

Cyberspace/WAYNE MOORE ©2005 /  
ACT ONE

ACT ONE

FEBRUARY 21 2001

DISSOLVE TO:

INT. BREAKFAST BAR -- MORNING  
**(SARAH, TRAZILA)**

TRAZILA and SARAH are sitting on two bar stools around a breakfast bar eating muesli, SARAH is a nurse and dressed ready to go to work.

The sun streams through the windows.

TRAZILA  
( Cheerfully)  
Good morning Sarah dear !

SARAH  
( smiling brilliantly)  
Hi, Trazila darling delight you are!

TRAZILA  
( returns a sparkling  
smile)  
I had an awesome sleep?

SARAH  
(smirks)  
You didn't snore at all. I really appreciated that. Thank you so much my dear!

TRAZILA  
  
(chuckles)  
I must have found something that works.

SARAH picks her nose and wipes it on her smock.

SARAH  
Mm I think so.

TRAZILA  
Still have to see if tonight, if it still does the trick.

SARAH  
Are you getting the computer today?

(CONTINUED)

TRAZILA

Yeah, I sure am, about time huh? I  
am thrilled to pieces....

SARAH

I really can't see why it's so  
great.

(emphasizing slowly)

You know what I mean!

TRAZILA

Kill joy. Its second skin to me .  
I'm going to hook up and call a wonder  
in cyberspace. Better notify them,  
take heed Trazila's coming.

SARAH

Sure you will. No dating or meeting  
anyone. There's meant to be freaks  
galore in cyber world.

TRAZILA

I'm not terrified, I like adventure  
and it's destined to broaden my  
operations. And it's exceptional  
for my business operations.

SARAH

Yeah, your business. You should go  
into another business. Before, you  
get busted.

TRAZILA

Okay, kill joy! At least it pays  
more than nursing.

SARAH

Right, at least my work's legal!  
And I'm, I'm not a kill joy, just I  
want you to think about some bad  
things I've heard. Cause, I'm your  
friend and love you. I don't want  
you get hurt.

TRAZILA

I know, however, you could be happier  
for me. Share my joy.

SARAH puts her arm around TRAZILA from behind her, holding  
her firmly around the waist.

SARAH

I'm sorry, I should be.

(CONTINUED)

Sarah pulls away gently

TRAZILA looks at her watch.

TRAZILA  
Anyhow, what time are you working  
until?

SARAH  
At the hospital... err good question,  
(raises her eyebrows  
laughs)  
Yesterday, I did a sixteen hours. A  
lot for patients safety.

TRAZILA  
(frustrated)  
Means, I'm without you again on my  
day off. What louses they are.

SARAH  
I know. You'll survive!

TRAZILA  
We both well!

SARAH grab TRAZILA's arm to looks at TRAZILA's watch

SARAH  
Oh gee-whiz, its seven o five a.m.,  
Better clean my teeth and vanish.

SARAH gets up kisses TRAZILA on the cheek and leaves.

INT. STUDY ROOM -- AFTERNOON  
(TRAZILA, JON)

CLOSE UP ON SCREEN

TRAZILA sits at the computer and logs on finding Yahoo and  
sets up an e mail account. A Cellphone lays on the desk.

She types the subsequent details :

Date of Birth : 01/15/1980

Occupation: EXECUTIVE MANAGER

Address: 120004 Leadwell Street Apt 133

Canoga Park, California, U.S.A.

(CONTINUED)

User name : Trazila

Password: xxxxxxxx

\*

Retype Password: xxxxxxxx

Then clicks on the box saying she has read the agreement and then clicks on the Submit / Finish Button.

TRAZILA logs on and surfs around until she finds the chat rooms . She enters the chatroom for Women and is paged by one Crazykiwi . The Instant Messenger (I.M.) Appears.

All this occurs in writing on the instant messenger, JON and TRAZILA read aloud as they type:

JON (O.S.typing)  
Hi, Trazila. You possibly bewildered to why I am dangling in the women's room.?

TRAZILA (typing in lower cases)  
Kind of, maybe not, not with all the males in this chatroom. Why they have to be here I don't know. Maybe because it says Lesbian Women's Chatroom.

JON (O.S.typing)  
Are you a lesbian?

TRAZILA (typing in lower cases)  
Sometimes.

JON (O.S. On the phone)  
Sorry I'll leave you alone.

TRAZILA (typing in lower cases)  
No, it's okay. I'm not a lesbian. I'm cruising around too.

JON (O.S.typing)  
Like me?

TRAZILA (typing in lower cases)  
Yeah like you.

JON (O.S.typing)  
I have a mic, do you have speakers.

TRAZILA (typing in lower cases)  
Yes, I do. I'll turn them on. I have a mic, I can't seem to work it.

(CONTINUED)

TRAZILA turns on the speakers.

JON (New Zealand Accent) talks, and TRAZILA responds by typing.

JON (O.S.via speakers)  
I am doing some research for a script,  
and that's why I'm in here.

TRAZILA  
Ok.

INT. STUDY ROOM -- AFTERNOON  
**(JON, TRAZILA)**

TRAZILA is still on the I.M.erring JON . JON talks by way of the speakers and Trazila continues typing and reading it loud, as she does.

TRAZILA (typing in lower cases)  
You're over this way Friday. And  
we're meeting six at my place for  
dinner.

JON (O.S.via speakers)  
Sure, does. I'll fetch some red  
wine to drink over the fare.

TRAZILA (typing in lower cases)  
I have to talk with our protection  
officer . You could call him,  
likewise.

JON (O.S.via speakers)  
Ok, Trazila, it was great chatting  
with you. Until then, adieu. My  
photos in your email.

TRAZILA (typing in lower cases)  
K! See You later!

JON (O.S.via speakers)  
Bye!

TRAZILA shuts off the I.M. and opens up the email. Finds an email from Crazykiwi and opens it, toggles down the page to view his picture.

TRAZILA  
  
(in her thoughts)  
He does looks innocent. I'll call  
Officer Moore, to check him out.

(CONTINUED)

JON looks about forty, with short brown hair with fringes, tidy moustache, wears glasses for sight. Medium build, about five foot eight and a half.

TRAZILA picks up the cellphone and dials.

INT. LIVING AREA -- EVENING  
(SARAH, TRAZILA)

TRAZILA is preparing dinner, while SARAH is laying the table. They converse as they do.

TRAZILA is dressed in a short sleeveless dress that only covers her buttocks, has a deep v-neck exposing most of her breasts.

SARAH hair is down, she wears a white shirt with trills buttoned to the neck and a pair of black knee length skirt, with slits on either side to her hips..

SARAH  
I hope, Officer Moore has done his history on this guy. I'm a little skittish about having a stranger in my home. Especially from New Zealand.

TRAZILA  
Chill out, Sarah .

SARAH  
Will I've seen movies and those Maoris eat people. It's reminds me of some places in darkest Africa.

EXT. CAMP FIRE -- EVENING

A group of brown colored people are dancing around a camp fire with a pot on it and a white man in. In the pot it is filled of water and the man's head is the only part of his body above the water.

Drums are playing in the background.

INT. LIVING AREA -- NIGHT  
(TRAZILA, SARAH, JON, EVERYONE)

TRAZILA  
Good thing I've done history.  
(MORE)

(CONTINUED)

TRAZILA (CONT'D)

New Zealand's doesn't have cannibals  
and it's not by any means Africa.  
They no longer eat people, that  
diminished in the mid-1800s The proper  
word for "Maoris" is said "Maori",  
the word is singular and plural.

SARAH

(looks at her watch  
and back at Trazila)  
Thank you for that bit of information.

TRAZILA

New Zealand's a modish country, like  
us, except the driving is like the  
Australians do, on the left rather  
than the right.

SARAH

On the left, I always thought that  
was bizarre. I imagine one gets  
used to it.

TRAZILA

They have a fast talking accent,  
like you hear at the races. And,  
from what I've heard it's a safe  
place to reside compared to most of  
the world. The police are normally  
not armed.

SARAH

Really, maybe we should move there.  
(pauses)  
Still, I don't know. Its hard to  
comprehend, I can't even go to the  
CASH machine to get money, without  
having to check for muggers.

TRAZILA

Muggers, what muggers. They're not  
where I go. You use an CASH machine  
in a ramshackle place, then you can  
expect to get mugged. Commonsense  
abounds when using them.

SARAH

I'm a nurse okay.  
(annoyed)  
I don't get much time to drive all  
over the city to get my money out.  
(MORE)

(CONTINUED)

SARAH (CONT'D)

I just use the closest frecking  
machine I fine. And, hope I don't  
get mugged. My hours, make having a  
safer time to get it, more difficult.

TRAZILA

I thought there was an CASH machine  
at the hospital.

SARAH

Mm.. where?

TRAZILA

By the lift near the entrance lobby.

SARAH

(ponders)

Oh that one, its always empty when I  
get to it.

The door bell ring.

TRAZILA

Hey

(smiles)

It's him.

SARAH

You answer it, if he looks different  
from his photo, don't let him in.

TRAZILA

(breathing disgustedly)

You are so darn fearful, Sarah .  
The Desk downstairs wouldn't let him  
in, cause, I gave them the photo.  
Anyhow, I trust Moore's intelligence.  
He is F B I.

SARAH

Well, they don't always get it right.

TRAZILA

Sarah, stir the meat and I'll get  
the door.

TRAZILA goes to the front door, and opens it.

TRAZILA (CONT'D)

Bonjour, I'm Trazila Western.

JON is wearing black trousers, a short sleeve white casual  
cotton shirt, opened at the neck and unbutton to above his

(CONTINUED)

chest. A pair of black dress boots. His is carrying a brown  
sway jacket.

JON  
Hi, there Trazila!  
(smiling)  
I'm Jon Vaules.  
(put his hand out to  
shake her)  
All the way from New Zealand. Pleasure  
to meet you.

TRAZILA shakes JON 's hand.

TRAZILA  
Wonderful to meet you, Jon. You do  
have warm hands. I do like the  
accent.

TRAZILA (in her thoughts, V.O.) (CONT'D)  
What a hunk.

JON  
Thank you.  
(hands a bag with  
wine in it)  
Here's the wine, I promised.

TRAZILA  
(she takes the wine)  
Thanks.  
(pauses)  
Sorry, do come in.

JON comes in and TRAZILA shuts the door.

TRAZILA (CONT'D)  
Come and meet Sarah .

JON  
(whispering)  
The fearful one.

TRAZILA  
(whispers back)  
That's her!  
(MORE)

TRAZILA leads JON over to the kitchen area behind the  
breakfast bar. TRAZILA puts the wine on the table as she  
passes it.

(CONTINUED)

TRAZILA (CONT'D)

This is Jon Vaules from New Zealand.  
He's got lovely warm hands.

SARAH

(raising her brow,  
leaves the stove, as  
TRAZILA checks to  
see all is cooking  
good)

Hi, you're not a serial rapist are  
you? Or working for my dad.

