

THE MOTHER

By

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INT.RESTAURANT-KITCHEN-DAY

A group of people: 4 chefs made of 3 women and a man cook while 2 women, one old and the other young bake some cookies. The older woman, Teresa, is a white Spaniard and 40 years old while the younger one, Monica is white and 19 years old. Three female waiters exit the room with some food. Suddenly, a young white woman, Sarah enters the place nearly crashing into one of the waiters.

SARAH  
(tensed tone)  
I'm sorry... I'm so sorry...

TERESA  
(strictly)  
You're late...but as usual it's because of your son right?

SARAH  
He kept crying so I had to calm him down, his temperature was high please pardon me...

Teresa stares a minute at her and heaves.

TERESA  
If you can't continue the job because of your son then I suggest you quit because you're becoming a burden if not already one.

SARAH  
I can ma'am. It won't happen again.

Monica stares at her with a bit of antipathy and heaves. Minutes later, Sarah rolls some paste, shaping them afterwards and puts them into the oven. Monica and Teresa are both out except for the chefs. Suddenly, a white man of about 30 years old enters the room and greets Sarah. He's her friend, George.

GEORGE  
Hi...

SARAH  
Hi.

GEORGE  
How're you coping?

SARAH  
Good. Though I wish I could quit this job...but what else can I do but serve tables?

(CONTINUED)

GEORGE

Can we talk later on? At your place?

SARAH

Yes. After work...

INT.DINNING ROOM-DAY

Sarah clears the tables of food particles. Subsequently, she sweeps the place, a large room. Suddenly, a white waiter, the girl who had bumped into her earlier on appears in the room with a brush. Her name, Ruth.

RUTH

Hi!

SARAH

(glances at her)

Hi...

Sarah recalls she is the one she nearly run into and lifts her head to speak to her.

SARAH

You're the waitress I almost bumped into right?

RUTH

(smiles)

Yes. But you already apologized. May I sweep too?

SARAH

Uh... no thanks. I can do it. I'm paid to do it so it's fine. Thanks.

Ruth looks round, sizing up the place and smiles softly.

INT.SARAH'S PLACE-ROOM-NIGHT

Sarah arrives home with a large plastic bag in hand. The room is large with a bed, a kerosene stove and a few furniture of a sofa and a small dining table with three chairs. A young black girl, about 15 years old, Gertrude carries her baby in her arms, sitting on a chair by the door. The room is slightly dark as it's evening.

SARAH

Hi, how is he?

GERTRUDE

Fine. Asleep.

(CONTINUED)

SARAH

Thanks for everything. Your food  
is in the bag.

GERTRUDE

(smiles)

Thanks. I'd place him in the cot  
then.

Gertrude places baby in the cot and picks a small plastic  
bag from the large one and exits the place.

SARAH

See you later.

GERTRUDE

Bye.

Moments later, George arrives with a bright, lamp that  
overpowers the yellow light of the lantern in the room.  
Sarah turns to look at him as she sits admiring her son.

SARAH

(smiling)

George, please turn it off else  
Ron would be up again.

GEORGE

Of course.

George turns off lamp and places it on the sofa then sits.

SARAH

Would you like some food or  
drink? I have enough for five.

GEORGE

(smiles)

No but thanks. Sarah I have a  
proposal for you, a job, one that  
would provide you with a better  
life.

SARAH

What kind of job is it?

GEORGE

Working in a bar- as a dancer- or  
a singer. It's no dirty dancing,  
just entertaining that's all.

SARAH

Hmm, sounds interesting but who  
am I working for? Is it a friend  
of yours or some stranger?

GEORGE

A relative, Gina Baron. She already knows about you but you can tell her more tomorrow.

Sarah stares at him and smiles warmly. Moments later, she locks the door with a padlock and brings out a white container of food from the plastic bag then sits at a small table and eat. Twenty minutes later, she exits the room with the lantern leaving the bright lamp at a corner.

EXT.BATH-CONTINUES

She enters an enclosed wooden structure which serves as a bath and picks a bucket then fetches water from a barrel standing close by and enters the bath with it.

INT.ROOM-NIGHT

12 months old Ron, cries softly in the cot.

EXT.BATH-NIGHT

Sarah exits the place and locks the door.

INT.ROOM-CONTINUES

She enters room and hurries to the child. She carries him and sees a tiny, black object on the side of the cot, moving quickly towards the space where the baby lies. She quickly picks the lantern from the floor and exposes it, a baby scorpion. With Ron in one hand, she picks a cloth from the cot and hits the scorpion hard with it. It gets stuck in the cloth, dead. Subsequently, she places the cloth in a laundry basket in the room and paces the room, putting the child to sleep. Minutes later, the child sleeps with her on her bed.

INT.ROOM-DAY

8 am: Sarah continues to sleep but suddenly awakens. She immediately walks to the door and unlocks it quickly. Gertrude stands behind the door smiling softly.

GERTRUDE

Good morning.

SARAH

Oh Gertrude I'm so sorry...I overslept. Come in.

Gertrude enters place. Moments later, someone knocks on the door and Sarah opens.

GEORGE

Good morning. You're ready?

(CONTINUED)

SARAH

Do I look ready? I just awoke.  
Could you wait while I get  
dressed?

GEORGE

Of course.

SARAH

Thanks. But please don't wake up  
the child.

EXT. BATH-DAY

Sarah washes down in the bath. Moments later, she exits and sees George standing beside the place with his hands stretched out towards her- a transparent white plastic bag lies in them revealing a dress. Sarah is startled seeing him all of a sudden.

SARAH

(holds chest)

Oh!

GEORGE

Sorry. Here is what you'd wear.

SARAH

George, I already have an  
appropriate attire thank you.

GEORGE

Come on. This is just to say,  
'I'm your friend so you can count  
on me'.

Sarah stares at him and smiles softly then takes dress and walks away but turns and orders him in a strict tone. George smiles.

SARAH

(sternly)

Wait outside for me.

INT. ROOM-DAY

Sarah gives Gertrude some final orders and leaves with George.

SARAH

Please remember to turn off the  
stove after usage.

GERTRUDE

Yes please.

(CONTINUED)

SARAH

And...I'd be back later with your food. But you can help yourself with whatever is here.

GERTRUDE

Thanks.

GEORGE

(jokingly)

Just don't eat all ok...I may be returning here for some.

Gertrude chuckles but Sarah stares at George a bit unhappily and exits room after a 'bye' to Gertrude.

EXT.SARAH'S PLACE-CONTINUES

George walks along with Sarah into an old saloon car. Moments later, he pulls away.

INT.STREET-DAY

Sarah speaks suddenly after some minutes.

SARAH

Why did you have to say that?

GEORGE

What? The joke?

SARAH

Not everyone would interpret it that way George. You understand what I mean don't you?

GEORGE

Come on. How old is she?

Sarah slowly shakes head.

SARAH

I just hope she doesn't take it personal.

INT.BAR-DAY

They arrive at the bar where Gina Baron, a tall, pretty, built, white woman in her late 30's works. She meets them on entering the place, dressed in a short, stylish, red attire and black boots. Her hair styled and with lots of make-up. She smiles at Sarah and stretches her hand to shake hers. Sarah glances at George and shakes her hand.

SARAH

Nice to meet you.

(CONTINUED)

GINA

My pleasure baby...George said it all as it is. You're gorgeous.

SARAH

(smiles)

Thank you.

GINA

Let's have a drink, shall we?

SARAH

Uh...thanks but I...I'm fine. Actually, I don't drink.

GINA

(says with a smile)

Never mind. You can have some juice.

INT.ROOM-CONTINUES

Gina speaks to Sarah, both seated in a sofa. George isn't with them.

GINA

Right. I believe you so no need for an audition. However, you'd have to come here for rehearsals since you'll be performing with the band.

SARAH

Alright.

GINA

And you'd be singing songs written by the band is that ok?

SARAH

Of course it is. I'd really love that.

GINA

Right. I'd hand you the programme schedule so you know when to rehearse and stuff.

INT.RESTAURANT-KITCHEN-DAY

Sarah speaks with Teresa. The chefs cook but Monica isn't around.

TERESA

So when are you leaving for your new job?

(CONTINUED)



SARAH  
I'm not quitting this one. I'd be  
working part time here.

TERESA  
Part time...ok agreed.

SARAH  
Thanks.

INT.DINNING ROOM-DAY

Sarah mops the floor when George suddenly comes in.

GEORGE  
Good evening... diva.

SARAH  
Evening, helper. Thanks for  
everything.

GEORGE  
Never say that again unless I ask  
you to.

Sarah smiles.

SARAH  
I'd be done in about ten minutes.  
Could you wait outside?

GEORGE  
Anytime... I'd wait in the car.

George exits room.

EXT.RESTAURANT-CONTINUES

George sits in car and momentarily a soft, male voice  
speaks. It's a friend of his.

GEORGE'S FRIEND  
Hmm...lucky you. A car plus a  
woman equals All I ever wanted.

GEORGE  
(chuckles)  
Get down, she'd soon be here.

GEORGE'S FRIEND  
Well, not until I say this...

He moves to the front, beside the driver.

GEORGE'S FRIEND  
I'm hungry...I need some  
money...even if it's just a few  
coins...

(CONTINUED)

GEORGE

Too bad the restaurant is closed  
I'd have bought you a plate...

Suddenly, Sarah appears at the car. She sees his friend and greets.

SARAH

Hi.

GEORGE

Uh...he's actually getting down.  
We'd talk tomorrow ok.

GEORGE'S FRIEND

Yeah...sure...

Friend walks away and Sarah sits then they pull away.

INT.SARAH'S PLACE-ROOM-NIGHT

Sarah enters place with George. Gertrude sits beside the cot staring at the baby.

SARAH

Hi,we're home.

GERTRUDE

Welcome. I just put him to bed.

SARAH

Thanks. This is your food.

GERTRUDE

Thanks. I'd be leaving now.

SARAH

Alright, take care.

GERTRUDE

Bye.

Gertrude exits room. Sarah walks to the cot to see baby. George follows her and whispers something into her ears. She chuckles and speaks.

SARAH

Not when he's asleep. It'd be  
like awaking a storm... When are  
you leaving it's getting late?

GEORGE

I don't know...may be I could  
keep you company for tonight...

(CONTINUED)

SARAH

George...it's not necessary. I'd be ok.

GEORGE

Fine. But I'm too tired to drive so if you don't mind, can I lie in your couch?

Sarah stares at him and slowly shakes head smiling. Minutes later, Sarah lies asleep at the table while George lies in the sofa. Suddenly, she awakes and clears the table of the white, food containers and waste. She places them in the bin and walks to check on her baby. Subsequently, she walks to the door to check it. The padlock is in but it's not been closed yet. She tries closing it up but something abruptly pushes the door strongly and she loses her grip on the lock and falls backwards. Just then George awakes. Two men enter wielding guns. Sarah abruptly rises and hurries to George who's standing with his hands beside him. Both men appear to be in their late 30s and wear a black bandana over their nose. They're in black jeans with boots and hats.

GEORGE

(composed tone)

Who are you and what do you want?

The men don't speak just stare at them both. Suddenly, one brings out a gun but George shoots him first on the shoulder. The other attempts to shoot but he shoots his arm and he drops gun. Sarah appears terrified standing behind George. The men moan in pain. George picks their guns from them.

GEORGE

Now, I give you 3 minutes to leave this room and another the compound. If I find you here in 3 minutes, you'd be dead.

The men rise and pretend to leave but suddenly, one removes a short knife from his shoe throwing it towards George. He misses as George sees it and dodges. George shoots him in the chest abruptly killing him. The other turns to run away but he's also shot by George. He falls dead.

SARAH

(excited tone)

You shot him too? Why? How are we going to explain this?

GEORGE

Self-defense after an attempted assault. Don't worry about the bodies. I'd take care of them.

(CONTINUED)

SARAH

How? By throwing them out in the street?

GEORGE

(says and smiles)

Hmm, I didn't even think of that...that's a brilliant idea Sarah thanks.

Moments later, George pulls a bulky sack out of the room. He returns to pull the other one out and exits. His car is heard pulling away afterwards.

INT.SARAH'S PLACE-ROOM-DAY

Sarah breastfeeds her baby in the sofa. Suddenly, someone knocks on the door and she rises to open. It's George.

GEORGE

Good day! Aren't you going to work today?

SARAH

No, I'm staying with Ron today. George...I've been thinking...would you like to stay here?

GEORGE

Why? I mean yes! if you want me to.

SARAH

I think I need more protection.

INT.BAR-DAY

Sarah arrives at the bar. There are a handful of clients there. She exits the room for Gina's place.

INT.GINA'S PLACE-CONTINUES

Gina sits at her desk sipping a drink, while her legs are crossed over the table.

SARAH

I came for the rehearsals...

GINA

I can see that. There's a site just outside this place, that's where it takes place. I'd let someone get you there-

(CONTINUED)

SARAH

No, please just give me the direction I can go myself.

GINA

Okay, if you say so.

INT.REHEARSALS ROOM-DAY

Sarah arrives at a large hall and sees the band instruments standing. Suddenly, someone enters the place and she turns and sees a tall, built, white man, about 30 years old. He smiles at her advancing towards her.

SARAH

Hi, are you part of the band?

The man doesn't respond. He continues advancing and Sarah smiles nervously and moves back. Immediately, someone grabs her from behind and covers her mouth. She resists but stops moments later and the man carries her away.

