

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

JOSEPH

Look.

He points at a hole in the fence.

ALFREDA

He broke through. Get away from the windows.

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

JOSEPH  
Maybe he came back to his senses.

ALFREDA  
No. It's planning. These things are intelligent.

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

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

ALFREDA  
He's after me.

JOSEPH  
Marcus wants you dead too?

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.

JOSEPH  
And now he has Mary. I need to get her back.

ALFREDA  
We need to get to Patrick.

JOSEPH  
No. No! We're not trusting another Eitorian.

ALFREDA  
Shuu.. lower your voice.

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

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

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

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

Alfreda runs to the window and looks out. There is nothing there, then the beast appears as if from nowhere. It roars at her. She backs up in fear, holding the sword in front of her. Just as quickly as it appears it disappears.

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

JOSEPH  
Is there a way out of here?

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

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

ALFREDA  
Come with me.

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

INT. ALFREDA'S HOUSE, BASEMENT - CONTINUOUS

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

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

ALFREDA

We have to go to Patrick.

JOSEPH

No.

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.

JOSEPH

No way. No. They only see us as slaves.

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

JOSEPH

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

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.

JOSEPH

Why wouldn't he just kill them?

ALFREDA

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

Suddenly there is a loud crash.

ALFREDA (cont'd)

He's in.

JOSEPH

We're safe here, right?

(beat)

Right?

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 ...

INT. ALFREDA'S WORKSHOP - NIGHT

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

ALFREDA

Here hold this.

Alfreda hands Joseph the gas lamp.

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

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

JOSEPH  
You're a hunter. You murder them!

ALFRED A  
That's the only reason Marcus kept me around. I made him a handsome profit.

JOSEPH  
You're a traitor to your people. These creatures, we've always coexisted with them in peace, until the Eitorians started hunting them for game.

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

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

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

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

Joseph walks over and looks over Alfreda's shoulder.

Alfreda dips the tips of the arrows in the jar.

JOSEPH  
Is that poison? You're not going to kill him.

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

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

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

Joseph locks the door to the workshop.

JOSEPH  
He's in the tunnel.

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

ALFRED A  
Hey. Hey. Take this.

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

ALFRED A (cont'd)  
This will hide our scent. Follow me.

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

ALFRED A (cont'd)  
Run.

They run.

EXT. FOREST - CONTINUOUS

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

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

EXT. ALFREDA'S HORSE STABLE - CONTINUOUS

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

ALFREDA  
Get on.

Alfreda jumps on the horse and Joseph behind her.

They ride out.

EXT. FOREST - CONTINUOUS

Joseph looks behind him but there is nothing.

JOSEPH  
I'm sorry. I didn't mean to judge you.

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?

JOSEPH  
Yes. Yes.

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

JOSEPH (cont'd)  
EIMAR.

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

ALFREDA  
Ride off.

Joseph takes the reigns of the horse

JOSEPH  
What about you?

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

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 bounce off its armor.

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, still conscious, starts to back away. She tries to get up but falls on the ground. The beast moves towards her confidently.

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

The beast slows down, looking at the arrow carefully

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.

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.

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

That's when Joseph starts yelling.

JOSEPH (cont'd)  
Hey. HEY. COME AND GET ME. COME ON.  
COME ON.

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.

JOSEPH (cont'd)  
COME ON, EIMAR. DO YOU STILL REMEMBER  
ME?

The beast walks unsteadily towards Joseph.

JOSEPH (cont'd)  
I'm your friend.

Joseph holds 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.

ALFREDA  
(weak)  
No. He'll kill you.

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

Joseph starts to back up.

JOSEPH (cont'd)  
I'm sorry. But my sister comes first.

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.

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.

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's 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.

ALFREDA (O.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.



JOSEPH  
What are you doing?

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

JOSEPH  
Look at him. He's done. We can just leave.

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.

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

Alfreda pushes Joseph away.

ALFREDA  
Get out of my way.

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

JOSEPH  
Please no.

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

ALFREDA  
What are you doing?

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

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

Joseph throws the sword away.

