

# EXALTED MINES

"ONE"

Written by

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EXT. COUNTRYSIDE ROAD - DAY

A covered carriage pulls over on the side of a dirt road and stops. A man dressed in a stiff suit, more intelligently than he looks-- exits. We'll call him VAN NIEKERK (40's); He lights a cigarette and gazes down the road WAITING...

*SUPER: 10 MILES OUTSIDE OF HOPE TOWN, SOUTH AFRICA 1867*

EXT. JACOBS' FARM - DAY

On a hundred plus acre crop farm, hot and sweaty FARMHANDS load a large wooden wagon with sacks full of wheat and sugar. A large overweight man, MR. JACOBS (50's) robust and greasy, directs them.

His son ERASMUS (15), uses all his strength to barely put two sugar sacks in the cart, but he manages. He looks up at his father who is not smiling but gives a stern look of approval. All in a days work here.

INT. JACOBS' FARM - SAME

In the small and cramped house a woman anxiously watches out the window. She is MRS. JACOBS (late 30's) petite, not gorgeous but far too pretty for her husband.

Her daughter ANN (15) carries a basket of clothes towards the back of the house. She stops and notices her mother. Her mother turns to her, IN THIS HOUSE THEY SPEAK IN **DUTCH**;

MRS. JACOBS  
You have work to do.

Ann Reluctantly continues on.

EXT. JACOBS' FARM - DAY

Erasmus watches as his father helms the reins to the loaded wagon traveling out towards the dirt road.

EXT. COUNTRYSIDE ROAD - DAY

Van Niekerk is leaned against his carriage, finishing his smoke as the wagon approaches-- Mr. Jacobs passes and see's him but pays him no mind. Van Niekerk gets back into the carriage.

LATER-- The carriage turns down the road towards Jacobs' farm.

INT. JACOBS FARM - CONTINUOUS

Mrs. Jacobs anxiously paces back and forth until the sounds of horses stops her. She looks out the window TO SEE--

Van Niekerk's carriage approaching-- A faint smile comes onto her face.

Erasmus enters the house.

ERASMUS

Mother, someone is here.

MRS. JACOBS

Yes, you will see to his horses  
then help your sister.

Erasmus hesitates-- She looks at him;

MRS. JACOBS (CONT'D)

NOW Erasmus.

He complies and exits through the back.

KNOCK, KNOCK, KNOCK at the door... Mrs. Jacobs nervously fixes her hair, approaches and opens.

VAN NIEKERK

Hello again, Mrs. Jacobs.

MRS. JACOBS

Mr. Van Niekerk.

She lets him in and closes the door. Staring at each other.

EXT. JACOBS FARM - SAME

Erasmus hydrates and feeds Van Niekerk's horses.

He walks past the back of the house and hears a faint sound of two people having sex. He continues on...

LATER-- Erasmus walks through the maturing sugarcane field.

EXT. JACOBS FARM. RIVER - DAY

Erasmus approaches his sister who is in the middle of washing the basket of clothes. He playfully splashes water at her, she splashes back-- Back and forth they go until she accidentally knocks clothes into the river. They both quickly grab what they can. Several pieces float down stream. Erasmus chases.

DOWN RIVER-- Erasmus hops in the water grabbing the strays. He douses them in the water rinsing dirt off. Something SHINY a few feet from him catches his eye. He walks closer to see a reflective object. He picks it up and wipes it clean. Holding it up in the sunlight WE SEE--

ECU: 24 carats of the clearest raw DIAMOND.

EXT. JACOBS FARM - DAY

Van Niekerk exits the house, straightens his attire and lights a cigarette. He heads over to his carriage-- Mrs. Jacobs watches him through the window.

As Van Niekerk enters the carriage he catches Erasmus towards the back of the house tossing different stones in the air (playing a game of 5 stones)-- one of the stones reflects in the light and causes for Van Niekerk to pause. He squints-- the reflection of light continues. He decides to investigate and approaches Erasmus.

Erasmus stops as Van Niekerk comes closer.

VAN NIEKERK

Your stones, let me see them.

Erasmus hands him the 5 stones. The Diamond is unmistakable-- Van Niekerk holds it up for a closer inspection. His mouth nearly drops in recognizing the stone, but maintains a poker face and after several beats;

VAN NIEKERK (CONT'D)

I will give you 2 schillings for  
this stone.

Erasmus nods in agreement. Van Niekerk hands him the 2 schillings coin.

VAN NIEKERK (CONT'D)

Tell me boy, where did you find  
this?

Erasmus points-- Van Niekerk gazes in the distance towards the river then pinches Erasmus' cheek and smiles.

INT. JACOBS FARM - DAY

Mrs. Jacobs is still watching through the window as Van Niekerk gets in his carriage, oblivious to the transaction.

INT. VAN NIEKERK'S CARRIAGE - DAY

Van Niekerk looks at the large clear stone in awe.

ECU: The Diamond...

CECIL (V.O.)

Only 24 carats that first diamond  
was, though it has been debated  
that it was less...

FADE TO:

INT. THE POLISH - DAY

ECU: Two tiny rough diamonds scratch against each other.

CECIL (O.S.)

Nearly 15 years later and we can  
still take lessons from that day.  
To survive the diamond fields  
requires more than a man's strength  
and will. Quite admirably, most  
diggers come equipped with such  
attributes. But all would gladly  
trade those qualities away in a  
second to have the one aspect Van  
Niekerk had on that day... *luck*.

In a modest sized room that feels constipated from the  
furnishing of large polishing equipment, a lapidarist (*diamond  
polisher*) MR. ROSS (50's) English, heavyset and bearded, sits  
holding two steel cone--like devices in either hand under a  
lantern. He carefully grinds the two diamond rigged ends  
against each other-- He is focused as this is a delicate  
craft.

MR. ROSS

Yes sir.

CECIL (O.S.)

The result-- Men of all, the rich,  
the poor, civilized and the lesser--  
Travel from every corner of the  
world to New Rush, risking  
everything-- present company  
included, with ambitions of  
greatness. Yet, so many fall short  
of those ambitions.

MR. ROSS

Most can attribute that to the  
resistance of the Boers.

(MORE)

MR. ROSS (CONT'D)

They act as if there is not enough  
land here for all to have.

We meet CECIL RHODES (30's) Opulently dressed, not overly  
handsome but good looking; Standing over Mr. Ross.

CECIL

They are only Dutch crop farmers  
that see us as a threat to their  
way of life. I cannot say their  
aggression is without cause. When  
we claimed this land from those  
Boers and African natives, it was a  
bloody undertaking.

MR. ROSS

Yes, and one would think the war  
with those people would serve as a  
warning to not resist the  
inevitable.

CECIL

Perhaps, but wouldn't you?

Beat.

MR. ROSS

You talk of hopeless fortunes and  
such. That is easy to say when you  
are of the contrast with the recent  
success of your De Beers mine. So  
what conclusion have you now come  
to with your own ambition, sir?

Beat.

CECIL

My small claim is only the  
beginning-- I hope that we can  
transform this desolate place into  
something to call our own,  
something to be proud of.

Cecil's curiosity has his eyes and his hands wandering about  
the polishing table, picking up a tool;

MR. ROSS

Please don't.

Cecil obeys, but his slight of hands are able to slip two  
diamonds in his pocket unnoticed until-- He see's a YOUNGER  
MAN (20's) organizing equipment towards the back of the room.  
The younger man meets Cecil's gaze and smiles.

CECIL

This holy jewel that we dig from the earth is the sign of all signs that what ever happens here in this time, is right.

Silence. Mr. Ross stops and looks at Cecil.