INT.BAR-GINA'S PLACE-DAY

Gina sits at her desk speaking to George on phone.

GINA

Hi, have you seen Sarah this morning?

GEORGE (O.S)

Yes I have. Hasn't she showed up at work?

GINA

She did a few hours ago and was supposed to rehearse with the band but she isn't there at the moment.

GEORGE

Oh...may be she went to her other job at the restaurant, I'd check if she's there and let you know.

GINA

Alright thanks, bye.

INT.RESTAURANT-DINNING ROOM-DAY

George arrives at the place and approaches a waitress, Ruth.

GEORGE

Hi, do you know Sarah Mann, she works here-

(CONTINUED)

RUTH

Yes I do but I haven't seen her today. Would she be in later?

GEORGE

(hands her a card)

I don't know, I wanted to find out if she was here. Anyway, this is my number, just let me know if she shows up.

RUTH

Of course I will.

George exits room.

INT.KITCHEN-CONTINUES

Ruth arrives at the kitchen and informs Teresa of George's inquiry. The chefs cook while Teresa and Monica put some cookies in a number of paper bags for clients.

RUTH

Ma'am could I please ask you a question?

TERESA

What is it?

RUTH

Have you seen Sarah-

TERESA

No. Please don't ask about her again. She's already proven she doesn't need the job.

RUTH

May be something happened because someone came looking for her, asking if I had seen her.

Teresa stares at Ruth.

INT.AN ABANDONED HOUSE-SARAH'S ROOM-DAY

A partially dark, neat room with a bed and some dark curtains against a window. Sarah lies blindfolded on a bed, bound to it with a handcuff on the hands and chain on the legs. Suddenly, she awakes and struggles and screams realizing her situation. Five minutes later, a tall, white, built man in his late thirties enters. He approaches her and squats to kiss her but she bites his lips. It bleeds profusely. He screams and slaps her painfully on her cheek and takes out a syringe to inject her when the door immediately opens and he stops and rises. A clear male voice belonging to a short, Asian man speaks.

(CONTINUED)

ASIAN MAN

Drop it! She doesn't need any more.

MAN

(shows him his lips)  
She attacked me look.

ASIAN MAN

What did you do to her?

MAN

Nothing, just wanted to assure her everything was well-

ASIAN MAN

By kissing her? Get out!

Man hurries out of the room.

ASIAN MAN

(to Sarah)  
Sorry about that.

SARAH

What do you want with me?

ASIAN MAN

Nothing only that your friend owes me a little debt which he has to settle in order to get you back.

INT.BAR-NIGHT

The band performs. A large crowd of men and women cheer.

INT.GINA'S PLACE-NIGHT

Gina sips a drink while a young man, about 20 years of age, files her toe nails. Immediately, her phone rings and she answers it after a moment.

GINA

She isn't here... ok, bye.

INT.SARAH'S PLACE-ROOM-NIGHT

Gertrude carries the baby pacing the room when someone knocks and she opens the door. George walks in.

GEORGE

Hi, I think you should go home now. I'd take care of the baby.

(CONTINUED)

GERTRUDE

Ok.

GEORGE

Yes and your pay. This is \$30  
sorry there isn't any food-

GERTRUDE

No, it's ok. Thanks, I'm happy.

GEORGE

I'm glad good night.

GERTRUDE

Good night.

Gertrude exits room.

George paces the room when his phone rings. He hurries to  
the dinning table to pick it up.

GEORGE

Hello...

SARAH(O.S)

George, it's me. I'm ok. Just  
went to see my mum. I'm sorry I  
didn't tell you earlier.

GEORGE

Sarah are you certain you are? Is  
something bothering you? Tell  
me...

ASIAN MAN

Nice to hear you boy...you know  
what to do don't you? Hand us the  
money and we'll let her go.

GEORGE

Ok, where? Fine, I'd be there...

INT.RAMA'S PLACE-LIVING ROOM-NIGHT

The rain falls heavily. In a small room, 55-year-old  
white, built woman, Rama, Sarah's mum, lies in the sofa. A  
dim bulb hangs above them. Immediately, there are loud  
knocks on the door and she hurries to open. 60 year old,  
white built man, Pete, her husband and Sarah's step father  
enters soaked in rain.

RAMA

Pete where were you? Where did  
you go?

(CONTINUED)



PETE

To the farm, I told you remember?

RAMA

Yes you did but you've been gone since morning. You're all soaked up...

PETE

Don't worry, I'd soon be dry. I'm going to change...excuse me.

Pete exits room.

INT.BEDROOM-NIGHT

Pete enters room. Jones, Sarah's 3-year-old son lies on his bed asleep, his back facing Pete. He removes his shirt and puts on a dry one then he takes out a small, black, polythene bag from his pocket and places it into a drawer on the wardrobe, locks it and exits the room after taking a dry trouser.

INT.LIVING ROOM-CONTINUES

Pete sits at the table with Rama sipping some tea.

RAMA

You haven't told me how the farm is.

PETE

Because it'd only be a repetition of what I always say- all is well.

RAMA

If that's the case why did you go there? And how come you kept so long?

PETE

I had a meeting with Silas, gave him some instructions for the farm.

RAMA

(not convinced)

Ok...

INT.SARAH'S PLACE-NIGHT

George sits at the table speaking on the phone with someone. Before him on the table, is an open brief case with some dollar notes and about four guns and six knives of various lengths.

(CONTINUED)

GEORGE

I understand but I readily need  
some help...four would be  
enough...thanks bye.

He closes the brief case after the call and places it against the table on the floor. Subsequently, he checks on the baby and lies in the sofa.

INT.ABANDONED HOUSE-SARAH'S ROOM-NIGHT

Sarah lies on her bed, not blindfolded now. Immediately, the door opens and someone puts down a lantern at the corner and exits the room. She rises a minute later and the door opens again, the Asian man enters with a bright lamp.

ASIAN MAN

(smiles)  
Good evening...

SARAH

Thanks for the light.

ASIAN MAN

No need for that sweetie. I  
brought us a better one for our  
dinner.

Momentarily, two young men, about 17 years old each enter room with a table. They add two chairs and exit. Then a man enters holding a large tray of two plates, a bottle of drink and some cups. He places them on the table and exits the room. Sarah stares at the plates, cup and bottle and realizes they're all plastic-made. There's no cutlery.

ASIAN MAN

I'm sorry I couldn't get us  
cutlery but it's not bad to use  
the fingers is it?

SARAH

(says and sits)  
No.

Asian man sits down and begins to eat. Sarah attempts to eat but immediately throws her plate against his face. The man seizes her hand and picks the bottle with the other hand, opens it and splashes his face with the drink. Meanwhile, Sarah bites his hand yet the man doesn't let go of her. He rises and tries seizing her other hand yet she hits his head with hers and the man leaves her. Subsequently, she picks the lamp and hits his head with it. He collapses onto the floor. She searches him and finds his phone and exits the room.

## EXT.SARAH'S ROOM-CONTINUES

Sarah walks through the dark using the man's phone as light. Suddenly, she places it on silent. Moments later, she hears footsteps and hides behind some old materials packed at a corner. A man approaches with a lantern, walking towards the room where she was. She tiptoes away moments after the man has left. The man walks to the door and attempts to open it but stops and dials a number on his phone. It goes through but no one picks it. He smiles and walks away.

## INT.ENTRANCE HALL-NIGHT

Sarah arrives at a large room, the exit/entry where some men chat noisily in their tents. There're about seven tents with lamps in them. The rest of the room is shrouded in gloom. Sarah walks barefooted, moving quietly past the first tent on her right. No one talks in that tent. She successfully by passes three tents, half way through the exit when a male voice from a near by tent announces he's going to the wash room. Sarah tiptoes quickly away but the man comes out with a bright lamp and sees someone running away.

MAN

Hey! Stop!

The man runs after her and fires a warning shot. Sarah doesn't look back she exits the place. Others emerge from their tents, about ten of them and run after the man.

## EXT.ABANDONED HOUSE-NIGHT

Sarah runs through the dark and suddenly cries out as something has pierced her foot. She looks at it with the phone, a piece of glass. Immediately, she realizes the entire space where she stands, is a glass debris site. She turns to run backwards but spots someone coming towards her with a lamp. She glances about for a free spot and finds one which's bushy and runs through it. The man screams at her, trying to frighten her.

MAN

Hey! don't go through the bushes!  
There're snakes in there!  
Scorpions!

When she doesn't respond, he fires several shots but she's already gone.

## INT.SARAH'S PLACE-ROOM-NIGHT

It continues to rain. George paces the room with the baby in his arms. Suddenly someone knocks hardly on the door. He puts down the baby and picks his gun from his pocket and walks to the door.

GEORGE

Who is it?

No one responds.

George opens the door slightly with his gun ready. Sarah stands behind it and he carries her in. She collapses in his arms after calling his name. Moments later, Sarah lies sleeping on her bed while George lies beside her.

## INT.SARAH'S PLACE-ROOM-DAY

George sits on a stool stirring some stew on the kerosene stove. Moments later, Sarah awakes, opening her eyes. She rises a minute later and walks to where George is. George rises and greets her.

GEORGE

Good morning.

SARAH

(softly)

Good morning.

GEORGE

How was your sleep? Would you like some tea before the meal?

SARAH

It was fine. But we have to talk...

GEORGE

Yes, about what happened yesterday. Sit. I'll tell you.

## INT.ABANDONED HOUSE-ENTRANCE-DAY

A tall, white man, about 35 years of age and built, holding a black brief case walks into the place where four muscular white guards in black attires stand. One searches him and leads him out of the room. The man is a messenger of George.

## INT.BOSS'S OFFICE-CONTINUES

They arrive at the Asian man's office. He sits at his desk staring at the door when they arrive. The guard exits the room leaving them.

ASIAN MAN

Well done, I knew you'd show up after all...

The man places the briefcase on the desk and opens it. Asian man stares at the money and removes a bundle and stares a moment at it, feeling the notes.

ASIAN MAN

Good. It seems authentic.

Immediately, he shoots the messenger in his chest. The man falls and he walks to finish him off but a man dressed as one of the guards enters and shoots him killing him instantly. The messenger rises as he wears a bullet-proof. Subsequently, he exits the room leaving the brief case behind. A ticking sound is heard in the room coming from a device in the briefcase.

## INT.ENTRANCE-CONTINUES

The messenger along with some three men dressed like the guards exchange fire with some ten guards. They overpower the guards and exit the room leaving on some motor cycles. Immediately after they've left the place explodes.

## INT.SARAH'S PLACE-ROOM-DAY

George tells Sarah about his relationship with the Asian man. They talk seated on the sofa.

SARAH

So you used to be a criminal?

GEORGE

Yes, a burglar, murderer and the likes but I'm a changed man now.

SARAH

I can see...

## INT.RAMA'S PLACE-LIVING ROOM-DAY

Rama takes breakfast with Jones. Suddenly, he rises and runs toward the exit.

RAMA

Hey where are you going to?

(CONTINUED)

JONES

To pee.

RAMA

Ok.

He exits room. Moments later, Pete enters the room in his pyjamas.

PETE

Good morning dear.

RAMA

Did you sleep well? You're up earlier than you should be.

PETE

I recalled a meeting I have to attend.

RAMA

With who?

PETE

Just an old friend. I'd tell you about it later. Now, I need to break my fast.

EXT.RAMA'S PLACE-DAY

A few meters away from the house, Jones collects some clay from the ground and starts molding it into an object. His back faces a near-by bush.

INT.RAMA'S PLACE-LIVING ROOM-DAY

Rama clears the time and suddenly cries Jones's name and exits the room.

INT.WASH ROOM-CONTINUES

Rama enters the place and knocks on the door of the 'Male' toilet calling Jones.

RAMA

Jones...are you in there?

She tries to open the door but it doesn't open though it is unlocked. She pushes it the second time and it opens but Jones isn't in there.

RAMA

Jones! Jones where are you?

She runs out of the place.

INT.RAMA'S PLACE-BEDROOM-CONTINUES

Rama enters the room while Pete locks the drawer where he placed the black polythene bag.

RAMA  
Pete the boy is gone!

PETE  
Who?

RAMA  
Jones! He said he was going to pee but he isn't at the place...

PETE  
Calm down... I'm sure he's some where around this place.

RAMA  
We have to find him! What if...

she runs out of the room and Pete follows.

EXT.RAMA'S PLACE-DAY

Jones continues molding his objects. Yet behind him in the bush, a big, long snake crawls towards his back. Meanwhile, Rama and Pete scream his name.

RAMA  
Jones! Jones where are you?

PETE  
Jones my boy where are you?  
Jones!

He hears it after some moments and rises and carefully carries his clay objects and runs away.

INT.RAMA'S PLACE-LIVING DAY

Rama whips Jones's palms with a cane. Pete stands by.

RAMA  
Next time, you tell me the truth ok?

JONES  
(softly)  
Ok.

RAMA  
Speak louder!

(CONTINUED)

JONES

Ok! Ok! I won't lie again!

Jones says and runs out of the room to the bedroom. Pete stares at Rama.

RAMA

What? Did I do wrong in disciplining him?

PETE

No. I need to go now, I'll see you later in the evening.

Pete exits the room for the bedroom.

INT.BEDROOM-CONTINUES

Pete enters room and sees Jones lying on his bed with his back facing him. He sobs. Pete sits on the bed and taps Jones on his back and whispers to him and exits the room.

