

Rowan
by
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FADE IN:

EXT. OPEN SEA - EARLY MORNING

Thick fog lies upon dead calm waters.

Out of the fog comes a 14th-century Italian trade ship, sails hanging limp.

An irregular sounding of the ship's bell, brought about by the curious rocking of the ship, prophesies the coming threat.

No sign of life aboard. The wheel spins, unmanned.

SUPER: PORT OF MELCOMBE REGIS, ENGLAND - JUNE, 1348

EXT. HARBOR - EARLY MORNING

Townspople gather to watch as the ship emerges from the fog. There's a fearful mood, and it's growing.

A middle-aged man, COOPER, cups his hands and shouts -

COOPER
Anyone there?

No answer from the ship. No movement. Nothing. An elderly FISHERMAN approaches.

FISHERMAN
No crew?

COOPER
They have not responded.

Cooper waves a burning torch to attract attention and shouts again -

COOPER
'alio. Anyone on board?

Still no response from the ship.

FISHERMAN
What should we do?

Cooper lowers his torch and looks at the fisherman.

COOPER
Fetch the magistrate.

The fisherman runs off and an old woman pipes up.

OLD WOMAN
She be a death ship.

The ship collides into the dock, comes to a stop and its hull tilts toward the dock.

The ship's masts lean toward the gathering crowd. The townspeople draw back in fear.

Rats swarm ashore, a flood of squeaking black fur. The frantic townsfolk kill dozens with torches and staves. The rest disappear into the town.

Cooper musters up the courage to go on board. The fisherman returns with a plank of wood. With the help of others they heave the plank up to the hull of the ship.

Cooper ascends, his torch leading him through the darkness.

Rats run along the plank and across his path. He kicks at them.

Cooper reaches the top and scans the hull of the ship. Fog conceals the horror that lies beyond.

Unexpectedly, a corpse falls from the rigging of the crow's nest, his leg entangled in ropes. The corpse swings toward Cooper and, frightened, he drops his torch on to the ship's deck.

The corpse swings away.

The fog is burned off and the deck is revealed. Dead bodies lie everywhere. Rats scurry away from the flame while others continue to feast on the dead.

The man stares in shock. He turns to the gatherers and shouts.

COOPER
They are all dead.

FADE TO BLACK.

SUPER: THREE DAYS LATER

INT. ROWAN'S BARN - DAY

Rowan stands hovering above a copper bowl, adding liquids to the mixture of swirling colour. He places his hands around the bowl and whispers an incantation.

ROWAN
Addo ut mihi radix
Tribuo mihi vires
Ostendo mihi posterus

The swirl of colour turns black and a vision comes forth. He looks deep into the bowl. A constellation of stars appears in the form of the Dog Star, Sirius.

ROWAN
Sirius, what message do you bring?

A wolf suddenly appears in the vision. Rowan, frightened, falls back and the bowl plunges to the floor.

EXT. MELCOMBE REGIS - DAY

An overcast sky opens and rain begins to fall.

Bodies are placed onto open wagons. The stench of death forces workers to cover their mouths with cloths. Townsfolk become violently ill as they watch the horror.

A woman faints. Her pale complexion marred by black sores.

Pedestrians watch as the bodies are removed. Among them is a young man, DOUGLAS and the MAGISTRATE.

MAGISTRATE
(to the crowd)
I beg of you, people. Return to your homes.

He turns to Douglas.

MAGISTRATE
We must get these people to leave.

DOUGLAS
My master is dead, sir.

MAGISTRATE
What?

DOUGLAS

He and his wife. They are dead.

MAGISTRATE

This evil breeds. We must get help.

Douglas leaves him, mounts his horse and rides out of town.

EXT. ROAD - CONTINUOUS

Through teeming rain, his horse barrels along a muddied path. Douglas lashes the reins, the horse runs faster.

DISSOLVE TO:

Douglas soon comes to a small house and barn in the remote countryside and stops.

INT. BARN - MORNING

The barn is divided by fine white linens hanging from string. On one side Rowan's makeshift laboratory, on the other a study with sleeping quarters.

A multitude of candles burn casting lively shadows upon the white linens.

SARAH (O.S.)

(playful)

You are very bestial this night.

ROWAN

I have missed you my love.

Beyond the linen -

ROWAN, 33, and SARAH, 20, lie on a small cot. Sarah rises to leave but Rowan pushes her back down and lies on top of her, gently resting between her thighs. His mouth closes in on her right ear and he softly kisses it.

Sarah swoons in passion.

ROWAN

I have missed you.

Their tender moment is interrupted by pounding on the door, a look of concern in Sarah's eyes.

ROWAN
Wait for me here.

Rowan rises, wrapping his tunic around his waist steps beyond the white linen.

Sarah lies in the bed shielding her nakedness with a blanket. The pounding rises again.

ROWAN (O. S.)
I am coming. Patience.

A door squeals open. Sarah holds her breath.

DOUGLAS (O. S.)
I beg your pardon, sir.

ROWAN (O. S.)
What brings you here, Douglas?

Douglas is somewhat frantic.

DOUGLAS
Sir, a ship has arrived.

ROWAN
Surely not the intention of your visit.

DOUGLAS
No, sir.

ROWAN
How is my brother?

DOUGLAS
Sir, your brother is dead.

ROWAN
Dead?

DOUGLAS
Yes, sir.

Rowan is silent for a moment.

ROWAN
How?

DOUGLAS
You must come immediately.

Sarah, rises from the bed and begins to dress. Her shadow cast upon the linens. Douglas peers over Rowan's shoulder at the shapely curves of the silhouette.

DOUGLAS

I beg your pardon, sir, I did not know you had company.

Douglas lowers his eyes to the floor. Rowan turns back. He sees Sarah dressing.

ROWAN

Did you bring a carriage?

DOUGLAS

Just my horse, sir.

ROWAN

Then I will ride with you.

DOUGLAS

Yes, sir.

ROWAN

Go, Douglas. I will come straight away once I am dressed.

Douglas leaves.

ROWAN

Sarah?

SARAH (O. S.)

Yes, Rowan.

ROWAN

Come with your carriage after I have gone.

SARAH (O. S.)

I shall.

EXT. BROTHER'S HOUSE - DAY

Douglas and Rowan arrive. They dismount the horse and run toward the house.

INT. BROTHER'S HOUSE - DAY

Rowan enters. Douglas follows close behind.

ROWAN
Where are they?

DOUGLAS
In their chambers, sir.

Rowan turns to Douglas.

ROWAN
Wait for me here.

INT. BROTHER'S CHAMBERS - DAY

Rowan enters. On the bed lie his brother and his wife, their corpses fixed in an eternal embrace.

ROWAN
Peace, my dear brother.

INT. BROTHER'S HOUSE - DAY

Rowan returns to Douglas. With Douglas is now a child. Rowan gazes at her.

ROWAN
Who is she, Douglas?

DOUGLAS
Her name is Lily.
The chamber maid's daughter, sir.

ROWAN
And her parents?

Douglas shakes his head, silently indicating they have met the same demise.

DOUGLAS
I will not be able to tend to her,
sir.
(pause)
You cannot leave her here.

ROWAN
But I cannot...

DOUGLAS
Death is certain.

The child bores deep into Rowan's eyes.

ROWAN
Then she will stay with me.

EXT. BROTHER'S HOUSE - DAY

A carriage arrives as Rowan exits the house.

From within the carriage door is opened. Rowan walks toward it carrying Lily in his arms.

They enter the carriage.

INT. CARRIAGE - CONTINUOUS

SARAH
What have we here?

ROWAN
A spawn.

The carriage pulls away.

EXT. PORT OF MELCOMBE REGIS - MID-DAY

There is chaos amongst the streets as their carriage rides through.

Pedestrians gather their children and run towards shelter.

Rowan leans out of the carriage window and hollers to the coachman.

ROWAN
Stop.

INT. CARRIAGE - MID-DAY

Rowan takes the child's hand into his.

ROWAN
Stay here, Lily. We will return
shortly.

EXT. PORT OF MELCOMBE REGIS - MID-DAY

Rowan exits the carriage and walks toward the dock. Sarah follows close behind, her hooded red cloak concealing her identity.

Reaching the dock, Rowan and Sarah gaze in horror at the infesting pandemonium. They reach the ship. Douglas soon joins them.

ROWAN
And not a single survivor aboard
this ship?

DOUGLAS
Nary a one, sir. All dead. It is
the devil's work I say. We must
pray and be delivered from this
abomination.

Sarah runs toward a sickly woman. Rowan notices.

ROWAN
Be heedful, my love. We know
nothing of this strange occurrence.

Rowan turns back to Douglas.

DOUGLAS
This death is affecting us all,
sir.

The magistrate arrives. Sarah, to avoid being seen, walks away.

MAGISTRATE
(to Rowan)
You, sir, are not welcome here.

The magistrate removes a cloth from his pocket and places it over his mouth.

MAGISTRATE
Dear god, what is this death?

Rowan approaches Sarah and leads her to the carriage.

ROWAN
We must go, Sarah.

FADE TO BLACK.

EXT. ENGLISH COUNTRYSIDE - DAWN - ESTABLISHING SHOT

The morning sun rises above sinister clouds in a red sky.

INT. ROWAN'S LABORATORY - MORNING

Rowan's laboratory is embellished with maps, almanacs, books, Egyptian art and on a desk journals of his writings.

Rowan combines plant extracts and powders into slurries. They boil over a slow flame.

He gazes up to the entrance door as Sarah enters.

ROWAN
You are late.

She approaches him. They embrace and kiss.

SARAH
I was detained. My father. Where is Lily?

ROWAN
She sleeps.

Sarah approaches the small cot hidden behind the linen and gazes fondly at the sleeping child. She returns to Rowan.

She watches as Rowan distills liquids using a primitive method of mesh and cloth filters.

She smiles, smitten, and observes with keen interest.

SARAH
Will this be the panacea?

ROWAN
It may cure some illnesses.

SARAH
Should not your focus be to heal this new death amongst us?

ROWAN

Sarah, I do not heal - I cure.
I am no saviour.

SARAH

A cure then would grant you
acceptance, that is all I am
concerned with.

ROWAN

Acceptance?

SARAH

Into my father's League. I have
mentioned your name in the circle.
Some took interest.

ROWAN

Your father's League was only
created to reject those of us who
have real knowledge. He fears we
may snare the riches of the church.

SARAH

He is a man of God, Rowan. He
believes prayer is a healer. We
cannot deny him that.

ROWAN

(Loudly)
Bloodletting is not God's work.

He quiets his voice aware that Sarah is slightly taken aback
by his outburst.

ROWAN

I have seen restoration to health,
not through God, but through this.

He holds a vial up to her.

ROWAN

And yes this mystery puzzles me,
and I must find answers.

He stops with his work. She smiles weakly.

ROWAN

I need to retire to my study.

Sarah is confused.

SARAH
But...

ROWAN
Shall we meet again tomorrow?

SARAH
Yes.

Rowan tidies up as Sarah leaves the lab.

EXT. LABORATORY - EARLY EVENING

Outside, her carriage awaits. Sarah boards the carriage and watches as Rowan approaches her, in his hand he conceals a flower.

The horse whinnies as the coachman turns with a disapproving look. Rowan scrutinies him.

SARAH
I did not mean to upset you, Rowan.

Rowan smirks at the coachman.

ROWAN
You didn't, Sarah. I'm just consumed by this... this black death.

SARAH
I have faith that you will find a cure.

ROWAN
I am striving.

SARAH
You will.

He leans into the carriage and pecks her on the cheek. Rowan takes her hand. In it he places an Amaranth flower.

SARAH
What is this?

ROWAN
An Amaranth, like our love, that never dies.

She smiles. The carriage pulls away.

EXT. SARAH' S ESTATE - EVENING

The carriage rides to an affluent area of town. A sprawling, elegant mansion looms beyond a gated garden.

The carriage labors along a long cobblestone road and stops in front of the main door.

As Sarah alights, the front door opens and her father NATHANIEL SMITH, a conservative, stoic, 50 year-old man steps out. He is dressed in a clergy's tunic.

He is not pleased.

NATHANIEL
Where have you been?

Sarah walks past him and does not reply.

NATHANIEL
Do I not deserve a response?

SARAH
Father, I have nothing to tell.

The coachman and her father exchange glances as Sarah steps into the house.

INT. ROWAN' S HOME - NIGHT

A humble home with bare necessities and nothing more. Egyptian sculptures and hieroglyphic scrolls garnish a table. Bookshelves are trimmed with titles from his travels.

In a candlelit corner, sitting at a small table, Rowan dips a feather into ink and scrawls notes onto parchment.

Across from him sits Lily. Her head rests on her folded arms that lay across Rowan's desk. She contemplates him as he writes.

INT. SARAH' S ROOM - NIGHT

Sarah sits in front of a self-portrait she has painted. Into the portrait's hand she paints the Amaranth flower Rowan had given her. From below Nathaniel calls out to her.

NATHANIEL (O. S.)
Sarah, dinner is being served.

INT. SARAH'S DINING ROOM - NIGHT

A quiet, awkward dinner is served to Sarah and Nathaniel by a young HOUSEMAID. Beef, fruit, bread, wine and water are placed on the table.

Sarah pours herself a goblet of water as the housemaid dishes out food. Nathaniel eventually breaks the silence.

NATHANIEL
Something on your mind, daughter?

Sarah is startled by Nathaniel's sudden inquiry and spills water onto her plate. She does not answer but instead gazes at the spilled water mix with the beef's blood on her plate.

She does not respond.

NATHANIEL
Your silence tells me otherwise.

She plays with her food, not exactly eating.

NATHANIEL
There is a meeting with the clergy in the morning to discuss the happenings in Melcombe Regis. I would like you to attend.

SARAH
Their opinions do not interest me.

NATHANIEL
What does lately?

INT. ROWAN'S LABORATORY - NIGHT

Rowan scrutinies a potion he is mixing. He adds one liquid to another and the chemical compound changes from a murky red to that of a bright blue. A loud pounding on his door stirs him from his bliss. His face alights.

ROWAN
Enter.

Hoping to see Sarah, MERCHER, a young man in his late teens, enters instead. His disappointment is obvious.

Lily approaches Mercher and takes his hand. She leads him to Rowan.

MERCHER
Are you well, sir?

Rowan fixes his gaze on the young man's face. Mercher is pale.

ROWAN
Yes, perfectly fine. The question is are you?

He shakes rain from his coat.

MERCHER
A bit under the weather, sir. With all this rain that is to be expected. Sir, I come to deliver a message from the blacksmith.

Rowan continues with his work.

MERCHER
His message, sir is to have you at his son's bedside immediately. And to bring whatever remedies you are presently engaged in...

Mercher gazes around the laboratory. Thousands of vials in multitudes of colours fill every nook and cranny of the lab.

MERCHER
Will you need assistance carrying them, sir?

Rowan smiles and shakes his head no.

MERCHER
The blacksmith is aware this is against the rules of the church... to be calling on you as opposed to the league, but his son has taken ill...

Rowan continues with his experimenting.

MERCHER
...he suffers with black sores and high fever.

Rowan's attention is captured. He looks up at the young man now standing in front of him.

ROWAN
Then I must attend to the patient immediately.

There is a soft knock at his door. They both turn towards it. Sarah, hidden in her cloak, stands in the doorway.

ROWAN
(to Sarah)
Please, stay with Lily. I must attend a patient.

SARAH
Can I not accompany you?

He looks toward the young man.

ROWAN
Will you stay with the child until my return?

MERCHER
Yes, sir. But please inform my master of my whereabouts.

ROWAN
I shall.

INT. BLACKSMITH'S HOUSE - NIGHT

Rowan and Sarah enter. The din of unfavorable whispering amongst the FAMILY embarrasses her. Sarah looks away and notices a rat dash across the room and hide under the child's bed. The BLACKSMITH approaches Rowan.

BLACKSMITH
Why did you bring her, Rowan?

ROWAN
She is only here to assist me.

BLACKSMITH
I do not want her performing her father's torturous methods.

ROWAN
Trust me.

The whispering qui ets.

BLACKSMITH

I do, Rowan, you have cured many in
dark times.

Rowan glances at Sarah. He smiles at her. She returns the
gesture and they approach the boy's bed.

Lying on the bed is a YOUNG BOY, 8 years old. He is covered
in black swellings. Sarah is struck by the sight.

As Rowan readies medicine, Sarah stands by his side.

ROWAN

Comfort the child, Sarah.
Speak to him.

She finds his request odd, but then realises he is readying a
potion.

Rowan approaches the bed.

SARAH

Some say a great land exists across
the vast sea. Do you believe that
young man?

She leans in. The boy nods, the whites of his eyes red with
blood.

SARAH

There is rumour a paradise exists.

Sarah brings about the young boy's ease and Rowan notices
this fondly. Rowan offers the patient the potion to drink.

SARAH

Have you ever dreamed of being a
captain of the sea?

The boy nods again. Rowan opens the young boy's mouth and
holds the vial up to his mouth. The boy drinks it and
grimaces.

SARAH

I dreamed I was lost at sea and was
rescued by a handsome man.

She gazes into Rowan's eyes.

SARAH

A handsome man with courage and strength.

She returns her focus to the boy who is now drinking the potion.

SARAH

Sleep my little one and let the healing powers make you brave.

The child turns onto his side and closes his eyes. She gently strokes his back with her hand.

Rowan walks away.

SARAH

Dare to dream, Little Captain.

In the background, Rowan comforts the blacksmith and his family.

Sarah watches as the rat scurries from under the bed and escapes through a crack in a wall.

EXT. BLACKSMITH'S HOUSE - NIGHT

Rowan assists Sarah into the carriage.

INT. CARRIAGE - NIGHT

Rowan is quiet.

SARAH

Something is wrong?

ROWAN

Not at all.

SARAH

You are quiet.

ROWAN

I am consumed.

SARAH

By?

SARAH
I am sorry, but...

NATHANIEL
(interrupts her)
You will say nothing more.

She approaches the door and looks him in the eye, contending his authority.

SARAH
(caustic)
Then let us go.

INT. MEETING HALL - MORNING

Nathaniel and Sarah sit at a large rectangular table. Sarah sits opposite her father. Including BISHOP YVES BOESSEL, TWELVE of them sit around the table, Sarah being the only woman.

BISHOP
On behalf of Pope Gregory the XII
I have come to represent the Holy
Order and God.
(pause)
His wrath is among us.

NATHANIEL
If I may speak, my Lord.

The Bishop nods his head. Sarah's disinterest is obvious. She pulls at her sleeve and notices a small black lesion on her wrist.

NATHANIEL
This illness, should we not gather
the healthy and plan an evacuation?

Sarah is furious by Nathaniel's remark.

NATHANIEL
My daughter, Sarah, has been to the
site and from her reports death
seems imminent.

SARAH
I have never given such a report.

She stares at her father.

SARAH
 Are you suggesting we abandon the
 ill, father?

Nathaniel cuts her off.

NATHANIEL
 (Loudly)
 Speak when you have asked
 permission from the Lord Bishop and
 not before.

BISHOP
 It is obvious, Nathaniel, that your
 daughter seems quite passionate and
 has something to say.
 (to Sarah)
 Speak my child. What have you
 witnessed?

Sarah is surprised by the Bishop's candor. Nathaniel backs
 down.

SARAH
 Yes, your Lord. I have been to
 Melcombe.
 People are dying, my Lord. This
 illness has no boundaries. It
 afflicts the old and the young.
 Why the church would even consider
 abandoning its people at this
 time...I don't...your Lord, if
 this be God's work then is it not
 our purpose to understand why?

NATHANIEL
 This is preposterous.

SARAH
 Do tell me, father, is it your wish
 to abandon God at this time?

BISHOP
 Please, this is not a debate of
 whether to abandon the people or
 even God, but to discuss what order
 needs to be taken.

SARAH
 I have relations with a man who may
 find a cure.

Nathaniel is confounded by this news.

SARAH

He is an alchemist who lives in town and has administered medicine to many.

The Bishop looks at Nathaniel with suspicion.

BISHOP

I have heard of this man.

NATHANIEL

I was unaware of their clandestine relationship, my Lord.

The Bishop focuses on Sarah.

BISHOP

Who is this healer by name?

SARAH

His name is Rowan.

BISHOP

And he practices medicine?

SARAH

He... he should be considered into the league.

NATHANIEL

This is insane. She knows not what she speaks.

SARAH

His only desire, your Lord, is to find a cure.

NATHANIEL

He has no medical background.

(to the Bishop)

My dear Lord, my child has been spirited away by this demented man, she will not be an annoyance to our order again.

SARAH

Rowan is not mad, father.

Nathaniel stares at her.

NATHANIEL

(quietly)

Your Lord Bishop, I must be excused from this meeting. I will take my daughter home - she is obviously bewitched by this man.

SARAH

I cannot believe...

NATHANIEL

(sternly)

That will be all from you, Sarah.

Sarah backs down.

BISHOP

Under these circumstances, Nathaniel, I will adjourn this meeting, but we must resume again tomorrow.

NATHANIEL

I shall come alone, your Lord, and I apologise for the embarrassment of this situation.

(to Sarah)

It will be attended to severely once we are home.

Sarah rises from the table and makes toward the door.

BISHOP

She is a temper you must deal with carefully, Nathaniel.

NATHANIEL

Yes, your Lord.

BISHOP

(whispering to Nathaniel)

Find this heretic.

NATHANIEL

I shall your Lord.

INT. SARAH'S HOUSE - EARLY AFTERNOON

Sarah storms into the house. Nathaniel follows close behind. She races toward the stairs but Nathaniel grabs her, spins her around and slaps her face.

NATHANIEL

I forbid you to see this witch doctor again. You have brought disgrace to everything I have yielded for us.

SARAH

For us?

NATHANIEL

Yes, for us!

SARAH

Do you think all of your wealth makes me happy? Do you think I delight in the chains you have stifled me with? You are suffocating me just like you did mother.

NATHANIEL

I loved your mother.

SARAH

You killed her, father.
You drained Mother of her life.

NATHANIEL

She was not in her right mind. Her death was not my fault.

SARAH

She told me she was dying to escape you.

Nathaniel is speechless. Sarah storms up the stairs. He stands in the large foyer looking up at the empty space where she stood. A door slamming above shakes him.

EXT. DENSE FORREST - NIGHT - SARAH'S DREAM

Sarah runs through a forest. She senses someone following her. She turns. Nothing.

She continues. The cracking of dead leaves on the ground is heard behind her. She turns again. Brilliant blue eyes stare back at her. She panics. From the darkness Rowan emerges. He slowly approaches her. He begins to mutate into the shape of a wolf. She screams.

INT. SARAH'S BEDROOM - NIGHT

Sarah awakens, sweat covers her brow. She rises from her bed and walks toward her opened window. She gazes out. A voice calls out to her.

ROWAN
(whispering)
Sarah.

FADE TO BLACK.

INT. SARAH'S BEDROOM - MORNING

Sarah sits in front of a canvas. On her easel is the Amaranth flower Rowan had given her. She picks up a brush. Her hands shake. She places the brush on her table. Her sleeve rises and reveals the black lesion that has now grown.

Bellowing from below - Nathaniel calls out.

NATHANIEL (O.S.)
Sarah.

INT. STAIRWELL - MORNING

Sarah descends the stairs. Nathaniel readies to leave.

NATHANIEL
I am attending the meeting with the Bishop. I will return shortly and when I do we will discuss the matters at hand.

SARAH
There is nothing to discuss.

NATHANIEL
There is plenty to discuss.

He opens the door, but before leaving he turns again.

NATHANIEL
(exacting)
You will be here when I return.

He exits the house. Sarah runs to a window and watches as father walks away. She waits until he is gone then exits herself.

DISSOLVE TO:

EXT. SARAH'S HOUSE - EARLY EVENING

Sarah returns home.

INT. SARAH'S HOUSE - EARLY EVENING

Sarah quietly enters the house. She creeps toward the staircase.

NATHANIEL (O. S.)
I insisted you be here when I returned.

Sarah turns startled.

NATHANIEL
I forbade you to see him anymore.

SARAH
Father, you must come witness his work.

NATHANIEL
I do not care about his work.
It is not what is at matter here.

SARAH
It is the only thing that is at matter.

NATHANIEL
Listen to me, child.

SARAH
All you are concerned with is saving yourself.
You are a coward!

Nathaniel slaps Sarah in the face.

NATHANIEL
I will no longer tolerate the swill that spates from your mouth.

She runs up the staircase.

INT. ROWAN'S LABORATORY - EARLY EVENING

The copper bowl rests on Rowan's table. He mixes in liquids. Lily approaches and offers Rowan an Amaranth flower.

Rowan plucks petals from the flower, places them in a mortar and crushes them into a fine powder. He adds the crushed petals to his bowl.

Lily watches him, a sinister expression emerges.

EXT. SARAH'S HOUSE - NIGHT

Nathaniel approaches the coachman perched upon his carriage.

NATHANIEL

Do you know the whereabouts of this
mad magician?

The coachman does not reply.

NATHANIEL

By God, I will ask you only once
more. Do you know where he lives?

The coachman motions for Nathaniel to get into the carriage.

INT. SARAH'S HOUSE - NIGHT

Sarah watches the exchange of her father and the coachman from a window. She rushes out of the room when the carriage pulls away.

INT. ROWAN'S LABORATORY - NIGHT

Rowan reaches for a straight razor. He scrapes it against a cardamon pod to release its inner seeds and in doing so nicks the edge of his thumb. A small amount of blood crowns the wound. He adds the cardamon to his serum and then looks for a cloth to clean his bleeding thumb.

He finds a clean cloth, wraps it around his thumb and returns to his table.

Lily holds the razor in her hand.

ROWAN
Lily, put it down.

He runs toward her.

She nicks her thumb with the razor. Blood crowns her wound.

ROWAN
Lily, stop!

Rowan reaches her and takes the razor from her.

LILY
I will show you the future.

Rowan stares down at her as he watches her place her hand over his blood bowl. He is wiled by her statement and her actions. She drops her blood into the copper bowl. It soon changes.

LILY
Behold.

Rowan approaches the bowl. He looks into it. The liquid swirls with colour and then soon changes to a solid maroon.

Rowan stares into it...a light emerges from the bowl. Rowan is knocked off his feet. He settles where he falls. Lily calls out to him.

LILY
Rowan, do not fight it. Let it
consume you.

Rowan is mesmerized by the light that circles above him...he slips...into a trance.

MONTAGE

EXT. SARAH'S HOUSE - DAY - MONTAGE

Rowan argues with her father on the porch steps.

EXT. MELCOMBE - DAY - MONTAGE

Rowan, standing on shore, watches a ship pull out of the dock.

INT. BUNKER - NIGHT - MONTAGE

Rowan watches as ADOLPH HITLER raises a gun to his head and pulls the trigger.

EXT. ROSSLYN CHAPEL - DAY - MONTAGE

Bells clang joyfully as Rowan, dressed as a Knights Templar, watches a CROWD of PEOPLE praise the final stone being laid for the chapel. He removes his knights helmet and kneels before the chapel.

INT. NOSTRADAMUS' HOUSE - NIGHT - MONTAGE

Rowan sits across from NOSTRADAMUS at a desk. He recites a quatrain.

NOSTRADAMUS

The young lion will overcome the
older one,
in a field of combat in single
fight
He will pierce his eye in their
golden cage
two wounds in one, then he dies a
cruel death.

EXT. WHITE CHAPEL REGION OF LONDON - NIGHT - MONTAGE

Rowan approaches a woman on the dark cobblestoned streets of foggy White Chapel.

WOMAN

'alfo ol' cock. A shilling for my
cunny.

INT. ROWAN'S LABORATORY - NIGHT

Sarah enters the laboratory. She carries with her something wrapped in a white cloth. She places it by the door and noticing Rowan on the floor behind his lab table runs to him. Lily hovers close by.

SARAH

Rowan?

Lily looks toward her.

LILY
He's fallen.

SARAH
Merciful saviour.

Sarah reaches him and pats Rowan's face. Rowan awakens from his trance.

ROWAN
Sarah?

SARAH
You swooned, my love.

She kisses him repeatedly.

ROWAN
Lily?

Lily is sitting on her cot. She looks toward the entrance. Nathaniel stands at the doorway. The room suddenly becomes colder.

NATHANIEL
Dear God, what is going on here?

His breath seen. Rowan and Sarah look toward Nathaniel.

NATHANIEL
Who is this child?

ROWAN
She is...
(Looking at Lily)
...mine.

Lily smiles.

NATHANIEL
You *are* mad.

Nathaniel approaches the child.

NATHANIEL
This child will be dealt with by
the church.

Nathaniel approaches Lily, his hand stretched out.

NATHANIEL
Come with me, child.

Lily screams and runs to Rowan and Sarah. Nathaniel notices black sores on the child's arms.

NATHANIEL
You have led this illness to our homes?
You have doomed us all.

He backs away.

NATHANIEL
You will be punished for this, Rowan. By God himself you will be punished.
Sarah.

She looks up at Nathaniel.

NATHANIEL
Come this instant.

She rises.

SARAH
I am coming, father.
(whispering to Rowan)
I shall return, Rowan.
Tonight, I shall return.

EXT. ROWAN'S LABORATORY - NIGHT

Nathaniel escorts Sarah into the carriage then boards himself.

NATHANIEL
Quick, coachman. We must leave this hell.

The carriage leaves.

INT. ROWAN'S HOUSE - NIGHT

Rowan approaches the door and finds the white clothed parcel Sarah had left for him. He lifts it from the floor.

LILY
What is it?

He removes the white cloth and reveals her portrait.

ROWAN
Her undying love.

INT. SARAH'S HOUSE - MORNING

Nathaniel sits at the dining table. Sarah paces and approaches him.

SARAH
Father...

NATHANIEL
Hush! There is nothing you can say.
We are leaving this place of death.

SARAH
I...

Nathaniel rises and raises a hand to her but holds back.

NATHANIEL
It is the clergy's decision. We are
gathering in the garden in the
morning and *you* will be amongst us.
(pause)
I will not lose you too, Sarah.

Sarah runs toward the staircase. She turns toward her father.

SARAH
I fear it is too late.

Sarah raises her sleeve and reveals to Nathaniel the black lesion on her arm. It has grown even bigger.

Nathaniel's life drains as he is drawn to tears.

INT. ROWAN'S LABORATORY - DAY

From across the room, Rowan affronts Lily as she drinks from the potion.

ROWAN
My child, what the hell are you
doing?

He rushes toward her. Lily holds her hand out and her bloodied thumb heals before his eyes.

ROWAN

Lily? Who are you? What have you shown me?

LILY

The elixir of eternal life.

Rowan eyes her suspiciously. He grabs hold of the potion ready to discard it but notices the compound has changed.

He looks toward Lily. She just smiles.

ROWAN

What have you done to this?

LILY

It is your panacea, Rowan. You must drink of it and you must also take it to Sarah.

Rowan is puzzled. He looks at the potion and then back to Lily. Lily smiles.

The bloodied razor lies next to the potion - he takes it and shoves it into his cloak pocket.

LILY

Drink from it and take it to Sarah before it is too late.

A rat scurries across the laboratory.

LILY

Was the rats that brought this curse. Look at your arm.

Rowan lifts his sleeve, lesions have begun to form.

LILY

Drink from it Rowan and save your Sarah.

ROWAN

Sarah?

LILY

Yes, she has succumbed as well.

ROWAN

No, not Sarah.

Rowan stares at the bowl. It swirls in mesmerizing colour. He raises the potion to his lips and drinks from it.

LILY

Take it to Sarah she has not long to live.

Rowan pours the serum into a glass flask. He rushes out of the laboratory. Lily runs to a window and watches as Rowan mounts his horse and rides off.

EXT. ROWAN'S LABORATORY - CONTINUOUS

Lily peers through the window, her sinister look resurfacing.

EXT. MELCOMBE REGIS - DAY

Rowan hurries through the city streets. A crowd gathering outside an ornate church force him to stop. They are violent. A priest exits the large wooden doors and addresses them.

PRIEST

This pestilence is God's punishment on his sinful and disobedient children. Only with hope and prayer will we find a saint who might offer heavenly intercession.

They assemble.

PRIEST

Gather the healthy and find a sacred undefiled place to shelter yourselves in. You must leave those who have been affected. They will certainly die.

A member of the crowd approaches the priest. In his arms he carries his dead son.

CROWD MEMBER 1

How can an innocent child be guilty of sin?

PRIEST

It is the sins of the fathers who have damned your children.

Rowan continues on his way.

INT. SARAH'S HOUSE - DAY

Nathaniel is confronted by the clergy in his home.

CLERGY #1

Should we even wait until tomorrow
to leave this Hell, Nathaniel?

CLERGY #2

I say we take those of the clergy
that are healthy today and leave
the others to their fate.

CLERGY 1#

In God's eyes they have sinned.

There is a hammering on the door. Nathaniel ushers the clergy
out through the garden exit.

NATHANIEL

You must not risk infection. Go to
the Bishop and wait for me there.

They flee.

Nathaniel opens the door. Rowan stands outside. Nathaniel is
furious with him.

NATHANIEL

Leave, I demand you.

ROWAN

I must see Sarah.

NATHANIEL

Amid all this hell that hath
overcome us, Rowan -
Begone and leave us to our lives.
Your forsaken sorcery has only
brought pandemonium.

Rowan looks over Nathaniel's shoulder. Sarah descends the
stairs. In her hand is the Amaranth flower.

Nathaniel turns to look. He notices her pale complexion.

ROWAN

Sarah, you are ill.

NATHANIEL

You have brought this curse upon my only daughter.

ROWAN

I can help her, sir.

NATHANIEL

Leave us be. If she had not been in your circle she would have never met this fate.

Rowan pushes past Nathaniel and rushes to Sarah. But she raises a hand to stop him.

SARAH

I have been infected, Rowan.

Rowan responds quickly.

ROWAN

I have the panacea, Sarah.

Nathaniel grabs Rowan. Rowan escapes his grip and runs toward Sarah on the stairs.

NATHANIEL (O. S.)

Leave this house, you demon.

Sarah collapses on the stairs. She gasps for breath. Her hand opens and the Amaranth flower falls to the floor.

Rowan, by her side, falls to his knees and embraces her.

ROWAN

Sarah, you must drink this.

NATHANIEL (O. S.)

What in God's name?

He raises the ampul of potion to her dried lips. Nathaniel pulls Rowan away from Sarah and the ampul slips through his fingers.

The ampul rolls across the room and Nathaniel crushes it under his foot.

Rowan looks at the broken ampul in disbelief and then back to Sarah. She fades into death.

He pounces off the floor and attacks Nathaniel. They scuffle across the room. Rowan traps him against a wall.

In his crazed frenzy he reaches into his cloak pocket and removes the straight razor -

- blood spurts everywhere.

Nathaniel falls to the floor, his throat gushes blood from the gash across his neck.

A large silver cross hangs on the wall above Nathaniel. He yanks the cross from the wall -

ROWAN

By God himself you will be punished.

- and plunges the cross into Nathaniel's heart.

Nathaniel dies. His blood pools beneath him.

Rowan catches sight of his reflection in Nathaniel's blood.

He is a hideous monster.

His reflection fades and a vision of Sarah is seen. She stands in front of a modern building... a neon sign flashes... it reads The Opium Tavern... the vision fades.

The coachman enters.

COACHMAN

Sir, is everything all right in here?

He gazes down at Rowan in horror.

COACHMAN

What have you done?

Rowan lunges toward him. He traps the coachman against the wall and bites his cheek clean off. He raises the blade to the coachman's neck and slowly scrapes it across. Blood seeps through the gash.

Rowan backs away confused. The coachman falls to the floor.

Rowan looks toward the stairs. He sees Sarah. He rushes back to her...

ROWAN

My dear, Sarah. I cannot go on without you.

...she is dead. He embraces her weeping unremittingly.

EXT. STREET - DAY

The street is in total mayhem. Death lays everywhere. Rowan exits Sarah's house, his rage intensified by the new blood now surging through his veins.

Rowan continues on, stumbling maniacally through the streets.

In the background, Lily appears, watching him.

Men of medicine dressed in bird-like-masks and long, white cloaks are attacked by the ailing throng.

Blasphemous screams juxtaposed by loud clanging church bells.

CROWD MEMBER 2

Damn the Italians and Jews that
have cursed us with this plague.
Oust them from our land.

PRIEST

How we behave in our time of plague
can define us. Out of this horror
we will find inspiration in God.

CROWD MEMBER 3

God has abandoned us. We must
escape those infected or die.

Rowan wanders aimlessly through the chaos, sickened with grief. In his delirium he notices Lily running through the crowd. A male voice calls out.

MAN

This way to freedom.

Lily hears the man's voice and runs toward him. Rowan watches. He stumbles and falls into the mud drenched street.

The man quickly examines Lily then loads her onto a hay wagon. She is one of many. The man jumps onto the wagon himself.

Rowan rises covered in mud and manages to run toward them.

The man sees him and jumps off the wagon. He tries to examine Rowan but the mud covers his skin.

Lily stares back at him. She smiles slightly.

MAN
Sir, have you been infected? I
cannot tell if you have been
infected.

Rowan tries to speak. The man is frightened by the advancing
horde and re-boards the wagon.

MAN
Go!

Rowan watches the wagon pull away. Lily's face grows smaller
and smaller as her sinister smile widens the further they
move away.

LILY
(whispers)
Find her, Rowan.

A man with a handkerchief wrapped around his mouth pulls up
with another wagon.

ROWAN
But she is dead.

LILY
She will live again.

He approaches the other man.

ROWAN
Where are they taking her?

MAN #2
Away from the trade routes, sir.
They are not safe.

He opens the back flap on the hay wagon.

MAN #2
Some believe this the end of the
world, sir.

Rowan watches as the man begins to inspect those gathering.

MAN #2
Come with us. We are heading to
salvation... to the northern sea.

FADE TO BLACK

EXT. STREET - OUTSIDE OPIUM TAVERN - NIGHT

Rowan, dressed in a long, black coat and wide brimmed hat, exits a doorway and stands next to a red neon sign that flashes `The Opium Tavern.`

Across from the tavern a MIDDLE AGED WOMAN leans against a wall. Her sequenced red jacket shimmers in the street light. He approaches her, walking by a large shop window, the shop window catches his reflection, his reflection is that of the demonic old man he beheld in the pool of Nathaniel's blood. He does not pay his reflection any mind as he continues to approach the woman.

WOMAN
(forcing an accent)
'alio ol' cock. A shilling for my
cunny.

Rowan stops, inches away from her.

ROWAN
I beg your pardon?

She smiles.

WOMAN
You're British.

Rowan leans into her.

ROWAN
You're observant.

WOMAN
Your clothes give you away.

She reaches for his wide brimmed hat to get a glimpse of his face. He stops her and continues to walk.

WOMAN
Come on, lad. Show this woman what
you blokes are made of. I've never
had a bloke before. I bet your
woman enjoys you.

Rowan stops, he turns and eyes her rapaciously.

WOMAN
Ah, she doesn't fill your needs
does she? Well, trust me darling, I
will. There's an alley just up the
street a bit...

ROWAN

Take me.

She takes his gloved hand into hers and they begin to walk.

EXT. ALLEY - NIGHT

Rats scurry as they walk toward a discarded mattress on the ground.

WOMAN

Take off your coat.

ROWAN

Why?

WOMAN

So I can lie on it.
(motioning to the
mattress)

Who knows what creatures lurk in there?

ROWAN

I'd rather stand.

WOMAN

Suit yourself.

ROWAN

I will.

She leans against a wall and lifts her short skirt up. Rowan looks down at her white laced panties.

WOMAN

Fifty and I lose them.

Rowan approaches her. He leans in to kiss her, but stops short of her lips.

ROWAN

How about I take them off for you?

WOMAN

As you please. It's your silver.

ROWAN

What's your name?

WOMAN

Kate.

ROWAN

It's not that I enjoy doing this,
Kate, it is because I have to.

A ghastly tearing is heard.

WOMAN

What the hell..?

Rowan stifles her scream with a gloved hand as the other, holding a straight razor, rips through her. Her eyes drain of life.

He catches her as she falls, slashes her neck and drags her body onto the mattress.

Rowan glares down at his kill, his face covered in blood.

He looks up to catch a glimpse of himself in a window - his reflection split by the broken glass.

In one glass shard his eyes blood red, his face an evil demonic grimace, in the other the young Rowan stares back but this reflection soon twists into that of the monster and they become one.

Rowan trembles. The demon eyes him. Self-loathing generates him to look away disgusted. He writhes with agony. The demon possessing him is overwhelming.

He escapes into the darkness of night.

INT. ROWAN'S BATHROOM - EVENING

A syringe jabs Rowan's shaking arm. He injects the serum into himself.

Blood still cakes his face, as he beholds his reflection in a mirror. His rage is soon calmed by the injection. The young, handsome Rowan stares back.

In the reflection Sarah approaches from behind.

ROWAN

Sarah.

He turns. There is no one there.

SUPER: COUNTRYSIDE NEAR ROME, ITALY

INT. CHURCH ALTAR - NIGHT

Cardinal Angelo Sardono, and old sickly man, stands above Pier who kneels before him at an altar in an ornate Catholic church.

PIER is cast in shadow and dressed in white. All that is seen of him is a crest on his coat. The crest of the Order of the Benedictine.

CARDINAL ANGLEO SARDONO

Sirius turns red in the night sky.
We have entered the new age and the
Pope is deathly ill.

(pause)

He must not die.

(pause)

For his death will bring forth the
Antichrist.

(pause)

Confess to me your sins, my son, so
that God may grant his forgiveness
and protect you on this mission.

The Cardinal places his head on the Pier's head.

PIER

Aid me, my Lord, I surrender myself
wholly to Thy Will, and to rise and
serve Thee, for I cherish this
earthly life for no other purpose
than to compass the Tabernacle of
Thy Revelation and the Seat of Thy
Glory.

CARDINAL ANGLEO SARDONO

Lord, hear him pray, for he is in
need of your blessing. He who will
rekindle your spirit and bring
forth life everlasting.

There is a moment of silence - broken only by the thunderous sound of an approaching storm.

CARDINAL ANGLEO SARDONO (CONT'D)

And after that I looked, and
behold, the temple of the
tabernacle of the testimony in
heaven was opened. And the beast
gave unto the angel a golden vial
filled with the wrath of God, and
he liveth for ever and ever.

CARDINAL ANGLEO SARDONO (CONT' D)
Go, my son. Find this man that
holds the golden vial of God's
wrath and return it to us.

PIER rises and kisses the Cardinal's ring.

CARDINAL ANGLEO SARDONO (CONT' D)
And fire came down from God out of
heaven, and devoured them. And the
devil that deceived them was cast
into the lake of fire and
brimstone, where the beast and the
false prophet are, and shall be
tormented day and night for ever
and ever.

EXT. ALLEY - MORNING

A back door opens up onto the alley and a small Asian man exits with a bucket of fish entrails. He dumps the entrails into a large bin and notices a woman's red shoe lying beside the bin. He walks over to it to pick it up and then notices the woman lying dead on the mattress.

There is a scream.

Ambulance sirens wail.

DISSOLVE TO:

An INVESTIGATOR approaches the distraught Asian man and pulls him away. Police stretch yellow Crime Scene Tape around the perimeter of the mattress.

The investigator returns and stares down at the victim.

The dead woman lies naked in the middle of the mattress. Her head is turned on the left cheek. Her left arm lies across her abdomen. Her legs wide apart, the whole of the surface of the abdomen and thighs removed and her abdominal cavity emptied of its viscera.

Her breasts have been cut off, her arms mutilated by several jagged wounds, her face hacked beyond recognition and the tissues of her neck severed down to the bone.

INT. ROWAN'S STUDY - EVENING

A large, dark room, shades still drawn is embellished with almanacs, instruments of the occult, astrological charts and maps - and large ornate tapestries cover the walls.

On an easel, propped in the corner of the room, is the portrait Sarah had painted.

The room is reminiscent of Rowan's small humble home of the past.

One wall in the room is shelving, and on the shelving are hundreds of vials of multicolored liquids.

Rowan sits quietly on a chair.

In another room -

A TV plays in the background.

EXT. SEATTLE - DAY - ON THE TV

A news reporter stands before the damage caused by a major earthquake.

REPORTER

The quake hit at 1:11 AM Pacific time and was felt as far as 300 miles away from its epicenter. Damage assessment is ongoing. For what we know about the quake so far, we are joined by Randall Updike, chief scientist for the geologic hazards team at the U.S. Geological Survey in...

Rowan clicks off the TV and makes to leave. He raises his collar on a long black coat and places a black fedora on his head. Sufficiently hidden in his guise, he leaves.

SUPER: MAGOG, QUEBEC, 128KM SOUTH EAST OF MONTREAL

INT. RECTORY - LATE AFTERNOON

The door of the rectory opens. Pier stands outside.

PIER
Cardinal Sardono sent me.

INT. RECTORY STUDY - LATE AFTERNOON

Pier shakes CLAUDE FERRON'S hand. On Claude's hand he notices a large ring. In the center of a large circle, a single star.

The warm glow of flames burning in the fireplace cast an ominous glow. Two wing chairs face the fireplace. Pier sits in one and Claude the other, he speaks with a French accent.

CLAUDE
It is prophesied that Satan will
rise in the North West Sea, in a
burning lake of fire and brimstone.
The Pacific burns with fire today.
(pause)
This adversary is amongst us, Pier,
he must be stopped.

Claude rises from his chair and walks to a table. On the table he lifts a purple cloth and unfolds the cloth. Sealed inside is a dagger in the shape of a sword. On the pommel of the sword an emblem; an olive branch, a rose and a cross.

He offers the dagger to Pier.

CLAUDE (CONT'D)
This is the only instrument that
will kill him. It has been blessed
by God himself. Its blade made from
the spear that pierced his son
Jesus Christ.

Pier takes it. Claude sits back on his chair.

CLAUDE (CONT'D)
This man is dangerous, Pier. He is
not to be trusted. Do not let him
manipulate you. For the devil is a
liar. You must kill him and bring
us the elixir.
(pause)
He has resurfaced in Seattle.
Go, Pier.

(MORE)

CLAUDE (CONT'D)
 See Sister Mary of St. Regis at
 this address. She will guide you
 and give you a place to rest.

He hands him a business card. An address is scribbled on the back. He turns the card over and on the card the same single star as his ring.

CLAUDE
 She knows nothing of this man
 except that the church is
 interested in finding him. It must
 stay this way.

DISSOLVE TO:

SUPER: SEATTLE, WASHINGTON

INT. SEATTLE ART MUSEUM SHIPPING DOCK - MORNING

A shipment of crates arrive at the museum. There's a hustling by employees to get things done, the place buzzes with excitement.

PAUL, 35, stands above a crate logging notes onto his manifest, when Sara, 23, enters. She walks toward him.

Paul's cell phone rings. He answers it. He listens in then -

PAUL
 Shit, Grace, I'm in the middle of
 receiving a fucking shipment.

Sara takes the manifest from Paul and continues to jot notes while Paul finishes with his conversation.

Evelyn walks in. She is obviously pregnant. Paul walks off.

EVELYN
 Hi, Sara.

SARA
 Oh, hi, Ev. How are you?

EVELYN
 I'm good.

SARA
 Are you working today?

EVELYN
No, just came by to pick up some notes.

PAUL (O.S.)
(irate)
Why can't you drive him home?

EVELYN
The bitch?

SARA
Sounds like it.

EVELYN
(whispering)
How are things between you guys?

SARA
(whispering back)
We don't talk about that at work, remember?

EVELYN
(whispering)
Yeah, I know but no one can hear us.

SARA
Trust me, Ev, these walls have ears.
(whispering)
But things are okay.

Evelyn smiles.

PAUL (O.S.)
Fuck!

He flips his cell closed and walks back to Sara and Evelyn.

PAUL
She's always gotta pick the most inopportune time to have a fucking life crisis.

He takes the manifest from Sara.

PAUL
Hey, Evelyn. Sorry for my abrupt language... ex-wife.

He looks at the crate.

EVELYN
Think she'd fit in this thing?

Paul laughs. Sara smiles.

PAUL
I have to get Ruben from soccer practise and get him home. Think you can finish up here, Sara?

SARA
Of course.

PAUL
Thanks.

He winks at her.

PAUL
(under his breath)
We doing anything later?

Evelyn playfully backs away.

SARA
How about I call you?

PAUL
Okay. I gotta go. Ruben's waiting for me.

PAUL
Bye, Evelyn.

EVELYN
Bye, Paul.

She waves as he hurries out. Evelyn approaches Sara.

EVELYN
So, you never told me, Sara. Is he any good in bed?

SARA
(embarrassed)
Shut up, Ev.

EXT. MUSEUM - EARLY EVENING - ESTABLISHING SHOT

A large banner is placed above the museum's entrance - it reads: "Hope Through Beauty: Portrayals of Plague Through the Centuries."

EXT. OPIUM TAVERN - EARLY EVENING

Rowan approaches the entrance of the tavern and enters.

EXT. CONVENT - SEATTLE - EARLY EVENING

Pier sits on a swing bench in a garden on the grounds of the Convent.

Sister Mary of St. Regis, a nun, approaches and sits across from him. She is old and weathered.

SISTER MARY OF ST. REGIS
Are you cold?

PIER
Not particularly.

SISTER MARY
Can I get you coffee or tea?

PIER
I'm fine. Why do you think Rowan came to you, Sister?

SISTER MARY
Information. He was interested in my work with the native community.
(pause)
He was pleasant. A bit jittery, but pleasant.

PIER
How long ago?

SISTER MARY
Almost a month now.

PIER
You're sure.

SISTER MARY

Yes. He told me he had business to deal with in Seattle before heading to the reservation.

PIER

Reservation?

SISTER MARY

There are many in these parts. But his interest was with the most north western one. The Makah.

PIER

Does this place have significance?

SISTER MARY

It's a sacred place. According to Makah legend it is where the sun and moon first met and the universe was born.

PIER

Maybe he's seeking some sort of redemption.

SISTER MARY

It's more than sin that plagues this man.

(pause)

I could sense it.

(pause)

Maybe he knows something about this sacred place. Maybe it's where our universe will end.

Pier rises from the bench and extends his hand.

SISTER MARY

There was one other thing.

PIER

What was that?

SISTER MARY

He said he was looking for a woman. He wondered if I had heard her name around the church.

(she hesitates)

Darn, but I can't quite remember her name.

PIER
Was it Sarah?

She looks at him curiously.

SISTER MARY
(recalling)
Yes, Sarah. Sarah Smith.

PIER
And have you heard of her?

SISTER MARY
Yes.

Pier waits for her to continue.

SISTER MARY
She's a local artist that works at
the museum.

INT. MUSEUM SHIPPING DOCK - EARLY EVENING

Sara continues logging the crates as they enter the shipping dock.

Evelyn dallies by her side.

EMPLOYEE (O.S.)
Hey, Evelyn, when's that baby due?
You've been pregnant forever.

EVELYN
Christmas.
(under her breath)
Asshole.

Sara smiles.

SARA
He's such a jerk. You look great,
Ev.

EVELYN
Listen, I'm going to run to my
office and get my notes and then
come say goodbye, okay?

SARA
Okay. See you a bit later. I've
gotta get through this.

Evelyn leaves.

A small crate enters. Sara checks the manifest. There's no log number for it. She double checks the crate.

SARA

There's no log number on this one.
Doesn't exist on the manifest.

A male employee approaches her.

SARA

Can you help me open this crate, I
can't find the log number.

He does so. He pries the top of the crate off carefully. Packing material is removed and the employee removes the content, a single black and white lithograph.

The black and white lithograph is of a man carrying a small child through the streets of a plague ridden town.

Sara stares at it. Taken by it.

SARA

Any paper work in there?

She motions to the crate. The man digs through it. He looks at Sara and shakes his head no.

Sara is pale, her gaze transfixed on the picture.

Evelyn returns.

EVELYN

Well, Sara. I'm off now.

She looks at Sara with concern.

EVELYN

Are you okay?

Sara breaks her gaze away from the picture.

SARA

Yeah... why?

EVELYN

You look like you've just seen a
ghost, that's why?

SARA

I'm not sure what's come over me. I was fine and then...

EVELYN

Are you done in here?

SARA

Kind of. I just can't find this piece on the manifest.

EVELYN

Well, leave it for Paul to figure out. Come on we'll go to the Opium and you can have a drink. 'Cause it sure looks like you can use one.

SARA

Probably the last thing I need, but yeah let's go. Where is this place?

EVELYN

You've never been to the Opium?

SARA

No.

EVELYN

Well, wait'll you get a load of the cute bartender there. He has the nicest ass. And I hear he's single.

They begin to walk out.

SARA

(smiling)

So, you're really not concerned about me, you just want to check out the bartender.

EVELYN

Hell, Sara. I'm single and in case you forgot, pregnant. I have needs.

Sara laughs.

EXT. PAUL'S APARTMENT - EARLY EVENING

Paul and RUBEN, 9, approach their doorway.

RUBEN
Can I go to Daniel's?

PAUL
Don't you want dinner?

RUBEN
I'll grab something later.

Ruben digs into his pocket.

RUBEN
I don't have any pel f.

PAUL
What the hell is pel f?

RUBEN
Money, dad, greenbacks, cash.

PAUL
Well, why didn't you just say that!

Paul digs into his pocket and hands Ruben ten dollars.

RUBEN
Thanks. I won't be late. Leave the door unlocked.

PAUL
Do you want me to drive you there?

RUBEN
It's a block away, dad. I think I can manage.

PAUL
I'll see you later.

Ruben jogs away.

EXT. OPIUM TAVERN - EVENING

Evelyn and Sara approach the bar and enter.

SARA
So this is your local hangout?

EVELYN
I wouldn't call it my hangout, just
a quiet place for a drink.

INT. OPIUM TAVERN - EARLY EVENING

They sit at the bar. A TV is on - the nightly news being broadcast.

The bartender arrives.

SARA
Glass of Chardonnay, please.

EVELYN
Just water with lemon for me.

The bartender smiles and walks away. Evelyn elbows Sara and motions for her to check out the bartender's ass.

SARA
(Laughing)
No wonder you're single!

In the background Rowan sits in a darkened corner. His attention is drawn to Sara's laughter, emotions are stirred within him.

The bartender brings their drinks.

Sara cheers her.

SARA
To the baby.

EVELYN
Yes, the baby. I haven't a clue
what I'm going to do with the baby,
but I can't wait to have the baby.

Sara laughs again.

Rowan emerges from the shadows.

EVELYN
I have to pee.

She squirms off her bar stool.

EVELYN
Oh, did you hear about that?

SARA
What?

EVELYN
That woman. She was murdered about
a week ago. Cut up beyond
recognition.

She looks up to a TV monitor above the bar.

EVELYN
They're talking about it on the
news right now. I don't think they
found the killer yet.
(pause)
I really gotta pee.

SARA
Go already.

Evelyn runs off.

Sara is alone. She focuses on the TV.

NEWSCASTER (O.S.)
The woman, known as Dawn to her
friends, was brutally murdered....

Sara reaches for her glass and takes a sip of her wine. In the mirror behind the bar she notices Rowan.

Rowan sees himself in the mirror at the same time. His reflection is that of the demon within him. He hates what he sees and disheartened runs off.

Evelyn returns from the washroom.

EVELYN
Did they catch him?

Sara watches Rowan exit.

SARA
Who?

Sara turns to face Evelyn.

EVELYN
Wow, where are you?

Evelyn joins her. Sara just smiles.

EVELYN
So, tell me the down and dirty
about Paul.

SARA
There's nothing to tell.

EVELYN
Oh, come on. An older man with a
son and nothing to tell?

SARA
Really. We've just been enjoying
each other, but it hasn't gotten
serious, if that's what you're
getting at?
Do you know the sex of the baby?

EVELYN
Are we changing the subject here?

SARA
Yes.

EVELYN
Okay then.

SARA
Seriously, Paul and I are taking it
real slow. Besides, I question the
whole instant mother thing even
though I do want children, but a
nine year old?

EVELYN
But Ruben's a neat kid.

SARA
Yeah, but I'm his friend right now
and I'm not sure how things will
change if I ever became his mother.

EVELYN
Are you thinking about marriage?

SARA
 It's too early for anything, like I
 said.
 And the baby?

Evelyn smiles.

EVELYN
 Well, according to Doctor Pervert,
 he thinks it's wrong for me to
 know. Of all the doctors I get a
 morally righteous quack.

Sara's cell phone rings. She removes it from her pocket and answers it.

SARA
 Hello?

Evelyn leans in to listen.

EVELYN
 (whispering)
 Who is it?

Sara playfully pushes her away and mouths -

SARA
 Paul.

EXT. OPIUM TAVERN - EVENING

Evelyn hugs Sara goodbye.

SARA
 Paul's alone. He wants me to come
 over before Ruben gets home.

EVELYN
 Well, I know what's in your future.

SARA
 Please.

EVELYN
 He's a keeper, Sara. Go get
 yourself some.

Sara just shakes her head at Evelyn's candor.

SARA
You going to be okay from here?

EVELYN
Yeah, don't worry.

SARA
Yeah, well I'm sure Dawn didn't worry that night she was killed.

EVELYN
Okay. I'll hail a cab.

EVELYN
What about you, you walking?

SARA
Yeah, it's only a few blocks away.
Do you want me to wait with you?

EVELYN
No, run along. I bet it's not often Paul gets the place to himself.

SARA
I'll call you tomorrow.

EVELYN
Bye.

Sara walks away. Evelyn stands on the corner waiting for a cab.

Rowan appears from the darkness, passing by Evelyn as he watches Sara cross the street.

EXT. STREET - NIGHT

Sara hurries along. Behind her in the shadows is the dark clad Rowan, who keeps his distance not to be seen.

EXT. PAUL'S HOUSE - NIGHT

Paul exits his door and sits on his front porch steps. He lights a cigarette.

EXT. STREET - NIGHT

Sara continues on. She senses someone behind her. She turns. There is no one there. She shoves her hands into her coat pocket and crosses a street. Rowan emerges from the shadows and continues to follow her.

EXT. PAUL'S HOUSE - NIGHT

Paul flicks his cigarette onto the road and checks his watch. He removes his cell from his pocket and flips it open.

SARA(O.S.)
Hi, Paul.

He looks up. Sara has arrived.

PAUL
I was just about to call you.

SARA
Here I am.

She sits on the stairs beside him. He kisses her and takes her hand in his.

PAUL
Did you walk?

SARA
Yeah.

PAUL
Ruben's out until 10:00...
(checks his watch again)
Gives us an hour.

SARA
Where is he?

PAUL
A friend.

He kisses her again. Sara breaks away suddenly.

SARA
Oh, I finished logging the shipment
but there was this one crate that
wasn't on the manifest.

PAUL
I'll look into it tomorrow.

Paul rises. He pulls Sara up from the steps and kisses her again then leads her into the house.

SARA
Do you have any Tylenol?

PAUL
Yeah, I'm sure I do. Headache?

SARA
Yeah.

Rowan steps out from the shadows and watches them enter.

EXT. WINDOW PAUL'S HOUSE - NIGHT

Their silhouettes are cast on the blinds covering the window. Rowan stares up at the window and observes Paul and Sara embrace. They move away from the window - their shadows disappearing into the house.

Rowan's anger surfaces. His reflection is caught in the window. The demon arises.

Rowan withdraws devastated by what he has seen.

DISSOLVE TO:

INT. PAUL'S MUSEUM OFFICE - DAY

The plaque on the door to Paul's office reads: Mr. Paul Stephenson: Curator.

Paul sits at his desk. A secretary enters.

SECRETARY
Mr. Stephenson, Mr. Rowan is here.

Paul looks up. Rowan stands in the doorway draped in his usual black attire and hat.

Paul is somewhat taken by his appearance.

PAUL
Forgive me, Rowan. I expected someone much older.

The secretary leaves. Rowan forces a smile.

PAUL
Please, come in. Sit down.

Rowan glides into the room and sits in a wing chair across from Paul.

PAUL
First, I just wanted to thank you for the collection. It's quite brilliant.

Rowan nods.

PAUL
Secondly, there's a piece that was not manifested. I'm not even sure of its title. There was no paper work on it.

ROWAN
I know the piece.

PAUL
So you're aware we have it?

ROWAN
Yes.

PAUL
Then, okay. Is it to be included with this collection for exhibition?

ROWAN
It is.

PAUL
Very well then. I've documented our possession of it and I just need you to sign this.

He hands Rowan a letter. Rowan scribbles his name on it and hands it back to Paul.

ROWAN
Are you married?

Paul looks up from the document.

PAUL
Sorry?

ROWAN
Do you have a wife?

PAUL
No.
(nervously laughs)
I was married. I'm divorced now.

ROWAN
Will you marry again?

PAUL
I've been thinking about it lately.

ROWAN
To whom?

PAUL
Well, her name is Sara.
(lowers his voice)
But we're having a somewhat
clandestine relationship as she
works here at the gallery...

ROWAN
I must go now, Paul.

Paul rises from his chair and extends his hand.

PAUL
Okay, then.

Rowan grips Paul's hand and shakes it. He turns and leaves.
Paul looks down at his hand. He wipes his hand against his
hip.

EXT. MUSEUM - NIGHT

Paul exits the museum and enters his car. He pulls away.

INT. PAUL'S CAR - NIGHT

Paul's cell phone rings.

PAUL
Hello.

BABYSITTER (V.O.)

Hey, Mr. Stephenson. Are you almost home? I have a night class I have to get to.

PAUL

Hey, Beth go ahead. I'm a block away. See you tomorrow night then.

BABYSITTER (V.O.)

Are you sure?

PAUL

Yeah, just lock the door behind you.

BABYSITTER (V.O.)

Okay, thanks, Mr. Stephenson. I'll see you tomorrow.

PAUL

Good night.

INT. PAUL'S LIVING ROOM - NIGHT

RUBEN (O.S.)

Dad, is that you?

Paul enters, kicks off his shoes and walks toward the TV, finds the remote and turns it off.

PAUL

Ruben, how many times do I have to tell you, when you're not watching it, turn it off.

RUBEN

Oh, sorry dad. I just got on the computer. Check this out.

Ruben clicks on a desktop icon and Azooca opens. He begins to record a video email message.

PAUL

What is it?

RUBEN

Video email.

PAUL

Neat.

RUBEN
It's fricken' ill.

The telephone rings. Paul picks it up, listens in.

PAUL
One second please.
(whispering to Ruben)
It's a girl.

Ruben blushes with slight embarrassment.

PAUL
(holding the phone to his chest)
Is she your girlfriend?

RUBEN
Gimme the phone, dad.

PAUL
(teasing)
Well, is she?

Ruben rises from the chair.

RUBEN
Actually, I'm going to take it upstairs.

He motions toward the stairs.

RUBEN
Hang up when I get on.

PAUL
Okay.

RUBEN
I mean it, dad.

Ruben bounces up the stairs. Paul holds the phone to his ear.

RUBEN (O.S.)
(through the phone)
Okay, dad. I got it.

Paul listens in.

RUBEN (O.S.)
Hang up, dad.

Paul does so. He sits in front of his computer and browses the video email program.

EXT. PAUL'S HOUSE - NIGHT

Rowan stands outside the house, cast in shadow. His shaking hand reaches for the door knob. He turns it. The door opens.

INT. PAUL'S LIVING ROOM - NIGHT

Paul adjusts his cam, pulling the focus back so that behind him becomes apparent.

He presses record.

INT. PAUL'S DOORWAY - NIGHT

Rowan creeps into the house.

INT. PAUL'S LIVING ROOM - NIGHT

PAUL
Hey, Sara. Check this out.
Isn't technology amazing. I'll call
you later.

Paul moves his mouse over the SEND button..

Rowan exits the shadows and slinks toward Paul. His reflection is caught in a window. Rowan gazes at his reflection - the hideous demon has surfaced.

Paul notices a shadowy figure approach from behind on the recording video. He presses stop and then send and turns.

PAUL
Ruben?

Rowan raises the straight razor. It slashes Paul's face, hitting his left eye and slitting it open.

The email continues to send. Footsteps are heard descending the stairs.

Paul rises and Rowan pushes him. Paul falls backwards and hits his head on the edge of his desk and passes out.

RUBEN (O. S.)
Did you check it out?

Ruben descends the stairs.

RUBEN
What the... Dad?

Ruben appears dressed in a bath robe. Rowan lunges toward him.

RUBEN
Who are you?

Rowan attacks him. They fall to the floor. Rowan grabs the bath robe belt and wraps it around Ruben's neck. He pulls tightly on it. Ruben struggles with him but is overpowered by Rowan's weight and strength.

Ruben's life drains. His struggling ceases.

Rowan lowers his face to within inches of Ruben's but stops.

The telephone rings.

Rowan stands above Ruben's dead body.

The phone rings again.

Rowan pulls himself away but is overcome by his thirst for blood.

The phone rings again. An answering machine activates. Sara's voice comes through.

SARA (V. O.)
Hi, Paul. It's Sara. I'm home now.
Are you there?
(she pauses)
Is everything, okay?

INT. NOSTRODAMUS' HOUSE - NIGHT - FLASHBACK

Rowan sits across from NOSTRADAMUS at a desk. He recites a quatrain.

NOSTRADAMUS

The young lion will overcome the
older one,
in a field of combat in single
fight
He will pierce his eye in their
golden cage
two wounds in one, then he dies a
cruel death.

Lily approaches from the shadows.

LILY

It is the young lion's blood that
will bridle your demons, Rowan.

INT. PAUL'S LIVING ROOM - NIGHT

Rowan turns back to Ruben. He is exhilarated. He falls to his knees, slashes Ruben's neck and buries his face in Ruben's blood.

INT. SARA'S APARTMENT - NIGHT

Sara hangs up her phone. She is overcome with a strong sense that something is dreadfully wrong.

INT. PAUL'S LIVING ROOM - NIGHT

Rowan turns toward Paul and catches his reflection in Paul's computer monitor, which is now on screen saver.

His face is covered in blood. The demon does not surface.
Rowan hurries out of the house.

INT. SARA'S APARTMENT - NIGHT

Sara leaves her apartment, taking her cell phone with her.

INT. PAUL'S LIVING ROOM - NIGHT

Trembling fingers dial 911.

Sirens wail.

DISSOLVE TO:

Sara sinks onto Paul's arm chair, her cell phone in her hand.

DISSOLVE TO:

POLICE OFFICERS throughout.

Paul's body is placed onto a gurney and rushed out of the apartment by PARAMEDICS.

Ruben's body is enclosed in a black body bag, which the quick zipping of disturbs Sara. Ruben is removed from the apartment.

A FEMALE OFFICER approaches and kneels before her. Sara just looks at her, slunk in depression.

SARA

(whispering)

The young lion will overcome the
older one...

in a field of combat in single
fight...

He will pierce his eye in their
golden cage...

two wounds in one, then he dies a
cruel death.

Another POLICE OFFICER walks over.

OFFICER

She's been repeating that over and
over.

FEMALE OFFICER

Anyone have the sense to write it
down?

The police officer shakes his head no.

FEMALE OFFICER

(to Sara)

You okay?

Sara doesn't respond. She is overcome with trembling fear.

FEMALE OFFICER

Get her to the hospital. She's in
shock.

INT. ROWAN'S BEDROOM - NIGHT

Rowan stands naked before a full length mirror.

His veins fill with new blood. Exhilarated he jabs his arm with a syringe.

INT. HOSPITAL ROOM - MORNING

Paul is unconscious. Sara enters.

SARA
Paul?

Sara hides her tears and unease. She approaches him and sits on a chair beside his bed.

SARA
I'm here, Paul.

She takes his hand into hers. A doctor enters. He nods at Sara, then gestures with his head to follow her -

DOCTOR
Sara, can I see you?

Sara nods. Paul stirs.

PAUL
(dryly)
Sara?

SARA
Yes, Paul it's me.

PAUL
Ruben.

He passes out again.

DOCTOR
Are you feeling okay, Sara?

SARA
Yes.

DOCTOR
His eye is permanently damaged.

SARA
Is he going to live?

DOCTOR

Yes.

INT. ROWAN'S BEDROOM - MORNING

Rowan works out with free weights. He radiates with life. He stops to admire himself in a mirror. Lily appears, a ghost-like form. She speaks to him.

LILY

It is the young lion's blood that
will bridle your demons, Rowan, the
younger the kill the more
restrained.

A newscast plays in the background.

NEWSCASTER VOICE

Another bizarre murder has plagued
the city... the latest victim, a
young boy, a student of Central
High School... the boy's father was
also attacked but remains in stable
but critical condition...

Lily fades. Rowan stares into his mirror. Sarah appears in the mirror behind him.

RADIO VOICE

In other news... the weather is not
going to change much. The forecast
is for continuing thunderstorms
throughout the day.

Thunder roars outside. Rowan is jolted from his hallucination. He turns. Sarah is not there.

EXT. MUSEUM - DAY

Pier enters the building.

INT. MUSEUM LOBBY - DAY

Pier approaches CINDY, a staff member sitting at the lobby desk. She senses his intensity.

PIER
Hello.

CINDY
How can I help you?

PIER
I'm looking for someone. Sarah
Smith.

CINDY
(suspicious)
May I ask who you are?

PIER
A friend.

CINDY
Sarah is off today. She won't be
back until Monday.

PIER
Is there a way I can reach her?

CINDY
I'm sorry sir, I'm not permitted to
give out that personal information.

PIER
I understand.

CINDY
I can take a message - if you'd
like.

PIER
No. I'll come back another day.

He leaves.

EXT. STREET - DAY

Evelyn walks up to a grocery store and enters, her cravings
unyielding.

INT. EVELYN'S LIVING ROOM - NIGHT

EVELYN (V.O.)
...and when I turned he was gone.

Sara and Evelyn watch TV, popcorn and bottled water on the table.

SARA
Weird.

EVELYN
I'll say.

Evelyn shovels a handful of popcorn into her mouth.

EVELYN
Are you okay?

Popcorn spits from her mouth.

EVELYN
Shit, I'm sorry.

Sara laughs weakly.

SARA
It's okay. And yes, I'm fine.

EVELYN
How's Paul?

SARA
He's being discharged tomorrow, but he's pretty screwed up about Ruben.

EVELYN
I can't believe this is all happening.

Sara rubs her forehead.

SARA
Have any Tylenol?

EVELYN
Yeah, in the medicine cabinet.

INT. PAUL'S APARTMENT - DAY

Paul enters his apartment, a bandage on his left eye. He scans the apartment. Fear overcomes him.

INT. RUBEN'S ROOM - DAY

He walks into Ruben's room. Everything is as it was. His laptop still open on his Facebook web page. Paul explores it.

He finds pictures of him and Ruben fishing, at his ball game, at Christmas.

Paul breaks down. He weeps endlessly.

INT. ROWAN'S STUDIO - DAY

Rowan stripped down to his shorts, works out on his bedroom floor - push-ups - then sit ups.

He stops and gazes at Sarah's portrait that hangs on a wall before him.

EXT. STREET - DUSK

Rowan walks along a windswept street dressed in his black shirt, black jeans and a bomber style black leather jacket, a youthfulness about him.

INT. GROCERY STORE - DUSK

Evelyn shops. In her basket, pistachios, cookies, rice crackers. She reaches for a glass bottle of tomato juice.

ROWAN (O.S.)
How's the baby?

Evelyn is startled. Rowan appears behind her. The tomato juice slips from her fingers. It shatters and juice puddles on the floor.

EVELYN
Damn!

She looks at the floor and then up to Rowan.

EVELYN
Oh, it's you.

She ogles him.

EVELYN
You're looking somewhat spry.

ROWAN
Thanks. I feel like a new man.

Evelyn smiles and looks back at the juice.

ROWAN
Don't worry about it. They'll eventually find it.

Rowan scrutinies her pregnant stomach.

ROWAN
Allow me to treat you to dinner.

She smiles, but is hesitant.

ROWAN
Pick a place. Your choice. Let's go.

Evelyn blushes.

EVELYN
You're certainly charming.

Evelyn looks down at her basket.

EVELYN
Well, I was craving prime rib.

ROWAN
Then prime rib it shall be.

Rowan and Evelyn approach the cash. In an overhead oval mirror Rowan catches sight of his reflection.

The demon smiles back then fades.

INT. EVELYN'S BEDROOM - MORNING

Evelyn lies in bed, rubbing her stomach. Her phone rings.

INT. SARA'S BEDROOM - MORNING

Sara is on her phone.

SARA
(whispering)
Jesus Christ, Ev. I called you
twenty times last night...where the
hell were you? I was worried.

EVELYN (V.O.)
I went to dinner with him.

SARA
You did?

INT. LIBRARY - AFTERNOON

Sara stops at a section of books in the library aisle. She thumbs through titles and stops at the one she is looking for: Early Warning, Harnessing the Power of Intuitive Knowledge.

She places the book in her arm that also holds a book entitled Premonitions.

Sara sits at a desk. Evelyn enters and joins her.

EVELYN
What are you researching?

Sara just shows her the books.

EVELYN
Who the hell are you - Carrie?

SARA
Sorry?

EVELYN
Never mind.

Sara opens a book and scans the index.

EVELYN
(whispering)
He was a perfect gentleman, Sara.

Sara just listens.

EVELYN
And you don't approve?

SARA
Is he something you need in your
life right now?

EVELYN
Hell, why not?

SARA
I just have an ill feeling...

EVELYN
Yeah, okay Carrie.

SARA
Why do you keep calling me Carrie?

Evelyn just shakes her head.

EVELYN
I think I'm in love.

SARA
My god, Ev, listen to yourself.
You've had one date with him.

EVELYN
Your point?

SARA
Don't fall for him like you did
that other man in your life.

EVELYN
I'll just pretend I didn't hear
that, mother.

Evelyn rises from the desk.

SARA
I...I'm having an ill feeling about
him, Ev.

EVELYN
You haven't even met him.

Evelyn slams her hand on the desk.

EVELYN
I'll call you later.

She walks away. Students look up.

INT. SARA'S LIVING ROOM - LATE AFTERNOON

Sara sits across from Paul on her sofa, his eye still bandaged.

PAUL
I can't stay in that fucking
apartment anymore.

SARA
What will you do?

PAUL
I don't know.

The whistle of a kettle shrieks.

SARA
Do you want tea?

Paul shakes his head no.

CUT TO:

INT. EVELYN'S KITCHEN - EARLY EVENING

Evelyn busies with things cooking on her stove. A pot of water boils on the stove. On her kitchen counter are food items, prepped and ready to be cooked, including two steaks.

She reaches for the kitchen radio and turns it on. Helter Skelter by The Beatles is playing.

EVELYN
It's been a while since I cooked
for someone. I kind of miss it.

Evelyn turns the kitchen tap on and washes potatoes. Evelyn turns.

Rowan wraps his belt around her neck -

EVELYN
(manages)
My baby.

- pulls on it and begins to choke her.

Evelyn struggles to get away. His strength overpowers her.

She stumbles into the stove and reaches for the boiling water pot, but it falls to the floor. The water splashes her leg. She squeals in agony.

They fall to the floor. Her life drains from her as she struggles. Her struggle soon ends.

Rowan removes the razor from his pocket and places the blade on her pregnant stomach. A horrific tearing is heard and the steaming water spilled on the floor soon mixes with blood.

LILY (V.O.)
The younger the kill, Rowan...

Rowan raises the child he has cut from her womb, umbilical cord attached. The baby squirms as he slashes the baby's throat. Blood splashes his face. He bleeds the baby... a small vial capturing the youthful essence.

The faucet continues to pour water into her sink. Blood mixes with it and spirals down the drain.

INT. ROWAN'S BATHROOM - NIGHT

Water fills his claw-foot porcelain tub.

Rowan undresses. From the vial he pours the baby's blood into the stream of running water. The tub eddies with clouds of red.

The plunger on a syringe is pulled slightly. Blood enters like a cloud of red and mixes with the elixir.

Rowan injects the needle into a vein in his arm. He drops the syringe and climbs into the blood drenched bath water.

He plunges himself under the water. There is a moment of stillness - then violent splashing from under.

Rowan, the demon, abruptly emerges from under the turbid water, then retreats back under and slowly changes into the youthful Rowan. Submerged beneath the blood purified water, Rowan stares upward, a slight smile forms on his face.

INT. CHURCH - NIGHT

Pier kneels in a pew. The only person in the church. He prays.

PIER

Lord, bow down thine ear, and hear -
open thine eyes, and see -
hear my words O Lord our God,
I beseech thee, save thou us out of
his hand, that all the kingdoms of
the earth may know that thou art
the Lord God.

INT. SARA'S BEDROOM - MORNING

Sara lays in bed, her answering machine activates and a message comes through.

PAUL (V.O.)

Hi, Sara, since we're both not
working I thought we'd spend some
time together. Call me.

She covers her head with blankets and returns to her sleep.

EXT. GRAVE SITE - MORNING - DREAM

Sara attends Evelyn's funeral. Amongst the gathering MOURNERS is Rowan dressed in a black trench coat, the collar of which hugs his neck. He stands in the background.

Sara senses Rowan's presence behind her. She turns, he smiles. Blood drips from his teeth.

INT. SARAH'S BEDROOM - LATE MORNING

Sara awakens screaming.

INT. DOCTOR'S OFFICE - AFTERNOON

Sara sits across from Doctor Kirkwood, whose reading spectacles dangle on the edge of his nose.

DOCTOR KIRKWOOD
I'd say it's normal for you to be a little out of sorts, Sara. Post traumatic...

SARA
(interrupts)
It was stronger than that, Doctor Kirkwood. I could almost taste something was wrong.

DOCTOR KIRKWOOD
Intuition is a curious phenomenon.

Sara focuses on her shaking hands.

DOCTOR KIRKWOOD
Any recurring headaches lately?

SARA
Some.

DOCTOR KIRKWOOD
You've taken a leave of absence from work?

She looks up.

SARA
Yes.

DOCTOR KIRKWOOD
How long?

SARA
Three months.

DOCTOR KIRKWOOD
Good. I suggest you find some relaxing things to do, and I'll schedule you for a complete physical.

Sara rises, unfulfilled. Doctor Kirkwood shakes her hand goodbye.

INT. SARA'S APARTMENT - NIGHT

Sara stares at a blank canvas. She dabs a brush into red oil paint and approaches the canvas but uninspired she returns the brush to her palette. The canvas summons her...she stares at it and a vision of the painting of the man carrying the child appears before her.

INT. SARA'S LIVING ROOM - MORNING

Sara leaves her apartment.

EXT. MUSEUM - MORNING

Sara walks up the stairs to the museum and enters.

INT. MUSEUM - MORNING

Sara looks around the main room at the paintings. Cindy enters.

SARA

Cindy.

CINDY

Oh, hi, Sara. How are you?

SARA

The painting with the man carrying the child?

Cindy looks at her confused.

SARA

You don't remember that painting. It was a black and white...

CINDY

Sorry, Sara, guess I didn't pay that much attention to the show.

SARA

Well, it's gone.

CINDY

Are you okay, Sara?

SARA
Do you know where this collector
lives?

CINDY
Yes.

CINDY
I did the paper work. He's a local
collector. He goes by Rowan, no
last name.

Sara begins to tremble slightly.

SARA
Yes, I remember. Thank you.

Sara leaves.

INT. MUSEUM LOBBY - DAY

Sara walks toward the exit. Sitting in the lobby is Pier.

CINDY (O.S.)
Sara?

SARA
Yes.

Cindy runs toward her. Pier looks toward Sara. He conceals
himself behind a newspaper, hearing their conversation.

CINDY
A rather peculiar man was in here
looking for you last week.

SARA
Really?

CINDY
Yes.

SARA
Did he say what he wanted?

CINDY
No, but he said he'll be back. Is
everything okay with you?

SARA
Yes, Cindy. Thanks.

Sara leaves. Pier follows her.

EXT. SARA'S APARTMENT - DAY

Sara walks up to and enters her apartment. Pier watches from across the street.

INT. SARA'S LIVING ROOM - DAY

Sara sits at her computer. She Googles "Rowan" but nothing comes up that interests her.

She searches for "Plagues in Art" and finds the picture of the man carrying the child she saw at the gallery. She reels in familiarity.

Her phone rings. Startled, she answers.

SARA
Hello?
(pause)
Yes.

She reaches for a pen and paper.

On it she jots: Appointment 9:30 Friday - Dr. K.

SARA
Thanks.

She hangs up, closes the internet site, sits back in her chair and stares at her blank screen.

DISSOLVE TO:

INT. SARA'S LIVING ROOM - AFTERNOON

Sara cleans her apartment. She comes across a vase, dead flowers.

INT. SARA'S KITCHEN - CONTINUOUS

She places the dead flowers into a trash can and empties the vase water into the sink.

EXT. SARA'S APARTMENT - AFTERNOON

Sara leaves her apartment.

EXT. STREET - AFTERNOON

Sara walks into a flower shop. She chooses yellow roses, but then notices the glowing scarlet and yellow illumination Amaranths and is drawn to them.

EXT. FLOWER SHOP - AFTERNOON

Sara exits the shop with a bouquet of Amaranths. She continues to walk.

EXT. STREET - AFTERNOON

Sara comes to a shop window and stops. In the window, is the painting of the man carrying the child she saw at the museum. She is staggered.

Sara steps back and gazes up to the sign over the shop. It reads: The Rowan Gallery.

Sara enters.

Lurking outside is Pier. He reaches into his coat pocket, removes a cell phone and dials.

PIER
I have found him.

INT. GALLERY - AFTERNOON

A bell chimes as she enters and makes her way in. Paintings and prints line the floors ready to be hung onto bare walls.

ROWAN (O.S.)
You'll have to forgive the state of affairs, I'm just getting the place ready.

Sara looks around for the source of the voice. No one.

SARA
I'm sorry if you are not open yet I
can return.

Rowan emerges from behind a shelf.

ROWAN
Don't be so coy, you're very
welcome here.

She eyes Rowan as he approaches her, swooning in a sense of
recognition.

ROWAN
Amaranths.

Sara shakes her head slightly, confused.

ROWAN
Your flowers. Illumination
Amaranths.

She looks down at them.

SARA
Oh, I'm not sure.

ROWAN
They are as beautiful as are you.

Sara blushes.

SARA
I... maybe I should go.

ROWAN
Why?

SARA
You're obviously not opened yet.

ROWAN
Yet you stand before me.

Sara is attracted to him. He stands a few feet away from her.

SARA
English?

ROWAN
Yes.

SARA
From where?

ROWAN
Melcombe.

SARA
I've not heard of it.

ROWAN
Small town.

There is a moment of silence.

SARA
The painting in the window.

ROWAN
Yes, my favourite. It's just a reproduction though. The original I have in my home.

Sara looks around the gallery.

SARA
I should let you get back to your work.

ROWAN
My work is done.

SARA
I'm sorry.

ROWAN
For the day.

SARA
But it's mid-afternoon.

ROWAN
I've had an early start.

SARA
I see.

ROWAN
Do you have interest in the arts?

SARA
(nervously)
Yes.

(MORE)

SARA (cont'd)
I paint...when I'm not working. But
right now I'm not working at
all...or painting.

ROWAN
Sorry?

SARA
I've taken a leave of absence.

ROWAN
I see.

SARA
But I'm bored as hell.

ROWAN
I can use an assistant.

SARA
Pardon?

ROWAN
I can use a temporary assistant to
help with the opening.
(Laughing)
And help me get these paintings
hung.

Sara looks around the gallery again.

ROWAN
Have you had lunch?

SARA
No, not yet.

ROWAN
Let me treat you and we can talk
about a part-time position.

Sara looks at her flowers. He notices.

ROWAN
Oh, don't worry about them. They
never die.

Sara smiles.

SARA
Well then, okay.

Rowan escorts her to the door.

ROWAN

You're not vegetarian are you?

Sara laughs nervously. Rowan is elated by her laughter.

SARA

No, I am not.

ROWAN

There's a quaint and quiet steak house right around the corner. Let's go there.

INT. ROWAN'S BEDROOM - NIGHT - DREAM

Sara and Rowan thrust about on his bed...in his small room, that which was his in 1348, their passion mounts, wild kisses, nakedness.

He enters her. She screams.

INT. SARA'S BEDROOM - MIDNIGHT

Sara suddenly awakens from her dream, her scream still echoes in her room.

She is in her own bed, in her own room, in her own time.

Sweat covers her naked body. She pulls the sheets up over herself hiding her embarrassment. She looks at her clock. It is midnight.

INT. ROWAN'S GALLERY - NIGHT

The bells above Rowan's door chime. Rowan looks up from his desk.

ROWAN

I'm sorry, sir. I'm closed.

PIER

God has sent me.

Pier locks the door.

ROWAN

I've been expecting you.

Rowan rises.

PIER

And the great dragon was cast out,
that old serpent, called the Devil,
and Satan, which deceiveth the
whole world - he was cast out into
the earth, and his angels were cast
out with him.

ROWAN

I am pleased you are here.

Pier removes the dagger from his coat.

PIER

Ye are of your father the devil,
and the lusts of your father ye
will do. He was a murderer from the
beginning, and abode not in the
truth, because there is no truth in
him. When he speaketh a lie, he
speaketh of his own: for he is a
liar, and the father of it.

(pause)

And I heard a loud voice saying in
heaven, Now is come salvation, and
strength, and the kingdom of our
God, and the power of his Christ -
for the accuser of our brethren is
cast down, which accused them
before our God day and night.

Rowan removes a small ampul of the elixir from his breast pocket.

ROWAN

It is this you seek.

He begins to walk closer to Pier.

ROWAN

I have witnessed man's upsurge into
the horror we have become. I have
crossed centuries and am sickened
by what I have witnessed.
I look forward to my death.

Pier raises the dagger.

ROWAN

There is no need for your dagger. I am done with this life.

Rowan removes his blade from his pocket, raises it to his own neck and slashes his internal jugular. Blood splashes Pier's face.

PIER

No!

Rowan falls to the floor. The serum rolls from his hand and onto the floor. Blood pools on the floor. Rowan's eyes close.

Pier inches his way toward him. He reaches for the vial.

Rowan springs up and slashes his hand. Pier is shocked.

Claude Ferron's voice echoes in his head.

CLAUDE (V.O.)

...he is not to be trusted.
For the devil is a liar.

Rowan slashes Pier's throat. The dagger falls to the ground. Pier's blood gushes onto the tiled floor.

Rowan rises. His neck wound begins to heal.

Rowan walks over to the dagger, picks it up and places it into his pocket.

He drags Pier's body toward a back room, Pier still conscious reaches for the ampul that Rowan does not notice.

A trail of blood is left behind.

EXT. DARK ALLEY - NIGHT

Rowan peers through the back door he opens. He surveys the alley. No one there. He drags Pier's body out and dumps him near a trash bin. Rowan reaches in his pocket.

ROWAN

The serum.

He races back into the gallery.

INT. GALLERY - NIGHT

Rowan scans the floor, the bloody mess. He searches for the ampul of serum but does not find it.

Frustrated he runs back to the back exit.

EXT. DARK ALLEY - NIGHT

Rowan opens the door. He walks toward the trash bin.

Pier is gone.

INT. SARA'S BEDROOM - MORNING

Sara is in bed, shades drawn. Her phone rings. She reaches for her it.

SARA
Hello?

PAUL (V.O.)
Hi, it's Paul.

Disappointment blankets her face.

SARA
Hi.

PAUL (V.O.)
I miss you, Sara.

SARA
It's been awhile.

PAUL (V.O.)
Month.

SARA
I'm still not ready to go back to work.

PAUL (V.O.)
Can we get together soon?

Sara checks her clock.

SARA
 Look, I've got to go. I've got a
 doctor's appointment in 45 minutes
 and then I'm going to work.

PAUL (V.O.)
 Work?

SARA
 I've taken on a small job to pacify
 my boredom.

PAUL (V.O.)
 Doing what?

SARA
 Paul, I have to go. I don't want to
 be late.

She rises from lying and sits on her bed.

PAUL (V.O.)
 I'll call you later.

SARA
 Okay, bye.

She hangs up, rises from bed and enters her bathroom.

INT. DOCTOR'S OFFICE - MORNING

Sara lies on an examination table, stripped down to her
 underwear. DOCTOR KIRKWOOD examines her abdomen.

SARA
 These feelings I'm experiencing
 won't stop. They're like a great
 sense of déjà vu.

DOCTOR KIRKWOOD
 I'm going to schedule you for a CAT
 Scan.

SARA
 Why?

DOCTOR KIRKWOOD
 I'm concerned about your headaches.
 Just precautionary testing.

SARA
I'm really not that concerned about
my sudden rash of headaches...

DOCTOR KIRKWOOD
Well, I am.

SARA
(she continues)
...I'm more concerned about why I
feel some things I do I've done
before.

DOCTOR KIRKWOOD
Have the nurse take blood and urine
when you leave.

Sara rises from the examination table and begins to dress.

SARA
(quietly)
I'm sorry. Should I be concerned?

DOCTOR KIRKWOOD
Not until the tests come back,
Sara.

Sara finishes dressing and leaves.

INT. ROWAN'S GALLERY - EARLY AFTERNOON

Sara enters. Rowan is hanging paintings.

ROWAN
You're late.

SARA
Sorry, appointment ran longer than
expected.

ROWAN
Anything wrong?

SARA
Won't know until the blood tests
come back.

ROWAN
Need healing?

Sara laughs.

SARA
No, but a cup of coffee would be great right about now. Any made?

ROWAN
I'll make a fresh pot.

SARA
It smells so clean in here.

ROWAN
I had the floors done.

She looks down.

DISSOLVE TO:

INT. RESTAURANT - EARLY EVENING

Sara sits across from Rowan in a booth. The place is quiet except for soft music playing in the background.

SARA
You sure know all the best places.

Rowan looks up from his menu.

ROWAN
I've had the time.

SARA
It's exactly what I need. A nice quiet dinner.

ROWAN
What'll you have?

SARA
Not sure, I'm not that hungry, maybe just a salad.

ROWAN
But you worked a hard day, you need more than just a salad...

She closes her menu.

SARA
Then I'll have what you're having.

Rowan just smiles.

DISSOLVE TO:

INT. RESTAURANT - NIGHT

Two plates are brought to the table by a SERVER. They are identical steak dishes.

ROWAN

...but even those reared in different environments share the same personality traits. I am fascinated by this. I guess their behaviours are derived directly from their genetics.

SARA

Then how do you explain the good and bad twin?

ROWAN

Good question.

Rowan takes a bite of his steak.

SARA

I grew up near a family that had twins. Fraternal. One male one female. Did you know there are fraternal same sex twins? I never knew fraternal same sex twins existed. I thought - same sex - identical. Anyway - the twins I grew up with - Judy was the sweetest thing, while Julian was demonic, I swear.

She fidgets with her meal.

SARA

He once told me he hungered to kill someone and that the only time this hunger receded was when he...
(whispering)
fucked his girlfriend.

ROWAN

He sounds dangerous.

SARA
He eventually moved to the South of
France, I think.

ROWAN
Better the French deal with him
than us.

She smiles.

He eats his last bit of steak and looks down at Sara's plate.
She has hardly eaten anything.

ROWAN
You weren't lying.

SARA
About?

ROWAN
Being hungry.

SARA
Sorry.

ROWAN
Don't be. I should not have assumed
your hunger like mine.

Rowan places his napkin on the table.

ROWAN
Shall we go?

SARA
If you are done.

ROWAN
I am done.

They rise to leave.

EXT. RESTAURANT - NIGHT

ROWAN
I'd like to spend more time with
you.

SARA
Sure, when?

ROWAN
I mean tonight.

INT. SARA'S LIVING ROOM - NIGHT

Sara feels his warm embrace and her hunger for affection conquers. He kisses her. They stumble toward her bedroom, his lips never leaving hers.

INT. SARA'S BEDROOM - NIGHT

Through the darkness of her room they stumble in. Their mouths exchange passionate, wet kisses. Sara falls onto her bed. Rowan towers above her as he stands at the foot of the bed and slowly spreads her legs apart with his.

He lies on top of her. Gently resting between her aching thighs. His mouth closes in on her right ear and he softly kisses it.

Sara swoons in familiar passion.

Her window is focused on.

EXT. SARAH'S WINDOW - NIGHT

Outside a howling is heard as clouds part revealing a full moon -

INT. SARA'S BEDROOM - NIGHT

- that casts an luminous glow onto their now naked bodies.

FADE TO BLACK.

INT. SARA'S BEDROOM - MORNING

Sara dresses. Rowan exits the bathroom, a towel hugs his waist. His lean, fit body glistens with water.

Sara's eyes follow him as he walks across the room - a sense of familiar surfaces in her. He notices.

ROWAN
Are you okay?

She smiles.

SARA
I have a strong feeling I've met
you before.
(pause)
It happened the first day I walked
into your gallery.
(pause)
It's stronger this time.

He just smiles at her.

ROWAN
Maybe we have.

He dresses.

SARA
England?

ROWAN
Sorry?

SARA
Weymouth in Dorset. You mentioned
you were from England.

ROWAN
Yes I did.

SARA
I was there two years ago.

ROWAN
I was in New York at the time.

SARA
But you are from there.

SARA
Yes.

SARA
When did you move here?

ROWAN
A long time ago. Why were you in
England?

SARA
Doing research for the museum.

Rowan approaches her. He has finished dressing, he caresses her face. She responds and runs her hand through his hair.

ROWAN
We should go.

SARA
I have a doctor's appointment at twelve. I'll come by the gallery afterward.

ROWAN
I'll anticipate your arrival.

Rowan kisses her gently and leaves.

Sara sits on her bed. She notices Rowan's towel draped over the back of a chair. She walks to it, takes it and brings it to her face, smelling his scent.

She walks over to her computer and notices that she has a collection of email messages from Paul, one with an attachment. She doesn't open them, but leaves the apartment instead.

INT. DOCTOR KIRKWOOD'S OFFICE - MORNING

Sara sits across from Doctor Kirkwood. He opens her file and examines it. He looks at Sara. She smiles weakly.

DOCTOR KIRKWOOD
How you feeling?

SARA
I'm okay.

DOCTOR KIRKWOOD
It should only take about 30 minutes.

SARA
Okay.

DOCTOR KIRKWOOD
Are you ready?

SARA
Yeah, sure.

INT. HOSPITAL MRI ROOM - MORNING

TECHNOLOGIST (O.S.)
I'm going to need you to lie very
still.

Sara lies on the CAT table. She inhales. The table moves
toward the tube.

The thumping and rattling of the MRI starts.

INT. DOCTOR KIRKWOOD'S OFFICE - DAY

A black spot is pointed out to Sara on her brain scan.

DOCTOR KIRKWOOD
Your x-ray shows a tumour.

SARA
What?

DOCTOR KIRKWOOD
Well have to do a biopsy.

Sara looks away. Tears well.

SARA
Am I going to die?

DOCTOR KIRKWOOD
One step at a time, Sara. Let's get
the biopsy done and we'll take it
from there. In the meantime I need
you to rest. I can't stress that
enough.
Are you sleeping well?

SARA
Not sure I'll be able to now.

DOCTOR KIRKWOOD
Take these. They'll help.

He hands her a small vial of pills.

DOCTOR KIRKWOOD
I'll set up an appointment and call
you when I know the date.

INT. SARAH'S BEDROOM - NIGHT - DREAM

Rowan kneels before a woman lying on a grand staircase. Sara cannot see the woman's face but can see that Rowan is weeping uncontrollably.

Sensing someone, Rowan turns to face Sara - his mouth is covered in blood.

Sara is appalled by the sight and turns away only to see a man, Nathaniel, lying on the floor swimming in a pool of blood, a crucifix lodged in his heart.

Sara awakens... in her bed...

EXT - SARA'S BEDROOM - MORNING - DREAM

She lies still with fear. She focuses her attention to the edge of her bed. A figure appears. The figure is a young girl. It is Lily, dressed in black, and on her back black wings. Sara screams.

INT. BUS - DAY

Sara awakens. Other passengers eye her suspiciously. She looks outside. Rowan's Gallery window is seen. She rushes toward the front of the bus.

SARA

Please, stop the bus. I need to get off.

INT. ROWAN'S GALLERY - DAY

Rowan sits at his desk.

Sara enters. She is distraught. Rowan notices.

ROWAN

Are you alright?

SARA

Yes.

ROWAN

You look pale.

Do I? SARA

Yes. ROWAN

I'm okay. SARA

And? ROWAN

And what? SARA

Your appointment? ROWAN

Everything's fine. SARA

You sure? ROWAN

Yes. Why would I tell you differently? SARA

She approaches him. Rowan extends his arms and hugs her.

What's happening between us? SARA

What do you mean? ROWAN

Is this...are we going somewhere with this? SARA

Rowan doesn't respond.

I just feel... SARA

Rowan hushes her.

Let's call it a day. You seem upset. ROWAN

Actually, I'd like to just go home. SARA

ROWAN
We can grab a cab.

SARA
Al one.

ROWAN
I see.

SARA
I need to think...about what we are
doing.

ROWAN
Would you like me to call you a
cab?

SARA
No, I think I'll walk. I need some
fresh air.

Rowan leads her to the door and she leaves.

INT. SARA'S BATHROOM - LATE AFTERNOON

Sara braces herself above her sink. She hurls into the sink. There is blood in the bile she vomits. She turns the tap on and lets the water run.

She looks up and catches her reflection in the mirror, for a split second 'Sarah' stares back at her.

She spits up more blood. It eddies with the running tap water swirling down the drain.

Outside her bathroom her phone rings. Her answering machine kicks in -

PAUL (V.O.)
Hey, Sara. I'd really like to see
you. Call me, okay, I miss you.

EXT. PARK - EARLY EVENING

Sara waits by a park bench. She checks her watch. She sits on the park bench, obviously nervous.

Rowan approaches.

ROWAN
Hi .

 SARA
Hi .

 ROWAN
Why this clandestine meeting?

 SARA
It's just easier for me.

 ROWAN
I don't follow.

 SARA
Everything is moving too fast.

 ROWAN
It was not my intention to rush
this along, Sara.
 (pause)
It just happened.

 SARA
Did it?

 ROWAN
Sorry?

 SARA
I'm confused. I'm just not sure.
I've been having strange thoughts.

 ROWAN
What's going on, Sara?
Have I offended you?

 SARA
No, Rowan.
 (pause)
I just need time to figure things
out.

He is hurt, but expresses understanding.

 ROWAN
I don't want to lose you.

 SARA
This is difficult for me.
I just need to catch my breath.

She stands. Tears well. He takes her hand into his.

ROWAN
I don't see the harm with both of
us pursuing our feelings. I know
mine won't ever change.

She walks closer to him.

SARA
But circumstances have, Rowan.

ROWAN
How?

She lowers her eyes.

ROWAN
I love you, Sara.

Sara begins to cry.

ROWAN
I always have.

She looks at him.

SARA
I'm sick, Rowan.

ROWAN
What?

SARA
My doctor found a tumour.

Sara slips her hand out of his.

SARA
I am having a biopsy on Monday to
see if it's malignant.

ROWAN
Can I help you in anyway?

SARA
Yes, by letting me go.

ROWAN
Sarah, please. I can't go on
without you.

SARA
I need time, Rowan. I need time to
deal with this.

ROWAN
When is this happening?

SARA
What?

ROWAN
The biopsy.

SARA
My appointment is Monday.

ROWAN
Where?

SARA
Does it matter?

ROWAN
Just tell me, Sarah.

SARA
St. Vincent's.

INT. ROWAN'S HOUSE - NIGHT

Rowan begins to shake. He walks over to a desk and reaches for the vial of baby's blood and raises it to his lips. Nothing comes out.

He throws the vial across the room. It hits the wall where Sarah's painting hangs. A small blood spot scars the wall where the vial hit.

He places his long dark coat on and reaches into his pocket and removes the razor.

INT. SARA'S LIVING ROOM - NIGHT

Sara sits in her living room. She begins to cry.

EXT. STREET - NIGHT

Rowan watches as a TEENAGE BOY, dressed in hip hop shorts and a basketball jersey listening to an iPod disembarks from a city bus.

Rowan follows shortly behind as the boy walks briskly across the dark street.

Rowan's hand reaches out for him. He grabs his shoulder.

The boy turns. He is horrified.

TEENAGE BOY
What the fuck do you want?

Rowan raises the razor and slashes the boy's face. The boy turns to run. Rowan chases after him, he nabs him, turns him around and his blade slashes him between his legs. The boy falls. His crotch gushes with blood.

The iPod falls to the ground, the music still playing through the headphones.

A light goes on in a house across the street. Rowan drags the boy into nearby bushes and buries his face in the boy's blood.

INT. SARA'S APARTMENT - LATE NIGHT

Sara approaches her window and looks out. She sees Paul arriving.

INT. ROWAN'S HOUSE - NIGHT

Rowan sits in a wing chair staring at Sarah's portrait hanging on his wall, a syringe hangs loosely from his arm.

EXT. SARA'S APARTMENT - MORNING

Paul walks up the steps. He rings her doorbell. Sara peers through her slightly opened door. She is still in her bed clothes.

PAUL
Hi.

SARA
Paul, what are you doing here?

PAUL
I wanted to see you.

Sara is confused.

PAUL
May I come in?

She opens the door fully to allow him to enter.

INT. SARA'S LIVING ROOM - MORNING

Sara sits on her sofa while Paul hovers nervously.

SARA
Please, sit.

She pats the sofa beside her. He walks over and sits on the sofa allowing space between them.

PAUL
You never called me back.

SARA
I've been busy.

PAUL
With?

SARA
With... things. It doesn't matter.

PAUL
It matters to me, Sara. I've missed you.

SARA
I'm sorry.

Paul reaches for her hand. She withdraws.

SARA
I saw my doctor a few weeks ago.

PAUL
And?

SARA
I have to have a biopsy.

PAUL
What?

SARA
I have cancer.

Paul is silent - then -

PAUL
Sara, I'm so... I'm not sure what to say.

SARA
Don't be sorry, Paul. It's not your fault.

PAUL
But I was being selfish.

SARA
No, you weren't.

Paul slides over to her and takes her hand.

PAUL
Do you want to talk about it?

SARA
I don't mind.

PAUL
Where is it... what kind of...

SARA
Glioblastoma Multiforme.

PAUL
What the hell is that?

SARA
Brain tumour.

Paul releases her hand and buries his face into his. He begins to cry. She pulls him toward her.

DISSOLVE TO:

INT. SARA'S KITCHEN - DAY

Paul sits at her table while Sara prepares a kettle for tea.

SARA
Want one?

PAUL
Have any scotch?

SARA
Sorry. I have some white wine.

She opens her fridge to get it.

PAUL
I'll pass. Tea will be fine.

She places two cups on the table and sits across from him.

SARA
Paul, I don't want to be involved
with anyone right now.
(pause)
I was seeing someone these passed
few weeks.

Paul shifts in his chair.

SARA
But it's over.

Paul is silent.

SARA
I'm sorry.

PAUL
I guess that explains why you
didn't call me back.

SARA
In all honesty, I was beginning to
see you more as a mentor and father
figure.

PAUL
Thanks.

She chuckles.

SARA
 Sorry. I didn't mean that to come
 across as...mean,
 but...I respect you, Paul, maybe
 more than I love you.

PAUL
 (smiling)
 And to think I was going to ask you
 to marry me.

SARA
 You were?

PAUL
 Anyway. I just want you to know one
 thing - I am here for you.

She is moved by his sentiment.

PAUL
 I mean it. Anything you need,
 whenever you need it, I'm here.

She rises from her chair, walks over to him and leans down to
 hug him.

SARA
 Thanks.

INT. ROWAN'S STUDY - NIGHT

Rowan, dressed in his usual black guise, leaves his house.

INT. SARA'S LIVING ROOM - NIGHT

Sara, alone, sits at her computer desk and opens her email.
 She starts clicking on the several from Paul and comes across
 the one with the video attachment. She opens it.

The video plays.

Video: Paul sitting at his desk -

PAUL
 Hey, Sara. Check this out.
 Isn't technology amazing. I'll call
 you later.

The video shows Paul moving as he reaches for his mouse to click the send button.

From behind Paul a figure emerges.

PAUL
Ruben?

The video ends. She plays the video again.

EXT. ST. VINCENT'S HOSPITAL - DAY

An establishing shot of the hospital grounds from the exterior.

INT. HOSPITAL - DAY

Sara lies on an operating table. A surgeon and two nurses hover above her as they ready her for the biopsy.

An ANAESTHETIST stands beside her.

ANAESTHETIST
Just relax, Sara. And start counting backwards from 100.

SARA
I don't want to die.

SURGEON
You're not going to die. This is just a biopsy.

SARA
(drifting off)
One hundred...

FADE TO BLACK.

INT. ROWAN'S STUDY - EARLY EVENING

Rowan removes the vial of serum and a syringe from a desk drawer and places them into his coat pocket. He walks over to the portrait of Sarah and stares up at it.

ROWAN
I won't lose you again, Sarah.

INT. HOSPITAL ROOM - EARLY EVENING

Paul sits beside Sara's bed, her head is bandaged. Sara stirs and awakens. She gazes across the room, confused and then focuses on Paul sitting beside her. She weakly smiles. Paul leans in and takes her hand into his. She swoons into unconsciousness.

INT. HOSPITAL LOBBY - EARLY EVENING

Rowan enters the hospital and approaches the information desk.

INT. HOSPITAL ROOM - EARLY EVENING

Paul lets go of Sara's hand, checks his watch and rises from his chair. He grabs his jacket and exits the room.

INT. HOSPITAL CORRIDOR - EARLY EVENING

Paul walks toward and presses the elevator button and waits.

There is an eerie calmness in the hospital. The elevator arrives.

Paul approaches the elevator. The doors open.

He enters and as the doors begin to close another elevator arrives. The doors open. Rowan stands on the inside. He exits the elevator.

INT. HOSPITAL ROOM - EARLY EVENING

Rowan stands at the doorway of Sara's room, pausing momentarily before entering.

EXT. HOSPITAL - EARLY EVENING

Paul exits the hospital and hails a cab.

INT. HOSPITAL ROOM - EARLY EVENING

Rowan sits beside Sara's bed. From his pocket he removes the syringe and serum. He pulls serum into the syringe.

Sara stirs, but does not awaken.

Rowan approaches her IV drip and jabs the syringe into the tube.

ROWAN
Forgive me.

He injects the serum into the IV fluid.

Sara convulses slightly as the serum permeates her blood stream. The ECG monitoring her heart rate increases slightly, but soon returns to normal.

Rowan leans into her and gently kisses her cheek.

ROWAN
(whispering)
I love you, Sarah.

EXT. FOREST - EVENING - DREAM

Sara stands in the middle of the forest dressed in her hospital gown. She just stares, empty.

A figure approaches her. A woman. She is dressed in a long hooded cloak that conceals her face.

The woman reaches for the hood and pulls it away from her face.

Sara stares at the woman - the woman is 'Sarah' - the woman is her. The woman's face suddenly turns into that of a wolf.

INT. HOSPITAL - NIGHT

Sara awakens. She glares at the exit and watches as Rowan leaves the room.

SARA
Rowan?

She blacks out.

INT. CORRIDOR - EARLY EVENING

Rowan walks away from her room. He passes several open doors, but is drawn to one as he passes it.

He approaches the doorway and gazes into the room. A patient lies in the bed and a young child, dressed in black, sits on the edge of the bed with her back to Rowan. The child turns to face him. It is Lily.

A nurse approaches in the corridor. Rowan looks toward the nurse and when he looks back into the room Lily is gone.

The patient, he notices, is Pier.

The nurse advances. Rowan escapes through a stairwell exit.

INT. ROWAN'S STUDY - NIGHT

Rowan sits in his wing chair staring up at the portrait of Sarah. He rises from his chair and walks up to the portrait, his shaking hand gently touches the portrait's lips.

ROWAN

Sleep my love, for when you awaken
you will hunger for me.

INT. SARA'S KITCHEN - DAY - DREAM

Sara watches as Paul cuts vegetables on her kitchen counter with a large French knife.

SARA

You weren't kidding.

PAUL

About?

SARA

Your cooking skills.

Paul looks toward her. She rises from her chair and approaches him, an amorous air about her.

PAUL

Sara? Are you okay?

She moves in, inches away.

PAUL
I thought you just wanted to be
friends?

Sara stares into his eyes.

PAUL
Sara?

She begins to shake. Paul places the knife on the counter.

PAUL
Are you okay?

She leans in to kiss him, but Paul pulls away.

PAUL
What are you doing?

She tries again, this time Paul gives in. Wet kisses are exchanged. Paul's tongue enters her mouth and Sara bites down hard. She reaches for the knife.

SARA
Forgive me, Paul.

Paul's muted scream fades as his eyes drain of life. He falls against the fridge, the knife lodged in his heart.

The resonant sound of a heart monitor beeps off screen.

FADE OUT.