CECIL (CONT'D)

You disagree?

MR. ROSS

Sir-- The kaffirs and their heathenism. Why would the almighty put this precious jewel in such a place?

CECIL

I can relate to your confusion. I too was at odds with the comprehending of this situation. But once my shock faded I gained clarity and saw that the diamonds birthed in this ground where meant as a beacon to bring us here.

Mr. Ross smiles.

CECIL (CONT'D)

History has always served our kind well in the victories of such expeditions and I see no reason to doubt it now.

Cecil smiles.

MR. ROSS

It is *your* moral fortitude that is to be admired, Mr. Rhodes.

Mr. Ross settles back into his work-- Cecil smiles. Cecil looks for the young man-- He is gone.

CECIL

May I ask a favor of you?

MR. ROSS

A favor?

Cecil pulls out a large map and sets it over Mr. Ross's work.

CECIL

May I have your signature, just here.

MR. ROSS

Why would--

CECIL

A keepsake for when this frontier  
has been all brought into  
civilization. I would like to  
remember the visionary men  
responsible.

Mr. Ross smiles at this then signs-- Cecil quickly rolls up  
the map.

CECIL (CONT'D)

Good day Mr. Ross.

EXT. THE POLISH - DAY

Cecil steps outside into the blistering sun, the ground muddy  
from the recent rains. The sights and sounds are a far  
contrast to the calmness of The Polish. He lights a cigarette  
and takes it in;

*SUPER: NEW RUSH, SOUTH AFRICA*

EXT. DEALER'S ROW - DAY

Dusty, dirty, lively, chaotic, massive-- A long dirt street  
as far as the eye can see, is lined with wooden  
buildings(stores, a theater, sorting houses, a bank, etc...)

Cecil is traveling by wagon, swiftly navigating his way  
through the masses of people and occasional livestock--  
Without a care of the foot traffic, other wagons speed  
through the streets towards their appointed destinations.

PEOPLE IN THE STREET are frenetic, pasted with grim and dirt;  
of all races, complexities, genders and occupations.

CECIL'S POV-- He passes an Auction House-- antelope and zebra  
hides hang in front of a slaughterhouse-- a *Canteen and  
Hostel*-- He passes section of warehouses *The scarlet Bar,  
The Perfect Cure* and *The Red Light*-- Then a section of Bars  
*The Ladies Pet* and *Cockney Bill*.



EXT. COUNCIL HOUSE - DAY

Cecil's wagon comes to a stop in front of the largest and most pristine building in town-- With the map rolled under his arm, he approaches the building and is met by finely dressed CHARLES RUDD (30's) a strong built Englishman with a thick finely trimmed beard that hides a stern looking face.

CHARLES

We need to talk.

CECIL

Charles you either never frown or you are always frowning. I can never tell. Which is it today?  
(Off Charles' stale look)  
Very well.

CHARLES

It's Janssen.

CECIL

A frown--

CHARLES

Yes--

CECIL

Who's Janssen?

CHARLES

Henri Janssen--

Charles firmly grabs Cecil and takes him over to the side. Speaking lower;

CHARLES (CONT'D)

*Henri bloody Janssen, our man--  
Your man dealing with the water  
machines in Coevorden.*

CECIL

*Oh, yes of course, that Henri.*

CHARLES

He's been talking-- Making more demands.

CECIL

About?

CHARLES

You damn well know.

CECIL

No actually I haven't the slightest clue--

CHARLES

Save your smart ass rebuttals for people easily amused, this needs to be resolved.

CECIL

I'm sorry, but I'm about to head into a proceeding in which I need to convince a royal commission of wrinkly old bastards about the future stability of New Rush. Which in turn will hopefully be enough for Lord ass to grant us permission in establishing a functioning government.

CHARLES

Lord Kimberley thinks of this place as a nuisance, a hobby assigned to him by the Queen. You're wasting your time.

CECIL

A hobby that pays him handsomely.

CHARLES

Even so, the more pressing issue is Janssen. I set a meet with him today. You should be there.

(Off Cecil's look)

If he talks to too many people-- the wrong people, this could be very bad news Cecil. Our claim standings within the mines could be forfeited.

Silence. Cecil gives Charles a piercing stare.

CHARLES (CONT'D)

Fine, I'll deal with it.

CECIL

Thank you.

CHARLES

Cecil, don't let these small problems become bigger ones.

Cecil smiles then turns and heads towards the entrance.

CECIL

And to think I was beginning to  
doubt your usefulness.

INT. COUNCIL HUOSE - DAY

Cecil makes his way through the hallways that lead behind  
doors that eventually bring him into;

INT. COUNCIL HOUSE. DRAWING ROOM - CONTINUOUS

A lavish room filled with mine claim-holders JOHN PAUL WESLEY  
(40's) handsome looking Englishman, PATRICK "PATTY" REUBEN  
(40's) slender, HARVEY ISRAEL (50's) heavy set Englishman,  
and other important gentlemen who breathe heavy breaths from  
the cigar smoke filled atmosphere.

Cecil glad-hands several of the men before eventually finding  
a seat. The room settles as all eyes turn to the front where  
men of seemingly more importance sit, the focus is on  
COMMISSIONER ROBERTSON (50's) who stands front and center  
diligently sifting several documents.

ROBERTSON

Gentlemen, as you know we have come  
on behalf of Lord Kimberley,  
Secretary of the state, assigned to  
oversee all activity in this  
territory per the annexation  
doctrine. This hearing is now in  
session for the request of a  
British militia to be dispatched  
here in Vooruitzigt.

ISRAEL

Which has since been refined to New  
Rush, at Lord Kimberley's request.

ROBERTSON

Very well. Does this administration  
have the proposed colonial state  
lines drawn out for which the  
militia will patrol?

ISRAEL

Well, sir, on that matter, we have  
debated on how to approach--

CECIL

Yes your magistrate, we indeed  
have.

The room turns to Cecil who pulls out his rolled document.

CECIL (CONT'D)  
(re: document)  
May I?

ROBERTSON  
Very well Mr. Rhodes--

ISRAEL  
I would like for the magistrate to know, I and I'm sure the other Randowners here have not been privy to this documentation being presented--

ROBERTSON  
Well there's not much you can do about it now Harvey is there.

ISRAEL  
Sir I would like--

ROBERTSON  
It was agreed upon in the last hearing that this body of Randowners was to be the collective voice for *New Rush*, was it not?

Israel begrudgingly nods.

ROBERTSON (CONT'D)  
Very well.

Robertson motions for Cecil to approach-- Cecil walks up to the front and lays out the document-- Robertson intently inspects.

CU of MAP: NEW RUSH is surrounded by Transvaal, Orange Free State and Zulu territories.

ROBERTSON (CONT'D)  
And the neighboring Boer Republic colonies north of New Rush?

Map ECU: The borders have been darkened by hand. We also see numerous signatures at the bottom.

CECIL  
I have outlined that which will represent New Rush's governing boundaries.  
(MORE)

CECIL (CONT'D)

As you can see by the signatures they have been agreed upon by the occupying leaders of surrounding territories-- that would include the colony of Transvaal and the Orange Free State, both of which are part of the Boer Republic.

COUNCIL MEMBER #1

What about these Zulu natives to the east?

CECIL

It took much convincing but we prevailed.

COUNCIL MEMBER #1

I did not know it was possible to manage a civil discussion with those savages, least of all hold negotiations.

CECIL

I assure you with the right offerings, any negotiation can be held with even the most primal of beast.

ROBERTSON

Regardless, we don't wish to have any more men die over meaningless discrepancies with these Africans.

CECIL

No sir.