JONES

Don't cry.

INT.BAR-DAY

Pete enters place and walks to a table at the corner where a man with a hood on his head sits with a red cup on the table. Pete sits down before him and takes out the black bag in his pocket and places it before him. The man, his friend, about 38 years old and white, opens the bag and peeps at the content then ties it. He nods to Pete and Pete returns the nod and leaves the room.

INT.BAR-NIGHT

Sarah sings with the band. In a corner, Pete's friend sits talking to a fat, short, white man. The black polythene bag lies before the fat man.

FAT MAN

I'm leaving for the city tomorrow to see the one who can verify this.

PETE'S FRIEND

Ok, when do I get it back after it's been verified?

FAT MAN

(says with a smile)  
The same day. You'd have it the same day.

(CONTINUED)



## PETE'S FRIEND

Ok, good night.

Pete's friend leaves the place. The man smiles softly watching him go.

## INT.SARAH'S PLACE-ROOM-DAY

There's nothing in the living room except for George and baby in his arms. Two men carry the disassembled bed out of the door into a small truck outside. George stares about and exits the room moments afterwards.

## EXT.SARAH'S PLACE-CONTINUES

George sits at the front of the truck beside an elderly white man, the driver, with the baby while the two porters sit behind the truck. Shortly afterwards, they pull away.

## INT.GEORGE'S PLACE-LIVING ROOM-DAY

A large beautiful place with white walls, paintings on the wall, a carpet, a center table, sofa, TV and a dining table with five chairs. George hands some money to the porters and they thank him and leave. Suddenly, the baby begins to cry and he locks the door and exits the place.

## INT.SARAH'S BEDROOM-CONTINUES

A large, neat room with white walls, some paintings, a carpet and a single bed plus a cot. George carries the baby into his arms and paces the room with him. Suddenly, his phone rings in his pocket and he answers it.

GEORGE

Hi!

SARAH (O.S)

Hi! Did you ask anyone to pick me home?

GEORGE

Yes I did. Sorry I couldn't...

SARAH

No, it's ok. I just needed to verify thanks. Bye.

GEORGE

Bye.

INT.BAR-NIGHT

Sarah exits the place when someone calls her suddenly. She turns and sees one of her band members, a tall, white, slender man in his late 20s. His name is Kyle.

KYLE

Sarah!

SARAH

Yes...

KYLE

You're leaving? You wouldn't stay for a few drinks?

SARAH

No, I don't drink sorry.

KYLE

Oh that's ok. I...I just wanted to chat with you but we could do so some other time right?

SARAH

Yes. Some other time.

Moments later, Sarah sits in the car being driven by the truck driver. Kyle stands waving at her. She waves back as the car pulls away.

INT.BAR-CONTINUES

Kyle enters room and meets Gina at the door, dressed in a long, sleeveless dress, looking stunning. Kyle attempts to by pass her but she stands in his way.

GINA

What do you want from her?

KYLE

What do I want from who?

GINA

Sarah obviously, who else? I hate to break this to you but the fact is... she already has someone.

KYLE

So?

GINA

So leave her alone because that someone happens to be a good friend of mine...

She walks away afterwards. Kyle stares a moment at her and walks away.

INT.GEORGE'S PLACE-LIVING ROOM-NIGHT

George leads Sarah into the room, blindfolded.

SARAH

Where are you taking me to? What do you have to show me? I'm tired...

GEORGE

I know and I'm sorry but...may be this can make up for your house.

SARAH

What happened to my house? Is my baby ok? Tell me-

GEORGE

Ron is fine.

George says and removes the cloth over her face. Sarah looks around, shocked and suddenly screams.

SARAH

O my God! O George... thank you...

She hugs him crying.

GEORGE

It was about time you left there. But I brought everything: tooth brushes, rugs for the feet, tables, stove even the kitchen napkins...

Sarah chuckles and playfully slaps his head with her hand.

INT.GEMOLOGIST'S PLACE-DAY

At the city, the fat, short man sits in the sofa with a tall, slender, white man in glasses talking. The tall man, who is the gemologist holds a sizable, partly glittering rock in his hand.

GEMOLOGIST

Though it appears like one, I can't readily tell unless after the tests.

FAT MAN

How long would it take, the tests?

GEMOLOGIST

It needs to be done correctly not in a rush. May be a week or more. May I ask where you had it from?

(CONTINUED)

FAT MAN

(smiles)

Should I tell you? I think no.  
Just find out what it is and I'd  
pay the remaining fee.

Fat man rises to leave.

GEMOLOGIST

Alright.

Fat man exits room.

INT.RESTAURANT-DAY

Sarah speaks with Teresa, sitting at a table with her.  
There's none in the room except five waitresses who clear  
the tables.

SARAH

I came to tell you that I won't  
be working here any more.

TERESA

Oh, you're already grazing on  
green grass no?

SARAH

No, it's not that. I've started a  
little baking business at home. A  
friend offered me some money for  
it.

TERESA

(she holds Sarah's hand)

I'm happy and proud of you  
Sarah. A single mother with so  
much dignity...

SARAH

(smiles)

Thank you mum, I've always  
considered you my mum though I  
have one.

Teresa chuckles and so does Sarah.

INT.GEORGE'S PLACE-LIVING ROOM-DAY

Gertrude bottle-feeds the baby when George suddenly  
arrives at the place, coming from his bedroom. He's  
dressed up elegantly in a blue shirt and black trousers.

GEORGE

Hi Getty, I'm going to work now  
what can I get you?

(CONTINUED)

Gertrude rises from sofa and responds softly in a shy voice.

GERTRUDE

Nothing sir but thank you.

GEORGE

Nothing really? Not even some biscuits or chocolates or cake?

GERTRUDE

(smiles)

No sir. I'm satisfied. Thank you.

GEORGE

Ok, see you later.

George exits room.

INT.COMPANY-BOSS'S OFFICE-DAY

George arrives at a room where his boss, a pretty, white, built woman of about 50 years sits talking on the phone. He stands waiting for her to end.

GEORGE'S BOSS

Fine. That would be great see you later then bye.

GEORGE

Good afternoon ma'am.

GEORGE'S BOSS

George...George... Guess who I was talking to?

GEORGE

A happy ex-client?

GEORGE'S BOSS

No but you nearly had it. It's a potential investor- from Spain, Jorge Gutierrez, a multi-company owner and a generous philanthropist. The meeting is in an hour so you better be ready.

EXT.RAMA'S PLACE-DAY

Sarah stands behind the door with her baby in her arms and knocks.

INT.LIVING ROOM-CONTINUES

Rama hurries to open the door as she arranges the place.

RAMA

Coming.

She peeps through the round hole on the door and opens it immediately smiling.

RAMA

(hugs Sarah)

Hi! Baby...

SARAH

Hello mum. I miss you.

Sarah enters room and sits in sofa.

RAMA

Pete is gone out but Jones is in his room. I'd tell him you're here.

INT.BEDROOM-CONTINUES

Rama enters room and finds Jones lying in bed. She calls him but he doesn't respond.

RAMA

Jones dear, your mum is here!  
Jones...

She taps and turns him and sees his eyes closed. He doesn't react, no movement. Rama checks his pulse on his hand but doesn't feel anything. She places her head over his heart but doesn't hear any beats either. Subsequently, she breathes into his mouth but he doesn't awake. She hurries out of the room carrying him in her arms.

INT.LIVING ROOM-CONTINUES

Rama arrives at room with the boy and informs Sarah of the situation.

RAMA

Sarah! Jones isn't responding...

SARAH

(rises with the baby)

What? What happened?

RAMA

I don't know...did you come with a car? We need to see a doctor...

(CONTINUED)

SARAH

No... the taxi is gone but we  
could get some outside.

They hurry outside, Sarah still carrying her baby in her arms.

EXT.STREET-CONTINUES

They stand by the road side, both waving frantically for a car to stop. Five minutes later, a saloon car stops and the driver, a young, handsome white man of about 27 years asks them where they're heading to. He's a doctor.

DOCTOR

Hi, where are you going?

SARAH

To the nearest hospital my son is  
dying!

Immediately, the man gets down from the car and helps them get into it. He pulls away shortly afterwards.

INT.DOCTOR'S PLACE-BEDROOM-DAY

Jones lies on the bed while the doctor tries awaking him with some shock device. He doesn't respond and he tries again and he responds. Sarah cries his name and attempts to hug him but the doctor stops her.

SARAH

My baby...

DOCTOR

No, please. He needs to feel  
better before anything.

SARAH

Ok. But why did it happen so  
doctor? Why did he scare us this  
way?

DOCTOR

I don't know honestly. But may I  
ask if anything happened to him  
today? Something that could have  
triggered this?

Sarah stares at her mother and Rama confesses to whipping his palms.

RAMA

Actually something happened. I  
whipped his palms because he went  
out without permission.

(CONTINUED)

SARAH

How many times mum? Enough to  
make him cry till he fainted?

Sarah says and exits the room with her baby. Momentarily,  
Rama follows her.

INT.LIVING ROOM-CONTINUES

Sarah argues with her mum.

RAMA

Look, every child needs to be  
disciplined when he errs and  
that's all I did.

SARAH

But you nearly killed him mum...  
you know how kids are...

RAMA

Yes I do. The moment you leave  
them they just fly away into the  
wild...just like you did.

SARAH

What?

RAMA

Yes that's the truth. Look what  
you got yourself into...getting  
pregnant and being neglected ONLY  
because your dad left us so you  
decided to go your own way...

Suddenly, the doctor enters the place.

DOCTOR

You can now see him. I'd go get  
him some water. Please excuse me.

SARAH

Thank you.

Sarah exits room and Rama follows her.

INT.BEDROOM-CONTINUES

Jones sits in bed staring at the door, expecting something  
when they enter. Sarah hurries to him.

SARAH

Oh baby...how are you? How do you  
feel?

Jones doesn't respond.

(CONTINUED)



RAMA

Jones my boy are you okay?

He nods his head but doesn't talk. Momentarily, the doctor arrives with a jug of water and a glass in a tray.

SARAH

Doctor what's wrong with him?  
Can't he talk?

DOCTOR

Jones, talk to your mother. Tell  
her you are ok.

Jones stares at Sarah and Rama and obey after a minute.

JONES

(softly)  
I'm fine.

SARAH

(hugs him)  
Oh my boy...I love you.

INT.2 RESTAURANT-DAY

In a plush place sits George, his boss and the assistant and daughter of Jorge Gutierrez, a young, slim, pretty white, Hispanic woman. George's boss introduces George to her.

GEORGE'S BOSS

This is my faithful and  
hardworking agent as well as  
assistant, George Corn.

JORGE'S DAUGHTER

Nice to meet you.

GEROGE

Nice to meet you too, Miss...

JORGE'S DAUGHTER

Gutierrez, I'm his daughter.

GEORGE'S BOSS

Oh...that's great! You work with  
your father. Alright, let's begin  
now...

INT.RAMA'S PLACE-LIVING ROOM-NIGHT

Sarah speaks with her mum after hugging her son good bye.

SARAH

(to Jones)  
I would soon be coming for you  
ok.

(CONTINUED)

JONES

Ok. I love you.

SARAH

I love you dear. Now go to your room and play.

JONES

Ok.

Jones exits room.

RAMA

What do you mean by 'I'd soon be coming for you?'

SARAH

It's what it is. He's my son, the one whose father abandoned me-

RAMA

You are not going to destroy the little boy's life as you did yours Sarah...no! He's my son too and he's going to stay right here with me.

SARAH

Well, we'd see about that. But please don't kill him...he's just a boy.

Sarah exits the room carrying no baby in her arms.

INT.GEORGE'S PLACE-LIVING ROOM-NIGHT

Sarah enters room looking angry. Gertrude sits in the sofa watching TV. Immediately, she rises to turn it off but Sarah stops her.

SARAH

No, don't. Watch. Is my baby ok?

GERTRUDE

Yes, he is. He just fell asleep.

SARAH

Alright. I'm going to see him. Do call me on the phone when you're leaving.

GERTRUDE

Yes ma'am.

Sarah exits room.

INT.SARAH'S BEDROOM-CONTINUES

Sarah kisses her baby in the cot and sits down on the bed and starts crying silently, tears fall down her cheeks but without a sound from her mouth.

INT.BAR-DAY

Only a handful of people are in the room. At a corner table, the fat, short man speaks with Pete's friend.

FAT MAN

I've some good news for you...but I will only tell in the presence of you and your friend. I want to surprise him too.

PETE'S FRIEND

Alright. I'd let him know about it.

FAT MAN

Good. I'd be expecting you both here by 8 tonight.

PETE'S FRIEND

Understood.

INT.RAMA'S PLACE-BEDROOM-DAY

Pete lies half asleep in bed when his phone rings. He picks it up as it lies on his bed.

PETE

Hello...

PETE'S FRIEND

Hi, I've got some news for you...

PETE

Ok. I'll be there, bye.

Momentarily, Rama enters the place carrying a basket of clean laundry.

RAMA

You're going some where?

PETE

Yeah later this evening. I promise to return with good news.

RAMA

(softly)

Whatever...

Rama proceeds to fold the clothes.

INT.BAR-GINA'S PLACE-DAY

Sarah speaks with Gina.

SARAH

So I can't make it today, I'm  
sorry...

GINA

Sarah do you realize that this is  
a job you're pursuing? I mean you  
can't always have your way...

