

# *FIRST LIGHT*

By Alexander Galant

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IN BLACK - WE HEAR THE SOUND OF TRAFFIC \*

FADE IN:

1. OMITTED
2. OMITTED
3. OMITTED

3a. EXT. TORONTO - ESTABLISHING SHOT - 2001 - NIGHT

Across the lake we see the Toronto skyline and its luminous reflection in the black water. A shadow of a figure dressed in jeans & a jean jacket studies the sight.

4. EXT. TORONTO - STREET - NIGHT

Neon signs and streetlights illuminate the busy nightlife. Sirens and car horns shout in the background. AYLRIK, a young dark haired man with piercing blue eyes, scans the crowd of people.

VARIOUS SHOTS -

Aylrik combs the streets searching.

4a. EXT. TORONTO - STREET - NIGHT - CONTINUING

He stops suddenly as he notices the woman passing him. From Aylrik's POV we see MARIE, a young dark-haired woman with a fair complexion.

5. INSERT - EXT. A FOREST - DAY

POV - CLOSE UP

Marie, wearing flowers in her hair, smiles sweetly.

6. BACK TO PRESENT

Marie glances to where Aylrik is standing, but there is no sign of recognition on her part. She starts to walk away.

DISSOLVE TO:

7. FLASHBACK - EXT. WOODS - DAY

Aylrik and Marie are nestled together in the woods. The sun's rays silhouette them both.

Although a blanket covers them, by their bare shoulders and clothes thrown about, they appear to be nude under the covers. He kisses her hand gently, as she rests her head on his shoulders. The rays of the sun reflect off of her silver wedding ring.

DISSOLVE TO:

8. EXT - PRESENT - STREETS - CONTINUING

CLOSE ON RING

Aylrik has pulled out a chain, hanging around his neck, which was tucked into his shirt. On the end of the chain is the silver wedding ring. He suddenly changes direction and starts to search for Marie. Unable to see where she's gone - he turns down a side alley.

8a. EXT. ALLEY - NIGHT

There he sees two street thugs pulling a helpless WOMAN into the dark alley. From behind it appears to be Marie. Without thinking he steps in between, only to find that it isn't Marie. Aylrik notes the fear in her eyes. A third thug appears behind him blocking the alley entrance. The third thug flicks open his switchblade knife.

9. FLASHBACK - EXT. FOREST - DAY

Along the dirt road we see Aylrik and another man engaged in a broadsword combat. Aylrik disarms his opponent's sword. A moment later he returns the sword and they continue their duel.

10. BACK TO PRESENT - EXT. THE ALLEY

The thug with the knife stabs Aylrik in the back.

Aylrik opens his eyes to reveal that they are now black - soulless. As he clenches his teeth, we see that he has fangs.

With precision Aylrik disarms his attacker but is suddenly attacked by one of the other thugs. With lightning quick speed - Aylrik battles the thugs allowing the woman to escape.

10a. EXT. STREET - CONTINUOUS

The woman emerges from the alley passing Marie who emerges from a store with coffee and doughnuts.

11. EXT. STREETS

Aylrik continues to walk down the street, he sees some homeless people asking for hand-outs.

12. EXT. ROADSIDE - 1199 AD

Beggars and cripples huddle by the roadside holding out cups for money. Marie walks up to them and hands them a loaf of bread. She then joins Aylrik and the two continue to walk down the road.

12A. EXT. STREET - 2001 - CONTINUING

Aylrik is jarred to see the modern Marie stop in front of the homeless people and give them the coffee and donuts she just purchased.

Aylrik tries to get across the street to where she is. He is almost hit by a bus in the process. The car horn blasts.

Not listening to the driver, Aylrik looks around again for Marie, but he has lost sight of her

13 EXT. YONGE STREET - LATER \*

\* Aylrik continues walking down the street. A flash from a camera illuminates the street. Aylrik turns to see a PHOTOGRAPHER photographing a sexy GOTH GIRL MODEL by the ruins of a stone archway. The stone archway looks out of place in the streets of Toronto but is the perfect setting for the photographs.

As Aylrik watches the archway dissolves into the front archway of a castle in the woods -

14. OMITTED \*

14a. INT. CASTLE - 1199 - NIGHT \*

\* Aylrik, lays mortally wounded on the steps. We see him clutching onto the wedding ring, at this time on a string around his neck. A dark cloaked figure approaches. Aylrik reaches out to it for help. The dark figure is a lovely young blond woman with striking blue eyes. She bends over Aylrik, she smiles as Aylrik lays - dying. Her eyes turn black - soulless. The VAMPIRESS reveals her fangs. The face of the Vampiress dissolves into a pen & ink drawing of a female vampire.

15. EXT. STREET - PRESENT

We reveal the drawing to be a poster for a Vampire play. The slogan reads: **Eternal Life = Eternal Love**

Aylrik studies the poster for a moment, shakes his head and continues walking.

16. EXT. STREET - LATER

Aylrik continues to search for Marie. He sees her emerging from a variety store with a soda. She glances his way and sees Aylrik but casually starts on her way.

Aylrik continues to follow her. Marie hears footsteps behind her. Glancing back, she sees Aylrik. She resumes walking but quickens her pace.

She turns around a corner and runs straight into Aylrik. With a horrified scream, she drops the soda and offers her purse to him. Aylrik is taken aback. Their eyes meet:

16a. FLASHBACKS - Marie's POV - *A rapid series of flashbacks occur. Beginning in the medieval time, to the Renaissance, to the US Civil war, to the Victorian era, to the roaring twenties, and to 50'. Throughout time we see Aylrik.*

17. BACK TO PRESENT - EXT. STREET - NIGHT

Marie is overwhelmed by the images and shuts her eyes from Aylrik. He reaches out to her and suddenly she sprays mace in his eyes. He stumbles backwards as he grabs her jacket. She proceeds to kick him as she frees herself and runs away. He opens his eyes; once again they are black but full of pain. Deflated, he sits on the curb - he once again looks at the ring in sorrow.

18. EXT. STREET - NIGHT - CONTINUING

Marie races towards an intersection.

In an on coming car TWO DRUNKEN COLLEGE MEN are drinking beer as they race down the road.

Marie sees the 'walk' signal for her and darts across.

The two drunks ARE not paying attention continue to race through the intersection.

Marie freezes in terror as the headlights overtakes her. She screams in terror.

19. EXT. STREET CURB - CONTINUING

Aylrik reacts to hearing Marie's scream. He rises and moves quickly out of frame.

20. EXT. STREET - CONTINUING

IN RAPID CUTS: She flies across the hood of the car. She lands against the cold pavement with an awful snapping sound. The two drunks pause to look back at the damage they caused. Then flee the scene by racing their car down the road and disappearing in the horizon. Leave Marie to bleed to death.

20A. EXT. STREET- CONTINUING

Aylrik races down the streets - leaping over cars - until he reaches the scene of the accident. He runs to her side. Lying in a pool of blood, she starts to speak but only manages to cough up blood. A crimson tear streams down Aylrik's face, as he bends down to comfort her. Marie looks up at Aylrik with a smile of recognition; she notices the ring hanging on the chain.

21. EXT. WOODS DAY - 1199 AD \*

POV - Hand with ring on - Aylrik rushing towards us - cut and bruised. Marie is cradled in Aylrik's arms. An arrow protrudes from her chest. She takes her wedding ring off her finger and gives it to Aylrik. He shakes his head, and tries to replace it. She grabs his hand and kissed it gently, place the ring in his hand, closes it and reaches up to caress his face wiping away the tear - and dies.

22. EXT. STREET - PRESENT - CONTINUING \*

The hands are in the same position, she reaches her hand up to wipe away the tears of blood. She gasps for air and then her eyes become dead as she suddenly stops breathing.

23. EXT. STREET - LATER

Utterly shattered, Aylrik, carrying Marie's body, wanders aimlessly through the streets. Aylrik shuts his eyes.

24. EXT. STREET - LONDON 1613, NIGHT

Bodies are piled in the streets, Aylrik wearing a renaissance outfit holding a handkerchief to his face runs to the body of Marie who has died of the bubonic plague. He kneels down next to her and gently closes her eyes.

25. INT. HOUSE - RICHMOND, VA 1860, NIGHT

The room is in flames. Aylrik, wearing a Confederate Army Uniform, turns a southern belle over. It is the corpse of Marie. Her dead eyes stare at the ceiling. Aylrik runs to her side...

25a. EXT. LONDON STREET - 1888 - NIGHT

Marie lays dead on the cobblestone streets. Aylrik kneels down next to her...

26. INT. RED VELVET ROOM, CHICAGO, 1923

Aylrik's hand touches the dead face of Marie. She is dressed as a flapper. A bullet hole is visible above her dead eyes. Aylrik moves his hand to her face...

27. INT. GO-GO CLUB - LOS ANGELES, 1960 NIGHT

Aylrik's hand closes Marie's dead eyes. She is dressed as a 60's Go-Go dancer, bleeding on the illuminated dance floor.

FADE TO BLACK

FADE IN -

28. EXT. HILLSIDE - LATER

A soft harp underscores. The sky is now a navy blue with violet highlights. Aylrik reaches the top of the hill and turns towards the east.

POV - The golden rays of the sun are beginning to pierce the sky.

Aylrik reaches down his own shirt and pulls out a chain-link necklace, with a ring on it. His fingers pass over the medieval silver ring. He grasps it and pulls, breaking the necklace. He gently places it on Marie's left hand. He kisses her hand gently and closes her eyes. He holds her close as the amber light illuminates his face. His body starts to smolder. He closes his sad weary eyes as the sun brightens. He gently begins to rock Marie's dead body as if it were a baby in his arms. He stares defiantly at the waking sun.

28pt2 EXT. HILLSIDE - CONTINUING

FX SEQUENCE

Aylrik's body begins to smolder in the sunlight. The skin on his face begins to erupt into boils. his hand begins to blister as he grasps tightly to Marie's left hand.

He suddenly bursts into flames - Marie's body also catches fire. He continues to rock her gently -

Dissolving over the burning bodies are the medieval versions of Aylrik & Marie watching the sun rise over the CN Tower.

FADE TO BLACK

We hear the sound of birds chirping as a new day begins...