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

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

ALFREDA  
Let me go.

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

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

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

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

Joseph runs and leaps, covering Alfreda with his body.

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

JOSEPH (cont'd)  
Please. Please don't do this.

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

Joseph gets off Alfreda and kneels by her side.

JOSEPH (cont'd)  
I'm so sorry. This is all my fault. My  
fault. Please don't die.

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

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?

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

Alfreda holds Joseph's arm.

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

JOSEPH  
Yes. Yes. Right.

ALFREDa  
My bag.

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

JOSEPH  
Here. I got it.

But Alfreda is dead.

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

Joseph holds her hand and cries.

INT. CATACOMBS - EVENING

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

INT. PRISON CELL - CONTINUOUS

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

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

MARY  
Here. Drink this.

JAIME  
(exhausted)  
That's yours.

MARY  
You need it more than I do. Come on  
now.

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

JAIME  
This is all my fault.

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

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

JAIME  
Don't forget who you are.

MARY  
I don't know who that is anymore.

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

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

MARY  
I am great, aren't I?

JAIME  
And humble too.

Mary and Jaime share a quiet laugh.

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

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

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

MARY  
Where are you taking us?

INT. CATACOMBS - CONTINUOUS

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

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

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

GUARD  
Come on woman. We need to get you both  
ready.

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

MARY  
Look at her, she's hurt. I just want  
to help.

GUARD  
Move.

MARY  
You can't treat us like this. We're  
human beings.

Jaime looks at Mary and mouths ...

JAIME  
Get ready.

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

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

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

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

The guard turns and heads after Mary.

## INT. CATACOMBS - CONTINUOUS

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

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

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

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

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

The guard snaps behind him, then back at Mary.

GUARD  
I'm just carrying Sir Marcus' orders.

HADRIAN  
I'll take it from here.

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

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

HADRIAN  
Let's go.

Mary hesitates.

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

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

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

## EXT. ALFREDA'S HOUSE - DAY

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.

## EXT. FOREST - EVENING

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.

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.

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.

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 lets 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.

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.

INT. WINE CELLAR - DAY

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

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

HADRIAN

I know who I am!

Mary looks at him surprised.

MARY

What?

HADRIAN

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

MARY

Then where did you get this scar. Look  
at this.

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

HADRIAN

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

MARY

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

Hadrian stumbles with his words and then falls silent.

MARY (cont'd)

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

HADRIAN

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

MARY

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

Hadrian looks at Mary intensely.

EXT. EDGE OF FOREST - EVENING

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

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

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

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

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

JOSEPH

That's where I need to get to, I  
think.

Joseph looks at the beast.

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

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

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

EXT. CASTLE - NIGHT

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.

GUARD 1  
HALT.

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

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.

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.

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.

JOSEPH  
(to EIMAR)  
Oh... is it ever good to see you, my  
friend?  
(to the soldiers)  
You were saying?

The soldiers back up.

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.

JOSEPH  
Back. Back.

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

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.

SIR PATRICK

How did you befriend one of these  
beasts?

Joseph realizes that he's speaking to Patrick

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.

SIR PATRICK

Where did you get that sword?

JOSEPH

Alfreda gave it to me.

SIR PATRICK

Alfreda? She survived the attack?

JOSEPH

(sad)

Alfreda is dead. But Jaime and your  
baby are alive.

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

The guards hesitate.

SIR PATRICK

Do it.

The guards obey.

Joseph relaxes a bit.

SIR PATRICK (cont'd)

Where are they?

Patrick takes a step towards Joseph. Eimar growls.

SIR PATRICK (cont'd)

Please. Tell me.

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.

SIR PATRICK

What makes you think Marcus has  
anything to do with any of this? He is  
family.

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



SIR PATRICK  
Are you sure? If you're lying...

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.

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

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.

SIR PATRICK  
Come with me.

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.

INT. SIR PATRICK'S STUDY - CONTINUOUS

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

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.

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.

JOSEPH  
So it's okay to enslave us!

Patrick sighs and calms down.

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.

JOSEPH  
Mary says the same thing.