SARAH

I know that but my son means a  
lot to me. I'm sorry but perhaps,  
it's time you find another  
singer...

INT.GEORGE'S PLACE-SARAH'S BEDROOM-NIGHT

Sarah sits on her bed breastfeeding her baby when George  
enters room, returning from work.

GEORGE

Hi.

SARAH

Hi. How was your day?

GEORGE

Fine. Good. I made a grand sale  
today. By the way aren't you  
supposed to be singing tonight?

SARAH

I quit. I need to spend more time  
with Ron.

GEORGE

That's true. Ok, I'm going to  
take a shower- I'm sweaty!

George exits room.

INT.KITCHEN-NIGHT

Gertrude sits at the dining table eating a plate full of  
food. Suddenly, George enters and she nearly chokes on the  
food. George fetches her some water from the fridge and  
she accepts and drinks.

GEORGE

Are you ok now?

(CONTINUED)

GERTRUDE

Yes please thank you.

GEORGE

Don't mention it. So what am I taking?

George walks to the gas stove.

GERTRUDE

(rises from chair)

Ma'am made you some food. Let me get it...

GEORGE

I've seen it thanks.

INT. BAR-NIGHT

Pete, his friend and the fat man (who wears a cap over the head and a sweater plus some glasses, disguised) sit chatting and drinking at a table. The place is full. They joke and laugh with no mention of the reason why they met, the diamond.

PETE

(drunk talking)

You know...I never imagined I'll been sitting here...

FAT MAN

Why?

PETE

Because I thought there were no bars as my wife never let me see one...

Pete, his friend, and the fat, short man chuckle raucously.

FAT MAN

That was good... very good man...now your turn pal.

PETE'S FRIEND

Oh my turn? Who said I made a turn? I can't even drive a wheel?

He says and laughs raucously with the others. An hour later, Pete and his friend are helped out of the room by two young men. The fat man isn't in the room.

EXT.BAR-CONTINUES

Some meters away from the bar, Pete and his friend, both drunk hold each other as they walk, heading where they think home is. Suddenly, a bright light shines upon their faces. They stand staring when a truck runs over them instantly.

INT.PETE'S PLACE-LIVING ROOM-NIGHT

Rama lies in the sofa asleep. Suddenly, the wall clock ticks and she awakes. The time says eleven. She rises looking shocked and walks to the window then shifts the curtain and stares outside but sees no one. Subsequently, she dials Pete's phone but receives no answer. She looks teary and desperate and exits the room. Moments later, she returns and exits the place for the outside.

EXT.LIVING ROOM-CONTINUES

Rama locks the front door and walks into the dark with a touch light and a big stick.

INT.NEIGHBOURHOOD-CONTINUES

Rama walks through the neighbourhood calling Pete's name. A stranger passes by and she flashes the light over the person's face. It's a young black man wearing a hood over his head and listening to music on a walkman. He screams angry words at her and she apologizes and walks quickly away.

EXT.STREET-NIGHT

The bodies of Pete and his friend lie unattended to in a dark place as there're no street lamps there.

EXT.RAMA'S PLACE-NIGHT

Rama returns home crying as she calls Pete's name still. She looks back often as she heads towards the front door. Suddenly, something like a stone hits the roof of her house and she shrieks and hurries inside.

INT.GEORGE'S PLACE-SARAH'S ROOM-NIGHT

Sarah lies asleep on her bed but suddenly, she screams and covers her mouth then lifts her upper body.

SARAH  
(softly)  
Mum?

She stares a minute before her in a contemplative mood and picks her phone from the lamp table beside her and attempts to dial a number but stops and places it down. Subsequently, she says a silent prayer and returns to sleep.

INT.RAMA'S PLACE-LIVING ROOM-NIGHT

Rama lies in the sofa weeping audibly. Suddenly, Jones appears before her.

JONES  
Mother where's dad?

Rama cleans her face and sits up then carries the boy unto her lap and hugs him then speaks.

RAMA  
He'd be right back.

EXT.STREET-DAY

Two paramedics carry the corpses of Pete and his friend into an ambulance. A crowd has converged there.

INT.RAMA'S PLACE-LIVING ROOM-DAY

Rama lies in the sofa asleep. Suddenly, her phone rings and she quickly picks it up but seeing it's her daughter she doesn't answer it.

INT.GEORGE'S PLACE-SARAH'S ROOM-DAY

Sarah dials her mum's number but receives no response. Immediately, someone knocks on the door. She wears her morning coat and asks the person in. George enters room in his pyjamas.

GEORGE  
Good morning, how was your sleep.

SARAH  
Good morning, I slept well thanks.

GEORGE  
Good. So you'd like to jog with me? I'm leaving for an hour...

SARAH  
Not today. I need to...

GEORGE  
I know. I'm gonna change and exit soon. Excuse me.

George exits room.

## INT.FAT MAN'S PLACE-LIVING ROOM-DAY

The fat short man speaks with a slender, tall, white French man. They sip some drinks.

FAT MAN

So what do you think of my proposal?

FRENCH MAN

Interesting, definitely something I'd be discussing with my colleagues.

FAT MAN

How about We have that discussion together...

FRENCH MAN

Sure. That would be possible. I'll talk to them so we set a date.

FAT MAN

I'd love that.

Minutes later, a plush black car pulls away from the compound. The fat man speaks with someone on his phone.

FAT MAN

Keep a close watch over them as they will me...

## EXT.STREET-DAY

George jogs and arrives at the spot where Pete and his friend's body were spotted. A crowd has converged at the spot with some police cars. George asks a young, black man in his early twenties what had happened.

YOUNG MAN

It seems some sort of accident happened here.

GEORGE

Were there witnesses?

YOUNG MAN

I don't know yet. No one's showed up as a witness but the police are asking questions.

GEORGE

Thanks.

George walks to an officer and questions him.

(CONTINUED)



OFFICER

We found the identities of both men...one Pete Mitten, a 60-year-old white and Rob Jenkins, 38-year-old white man.

INT.RAMA'S PLACE-LIVING ROOM-DAY

Rama in a pensive mood takes breakfast with Jones. Suddenly, he speaks.

JONES

Mum, where is grandpa?

Rama doesn't respond and the boy questions again. Momentarily, she breaks into a soft cry and exits room for the outside.

RAMA

(crying)

I don't know...I don't know...

EXT.COMPOUND-CONTINUES

Rama arrives outside and a car pulls up on the compound. Sarah (without the baby) and George exit it and walk towards her.

SARAH

Mum...

RAMA

Sarah? What do you want? You came for Jones?

SARAH

No mother. I have something to tell you.

RAMA

What is it? Just say it here.

GEORGE

It'd be better if we talk inside because it involves your husband.

INT.LIVING ROOM-CONTINUES

Rama weeps profusely into a handkerchief. George consoles her, tapping her. Sarah is with Jones in the bedroom.

RAMA

(stops crying)

He said he was going to have a meeting with a friend of his and was going to come home with good news...

(CONTINUED)

GEORGE

Did he mention this friend of his?

RAMA

(resumes crying)

No. He never did...

GEORGE

And he didn't mention where this meeting was going to take place?

RAMA

No...nothing...

INT.BEDROOM-DAY

Sarah plays with Jones arranging some Legos with him when George enters the place.

GEORGE

Hi, little boy how are you?

Jones stares a moment at him and responds.

JONES

Fine.

GEORGE

Would you give me a high-five?

JONES

(smiles)

Yes.

They clasp palms.

SARAH

How is she?

George gestures with his head asking Sarah to come with him. She reads it and walks to him and he whispers to her.

GEORGE

I think you should move in with her for now. She's not good.

INT.FAT MAN'S PLACE-STUDY-DAY

Seven men of which the French man and the fat, short man are part sit at a long table discussing about the diamonds. One of the men, an Indian-looking white of about 45 years old talks with an American accent. He's the owner of an estate development company.

(CONTINUED)

ESTATE DEVELOPER

What kind of security do we have at our disposal and how can we trust it?

FRENCH MAN

The town's mayor. He's a close friend of mine. He's all we need to carry this out.

FAT MAN

That's excellent, so what are we waiting for? Let's announce...

FRENCH

Not us. The mayor will after we've met publicly with him and the town's people.

ESTATE DEVELOPER

(to French man)

Good. Schedule the day and time and let us know.

INT.RAMA'S PLACE-LIVING ROOM-DAY

Sarah speaks with her mother about George's suggestion that she moves in with her. They sit at the small dining table.

SARAH

Mum, you need me. And I need you because we are family. I won't be here for long, just for a month if you want...

RAMA

I don't want Jones to think that sometime is wrong. He was very close to Pete.

SARAH

Of course, I'd remember that. So I'd be moving in early tomorrow morning with Ron.

Rama stares at her daughter for a moment and hugs her crying softly. Sarah cries too but silently.

INT.RAMA'S PLACE-LIVING ROOM-DAY

A day later, Sarah enters the room with Ron while Rama pulls in her suitcase. Jones immediately enters the room from the outside looking a bit dirty as he had been playing some ball on the compound.

(CONTINUED)

JONES

Mum!

SARAH

Hi! Sweetheart where were you?

JONES

Behind the house playing ball...

Jones says and tries to touch the baby in Sarah's arms. She sits down on the sofa so he does. He stares at his brother, Ron and tickles his feet. The baby laughs and Jones laughs also.

RAMA

Alright what may I get you?  
Drink, food?

SARAH

(Sarah hands a rubber bag to  
Jones)

Thanks but I'm ok. I brought you  
some cookies I baked. I told you  
I have a small baking business  
didn't I?

Jones takes cookies to Rama.

RAMA

(jokingly)

Yes you did. But I pray they're  
edible...

Sarah chuckles.

INT.GEORGE'S PLACE-LIVING ROOM-NIGHT

George arrives home with a guest- the daughter of Mr. Gutierrez. They chat and chuckle causing Gertrude who is in the kitchen to enter the room immediately thinking it's Sarah. George seems surprised to see her. Shyly she greets and leaves the room.

GERTRUDE

Good evening...sir, ma'am.

GEORGE

Good evening Gertrude, meet a  
friend of mine, Miss Gutierrez.

GERTRUDE

Nice to meet you ma'am.

MISS GUTIERREZ

(smiles genuinely)

My pleasure.

(CONTINUED)

GERTRUDE

Ok, please excuse me sir, ma'am.

GEORGE

Yes.

Gertrude exits the place.

MISS GUTIERREZ

You've such a pleasant young lady  
for a help.

GEORGE

She isn't a help per se, just a  
family friend. Would you like  
something to drink?

MISS GUTIERREZ

Mmm...yeah something cool not  
cold. And sans alcohol.

GEORGE

I'd be right back.

George exits the place. The lady sits in the sofa and  
takes a mirror from her handbag and stares at her face  
then touches up her hair a bit.

INT.KITCHEN-NIGHT

George and Miss Gutierrez sit at the dinning table eating  
and chatting.

MISS GUTIERREZ

...So after school, my dad asked  
me if I would like to work as his  
personal assistant and of course  
I accepted...

GEORGE

It would be a dream for me to be  
a P.A of such calibre.

MISS GUTIERREZ

You want a job? I could get you  
one but not here, in Spain.

George stares at her then speaks moments later.

GEORGE

Not as a janitor...

She chuckles and playfully slaps his cheek. George holds  
her hand and stares passionately at her. She smiles softly  
and slowly removes her hand.

## INT.LIVING ROOM-NIGHT

George locks the front door after Miss Gutierrez has left. Suddenly, Gertrude arrives at the room.

GEORGE  
Gertrude...

GERTRUDE  
Sir?

GEORGE  
I thought you were supposed to be with Sarah...

GERTRUDE  
Yes please but she told me to stay and take care of you- make your meals, do your laundry...

GEORGE  
That's kind of her but I wouldn't be needing your service. I could however employ you if you need a job.

GERTRUDE  
Thank you sir. But I'd rather go home to be with my family.

## INT.MAYOR'S PLACE-LIVING ROOM-NIGHT

The French man speaks with the mayor, a tall, bald, slender man of 55 years old. They sit in the sofa in a modest room. They speak under tone.

FRENCH MAN  
Are we alone?

MAYOR  
Of course. My wife's travelled and I have no kids.

FRENCH MAN  
Good. I need your help and as always I believe you would grant it without reservations.

MAYOR  
That's right if the pay is good.

FRENCH MAN  
Of course.

French man removes a fat brown envelope from his suit and hands it to the man. He unseals it and sees lots of dollars then smiles staring at the French man. The French man smiles softly and talks.

(CONTINUED)

FRENCH MAN

Your task is to announce to the people that they'll soon be evacuated to another place.

The mayor stares shocked at him but says nothing.

EXT.TOWN CENTER-DAY

The French man, the fat short man and the other three men including the estate developer sit before a congregation of the town people. The mayor addresses the people standing before a pulpit.

MAYOR

Good day to every member of this glorious community of ours. This is probably the first time an emergency meeting of this sort has been called. But I assure you there's nothing to be afraid of...

INT.RAMA'S PLACE-LIVING ROOM-DAY

Rama cooks some food on the gas stove in the room when someone knocks on the door. She opens it seconds later and sees the officer that George had spoken to a few days ago.

OFFICER

Good day ma'am. I'm officer Michael Plange I need to ask you a few questions about your husband, Pete-

RAMA

Please come in.

Officer enters room.