TRAZILA

Sarah !

SARAH

Okay, I'm just kidding.  
(SARAH shakes JON's  
hand, then smiles at  
him, saying eloquently)  
Sarah Rachelle Wesley, delighted to  
meet you.

JON

Jon Vaules pleasure to meet you,  
Sarah.

SARAH

(takes JON by the  
hand and leads him  
to the living area)  
You do have warm hands. Warmer than  
hers any day. So, where are you  
from, Jon?

JON

From New Zealand.

SARAH takes JON by the hand and guides at the sofa

SARAH

I know! Where in New Zealand? Please  
have a seat.

JON

I am from Christchurch.

They both sit on the Sofa.

SARAH

A church.

(MORE)

(CONTINUED)

SARAH (CONT'D)

My family history informs me, that we haven't been to church except for weddings and the like, for four generations. So how big is this church?

JON

About three hundred thousand people.

SARAH

Wow, must be a huge church? Or do they multiply services?

JON

It's a city not a church.  
(they both laughs)

SARAH

How silly of me. Are you married?

SARAH moves closer to JON.

JON

Yes, I am. Her name's Jenny.

SARAH

Why is she not here with you.?

JON

She's not with me, cause, she has problems with her feet, and has to see the specialist weekly. A nurse drop in daily to change her band-ages. In New Zealand, the medical care is paid through tax. And, here it's way too costly.

SARAH

So, what causes her feet to flair up?

JON

She's a diabetic.

SARAH

I see. I'm a nurse.

TRAZILA

(calls out)  
Dinner's ready, or is it, Tea ?  
Come and get it,

(CONTINUED)

SARAH and JON get up and go to the table.

SARAH  
Just pull up a chair, it doesn't  
matter where you sit.

TRAZILA  
As long as it's not on one of us.

JON sits facing SARAH. TRAZILA sits in between them.

SARAH  
Now we can play footsee

EVERYONE chuckles.

TRAZILA  
We say grace before we eat.

Everyone bows their heads.

TRAZILA (CONT'D)  
Dear Adonai thank you for this food,  
I ask you to bless it and make it  
good to eat. Thank you we have Jon  
for dinner. Amen

EVERYONE  
Amen.

INT. LIVING AREA -- LATER  
**(JON, SARAH, TRAZILA)**

JON is sitting on the sofa with SARAH . TRAZILA's on the  
recliner.

TRAZILA  
On account of it being your first  
time in L.A, maybe, after we conclude  
here. We could go out for some  
enjoyment. See the night life. Hey,  
could I read you my poem first?

JON  
(smiles)  
Go for it.

TRAZILA run off through the hall to the bedroom.

(CONTINUED)

SARAH

It's a super poem , she was chatting  
to a chat pal on Yahoo, Murky  
Kaiserin, some skirt living in Texas.  
She aroused Trazila to compose it. I  
would I could arouse her to come on  
to in bed.

JON

Trazila said she was not gay!

SARAH

No we're not. We kiss and sleep in  
the same bed that's all. Once I  
would like to go all the way.

JON

I see.

SARAH

It's her religion.

TRAZILA returns waving a piece of paper.

TRAZILA

I got it. What were you saying  
about religion.

SARAH

Nothing. Read your poem.

TRAZILA

I'll read my poem when I'm ready.

SARAH

You're being rude to Jon, read your  
poem.

TRAZILA

Ok.

TRAZILA looks down at the piece of paper.

EXT. OAK FOREST -- DAY

**(TRAZILA)**

TRAZILA is walking through a forest in the Fall, wearing a  
sleeveless top and a loosely hanging sarong with a pair of  
sandals on her feet. Her hair blows in the gentle breeze.

TRAZILA (V.O.)

The wind blows the leaves, rustles  
my dress which hangs down to beneath.

(MORE)

(CONTINUED)

TRAZILA (V.O.) (CONT'D)

My knees, like a sarong loosely wrapped around my body , I feel the wind creep up my legs with its delicate touch. I am taking a stroll through a forest, as I walk, I am thinking, I am a whisper, A moment in time, a passerby on a journey to another world, for the delight I am today, well no less be a memory, like a flower that fades, into the pages of the history. I walk through the trees, my hair blowing, to and fro in the breeze, I am human,

Some INVISIBLE SPIRIT creeps

*SPECIAL EFFECT : INVISIBLE SPIRIT shown in the form of light smoke weaving like a snake around the trees and rustling the leaves. Entering her mouth and leaving it later.*

in front of TRAZILA coming towards her. Whizzing around the trees.

TRAZILA (V.O.) (CONT'D)

and I am a spirit, I have no fixed abode, no body to call my own, I must possess another, so I am alive. I take over, indulge in my delight, my captive is passive, relentlessly she surrenders, I am beautiful, sensual, with desire, seducing the victim with my passions,

*TRAZILA's body shudders as the spirit enters her.*

The INVISIBLE SPIRIT enters her mouth

TRAZILA (V.O.) (CONT'D)

my poison she does drink, I am spirit, I have many forms. People come to me, thinking, I am real and fine me no where, what manner I am, do I exist or do I not, and when this body is breathless,

(MORE)

TRAZILA falls to the ground breathless.

*TRAZILA's body shudders as the spirit leaves her, and crawling away into the forest.*

The INVISIBLE SPIRIT leaves her body, rustles the fallen leaves, and departs.

(CONTINUED)

TRAZILA (V.O.) (CONT'D)  
I will depart from where I live, my  
abode will no more be, I will go  
unto another, for I am spirit and  
I am eternal.

CUT TO:

INT. LIVING AREA -- NIGHT  
(JON, TRAZILA, SARAH)

JON  
Interesting, the elements were so  
moving.

TRAZILA  
Thank you, Sarah, liked it too.

JON  
Who's the victim.

TRAZILA  
Whomever I possess.  
(smiles cunningly)

JON  
Spooky.

SARAH  
I thought so too. Darling Trazila  
is so creative.

JON  
Okay, let gets down to what I came  
to talk about. Who would like to  
start first. I'll start my Dictaphone.

JON pulls out a Dictaphone from his pocket

SARAH  
Trazila , will go first.

JON presses play on the Dictaphone.

JON  
Ok, you're on Trazila .

TRAZILA  
I was born in Auckland, January 15,  
1980. My parents chose my name, which  
they created themselves. Means,  
Trust and zeal with la on the end.

(MORE)

(CONTINUED)

TRAZILA (CONT'D)

They were from a Pentecostal  
Denominational background, where my  
Dad was an elder. We moved to San  
Francisco where he became a successful  
lawyer in one of the city's reputable  
law firms.

JON

Your Dad was or still is a lawyer?

TRAZILA

Was.

JON

Ok, continue.

TRAZILA

My parents thought I was a blessing,  
one of God's gifts to the world. My  
name was made from a phrase, namely,  
The Song of Trust and Zeal, as my  
Mama put it. They had put there  
trust in God to make my entrance to  
the world a success, and they were  
zealous about their faith. Trust  
and zeal with la on the end.

JON

Interesting.

TRAZILA

Thanks. When I was five I met a  
girl down at a Playground, she was  
three years my senior and we became  
the best of friends over time.

EXT. INTERSECTION -- NIGHT  
(TRAZILA)

The intersection is quiet, two cars approach it from different  
directions. One car has the right of way, the other fails  
to give way. The cars collide, the horns sound as they skid  
around and crash into trees on the curbing.

TRAZILA (V.O.)

When I was nearly ten, my Dad was in  
an accident on the highway which  
injured his brain and altered the  
way he was. My dad became interested  
in me in a physical way.

INT. LIVING AREA -- EVENING  
(JON, TRAZILA, SARAH)

JON

Rather sad!

TRAZILA

Not really. Sarah has a worse story to tell. Her mother and father were both involved. My mother kept it quiet to save her social status. Society she's like a dog on a lead tied to it. Sarah let her parents do it to her to protect her younger sister.

JON

How Tragic. It seems you might think you have a worse case scenario and then you discover something that makes yours seem small in significant.

TRAZILA

Exactly, I also believed you get on with life and try to new experiences, Why miss out on the fun wailing over the pass.

SARAH

Because it helps to deal with the pass so you can perform better once you've dealt with the baggage.

TRAZILA

It's funny how for the last seven years you have been as you say, dealing with it. And, yet you are more fearful about life than anyone else I've met.

SARAH

Well darling, I maybe cautious about life. However, I'm dealing with.

TRAZILA

At least I'm living it and having fun. Not burying myself in my work and going to quacks to see how I should respond to events in my life.

SARAH

Fine! I don't care what you think about me getting help. I know it helps me.

(CONTINUED)

TRAZILA

Helps! It only imprisons you darling.  
And burns all your money.

SARAH

True, but it helps me!

TRAZILA

When do you get over it? Stop paying.

SARAH

When I'm finish.

TRAZILA

They'll keep you on as long as the  
money's good. Then move you on when  
it's not. You should let your hair  
down and enjoy life, like me to the  
max.

SARAH stares into space looking beyond TRAZILA.

END OF ACT ONE

ACT TWO

**ACT TWO**

**SCENES 1-13**

**CHARACTERS**

TRAZILA                      Female AGED 21  
SARAH                        Female AGED 24  
WAYNE                        Male    AGED 38 *NEW ZEALAND ACCENT*  
*Male Patron at Pool Table*  
                                  *Male mid-thirties*  
                                  *Scenes 4*  
*Guy watching Sarah and Trazila*  
                                  *Male late-twenties*  
                                  *Scenes 4*

**LOCATIONS**

**Interior**

*Living Area*  
*Pool Table Bar*  
*Kathylouise's Bedroom*  
*Sarah and Trazila's Bedroom*  
*Breakfast Bar*  
*Airport Terminal (International departures - NZ)*

**Exterior**

*Sunset Boulevard*

ESTIMATED TIME OF ACT THREE ALL SCENES : 23 MINUTES

Coda

INT. LIVING AREA -- NIGHT  
(TRAZILA, JON)

TRAZILA

My aunty died and she left me all  
this money and her estate.  
Authorities though the place wasn't  
suitable for what I was planning.  
The neighbor already won a legal  
battle to stop a similar program  
being set. Saying it might bring  
children or their parents in the  
area that might bring a rise in  
criminal activities.

JON

Always, some fear lurking inside  
peoples heads, pity it stops a lot  
of good ideas being made into reality.

TRAZILA

Yeah, I understand those concern  
though. However, the place was 5  
miles from the nearest neighbors.

(MORE)

(CONTINUED)

TRAZILA (CONT'D)

What on earth they were worried about I don't know. If they got involved with the children, it would be good for both of them. Troublesome parents could be screen and arrangement to meet the children some place other.

JON

So, what did you do with estate.

TRAZILA

It's a holiday retreat now. And, earning a good return.

JON

And the place in Canoga Park.