ROBERTSON

A war was recently fought over the New Rush mine on which you and your fellow claim holders now operate, precisely because of this dispute.

CECIL

Correct, need I remind you that once support from our British government was deployed the dispute was easily resolved--

ROBERTSON

Careful...

CECIL

Sir when the military presence left, disputes over the specific colonial boundaries ensued. They will continue to do so if this request is not approved.

Pause. The council collectively whispers among each other.

COUNCIL MEMBER #1

These signatures could be forgery Mr. Rhodes, which I'm sure you are aware would be a very serious offense--

CECIL

You have my word sir, there has been no offense committed.

The council chatters among themselves then Robertson ponders.

ROBERTSON

Very well, we will recommend approval to dispatch military resources to the proposed boundaries. Now if that will be all.

The Randowners agree with the verdict.

CECIL

Sir if it would appease the magistrate, I have one more matter I would like to discuss for your consideration.

ROBERTSON

Yes?

CECIL

Diamonds.

ROBERTSON

What about diamonds?

CECIL

Well, the diamond markets to be exact. Right now diamonds are bought and sold in a chaotic and unregulated system that bleeds hundreds of thousands of pounds--

ISRAEL

What Cecil is trying to say is that we are pleased and thankful for your support in this endeavor--

CECIL

Lord Kimberley oversees the lands and receives percentages of the profits for his efforts. But without a structured system how does he determine if he is receiving full value?

ROBERTSON

I assume that is what he was told because anything other would be considered perjury--

CECIL

Well I hate to be the pallbearer of truth but can assure you, he, like most people in this great game has been lied to.

ROBERTSON

Impossible...

CECIL

No, quite possible actually.  
(Beat)  
Answer me this simple question. How do you determine the maximum value of a diamond?

ROBERTSON

The size and weight of the stone as any other stone, determines it's full value.

The room whispers about.

CECIL

No sir, I'm afraid you have just made yourself vulnerable to a world of thievery and saturation of the market.

ROBERTSON

Mr. Rhodes--

CECIL

You are correct in that the value does stand in correlation to its weight. But what happens when that same piece is cut down?

THE POLISH-- FLASHBACK

Mr. Ross picks up a large rough diamond and holds it to a candle.

BACK IN DRAWING ROOM

ROBERTSON

Why ever would you cut a diamond?

CECIL

Because your magistrate, a diamond's value is also dependant on its clarity.

THE POLISH

Mr. Ross is CLEAVING the rough diamond.

CECIL (V.O.)

An Unearthed diamond is never without it's blemishes and imperfections. So the stone must be cut down to obtain the upmost clarity all while maintaining its symmetrical proportions.

BACK IN DRAWING ROOM

CECIL

A tedious and artful craft. Very few can manage the patience to learn and lesser are able to hone its mastery.

THE POLISH

Mr. Ross operates a diamond polishing wheel.

CECIL (V.O.)

But here in New Rush, all of our lapidarists fall in the latter. All are maestros able to create the most polished and optimum jewel--

BACK IN DRAWING ROOM



CECIL

So I say to you, if his majesty is unable to properly appraise one diamond, how on earth does he expect to receive the full profit from a dysfunctional market distributing millions of diamonds?

Long Pause. The council chatters among itself.

ROBERTSON

I do confess Mr. Rhodes you make a very cogent point.

Cecil digs his hand in his pocket and approaches the council. He holds up a small rough diamond and shows the council.

CECIL

I hold in my hand here, a rough diamond of 5 carats.

He digs in his pocket again and pulls out a beautifully polished diamond that is a little smaller.

CECIL (CONT'D)

And in this hand I hold a polished diamond of 4 carats. The value on this diamond as I am sure you are aware is higher and far more pleasant to the eye.

Cecil sets the polished diamond in front of Robertson.

ROBERTSON

Conclusion Mr. Rhodes, now.

CECIL

I propose we put a regulated system in place that oversee's the sale and trade of diamonds. Stop the bleeding and illicit diamond purchasing.

ISRAEL

We have a regulated system, it may be imperfect to those ignorant of how business is done--

ROBERTSON

Mr. Israel.

Israel sits back in his chair.

CECIL

Good men, this land is beckoning,  
can't you see. Africa has been  
lying in wait, ready for us and I  
believe it is our duty to take it,  
to seize and lay claim to this open  
territory. I am aware consorting  
with natives is an atrocity but it  
is a necessary evil. They know  
these lands and will help  
acclimate us for as long as they  
believe there is a benefit for  
themselves, a small price to pay.  
But imagine what this land could be  
under British rule, an established  
system that governs and regulates  
its commerce. Think of that  
potential and how history will  
remember you once that potential is  
realized.

Robertson picks up the polished diamond and looks at it.

INT. COUNCIL HOUSE. HALLWAY - DAY

As the room filters out, Cecil is one of the last to exit  
with Robertson close behind.

ROBERTSON

Mr. Rhodes, a word.

Cecil stops and they speak low.

ROBERTSON (CONT'D)

You definitely have made a sound  
argument, you would make for a good  
politician. I will make sure Lord  
Kimberley hears your case.

CECIL

No need for flattery.

ROBERTSON

You're right. I'll see that he  
listens.

(Off Rhodes' nod)

But Rhodes, the riots and bigotry  
that comes from the mining camps  
must cease. No matter how much I  
believe in New Rush, Lord Kimberley  
will not stand for it because the  
Queen will not stand for it.

CECIL

I can assure you, the foolishness  
has been put behind us and shall  
stay that way.

Robertson smiles and walks away.

CUT TO:

EXT. NEW RUSH MINE PIT - DAY

Silence. Two small sugar cubes sit opposite each other on a large upsidedown rusted bucket. An UGLY FACE sits to one side intensely staring at the cube closest to him-- On the opposite side is BENNETT "BARNEY" BARNATO (30's) Cockney, chiseled features, movie-star looks, athletically built; he intensely stares down his sugar cube opposite of the Ugly Face. Both are dressed in denim overalls covered in dirt.

A crowd of MINERS surrounds them in an old dug out mining ditch looking down like an old Greek amphitheater.

Bucket ECU: A fly lands on the bucket.

The two men's gaze intensifies yet they remain still as statues.

Bucket ECU: The fly moves about and stops. WAITING... WAITING... WAITING-- until the fly jumps onto Barney's sugar cube.

Barney jumps up in excitement-- The crowd shouts in a mixture of cheers and arguing.

BARNEY

C'mon time to pay up ol'boy!

UGLY FACE

I ain't paying you shite!

HARRY BARNATO (40's) pushes his way through the crowd.

HARRY

You will pay my brother or we'll  
take you for whatever we want you  
Irish cunt.

UGLY FACE

You cheating conckney Jews! Fuck  
off!

The crowd belts out insults as the argument escalates.

BARNEY

I'll squeeze the life out of your  
arse ol'boy! You hear me!

Just then the Ugly Face rises in fury casting a shadow over  
Barney as he is a mountain of a man.

UGLY FACE

Not so tough little man.

Barney smiles then hurls a hook that lands square on the jaw  
of the large Irishman; He doesn't move an inch. The Ugly Face  
smiles back, grabs Barney's collar, head-butts then tosses  
Barney into the mud. The Ugly face jumps on Barney, Harry  
jumps on the back of the Ugly Face-- A fight breaks out  
amongst the crowd.

EXT. NEW RUSH MINE CAMP - DAY

Horses are reined to hundreds of large horizontal Whims that  
have thousands of rope attached that lead into the mine pits.  
They tug and pull leather buckets of rock transporting into  
and out of the mines.