SIR PATRICK  
Wise girls.

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

DUDLEY'S POV. HE WATCHES ON.

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.

EXT. EDGE OF FOREST - NIGHT

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.

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.

INT. SIR PATRICK'S STUDY - NIGHT

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

SIR PATRICK

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

POV OF DUDLEY. HE WATCHES.

Sir Patrick takes a hold of Joseph's shoulders.

SIR PATRICK (cont'd)

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

Dudley walks away.

EXT. EDGE OF FOREST - NIGHT

Joseph checks his sword and looks at Eimar.

JOSEPH

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

Joseph starts his hike towards the palace.

INT. WINE CELLAR - NIGHT

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

INT. TUNNEL - CONTINUOUS

The tunnel is empty.

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

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

Mary walks through the door to a ...

INT. SMALL HALL - CONTINUOUS

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.

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 ...

INT. CORRIDOR - CONTINUOUS

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 ...

INT. ROOM - CONTINUOUS

The baby is in a crib.

Mary approaches him.

MARY  
It's okay, buddy. We're gonna get you  
outta here.

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

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

Mary picks the baby from the crib.

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

Mary follows Hadrian with the baby.

MARY  
We gotta stay quiet, okay, buddy?

They exit back to the corridor.

INT. CORRIDOR - CONTINUOUS

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

GUARD  
What are you doing sir? Sir Marcus  
wants that baby.

Hadrian turns to Mary.

HADRIAN  
Run.

They run down the other end.

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

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

HADRIAN (cont'd)  
This way.

Hadrian turns through a doorway followed by Mary.

INT. STAIRWELL - CONTINUOUS

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 ...

INT. STORAGE ROOM - CONTINUOUS

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.

MARY  
We're stuck!

INT. STAIRWELL - CONTINUOUS

The wooden tongue keeping the door locked shatters and the guards storm in. Up the stairs they go.

INT. STORAGE ROOM

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.

MARY  
I can't believe that worked.

Hadrian walks towards the exit.

HADRIAN  
We better hurry.

They both exit to the ...

INT. STAIRWELL - CONTINUOUS

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

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.

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

EXT. MARCUS' CASTLE - NIGHT

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

GUARD  
Early for a delivery!

Joseph keeps his cool.

JOSEPH  
Sir Patrick's orders.

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

DUDLEY (O.S.)  
You!

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

DUDLEY  
Stop.

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

INT. MARCUS' CASTLE, STONE CORRIDOR - CONTINUOUS

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.

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.

INT. LARGE HALL - CONTINUOUS

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.

INT. ANOTHER STONE CORRIDOR - CONTINUOUS

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

They push it open and exit to ...

INT. LARGE HALL - CONTINUOUS

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

Hadrian and Mary run out.

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

Suddenly Joseph hears a scream from behind him.

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

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

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

MARCUS (cont'd)  
What have we here?

MARY  
Let me go.

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

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

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

Dudley joins the ranks.

Hadrian looks at his tattoo with a sudden realization.

MARY  
Was that woman Hadrian's, mother?

Marcus falls silent.

HADRIAN  
Well, was it father?

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

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

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.

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

MARY  
There are no lies here except yours.

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

MARCUS  
SHUT-UP. SHUT-UP. I had enough of  
this. Kill them.

The guards don't obey the orders.

MARCUS (cont'd)  
I said kill them.

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

Marcus grabs Dudley from his armor.

MARCUS  
Get your men in order.

DUDLEY  
Men, we obey the House of Marcus.

GUARD  
Not for treason against our Eitorian  
people

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

DUDLEY  
Any one else.

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

HADRIAN  
You're wrong father. You hate them for  
your own sins.

MARCUS  
I should've known a son of a slave  
will amount to nothing.

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

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

JOSEPH  
We have to jump.

Joseph abandons his shield.

JOSEPH (cont'd)  
Jump.

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

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

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

Joseph 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 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.

DUDLEY  
(to his guards)  
Follow me.

He steps inside the castle.

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.