TRAZILA

We all moved in. A few weeks later, I went to see my Mama and I took Kathylouise with me. I left her in the car on the street for ten minutes and went to invite her in. And, she was gone. Adams tracked her back to the Wesley in Winnipeg, and the Canadians wouldn't cooperate cause of lack of evidence.

JON

I see, how tragic.

INT. LIVING AREA -- NIGHT  
(JON, SARAH, TRAZILA)

JON , TRAZILA and SARAH are all on the sofa, arm in arm.

TRAZILA

Sarah , started in her nursing schooling, she has a year to go - mainly in the field. And I got into acting, doing commercials, theater, more dancing and took a computer designing course. I also took a travel consultants course. When I got my inheritance money, I used part it to open my business.

SARAH

Her business is a brothel?

TRAZILA and SARAH exchanges words, the conversation heats up as they go.

(CONTINUED)

TRAZILA

It is not. It an Adult Vacation program for lonely people, part of my effort to keep children from being sexually abused.

SARAH stands up and faces TRAZILA .

SARAH

It's a brothel, your so called lonely hearts business is a brothel. Except it is done like a big present with all the trimming.

TRAZILA

Sarah , listen, no one pays to get it off with anyone, I arrange a clean vacation, they get checked out by a doctor, then I arrange a woman to accompany them on their time away, then if the client and the girl get cozy, they do what they want. I cannot help that.

SARAH

I might be blonde, but I'm more clever than you think, its a brothel. The girls get paid, and then the client can have sex with them free as you put it. So all it looks like is you are arranging a good time away.

TRAZILA stands up facing SARAH , looking her in the eyeball.

TRAZILA

It's not a brothel, I wouldn't do such a thing. And, I never see my clients either.

SARAH

But you sample the merchandise.

TRAZILA

Will they have to know what they are doing, don't they? It's not that, I enjoy that part of the business.

SARAH

There you go, it is a brothel.

TRAZILA

Oh sister, grow up with you.

(CONTINUED)

TRAZILA walks away to behind the sofa, facing away. SARAH follows TRAZILA with her eyes.

SARAH  
She also is a stripper.

TRAZILA  
I am not a stripper, I am a fantasy  
artist.  
(turning to face her  
and lends on the  
back of the sofa)  
Strippers just strip, I only undress  
to my underwear , to music. And, it  
all part of an act,  
(raising her eyebrow)  
you know, to a script.

SARAH  
Trazila, get real. The only underwear  
you wear is your gees.

TRAZILA  
At least I don't wear bras, they're  
like cages. Anyhow people go topless  
on the beaches.

SARAH  
I don't.

TRAZILA  
No, you don't. You're too afraid to  
show them off, cause in your opinion,  
other girls have better ones .

SARAH  
No, I don't say that. I don't cause,  
I don't want to flaunt myself.

TRAZILA  
The only time I got topless is at  
the nudist park.

SARAH  
Get real, the beach on the French  
Riviera was not a nudist beach.

TRAZILA  
Excuse me, I got the impression it  
was, it did say nord on the sign.  
Which means nude in French.

(CONTINUED)

SARAH

Trazilia that meant north and you  
know it !

TRAZILA

You mean, I was topless all that  
time, at a normal beach. Oh my gees.  
(slapping her sides)

SARAH

Well Traz did you seen any one nude  
there.

TRAZILA

(pauses to think)  
Come to think about no I didn't,  
but, a lot of girls won't go totally  
nude at a nudist beach.

SARAH

Have you been to one here?

TRAZILA

No, but April goes and she told me  
that.

SARAH

I wouldn't believe her.

TRAZILA

Anyhow, I like going topless, you  
can't get a perfect tan any other  
way. Tan less breasts look  
ridiculous.

(poking her tongue  
out at Sarah)

SARAH

You're such a liar.  
(Sarah pokes her tongue  
back at Trazilia)

TRAZILA

(raising her voice in  
disbelief)  
And, your not.

SARAH

Oui.  
(looks at Jon )  
We go to the French Riviera for our  
summer vacation.

SARAH and TRAZILA calm down, as JON shifts the topic.

(CONTINUED)

JON

One question, Trazila. You have all this wealth and you live in Canoga Park, why?

TRAZILA

Cause, I like the people here. At San Francisco, we had rich homes all over, and all the artificial stuff that goes with society living. Here people act more normal and you can talk to who you want. I never tell them about my wealth. And, I can be who I want, not some controlled animal freak on a lead.

JON

You should come to New Zealand, you'll probably love it, for the same reason.

TRAZILA

I might do that, could I crash at your pad.

JON

Yip, we have a spare room going with a bed. I'm sure Jenny would be thrilled to have you come.

TRAZILA

Ok, when can we go?

JON

How about in five minutes.

THEY all laugh.

TRAZILA

(looks at her watch)  
It's getting late, do you want to go out with us tonight?

SARAH

Please, it'll be so much fun. And, that accent really turns me on. Oops, I mean is so cute.

JON

Just remember  
( showing his wedding  
ring)  
This means I belong to somebody, and I love her very much.

(CONTINUED)

TRAZILA  
You understand that Sarah .

SARAH  
I do a little.  
( smiles cheeky like)

TRAZILA  
Sarah .

SARAH  
(eyes wide open, biting  
her teeth together,  
as she looks at  
Trazila)  
I understand!

TRAZILA  
Are you going to change, Sarah .

SARAH gets up and starts to undress

TRAZILA (CONT'D)  
I meant in the bedroom.

SARAH  
Of course, be right back.

SARAH leaves.

TRAZILA  
I thinks she likes you, Jon. She's  
never behaves like this. You made  
her chemistry come alive.

JON  
And, you.

TRAZILA  
Yeah, will you are cool, I don't  
mince words. Quietly, I think you  
are a good catch.  
(frowns)  
Shame you're married. Why are the  
good ones always MARRIED.  
(emphasis on the  
married)

JON  
(laughs)  
You're pretty sweet yourself. I  
like your outfit.

(CONTINUED)

THEY laugh.

TRAZILA  
What's Jenny's expiry date?

JON  
Expiry date? She's going to live  
forever.

SARAH returns wearing an outfit belonging to TRAZILA, very sexy and provocative. SARAH is wearing a dress that is sleeveless, opens in the middle to her waist. Wearing matching low hi-heels. When she turns around the back is open to the hips. The dress flows to ankle length, with slits on both sides that protrude to the hips.

TRAZILA  
Sarah , that's mine.

SARAH  
You did say I could wear your outfits.

TRAZILA  
But you declined. Said I was too provocative and flirty , and I only did it for attention.

SARAH  
You also said, I should relax a little, let my hair down and enjoy a bit of life.

TRAZILA  
Mm you do look hot in it. Ok, only if your okay wearing it. But don't rip it, that dress is worth more than you earn nursing in a month.

SARAH  
You know me, careful Sarah Raquelle Wesley  
(wiggles her body  
like a snake weaving  
through the grass)

SARAH turns around in front of TRAZILA, the slit show her wearing only a gee-string underneath.

TRAZILA  
(grinning)  
Shit! You're only wearing my gees  
underneath.

(MORE)

(CONTINUED)

TRAZILA (CONT'D)

(laughs)  
You make me feel hot.  
(pants)

SARAH

Thanks! I want to look hot!

TRAZILA

If I wasn't a girl, I might forget  
who I was tonight. That's all I'm  
saying.

SARAH

I do want to forget who I am tonight.  
I've had enough of being afraid all  
my life. It time I come out. Watch  
out, Sarah Raquelle Wesley is alive  
and kicking.  
(laughs)

TRAZILA laughs real good.

TRAZILA

(still laughing)  
You reckon, I'm going have fun  
watching you tonight.

SARAH

Jon , sometimes in public, we kiss,  
only to get rid of the jerks, so  
they think we are lesbians and we're  
not interested. Most of the time it  
works.

TRAZILA

We're not that way at all.  
(JON gives an odd  
expression)  
Honest, it's true.  
(cover her mouth with  
her hand)  
O my god, he doesn't believe me!  
We're not.

SARAH

So, don't be surprised. Okay.  
(pauses)  
By the way she's a good kisser.

TRAZILA

For the record you taught me.

(CONTINUED)

SARAH  
(grinning, through  
her teeth)  
You don't have to tell him that.

JON  
Remember  
( showing the ring)  
The ring.

They both look.

TRAZILA AND SARAH  
(together)  
Sorry, Oh, Yeah the ring

TRAZILA  
Okay lets burn sexy babes. Maybe,  
Jon, we could kiss you instead when  
we are out.

JON  
Kissing two women, I don't know how  
that might work.

TRAZILA  
We could say we're best friends, and  
we fell in love with the same guy  
and we ended up agreeing to share  
him. Okay, I'll get changed.  
(walking away)  
Sarah, can't out dress me, tonight!

DISSOLVE TO:

EXT. SUNSET BOULEVARD -- NIGHT  
(JON, SARAH, TRAZILA)

TRAZILA is driving, speeding down Sunset in the Mercedes  
Benz, SARAH sits by the other door and JON is squeezed in  
between them, with his legs part over the gear stick.

TRAZILA is wearing a black sleeveless see-through vest, that  
buttons to her neck, with a dark cotton vest underneath,  
that covers her breasts only. With a black pleated skirt  
that covers her buttocks. It has slits about a foot apart  
around the skirt to just her upper thighs, wearing black gee-  
strings underneath and black hosiery with low hi-heels.

SARAH  
(nervously)  
Slow down, Traz. You're going too  
fast.

(CONTINUED)

TRAZILA  
(ignores her)  
This is the Sunset in Hollywood.

INT. POOL TABLES BAR -- NIGHT  
(JON, SARAH, TRAZILA)

TRAZILA and SARAH are sitting near the pool tables, and JON begins playing a game of pool with a male patron.

SARAH  
Hey we have a spare room at home,  
and I thought maybe, we could offer  
it to Jon to stay in when he's here.

TRAZILA  
What about our no bringing boys home  
policy.

SARAH  
Well if he had his own room, we  
wouldn't be bringing a boy home.  
He'd live there.

TRAZILA  
Ok, I see. It might be good to have  
him around. You won't freak will  
yeah?

SARAH  
I'll get use to the change. Like,  
you say, I need to face my fears  
head on. Relax and live a little.

TRAZILA  
Good, lets pray it'll work out.

TRAZILA and SARAH laugh.

SARAH  
Cool, I'm thrilled to pieces you  
agreed.

TRAZILA  
Yeah, just remember the ring.

SARAH returns a funny look

SARAH  
(in disgust)  
Right!

TRAZILA  
Yeah, like right aright?

(CONTINUED)

SARAH

I will remember the ring. I'm very happy for his wife. What was her name now. Hm, hm I don't know, oh o it was Daffy.

TRAZILA

Jenny not Daffy, darling cherish delight she must be.

SARAH

That's right, Jenny.

TRAZILA

(she looks around and notices a GUY watching her and Sarah )

There's a creep looking at us. Come over here and cuddle into me.