Barney walks with Harry, HENRI JANSSEN (30's) all muddy and  
bruised along with several other workers in the same state as  
they walk towards Dealer's Row-- Barney notices the large  
Irishman walking ahead, he jogs up to him and slaps him on  
the back of his head. They both stop-- The group of miners  
stop as well-- Then Barney smiles.

BARNEY

Cheer up, I'm buying you a drink.  
Well you're buying me and you a  
drink with the money you now owe  
me.

The Ugly Faced man laughs, the rest of the group joins in as  
well.

UGLY FACE

You English bastards are a funny  
bunch. But I'll drink to that!

MINER #1

You'll drink to anything.

UGLY FACE

You're right, and your mother loves  
it!

HENRI

His mother's dead so that ain't  
saying too much.

UGLY FACE

That's why we get on, me and her--  
She don't say too much.

MINER #1

You'll shut it about my mother.

UGLY FACE

But I can't help it, she keeps me  
warm at night... I love her!

The group laughs as they continue on.

EXT/INT. DEALER'S ROW. THE LADIES PET - CONTINUOUS

The group enters the bar. As Barney, Harry and Henri come to the entrance, Harry spots Charles across the street walking through the heavy traffic. He stops and looks across at Henri. Charles nudges his hat then enters a Slaughterhouse. Harry averts their attention;

HARRY

Hey Henri, your man is looking this  
way...

HENRI

Shit...

HARRY

Everything alright?

HENRI

Yeah-- No, its like I said before.  
Barney I'm telling you, just give  
him a listen, yeah?

BARNEY

No, I told you I don't want nothing  
to do with the likes of him and  
neither should you--

HENRI

Please, they'll probably want my  
head just for talking to you.

BARNEY

How is that my problem?

HENRI

I-- I guess its not...

Harry shoots Barney a look while Henri disappears into the crowd of;

INT. THE LADIES PET - CONTINUOUS

The bar is crowded as men elbow and prod their way to the front. Barney and Harry manage to find a seat.

LATER-- THUMP! A large lager is slammed down in front of Barney curtesy of the Irishman.

BARNEY

Much appreciated.

HARRY

(re: lager)

God bless the Germans.

Harry and Barney cheer each other then take sips from their cups. Barney looks around at the packed and lively establishment. His mind is heavy with thoughts. Barney looks around the packed bar.

BARNEY

The rain is killing us. It's been two weeks like this flogging around in mud with nothing to show for it.

HARRY

I know. The bloody water pumps take days to get into the mines, then all day to get the water out of the mines...

BARNEY

This ain't why I left London.

HARRY

Fuck London, you don't mean that.

BARNEY

Well I don't mean this neither. I mean look at us. Betting on flies just to eat right now.

(Off Harry's look)

Even when it ain't raining every waking moment, what are we doing? We're working for scraps.

HARRY

Yeah, that's not on, you right.  
What we need is a gig. Maybe  
listening to Henri about that  
Coevorden job ain't the worst idea?

BARNEY

No, I had a gig remember, working  
on my own and for myself-- I came  
here to find diamonds. Fuck all is  
what I got.

Silence. Harry looks at Barney.

HARRY

I brought you into this-- I should  
of told you what was really  
happening, leading you on about a  
fantasy.

BARNEY

You mean making me believe you  
struck it rich? Begging me to give  
up my life because here was were  
all my fortunes were?

HARRY

Your life was singing and dancing  
for pennies--

BARNEY

Yeah, maybe, but I didn't answer to  
anybody. It was my money I was  
making, with my own place to lay my  
head-- Mine.

Beat.

HARRY

When I came here, chaps were  
striking it rich every day. I had  
me some luck too but then more  
Randowners came and got their claws  
in, bought claims to the mines and  
raised percentages on what their  
miners get and what they keep. Now  
it's the rainy season and it's  
harder for everybody... Barney, I'm  
sorry.

Silence.

BARNEY

Its fine. I guess I just hate that  
we both left mum.

HARRY

Yeah...

Barney wrestles with his thoughts for a few beats.

BARNEY

I need to walk.

Barney raises and leaves.

EXT. THE LADIES PET - CONTINUOUS

Barney exits the bar and notices Henri going into the same  
Slaughterhouse that we saw Charles enter earlier. He  
continues on.

INT. SLAUGHTERHOUSE - DAY

As if he knows the routine, Henri goes behind a couple of  
doors that lead him into;

INT. SLAUGHTERHOUSE. BACKROOM - CONTINUOUS

Charles is leaned against a wall, waiting.

HENRI

I thought you said you didn't want  
to be meeting like this?

Charles walks up to Henri.

CHARLES

I don't.

Charles hurls an UPPERCUT into his gut.

HENRI

Fucking hell--

CHARLES

But you've been a bad boy Henri.

HENRI

What--

Another PUNCH finds Henri's face.



CHARLES

You've been running that mouth of yours.

Charles gears up for another--

HENRI

Wait! Wait!

CHARLES

You've come to your senses now have you? You had one rule to follow, one goddamn rule--

HENRI

I know, I know-- But what you're asking me to do-- with the machines; I could get hung for it.

CHARLES

I'll hang you right here!

HENRI

The job is gonna take more men. It requires more hands--

CHARLES

I don't give a damn about your difficulties. We paid you to do a job and that job did not include you yapping about. Do you follow?

Henri nods-- Charles throws Henri against the wall and leans his forearm into his throat.

CHARLES (CONT'D)

*Do you follow?*

HENRI

I follow.

CHARLES

Then see it done.

INT. THE CANTEEN. FOYER - AFTERNOON

ELAINE JOHNSON (40's) American, stern, former head turner, is at a lavishly designed desk calculating numbers and going about her day to day operations when a well dressed YVES (30) French; walking out.

YVES

Good afternoon Mrs. Johnson--

ELAINE

Yves, a word please.

YEVS

I am already late for work, I must  
get into character before I go in--  
This you know.

ELAINE

Yes, only a quick minute.

Yves reluctantly approaches.

ELAINE (CONT'D)

Its been another week.  
(Off Yves' silence)  
You need to pay your due.

YEVS

I have other responsibilities.

ELAINE

Yes, so do I--

YEVS

Not like mine.

Pause. Elaine takes this in.

ELAINE

I'll need my money.

YEVS

I don't have it.

ELAINE

Well, for the sake of your  
responsibilities, you better find  
it.

YEVS

Is this how you are with the other  
girls?

ELAINE

With the other guests? No, I kick  
them out when they don't pay.

YEVS

This you would do to me?

ELAINE

For you I'd bet there are plenty available tents and charitable men more than willing. I'm sure you'd manage.

YEVS

You place your judgement on me? You believe you are better than me, yes?

Elaine takes a few beats then;

ELAINE

Sweetheart, I believe that's the way of the world.

(Beat)

Tonight.

EXT. CECIL'S HOME - AFTERNOON

Cecil walks up to the door of a modest looking two story home that sits away from the chaos of the mines. He stops at the door to gather himself.

INT. CECIL'S HOME. LIVING ROOM - CONTINUOUS

He walks into the living room to where his fiancé NETTIE LIETCH (20's) is sewing a handkerchief in a chair-- Cecil stops, for the first time he seems unsure.

CECIL

Nettie dear-- I-- Yes--

NETTIE

Hello my love.

CECIL

I, yes-- Hello to you too.

Silence.

NETTIE

Is this going to be our life then?  
Is this going to be my life?

CECIL

You would be pleased to know I made great progress today.

NETTIE

You know, at some point I suppose I will become skilled with this needle or maybe I will just become insane believing I have acquired some skill when in fact I have only been getting worse--

CECIL

Soon, very soon we can begin building a real future here. One that we've been dreaming of for so long.