RAMA

Before anything I'd like you to be discreet and speak in a low tone as I don't want my grand son hearing-

Momentarily, Jones and Sarah enter the room coming from the outside. Sarah carries baby Ron before her.

SARAH

(to detective)  
Hello.

OFFICER

Hi.

(CONTINUED)

JONES

Are you a police man?

Officer smiles at Jones and replies.

OFFICER

So it seems.

Sarah stares at her mum who seems to talk to her with her uneasy look. She understands and exits the place with Jones.

SARAH

(to Jones)

Dear let's go and play while Mum cleans this place up.

EXT.TOWN CENTER-DAY

The meeting continues. The estate developer talks but the people murmur among themselves. The mayor pleads with them to be quiet using a megaphone. Suddenly, a young adult male voice screams from the crowd.

MAYOR

Silence please...Silence...

MALE VOICE

How can we be quiet when you are literally throwing us out of our land?

The people roar in support. The mayor cries again asking them to respect the man before them, the estate developer.

MAYOR

Friends this doesn't speak well of us...allow our guest to talk before making any comments please...

The noise calms down a bit and the estate developer claps thanking them.

ESTATE DEVELOPER

(clapping)

Thank you all. Before I answer your questions let me assure you that I am genuine as an estate developer. I'm not here to swindle any one or am I here to kick you out of your hard-earned homes...

The same male voice interrupts his speech again.



MALE VOICE

Just tell us what you're here for  
and let's go...

The crowd bursts out laughing. The French man stares at them and glances at the mayor who appears sorry for the comment.

ESTATE DEVELOPER

Right. Without wasting much time  
let's talk about your new  
settlement. It's a town just  
about 20 kilometers from here.  
It's nearer to the city, has  
better roads and most  
importantly, a vibrant trading  
center...

The mayor applauds raucously interrupting him. Momentarily, the men seated on the pulpit applaud too and soon some of the people begin to applaud. Minutes later, the meeting is over and the people park the benches and chairs into a storage building beside them. The mayor, the estate developer, the French man and three other men leave the place entering some posh salon cars that pull away shortly afterwards.

INT.FAT MAN'S PLACE-LIVING ROOM-NIGHT

The fat man talks with the mayor. They sip some drinks as they talk.

FAT MAN

(to Mayor)

How did it go? Did the people  
seem convinced?

MAYOR

I believe they are. Except for  
one bad nut who seem to have some  
influence on them.

FAT MAN

Who is he? Just get me his  
details and...he'll be history.

MAYOR

We're yet to know, I have some  
people searching for him as we  
talk.

FAT MAN

Good.

## INT.GERTRUDE'S PLACE-KITCHEN-NIGHT

In a small, modest room Gertrude cooks some food when someone knocks hardly on the front door. She exits the room quickly.

## INT.LIVING ROOM-CONTINUES

Gertrude opens door and sees a young man black man about 18 years of age dressed in a casual brown T-shirt and black jeans trouser holding out a flower to her. He's the young male voice at the meeting, the one being sought after. His name is Garvin. Gertrude appears shocked and afraid to see him. She pushes him out and exits room.

GERTRUDE  
(softly)  
Garvin!

## EXT.COMPOUND-CONTINUES

Gertrude speaks softly with Garvin at a dark corner of the house.

GERTRUDE  
Do you want me to get killed?

GARVIN  
No...

GERTRUDE  
Then stop visiting me at home. We  
could see each other at the  
restaurant or a bar but not home!

Immediately, someone calls her from the inside.

GERTRUDE  
Oh God! The stew!

She runs into the house recalling the stew she left on the fire. Garvin waits for a moment and walks away looking dejected.

## INT.LIVING ROOM-CONTINUES

Gertrude enters room and her mum, a tall, built woman of about 45 years instantly hurls some hot stew in a ladle onto her. She screams covering her face with her hands and runs out of the place to the outside.

## INT.RAMA'S PLACE-LIVING ROOM-DAY

Sarah irons some things when someone knocks on the door. She opens it and sees a young white woman of 18 years old. She carries a bag hanging on her shoulder and brings out a printed paper to Sarah then exits the room without talking. Sarah reads it afterwards and reacts in shock. Momentarily, Rama enters the place with Jones from outside. She had gone shopping.

SARAH  
(to herself)  
What? We're moving?

RAMA  
Hi, I came as early as I  
promised...

SARAH  
(shows her paper)  
Mum have you seen this?

RAMA  
(accepts it)  
What is it? Evacuation? Who's  
evacuating us?

SARAH  
An estate development firm. I  
didn't know about it... though  
they claim to have met with the  
people a few days ago.

RAMA  
This sounds strange. Why do they  
want to evacuate us just for  
modernization works?

## INT.GEORGE'S PLACE-KITCHEN-DAY

George fries an omelet when his phone rings suddenly lying on the dinning table. He answers it abruptly.

SARAH (O.S)  
Hi!

GEORGE  
Hey! Hi! Where have you been  
hiding?

SARAH  
At my mum's place. How are you?

GEORGE  
Good. Very well thanks. Well  
yes... but I can find out more  
about it if you want...

(CONTINUED)

SARAH  
Thanks but that won't be  
necessary...ok that's all. Bye  
until later...

GEORGE  
Yeah bye.

EXT.MAYOR'S PLACE-DAY

Sarah stands behind the front door of the mayor. Suddenly,  
the door opens to an elderly white, slim, pretty woman in  
her early forties, the mayor's wife.

MAYOR'S WIFE  
(cheerfully)  
Hello.

SARAH  
Hello ma'am. I'm Sarah Mann, a  
resident of this village can I  
see the mayor please?

MAYOR'S WIFE  
What for if I may ask?

SARAH  
To lodge a complaint.

MAYOR'S WIFE  
Alright come in.

Sarah enters place.

INT.LIVING ROOM-CONTINUES

Sarah sits in the sofa when the mayor walks in suddenly.

MAYOR  
I was told you wanted to see me?

SARAH  
(rises)  
Yes sir. I received a news letter  
about an evacuation exercise...

MAYOR  
(sits)  
And what about it don't you  
understand?

SARAH  
Why are we being sent out just  
for the sake of modernization?  
Couldn't we stay while the estate  
company made a heaven of here?

Mayor stares quietly at her and answers after two minutes.

(CONTINUED)

MAYOR

Apparently, you weren't at the meeting else you wouldn't have been here asking these questions. Ok, I'd clarify it all from the start. Sit.

EXT.MAYOR'S PLACE-DAY

Sarah walks away from the compound.

INT.LIVING ROOM-DAY

The mayor sits in the sofa with legs crossed. He appears to be in a pensive mood and disturbed and sips a drink. Suddenly, his wife enters.

MAYOR'S WIFE

Honey what was that woman here for?

He doesn't respond.

MAYOR'S WIFE

Honey-

MAYOR

(says and hurls glass onto floor)

What?

Mayor's wife glances a moment at him and hurries out of the room.

INT.RAMA'S PLACE-LIVING ROOM-DAY

Sarah storms into the room, looking furious. She bangs the door unintentionally and apologizes and cools down before Rama arrives there.

RAMA

Who... Sarah? Did you bang the door?

SARAH

(sinks into sofa)  
Sorry it slipped from my hand.

RAMA

You had an argument with your boss?

SARAH

No. Not with my boss but with the mayor.

(CONTINUED)

RAMA

What? You went to see the mayor?  
Why?

Sarah doesn't respond, just stares before her and straightens her hair with her fingers.

INT.MAYOR'S PLACE-STUDY-DAY

Mayor speaks with the fat short man. They sit in a sofa.

FAT MAN

Well I suggest you show her the door...

MAYOR

No... not murder...

FAT MAN

Then be ready to face the consequences because they'd come. I've to go if there's...

MAYOR

How about we compensate her? Get her a nice cottage in the new place...

Fat man stares a moment at her and slowly shakes his head and exits room.

INT.RAMA'S PLACE-LIVING ROOM-NIGHT

Rama takes supper with Jones. Suddenly, he speaks asking a strange question.

JONES

Mother, is grandpa dead?

Rama stares shocked at him and answers after a moment.

RAMA

Jones, why do you ask that?

JONES

Because I haven't seen him for a while now...

RAMA

That's because he's traveled. I told you he's gone to an island didn't I?

JONES

(nods head)

Yes.

## INT. BEDROOM-NIGHT

Sarah sits on a bed breastfeeding her son when suddenly someone opens the door. She stares at it waiting to see who it is but no one enters. She rises with the baby and closes the door which is partly open and turns to walk back to the bed but sees a shirt on the bed. It's a man's shirt which formerly wasn't lying on the bed. She picks it up and places it on Pete's bed then returns to sit down on her bed. Minutes later, she looks around her, feeling a presence and exits the room with her son, looking a bit frightened.

## INT. LIVING ROOM-CONTINUES

Sarah arrives at place and sees Rama clearing the table. Jones is out at the bath.

RAMA

Hey, I was just thinking about you. Supper is ready- potatoes and beef stew.

SARAH

(nervous tone)  
Delicious.

Sarah sits in the sofa.

RAMA

Should I serve you some?

SARAH

Yes thanks. Mum-

RAMA

Yes? What is it?

SARAH

I have a strange feeling. And I saw something while in the room- something which wasn't there before.

## INT. BATH-NIGHT

Some invisible being enters the bath where Jones is, in the men's toilet. It walks towards the men's toilet door and knocks softly on it.

## INT. MEN'S TOILET-NIGHT

Jones sits on the bowl playing with his fingers. Suddenly, he hears the knocks and calls Rama whom he refers to as 'mum'.

(CONTINUED)

JONES

Mum...

None responds. He calls out again and rises from the bowl, flushes and exits the room.

EXT.MEN'S TOILET-CONTINUES

Jones closes the toilet door and suddenly turns when he feels a presence behind him. He stares before him as though he has seen something and walks away to the sink to wash his hands. He opens the tap and the water pours slowly and very little. Therefore, he opens it a bit more but loses control over it as it flows rapidly. He tries closing it but in his confusion, opens it more causing the handle to remove. He screams and runs towards the exit where Rama and Sarah abruptly meet him. He screams, highly frightened and Rama holds him in her arms and carries him out. Sarah stays behind to close the tap. She tries fixing the handle but it slips from her hand and falls into the sink. She dips her fingers into it and searches but suddenly screams and tries pulling back her hand. Finally, she succeeds but her fingers appear reddened on the tips. Strangely, the water ceases flowing and she sees the handle in the sink. She hesitantly picks it up and fixes it then picks a mop and bucket in there and mops the floor.

INT.BEDROOM-NIGHT

Rama sits on Jones's bed tapping him on the back while he sleeps. Suddenly, Sarah enters the room looking a bit exhausted. Rama rises to meet her.

RAMA

How did it go? Could you fix it?

SARAH

Yeah, after a 'a battle' for the handle.

Rama spots Sarah's finger tips and sees them bleeding.

RAMA

Honey what happened? You're bleeding on your fingers...

SARAH

Am I? Oh God...

Sarah exits room quickly. Rama follows her.



INT.LIVING ROOM-CONTINUES

Sarah bandages her fingers. Rama enters room.

RAMA  
Honey what happened?

SARAH  
I don't know. But please don't  
talk about it any more. I...I  
need to sleep now good night.

Sarah exits room.

INT.MAYOR'S PLACE-STUDY-DAY

Mayor speaks with the French man and the fat man.

MAYOR  
It appears not everyone was at  
the meeting the other time-

FAT MAN  
So we hold another meeting?

MAYOR  
Yes.

FRENCH MAN  
That won't be a problem. I would  
organize it, make the idea to  
move out more appealing to them.

INT.RAMA'S PLACE-LIVING ROOM-DAY

Sarah cooks on the gas stove when someone knocks on the  
door. She hurries to open it. It's George.

SARAH  
Hi! What a surprise.

George enters holding two full plastic bags which he  
places on the dinning table.

SARAH  
(referring to food in bags)  
George...thanks but don't do that  
any more.

GEORGE  
All right! Sarah I came to tell  
you I'm leaving town...

SARAH  
And when would you be back?

(CONTINUED)

GEORGE

I'm relocating- to Spain. I may come on visits though.

SARAH

I see. That's great, working in Spain. A new environment, new people. Ok. I'd get you something to eat before you go.

She picks a plate and starts dishing in some food.

INT.BAR-NIGHT

Garvin sits at a corner of the room staring at the entrance when Gertrude enters the room. She looks around and suddenly, her phone rings. She picks it from her hand bag and sees a message and smiles then walks straight to Garvin.

GARVIN

You look stunning...

GERTRUDE

(seriously)

Shut up! Someone would hear us...

Gertrude says and chuckles along with Garvin.

GERTRUDE

So what am I drinking? You didn't buy anything?

GARVIN

I did but I already took it. See they don't sell juice here-

GERTRUDE

(says and chuckles)

Who said I wanted a juice? Get up and get me a drink, a real one...

Garvin smiles and rises to leave but suddenly, a supposedly drunk, white, slender man in sweater and a cap bumps into him causing him to fall onto the floor. Some men chuckle. He rises and pushes the man away angrily and insults him.

GARVIN

Hey watch it! Retard!

DRUNK MAN

(drunken tone)

Hey retard! Don't call me a retard!

(CONTINUED)

The men chuckle. Garvin ignores him and turns to walk away but the drunken man immediately falls onto Gertrude and starts kissing her on the head, cheeks and lips. She cries out resisting him. Garvin hurries to pull the man off her and punches him in the stomach and the face. The man falls to the ground but secretly removes a short knife from his pocket. Garvin hugs Gertrude and tends to leave the room with her when the man approaches him from behind and stabs him in the neck and back several times. Five men rush upon him to disarm him but one injects him secretly with a syringe and walks away when he has been disarmed. Gertrude lies beside Garvin's body screaming. Moments later, an ambulance carries Garvin's dead body away while the police officer who had interviewed Rama speaks with Gertrude.

OFFICER

I understand you were with the  
victim-

GERTRUDE

(crying)

I'm sorry I can't talk right  
now...

She says and exits the room in a hurry. The officer follows her.

EXT.BAR-DAY

Officer calls her to stop.

OFFICER

Miss! Wait please...

Gertrude stops a distance away weeping audibly. The officer walks to her.

OFFICER

I'm sorry about what happened.  
But we have to get the culprit to  
pay-

GERTRUDE

Later, I'd see you and talk about  
it. Now, I can't I'm sorry.

Gertrude runs away. The officer watches her go and returns to the bar.

EXT.STREET-NIGHT

Gertrude walks towards home crying silently. She seems a bit absent-minded as she stares before her like one under a spell. Suddenly, a bicycle approaches her but she doesn't stop and the rider instantly applies his brakes. The rider is a young white boy, about 11 years old. He stops and speaks to her.

(CONTINUED)

YOUNG RIDER

Excuse me?

Gertrude doesn't respond, she keeps walking. The boy calls again and gets off his bicycle quickly and runs to seize her arm. Gertrude stops and abruptly, a truck flies past them, would have flattened her if she walked across. Suddenly, she realizes the situation and holds her chest staring at the truck. The boy stares at her and asks if she's ok.

GERTRUDE

(stares at him)

Yes, Yes I'm fine. Thank you.

Gertrude hugs him warmly and walks away. The boy stares at her and sees her successfully cross the road then sits on his bike and rides away.

INT.GERTRUDE'S PLACE-LIVING ROOM-NIGHT

Gertrude enters room, her face composed, yet eyes a bit red. Momentarily, her mother enters the room.

GERTRUDE'S MUM

Where are you coming from?

GERTRUDE

Good evening mother-

GERTRUDE'S MUM

I asked you a question. Where have you been?

GERTRUDE

Went to see my former employer, ma'am Sarah.

GERTRUDE'S MUM

What happened to your hair? Did you get carried away by a hurricane?

GERTRUDE

(smiles)

Yes. It's the wind.

Gertrude exits room afterwards. Her mum watches her, unconvinced and slowly shakes her head.

EXT.TOWN CENTER-DAY

The town's people have converged to dine as lots of tables and chairs fill the place. Some music plays in the background. The mayor, the French man and the estate developer and his three men sit eating on the pulpit.

## INT.RAMA'S PLACE-LIVING ROOM-DAY

Sarah breastfeeds her baby while chatting with her mother who cooks on the stove.

SARAH

But how can they throw us out that way?

RAMA

Hey, they aren't throwing us out. They're giving every household an amount of \$20,000 plus a house, that's accomodation-

SARAH

And you think it's ok? It's worth the suffering we're going to go through?

RAMA

What suffering?

SARAH

Forget it.

## INT.GERTRUDE'S PLACE-LIVING ROOM-DAY

Gertrude tidies up the room when someone knocks softly on the door. She opens it and sees the white police officer who had spoken to her at the bar.

GERTRUDE

Hi, how did you locate me? I didn't tell you did I?

OFFICER

(smiles)

You didn't need to. Can I come in?

GERTRUDE

Yes please.

Officer enters room and Gertrude locks door behind him. Officer turns to stare at her when he hears the click.

OFFICER

Was that necessary?

GERTRUDE

Yes else my mum walks in suddenly and cause a scene.

EXT.TOWN CENTER-DAY

The people continue to dine. The men at the pulpit chat among themselves.

ESTATE DEVELOPER  
(to French man)  
That was a well-thought of plan.  
Congratulations...

FRENCH MAN  
Who would ever resist food like  
this?

MAYOR  
Someone already did by not  
attending this party-

FRENCH  
Someone who may be dumb and poor.  
Some of these people have not had  
a decent diet for months or even  
years-

ESTATE DEVELOPER  
Let's talk about my speech to  
address the people.

Minutes later, the estate developer addresses the people.

ESTATE DEVELOPER  
...As said before, each household  
would be provided with an amount  
of \$20,000 plus residence.  
Transportation to the place would  
be provided so no need to  
worry...

A female adult voice from the crowd interrupts with a  
question.

FEMALE VOICE  
And when are we leaving?

ESTATE DEVELOPER  
In five days time, in the  
morning. Therefore, I endeavour  
you all to begin packing your  
luggages... the trucks will be  
arriving today.

INT.MAYOR'S PLACE-STUDY-DAY

The mayor chats with the French man and the fat short man.

MAYOR

So, we have the people now but  
where are they going to stay?

FRENCH MAN

In their new residence of course.  
I'd have a talk with the mayor  
tonight.

FAT MAN

(says and chuckles)  
Yeah, a fat talk...

FRENCH MAN

Exactly.

MAYOR

But I thought you already did  
that. You mean the people would  
have no place to stay were they  
to leave today?

EXT.STREET-NIGHT

A few trucks arrive at the village.

EXT. 2 MAYOR'S PLACE-LIVING ROOM-NIGHT

At the new settlement: The French man, dressed in a suit  
and a hat descends from a posh, black car and walks  
towards the building and knocks against the front door.  
Moments later, a bald, elderly, white man about 67 years  
appears behind the door. He immediately recognizes the  
French man calling him, 'Son' and lets him into the room.

INT.LIVING ROOM-CONTINUES

The French man sits in the sofa while the bald elderly  
mayor talks with him standing.

2 MAYOR

Son, where have you been?

FRENCH MAN

Around. You should have looked  
for me if you needed me dad...

2 MAYOR

(sits and hugs him)  
Oh son...I miss you dearly.

French man hugs him casually, making faces behind him.

(CONTINUED)

FRENCH MAN  
(stops hugging)  
I miss you too dad. Are you all  
alone here.

2 MAYOR  
Yes. I'm alone. Gladys died 3  
years ago from a heart attack.  
And the kids are all grown up and  
living in Europe.

FRENCH MAN  
Good. We need to talk.

INT.RAMA'S PLACE-BEDROOM-NIGHT

It rains heavily with lightning and thunderstorms. Rama and Jones share a bed while, Sarah and her baby lie on Pete's bed. Suddenly, some noise like a door opening fills the room. Rama doesn't react as she's fast asleep. Yet, Sarah awakes and stares at the door but finds it still closed. After three minutes of staring, she returns to sleep. Suddenly, after five minutes, a loud sound like a falling pan fills the air. Sarah abruptly awakes, so does Rama.

RAMA  
Sarah what was that?

SARAH  
Sounds like some falling  
utensil...I'd go and check.

RAMA  
I'm coming with you...

SARAH  
No mum, stay behind with the  
kids, I'd be right back.

Sarah rises and exits room.

INT.LIVING ROOM-CONTINUES

Sarah enters place and sees a cooking pot lying on the floor about ten steps away from the stove. She picks it and places it on the stove then walks to check the door. It's still locked. Then she stands before the shut windows admiring the rain. A minute later, she turns quickly feeling someone's presence behind her though none is there. She stares before her but sees no one and turns round to face the window. Abruptly, she screams seeing the face of an elderly, built man, Pete, behind the window. She runs out of the room to the bedroom.



## INT. BEDROOM-CONTINUES

Sarah meets Rama at the door.

RAMA

Sarah what happened? I heard you  
scream...

SARAH

(trembling voice)  
I saw him...I saw him mum...I  
did...

RAMA

Who?

SARAH

Pete...your husband...

RAMA

But...Pete is dead...

Momentarily, a dark figure appears, lying beside the baby on the bed where Sarah had been sleeping. The baby begins to cry in a strange way and Sarah quickly picks him up and he stops crying. None sees the dark figure as it's invisible to the eye. Minutes later, Sarah joins Rama on her bed with Jones. The dark figure appears to be Pete's ghost who lies on his bed sleeping with eyes closed.

## INT. MAYOR'S PLACE-LIVING ROOM-NIGHT

The French man lies asleep in the sofa at the room. Suddenly, his phone rings and he slowly answers it picking it from beneath the sofa.

FRENCH MAN

Hello? Who? Yes, we did. All  
we'll be over with by tomorrow.  
Bye.

Suddenly, the mayor enters the room, dressed in a splendid black suit. The French man sees him and appears shocked.

FRENCH MAN

Dad where are you going?

2 MAYOR

(happy tone)  
No where. Just trying out the  
suit. How do I look?

FRENCH MAN

Great, excellent. But you should  
be sleeping now. Tomorrow's going  
to be a big day.

(CONTINUED)

2 MAYOR

I know but I just couldn't resist  
the temptation of trying on the  
suit. It's so beautiful son,  
thank you.

FRENCH MAN

Thanks. But now you must go to  
bed.

He rises and exits the room with the mayor. Minutes later,  
he returns to the living room and lies on the sofa to  
sleep. Thirty minutes later, it begins to rain.

INT.2 MAYOR'S BEDROOM-NIGHT

The mayor lies in bed with his suit asleep and snoring  
lightly. Suddenly, he awakes and realizes he still has the  
suit on and leaves the bed. He picks a pyjamas from his  
closet and begins to undress, taking off his coat first.  
He proceeds to remove his trouser, leaving some shorts on.  
Then he hangs the suit on a coat hanger and begins to wear  
his pyjamas. Momentarily, a flash of lightning appears  
close by and seconds later, the sound of thunder fills the  
air. He screams and abruptly collapses onto the floor,  
voluntarily and lies on his stomach then covers his head  
with his hands.

INT.LIVING ROOM-CONTINUES

The mayor in his shorts and nothing else arrives at the  
room in a hurry crying 'Son'.

MAYOR

(taps him)

Son! Son!

FRENCH MAN

(stares at him)

Dad? What's wrong?

MAYOR

You have to come with me...I was  
nearly struck by lightning...

FRENCH MAN

How serious was it?

MAYOR

Very...so serious I had to lie  
down and crawl on my belly  
here...

FRENCH MAN

Alright, let's go.

## INT.2 MAYOR'S BEDROOM-DAY

Moments later, the French man lies beside the mayor on the same bed, their backs facing each other's.

## INT.RAMA'S PLACE-LIVING ROOM-DAY

Sarah, Rama and Jones take breakfast. Suddenly, Rama talks seeing Sarah appears troubled.

RAMA

It's such a nice day isn't it? So cool because of last night's rain. Sarah let's go for a walk today...

SARAH

Yes. I would like that. The kids would like it too.

RAMA

That's true so when? Immediately after breakfast or later in the evening?

SARAH

Later in the evening would be fine. Could you make me some warm water for the child's bath mum?

RAMA

Of course. No need to plead.

Rama rises and picks a pot and exits the room with it.

## EXT.COMPOUND-CONTINUES

Rama collects some water from a barrel beside the house into the pot in hand. Momentarily, some air begins to blow and all of a sudden, the water in the barrel starts to tremble. She ignores it and continues fetching but it gets aggressive like a turbulent sea and she drops the pail in the barrel and runs away.

## INT.LIVING ROOM-CONTINUES

There's none in the room when Rama arrives there. She calls Sarah's name but doesn't hear her. She runs to the bedroom door and tries opening it but it's locked. She cries Sarah's name but hears nothing. Subsequently, she boots the door with her leg and it opens and she runs in.

## INT. BEDROOM-CONTINUES

Rama enters room and sees no one there. She cries Sarah, Jones but none answers. Desperate, she searches under the bed and the wardrobe then finds Sarah sitting in it with her baby in her arms. She's unconscious. She brings them out and lays them on the floor and performs resuscitation on both simultaneously beginning with the baby. Sarah awakes after five minutes, slowly opening her eyes. The baby however stays unconscious. Rama keeps on to revive him. Suddenly, Jones's voice is heard somewhere in the room crying in a frightened tone.

JONES

Mum!

SARAH

(softly)

Jones...Jones...

Sarah tries to rise but is unable to as she's weak. Rama rises from the baby and opens the other side of the wardrobe but doesn't see Jones.

JONES

Mum! I'm here! Under the closet...

RAMA

What?

Rama bends and looks under the wardrobe but doesn't see anything. She rises and momentarily pushes the wardrobe away from the wall and sees Jones against the wall. Meanwhile, the baby has revived as it's heart beats. Sarah kisses him, cuddling him in her arms as she sits on the floor leaning against Rama's bed. Rama cuddles Jones in her arms, crying over him.

RAMA

(crying)

What's happening to us? How did this all happen?

## INT. LIVING ROOM-DAY

Hours later, an elderly white man, of 50 years and in a long white robe holding a Bible speaks with Rama, Sarah and Jones. They sit in the sofa while he sits in a chair before them. He's the town's priest.

PRIEST

You have to dedicate your lives to God, because that's the only way you can be rid of this evil...

(CONTINUED)

RAMA

But why would Pete try to harm us? We're his family...

PRIEST

It's not Pete who's trying to harm you- it's evil, the devil.

SARAH

But what have we got to do with the devil? We don't practise magic or sorcery, do we mother?

RAMA

No. I have never done that and Pete never did that too-

PRIEST

You don't necessarily need to do that- the devil can still find his way if you're not in the Lord...

## INT.2 MAYOR'S PLACE-KITCHEN-DAY

The French man fries an egg. Momentarily, his dad, the mayor walks in, wearing his pyjamas and swinging his arms.

2 MAYOR

(loudly/cheerfully)

Good morning! Son!

The French man is startled and nearly drops the egg he's transporting into a plate beside him.

FRENCH MAN

Dad! What's that?

2 MAYOR

(stops swinging arms)

What is what?

FRENCH MAN

You don't have to scream that way when talking to someone close by.

2 MAYOR

(sits down)

Oh...sorry...you are terrified. Like I was last night when the thunder struck. Anyway, I'm alive and happy, are you?

French man places a plate of sandwich before his dad and returns to the stove to fry another egg.

## INT.1 MAYOR'S PLACE-STUDY-DAY

The mayor speaks on his phone when his wife enters suddenly.

MAYOR  
We'll talk later. Bye.

MAYOR'S WIFE  
That woman is here again. She needs to talk with you URGENTLY as she claimed.

MAYOR  
Did she come alone?

MAYOR'S WIFE  
What has that got to do with the talk?

MAYOR  
Let her in.

MAYOR'S WIFE  
Honey I asked you a question-

MAYOR  
(sternly)  
I said let her in.

Mayor's wife walks angrily out of the room. Minutes later, Sarah stands at the table talking with the mayor.

SARAH  
I prefer to stand.

MAYOR  
Ok, say what you're here for and leave.

SARAH  
I demand a house of my own in the new residence. My family and I cannot bear to live in a single room with multiple utensils...

MAYOR  
Alright that's no problem. Just give me your name and I'd get the house ready.

Sarah stares a moment at him and picks a sheet of paper from her bag and hands it to him. He looks at it and slowly nods his head.

(CONTINUED)

MAYOR

Bella Cross, nice name. You'd receive the address and keys to your new house earliest by tomorrow.

Sarah stares a moment at him, saying nothing and leaves.

EXT.RAMA'S PLACE-DAY

A truck pulls up before their compound.

INT.LIVING ROOM-CONTINUES

Sarah pulls a big suitcase towards the entrance door.

SARAH

Mum! They are in!

RAMA (O.S)

Alright, I'd be right there. I'm changing Ron's napkins. Take the bags outside and don't forget the furniture!

SARAH

Ok!

Sarah exits the room. A female truck driver approaches and greets her.

FEMALE TRUCK DRIVER

Hi, are these all your things?

SARAH

No, there are some inside. Some furniture and some cooking pots and a stove...

FEMALE TRUCK DRIVER

Ok.

Truck driver pulls the bag away and one of two young men with her places in at the back of the truck. Then the young men walk to Sarah and enter the living room with her.

INT.LIVING ROOM-CONTINUES

The young men carry the sofa but are unable to get it through the door as it's bigger than it. Sarah stands out holding the door for them. Momentarily, Rama enters the place with Ron strapped before her and Jones by her.

RAMA

What's going on here?

(CONTINUED)

SARAH

They can't get it out of the door. How did it get in mum? It's so bulky!

RAMA

(chuckles)

Pete got it, but it was probably before the doors were made.

Sarah chuckles.

SARAH

So what are we going to do? Leave it?

RAMA

With \$20,000 in our account we could definitely get a SMALLER one.

Moments later, Sarah, Rama and the kids sit beside the female driver and they pull away.

INT.STREET-DAY

Several trucks carrying the town's people and their belongings move along with them. Jones and Ron are both asleep in Rama and Sarah's arms.

INT.1 MAYOR'S PLACE-STUDY-DAY

The mayor, the fat short man and the estate developer talk and make merry with drinks.

FAT MAN

(lifts his glass)

To a new life!

MAYOR

Cheers!

ESTATE DEVELOPER

Cheers!

MAYOR

(about French man)

Hey, has any one heard of Steven?

FAT MAN

Yeah, we spoke this morning. He's with his old man, apparently he misses him a lot.



## INT.NEW SETTLEMENT-APARTMENT-NIGHT

Some trucks arrive at the new settlement before an apartment building. The villagers descend with their luggages and walk to occupy the old-looking storey building.

## EXT.SARAH'S NEW HOUSE-NIGHT

Sarah unlocks the door to the brand new, medium-size, block-made house. She enters pulling along their big suitcase while Rama brings in Jones. Outside, a basket of cooking utensils and a bag of food stuffs plus the gas stove and cylinder remain.

## INT.LIVING ROOM-CONTINUES

Sarah turns on the light and suddenly screams, covering her mouth on seeing the plush place, white walls, a sparking grey carpet, a TV, some paintings on the wall and a beautiful, large but not bulky sofa. Jones immediately runs and sits in the sofa, keeping his legs down on the floor.

RAMA

Sarah...what did you do to them?

SARAH

Mum...I only asked for a house not...this.

RAMA

(jokingly)

Why don't you like it?

SARAH

Mum! I love it but...why this? I mean we could do with any nice place but-

RAMA

(hugs Sarah)

Honey, thank you. I don't know what you said but I LOVE THIS PLACE.

## INT.2 MAYOR'S PLACE-LIVING ROOM-NIGHT

The French man speaks with someone on the phone.

FRENCH MAN

They just checked in. Of course, bye.

INT.SARAH'S NEW HOUSE-KITCHEN-NIGHT

Sarah talks to someone on the phone, George.

SARAH

Yeah, we arrived a few hours ago  
but it's great here... I wish you  
were here to see it. Ok, good  
night, bye.

Sarah looks about the place and smiles then walks to the windows to close them. Suddenly, she spots a dark figure standing in the compound. She immediately exits the room, turning off the light.

INT.LIVING ROOM-DAY

Sarah opens the front door quietly and exits the place holding a powerful electric lamp in hand.

EXT.COMPOUND-CONTINUES

Sarah stands behind the front door and places the light on the figure and screams.

SARAH

Don't move! What do you want?  
Why are you here?

The figure, that of a young man of about 18 years stops and turns with his hands in the air.

SPY

It's just me. I'm Ryan, I only  
wanted some food.

SARAH

Liar! Bloody thief! You better  
find someone else to rob because  
the next time I see you, you'll  
be a dead man.

SPY

Hey cool. I'm no thief by the  
way.

He walks slowly away. Sarah waits till he's disappeared and quickly returns inside.

INT.SARAH'S BEDROOM-NIGHT

Sarah enters her room dressed in a night gown. She turns on the light and glances about the plush place with a single big bed, a sofa and a bedside lamp. Ron lies in his cot and she walks to him and kisses him on the head and lies down to sleep.

## INT.FORMER SETTLEMENT-PETE'S FARM-DAY

The estate developer and the fat short man stand overlooking the area as some combine harvesters harvest the crops off the farm.

FAT MAN  
(to estate developer)  
How long is this going to take?

ESTATE DEVELOPER  
It's not so big a place so probably a day or less.

FAT MAN  
Alright. So, what are we going to do about the others? We don't need them any more do we?

Estate developer stares a moment at him then responds.

ESTATE DEVELOPER  
That's my business to worry about.

FAT MAN  
Ok. Fine. But I need my share of whatever comes out of this. Besides, it was my idea not yours.

Fat man subsequently walks away. Momentarily, the estate developer receives a call on his phone.

ESTATE DEVELOPER  
You were right about him. Of course, immediately.

## EXT.STREET-DAY

The fat man sits in his private salon car being driven by a chauffeur. He checks his mails on his lap top. Momentarily, he receives one in his spam box from an unknown source that says:

Hey buddy! Care for a drink?

He immediately deletes it and closes his lap top then sits back to relax. Five minutes later, he starts coughing and attempts to open the windows but they fail to open. The driver coughs too.

FAT MAN  
(to driver)  
Hey, Carl open the windows what's wrong with you...

(CONTINUED)

The driver doesn't respond but continues to drive. Momentarily, the fat man taps him and he drops onto the seat beside him. The fat man screams and attempts to get into the driver's seat. He successfully seats himself before the steering and opens the windows finally. Yet, five minutes later, a large, truck moving at top speed drives straight into him, killing him instantly.

EXT.NEW SETTLEMENT-PARK-DAY

Sarah, Rama, Jones and her baby take a walk on a park. They're only a handful of people there.

SARAH  
(inhales)  
You know what mother, I think I like this place.

RAMA  
You just got here. Don't count your chickens before they're hatched.

JONES  
Mum, do we have chickens?

Sarah and Rama chuckle.

SARAH  
No honey but we can get some.

RAMA  
Yes, I think we need some birds. May be we should pass by the market from here, what do you think Sarah?

SARAH  
I agree. Sure.

INT.MARKET PLACE-CONTINUES

An hour later, they arrive at the market place. Jones walks holding Rama's hand. He looks about for fowls and suddenly spots one but in a woman's basket.

JONES  
Mum! Mum! I saw a chicken! I just saw a chicken!

RAMA  
Where?

Jones looks for the fowl but doesn't see it as the woman has walked away.

(CONTINUED)

JONES

I can't find it but it was there...

SARAH

Don't worry, we'd find another one.

Five minutes later, they arrive at a clothing and jewelry shop and stop to buy some things.

INT.CLOTHING SHOP-DAY

They enter the shop which has a lot of people within. Rama holds Jones's hand still as they walk to a stand and look through some fabrics. Jones looks about and suddenly after five minutes, spots a man carrying some fowls in a basket on his head. He taps Rama's hands but Rama seems busy admiring the fabrics and doesn't respond to him. Slowly, he removes his hand from hers and slips away. Just then, Rama realizes his absence and cries his name but he doesn't.

RAMA

Jones! Jones! Jones!

Rama rushes out of the room. Sarah sees her leave and goes after her.

SARAH

Mum! What's wrong?

EXT.CLOTHING SHOP-CONTINUES

Rama and Sarah arrive outside but don't see Jones. They both call him. Rama proceeds to look for taking the same direction he too. Sarah follows her.

RAMA

Jones! Jones answer me!

SARAH

Jones! Jones!

Meanwhile, Jones has stopped the fowl seller, a young, brown-skinned, slender, short boy of about 15 years of age. The two walk towards Rama and Sarah with Jones leading the way. Suddenly, he meets Rama who instantly slaps him on the cheek.

RAMA

(says and slaps him)  
Foolish boy!

JONES

Mum!

(CONTINUED)

SARAH  
Mum no! Don't hit him please!

Sarah rushes to his side, shielding him from her mother who tries hitting him again. Jones doesn't cry loudly though tears fall from his eyes.

RAMA  
(loudly, angrily)  
Why are you defending him?

SARAH  
Because it's enough mum, we're in public!

RAMA  
One day this boy would kill me and it would be your fault!

She says and angrily and briskly walks away. Sarah watches her go while Jones buries his head in her dress. Moments later, Sarah accepts a big, white fowl from the seller and hands him some money and walks away with Jones.

INT. OLD SETTLEMENT-PETE'S FARM-DAY

Some boring works commence on the farm all in search of some diamonds.

INT. SARAH'S NEW PLACE-KITCHEN-NIGHT

Sarah sits at the table eating with Jones while Ron breastfeeds at her breast. In a large, card box, the hen sits feeding on some grains in a bowl. Jones occasionally stares at it and smiles. Suddenly, Rama enters the place but says nothing. She picks a cup from the basket of plates on the sink and fills it with some cool water from the fridge and exits the room with it. Sarah stares at her and slowly shakes her head. A minute later, she speaks with Jones.

SARAH  
Jones, remember what I told you today?

JONES  
(nods head)  
Yes I do. I won't do that again. Never.

Sarah smiles at him and softly brushes his hair with her hand.

## INT.SARAH'S BEDROOM-NIGHT

Sarah lies asleep with Ron beside her. An hour later, she hears a loud sound like a gun shot. She immediately awakes and listens for five minutes but nothing sounds again and she returns to sleep.

## INT.OLD SETTLEMENT-DAY

Construction works have began in the village as a group of workers converge in an area mixing concrete and others. Before them, the foundation of a large building stands. The estate developer stands there with the French man watching them.

ESTATE DEVELOPER

This would be the first mayor sight in the town.

FRENCH MAN

La Sierra, I love the name. Sounds exotic.

ESTATE DEVELOPER

Yep. I believe it's going to glitter just like the stones.

FRENCH MAN

Talking about the stones, how much do we have now?

ESTATE DEVELOPER

Why do you wanna know?

FRENCH MAN

Because I'm also a shareholder in the business, aren't I?

## INT.ESTATE DEVELOPER'S PLACE-STUDY-DAY

The estate developer places a small, black, fabric sack on the table and carefully empties its contents, some diamonds onto the table. They make about two handfuls. The French man stares at them and smiles.

ESTATE DEVELOPER

This is all we have- for now. We're still digging.

FRENCH MAN

Awesome. Too bad the real owner didn't live to see this.

ESTATE DEVELOPER

(says and chuckles)

I understand he did see it but wasn't sure what it was.

(CONTINUED)

FRENCH MAN

(chuckles)

Probably because it wasn't cut... So when do I get a bit of my share?

ESTATE DEVELOPER

Any time. Even now.

INT.PETE'S FIELD-DAY

4 pm: Ten tall men (guards) stand outside the farm overseeing the boring of the land. Suddenly, one of the operators of the boring machines, a medium-height, white slender, man of 30 years with mustache stops his machine and descends from it. He walks to one of the guards and informs him he's going to relieve himself. The guard nods and he walks away.