SARAH sits next to her and cuddles into TRAZILA and kisses her lightly on the cheek.

The GUY looks more intently. SARAH pokes her tongue at him.

SARAH

Is he gone yet? He's so gross. Looks, like a pervert.

TRAZILA

No, he still watching. I think he likes it.

SARAH kisses TRAZILA. TRAZILA moves closer to SARAH, they kiss more intently. SARAH starts to fondle TRAZILA around the face and neck. TRAZILA responds by rubbing SARAH inner thighs under her dress. SARAH lowers her hands over TRAZILA's breast, squeezing them lightly. They pull away and look around.

SARAH

Mm that was a good kiss, is he gone.

The GUY walks off in disgust.

TRAZILA

Yeah, he walked.

(laughs)

Aright, he's walked off like he was real pissed off!

SARAH

About time, what a creep?

INT. LIVING AREA -- NIGHT  
**(JON, SARAH, TRAZILA)**

TRAZILA walks in the front door holding clasped hands with SARAH, JON follows in behind them and closes the door.

JON  
What a fabulous night.  
(looks at his watch)  
I should get going.

SARAH  
Jon , we have a spare room. If you  
want to get out of the hotel.

JON  
Hey, I would love you. I hate those  
places. Everyone keeps to themselves.

SARAH  
I'll show you the room.

SARAH leads him to the room.

DISSOLVE TO:

INT. KATHYLOUISE'S BEDROOM -- MOMENTS LATER  
**(JON, SARAH, TRAZILA)**

SARAH enters the bedroom , it has a double bed and furnishings to much, all in shades of pink. JON follows behind her.

SARAH  
This was Kathylouise's room we kept  
it like that cause you never know  
she might come back. Sorry, the  
room is a little pink, it was her  
colors.

JON  
It's only to sleep in.

SARAH  
I could change the colors.

JON  
No, it looks comfortable. As, long  
as no one visits.

SARAH  
Visits, there's no visitors unless  
they are approved first. It's to do  
with their wacky protection program.

(CONTINUED)

JON

Hey I won't be having visitors, if  
Jenny ever comes I might bring her.  
I'll let you know first.

SARAH

Cool!  
( hugs him and kisses  
him on the cheek)  
You're so cool.  
(letting him go)

JON

You're sweet, thanks. I'll get going  
and call you before I come back with  
my gear, tomorrow.

TRAZILA is standing at the door.

TRAZILA

I'll drive you there, and we can get  
your gear and come back tonight.  
Can't have you staying in those  
dangerous hotels now.

JON

Are they really so dangerous?

TRAZILA leaves with JON.

TRAZILA (O.S.)

Yeah, they are.

A door shuts in the background.

SARAH smells where JON was sitting on the bed, takes her  
shoes off and lies on the pink bed. Over her clothes she  
fondles her breast.

SARAH

I love you Jon! Be my sweetheart!  
Dream of me! Desire me! Touch me!  
Take me! Sweet Spirits of love and  
desire, cause this man to be mine.

SARAH runs her hands along her sides down to over her hips  
then to her inner thighs bringing them back up to touch her  
pelvis to masturbate herself through her clothes.

SARAH (CONT'D)

Awl he's coming back tonight.  
(thinks)  
Remember the ring, darn the ring.  
(MORE)

(CONTINUED)

SARAH (CONT'D)

I'll take Trazila's advice and go  
with flow. Relax, Jenny's away across  
the ocean. How will she know I  
seduced her husband. You cannot  
keep a guy like that all to yourself.  
And, you should always travel with  
your husband. You never know what  
single females will try.

(pauses)

Ar Why do all the good catches have  
to be always married?

SARAH gets up. Leaves the room and return with a blue  
and yellow quilt, and changes the quilt covers. Then  
sprinkles the room with some white powder.

INT. KATHYLOUISE'S BEDROOM -- LATER  
**(JON, TRAZILA)**

JON enters the room and TRAZILA follows him, she closes the  
door a little. He carries some luggage and puts it beside  
the bed.

TRAZILA

That's a better color for a man.

JON

Sure is.

TRAZILA helps him unpack the luggage and puts it into draws  
for him.

TRAZILA

Now, everything's in the draws.  
(looks at the luggage  
cases)

I'll put those in the store, tomorrow.  
For now they can go over here  
(she closes the bedroom  
door and puts the  
cases behind it)

TRAZILA walks over to JON , and holds his hands.

JON

Thanks, for inviting me into your  
home.

TRAZILA

Yeah,  
(she stares at him)

Mm,

(MORE)

(CONTINUED)

TRAZILA (CONT'D)  
(lets go of his hands)  
Oh will it's good night then.

JON  
Yeah  
(as she walks away  
taking the door handle)  
Good night. Sweet dreams.

TRAZILA leaves, and JON sits on the bed to undo his laces.  
TRAZILA re-enters the bedroom, sits next to and grabs him as  
she plants a juicy long kiss on his lips. She sits up.

TRAZILA  
Sorry about that.

TRAZILA grabs JON again before he could reply, and sinks  
another juicy long kiss on his lips.

TRAZILA (CONT'D)  
I fine you very interesting.  
(looks at the ring)  
But, I'll respect the ring you wear.  
Good night  
( she's gives a shorter  
kiss to him)

JON  
Thanks for the good night kiss.  
I'll send Jenny to you for some  
lessons.  
(pauses and look of  
horror streaks across  
his face)  
I hope Jenny is not watching this  
movie. Sorry, Jenny, you're kisses  
are okay. Believe me, I'm only  
kidding about Trazila's. Maybe, she  
needs kissing lessons from you.  
(pauses)  
Yeah Americans need Kiwi kisses.  
Not French ones.

TRAZILA  
Yeah, love Kiwi style. Forgive me I  
am a single girl.  
(pauses)  
Why did you marry this creep? He  
could have been mine.  
(pauses)  
Congratulations, Jenny you got him I  
didn't.

(MORE)

(CONTINUED)

JON holds her by the arms, they look in each others eyes, circle slowly around, moving closer together and they exchange a longing kiss.

TRAZILA (CONT'D)

Thanks, needed that. You are really a neat guy.

TRAZILA kisses him again,

JON

Good night, Trazila.

TRAZILA

Good night.

JON

No more French kiwi kissing. Please. The ring tells my story.

TRAZILA leaves the room, closing the door behind her.

INT. GIRLS' BEDROOM -- MOMENTS LATER  
**(SARAH, TRAZILA)**

TRAZILA enters the bedroom with queen size bed. She shares with SARAH , SARAH has fallen asleep, and is talking in her sleep, she does this while, SARAH wears nothing when in bed.

TRAZILA changes into her nightwear.

SARAH

(eyes are closed -  
she is asleep)

You're so amiable, Jon .

SARAH is madly kissing the pillows.

SARAH (CONT'D)

Mm that was so good, lets do it once more.

TRAZILA

(looks ar her)

Oh Sarah the ring.

SARAH

(in her sleep)

Who cares about the ring. To hell with it, I'm in true-love.

(CONTINUED)

TRAZILA  
He's married.  
(then she thinks)  
I've just gave him a huge kiss.

SARAH  
(still sleeping)  
Dream on he's all mine. I'll let  
you to have him when I'm finish, not  
that he will have any need for more.

TRAZILA finishes changing to her nightie, remove her panties.  
Then climbs into the bed. SARAH turns over and cuddles  
into her.

SARAH (CONT'D)  
I love you.

TRAZILA  
I love you too.

SARAH  
I love you, I love you Jon .

SARAH kisses TRAZILA deeply,

As they kiss SARAH begins rubbing TRAZILA's shoulders.

TRAZILA wiggles enough to stir SARAH , just as she gives  
TRAZILA a prolonged kiss on her lips.

SARAH opens her eyes.

SARAH (CONT'D)  
Shit! I thought you were Jon. Shit  
was I feeling you up?

TRAZILA  
Yeah.  
(smiling)

SARAH  
Sorry!

TRAZILA  
You looked real hot tonight, Sarah!

SARAH  
Not the only one!

TRAZILA  
Thanks!  
(MORE)

(CONTINUED)

TRAZILA (CONT'D)  
(looks at the Alarm  
clock on the side  
dresser))  
We better get some sleep.

SARAH  
(looks at the clock)  
I guess.

SARAH cuddles into TRAZILA , then caresses TRAZILA's  
midriff, breast and shoulders .

SARAH (CONT'D)  
Trazila, I love you

TRAZILA turns to face her, they kiss as there bodies move  
closer, the sheet fall off, legs entwined and SARAH rubs  
TRAZILA's back, while TRAZILA clasps SARAH's breast in her  
hands squeezing them intermittently. SARAH rolls on top of  
TRAZILA into between TRAZILA's legs.

TRAZILA slides her hands over SARAH's hips to rest on her  
buttock cheek, they continue kissing all the while, TRAZILA  
squeezes SARAH's buttock cheeks, pulling them close against  
her pelvis. They rock from side to side.

SARAH pushes up her upper body, TRAZILA raises her pelvis up  
to meet SARAH's. They rock gently.

TRAZILA  
That is so nice!

SARAH  
I'm good at it.

TRAZILA  
Yeah, I love you too, Sarah.

SARAH rolls over and face away, while TRAZILA cuddles into  
SARAH from the back, slides her hands over SARAH's hips to  
rest on her upper pelvis. SARAH stretches her arm out and  
touches the lamp, it turns off, then places both her hands  
over TRAZILA. They rest and fall asleep.

SARAH falls asleep snoring lightly.

INT. KATHYLOUISE'S BEDROOM -- LATER  
(JON, SARAH)

The door is slightly open, a toilet can be heard flushing,  
and SARAH enters the room. She climbs in the bed beside  
JON and cuddles him.

(CONTINUED)

SARAH kisses him on the cheeks.

JON

I love you.

They kiss. JON wakes as they do.

SARAH

I love you, too.

JON

Who is it,  
(surprised)  
you're not Jenny.

SARAH

No, I'm not. Just be quite and enjoy  
it.

JON tries to speak , before he can reply, SARAH forces herself on him lying on top of him and gives him a deep long kiss.

SARAH (CONT'D)

Exceptional at kissing, am I not.  
(gives him another  
long kiss)  
I never been with anyone like you  
before, so, you're special.

JON

But...

SARAH

Don't talk.. please don't say a word.

JON

Okay I won't!

SARAH pulls JON's brief down, while remaining laying on top of him. SARAH rocks against him. Lower her head to kissing his chin, neck and torso. Kisses him more deeply.

SARAH

That was sensational. Thank you so  
much. I've never been fucked before,  
you're my first.

SARAH gets up and leaves the room.

JON

(raising his voice)  
You didn't do much.  
(MORE)

(CONTINUED)

JON shrugs his shoulder

JON (CONT'D)  
Except kiss me, woman!

INT. GIRLS' BEDROOM -- MOMENTS LATER  
(SARAH, TRAZILA)

SARAH climbs back into bed besides TRAZILA who is on her back. They cuddles into each other.