EXT. OUTSIDE THE MARCUS' PALACE WALL - NIGHT

Sir Patrick stands with his guards, watching the castle from far away. He sees the bright blue flame rise.

SIR PATRICK  
That's our signal. Move.

Him and a few guards start riding towards the castle.

EXT. MARCUS' PALACE BALCONY - NIGHT

The flame continues to burn blue for a moment, before the fire returns to normal.

JOSEPH  
Now we can go.

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

EXT. MARCUS' PALACE SQUARE - CONTINUOUS

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

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

SIR PATRICK  
Men, fan out. Find my family.

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

Patrick cuts the few steps separating him from Joseph urgently.

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

JOSEPH  
You have to hurry. Marcus has your son.

INT. GRAND HALL - CONTINUOUS

Marcus looks at Dudley.



MARCUS

Gather your most loyal men. We need to make a stand. Are you with me?

DUDLEY

Yes sir.

Hadrian holds his father's arm.

HADRIAN

Please, father, I love you no matter what, but when is this going to stop?

MARCUS

Fool. The rule was meant for you. Now...

Marcus pulls his arm free from Hadrian.

MARCUS (cont'd)

Whatever happens to the House of Marcus is on your head.

Marcus walks away with Dudley and a few other guards. Hadrian hesitates and walks in a different direction.

EXT. MARCUS' PALACE SQUARE - CONTINUOUS

One of Patrick's guards escorts Jaime, who's tired and dirty, to Patrick.

GUARD

Sir!

Patrick turns to the guard and sees his wife. He runs to her and they hug.

SIR PATRICK

I thought I lost you.

JAIME

Where is our son?

SIR PATRICK

We'll find him.

Patrick touches her face tenderly.

SIR PATRICK (cont'd)

Stay with the guard. I'll go after Marcus.

JAIME

No. I need a horse.

SIR PATRICK

You're in no condition...

JAIME

I'm coming with you.

SIR PATRICK

(to the guard)  
Horse for the Lady.

The guard goes to get his horse. Sir Patrick turns to Joseph and Mary. Mary steps behind Joseph.

SIR PATRICK (cont'd)

I owe you a debt of gratitude. Stay with my guards and you'll be safe.

JOSEPH

How are you going to find him?

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.

JAIME  
What's wrong?

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

JAIME  
It wasn't him. It was his father.

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

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

JAIME  
I hope you find it in your heart to  
forgive us.

Jaime mounts the horse.

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

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

Joseph turns to Mary.

JOSEPH  
Are you okay?

MARY  
You heard who that man really is. You  
were right. I was too naive to think  
they'll ever accept us.

JOSEPH  
No Mary. I was wrong. You were always  
right. Just cause someone hurt us,  
doesn't mean we shouldn't help if we  
have the chance. This is who we are.  
You taught me that.

Mary looks away.

GUARD  
If you'll follow me.

JOSEPH  
Take my sister. I have some business  
to attend to.

MARY  
No. Joseph. You're not going to leave  
me again.

JOSEPH  
Mary, I have to see this through. I  
have to keep my promise.

MARY  
You don't owe him anything.

JOSEPH  
You're right. I'm not doing it for  
him. I promised Alfreda I'll get  
Jaime's baby back.

MARY  
You've changed.

JOSEPH  
You don't know the half of it.

MARY  
I'm not leaving you. I'm coming with.

JOSEPH  
Mary. I can't worry about you and ...

MARY  
No. I'm the one who got us into this  
whole thing from the beginning. I'm  
the one who should see it through.

Joseph looks at her and smiles

JOSEPH  
Alright then. Let's do it.

GUARD  
But Sir Patrick told me to take you  
back.

JOSEPH  
Sorry buddy. We don't answer to Sir  
Patrick.

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

EXT. EDGE OF FOREST - NIGHT

Joseph and Mary head towards the tree line.

MARY  
Where are we going?

JOSEPH  
Almost there.

They get to a designated place and stop.

MARY  
Where is here?

Joseph turns to Mary.

JOSEPH  
Don't be scared now, okay?

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

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

Joseph puts his hand on Eimar's neck.