Nettie looks at the handkerchief initials she has attempted to sew, it's not that good.

NETTIE

(re: handkerchief)  
What do you think?

CECIL

What?

NETTIE

Of my sewing? Is it that awful?

CECIL

Nettie darling have you not heard a word I said? That old bunch was convinced by my argument. I did it--

NETTIE

Yes, I heard you.

CECIL

Well, be happy, this is excellent news.

NETTIE

Have you given any thought to what we talked about?

CECIL

*What?*

NETTIE

The wedding Cecil. We have been engaged for months and you told my father we would conduct the ceremony once we settled in New Rush--

CECIL

I know what I said, you don't have to remind me.

NETTIE

He's only allowed for us to have access to the trust because of my promise to him.

CECIL

Our promise to him-- And we will make good on it. Remember my starlet, I am the businessman, that is why he has put so much faith in me.

NETTIE

He knows *I* love you.

Pause.

CECIL

It will happen dear.

NETTIE

When?

CECIL

Once we are settled.

NETTIE

Are we not settled?

CECIL

We are... Somewhat settled but there are things-- priorities that I must attend to before hand.

NETTIE

Is our future not among these priorities?

CECIL

It is precisely because of our future that we must wait. Have faith that your future husband has only your best intentions in mind.

NETTIE

Then why does he keep me hidden in this prison of a house. If This place is as you say, why not let me explore, meet people and adjust to our new home.

CECIL

Please, try to understand, this will one day be the utopia of cities. But right now it is not and a woman like yourself-- A Godly woman, is far too delicate and naive to know the dangers it possesses.

(Off Nettie's look)

It is because you see the good in all people. But people, especially the natives and blacks cannot be trusted here. They are only interested in their own survival.

He kisses her forehead then;

CECIL (CONT'D)

(re: handkerchief)

Its beautiful, I cannot wait until you finish.

NETTIE

I have finished.

CECIL

Of course you have.

Cecil kisses her then disappears into another room-- Nettie does all she can to suppress her emotions.

NETTIE

Shall I be expecting you to stay for dinner at least.

CECIL (O.S.)

Business to attend my dear, don't wait up.

EXT. ROAD -- NIGHT

BOOTS violently kick at the side of a horse as we only see the rider's infantry pants-- a RIFLE is sheathed at the horse's side-- a large ZULU WARRIOR'S SHIELD on the opposite side of the horse. The horse continues on at a punishing pace.

FROM THE BACK-- A British red coat rides towards the New Rush lights several miles ahead.

*Faint sounds of thunder can be heard.*

EXT. NEW RUSH ROAD - NIGHT

Barney enjoys a cigarette as he walks through the more upscale residential part of New Rush-- he stops at a pristine house, gazing at its details while his imagination pieces together a picture of what could be.

EXT. CECIL'S HOME - NIGHT

Cecil exits his house and hops onto his horse. He rides off towards New Rush.

He races past Barney but doesn't notice him. Barney looks towards Cecil's house, in deep thought-- He continues on.

INT. CECIL'S HOME. LIVING ROOM - NIGHT

Nettie paces back and forth; She looks out the window

Nettie's POV: She can see the lights beaming from New Rush.

PACING... PACING... PACING...

INT. CECIL'S HOME. BEDROOM - NIGHT

Nettie is dressing in her best attire-- She puts on a hat-- She picks up her hand sized bible and puts it into a small purse.

She walks down the stairs and approaches the exit. She stops and stares...

EXT. DEALER'S ROW - NIGHT

The street is alive as Barney makes his way down the illuminated street. He notices a crowd gathering further down the way and walks towards it.

EXT. THE SCARLET BAR - NIGHT

Drunkards are packed in front of the entrance of the lively building-- *Faint sounds of moaning are barely audible*-- The men all are quiet and leaned inside with their attention fixed.

Barney nudges through to investigate.

INT. THE SCARLET BAR - CONTINUOUS

Wall to wall the tight darkened hallways are packed with hot sweaty miners as Barney makes his way through-- All leading into;

INT. THE SCARLET BAR. SHOW ROOM - CONTINUOUS

A larger room than the rest but not big by any means. Packed with more men. The activity at the room's center is what has captivated everyone's attention as well as Barney's.

There, front and center, is a heavily intoxicated Harry, corralled in the arms of the busty harlot, Yves-- Harry's boozed eyes look at her as she strokes his hair and with her sensual thick french accent;

YEVS

So much in lust yet so troubled you are. Your heart is a blaze and your cock is enraged. These ailments you have come to the Sa Singularité for. You seek only her cure--

HARRY

Oui-- Yes! Yes! S'il vous plaît!

Yves rubs her hand down Harry's shirt and reaches under his pants-- She has the room in a trance-- Barney included.

YEVS

Such longing for the touch of a real woman. I am your only desire. Just like the tale of Estoire de Merlin.

Yves and Barney's eyes meet.

YEVS (CONT'D)

Merlin was a great old wizard of Arthur's court but he carried a lonesome soul that ached his heart.

EXT. NEW RUSH. ROAD - NIGHT

We follow the back of the RED COAT, who is now walking his horse into New Rush.

EXT. NEW RUSH. ROAD - CONTINUOUS

He walks down the road of upscale houses.



YEVS (V.O.)  
A pain that would be met by a wolf  
in sheep's clothing.

INT. CECIL'S HOME - SAME

Nettie scurries under a window and peers out, noticing the Red Coated man passing on the road.

EXT. NEW RUSH. ROAD - CONTINUOUS

The Red Coat looks towards the window-- Nettie quickly disappears.

YEVS (V.O.)  
A beautiful woman by the name of  
Vivian who masked her hunger of  
vengeance against Arthur and all  
who stood for him.

INT. CECIL'S HOME - SAME

Nettie is ducked under the window clinching onto a broom.

EXT. NEW RUSH. ROAD - CONTINUOUS

Two DRUNK'S approach him.

BACK IN SHOW ROOM

Yves is combing her hands through Harry's hair with his face engulfed in her breasts.

YEVS  
After several encounters the young  
Vivian expressed that she was in  
love with Merlin. And she praised  
in song for him the sentiment.

Yves rubs herself then bites and tongues at Harry's ear-- she looks back at Barney.

YEVS (CONT'D)  
In love, if love be love, if love  
be ours/  
Faith and unfaith can ne'er be  
equal powers/  
Unfaith in aught is want of faith  
in all/

Barney continues his stare.

EXT. NEW RUSH. ROAD - NIGHT

The Drunks are now in front of him-- they stop, their faces go bleak as they attempt to make out the man in front of them. They stagger closer investigating and burst into laughter-- They grab and pull at his uniform;

DRUNK #1  
Just what do you think you're  
doin'??

DRUNK #2  
Yeah, you confused or somethin'?

Silence.

EXT. NEW RUSH. ROAD - NIGHT

Drunk #2 gets up in the Red Coats face--

DRUNK #1  
(Serious)  
You're on the wrong side of town  
aren't you Kaffir?

We finally see the Red Coat is a *black* man! JUMA BALEWA (30's) African, muscular, handsome, scarred, a darkness in his gaze.

DRUNK #1 (CONT'D)  
You deaf boy?

INT. CECIL'S HOME - SAME

Nettie peeks out, looking onto the encounter.

EXT. NEW RUSH. ROAD - SAME

Drunk #1 SPITS a fat wad of saliva in Juma's face. Juma holds a stern gaze at his perpetrator.

*Sounds of thunder continue to rumble on.*

YEVS (V.O.)  
Merlin knew her words to be false  
and her intentions impure.  
(MORE)

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

But even with that knowledge and  
even with all of his magic and  
mystic, one fact remained.

Drunk #1 hurls a haymaker at Juma who catches his arm. Juma then counters quickly taking him down. Drunk #2 lunges with an assault of his own, throwing several wild blows and missing all. Juma again easily apprehends and knocks the assailant unconscious.

MOMENTS LATER-- Juma drags the two men off the road and onto the porch of a nearby house then lays them side by side. He looks up at the sky, hearing the murmurs of thunder, he takes off his jacket and places it over the two men.

EXT. CECIL'S HOME - NIGHT

Nettie stares out at Juma walking his horse into New Rush.

YEVS (V.O.)

Merlin was just a man. With all the  
wants and needs that comes of being  
a man in this world.

INT. THE SCARLET BAR. SHOW ROOM - NIGHT

Yves slowly and passionately strokes Harry's erection.

YEVS

And with her he felt the loneliness  
fade away. Her touch ruptured him  
to the soul greater than any spell.  
So when she asked for him to teach  
her all his knowledge of sorcery,  
he did. Even when he knew the  
depths of his knowledge beheld a  
power more potent than Arthur's and  
all his enemies might combined. Do  
you know why he did this?

She catches Barney's gaze again-- she strokes faster and harder-- Harry is almost spazzing out from his orgasm.

YEVS (CONT'D)

Because when it comes to acquiring  
that which we most desire. Every  
man has his price.

MAN FROM CROWD #1 (O.S.)

What happened when she learned of  
the magic--

MAN FROM CROWD #2 (O.S.)  
Yeah what happened?

Harry is SHAKING... SHAKING... SHAKING... until he climaxes.

YEVS  
In the end both obtained what they  
wanted.

Yves stares at Barney who has now snapped back to reality.

HARRY  
I'm in love...

Barney grabs Harry from out Yevs' lap, she grabs Barney and  
speaks to him low.

YEVS  
What about you?

BARNEY  
I'm not as gullible as my brother--  
(Off Her look)  
And you're not worth the price.

Barney chaperones his brother towards the exit.

EXT. DEALER'S ROW - CONTINUOUS

DOWNPOUR. Barney is shouldering Harry down the road.

BARNEY  
The most expensive whore in town--  
Its no wonder you've got no money.

HARRY  
Barney, I love her--

BARNEY  
Yeah.

Harry slips and Barney just catches him.

BARNEY (CONT'D)  
Harry you have got to walk-- Harry--

Harry falls down-- The rain continues-- Barney looks up and  
yells.

INT. NEW RUSH CAMP. BARNATO'S TENT - NIGHT

In a tiny tent with barely enough space for one man, Barney lays his brother down-- Barney sits back in thought.

EXT. THE CANTEEN - NIGHT

Juma walks his horse to the back of the two story canteen.

BACK OF CANTEEN

Elaine is smoking a cigarette under a tarp when she notices Juma walking his horse.

Juma stops and walks up to her.

JUMA

Excuse me Ma'am, can you tell me where it is the natives live?

She takes a few drags as she studies him.

ELAINE

Just down the way there in the compound, past the camp.

(Off Juma's questioning look)

It's separate from the other part of the camp.

He nods then an awkward silence.

ELAINE (CONT'D)

I see you've got those eyes of a man who's seen a lot of trouble and looking for more.

(Beat)

We got enough of that in this town.

Juma turns and gazes at Elaine-- He then strokes his horse's mane then ties the reins to a post. Juma walks off. She watches curiously.

CUT TO:

INT. NEW RUSH CAMP. BARNATO'S TENT - MORNING

DOWNPOUR...

HENRI (O.S.)

(Whispering)

Psss-- Barney... Hey Barney!

Barney wakes.

BARNEY  
Huh-- Yeah-- What?

HENRI (O.S.)  
Barney, come out here.

EXT. NEW RUSH CAMP. BARNATO'S TENT - CONTINUOUS

As the rain mercilessly beats down on the tent filled camp, Barney exits his tent to meet Henri.

BARNEY  
(re: the rain)  
Christ, its worse than England--  
What the hell do you want?

HENRI  
I'm sorry, but I need your help.

BARNEY  
Help with what?

INT. CECIL'S HOME. KITCHEN - MORNING

Nettie looks out the side windows for the evidence of last nights activities. She finds the two men gone.

LATER-- Nettie is now steaming a kettle over the stove when a KNOCK at the door pulls her attention.

DOOR

Nettie opens to see Charles.

NETTIE  
Charles, so good to see you.

CHARLES  
Nettie.

INT. CECIL'S HOME. BEDROOM - MORNING

Cecil is moving about the room, quickly getting dressed.

INT. CECIL'S HOME. LIVINGROOM - MORNING

Charles sits nursing his tea. Nettie sits across from him fidgeting with her sewing, something is clearly on her mind.

NETTIE  
How's your tea?

CHARLES  
Very good, thank you.

NETTIE  
And business is the same?

CHARLES  
As much as can be expected.

Silence.

NETTIE  
I can't help but worry for him.

CHARLES  
I can assure you that he wants  
nothing more than to proceed with  
the wedding and get on with his  
life with you.

NETTIE  
Yes?

CHARLES  
Of course.

NETTIE  
I don't know, maybe you're right  
Charles. Sometimes I fear his own  
resolve will be his undoing.

Silence. Charles settles on this.

NETTIE (CONT'D)  
You know, when I met him at Oxford,  
it was on the account of my  
father's speaking obligations he  
holds annually for the graduates.  
He believed that only there would I  
find a bachelor worthy enough for  
his approval. If we're being frank,  
Cecil's allure does not come from  
any dashing looks... No.

INT. CECIL'S HOME. BEDROOM - CONTINUOUS

Cecil grabs from a false bottomed drawer, the two diamonds  
from the council meeting-- He belts out a violent cough. He  
stares in the mirror at himself then slightly straightens his  
collar.

NETTIE (V.O.)

I believe what attracted me was his  
ambition. One that is driven by a  
deep sadness and longing to be  
accepted by his peers as an equal.

He forces a tight smile that quickly disappears.

INT. CECIL'S HOME. LIVINGROOM - CONTINUOUS

NETTIE

Something to show that he was no  
longer the pudgy son of a lowly  
priest.

(Long beat)

Anyway here we are.

CECIL (O.S.)

Charles, my good man! I hope My  
dear Nettie is not seducing you  
with her charms.

NETTIE

As a matter of fact I was. Charles.

Charles and Nettie shoot an understanding look.

INT. NEW RUSH CAMP. FOREMAN'S STATION - MORNING

Harry paces back and forth with Barney Staring at the wall  
and Henri anxiously staring at Barney's back.

HARRY

Where is this guy?

HENRI

He'll be here, trust me. But Barney  
I need to know... Are you in or are  
you out?

HARRY

Of course he's in--

HENRI

Yeah well it sure as shit don't  
seem like it to me. He hasn't said  
one word in ten minutes.

Barney continues to stare at the wall.

HARRY

Barney will you just answer him.



HENRI  
Please I need to know-  
(Beat)  
Please--

BARNEY  
No.

What?

HENRI

What?

HARY

BARNEY  
I ain't doing it. I wanna help you  
I do, but I-- No, sorry Henri.

HARRY  
Barney, hold on here, this is Henri  
we're talking about here, our mate--

BARNEY  
No--

HARRY  
Barney--

BARNEY  
No--

HARRY  
He needs us--

BARNEY  
I said NO!

The door is FLUNG open revealing Charles and Cecil.

CECIL  
We aren't forcing a gun to your  
head. So by all means--

Barney starts towards the door when Harry steps in front of  
him. Barney shoves him aside and Harry responds by pushing  
him into the wall. Now they are in a tussal.

CECIL (CONT'D)  
(re: Charles)  
Ok.

Charles pulls out his Mauser revolver and points it point  
blank at Barney which causes the room to go still.

CECIL (CONT'D)

Now, now, I think we all find ourselves in an unusually odd juxtaposition. One that if men in vastly different conditions would selflessly look beyond ego and present difficulties, could realize the great opportunity that stands before them.

BARNEY

What do you want--

CECIL

Cecil Rhodes, and simply I want to be the most influential man in New Rush. But the real question is what do you want Mr. *Bennett Barnato*?

Barney is taken back but keeps a poker face. The room fixes on Barney. Long beat, Barney looks at Henri then Harry and finally back on Cecil.

CECIL (CONT'D)

Henri apparently speaks good things about you, though I must admit that does not amount to very much.

BARNEY

So why do you care? There's plenty of able and I'm sure more willing hands that would gladly join your cause.

CECIL

As I said, opportunity and you have grit and it appears a little more *know how*.

BARNEY

That so?

CECIL

People seem to follow you as well Barnato-- a rarity in this place.

Pause, Barney thinks.

BARNEY

I've worked for men like you before.

CECIL

Men like me? My, my and here I assumed we were just getting to know one another.

BARNEY

Yeah, men like you. Men who shit on the ground and ask guys like me to pick it up.

CECIL

And the world turns my good man.

BARNEY

Well, I'm done with that.

Barney heads towards the door.

HARRY

Barney--

CECIL

What will you do? Continue scraping in the dirt for a few carats a week? By all means, that seems to be working out fondly.

HARRY

Ok, he's right Barney... You're right. So enough, we're all in, we'll go to Coevorden for you.

CECIL

No.

HARRY

No? That's what you need us to do right? Break the water pumps when they arrive from Coevorden.

CECIL

No, I want you to buy the water pumps from Coevorden.

HENRI

Buy them? Why?

CECIL

It is always better to own anything in this world, very simple you see. What we need is to regulate the system of living-

BARNEY

A *class* system--

CECIL

A *civilized* system.

BARNEY

Yeah...

CECIL

Ok, Barnato, you wish to earn for yourself a livelihood. Presumably one that is better than your previous back in England, no? Well I do as well, along with every man and women who made the pilgrimage here. Now, you and I can see there is way more to be gained here than just the findings of small carat minerals. But there are others who do not, others who have the power to sanction the kind of economy that will allow for men like you and me to prosper. But that can not happen if we do not bring the appearance of order to the chaos spewing out there. Chaos that only occurs when the men can not work. And they can not work if the mines are flooded. Thus it would seem the purchasing of the water pumps is the next logical thing to do.

BARNEY

So it would seem.

CECIL

So its settled.

BARNEY

Why Coevorden?

CHARLES

The only goddamn water pumps within a hundred kilometers belong to the Coevorden Boers up north.

Harry looks confused.

CECIL

Hints at our little dilemma here with flooding mines--

BARNEY

Don't we pay those bastards to use  
the pumps with percentages from our  
wages--

CECIL

They belong to the Orange free  
state colony so their priority lies  
of course with the free state Boers--  
- our competitors. Our treaty  
prohibits any other business  
dealings with them.

HARRY

*Dutch Farmers?*

CECIL

Farmers indeed, but their mines  
produce and on the market their  
diamonds are just as valuable.

HARRY

Mr. Rhodes, we don't have any money  
to pay them.

CECIL

I will credit you a sizable amount,  
to which you will travel to  
Coevorden and purchase the pumps.  
*All of the pumps.*

BARNEY

What's to stop us from just taking  
off with your *credit*.

Cecil smiles towards charles.

BARNEY (CONT'D)

Just him?

CECIL

Charles is certainly more than  
capable.

Barney and Charles shoot each other piercing stares.

CECIL (CONT'D)

I can see this will be so much fun.

Charles and Barney's tension remains strong.

CECIL (CONT'D)

So, upon completion you will each receive a 2 percent commission of total sale, far more lucrative than your current--

BARNEY

Ten percent.

The room looks at Barney.

CECIL

I beg your pardon?

BARNEY

You'll give us ten percent.

CECIL

Do you really want to play this game?

BARNEY

No games, ten percent...

CECIL

Three percent--

BARNEY

Eight--

CECIL

Four--

BARNEY

Five--

CECIL

Done.

Cecil extends his hand. Barney takes a beat then reaches out his hand, they shake.

CECIL (CONT'D)

Time is very much of the essence so do move quickly.

HENRI

We most definitely will.

CECIL

Oh and I do not need to emphasize that this is to be done in absolute confidence?

HENRI

No, of course not Mr Rhodes-- Thank you sir, thank you.

Henri makes his way out the door then Harry and last Barney but before he exits he PUNCHES Charles in the face collapsing him to the floor-- Everybody jumps.

BARNEY

Next time you point a gun at Barney Barnato, you better make damn sure to pull the trigger.

Barney abruptly exits then Henri and Harry follow him out.

MOMENTS LATER-- Cecil helps Charles up.

CECIL

Calm yourself now.

CHARLES

We don't need any of those peasants. I promise to God Cecil, I'll put a bullet straight in his head.

CECIL

Listen carefully, there are strict laws and contracts in place with regards to doing business with the Boer's. You said it yourself, word cannot get out about this.

CHARLES

So you involve more men? Ones who obviously don't favor us--

CECIL

They were already involved. So we give them something to do. But once we own those machines not only will the Boers have lost the upper hand but the Randowners here will be forced to pay rental fees to the De Beers Mining Company.

Charles settles on this.

CHARLES

And if they try anything?

CECIL

Then do what you must, but only  
then. If it goes belly up it won't  
be us taking the fall my good man.

EXT. DEALER'S ROW - MORNING

Henri, Harry and Barney walk under any cover they can find as  
they travel down Dealer's row.

HENRI

I'm sorry Barney, I'm sorry. I just  
knew you wouldn't have agreed to it  
otherwise.

Barney Stope.

BARNEY

You're exactly right--

HARRY

I know Rhodes is a snake but we  
really need this.

BARNEY

Yeah and he can smell it on us.

(Beat)

Lucky for us, they may be just as  
desperate.

HARRY

What do mean?

BARNEY

I gave them every reason to end me  
right there--

HARRY

That wouldn't of happened.

BARNEY

No, Rhodes was right, Charles could  
of made light work of us, I got  
lucky.

HENRI

Then why didn't he kill us?

BARNEY

Think about it, why would a man  
like Rhodes associate with us in  
his business dealings in the first  
place?

(MORE)



BARNEY (CONT'D)

He's playing with house money, he's  
in somebody's pocket and right now  
he's betting big.

HENRI

Big on what?

BARNEY

I couldn't say. But I know he's  
gonna use us for the legwork,  
whatever that is--

HARRY

And if we fail--

They all look at each other.

HARRY (CONT'D)

They may not play by the same  
rules.

BARNEY

They most definitely won't. We keep  
our heads down and do the job, I  
may have a plan.

INT. NEW RUSH COMPOUND. SANDILE'S TENT - MORNING

A man SANDILE (40's) African; wakes up and takes out a balled  
up piece of cloth. He then unwraps it to reveal a large rough  
diamond. He smiles to himself and tucks it away then wakes up  
his SON (17) laying next to him.

SANDILE (IN ZULU)

Wake up my son.

Sandile's son groans at him.

SANDILE (IN ZULU) (CONT'D)

Even in the rain, we must work.