TRAZILA  
You were ages in the bathroom.

SARAH  
I know darling, I had a shit and it was messy. After, I made Jon fuck me!

TRAZILA  
You did ? Shit! Was he okay with that? He's married!

SARAH  
Not at first, I told him to shut up and enjoy it!

TRAZILA  
Did he?

SARAH  
I think so, I know I did! He's the first guy to fuck me!

TRAZILA  
Are you on the pill?

SARAH  
Shit! I'm not!

TRAZILA  
Did he come?

SARAH  
Yeah, real good. It was all sticky and messy. I rubbed it all over pelvis and waist. You want to lick it off!

TRAZILA  
No! I hope you're not pregnant though!

(CONTINUED)

SARAH

I hope so too. If not I have baby  
won't I?

TRAZILA

Guess you will!

SARAH

Good-night.

TRAZILA

Good-night!

TRAZILA and SARAH exchange a meaningful kiss.

TRAZILA (CONT'D)

Good night. Nice kiss.

SARAH

Was, wasn't it?

SARAH puts her head on TRAZILA's breast closing her eyes.

TRAZILA stretches her arm out and turns off the lamp.

INT. GIRLS' BEDROOM -- MORNING

(SARAH)

SARAH stirs from her sleep, her hand on TRAZILA's breast.  
Gently removes her hand, gets up, dresses in her nurses  
uniform, puts her hair into a pony-tail and leaves the room.

INT. BREAKFAST BAR -- MORNING

(JON, SARAH, TRAZILA)

JON and SARAH are having eggs at the breakfast.

SARAH has her nurses uniform on and Jon has a two piece suit  
on.

TRAZILA walks in half-doused wearing nothing.

TRAZILA

Good morning Sarah!  
(walking pass with  
her eyes shut)  
What do you want for breakfast?

SARAH

Nothing, maybe you!

(CONTINUED)

TRAZILA

(laughs)  
Mm, that might be nice! But I was  
being serious.

SARAH

I was too! I've already got it, Jon  
cooked some eggs.

TRAZILA opens her eyes and looks at JON and SARAH, then at  
her body.

TRAZILA

Oh shit I am sorry. I haven't  
adjusted to you being here Jon .  
I'll get my dressing gown.

TRAZILA leaves and returns in her silky dressing half thigh  
length gown.

SARAH

That's more respectable.

TRAZILA

I'm so sorry!

JON

It's okay, you have to get use to me  
being around.

SARAH

Relax darling you have a beautiful  
body. You should show it off.

TRAZILA

I'll cook up some eggs. And, join  
you both in a moment.

SARAH finishes her breakfast and gets up, takes her plate to  
sink.

SARAH cuddles into TRAZILA. TRAZILA turns to faces her,  
they kiss deeply. They pull away, holding each other at the  
waist in their arms, looking into each others eyes.

SARAH

(whispering)  
You look great today.

TRAZILA

Sarah , thank you.  
(whispering)

(CONTINUED)

SARAH  
Have a nice day.

TRAZILA  
You have a great day too, Sarah .

SARAH kisses TRAZILA rubs the back of her thighs.

TRAZILA rubs her back over her Uniform.

SARAH then walks over and hugs JON from the back and kisses him on his forehead, puts her hands on his shoulders and lowers her hands over his chest to his stomach then over his groin, squeezing him tightly.

SARAH  
You make sure you come to the Hospital for lunch now. And, wait at the entrance.

JON  
Okay.

SARAH  
(whispering)  
I wish you were mine.

JON  
I know! Have a good day.

SARAH  
(kisses him deeply on the lips)  
I will, you have one too.

SARAH leaves through the front door.

TRAZILA joins JON at the breakfast bar. Massaging his shoulders from behind the sofa.

TRAZILA  
Lunch date huh, with Sarah Raquelle Wesley? Can you believe it?

JON  
Yes, I do. It's only lunch, you know.

TRAZILA  
Sarah never dates anyone. She's too apprehensive to do that.

JON  
It's just lunch.

(CONTINUED)

TRAZILA

Did Sarah venture into your room  
last night?

JON

I'm not sure. I had a dream, and  
Sarah was the one I think, it was  
too dark, and she began kissing and  
fondling me. I tried to talk and  
she said, shut up and enjoy it.

TRAZILA

You had one, too? In my dream Sarah  
started kissing me and not only on  
the lips or cheeks. We never do  
that. Long kisses. Like the European  
do. Kind of extraordinary.

JON

You sure you too are not light-hearted  
lesbians?

TRAZILA

No way. We kiss a little, it's only  
for practice. She's teaching me to  
kiss. Sometimes we romp that's all.

JON

Kissing comes natural.

TRAZILA

Maybe you could let me try your  
kisses. Only Child's Play in it.

JON

Well, I don't know. Children don't  
kiss like that.

TRAZILA

Teenagers do. Please I need  
experience. It's better than kissing  
a girl. Like Sarah. Do you know  
Sarah eats snails and worms?

JON

Yuck, thanks for telling me.

INT. AIRPORT TERMINAL (INTERNATIONAL DEPARTURES - NZ) --  
EVENING  
**(JON, TRAZILA)**

TRAZILA has taken JON to the Airport for his flight back to  
New Zealand.

(CONTINUED)

JON

Thanks, for the lift and I'll back  
about in a month.

They grasp each others hands

TRAZILA

I really appreciated your company  
and having you around. I, so look  
forward to your return. Do hurry to  
do this?

JON

Yeah, I enjoyed it too. I'm going  
to miss you guys. And, I shall hurry  
to return as soon as I am able.

TRAZILA

You come back and you'll have more  
to write in your play.

They hold each other close and they exchange a deep amorous  
kiss.

TRAZILA rubs JON's bottom and back as she kisses him.

TRAZILA (CONT'D)

Thanks, for the kiwi kissing lessons.

JON

That's ok, anything to help you out.  
I enjoy kissing too. I like it more  
than sex.

TRAZILA

The same. What does Kiwi imply, You  
never disclosed to me.

JON

It a nickname for residence of New  
Zealand. Kiwi is a flightless bird,  
and they only exist in New Zealand,  
look like a crescent with a protruding  
beck. I have only seen them on TV  
and magazines.

TRAZILA

Kiwi, you are obliged to show me one  
when I come over.

JON

Okay, I will show you a kiwi.

(MORE)

(CONTINUED)

JON (CONT'D)

I have to board or I'll miss my flight. Jenny will freak out if I don't show. Bye, thanks for everything. See you on my return.

TRAZILA

Bye, Jon . Can't wait until then!

JON

Adieu .

JON waves as he goes through Customs.

CLOSE UP: ON TEAR TRICKLING DOWN TRAZILA'S FACE

TRAZILA watches him go through customs and disappears. A tear trickles down her cheek.

INT. ROAD -- LATER

**(TRAZILA)**

TRAZILA

I would like to marry someone like Jon. Dear Lord, could you please hurry up and make Jenny die. So I can have him. Darling delight he is. Amen.

INT. GIRLS' BEDROOM -- NIGHT

**(SARAH, TRAZILA)**

TRAZILA and SARAH are chatting in bed. Both are on their backs.

SARAH

I don't know about moving to New Zealand. It's bit sudden.

TRAZILA

I was planning a short trip.

SARAH

I can't go I've used my holidays over Christmas.

TRAZILA

You could quit and get another job when you come back.

SARAH starts to cry.

SARAH

I don't want to lose you!

(CONTINUED)

TRAZILA  
Come here! I won't go forever.

SARAH rolls over.

TRAZILA takes SARAH into her arms holding her close and strokes SARAH's hair.

SARAH  
I'm sorry!

TRAZILA  
Don't be sorry! Quit your job and come with me.

SARAH  
I'll think about it, after I see my psychic tomorrow.

TRAZILA  
You don't need a psychic to tell you what to do. You are intelligent, capable of deciding for herself.

SARAH  
I know.

TRAZILA lifts SARAH's head up and kisses her.

TRAZILA  
Don't you want to be with me?

SARAH  
Okay, I'll come.

TRAZILA  
I'm pleased you said that.

SARAH hops on top of TRAZILA, looks in her eyes.

TRAZILA holds SARAH in over arms with her hands dangling over SARAH's bottom.

SARAH  
I love you!

They both kiss, while TRAZILA caresses SARAH back and bottom.

TRAZILA  
I love you.

SARAH  
I wish we could go further.

(CONTINUED)

TRAZILA

Sar...

SARAH

I won't push it though. Kissing's  
fine.

SARAH kisses TRAZILA more deeply.

SARAH then hops off and cuddles in her side, her head on  
TRAZILA's breast and rubs TRAZILA's stomach. The circles  
get larger and she touching TRAZILA over her panties.

TRAZILA takes SARAH's hand to stop it.

TRAZILA

Hey.

SARAH looks up at TRAZILA.

TRAZILA (CONT'D)

It's too low.

TRAZILA takes SARAH's hand and hold it on her cleavage.

SARAH

Good night then.

TRAZILA

Good night.

TRAZILA turns the bed lamp off.

SARAH

One day.

TRAZILA

Only in your dreams.

INT. TAXI -- DAY  
(SARAH, TRAZILA, DRIVER)

The taxi is cruising on a two way street, the street has  
driving on the left side of the road. The street is busy  
with traffic.

TRAZILA is in the rare of the taxi with SARAH.

DRIVER

Where you too ladies from?

SARAH

California!

(CONTINUED)

DRIVER  
Americans?

TRAZILA  
Yeah. LA girls.

DRIVER  
You're first time in Christchurch?

TRAZILA  
Since I was a baby. It's my friend's  
first time.

DRIVER  
It's a lot quieter than LA here.  
You'll have fun though.

EXT. SUBURBAN STREET -- DAY  
**(DRIVER, SARAH, TRAZILA, JENNY)**

The taxi pulls up outside a house in a quiet street.

The rear Taxi door opened by the DRIVER.

TRAZILA and SARAH hop out. The DRIVER shuts the door of the  
taxi.

The DRIVER retrieves the luggage from the back and takes it  
to the front door of the house where he leaves it on the  
porch.

The TRAZILA and SARAH follow behind him.

DRIVER  
Thanks have a wonderful day.

TRAZILA pulls out a five dollar bill.

TRAZILA  
Wait.

TRAZILA officer the DRIVER the bill.

DRIVER  
Everything's included. We don't tip  
in New Zealand.

TRAZILA  
Would you take it as a gift?

The DRIVER takes the bill and pockets it.

DRIVER  
Thanks, lady. I mean, Trazila.

(CONTINUED)

The DRIVER gets back into the taxi and pulls off.

TRAZILA knocks on the door.

Shortly after the door is open by a middle aged woman (JENNY).

JENNY

Hello!

TRAZILA

We want to move in.

JENNY

Who are you? We didn't advertise  
for a flatmate.

TRAZILA

Please could we move in.  
(points at Sarah)  
She's good at keeping the place tidy.

JENNY

What about you?

TRAZILA

She's my maid.

JENNY

I have to think about it.

TRAZILA

When should you know?

JENNY

I have to talk to my husband first.

TRAZILA

Okay.

JENNY

He won't be home until after two.

TRAZILA

Aright.

JENNY shuts the door.

TRAZILA and SARAH sit on the steps of the deck.

SARAH

It's eleven thirty. Long wait.

TRAZILA

I know.

EXT. SUBURBAN STREET -- MOMENTS LATER  
**(SARAH, TRAZILA, JENNY)**

Outside the house.

TRAZILA and SARAH are sitting on the steps.

JENNY opens the door of the house and laughs.

JENNY  
You too still here. I'm checking  
the post.

JENNY walks past down the steps to the mailbox and retrieves  
some letters before returning.

TRAZILA  
May we wait inside? We promise to  
be good.

JENNY laughs.

JENNY  
Why not? I'll be eating lunch though.

TRAZILA and SARAH pick up the luggage and follow JENNY inside.

INT. KITCHENETTE -- LATER  
**(JENNY, SARAH, TRAZILA)**

JENNY, TRAZILA and SARAH are all around the dining table  
eating sandwiches and drinking coffee.

SARAH  
Thank you so much for allowing us to  
have lunch with you.

JENNY  
You're welcome. I'm glad you are a  
nurse on top of being a maid. I'm  
sure I could persuade my husband in  
allowing you to move in, and since  
you are willing to share the same  
bedroom. We can keep a spare room  
for the study and for guest.

TRAZILA  
Where do you buy beds around here?

JENNY  
You go down the road and turn down  
the road with foodstore on the corner  
and walk about twenty minutes.  
(MORE)

(CONTINUED)

JENNY (CONT'D)

You'll see one. I think its four good blocks. Just before the traffic lights.

TRAZILA

Come on Sarah, we have our exercise to do.

SARAH

Exercise? What? I couldn't walk that far.

TRAZILA

Hey its not like we are going on the mountain trail. It's a flat level suburban road.

SARAH

What about muggers?

JENNY

In the day light? Especially when you are walking together. It'll be safe.

SARAH

I guess twenty minutes isn't too far.

JENNY

You can get a taxi back if it's wears you down too much.

SARAH

Okay.

JENNY

I'll give you the phone number here, ring it if you get lost.

JENNY go over to the phone and retrieves a pen and note paper. Scribbles on the paper and hands it to SARAH. TRAZILA snatches it before SARAH takes it.

TRAZILA

I'll take that I won't lose it.

TRAZILA stands up.

TRAZILA (CONT'D)

Come on Sarah we're going. Thanks for the bite too Jenny.

EXT. SUBURBAN STREET -- AFTERNOON  
**(SARAH, TRAZILA)**

TRAZILA and SARAH are walking down the street. They come to an intersection.

SARAH looks to her left and sees some shops.

SARAH  
Hey there are the shops on the left.

TRAZILA  
Jenny said straight ahead.

SARAH  
I know! They are closer?

TRAZILA  
Okay. I don't feel like walking after the long flight either, so maybe.

EXT. BUSY ROAD -- CONTINUOUS  
**(SARAH, TRAZILA)**

The girls turn left into the busy road and walk to the shops.

SARAH  
Just hope we remember where to go on the way home?

TRAZILA  
I got it. I'm the brains remember.

INT. EASTGATE MALL -- MOMENTS LATER  
**(TRAZILA, SARAH, EVERYONE)**

The girls walk into the foodcourt entrance of the mall.

TRAZILA  
Hey we can buy some new stuff here.

SARAH  
Hey I thought we were only here for a short trip?

TRAZILA  
Huh. You quit your job! What's the hurry. We only arrived, anyhow?

SARAH  
Well, why do we need to buy beds and things?

(MORE)

(CONTINUED)

SARAH (CONT'D)

We could crash in a motel or something  
and give Jenny and Jon their space.

TRAZILA

Because, Jon well be there.

SARAH

You said we were to chill out and  
leave him to Jenny.

TRAZILA

He was staying with us. I would  
feel rude if I didn't stay at their  
place.

SARAH

Jenny didn't seem to connect us with  
Jon. He would've told her?

TRAZILA

Come to think of it. You're right.  
It was number ten though. The address  
is right and the phone number, Jenny  
gave me is the same in my address  
book.

SARAH

Okay. Hold my hand I don't want to  
get lost.

TRAZILA holds SARAH's hand as they look around the mall.

People start looking them and their hands being together.

TRAZILA

I like this place.

SARAH

Why is everyone staring at us?

TRAZILA looks around and notices. She looks at a few girls  
hanging out in the mall together.

TRAZILA

Hum, I think maybe we are the only  
chicks holding hands.

SARAH

What?

TRAZILA

Must not be a kiwi thing.

(CONTINUED)

TRAZILA drops SARAH's hands. Everyone stops staring at them.

SARAH  
Hey there's the restroom.

TRAZILA  
You need to go?

SARAH  
I'm busting!

TRAZILA and SARAH turn down the corridor leading to the restroom.

INT. LADIES RESTROOM -- CONTINUOUS  
(SARAH, TRAZILA)

TRAZILA and SARAH walk into the restroom. They walk into a cubicle closing the door.

The restroom has a few other girls in it. They all stare at the cubicle where TRAZILA and SARAH went into.

INT. RESTROOM CUBICLE -- MOMENTS LATER  
(SARAH, TRAZILA)

SARAH pulls her dress up and pulls her panties down then sits on the urn and starts peeing.

TRAZILA  
Do you want to have some eats?

SARAH  
Okay, then we'll look for some beds and stuff.

TRAZILA  
I love you.

TRAZILA bends her head and they kiss.

SARAH  
I love you more. You sexy thing.

TRAZILA  
I'm a thing am I?

SARAH  
No, you are my darling dearest delight.

SARAH takes some toilet papers wipes herself dry. Pulls her panties up as she stands up.

INT. LADIES RESTROOM -- MOMENTS LATER  
**(SARAH, TRAZILA)**

TRAZILA and SARAH come out of the cubicle to a busy restroom. The women look at them in horror. They both wash their hands and dry them.

SARAH (whispering)  
Why are they staring at us?

TRAZILA (whispering)  
Shit! I think it was cause we were  
in..

SARAH (whispering)  
There together. It's not a kiwi  
thing.

TRAZILA (whispering)  
Maybe not. Hug me.

SARAH (whispering)  
What here?

SARAH hugs TRAZILA.

TRAZILA  
I love you!

SARAH  
I love you too!

They hugs taking each other in their arms. Putting their heads together and lightly kissing.

The women stare at them shocked.

TRAZILA  
We better get going.  
(looks at the women)  
What are you staring at we're only  
kissing. Don't you kiss you're  
friends?

They walk out holding hands.

INT. DEPARTMENT STORE -- CONTINUOUS  
**(SARAH, TRAZILA, FEMALE SHOP ASSISTANT)**

TRAZILA and SARAH are checking out the beds.

TRAZILA takes her shoes off and lies on a single bed with her legs arched up. Her dress falls back revealing her g-strings. She signals to SARAH to join her.

(CONTINUED)

SARAH sits on the edge of the bed and takes her shoes off. Then lies next to TRAZILA and cuddles into her stroking her inner thighs.

TRAZILA  
It's comfortable. I like your strokes  
darling delight.

A FEMALE SHOP ASSISTANT APPROACHES.

SARAH  
Kiss me long dearest.

TRAZILA and SARAH exchange a long kiss.

The FEMALE SHOP ASSISTANT watches a while.

FEMALE SHOP ASSISTANT  
Mm! How do you like the bed?

TRAZILA looks up the FEMALE SHOP ASSISTANT.

TRAZILA  
It's quite comfortable. What do you  
think Sarah?

SARAH starts snoring.

TRAZILA (CONT'D)  
It's been a long flight.

FEMALE SHOP ASSISTANT  
My manager wants me to tell you to  
stop it.

TRAZILA  
Stop what. I'm only trying out the  
bed.

FEMALE SHOP ASSISTANT  
The kissing and fondling.

TRAZILA  
Come here I want to whisper something  
to you.

The FEMALE SHOP ASSISTANT sits next to TRAZILA, lowering her head.

TRAZILA takes the FEMALE SHOP ASSISTANT by the head and kisses her on the lips. Then pulls her on the bed on top of herself and holding her.

(CONTINUED)

FEMALE SHOP ASSISTANT  
You better let me go, I'm working  
and my boss isn't happy about this  
sales arrangement.

TRAZILA  
We are only kissing.

FEMALE SHOP ASSISTANT  
Girls don't kiss like that here.

TRAZILA  
It's not a kiwi thing?

FEMALE SHOP ASSISTANT  
No, kiwis are far too conservative.  
Not even couples kiss much in public.

TRAZILA  
We're not gay.

FEMALE SHOP ASSISTANT  
You're not. I am. I would say you  
are very close to it.

TRAZILA  
Kissing a girl doesn't make me gay?

FEMALE SHOP ASSISTANT  
Kissing and fondling your thighs,  
like she was is very borderline.

TRAZILA  
Have you heard of romping?

FEMALE SHOP ASSISTANT  
Romping is with clothing on.

TRAZILA lets go of the FEMALE SHOP ASSISTANT, shakes SARAH.

TRAZILA  
Time to go.

TRAZILA, SARAH and the FEMALE SHOP ASSISTANT get off the  
bed.

TRAZILA and SARAH put their shoes back on.

TRAZILA (CONT'D)  
I'll take two of those.

FEMALE SHOP ASSISTANT  
How will you be paying?

(CONTINUED)

TRAZILA takes out a credit card from her purse in her handbag.

TRAZILA  
Credit.

FEMALE SHOP ASSISTANT  
Okay.

TRAZILA  
We need some bedding too!

FEMALE SHOP ASSISTANT  
We have a fine selection over by the  
counter. You kiss pretty good by  
the way.

TRAZILA  
Thanks! You want another one?

FEMALE SHOP ASSISTANT  
Maybe later I'm working. We could  
exchange phone numbers.

EXT. OUTSIDE EASTGATE (BUCKLEYS ROAD SIDE) -- LATER  
**(SARAH, TRAZILA)**

TRAZILA and SARAH come out the doors.

SARAH  
Was I really asleep in your arms on  
the bed with my hands between your  
legs.

TRAZILA  
On my inner thighs. You were an  
inch away from forbidden territory.  
Talk about going public.

SARAH  
Did you like it?

TRAZILA  
On my thighs, it was tingly.

SARAH  
I think the assistant likes us being  
on the bed like that.

TRAZILA  
She liked my kiss too.

SARAH  
You kissed her?

(CONTINUED)

TRAZILA

While you were snoring. She thought  
it was strange girls kissing like  
that and not thinking they are gay.

SARAH

Gays have dicks. I don't have one  
nor do you.

TRAZILA

I think it's a general term here.  
She said she was gay herself.

SARAH

We were just romping and kissing.

TRAZILA

We are in New Zealand. Differences  
in culture I guess.

SARAH

I guess.

TRAZILA

Maybe we should observe how other  
girls react with each other and  
restrain ourselves.

SARAH

I suppose, in private we should be  
okay.

TRAZILA

Now which way was Jon's?

TRAZILA looks around and points to her right.

TRAZILA (CONT'D)

It's that way I think.

They start walking up Buckleys Road.

EXT. ROUNDABOUT -- AFTERNOON  
(SARAH, TRAZILA)

TRAZILA and SARAH approach a roundabout.

SARAH

I didn't know we came this far. It  
seemed shorter on the way there.

TRAZILA

There some shops ahead, maybe, we  
could ask in there.

(CONTINUED)

SARAH  
My legs are so darn sore.

EXT. BEACH -- AFTERNOON  
(SARAH, TRAZILA)

TRAZILA and SARAH walk onto the beach.

SARAH  
The beach? I've think we are lost.

TRAZILA  
I think if we swim we'll reach home  
in a few months.

SARAH  
Listen I'm not swimming home. We  
have credit cards and I prefer to  
fly.

TRAZILA  
I'll looked in my bag for the number  
Jenny gave us.

TRAZILA searches her handbag for the bit of paper with the  
number on.

TRAZILA (CONT'D)  
Where's my address book. I'm sure I  
left it in there.

SARAH  
You haven't lost it?

TRAZILA stops looking and looks to the sky on the horizon.

TRAZILA  
I think I may have left it at the  
department store at the mall.

SARAH  
Shit. After you said I would lose  
it. I can't believe you.

TRAZILA  
Don't fret. I have good looks, and  
good looks earn.

SARAH  
Hey I'm not a hooker. I'm a nurse  
okay.

(CONTINUED)

TRAZILA

There's a man over there maybe he  
could assist us.

SARAH

No he looks like a jerk to me.

TRAZILA

We could get some dinner?

SARAH

Dinner, yeah I am hungry. Then I  
want to go to sleep.

INT. PIZZA PARLOR -- AFTERNOON  
**(SARAH, TRAZILA)**

TRAZILA and SARAH are eating pizza.

TRAZILA

This is a great pizza.

SARAH

It is. Maybe you could open one of  
these back home.

TRAZILA

Sarah we're not going home.

SARAH

What?

TRAZILA

You're a nurse and can work here.  
They're desperate for nurses.

SARAH

You said it was a short trip?

TRAZILA

Chill out. I'm having you on.

EXT. ROUNDABOUT -- EVENING  
**(SARAH, TRAZILA)**

TRAZILA and SARAH approach the roundabout.

TRAZILA

Now if we follow the road back to  
the Mall we got the bed. I might  
find the address book.

(CONTINUED)

SARAH  
Whatever! My legs are sore. Can't  
we hail a cab.

TRAZILA sees a taxi and waves it down.

INT. TAXI -- MOMENTS LATER  
**(SARAH, TRAZILA, DRIVER#2)**

TRAZILA and SARAH are in the rear of taxi. They are  
approaching the Mall.

DRIVER#2  
Here's a mall.

TRAZILA  
Looks like the one.

EXT. OUTSIDE EASTGATE (BUCKLEYS ROAD SIDE) -- EVENING  
**(SARAH, TRAZILA)**

TRAZILA and SARAH approach the entrance doors.

TRAZILA tries to open the doors. Each one is locked.

SARAH  
I think they're closed.

INT. LIVING AREA -- EVENING  
**(JON, JENNY)**

JON and JENNY are in the living area of the open plan area  
of the kitchenette and living area. Surrounded by bed parts.

JENNY  
I'm sure they were coming back  
tonight.

JON  
Did you get there names?

JENNY  
No I was too busy talking. I forgot  
about asking.

JON  
This is so not like you? We have a  
room full of bedding, beds and luggage  
belonging to complete strangers.  
You said they had American accents?

JENNY  
They both did.  
(MORE)

(CONTINUED)

JENNY (CONT'D)

They were very pretty girls too.  
One was dress scanty like, the other  
conservative. They were friendly  
and cheerful.

EXT. BUSY ROAD -- EVENING  
(SARAH, TRAZILA)

TRAZILA and SARAH approach an intersection.

TRAZILA

This corner looks familiar.

At the intersection SARAH looks down the road to her right.  
A shop can be seen at the other end and a school.

SARAH

Looks like that school across from  
the foodstore.

TRAZILA

It does too.

EXT. SUBURBAN STREET -- EVENING  
(SARAH, TRAZILA, JENNY)

TRAZILA and SARAH walk up to the front door of the house  
with the deck.

TRAZILA knocks on the door.

The door is answered by JENNY.

TRAZILA

We ended up at Eastgate. When we  
left we took a wrong turn. We're  
ended up at some beach with a pier.

JENNY

I was worried sick. Come on in.

TRAZILA

I'm sorry. I left my address book  
at the department store.

INT. KITCHENETTE -- EVENING  
(JENNY, TRAZILA)

JENNY

My husband won't be in until late.  
You'll meet him in the morning. I  
will show you to your room.

(CONTINUED)

TRAZILA

Thanks.

INT. LARGE SINGLE BEDROOM -- LATER  
(SARAH, TRAZILA)

The beds are all up and made. The suitcases lie open the floor.

TRAZILA and SARAH are in separate beds. SARAH is asleep.

TRAZILA hops out of bed in a cotton vest And her gee-strings and leaves the room.

INT. LIVING AREA -- MOMENTS LATER  
(TRAZILA, JENNY)

TRAZILA enters the room.

JENNY is standing by the bookcase.

TRAZILA walks over to her and holds her by the hands.

JENNY

Hey you need a gown around here.

TRAZILA

I just wanted to say good night.

TRAZILA gives JENNY a hug.

JENNY

I'm glad to have you here.

TRAZILA pulls away after kissing JENNY briefly on the lips.

TRAZILA

Good night. Hope we can become good friends.

JENNY

I think we well. Good-night. Have a good sleep.

TRAZILA

You have a good one later too.

TRAZILA leaves the room.

INT. LARGE SINGLE BEDROOM -- MOMENTS LATER  
(TRAZILA)

TRAZILA enters the room, turns the light off at the wall and hops into the empty bed.

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ACT TWO

END OF ACT TWO

ACT THREE

INT. LARGE SINGLE BEDROOM -- MORNING  
(SARAH, TRAZILA, JENNY, EVERYONE)

The sun shines through the closed curtains, SARAH and TRAZILA are still asleep.

JENNY opens the door and knocks on it.

JENNY  
Time to wake up you girls.

TRAZILA and SARAH fail to stir.

JENNY walks over to TRAZILA and shakes her shoulder.

JENNY (CONT'D)  
Time to walk, it's eleven in the morning.

TRAZILA stirs and mutter under her breath

TRAZILA  
Who are you? How did you get in here?

JENNY  
I live here! You are at my place!

TRAZILA opens her eyes after rubbing them.

TRAZILA  
Sorry I'm still disorientated! I don't normally sleep this late. Might be jet lag.

TRAZILA looks at SARAH in the other bed snoring away and tosses a pillow at her.

TRAZILA (CONT'D)  
(yelling loudly)  
Wake up Sarah! You'll be late for work.

SARAH pushes the sheets off and quickly gets up. Looks around squinting her eyes still exhausted from yesterday.

SARAH  
What time is it? Where's my uniform?

JENNY  
Hey relax! You here in Christchurch.

(CONTINUED)

SARAH looks at JENNY

SARAH  
Who are you? Are you our new Roomie?

TRAZILA  
No she is Jon's wife!

JENNY  
How do you know that?

TRAZILA  
You are Jenny?

Looks at JENNY.

JENNY looks confused.

JENNY  
Yes!

TRAZILA  
I'm Trazila and that's Sarah from  
LA. We never told you our names.  
You must have been wondering who the  
heck we were. I am so sorry.

JENNY  
I was a little lost what to do! I  
thought you were okay.

TRAZILA  
Jon really love you lots you know.

JENNY  
I know that deeply. Jon has gone to  
work.  
(laughs)  
He's still none the wiser who you  
two are. What with all the furniture  
that arrived and not even known who  
you were.

EVERYONE laughs.

INT. KITCHENETTE -- LATER  
**(JENNY, SARAH, TRAZILA)**

JENNY, SARAH and TRAZILA sit around the table eating  
sandwiches over lunch with coffee.

JENNY  
Okay I promise not to let Jon know  
who you are. We'll keep him guessing.

(CONTINUED)

SARAH

Thanks.

JENNY

No problem. It sounds like fun. He always tell me he likes surprises. I'll leave him a note to let him know I might be late back tonight.

TRAZILA

So let see. Its okay to hug and kiss a girl briefly, no holding hands too long or going into the cubicle together at public restroom or fondling each other.

JENNY

You're learning. Here they'll think you're gay.

TRAZILA

O That's why we were getting funny looks I suppose yesterday at the mall.

SARAH

And on the beds when we were testing them out.

TRAZILA

Sometimes we try to shock people for fun.

SARAH

At home we normally sleep in the same bed arm in arm and kiss nothing more though.

JENNY

Kissing a girl in bed is a bit suspect here. Especially if you are wearing only a gee-strings or thongs as you call them. And rubbing a girl's upper thigh is too close to believe otherwise.

TRAZILA

Sarah fell asleep snoring her head off. And I found out the store assistant is gay. She told me that.

JENNY

I see!

(MORE)

(CONTINUED)

JENNY (CONT'D)  
(looks at the clock)  
We need to get the bus.

INT. COMMUTER BUS -- LATER  
(JENNY, SARAH, TRAZILA, BUS DRIVER, DRIVER, BUS INSPECTOR,  
OLD LADY)

SARAH, TRAZILA and JENNY sit at the rear of the bus.

The bus is thirty percent full.

SARAH is singing the song " The wheels of the bus go round  
and round"

People turn and give her a funny look occasionally.

TRAZILA and JENNY are getting increasingly embarrass with  
each look.

TRAZILA looks at SARAH and gags her mouth.

TRAZILA  
Shut up! You are so embarrassing.

SARAH bites one of TRAZILA fingers.

TRAZILA grab SARAH and bites her on the nose making it bleed.

SARAH  
Hey you bit my nose.

SARAH starts crying.

SARAH (CONT'D)  
It's bleeding.

SARAH grab TRAZILA tries to bite her back on her face.

TRAZILA pushes her away and hold her at arms length.

The bus comes to a stop.

The BUS DRIVER gets up and walks up them.

BUS DRIVER  
Cut it out! If you don't I'll put  
you both off the bus.

TRAZILA  
She started it!

(CONTINUED)

BUS DRIVER

I know who started it. Now behave yourself, you're behaving like some of school kids do.

SARAH

I'm sorry!

The BUS DRIVER goes back to the BUS DRIVER's seat.

SARAH gets up and follows him.

Once the BUS DRIVER sits down, he looks at SARAH.

SARAH (CONT'D)

I am really sorry. Please don't be mad at us.

SARAH leans over and gives the BUS DRIVER a long kiss on the lips.

As she pulls away the BUS DRIVER looks up, smiles and starts the bus.

BUS DRIVER

Thank you miss. Now please take a seat.

SARAH

Do you mind if I stand here and talk to you?

BUS DRIVER

Only if you behave!

SARAH

I promise!

The bus pulls off driving off down the road.

SARAH stares at the BUS DRIVER.

The BUS DRIVER stares randomly at her while driving stopping to pick up passengers along the way.

BUS DRIVER

What are we going to talk about?

SARAH

I could give something a little better.

SARAH leans over behind the BUS DRIVER putting her hands in front of him and rubbing his chest.

(CONTINUED)

BUS DRIVER  
Hey I'm driving a bus.

SARAH  
You like it?

BUS DRIVER  
Yeah. Little public though.

SARAH grabs his head and tilts it backward kissing him.

THE Bus swerves across the road, left and right.

BUS DRIVER (CONT'D)  
Hey stopped that. We could have an  
accident.

SARAH  
You like my kisses don't you bad  
boy.

SARAH slides her hands down his chest to his belt unbuckling  
it.

BUS DRIVER  
Hey stop it. Not here

SARAH undoes the fly on his zip.

BUS DRIVER (CONT'D)  
Hey stop it! I'm driving.

SARAH stands up. Starts to raise her top.

SARAH  
Hey look. You like them.

SARAH wears nothing more than a bra underneath, lifts the  
top above her bra.

The BUS DRIVER looks at SARAH's bust.

BUS DRIVER  
Man you're dangerous! You need to  
do this when I'm not driving.

SARAH  
Then pull over lover boy!

BUS DRIVER  
Lover boy you say! Right I only  
meet you.

(CONTINUED)

SARAH  
Do you want it or not?

The BUS DRIVER pulls the bus over.

SARAH stands back as the BUS DRIVER gets up out of his seat.

SARAH walks up the aisle to an empty seat.

The BUS DRIVER follows her his trousers fall down to his feet revealing his boxer.

The PASSENGERS look aghast at him.

TRAZILA  
This is like at the movies.

JENNY  
It's embarrassing!

TRAZILA  
I know!

JENNY  
Can't you stop her!

SARAH lies on her back on the seat.

The DRIVER bends over her.

THE BUS door opens and in walk a BUS INSPECTOR.

THE BUS INSPECTOR walks up to the BUS DRIVER.

BUS INSPECTOR  
Tickets please?

THE BUS DRIVER stands up quickly, pulls his trousers up.

BUS DRIVER  
I'm the Driver. I don't need a ticket.

BUS INSPECTOR  
What are driving? Your shaft or something.

The BUS INSPECTOR looks at SARAH.

SARAH  
Hello! He's a bit horny I think.

The BUS INSPECTOR looks back at the BUS DRIVER.

(CONTINUED)

BUS INSPECTOR

Take this bus in, drop the passengers  
off and I'll call a replacement.

THE BUS DRIVER frets and cries. He grabs hold of the BUS  
INSPECTOR falls at his knees.

BUS DRIVER

Please! Please don't take me in. I  
have to have this job. My family  
needs me.

THE BUS DRIVER falls to his knees in front of the BUS  
INSPECTOR. Hugs the BUS INSPECTOR around the knees sobbing.

BUS INSPECTOR

What a performance do you really  
think I can't turn you in.

SARAH

It was all my fault sir! I seduced  
him! Please don't fire him. I'll  
let you have a turn if you don't.

BUS INSPECTOR

(looking at Sarah)  
You can get off the bus.  
(and back at the Driver)  
You will lose your job.

TRAZILA walks up and grabs SARAH by the hair and pulls her  
back to the rear seat. Sits her on the seat and sits on top  
of her, holding SARAH's hands in her lap.

THE BUS DRIVER returns to his seat.

THE BUS INSPECTOR takes a seat across the aisle from the BUS  
DRIVER.

THE BUS DRIVER starts the bus up and pulls off.

SARAH

What did you pull me by the hair  
for?

TRAZILA

Shut up. You are a such a child at  
times.

SARAH

I'll bite you and tear your gees  
off.

(CONTINUED)

SARAH bites TRAZILA on the back of the shoulders and puts her hands between TRAZILA's legs and tries to pull off TRAZILA's gee-strings.

TRAZILA tightens her grip on SARAH's hands, elbows in the face to stop her biting.

TRAZILA  
Now behave yourself!

THE BUS pulls up at a stop with one OLD LADY waiting by it. The door opens. The Old Lady boards the bus, pays for her ticket and looks at SARAH with her hands between TRAZILA's leg. She walks up to them.

OLD LADY  
Can't you two wait to your home and do that in the bedroom? You're both disgusting.

THE OLD LADY walks to the front of the bus and sits in the seat behind the BUS DRIVER's seat.

THE BUS pulls off once the OLD LADY has taken her seat.

EXT. PARKWAY BY A RIVER -- AFTERNOON  
**(JENNY, SARAH, TRAZILA, OFFICER#1)**

SARAH, JENNY and TRAZILA enter the parkway.

JENNY and SARAH sit on the bench. TRAZILA stands by the bench.

TRAZILA  
It's a warm sun. I might take my shirt off and tan.

TRAZILA pulls off her top she is bare breasted underneath, puts it on the grass behind the bench and lies on her back partly on the top and the grass. She is out of view of SARAH and JENNY.

JENNY  
Is a nice day. I only have a lacy bra underneath.

SARAH  
Traz is crazy about tanning.

JENNY  
It's the only way to get brown.

SARAH  
This is a nice park.

(CONTINUED)

TRAZILA

I'm so warm, I might go hop in the  
river.

TRAZILA takes her skirt off. She has only her gee-strings  
on. She places them on the back of the bench and heads for  
the river, passing in front of SARAH and TRAZILA.

TRAZILA climbs into the river and wades out to the middle,  
lying down until the water flows over her shoulders. Holding  
herself up by her arms.

JENNY

My goodness she's only got her undies  
on.

SARAH

That's the only thing she baths in.  
She hates bras. Thinks of them as  
cages.

JENNY

She can't bath like that here. She'll  
get arrested. The Police HQ is just  
over there.

(pointing at it)

SARAH

So you can't go topless here?

JENNY

At the beach you can, here nobody  
even go for a dip.

SARAH gets up and awls over to the bank closest to TRAZILA.

PEOPLE walk by looking at TRAZILA.

TRAZILA is seated with the water flowing above her hips in  
an upright position.

SARAH

Traz you can't bath like that here!

TRAZILA

What can you stop mumbling and speak  
up louder.

SARAH

(louder)

You can't bath this way, it's illegal?

(CONTINUED)

TRAZILA  
You're just jealous!  
(pokes her tongue at  
her)  
I'm not listening to you.

SARAH  
O Well two officers are coming!  
Suit yourself!

Two male POLICE OFFICERS approach TRAZILA from the bank.

OFFICER#1  
Miss could you come here?

TRAZILA gets up and walks over to them.

TRAZILA  
Yes officer?

OFFICER#1  
You can't bath like that here! It's  
only allowed at the beach with proper  
togs not gee-strings.

TRAZILA  
Don't you like my body?

OFFICER#1  
It's very nice. However, its the  
centre of town.

TRAZILA  
I'll put my clothes back on then!

OFFICER#1  
Thank you Miss! Have a good  
afternoon.

TRAZILA goes back to where her clothes are and puts them  
back on.

The POLICE OFFICERS walk on their way.

INT. LARGE SINGLE BEDROOM -- AFTERNOON  
**(SARAH, TRAZILA)**

TRAZILA and SARAH walk in.

SARAH closes the door behind them.

TRAZILA lies on the bed.

(CONTINUED)

TRAZILA  
I'm exhausted.

SARAH lies next her and cuddles into her, putting her arm underneath TRAZILA's neck..

SARAH  
Rest in my arms.

INT. LARGE SINGLE BEDROOM -- LATER  
**(SARAH, JENNY, TRAZILA)**

There is a knock on the door.

SARAH face is lying on TRAZILA's breast.

The door open and JENNY enters. Looks uncomfortable on how TRAZILA and SARAH are cuddling each other.

JENNY  
(nervously)  
Dinner's in five minutes.

SARAH stirs and sits up on the edge of the bed.

JENNY leaves.

INT. KITCHENETTE -- LATER  
**(JON, JENNY, SARAH, TRAZILA)**

JENNY enters the kitchenette . JON is sitting at the laid table opening a bottle of wine with a screw cork and then pouring in to the wine glasses.

JON  
I'm interested to see who these two girls are.

JENNY  
You're about to fine out! They a little cozy.

JON  
In what way?

JENNY  
They kiss and cuddle each other like a married couple.

JON  
(looks up)  
Really. Did you tell them this was a Christian home?

(CONTINUED)

JENNY

I thought one of them was a Christian  
from what you told me?

JON

Hello! I haven't even met them yet  
so how could I tell you anything?  
No names are known so I haven't a  
clue.

JENNY

You'll know in a short moment, why I  
said that!

TRAZILA and SARAH walk in wearing saris covering from their  
heads to their feet.

JON

(looks at them then  
at Jenny)

I am still none the wiser! You never  
said they were Arabs?

JENNY

They weren't today. One was even  
bathing in the Avon with only gee-  
strings on.

JON

Gee-strings did she get arrested?

TRAZILA

(under the veil using  
a muffled voice)

No, Jenny didn't either!

JON

You were bathing topless?

JENNY

Me, no way! I wouldn't dream of  
doing so.

TRAZILA pulls the sari off of her showing her short skirt  
and top before revealing her face.

SARAH removes her sari as well.

JON stands up. They all laughs and he greets SARAH and  
TRAZILA with a hug.

TRAZILA plants a big kiss on Wayne's lips.

Then SARAH does the same.

(CONTINUED)

JON

So this is who the two girls were.

JON looks at JENNY wiping his mouth of the kisses. Then back at TRAZILA and SARAH.

JON (CONT'D)

Remember the ring it tells my story.

TRAZILA AND SARAH

We remember.

SARAH

Jenny why did you marry this creep?

JENNY

(laughs and tries to  
speak)

Hum..

SARAH

I wanted to have him all to myself!

JENNY

Too late  
(taking Jon and hugging  
him)

I bet you too it.

They all sit down at the table. JENNY serves the plates of food (mains).

Once all the food is served and JENNY has taken her seat they say grace then begin their meal.

EXT. BEACH -- DAY

**(TRAZILA)**

TRAZILA wanders along the beach just out of reach of the waves. Looking at waves.

TRAZILA

(in her thoughts)

What a wonder thing cyberspace is.  
A great way to meet new people.

(MORE)

**THE END**

(CONTINUED)