JOSEPH (cont'd)  
Meet my friend.

EXT. FOREST - TWILIGHT

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

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.

EXT. THE TRADERS ROAD - MORNING

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

SIR PATRICK  
Please, Marcus, let my baby go. He's  
my only son.

MARCUS  
Don't get any closer or I'll drop him.

Sir Patrick takes a few steps back.

MARCUS (cont'd)  
Now, get on your knees.

SIR PATRICK  
What?

MARCUS  
On your knees. NOW.

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

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

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?

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

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.

EXT. THE TRADERS ROAD, TO THE SIDE - MORNING

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

SIR PATRICK  
Marcus please. I beg you. Give me back  
my son.

MARCUS  
You want your kid?

EXT. THE TRADERS ROAD - MORNING

Back with Marcus and Sir Patrick.

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

MARCUS  
Sign this.

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

MARCUS (cont'd)  
I'll reverse the damage you've done.

Sir Patrick takes the scroll from the man and looks through it.

SIR PATRICK  
What is this?

MARCUS  
A declaration, relinquishing control  
over the land to me. And an admission  
of treason against our people.

SIR PATRICK  
But this admission will mean my  
execution.

The man gives Sir Patrick a pen.

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.

SIR PATRICK  
What about Jaime and my son?

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.

SIR PATRICK  
Alright. Alright.

Sir Patrick picks up the pen and signs the contract.

SIR PATRICK (cont'd)  
Here. Here.

Patrick starts to get up.

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.

SIR PATRICK  
Okay. Take it easy.

EXT. THE TRADERS ROAD, TO THE SIDE - MORNING

Joseph and Mary continue watching the events unfold.

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

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)  
No.

MARY  
What?

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 Marcus.

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.

She abandons her hiding spot and sprints towards the man.

JOSEPH  
No. Wait.

But it's too late.

EXT. THE TRADERS ROAD - MORNING

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.

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.

MARCUS (cont'd)  
Dog.

Joseph turns and sees Marcus holding Mary by her clothes.

MARY  
(mouths)  
Sorry!

Marcus shoves Mary off the cliff.

JOSEPH  
(yells)  
NOO.

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

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

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

SIR PATRICK  
No. NOO.

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.

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

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.

HADRIAN  
Father!

EXT. TRADERS' ROAD - CONTINUOUS

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.

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.

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.

MARY (cont'd)  
I'm slipping.

Sir Patrick grabs Joseph by the legs.

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.

JOSEPH  
Almost there.

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

JOSEPH (cont'd)  
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.

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.

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.

JOSEPH  
Let go of her.

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

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.

MARCUS  
Yes.

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

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.

EXT. TRADERS' ROAD - CONTINUOUS

Hadrian watches his father tumble towards the crashing waves.



HADRIAN  
Father. FATHER! No!

He urges his horse to ride faster.

EXT. TRADERS' ROAD - CONTINUOUS

Back with Joseph and Mary.

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

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.

Jaime and Patrick cuddle with their baby and rock back and forth, trying to calm him down.

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.

JOSEPH  
No more running away, please.

Mary laughs

MARY  
Deal.

Eimar approaches Joseph. Joseph hugs Eimar.

JOSEPH  
Thanks buddy.

Eimar returns the hug.

EXT. SEASHORE - LATER

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.

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

CUT TO:

EXT. THE TOWN BORDER - LATER

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

Mary and Joseph dismount Eimar.

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

MARY  
This is where we part.

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.

MARY  
Really? You will? May I ask you  
something?

SIR PATRICK  
Anything.

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.

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.

MARY  
Please, no more speeches. Just tell me  
where my parents are.

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

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

JAIME  
Mary, come back with us and we will do  
our best to find your parents.

Mary looks at Joseph.

MARY  
Thank you for the offer. And I'm truly  
happy that your family is back  
together. But I think it's time we  
find ours.

Joseph nods in agreement.

Eimar crouches down and Mary gets on.

JAIME  
Thank you for everything

Mary and Joseph smile. Eimar turns around and sprints away

FADE TO BLACK.: