

The Guardian's Oath

By

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"A GUARDIAN'S OATH"

FADE IN:

EXT. WOODLAND-DUSK

The rain pours down mercilessly under the stormy sky.

Drenched in dirty slacks and a long-sleeve hood, LEILA (late teens) treks through the woodland, carrying a full sack and a sheathed kali stick and blade. She's a petite girl with her brown skin smeared in dirt and dark hair hidden under a hood.

Following closely beside her wagging his tail is a Labrador Retriever named CY.

She spots an opening in a tree trunk.

LEILA  
Cy, lets get inside.

Cy heads inside first, our protagonist following behind.

Inside the tree trunk...

Leila takes out a blanket from the sack, Cy snuggling against her underneath the sheet as they listen to the downpour outside.

LEILA (CONT'D)  
Good night, Cy.

CUT TO:

The chirping of birds permeate outside the tree trunk, a fragment of sunlight caressing Leila's face.

Her eyes flicker open. Beside her Cy sleeps like a log. She crawls out the tree trunk, stirring Cy who follows behind.

CUT TO:

Droplets of rain glide off the leaves above Leila, who stretches under the clear sky, not a cloud in sight.

For a moment, she feels at peace. That's until she realizes something. Though we don't know her tale, we know that something has happened as we watch her eyes brim with tears.

CUT TO:

The two continue on with their journey.

In the distance Leila hears rushing water.

LEILA (CONT'D)  
Cy, do you hear that?

Cy barks, tail wagging away.

The two reach a crystal blue stream surrounded by lush trees with leaves the shade of pine green.

Cy leaps into the stream excited for the fresh water.

LEILA (CONT'D)  
Be careful, Cy!

Leila tosses her sack down and joins him, drinking from the stream before splashing water on her face...

WHEN...

...Cy starts barking toward the direction of the trees.

We can hear the voices of TWO MEN closing in.

Leila throws on her hood, facing the stream.

The two men enter dressed in dingy trousers, attached to their hips a lanky sword. Over their shoulder they carry a sack.

LANKY TRAVELER  
That miss wasn't lookin' at ya!

SHORT TRAVELER  
And she was lookin' at you, Mista  
Beanstalk?

LANKY TRAVELER  
She couldn't 've been lookin' at ya ya  
undasized pocket book!

Leila drinks from the stream attentive to how near they are. In the corner of her eye, she sees the two take out steel jugs from their sacks and collect water.

The two bicker as they glance over at Leila.

Cy growls.

The travelers rush to fill their jugs nearly tripping over their own two feet as they rush off.

Leila sighs in relief.

CUT TO:

The moon hovers over the sky like a lit bulb.

Leila and Cy sit around a campfire, Leila toasting a fresh fish on a stick over an open fire.

Cy watches in anticipation.

It's cooked, she tosses it to Cy.

LEILA

Eat up.

Cy gladly does just that.

She sticks another fish onto the stick and over the fire it goes.

CUT TO:

Inside a cramped tree trunk.

Cy is asleep, though stirs hearing faint sobbing. He lays his head on Leila's lap.

Leila caresses his head, welcoming the comfort.

EXT. TOWN-DAY

CIVILIANS roam about dressed in traditional tunics and cotton slacks. Surrounding them are buildings that look like something from the *Fable* video games; cabin-like if you will.

Near the entrance is a welcome sign that reads "WELCOME TO LEVINSWORTH".

Leila and Cy enter.

CUT TO:

...the town square.

The market stalls are bustling with people practically throwing their money away.

At a FLOWER STAND in a wheelchair selling to PATRONS is ANNETTA (mid 40s) dressed in a short sleeve dress with a flower patterned scarf around her neck.

LEILA

We need work, Cy. Maybe we can saddle you up with doing tricks, yeah?

Cy happily barks in agreement.

LEILA (CONT'D)

Riiigggh. Lets get to it.

CUT TO:

### **MONTAGE**

INT. SHOP/TOWN SQUARE-DAY

Leila visits various shops only to be turned away from the OWNERS.

CUT TO:

Leila exits a shop, disappointment written on her face.

LEILA

(to Cy)

No luck. Come on.

They pass the flower shop when one particular flower catches Leila's eye.

Annetta speaks to PATRON.

Patron makes a purchase then walks off.

Annetta notices Leila and turns her wheelchair to face her.

ANNETTA

(southern accent)

You lookin' for anythin' in particular?

LEILA

No, ma'am. I'm just admiring your flowers. They're very beautiful. Especially the Stars of Bethlehem.

ANNETTA

Well, thank you. You must know a  
(MORE)

ANNETTA (CONT'D)  
little to know what type of flower  
these are.

LEILA  
I used to have my own garden.

ANNETTA  
'Used to'? What happened to it?

LEILA  
I move around a lot.

ANNETTA  
And you didn't start a new one?

LEILA  
I haven't had the chance. Life, right?

ANNETTA  
I see. What flowers did you grow?

LEILA  
All kinds! My favorite type is the  
peony. A stunning bloomed peony is a  
feast for the eyes, and it's fragrance  
is one of a kind, but what I really  
love about them is their longevity.  
They'll bloom for a hundred years with  
little to no attention. They can even  
survive winter in the right  
conditions!

As Leila rambles on, Annetta is impressed.

ANNETTA  
I've neva heard anyone speak about  
flowers with such enthusiasm. Are you  
in town just visitin'?

LEILA  
Hopefully not. I'm looking for work.

ANNETTA  
Is that so? Any luck?

LEILA  
No, ma'am.

ANNETTA  
Hm...What's ya name?

LEILA  
Leila, ma'am.

ANNETTA  
Well, I can offer you work.

LEILA  
R-Really?

ANNETTA  
I close my shop toward the end of  
fall, but maybe that'll give you  
enough time to find otha work. Whadaya  
say?

LEILA  
Yes!

ANNETTA  
Good. Can you start tomorrow?

LEILA  
Yes! Thank you very much!

CUT TO:

EXT. FLOWER SHOP/TOWN SQUARE/TOWN-DAY

Leila walks around town dressed in a cute dress meant just  
for her, carrying a bouquet of flowers, including CARNATIONS.

Cy strolls beside her, in his mouth a carnation.

A FEW ELEMENTARY-AGED KIDS surround Cy petting him.

A couple approaches Leila.

GENTLEMAN (GENTLEMAN)  
Do you have any carnations?

LEILA  
Yes, sir!

Leila hands him one.

The gentleman exchanges coins for the carnation, handing it  
to his BLUSHING LADY.

GENTLEMAN  
Thank you.

The couple walks off hand in hand.

LEILA

It's almost fall, and I still haven't found work.

Cy whines understanding the dilemma.

LEILA (CONT'D)

We can't go back to the cabin until I find work or we won't make it through winter.

A CUSTOMER approaches Leila.

CUSTOMER

Are you selling flowers? May I buy two carnations?

Leila, putting her big girl pants on, says:

LEILA

Certainly.

EXT. WOODLAND-DUSK

The chilly wind is relentless, The leaves tinged with orange.

Leila and Cy trek through the woodland, our protagonist wearing a shabby hanten-like jacket probably the only one she could afford.

They reach the opening of their tree trunk. Cy climbs in first then Leila.

CUT TO:

...Leila and Cy huddling together. It'll be a rough night for these two.

EXT. TOWN SQUARE/TOWN-DAY

Leila sells several flowers to LADY.

LADY

Thank you.

Lady walks off.

Leila's bouquet has less flowers than usual. She and Cy amble back to the flower stall.



Annetta is putting away the remaining few flowers into a wooden basket.

Annetta, taking Leila's remaining flowers, says:

ANNETTA

Thank you. I can't believe it's almost winter. Were ya able to find work?

LEILA

Not yet, but someone's bound to need me.

ANNETTA

That's the spirit! Once spring is here, ya more than welcome to come back to the shop.

LEILA

I might take you up on that.

Annetta, petting Cy, says:

ANNETTA

(to Cy)

And you too, Cy. Ya more than welcome to come back.

Cy happily barks.

Leila starts to ponder something-something that will end up breaking her heart.

LEILA

Miss Annetta, are you able to take in Cy?

ANNETTA

W-What? Why? Is everythin' okay?

LEILA

Y-Yes! My family is planning to travel across the land to-to Kankil, and with the weather, I don't want to put Cy through that.

Cy begins whining as if he's understanding the conversation.

Annetta, not believing a word, says:

ANNETTA

Leila, I'll be more than happy to take him in, but-

LEILA

You will then? Thank you!

She is relieved, though when she looks down at Cy, her heart starts to crumble.

Leila, caressing Cy's head, says:

LEILA (CONT'D)

Cy, you'll be staying with Ms. Annetta from now on. I can't take you with me. You understand? Be good, okay? Don't give her a hard time...Thank you, Ms. Annetta.

ANNETTA

He'll be here waitin' for ya.

LEILA

Stay, Cy.

Leila is hesitant.

Cy barks frantically.

Leila walks off, looking over her shoulder seeing an abandoned, fidgeting Cy. She jogs off not able to hold the tears any longer.

CUT TO:

Leila strides toward the exit of town. Just as she reaches it she hears Cy barking from behind.

LEILA (CONT'D)

No, Cy! Go back!

Cy barks indignantly.

LEILA (CONT'D)

Cy, please! You have to go back. You can't come with me! So-So just-Just go!

Cy whines, stepping toward her.

LEILA (CONT'D)

Just go!

Leila, heart in pieces, dashes out of town leaving Cy behind.

He sits there, limp...whimpering as he watches her go.

EXT. WOODLAND-DAY

Leila scampers through the woods, face stained in tears until she reaches...

...a cliff. Leila comes to a halt, gazing down at the terrain. How can something so beautiful be so tempting. She closes her eyes, and just as she's about to step off...

MALE VOICE (O.S.)

Please! Someone help!