EXT.FARM-CONTINUES

The man walks quickly away heading for some bushes near by.

INT.SARAH'S NEW HOUSE-KITCHEN-DAY

Sarah places a drinking trough into a small wooden coop where the fowl now stays. On the yard playing ball is Jones while Rama hangs some clothes on the line. Suddenly, it begins to drizzle.

SARAH

Is it drizzling mother?

RAMA

So it seems.

SARAH

Then we better get the clothes inside-

RAMA

Do you really believe it's gonna rain? It's been drizzling for over a month now...

Abruptly, there's a sound of thunder and Rama bends. Sarah chuckles and momentarily, the rain pours heavily. Sarah helps Rama remove the clothes from the line. Meanwhile, Jones continues playing the ball. Rama cries at him and he stops and runs inside with the ball.



## INT. BUSHES-DAY

5 pm: The machine operator maintains a short distance from some five guards who chase him. With the sky getting darker, he uses a small touch light to find his way. Suddenly, he spots a large folded cobra lying in his way. He looks about and finds the only exit, a narrow path which he follows quickly. The men soon reach the area and see the cobra then take the narrow path.

## EXT. ROAD-CONTINUES

The machine operator emerges out of the bushes onto a road. Just then, a fast moving car approaches him. He tries to move aside but it's too late. Therefore he lies down on the ground and the long vehicle passes over him, not crashing him. The guards reach the place and see no one but the long vehicle passing away. They wait for three minutes then run towards the opposite end of the road. Moments later, the man rises and runs towards the path where the truck came from. Thirty minutes later, he continues running but feels faint and collapses onto the ground. Ten minutes later, it suddenly begins to rain and he awakes and sees the bright lights of a car approaching from behind him. He quickly moves aside, not entirely off the road. The car stops beside him and the driver, an elderly, white man of 57 years speaks to him.

ELDERLY MALE DRIVER

Hey, you need a ride?

FUGITIVE

(says and joins vehicle)

Yeah!

The car pulls away afterwards.

FUGITIVE

Thanks.

ELDERLY MALE DRIVER

(cheerfully)

No problem. So where are you heading to?

FUGITIVE

The next town, that's where you are going right?

ELDERLY MALE DRIVER

Not precisely...

The elderly man says and immediately hits the man's face with the back of his right hand. Then abruptly points a gun at him, ready to shoot. Immediately, the fugitive cries 'Watch out!' and the elderly man turns his eyes before him. Momentarily, the man knocks the elderly man's

(CONTINUED)

hand with his torch light. He bends his head to do so as the bullets hits the window behind him and the gun falls down. The man picks the gun and abruptly shoots the elderly man twice in the chest. He dies instantly and the man throws the gun out of the window then takes control of the wheel. Ten minutes later, some two cars follow him. By now he sits before the wheel as the corpse is no longer in the car. The car after him shoots and he bends the head so the bullets crash the windscreen. The shooting continues then three minutes later, a truck approaches him and he jumps out of the car onto the road side, leaving his car to crash with the truck causing a huge explosion and blocking the road. He rises and runs through the bushes having only his phone as light.

INT.SARAH'S NEW HOUSE-LIVING ROOM-NIGHT

The rain continues: Sarah sits before the TV watching a movie in silence. Momentarily, she rises and walks to the windows then stares outside admiring the rain. Suddenly, she spots a dark figure running onto the compound. She quickly exits the room.

INT.KITCHEN-CONTINUES

She unlocks the door which hides the sink and picks out a black polythene bag and exits the room with it.

INT.LIVING ROOM-CONTINUES

Sarah quickly unlocks the front door holding a loaded pistol in hand. Soon, she opens the door and steps out.

EXT.COMPOUND-CONTINUES

Sarah arrives outside and the man is already at her door. She points the gun at him and he lifts both hands.

FUGITIVE

Please...don't shoot. I've got news for you.

Sarah advances towards him, standing only about ten steps away. She realizes it's a different person from the spy. She points the gun to his chest, standing only a step away now.

SARAH

What is it?

The fugitive glances about quickly and removes a piece of diamond rock from his pocket.

FUGITIVE

(shows her rock)

Some men want me dead because I found this.

(CONTINUED)

SARAH  
Wow...this is...

FUGITIVE  
Yeah, diamond. I found it on a  
farm in the next town.

Sarah stares at him surprised.

INT.KITCHEN-CONTINUES

Sarah sits at the dinning table with the man who sips some  
tea and eat while Sarah in a pensive mood, stares at the  
double thumb-size rock holding it in her hand and turning  
it about.

FUGITIVE  
What are you thinking?

SARAH  
(softly)  
The development, modernization of  
our land was all a ploy...to get  
us away...

Momentarily, Rama enters the place in her light, night  
gown.

RAMA  
(exclaims and exits room)  
Oh Jesus!

SARAH  
Oh...God...that's my mum...she's  
gonna come back and complain...

FUGITIVE  
Oh sorry, I could just spend the  
night outside...

SARAH  
No! No, just wait here for me.  
I'd talk to her.

INT.RAMA'S ROOM-CONTINUES

Sarah talks with Rama.

SARAH  
Mum, it's not what you're  
thinking. That guy is here to  
help us...

RAMA  
How? Give us protection? If so  
from who?

(CONTINUED)

SARAH

He told me something about our village. But I can't tell you if you're like this.

RAMA

(sits on bed)

Alright. Fine. Tell me I'm calm.

SARAH

(kisses her cheeks)

Later, it's late. Good night.

Sarah exits room.

INT.KITCHEN-CONTINUES

Sarah arrives there but doesn't see the man. She turns to leave the room but he immediately talks.

FUGITIVE

Looking for me?

Sarah turns round and smiles and walks to him and slaps him hard on the cheek.

SARAH

You scared me. However, my mum is ok so no need to worry.

FUGITIVE

Thanks. But I have to leave...else you may be in danger...

SARAH

How do we stop them? Now, we have some evidence, all we need is to get someone to collaborate our story right?

The fugitive hands the rock to her.

FUGITIVE

Take this. But I'm sorry I can't help you. I don't want to die...I have a family...

SARAH

I understand. God be with you.

Fugitive exits place. It continues to rain.

INT.KITCHEN-DAY

6 AM: Sarah enters the room as Rama cooks a meal for breakfast.

SARAH  
(cheerfully)  
Good morning mum!

RAMA  
Good morning. Now tell me what  
you wanted to tell me yesterday.  
And by the way where is that man?

SARAH  
Gone. As I said he only came to  
deliver a message to me. George  
is back and I need to show him  
here.

RAMA  
Ok. When would you be back?

SARAH  
Later tonight or tomorrow  
morning. It's quite a distance  
... I'd call you when I get there  
so don't worry mum. Bye.

Sarah exits room. Rama says a bye when she's already left.

EXT.STREET-DAY

Sarah boards a bus out of the place.

INT.BUS-DAY

A young man wearing a hat and some transparent spectacles  
writes a message on his phone sitting three seats behind  
Sarah.

TEXT MESSAGE: I'm in a bus...with Miss B. It appears she's  
leaving town...

INT.2 MAYOR'S PLACE-BEDROOM-DAY

The French man dials a number on his phone. Moments later  
it goes through and he speaks to someone.

FRENCH MAN  
Looks like Miss B. is on her way  
to you...I've got an eye on her.  
yes I'd keep in touch bye.

INT.BAR-DAY

Sarah arrives at Gina's bar which has only a handful of men. They turn to stare at her, some winking at her. She walks straight out of there heading for Gina's place.

EXT.GINA'S-PLACE-CONTINUES

Sarah knocks on the door holding a tray with two glasses and a bottle of drink. No one answers it and she re-knocks and the door opens abruptly to her. Gina stands behind it, draped in a simple, nice dress and wearing less make-up. She doesn't appear as cheerful as she always does.

GINA

Sarah?

SARAH

Yes it's me. How are you Gina?

GINA

(eyes slightly tear)

Come in.

INT.GINA'S PLACE-CONTINUES

Gina chats with Sarah in a bit of an unhappy tone.

GINA

I thought I was going to feel happy being here alone but no...it's been different.

SARAH

Why did you choose to stay? You could easily have established yourself in the new place...

GINA

I didn't choose to stay. They made me. They gave me money, to renovate which I did, money for myself which I took...

SARAH

(holds her hand)

It's ok. There's nothing wrong with taking money but there's everything wrong in stealing it.

GINA

What are you insinuating?

SARAH

A lot- I need your help Gina.

INT.BAR-NIGHT

About twenty men sit drinking and chatting. The band performs with Gina singing. A tall, light-dark, 28 year-old man (foreman) wearing a small, hat sideways plays cards with three other men at a table. Suddenly, a young, pretty, white girl dressed in fitting jeans and a hanging top and wearing a hat like a cow boy enters the room. She walks to the bar and orders a drink then walks to the man's table. She's Sarah disguised in looks and tone.

SARAH

Hi guys, can I play?

They stop to stare at her.

SARAH

Sorry, I thought it was open-

FOREMORE

It's not but you're invited to play- just you.

SARAH

Oh thanks.

She sits and begins to play. Five minutes, she feigns a stomach ache. She screams catching everyone's attention.

FOREMAN

Miss are you ok?

SARAH

No. I...I...(cries)

The foreman rises and holds her out of the room.

EXT.BAR-CONTINUES

They arrive behind the bar and Sarah suddenly throws her hands round the man and begins kissing him. The man responds after some moments.

INT.FOREMAN'S PLACE-BEDROOM-NIGHT

They enter the room, with Sarah leaning against the man. Suddenly, she disengages herself from him and points a pistol at him.

SARAH

Sit down Joel. We have to talk.

FOREMAN

(stands)

I knew it. I knew there was-

(CONTINUED)

SARAH

You know how long your jail term  
will be for aiding and abating  
with criminals like your boss?

Immediately, the man attempts to approach her and she  
shoots him in the leg.

SARAH

I'm not here to pamper you. I'm  
here for business. Give up your  
boss. Hand him over to the law  
and you'd walk away with your  
body intact.

FOREMAN

(chuckles)

I could never trust you...

He says and abruptly hurls a short knife at her, it misses  
her by inches as she moves. In return, she shoots him on  
the shoulder and driven by intuition turns round quickly  
and fires multiple times at the door. She stops after five  
minutes and opens the door and finds behind it, a dead  
body of a white young man (the man in the bus). She checks  
his pocket and finds his phone and takes it. She turns  
round and sees the foreman sitting on the floor with his  
hands in the air.

SARAH

You trust me now?

FOREMAN

(composed tone)

Tell me what to do.

INT.ESTATE DEVELOPER'S PLACE-LIVING ROOM-DAY

The foreman arrives at the place, dressed formally in a  
nice shirt and black trouser with no sign of wounds. The  
estate developer stands talking on the phone when he  
enters. Immediately, he ends the call and turns to speak  
with him.

ESTATE DEVELOPER

Yes...what do you want?

FOREMAN

I have news about Simon.

ESTATE DEVELOPER

Well...you caught him right?  
That's great news- you should  
have added that...

(CONTINUED)



FOREMAN

No. It's bad news. It seems  
he...someone else knows about  
what's going on here.

ESTATE DEVELOPER

How did you know? He told you?

Momentarily, Sarah appears behind him pointing a gun at him.

SARAH

No, I did. You stole from us but  
you're going to give it all back  
now.

The estate developer chuckles slightly and attempts to turn but she fires at his shoulder.

ESTATE DEVELOPER

Hey, who the hell do you think  
you are! You shoot me again and-

The police officer enters the place momentarily from the outside along with some five police men.

OFFICER

You are under arrest sir. It'd be  
in your interest to shut up.

EXT.ESTATE DEVELOPER'S PLACE-DAY

The estate developer is taken into a police vehicle. In another police car, the mayor sits and in a third, the three men (escorts) of the estate developer. Meanwhile, Sarah talks with her mother on the phone.

RAMA

Sarah...Where are you?

SARAH

(cheerful tone)  
Home. In our own town. You're  
coming home today mother, all of  
you...

INT.2 MAYOR'S PLACE-LIVING ROOM-DAY

The 2 mayor opens the door to some three, tall, built, white police men in civilian attire. The leader of the three speaks with the mayor.

2 MAYOR

Yes, what do you want?

(CONTINUED)

LEADER

Your son, is he here?

2 MAYOR

Yes! Yes! Sure. I'd go and get him-

LEADER

No, just show us-

Immediately the French man enters the place, dressed neatly in a white shirt and black trouser. It appears as though he's just had his bath.

FRENCH MAN

Hello gentlemen...who are you and what do you want?

LEADER

You are Ferdinand LeRoux right?

FRENCH MAN

So?

LEADER

(shows warrant to him)

I have a warrant for your arrest.

French man reads it and smiles softly then nods his head and tends to walk away with them.

2 MAYOR

Son! What's wrong?

FRENCH MAN

Nothing dad. I'd be back.

They exit the room with him.

EPILOGUE: After a week in court, the French man, the estate developer and his escorts and the mayor are sentenced to 30 years each in jail. While, the foreman for his collaboration is sentenced only 5 years. Sarah and her people return to their town which soon attains recognition for its possession of diamonds. A new mayor is elected and months later, investment companies visit the place transforming it into a destination for many.

THE END