Leila looks over her shoulder, taking off in the direction of the voice without a second thought.

CUT TO:

Surrounded by a GROUP OF BANDITS with blades out is...

ANTONY (early 20s), a tall, slender and pleasing to the eye man with creamy skin. He's dressed in a straight-sleeve, v-neck coat, in his hand a black LEATHER BAG made for a doctor.

One of the bandits holds a POUCH.

ANTONY

That is all I have.

BANDIT

We wan' the bag too.

ANTONY

Please. I need this. It has no worth to you.

BANDIT

I'll be the judge of that. Give it here!

ANTONY

No...

BANDIT

Ya asked for it!

The bandit closes in on Antony, raising his blade...

WHEN...

...Leila dashes in, striking down the bandit with her blade.

Before the other bandits know what's happening, Leila starts the battle smoothly even with the sack on her back until each bandit lies on the terrain motionless.

Antony, in awe, rushes to Leila grasping both hands.

ANTONY

Young, miss. Thank you!

LEILA

Are you okay?

ANTONY

Yes. Quite. My name is Antony Stroud.  
I was on my way to Frolin when I was  
ambushed.

LEILA

Why didn't you give them the bag? You  
could've been killed.

ANTONY

This bag contains a medicine for a  
child. If I don't hurry and get it to  
her, she will die. At the time, I  
wasn't worried about my life.

LEILA

How admirable, but couldn't you buy  
more?

ANTONY

'Buy more?'

He scoffs.

ANTONY (CONT'D)

I am a doctor-I don't buy my medicine.  
I make it. After weeks of reading  
material, I was finally able to come  
up with this. Besides, she can't wait  
another few weeks. She needs it now.

LEILA

So you're like a traveling doctor?

ANTONY

Only for those that can't go to the hospital.

LEILA

Why can't she go to the hospital?

ANTONY

She-She is too weak to move. Also, I have the medicine right here.

LEILA

Okay. Well be careful. There's been a lot of thieves around.

Leila turns to walk off.

ANTONY

Wait! You're right. I see-uh-you're quite skilled. Is there any possibility you can accompany me? When bandits see I am a physician, they assume I have valuables. I've had quite a few close calls. I could pay you, of course.

LEILA

I doubt I could be of service.

ANTONY

I have to disagree! You saved me...I need to get this medicine to that little girl. Please. I shall pay you whatever you want.

LEILA

It's not about money. I-I just think you could hire someone with a little more experience.

ANTONY

And I disagree...

Leila considers the arrangement. How can she say no?

CUT TO:

EXT. WOODLAND-DUSK

Leila and Antony make their way to the town of Frolin. The ground is decorated in red yellowish leaves that will soon be

covered in a sheet of snow.

ANTONY

So Leila. May I ask why a cute girl like you is traveling alone in the wilderness? Certainly you can take of yourself, but it's still dangerous for a young woman to travel alone.

LEILA

I'm not the one who was almost killed by bandits.

ANTONY

You have me there! Sometimes I take a boat, but crossing the forest can be much quicker. And cheaper.

LEILA

Are you a traveling doctor?

ANTONY

Yes. From Levinsworth, but you didn't answer my question. Why are you out here alone?

LEILA

...I'm traveling. To see family.

ANTONY

Oh-I apologize. I should've known you had your own commitments.

LEILA

It's okay. It's important you get that medicine to that little girl, right?

ANTONY

Yes...it is. Thank you...

EXT. HOUSE-DAY

Antony and Leila head up to a wooden, shabby house in the corner of town.

He knocks on the door.

A moment passes. It opens.

Standing there is a middle-aged woman named AMIRA, a brown-skin petite woman.

AMIRA  
Dr. Stroud? You're here!

ANTONY  
Amira. Hello. It's been too long.

AMIRA  
It has. Please-Come in!

INT. FRONT ROOM/HOUSE/FROLIN-CONTINUOUS

Antony enters followed by Leila.

Amira closes the door behind them.

THREE SMALL CHILDREN, racing down the stairs, shout:

CHILDREN  
Dr. Stroud!

ANTONY  
Here are my three favorite racers. How have you all been?

CHILDREN  
Good!

ANTONY  
Taking care of your sister?

CHILDREN  
Yes!

Antony, patting all three on the head, says:

ANTONY  
You lot haven't been giving your mother any trouble either, right?

CHILDREN  
No!

AMIRA  
Hmph.

AN ELDERLY MAN using a cane enters the room.

ELDERLY MAN  
If it isn't Dr. Stroud.

ANTONY

Good to see you're walking about again. Have you had any swelling in your legs since I last saw you?

ELDERLY MAN

Not at all! Your medicine did the trick!

ANTONY

Good! Just make sure to keep using that cane.

AMIRA

I keep telling him!

ELDERLY MAN

Yeah-Yeah-And is this your wife?

AMIRA

Father!

ANTONY

If only. No. This is Leila. She's my assistant. Long story, but is it okay if I see Amani?

AMIRA

Of course.

Amira leads Antony and Leila up the stairs.

CUT TO:

INT. ROOM/HOUSE/FROLIN-DAY

The door creaks opens, and Amira enters followed by Antony and Leila.

The bedroom walls are painted in a pale blue color with teddy bear stickers decorated on all four corners, giving off the very definition of serenity.

A PRESCHOOLER lies under a comforter asleep, her face a ghastly pale even with the rays of the sun radiating it. On her forehead is a wet cloth.

Amira rushes to her side.

AMIRA

Amani. Amani. Dr. Stroud is here.



AMANI opens her eyes and smiles when she sees Antony.

Antony bends down to her eye level.

ANTONY

Amani. How are you feeling?

AMANI

Okay.

ANTONY

Good. I have something for you.

Antony takes out a small vial from his bag and holds it up for Amani. Inside is a bluish tint liquid.

ANTONY (CONT'D)

It's candy. It's a little bitter, but it is actually quite good.

Amani, giggling, says:

AMANI

It's medicine.

ANTONY

You're just too smart for me. I'm going to sit you up, okay?

Amira helps the doctor sit Amani up.

Antony opens the vial.

ANTONY (CONT'D)

Okay, Amani. Try to get this all down for me.

He puts the vial to her lips.

Amani drinks all the contents and coughs a little.

Antony and Amira help her lie back down.

Leila watches Antony in awe. This romantic doctor is actually quite serious when it comes to his patients.

INT. HALL/HOUSE/FROLIN-DUSK

Leila waits outside Amani's door, eyeing at the various PHOTOS of the family hanging on the wall across from her. Such happiness. Such love. How nostalgic for Leila.

The door creaks opens and out walks Antony.

LEILA

How is she?

ANTONY

Much better. Her fever's gone, and her complexion is returning.

LEILA

Well, look at you, traveling doctor.  
You did good.

Antony chuckles at the sentiment.

Leila and Antony peek inside the room to see...

...Amani's family gathered around her. Her complexion is indeed better. Amira cries tears of joy embracing her as her siblings jump up and down on her bed.

Amani, sitting up, is enjoying the company.

Amira appears outside Amani's door.

AMIRA

Dr. Stroud, I don't know how I can  
repay you. I have a family heirloom I  
can-

ANTONY

No-No. Please. Enjoy your time with  
your daughter.

AMIRA

Dr. Stroud. Thank you.

Amira goes back inside.

ANTONY

(to Leila)

Lets get going.

EXT. FROLIN-DUSK

Leila and Antony tread toward the entrance of town.

ANTONY

(to Leila)

Thank you for accompanying me. It was  
a blessing that you were there when  
(MORE)

ANTONY (CONT'D)  
you were. I would not be alive if you weren't.

LEILA  
You shouldn't travel alone on foot.  
Even if it is cheaper.

ANTONY  
That's true...I know you're planning to travel to see your family, but is it possible to make you reconsider?

LEILA  
What do you mean?

ANTONY  
Would you consider being my escort?

LEILA  
'Escort'? As in putting your life in my hands? Bad idea.

ANTONY  
I do not think so. In fact I would feel much safer having a sightly, young woman such as yourself escorting me.

LEILA  
I-I can't. I already moved out of my house, and-

ANTONY  
Even better! You can stay with me. You can also help me around the clinic. So what do you say?

What a tempting offer.

EXT. TOWN-DAY

Leila and Antony enter Levinsworth.

The town is just the way she left it: bustling with town folk.

ANTONY  
It is good to be back! Lets head home right away.

LEILA

Wait! I need to do something first!

ANTONY

Can it not wait?

LEILA

No!

Leila is ready to bolt through the crowd when something catches her eye.

Cy lies on his stomach, eyes so somber. The crowd walks past him use to him being there.

LEILA (CONT'D)

Cy?

His ears perk up, he sees Leila, and he breaks into a furious gallop.

LEILA (CONT'D)

Cy!

Cy leaps into Leila's arms knocking her off her feet.

Antony stands away not wanting to intrude.

ANTONY

Is he yours?

LEILA

Yeah...I'm sorry. Is it okay for him to come too? Because I can't if he can't.

ANTONY

I cannot have that. Of course.

LEILA

Thank you! Thank you so much!

ANTONY

I do not deserve thanks for something so minor. Also I could not bear it if you chose him over me.

Leila, ignoring him, says:

LEILA

There's just one more thing I have to  
(MORE)

LEILA (CONT'D)

do.

ANTONY

Lead the way.

EXT. FLOWER SHOP/TOWN SQUARE/TOWN-DAY

At her shop, Annetta in her wheelchair sweeps away the debris. She looks up to find Leila and Cy reunited.

ANNETTA

Leila! What are you doin' here?

LEILA

It's a long story, but it seems I'm staying.

ANNETTA

Really? So good to hear!

(noticing Antony)

Dr. Stroud? You're back. How was your journey?

ANTONY

Eventful.

ANNETTA

When isn't it?

ANTONY

You have me there.

ANNETTA

So Leila, you're staying...

LEILA

Yes! And I was able to find work. I'll be working for Doctor Stroud.

ANNETTA

That's good news! I'm so happy you and Cy can be together again. Ya know, he waited for ya at the entrance of town every day since ya left. I had to go get him every evenin', but every mornin', he'd just trot himself back.

LEILA

Thank you for taking care of him.

Annetta, petting him, says:

ANNETTA

It was my pleasure. He's such a good watch dog!

ANTONY

(to Leila)

Well, if it is all right with you, I'd like to head home. A bath and a warm bed are calling for me.

EXT. ANTONY'S HOME-DAY

The traditional one-story, wooden home is in an isolated part of town encircled by a gate.

Antony opens the gate and leads Leila and Cy toward the house. She looks at it, this being a special moment for her. She and Cy finally have a place they can call home.

CUT TO:

INT. BEDROOM/ANTONY'S HOME-DAY

*Tick tock. Tick tock.*

Antony leads Leila inside a simple room.

In the center of the wooden floor is a futon similar to a traditional Japanese bedding. On a nightstand is a lamp and clock.

There's a room divider similar to a shoji, though it simply looks like it's just a part of the room.

ANTONY

This is your room. It is a snippet of unexciting.

LEILA

It's more to my liking than you think.

ANTONY

You are welcome to decorate it as you please.

Antony walks to the room divider and opens it.

LEILA

What's that room?

ANTONY

Hm? My room.

LEILA

These rooms are connected?!

ANTONY

Yes. Don't worry. I am a gentlemen.

Antony walks into the second room and closes the room divider.

Cy walks in wagging his tail just oblivious to it all.

INT. WAITING ROOM/ANTONY'S HOME-DAY

The morning sunlight pours into the room, giving off a calming effect with the help of the nature paintings hanging on the blue, smokey walls.

Leila enters in scrubs.

There are at least fifteen PATIENTS in waiting-one being the elderly MRS. CUMMINS.

Cy is being petted all around as if a therapy dog.

LEILA

(calling out)

Mrs. Cummins?

Mrs. Cummins stands up using her cane, coughing into a cloth.

INT. PATIENT ROOM/ANTONY'S HOME-DAY

Mrs. Cummins sits at the end of the hospital bed with the help of Leila.

Leila listens to Mrs. Cummins heartbeat, using a STETHOSCOPE.

LEILA

One hundred and ten beats per minute.

MRS. CUMMINS

That's good, right?

LEILA

Um-No. That's pretty fast, honestly.

MRS. CUMMINS

Oh, I think it's just a cold. The  
(MORE)

MRS. CUMMINS (CONT'D)  
weather is nippy these days.

LEILA  
Which is why you should make sure  
you're staying warm. May I check your  
temperature?

MRS. CUMMINS  
Of course.

Leila places her hand on Mrs. Cummins's forehead.

MRS. CUMMINS (CONT'D)  
I can't believe Dr. Stroud has such a  
cute assistant. You know, my grandson  
is around your age.

LEILA  
R-Really? Well, you know me, Mrs.  
Cummins, I'm difficult to keep up  
with.

Mrs. Cummins grins as...

...Antony enters dressed in a white lab coat.

ANTONY  
Mrs. Cummins. You're looking as  
beautiful as ever.

MRS. CUMMINS  
(blushing)  
Doctor Stroud, I was just telling your  
assistant that I think she'd be  
perfect for my grandson.

ANTONY  
Now, Mrs. Cummins. I cannot have you  
taking my Leila away from me.

MRS. CUMMINS  
Oh my! Are you saving her for  
yourself?

ANTONY  
I would be crazy to let her get away.  
Now how are you feeling?

MRS. CUMMINS  
I just have a little cough.



LEILA

And a fever.

ANTONY

That is not good. What is her heart rate?

LEILA

One hundred and ten beats.

MRS. CUMMINS

That's not too bad, I don't think.

Antony checks her forehead.

ANTONY

And coughing?

MRS. CUMMINS

Only a little.

ANTONY

Any mucous when you cough?

MRS. CUMMINS

Yes, but it's just the cold coming up.

ANTONY

What about chest pain?

MRS. CUMMINS

Only when I cough.

ANTONY

Any other symptoms?

MRS. CUMMINS

Hm-diarrhea.

ANTONY

Mrs. Cummins, you have pneumonia.

MRS. CUMMINS

'Pneumonia'?

ANTONY

Leila, can you bring me a jar with the seeds that's on the top shelf?

LEILA

Yes, sir.

CUT TO:

INT. MED ROOM/ANTONY'S HOME-DAY

Inside is a shelf you'd see at a pharmacy holding VIALS filled with colorful liquids and JARS full of herbs. On the top shelf are the JARS WITH SEEDS.

Leila grabs one and an empty vial, pouring seeds into it.

CUT TO:

INT. CORRIDOR/ANTONY'S HOME-DAY

Leila passes the waiting room, getting a glimpse of Cy surrounded by patients, his head and ears fondled. She gives him a "Poor, Cy" look.

CUT TO:

INT. PATIENT ROOM/ANTONY'S HOME-DAY

Leila enters and gives the doctor the vial.

Antony hands it to Mrs. Cummins.

ANTONY

It is very important to take this. This is Fenugreek. It is simple to take. Boil a teaspoon of it, and add it to your tea. You can add a few drops of lemon too-help with the taste.

MRS. CUMMINS

Thank you, Doctor. I can always count on you.

ANTONY

Let me walk you to the door.

MRS. CUMMINS

Oh, you don't have to.

ANTONY

I do. It is a gentlemen's job to escort such a lovely woman.

MRS. CUMMINS

Oh, Dr. Stroud!

As he opens the door, Mrs. Cummins whispers into his ear giggling like a school girl.

CUT TO:

INT. WAITING ROOM/ANTONY'S HOME-DUSK

A group of middle-aged FEMALE PATIENTS are gathered at the front door.

Seeing them off is Leila and Cy.

FEMALE PATIENTS

(to Leila)

You're so cute.

(to each other)

Isn't she cute? I can't believe Dr. Stroud has such a cute assistant.

LEILA

Thank you. You are too kind. Good night, ladies.

The patients depart chatting away.

With the waiting room empty, Leila sighs in relief, shoulders slumped. Long day.

Antony walks in.

ANTONY

Was that the last of the patients?

LEILA

Yeah. I had to turn a few away.

ANTONY

Yeah? They will be back tomorrow.

LEILA

What a day! Do you usually see this many in a day?

ANTONY

Goodness no. More.

LEILA

Uh-

ANTONY

I am famished. Are you?

LEILA  
Yesssss. I can start dinner.

ANTONY  
Cooking your second day here? I cannot have that.

LEILA  
I didn't say it would be good! And let me contribute even if just a little. I'll try my best.

ANTONY  
But you are. You are my cute, little assistant.

Antony leaves with those words lingering in the air, Leila's face red as a beet.

INT. BEDROOM/ANTONY'S HOME-NIGHT

Moonlight filters through the drapes of the window, giving what little light it can.

Leila lies on the futon with her eyes on the ceiling.

Beside her is Cy sleeping as if he's had a long day himself.

ANTONY (O.S.)  
(behind the room divider)  
Leila, are you asleep?

LEILA  
Not yet.

ANTONY (O.S.)  
Tomorrow morning I'd like to take you shopping for clothes.

LEILA  
What? I can't let you do that. I'll save up.

ANTONY (O.S.)  
No-No. It will be my treat. I know you were traveling to see your family so it is the least I can do.

LEILA  
Really, it's okay!

ANTONY (O.S.)

The only clothes you have are the ones you carry in your bag, right? I wouldn't be a proper employer if I continued to allow that.

LEILA

You're too generous, traveling doctor.

ANTONY (O.S.)

Haha. So tomorrow morning, we will go shopping, and I will not take no for an answer.

LEILA

How can a girl say no?

ANTONY (O.S.)

Then it's settled. Good night.

LEILA

Night...

Leila's eyes brim with tears. She tries to muffle the cries. Nearly losing Cy. It broke her. Antony's genuine concern, his invitation into his home. What more can she wish for?

Cy lays his head on her chest, comforting her the best way he knows how.

EXT. TOWN SQUARE-DAY

Leila, Antony, and Cy stroll through town. For a chilly morning, it's bustling with activity.

CUT TO:

INT. CLOTHING STORE/TOWN SQUARE-DAY

Leila and Antony enter a small shop with spring and winter clothing hanging on the walls and around the store. Whatever you need for the incoming winter, it's here.

Behind the counter is a middle-aged shopkeeper named BEATRICE in a tie-dye gown reading a magazine.

BEATRICE

If it isn't Antony. I heard ya were back. What brings ya here? And with a girl?

ANTONY

Don't sound too jealous.

BEATRICE

Hmph.

ANTONY

This is Leila, my new assistant. I need you to help me pick out clothes for her.

BEATRICE

Why didn't ya say so?

Beatrice brushes past Antony embracing Leila like a mom meeting her son's girlfriend for the first time, catching Leila off guard.

BEATRICE (CONT'D)

I am Beatrice. Welcome to my shop.

LEILA

Nice to meet you!

BEATRICE

(to Antony)

I heard ya had an assistant from the girls. They really like her.

(to Leila)

Sorry if I sounded rude. Antony enjoys giving me rush orders.

ANTONY

This-This is different.

BEATRICE

Yeah. Yeah.

(to Leila)

Lets see what I can do.

CUT TO:

INT. DRESSING ROOM/CLOTHING STORE/TOWN SQUARE-DAY

Leila stands in front of the full-length mirror adorned in a mid length dress that's as crimson as a flame, looking herself over. From what she can see, maybe slacks and hoods are her thing, though we disagree.

Beatrice enters with more garbs.

BEATRICE  
See what ya like.

LEILA  
Do you have anything that's not a dress?

BEATRICE  
What? Leila, you're a young woman. Ya have to wear dresses. Ya never know who's looking at ya.

Leila, chucking, says:

LEILA  
Ohhh, just the old men at the clinic.

BEATRICE  
Oh, gawd. Antony needs to keep them away from you. Anyway, Antony chose these.

LEILA  
Antony?

From the dresses Beatrice picks out an ankle length skirt with a flowery print.

BEATRICE  
Try this.

CUT TO:

INT. CLOTHING STORE/TOWN SQUARE-DAY

Antony waits near the counter when he hears footsteps.

Beatrice, entering, says:

BEATRICE  
Here she is.

Leila enters, wearing a skirt with a crimson blouse that fits her petite body perfectly. Though sheepish it suits her.

ANTONY  
Wow. You look radiant, Leila.

LEILA  
T-Thank you.

BEATRICE

She does. Make sure ya keep her in clothes like this. She is a young lady, after all.

ANTONY

Which is why I brought her to you, Beatrice.

BEATRICE

Hmph.

Outside they start to hear a dog barking hysterically.

Leila, forgetting she's wearing a skirt, dashes out the store.

Antony and Beatrice follow behind.

CUT TO:

Outside the shop...

A crowd has gathered.

CROWD

Dirty refugees...Go back to your country!

Cy continues to bark hysterically across the road at TWO MILITANTS both dressed in midnight blue uniforms, harassing a FATHER of color with a SMALL BOY quivering behind him. Both men carry a GREAT SWORD met only for the military.

FATHER

I-I'm sorry. Please accept my apology.

MILITANTS

Your 'apology'? Tell yer kid to watch where 'is going.

FATHER

He didn't mean to bump into you. He just wasn't lookin' where he was goin'.

MILITANT

'Eh sure wassnt! Maybe I'll teach 'im a lesson for yer!

The militant snatches up the boy...



The father hurls himself forward, taking a blow to the chest by the second soldier.

The soldier raises a hand to the boy.

LEILA

Hey!

Leila dashes to the soldier and strikes him until...

...he collapses.

The second militant does not know what just happened then takes out his blade and raises it above Leila.

Leila is prepared to die.

WHEN...

...Another UNIFORM (early 40s) seizes the militant's arm.

MILITANT

Lieutenant Sable!

Leila recognizes this man; the deep scar he dons on his eye, the gold embroidery on his uniform signifying his rank. Her face goes a ghostly white; both hands ball into quivering fists.

ANTONY

Leila, are you all right?

SABLE releases the militant.

The boy rushes to his father.

MILITANT

Lieutenant, I don't believe these here people have their papers.

FATHER

P-Papers?

SABLE

(to militants)

You're making a scene.

Sable with his foot taps on the collapsed soldier.

SABLE (CONT'D)

Get up.

Sable treads off. As he passes Leila, for a split second that seems like a lifetime, their eyes meet.

The two militants follow behind.

Leila, bending down to the boy, asks:

LEILA  
Are you okay?

The small boy with his beady, wet eyes gazes up at Leila as if she's a giant.

SMALL BOY  
Yes...

LEILA  
Good. You're very brave.

SMALL BOY  
Th-Thank you.

LEILA  
(to the father)  
Get him home.

The father nods still in shock.

Leila rises, surreptitiously follows Sable blending in the with crowd, Antony not noticing. She watches...and watches...

WHEN...

Antony, grabbing her arm, asks:

ANTONY  
What are you doing?

LEILA  
(to herself)  
That's him.

ANTONY  
What?

LEILA  
That's the man who killed my mother...

CUT TO:

FLASHBACK-EXT. TOWN-DAY

The military stands in the center of town with a lingering, menacing presence.

The TOWNSFOLKS watch with bated breath, remorseful for what's to come.

LEILA (V.O.)

I didn't meet Hugo in the best of circumstances. In fact it was the worst day of my life.

REFUGEES sit huddled together, some clutching their quivering children, some with their brown skin caked with dirt.

Sable stands beside a man dressed in a suit, perhaps the MAYOR. It's Sable all right. He dons the same scar under the same eye.

To the side is HUGO (mid 30s), a tall, fit man dressed in a similar uniform to Sable. Even as he gazes at the petrified refugees, he's nonchalant, arms are crossed.

SABLE

(to Mayor)

Where are the other illegal immigrants?

MAYOR

T-This is it.

SABLE

Hm...

(to militants)

Look around.

The mayor opens his mouth to object. Then again it's best not to.

CUT TO:

The militants disperse into homes, tossing over any and every piece of furniture in their way. Glass is shattering, chairs are knocked over, bed frames are tossed over. You name it.

CUT TO:

SABLE (CONT'D)

(to townsfolk)

If any of you are hiding illegal  
(MORE)

SABLE (CONT'D)  
immigrants, speak up now!

Sable, pointing to REMORSEFUL TOWNPEOPLE, says:

SABLE (CONT'D)  
Like these good town folks here.

Those townspeople look away from the disgusted eyes of their fellow neighbors.

CUT TO:

INT. BELOW A FLOORBOARD/HOUSE/TOWN-CONTINUOUS

A MOTHER holds her ELEMENTARY-AGED CHILD, a brown skin girl, both shaking uncontrollably, the girl's face stained with tears.

They hear above them the creaking of the floorboards.

The mother covers the child's mouth with bated breath.

WHEN...

...The floorboard opens, light pours in, and the mother is pulled up by her hair as she cries out.

CHILD  
(with accent)  
Mummy!

MOTHER  
(with accent)  
Leila!

The militants jerk a YOUNG LEILA up from the floorboard.

The mother sobs as she tries to get to her daughter as the militants drag her up from the floorboard.

MOTHER (CONT'D)  
Let her go! You hear me? Let her go!

CUT TO:

EXT. TOWN-CONTINUOUS

Sable and Hugo turn toward the direction of the screaming.

CUT TO:

Sable entering the room.

MILITANT  
(to Sable)  
Captain!

MOTHER  
Please! Please give her to me!

YOUNG LEILA  
Mummy!

The captain yanks Leila from the militants like a sack of trash and drags her outside the house as her mother cries for her.

CUT TO:

Sable dragging a kicking and screaming Leila to the huddle of refugees.

The mother breaks free from the militants and dashes to Leila, snatching her up.

Hugo looks at Leila, who is the youngest among the refugees, watching her clutch onto her mother.

SABLE  
(to Mayor)  
I would think twice about harboring  
illegal immigrants.

MAYOR  
Y-Yes, sir.

SABLE  
(to military)  
Move out.

MILITANTS  
(to refugees)  
Up!

The soldiers force the refugees up and lead them out of the town.

MOTHER  
(Sable)  
You cannot make us go back! Please! At  
least let my daughter stay!

A SOLDIER shoves the mother forward.

SOLDIER  
Move!

MOTHER  
(to Sable)  
Please!

SOLDIER  
I said move!

EXT. WOODLAND-DAY

One behind the other, the refugees are led by soldiers, who surround them from all four corners.

Though leaves crackle beneath their feet, the silence is deafening.

Young Leila, clutching her mother's hand, whimpers:

YOUNG LEILA  
Mummy...

MOTHER  
It will be okay, baby.  
(to Sable)  
What are you going to do with us?

Sable doesn't acknowledge her.

MOTHER (CONT'D)  
(to Sable)  
I do not care what you do to me, but  
she is a child!

SOLDIER  
Do not speak to the Captain, peasant!

Mother, clutching onto Hugo's arm, pleads:

MOTHER  
Please! She is a baby!

Hugo is taken aback. It's something about her eyes; they're full of fear. Emotion. Not for herself, but for her child.

A soldier shoves the mother to the ground.

YOUNG LEILA

Mummy!

Another soldier holds Leila back.

MOTHER

There are innocent people in this war!  
My daughter is innocent in this war!

SOLDIER

Get up!

MOTHER

We are people! We are humans! We  
bleed!

SOLDIER

Get up!

The soldier pulls her up.

MOTHER

If you make us go back, we will be  
dead by the end of the week...

SOLDIER

Move!

The soldier pushes her forward.

The young mother takes Leila's hand, and they push on.

SOLDIER (CONT'D)

(to Hugo)

End of the week. They won't make it to  
the end of the night.

The soldier chuckles and off he goes.

Hugo raises a brow.

The military and refugees reach a shore that borders a river  
with tempestuous waves. Not even little Leila can get across  
it safely.

SABLE

This is sovereign land. I suggest you  
remain here until the waves calm.

ELDERLY REFUGEE (ELDERLY REFUGEE)

(to Sable)

You-You can't expect us to cross this?

A soldier jabs the elderly refugee, who collapses to the surface nearly unconscious. The other refugees flock around the immigrant.

HUGO

(to Sable)

What are you doing?

SABLE

Getting rid of filth.

HUGO

Our orders are to bring them to the sanctuary.

SABLE

I'm doing a favor.

Sable and his men leave the refugees stranded as the cool breeze brushes against their skin.

Hugo glances back at Leila, who looks right back at him...

CUT TO:

The sky is tinged with a reddish orange. The chirping from the birds has nearly vanished.

Some soldiers rest on tree stumps polishing their blades, others stand idly around.

Hugo, walking up to Sable, says:

HUGO

Captain, the girl-

Sable, polishing his own sword, replies:

SABLE

What about her?

HUGO

We should take her back.

SABLE

Why is that?



HUGO  
She's a kid!

SABLE  
You would go against orders?

HUGO  
No, sir, but-!

SABLE  
Good. Anything else?

HUGO  
No.

SABLE  
Dismissed.

Hugo walks off with a boulder weighing down on his chest.

CUT TO:

The moon hovers in the black sky, though luminous specks are imbedded in it.

The young mother gazes at the tumultuous river, listening to the roaring waves. She hears the crackling of leaves behind her and turns toward it to find...

...Hugo.

MOTHER  
You are alone.

HUGO  
Yes, but not for long. The military-  
they never planned to let you all  
cross...

This isn't surprising to her, though it doesn't make it any easier to hear it.

MOTHER  
In my country, we are taught that the  
highest aim in life is happiness  
through pleasure. Not luxury, not  
sensuality but through moderate  
pleasure whether it is wanting a home,  
friendship, or...

Mother looks over at Leila, who sleeps next to the campfire

near the other refugees.

MOTHER (CONT'D)

I want her to live. To grow old. To live a fulfilled life with no regrets. Please, take her. She doesn't deserve this. No one does, but my daughter-my daughter doesn't deserve this.

Hugo looks over at the young child, her face at ease, though stained with tears. He's no longer conflicted. That's not the problem here. What he's about to do goes against every principle he was taught. What he's about to do goes against his very own country.

CUT TO:

The young mother stands in front of Leila, her eyes brimming with tears. Leila has no idea what's happening.

Hugo just watches in silence at a distance. This is heartbreaking even for him.

YOUNG LEILA

W-What?

MOTHER

It is okay. This kind man is going to take you to a nice town. Like the one we were in.

YOUNG LEILA

Aren't you coming?

MOTHER

I will be there shortly. I'm going to help the others get back home.

LEILA

But-

MOTHER

It will be okay! Just wait for me.

Hugo looks over his shoulder.

HUGO

We must go.

MOTHER

Go, okay? I am right behind you, baby.

In the distance they hear the crackling of leaves.

HUGO

We need to move.

MOTHER

(to Leila)

Take all my love, my love. I shall see  
you soon.

Mother gently kisses Leila's forehead, knowing this is  
goodbye.

MOTHER (CONT'D)

Now go with Mr. Hugo.

He walks up to Leila, takes her hand, and gives her mother a  
reassuring nod. They flee into the wilderness, a young Leila  
looking over her shoulder one last time.

SEVERAL SOLDIERS enter from the opposite direction, stepping  
into the faint moonlight, swords in hand.

The refugees stir, waking up to the familiar presence.

The young mother faces them with such resolve.

In the background, the waves continue to roar.

CUT TO:

Hugo leading Leila through the forest.

Leila yanks her hand from his and stops.

HUGO

What are you doing?

YOUNG LEILA

I want my mummy.

Hugo doesn't know what to say. He can command an army, but to  
comfort a child?

HUGO

We need to keep moving.

YOUNG LEILA

I want my mummy!

Hugo looks down at the young child with a menacing look-like

a predator observing his prey.

HUGO

As of today, you're no longer a child.  
You're not an immigrant, and until you  
rid of that accent, you do not speak.  
That's an order. Understand?

They stand there in total silence, Leila's defiant eyes  
brimming with tears.

# **MONTAGE:**

Hugo leads little Leila through the lands as quickly as he  
can, considerate of her twig-like legs. He now dons casual  
clothing like her, blending in as a simple traveler.

LEILA (V.O.)

We were nomads. We didn't stay in one  
place for too long. Me being an  
undocumented immigrant, Hugo branded a  
traitor by his country. We were on the  
run, and at times, they caught up.  
What's worse, they would send Hugo's  
comrades.

CUT TO:

Hugo stands ready to defend himself, blade extended out.

Young Leila is hidden behind a tree, gazing at him anxiously.

A distance away is an OFFICER dressed in a similar military  
uniform Hugo once wore. He too has his blade extended out.  
The way it trembles, we can tell this isn't what he wants.

HUGO

You don't have to do this.

OFFICER

I'm sorry, Hugo. They have my  
family...

HUGO

I'm sorry, Luke.

LUKE (LUKE)

Me too...

Luke bolts toward Hugo.

The two exchange swift blows...

WHEN...

...Hugo plunges his sword deep into him.

HUGO  
I'm so sorry.

Leila just watches from a distance, her heart broken for Hugo.

CUT TO:

In the woodland...

Hugo teaches a TEEN LEILA martial arts, specifically Wing Chun mixed with Self Defense.

He then picks up two kali staffs, tosses her one, and gives her a lesson in kali, or simply sword techniques.

LEILA (V.O.)  
We were always on the move, but eventually we were able to just breathe.

Hugo, seeing Leila out of breath, says:

HUGO  
Rest.

LEILA  
I'm fine.

HUGO  
It's an order.

Leila trots to her water jug and takes a swig.

In a bush she hears the rustling of leaves. She takes a look inside and finds a frightened PUPPY, a husky no more than six months old.

HUGO (CONT'D)  
What do we have here?

Leila, with Hugo's accent, says:

LEILA  
Someone abandoned him?

HUGO  
Looks like it.

LEILA  
How can someone do that?  
(to the puppy)  
It's okay, little guy. I'm here.

Leila picks him up tenderly, his fur stained in dirt, his ribs protruding through his skin. She takes a piece of bread from her sack and feeds it to him.

He happily nibbles on it.

LEILA (CONT'D)  
There you go. It's okay.  
(to Hugo)  
We're keeping him.

HUGO  
I didn't say a word, but you are fully responsible for him. He will be depending on you.

Leila doesn't respond. The comfort of his warmth within her arms-she's misses this feeling.

CUT TO:

INT. BEDROOM-DAWN

Leila sleeps under her comforter as cozy as can be, Cy asleep with an arm over her face.

LEILA (V.O.)  
Years passed, and it seemed the military had given up on us.

Hugo, hovering over Leila, says:

HUGO  
Are you asleep?

Leila stirs, pushes Cy's arm off her, and opens an eye.

LEILA  
What do you think?

HUGO  
It's a good day to train.

LEILA  
I don't think tomorrow will be any  
different.

HUGO  
I will see you in one hour.

Hugo exits.

Leila side eyes Cy, who hasn't moved a muscle.

EXT. PORCH-DAY

Leila and Cy dash out the chestnut cabin, a flourishing  
forest surrounding it, no civilization in sight.

LEILA  
Come on, Cy! Hopefully he forgets  
about us!

They reach a garden, which includes PEONIES that she waters  
with a water can.

LEILA (CONT'D)  
I know you hate it when we have to get  
up early, but we have to water the  
flowers in the mornings. Diseases are  
more likely to begin during the night  
on wet leaf surfaces.

Cy falls to his side uninterested.

Leila takes out garden gloves from her back pocket as she  
says:

LEILA (CONT'D)  
I need to pull up these new weeds  
today. They're tender and young now.  
The mature weeds extract a lot of  
nutrients and moisture from the soil.  
Goodness, I hope he forgets about us.

Before she knows it, a shadow looms over her. She doesn't  
need to turn around to know who it is.

HUGO  
Did you think I would forget about  
you?

LEILA  
A girl can hope, can't she?

EXT. FOREST-DAY

Hugo practices sword fighting dressed in a uniform similar to Wing Chun. It's the sword Leila carries in the present. His strikes are swift-his footwork smooth.

Leila enters dressed in the same uniform carrying her staff.

Cy trots beside her.

HUGO

No sword?

LEILA

No thank you.

HUGO

If you can use a staff, you can use a blade.

LEILA

I'd rather not.

Hugo, trading in his blade for a staff, says:

HUGO

Leila, I teach you everything I know in order for you to use what you can. If I teach you five hundred techniques and you use five, so be it.

LEILA

Fine, Hugo. Should I go get my sword then?

HUGO

No, no. Gives a chance to spar now.

LEILA

Wha-

Hugo dashes toward Leila deflecting her staff, exchanging prompt blows in Largo Mano long range, the space between them shrinking.

HUGO

Watch the distance!

Leila scatters back, the sparring continuing until Hugo lands a blow on her sparring hand. He drops his staff, the two engaging in hand-to-hand combat until he tosses her onto the



grassy surface.

LEILA

Ow...

HUGO

What did I tell you about falling?  
Slap the ground, tuck your chin in,  
spread your legs, and breathe out.

LEILA

You caught me off guard!

Hugo, extending his hand to her and grinning, says:

HUGO

Then should we go again?

Leila is not too pleased.

EXT. PORCH-DUSK

The sky is tinged with a reddish orange, the chirping of cicadas are all around.

Leila and Hugo sit on the top step, drinking soup and eating bread while enjoying the scenery. Cy is at the bottom, eating from his own bowl.

HUGO

You did well today.

LEILA

I took a beating.

HUGO

Fall down seven times. Stand back up.  
You're still learning, and you're  
going against me.

Hugo playfully shoves his shoulder into her.

She shakes her head in disapproval, though grinning.

HUGO (CONT'D)

You were discomposed today.

LEILA

You threw me around all day!

HUGO

Are you saying I upset you because I cannot upset you. Only you can upset yourself.

LEILA

Here we go.

HUGO

It is true. People can try to hurt you. Try to break you, but you control how you feel. Stoicism teaches us that our lives are brief and how we must be strong and in control of ourselves. It teaches us that we cannot control external forces, though we can control our responses. It doesn't help us to seek an understanding of the world, but to overcome destructive emotions.

LEILA

I'm trying.

HUGO

What have I always taught you?

LEILA

'Always be yourself, express yourself, have faith in yourself.'

HUGO

You are you. That is good enough.

LEILA

Does that mean I'll beat you one day?

HUGO

No, it doesn't.

This tickles Leila.

EXT. WOODLAND-DAY

Leila and Hugo walk on a dirt path, Hugo carrying a fishing creel basket, Cy running ahead after squirrels.

CUT TO:

EXT. RIVER/WOODLAND-DAY

Cy enjoys himself in the calm river as Leila and Hugo stand

in the center of it, slacks folded up, bare hands ready to catch some fish.

HUGO  
Now watch again.

Hugo like an eagle after its prey dives his hand into the water, whipping out a colossal fish.

LEILA  
Impressive. Now you watch.

HUGO  
Oh, I'm watching.

Leila dives her hand in, brings it back up...empty.

Hugo falls over laughing.

LEILA  
Now hold on! That was a warm up!

Leila tries again, and again, and again until she raises her hand, a slender fish slipping from her fingers.

LEILA (CONT'D)  
What am I doing wrong?

Cy ambles toward them, fish in mouth.

LEILA (CONT'D)  
Really, Cy?

HUGO  
Put it in the basket, Cy.

Cy trots over to the basket on shore and drops it in.

HUGO (CONT'D)  
(to Leila)  
Come here. Now be still.

The two stand still like statues, observing the current of the water below them as the wind howls in a whisper. A school of fish start to swim around their ankles...

WHEN...

...Hugo's hand dives into the water, Leila following his lead, both bringing back up fish in tow.

Hugo looks at her like a proud papa.

HUGO (CONT'D)  
You did well, Leila. I'm proud of you.

Hugo pats her head.

CUT TO:

INT. ROOM-DAY

Hugo lies in bed under a sheet, his face a sickly white. He's lost weight. Though through it all, he smiles.

Leila and Cy sit beside him, watching over him.

She wrings out a wet towel and places it on his forehead.

Cy whimpers, climbing in bed with him.

LEILA (V.O.)  
I lived a good life. I can't say I didn't. Hugo made sure of that, but he- he didn't get that. He lived his life for me, risking it, choosing me over the men and women he fought beside everyday.

PRESENT-INT. CANAL-DAY

Leila and Antony look over the canal, gazing at the clear blue water. Cy sits beside Leila.

This is a lot for Antony to process, more so because of what this all means. Not just for her. Not just for him.

ANTONY  
Is he...still with us?

Leila shakes her head 'no'.

LEILA  
No. I always thought nothing could hurt him. Like he was made of brick.

Leila, swallowing herself in self-pity with a chuckle, says:

LEILA (CONT'D)  
But I guess not even the strongest man can beat pneumonia while on the run, right?

ANTONY (O.S.)

Leila, I am so sorry...Hearing this is difficult to believe. We never heard anything about this.

The audacity of this man of privilege.

LEILA

Your President didn't tell you? Your men slaughtered my people. My mother! What? Does that not fit into your country's narrative?!

ANTONY (O.S.)

I did not mean it like that. I-

LEILA

Your country pretends to be this great nation yet you turn your backs on the people who need you the most!

ANTONY (O.S.)

I am so very sorry...Leila, what were you going to do back there?

LEILA

...Kill him.

The cool breeze or those chilling words cause Antony to quiver.

INT. CORRIDOR/ANTONY'S HOME-DAY

Antony treads the corridor with one long yawn drawing out dressed ready for the work day. As he passes the medicine room, he sees...

...Leila inside organizing the medicinals.

This is a surprise.

INT. PATIENT ROOM/ANTONY'S HOME-DAY

A MIDDLE-AGED, fidgety man sits on the edge of the hospital bed. If he can't sit, he can't stand. If he can't stand, he can't sit.

Today Leila stands on the sidelines, observing the doctor work.

ANTONY

So you're experiencing inflammation?

MIDDLE-AGED MAN

Yeah! It's jus' been burnin'! I don' know how I got this rash!

ANTONY

Let me take a look. Where is it?

The man stands up and faces away from the doctor.

The patient, yanking his pants down, says:

MIDDLE-AGED MAN

On my bum!

Not what Leila was expecting.

CUT TO:

INT. PATIENT ROOM/ANTONY'S HOME-DAY

This time on the hospital bed is a MIDDLE-AGED WOMAN.

ANTONY

What seems to be the problem?

MIDDLE-AGED WOMAN

(with swollen tongue)

My tongue is swollen.

ANTONY

Did you eat anything that could have caused this?

MIDDLE-AGED WOMAN

(with swollen tongue)

I don't think so.

ANTONY

May I ask what your meals have consisted of? It could very well be just an allergic reaction.

MIDDLE-AGED WOMAN

(with swollen tongue)

Well, I want my husband to start eatin' healthy so I started makin' different dishes. Berries, fruits, dumb cane-

ANTONY  
Dumb Cane is poisonous...

MIDDLE-AGED WOMAN  
Are you sure?

Leila is dumbfounded.

CUT TO:

INT. PATIENT ROOM/ANTONY'S HOME-DAY

A YOUNG WOMAN sits on the hospital bed, a YOUNG MAN standing beside her.

ANTONY  
What are your other symptoms?

YOUNG WOMAN  
Nausea, fatigue, I've been urinating more than usual.

YOUNG MAN  
Tell him how you hate your favorite foods now.

YOUNG WOMAN  
And that!

ANTONY  
Sounds like you could be pregnant.

At the same time:

YOUNG WOMAN  
What?

YOUNG MAN  
Huh?

ANTONY  
These sound like symptoms of a pregnancy.

YOUNG MAN  
...But we've never had relations...

Leila mouths 'Yikes'.

CUT TO:

INT. PATIENT ROOM/ANTONY'S HOME-DUSK

An elderly woman named MRS. DRUMMOND sits in a wheelchair.

MRS. DRUMMOND  
My leg's been hurtin', and I don' know  
why.

ANTONY  
How long has it-

MRS. DRUMMOND  
(hard of hearing)  
What?

Antony moves in closer.

ANTONY  
(louder)  
How long has your leg hurt?

MRS. DRUMMOND  
I don' know. Since it's been cold.

ANTONY  
Do you think-

MRS. DRUMMOND  
Say that egen!

ANTONY  
(louder)  
Do you think it's because of your  
arthritis?

MRS. DRUMMOND  
Why would I think that?

ANTONY  
You have arthritis, and the cold can  
make it worse.

MRS. DRUMMOND  
What? I didn't hear you!

ANTONY  
Mrs. Drummond, is your hearing going  
bad?



MRS. DRUMMOND  
(hard of hearing)  
What?!

INT. WAITING ROOM/ANTONY'S HOME-NIGHT

Mrs. Drummond's TEEN GRANDSON helps her to the door as Leila opens it.

LEILA  
Good night, Mrs. Drummond.

MRS. DRUMMOND  
(hard of hearing)  
What?!

The teen escorts his grandmother out.

INT. CORRIDOR/ANTONY'S HOME-DAY

The phone rings.

Antony picks it up.

ANTONY  
(in phone)  
This is Dr. Stroud.

BEATRICE (O.S.)  
(from phone)  
Antony, it's me. The militia was here.

ANTONY  
(in phone)  
What?

BEATRICE (O.S.)  
(from phone)  
They're looking for Leila. I-I'm  
sorry! They destroyed my store!

ANTONY  
(in phone)  
How long ago?

BEATRICE (O.S.)  
(from phone)  
Now...

Antony places the phone down, gazing off into the distance.  
He rotates to find Leila, gazing back at him.

EXT. ANTONY'S HOME-NIGHT

Leila dashes out the door, blade on her back.

Cy trots behind her.

ANTONY

Leila!

Leila rushes down the stairs.

Approaching the house is SEVERAL MILITANTS.

Leila retrieves her blade from her sheath.

Cy growls at the militia.

MILITIA SOLDIER (MILITIA SOLDIER)

Ms. Leila?

LEILA

Yes?

MILITANT SOLDIER

Please come with me.

LEILA

And if I don't want to?

MILITANT SOLDIER

Then you will be forced to.

LEILA

Oh?

Antony peers at the militia unable to move. His face goes white as a sheet of ice.

MILITANT SOLDIER

If that's what you want...Get her.

The militia dashes toward Leila, blades in hand. When one soldier attempts to grab Leila...

...Leila evades and strikes the militant with the base of her blade.

We hear Cy barking erratically.

Leila exchanges blows with the militia, evading their attacks.

A soldier comes close to striking Leila.

Cy grips his arm with his bare teeth.

We hear the militant yelp in agony.

Leila strikes down soldiers, yet doesn't kill one until...

...none stand except for the militant soldier.

Leila faces away from the militant not aware of his presence.

ANTONY (O.S.)

Leila!

Leila rotates to the soldier.

The soldier with the base of his blade hits Leila on her head.

BLACK.

CUT TO:

EXT. CAGE/WOODLAND-NIGHT

Leila awakens on the surface of the woodland with several pair of eyes on her. She peers around, stroking the area where the base of his blade hit.

In the distance we hear the cries of an infant.

THREE CHILD REFUGEES (8-12 years old) peer down at Leila.

REFUGEE MOTHER (REFUGEE MOTHER)

(hissing)

Kids!

The children stumble to their refugee mother.

Outside the cage are militants keeping watch by the campfire.

LEILA

Where is this?

REFUGEE MOTHER

(with latino accent)

The kennel is what they call it. To keep immigrants in.

The cage is not meant for humans-so minuscule and dingy even

if meant for animals.

REFUGEE MOTHER (CONT'D)

My name is Rosita. This is Jose, Luis,  
and Mila.

LEILA

Leila.

ROSITA

Nice to meet you. Under very  
unfortunate circumstances though.

LEILA

Indeed.

Leila crawls to her feet.

Surrounding Leila are PRISONED REFUGEES, quivering in their  
dingy clothes due to the chilled air.

LEILA (CONT'D)

When did I get here?

ROSITA

An hour ago. Lucky for you. It's been  
days for us.

Leila nods and treads toward the exit of the gate peering out  
and attempting to discreetly shake it open to no avail. She  
takes a look around her and discovers TEN OTHER REFUGEES,  
including an INFANT CHILD in the arms of his mother and an  
elderly man.

ROSITA (CONT'D)

I wish they would tell us where they  
are taking us.

Leila goes as white as a brown-skinned woman can.

CUT TO:

A glimpse of Leila's mother in the woodland under the moonlit  
sky.

CUT TO:

Leila standing still as stone.

ROSITA (CONT'D)  
(to Leila)  
Are you okay, dear?

LEILA  
Y-Yes. Yes, I am.

ROSITA  
Don't worry. They'll probably take us  
to a detention center.

LEILA  
Right.

MILITANTS  
(shouting)  
The sergeant is back! The sergeant!

The SERGEANT enters and faces the cage.

SERGEANT  
(to refugees)  
Get up, filths.

REFUGEE MAN (REFUGEE MAN)  
You can't keep us in here like dogs!

SERGEANT  
I can't?

The sergeant snaps his fingers.

TWO SOLDIERS enter the cage, dragging the man out and beating  
him until he lays motionless.

Leila can only look away.

The infant cries harder.

SERGEANT (CONT'D)  
Shut that brat up!

The mother desperately shushes her child.

SERGEANT (CONT'D)  
(to the mother)  
Did you hear me?

The mother cries as she holds down the baby's mouth.

SERGEANT (CONT'D)  
Gather them up.

INT. PATIENT ROOM/ANTONY'S HOME-DAY

Antony gazes into the distance.

PATIENT (O.S.)  
Doctor? Doctor?

Antony comes back to his senses.

The patient sits in front of Anthony concerned.

ANTONY  
Yes-You're most likely dehydrated.  
After you drink plenty of fluids and  
you're still feeling ill, come back  
and see me.

CUT TO:

INT. WAITING ROOM/ANTONY'S HOME-DAY

Cy lays by the door as if he's waiting for Leila to walk through.

Antony can only observe Cy just as worried as he is.

Antony hears a knock at the door. He opens it.

At the door is Beatrice, her face red and stained with tears.

ANTONY  
Beatrice.

BEATRICE  
Antony, it's all my fault.

CUT TO:

INT. DINING ROOM/ANTONY'S HOUSE-DAY

Beatrice at the dining room table sips on tea with both hands gripping the cup as if she hasn't drank in days.

Antony can't bring himself to take a sip of his.

BEATRICE  
They came into my shop asking about  
you. I thought it was suspicious, but  
(MORE)

BEATRICE (CONT'D)

I also thought they would just ask about one of your patients. Never would I have imagined it would be about Leila. When they finally asked me about 'the girl that travels with the local doctor', I told them I didn't know who they were referring to. That's when they went after my shop and threatened I was next. I didn't know what to do!

ANTONY

Leila wouldn't blame you, Beatrice. She would have wanted you to give her up if it meant them leaving your store.

BEATRICE

No-I should've fought back. I should have-

ANTONY

You'd be dead.

Beatrice grips her cup even more.

BEATRICE

They said I had a duty to protect my country. What would the militia want with her?

Antony, chuckling in degradation, says:

ANTONY

She's an immigrant.

A look of shock crosses Beatrice's face.

BEATRICE

What will they do with her? Put her in a detention center?

ANTONY

I-I don't think...I don't know.

Both Antony and Beatrice hear Cy sigh at the front door under the somber light.

EXT. WOODLAND-DUSK

The militia leads the refugees deep into the forest.

Each refugee is chained behind another, all being led in a line. Fear has been washed on each of their faces.

In the center of the chained immigrants is Leila. She glances at one of the blades of a militant.

CUT TO:

EXT. WOODLAND-NIGHT

The militia sits around the campfire chatting and laughing away.

The immigrants sit chained together a distance away from the warmth.

At a distance is a river with a maddening current.

ROSITA

(in a low tone)

I do not understand. We have been walking for hours yet no town.

BATTERED REFUGEE

They are leading us away from town.

ROSITA

What do you mean?

BATTERED REFUGEE

They were never planning to take us to a detention center.

ROSITA

W-What?

Leila glances around at the militia, her surroundings.

BATTERED REFUGEE

What are you doing?

LEILA

Trying to figure out what's the closest town.

BATTERED REFUGEE

It would be a sanctuary city. The one  
(MORE)



BATTERED REFUGEE (CONT'D)  
I was headed to. Only twenty minutes  
east. Haha-What a fitting end.

MILA  
(with latino accent)  
Mama, what are we doing?

ROSITA  
Shush..

LEILA  
Then we just have to get there.

The battered man glances at Leila as if she is delusional.

That is when...

...Captain Sable enters.

Leila turns to ice.

The sergeant is the first to leap up and salute Sable  
followed by the rest of the militia.

SERGEANT  
Sir!

SABLE  
Begin.

SERGEANT  
Yes, sir!

The sergeant nods at a MILITANT.

That militant treads to the LEADING REFUGEE, unlocking his  
chains.

The refugee raises a brow.

SABLE  
You're free to return home. Now cross  
the river.

REFUGEE  
W-What?

Sable takes out his blade.

Leila tries to free herself from her chains to no avail.

SABLE  
Cross the river.

The refugee goes white.

The other immigrants look on with bated breath.

REFUGEE  
But-

Sable stands in front of the refugee, his eyes cutting into him. That's when he thrusts his blade into the man.

The refugees gasp.

The smaller kids cry.

The mother of the infant screams.

Sable kicks the refugee forward into the river, the body washing away.

SABLE  
Next!

The same militant unlocks the chains of the next DISTRAUGHT IMMIGRANT.

DISTRAUGHT IMMIGRANT  
Please!

The militant pushes the distraught woman forward toward the river.

SABLE  
Cross the river.

DISTRAUGHT IMMIGRANT  
I can't!

SABLE  
You refuse?

The woman glances at the river, its waves a force to be reckoned with.

SABLE (CONT'D)  
Cross the river.

The immigrant faces the river hesitant. She then places a foot into the body of water and crosses it as it's calm.

That's before a wave comes crashing down and washing her away.

We hear her scream. Then nothing.

SABLE (CONT'D)

Next!

The militant unlocks the PRISONER and leads him toward the river by the elbow.

SABLE (CONT'D)

Cross!

The prisoner faces the water.

A wave crashes down.

Just as the wave calms, the prisoner takes off running.

Sable grins, lifts his sword, and hurls it into the back of the prisoner.

The prisoner collapses motionless.

A couple militants jog toward him.

The prisoner moans attempting to move his defeated body.

The militants grab the prisoner by the arms, leading him toward the river and tossing him in.

ROSITA

Omigod!

Leila gazes at the next immigrant next to her, an eight year old CHILD refuge.

BATTERED REFUGEE

Stop this!

The militant walks up to the child and unlocks the chains.

The child looks up with such innocent eyes.

Just as the militant grabs the child...

...Leila reaches for the militant's blade and thrusts it into him.

The militia looks on bewildered.

Sable glances over his shoulder.

Leila drops the blade indifferently.

We only hear the whimpering of children.

The militant collapses.

Leila and Sable gaze at one another.

SABLE

She's next.

A second militant dashes toward Leila and unlocks her chains.  
He leads Leila toward Sable.

Leila stands in front of Sable, the two locking eyes.

SABLE (CONT'D)

Cross.

Leila chuckles.

SERGEANT

What's funny, filth?

LEILA

(To Sable)

I know you recognize me. It's how I'm  
here, right?

Sable raises a brow.

LEILA (CONT'D)

No? I can give you one hint. Hugo.

Sable tilts his head.

LEILA (CONT'D)

He was my mentor. One night just like  
this, he disappeared with a little  
girl. Right before you killed my  
mother.

Sable, grinning, says:

SABLE

Hugo, huh? The traitor.

LEILA

'Traitor'? You pig! For the rest of  
(MORE)

LEILA (CONT'D)  
his life, he was on the run! All  
because he saved a child from being  
cut down!

SABLE  
Hugo was a traitor, who couldn't  
follow orders, and if you think your  
life equals that of a human. Wrong.

LEILA  
That's funny. I was thinking the same  
of you.

SERGEANT  
How dare you speak to the captain like  
that!

Sable raises his hand to quiet the sergeant.

SABLE  
Cross.

Leila stays in place.

SABLE (CONT'D)  
You're just as stubborn as Hugo.

LEILA  
Maybe even more.

SABLE  
Hm...

Sable looks over Leila then treads back toward the militia as  
if done with her.

SABLE (CONT'D)  
Make an example out of her.

A FEW MILITANTS dash toward to Leila, taking out their  
blades.

Leila closes her eyes.

CUT TO:

A glimpse of Leila's mother.

A glimpse of Hugo.

CUT TO:

Leila takes a deep breath.

The first militant raises his blade, and before it lands...

...Leila evades and jabs him.

The other two militant go in for the attack.

Leila evades and exchanges blows with the militants until none remain standing.

Leila and Sable lock eyes.

Sable turns red in the face.

SABLE (CONT'D)

Hugo was, in fact, your mentor, I see it now.

LEILA

You noticed?

Though she speaks a good game, Leila is quivering from adrenaline.

SABLE

I said finish her!

Several militants retrieve their swords and dash toward Leila.

Leila gets into a fighting stance and exchanges blows with the militants, taking a few hits.

A SET OF KEYS fall to the ground.

Leila evades an attack from a militant and rolls toward the set of keys. She picks them up and tosses them toward the battered refugee.

LEILA

Get everyone to the sanctuary!

The battered refugee does not hesitate grabbing the keys. He frees each refugee.

Sable sees this, his eyes widening.

The sergeant takes his sword out from its sheath.

The remaining militants do the same and dash toward the refugees.

Leila peers at the advancement of militants and finishes off her second set of militants. She grabs a blade from a fallen militant and hurls it toward the closest militant to the refugees.

The militant collapses motionless.

BATTERED REFUGEE  
(to refugees)  
Go! Go!

The refugees rush east as a FEW MILITANTS give pursuit.

Leila picks up a second blade and gives chase until...

...Sable side-steps in front of her.

SABLE  
Just like Hugo, you cause me problems.

Sable lifts his blade and attacks Leila.

Leila raises her blade to block the attack.

The two exchange harsh blows.

Sable has force behind his attacks, though Leila has speed on her side.

Leila evades an attack that was an inch from her life and slips to the surface.

Sable goes in for the kill.

Leila rolls to her side and back, evading attacks, shielding herself with her blade from multiple strikes. She rolls to her feet.

Sable raises his blade.

The two exchange blows until...

...Leila evades Sable's attack and strikes him repeatedly.

Sable falls onto his back.

Leila stands above Sable and slaps him with such force, we could've sworn the forest had shaken.

Sable chuckles hysterically.

Leila raises her sword.

Sable glances up, a drip of blood on his lip.

Leila quivers as the blade remains above Sable, her eyes burning into him. Letting go of all of her emotions, she lets out a painful cry into the forest.

LEILA

You murdered immigrants! You murdered my mother! You hunted Hugo until the day he died. You and your country will never be forgiven for what you have done!

Sable smirks.

LEILA (CONT'D)

But you are going to make up for it.

INT. FROLIN-DAY

Sable cautiously enters town with a blade to his neck.

Holding that blade behind Sable is Leila.

Townsfolk stop in their tracks and gasp at the sight.

Militants rush in, hands on their sheathed blades. They surround Leila.

Leila glances around her. Swiftly taking the base of her sword, she strikes Sable in the back of the head.

Sable falls forward motionless.

The militants rush in.

Leila drops her blade and raises her hands.

CUT TO:

INT. CELL-DAY

Leila sits in the corner of a cell expressionless. She's ready for her fate.

A door from afar creaks open. We hear footsteps moving toward her cell.



A GUARD appears before the cell.

GUARD

Get up.

Leila rises.

The guard retrieves A SET OF KEYS, unlocks the door, and opens it.

INT. CONFERENCE ROOM-DAY

Leila enters a room, TWO GUARDS accompanying her.

Inside the room is an ADMINISTRATION of sorts sitting around a table. We assume because some wear formal military uniforms, others in business suits.

At the head of the rectangular table, a GENERAL (late 60s), sits.

GENERAL

Ms. Leila, please sit.

Leila glances around, clearly uneasy, though sits at the nearest chair.

GENERAL (CONT'D)

My name is General Matisa. I have brought you here to hear your accounts of what happened.

LEILA

Why do you care what I have to say?  
Sable's still alive. Ask him.

GENERAL MATISA

Yes, but I want to hear your account.  
I want you to start from the beginning.

LEILA

We'll be here all night.

GENERAL MATISA

Then we'll be here all night.

Leila sizes the general up.

GENERAL MATISA (CONT'D)

I want you to start at the very  
(MORE)

GENERAL MATISA (CONT'D)  
beginning. The moment you encountered  
Captain Sable.

Leila glances around, the silence overwhelming. They can't  
tell her heart is racing or her hands are sweaty. All  
attention is on her.

LEILA  
I first encountered Sable when I was  
eight years old. There were refugees  
hiding out in a town that graciously  
took us in, but we were found. They  
rounded us up and told us they were  
taking us back to our country.

GENERAL MATISA  
Which is protocol.

LEILA  
Is it now? Instead they dropped us off  
at a river and demanded we cross it.

General Matisa leans back in his seat. News to him.

LEILA (CONT'D)  
The river was—we couldn't cross it.  
They knew this. We'd be swept away,  
but that wasn't Sable's plan anyway.

GENERAL MATISA  
What was his plan?

LEILA  
To kill us.

We hear gasps, some turn away uncomfortable.

GENERAL MATISA  
But you're here. So what makes you  
believe that?

LEILA  
Because my mother is dead.

The general tries his best to keep his composure, though we  
see a twitch.

GENERAL MATISA  
Your mother?

LEILA

She was one of the refugees Sable rounded up.

GENERAL MATISA

Then how are you here?

LEILA

Because of Commander Hugo.

Whispers permeate throughout the room. Heads turn in all directions. It's like Leila is no longer in the room.

GENERAL MATISA

Commander Hugo? The soldier who abandoned his post?

LEILA

As I said to Sable, Hugo did not abandon his post nor his duty. He saved me. He raised me. Because you all defiled his name, he had to be on the run to keep me safe. You sent his own companions to kill him when the only thing Hugo did was save the life of an eight year old girl.

GENERAL MATISA

And where is Commander Hugo now?

LEILA

He's dead.

For the first time, General Matisa glances down, his eyes full of sorrow, though only for a moment.

GENERAL MATISA

And the refugees you were with?

LEILA

Some got away. Some didn't make it.

A MAN IN UNIFORM, shaking his head, says:

MAN IN UNIFORM

How did something like this happen right under our noses?

LEILA

Like you didn't know what he was doing.

MAN IN UNIFORM

W-We didn't.

LEILA

You refuse to let in refugees from a war-torn country and you're appalled your soldiers slaughter us? What's the difference? We're dead either way.

There is a moment of silence to take this in.

GENERAL MATISA

From the bottom of my heart, I am sorry, Ms. Leila.

Leila scowls.

GENERAL MATISA (CONT'D)

I am sorry for what happened to your mother, and I am sorry for Hugo.

LEILA

My mother is dead. Hugo is dead. Your apology means nothing if things do not change. We are human beings just like you.

MAN IN SUIT (MAN IN SUIT)

We only wanted to keep our country safe.

Leila chuckles at the audacity of such a statement.

LEILA

Maybe start with your own country.

GENERAL MATISA

We had no idea, but that doesn't excuse this. You're absolutely right. We must make changes.

Leila tried to keep her composure, though she raises a brow.

GENERAL MATISA (CONT'D)

Starting with Captain Sable. He will be stripped from his title and trialled for treason. He has betrayed his country. He has betrayed its people.

Leila is relieved by such news. We see her eyes water, though she turns away so others do not.

GENERAL MATISA (CONT'D)

He will pay for his crimes, Ms. Leila.

Leila wipes a tear from her cheek still facing away from the men.

GENERAL MATISA (CONT'D)

I will speak to the Prime Minister. I will personally make sure that you and those refugees receive citizenship.

Leila's face is stained with tears. She holds her mouth not wanting a sound to come out.

GENERAL MATISA (CONT'D)

We need change. Your bravery has shown us that. Commander Hugo would be very proud of you.

Leila wipes the tears from her eyes.

General Matisa can only look on.

GENERAL MATISA (CONT'D)

We'll be in touch, Ms. Leila.

LEILA

Does-Does that mean I'm free to go?

GENERAL MATISA

That means you are free to go.

Leila glances around the room in a daze.

General Matisa rises from his seat.

GENERAL MATISA (CONT'D)

Until we meet again.

EXT. MILITARY QUARTERS-DAY

The sun is a bright ball of fire in the cloudless blue sky. So radiant Leila covers her eyes as she exits the military quarters. Maybe it's bright from being in a cell for so long. Maybe it's just a beautiful day.

Leila looks ahead and finds...

...Antony waiting for her, a genuine smile on his face, an expression of relief and beside him Cy, wagging his tail.

Cy bolts to Leila.

Leila bends down and embraces the happy pup. What emotions she tried to keep in pour out onto her tear-stained face. She looks up at Antony.

Antony just stands there, his hand deep in his pockets. His eyes are just as puffy as Leila's.

Leila rises.

Antony rushes to her and embraces her.

Leila holds him as tight as she can.

LEILA

Thank you.

ANTONY

I didn't do anything.

LEILA

You did more than you think. I can never repay you for taking us in and taking care of Cy. I don't know what I can do for you.

ANTONY

You're still my cute, little assistant, correct? You may repay with that.

Leila can't help but laugh at his typical reply.

LEILA

Yes, I'm still your assistant.

ANTONY

And-

Antony takes out her sword from the scabbard on his back. We didn't notice it before.

ANTONY (CONT'D)

My bodyguard.

Leila lights up seeing Hugo's sword-the sword he presented to her as a gift. The sword he trained her with.

ANTONY (CONT'D)  
 I don't think Hugo would forgive me if  
 I didn't give this back.

Antony hands it to Leila.

Leila looks over the sword as if it's her first time seeing it.

ANTONY (CONT'D)  
 Now, shall we go home?

Cy wags his tail gleefully.

LEILA  
 Yes!

BLACK.

CUT TO:

EXT. FROLIN-DAY

A pair of legs stride toward the town square, headed toward a statue. It's Leila. She holds the hand of a BIRACIAL THREE YEAR OLD.

The boy, looking up at the statue says:

THREE YEAR OLD  
 Mommy! Who's this?

Leila looks up with admiration at the majestic statue embroidered in gold; it's Hugo. He stands proud, fierce, strong like a lion, his sword held high.

A memo is engraved below it. It reads "COMMANDER HUGO, A MAN THAT GAVE HIS LIFE TO SAVE OTHERS. HE WILL ALWAYS BE A HERO IN THE EYES OF OUR COUNTRY."

LEILA  
 My teacher.

THREE YEAR OLD  
 Mommy, you know him?

LEILA  
 Yeah, he saved my life.

THREE YEAR OLD  
 Whoa! He did?!

LEILA

When you are older, I will tell you  
all about him. I don't think I've  
known a better man.

THREE YEAR OLD

What about daddy?

Leila, chuckling, says:

LEILA

Daddy too. Speaking of your dad, we  
better get his supplies and get back  
to the clinic. Where is Cy?

The three year old, pointing, says:

THREE YEAR OLD

Over there.

Leila sees Cy lounging under the shade of a tree.

LEILA

Go get him please.

THREE YEAR OLD

Okay!

The boy scurries to Cy.

Leila takes in the statue of the man that once saved her  
life. She glances over at Cy.

The boy is battling it out with Cy to get him up.

Such a comical view for Leila.

Once more Leila glances up at the statue of Hugo then at the  
deep blue sky. Such a beautiful day.

FADE OUT.

THE END.