EXT. NEW RUSH COMPOUND. SANDILE'S TENT - MORNING

LIGHT RAINS. Sandile and his son exit their tent. We see we  
are in a different part of the camp. Black and Javanese  
miners make their way towards the mines.

EXT. MINE PIT - MORNING

Sandile and his son along with other workers are knee deep in  
mud carefully sorting through more mud in large sifters.

INT. NEW RUSH CAMP. FOREMAN'S STATION - MORNING

In another foreman's station in a room behind a closed door is Juma. He is getting dressed. He picks up an Iwisa club and tucks it under his sleeve. His mind seems heavy...

He Exits.

EXT. NEW RUSH CAMP - MORNING

Juma marches through the camp his eyes wandering, searching for something or rather someone...

EXT. MINE PIT - MORNING

Sandile's son cleans off a stone and shows it to him. Sandile smiles then shakes his head "no".

EXT. NEW RUSH CAMP - MORNING

Juma walks up to a BLACK MINER and gives him an up and down look, no luck.

He goes up to another BLACK MAN and turns him around and again, no luck. He looks around at the massive mine camp;

Horses attached to whims, miners going about their business, another trying day in New Rush.

EXT. MINE PIT - DAY

Sandile walks his son to the top of the mine. They drink water from a container...

Juma is navigating his way through the muddy labor camp when he spots Sandile and his son-- He stops, his eyes grow bold-- He approaches.

Sandile takes another drink and turns around to see Juma fast approaching. Sandile's face freezes over at the recognition of him;

SANDILE (IN ZULU)

No...

(low voice)

Son, get back in the mine.

SANDILE'S SON (IN ZULU)

Papa?

SANDILE (IN ZULU)

*Now!*

Sandile's son slowly descends down the hill-- Juma stops.

SANDILE (CONT'D)

*Juma Balewa... Please-- Hear me...*

Juma holds his gaze.

JUMA (IN ZULU)

Sandile...

Juma unveils the Iwisa from under his coat-- Sandile's eyes go wide.

SANDILE (IN ZULU)

I had to protect my family, I-I had no choice.

With his eyes swelling, Juma moves closer.

SANDILE (IN ZULU) (CONT'D)

I had to, or my son-- My boy would have died-- You know my son! Juma hear my words!

Eyes from the camp have now converged onto the scene-- Juma moves closer causing Sandile to step back.

SANDILE (IN ZULU) (CONT'D)

Juma stop this.

(Beat)

It was war, people die. We must make sacrifices for our own.

Juma's hand tightens around his Iwisa. Sandile HURLS the water container at Juma then takes off back down the mine.

SANDILE'S SON (IN ZULU)

PAPA!

Juma TOSSES his Iwisa at the back of Sandile's head-- SMACK! He collapses-- A WORRIED MINER tackles Juma but is easily knocked unconscious. Juma notices a knife in the Worried Miner's boot...

Sandile now discombobulated, manages to just regain his bearings, getting on to his feet and attempting to run.

Juma grabs the knife and runs towards Sandile. Sandile's Son chases.

CAVE

Sandile, out of breath, stops at a cave. He checks the back of his head and sees a palm painted in blood. He turns around and an object FLIES into his chest. He instantly falls; THE KNIFE is now lodged deep into his body. He looks up at;

Juma standing about 20 feet away and approaching-- Sandile collapses.

Juma walks over and kneels over Sandile, a face full of emotion. Sandile's life is fading fast.

SANDILE (IN ZULU)  
Ju-- Juma, here...

Sandile grabs Juma and pulls him close.

SANDILE (IN ZULU) (CONT'D)  
Forgive me... Please a favor.

Juma is attempting to make out his words.

Sandile's son sprints into the cave followed by several other miners.

WE SEE Sandile pull from his pants the wrapped diamond and quickly put it into Juma's hand.

SANDILE (IN ZULU) (CONT'D)  
Protect my son-- Protect Phila. You must...

Sandile takes his last breaths as Juma slips the cloth into his boot.

Sandile's son who we now know as PHILA picks up a stone and SMACKS Juma over the head causing him to topple over-- Phila hurries to his father.

Juma's POV: in a daze as blurred figures hurry to apprehend him.

INT. THE CANTEEN. SUITE - MORNING

In a posh laden room are John Paul, Patty, Israel, Cecil, Elaine and other claim-holders sitting about in a circle, in mid-conversation.

ISRAEL  
--What you proposed has left us now in an impossible situation.

PATTY

Yes, this will certainly not go over favorably with the Boers.

CECIL

We can deal with the them when the time comes, a minor hurdle.

PATTY

Even disregarding that issue, where do we even start? It is unreasonable, the diamond markets are an open frontier and almost impossible to navigate.

CECIL

That is why some kind of structure must be put in place. It will allow for New Rush to stabilize itself and monitor the exportation of its diamonds. With that, I assure you all of our profits will grow.

JOHN PAUL

As much as I wish it weren't the case, I am in full agreement with Rhodes.

ISRAEL

John, hear yourself, do you know what is at stake.

Elaine does her best to hide her frustration.

JOHN PAUL

Before we arrived here, this place was thought to be uninhabitable. We ourselves were thought by our peers to have gone insane.

(Beat)

My ex-wife included, so yes I know exactly what is at stake.

ISRAEL

And what do you think the perception of us now? Not in any higher standing I can assure you.

CECIL

Maybe not, but all of us are now Randowners to this New Rush mine who have already profited greatly. No matter their critiques they too can see that.

ELAINE

If I may, you have been going on all morning on the how of this situation, but if I'm not mistaken, Lord Kimberley wants our documentation in hand on Commissioner Robertson's return? I think its high time we got down to the matter at hand...

The room grumbles.

CECIL

Very well Mrs. Johnson lets.

ISRAEL

How about we start with the whores you allow to dorm here Elaine?

ELAINE

So long as the payments are kept business is open to all.

ISRAEL

It is indecent and despicable. If Franklin were alive to see what has become of his Canteen.

ELAINE

My husband is not alive and this is no longer just a canteen. It's a luxury hostel, open to all who can afford the stay, with its books and revenue stream ready to be inspected by the commission I'd say it's the most legitimate business in New Rush.

Israel gives Elaine an intimidating stare-- She returns the favor and after several beats;

JOHN PAUL

What of the rain riots? How do we maintain an image of civility when the miners are deprived of the one thing that brought them here?

ELAINE

I can't say I blame them.

CECIL

Not to worry, I am taking care of that.

PATTY

What on earth does that even mean?

CECIL

It means plans are in motion.  
Regardless of the rain riots, a  
judicial presence must come about  
and soon if Lord Kimberley will  
even consider supporting us.

PATTY

To that I agree. More of those  
natives are showing up and it's no  
matter one of us has not been  
killed.

KNOCK... KNOCK... KNOCK at the door grabs everyone's  
attention.

MOMENTS LATER-- Elaine has answered the door and is talking  
to one of her staffers in a low tone. She turns to the room;

ELAINE

There's been a killing at one of  
Israel's mine.

The room freezes.

EXT. MINE PIT. CAVE - DAY

Cecil along with the rest of the clime-Holders GROUP navigate  
their way through the crowd of miners until they reach  
Sandile's body. Phila is rightly distraught and holding him.

CECIL

Who are you?

No response.

CECIL (CONT'D)

Do you speak English?

JAVANESE MINER

It is his son sir.

CECIL

Apologies.

(Beat)

Findings of any deceased worker  
must go back to that worker's  
Randowner. Did he have any findings  
on his person?

JAVANESE MINER

No sir.

CECIL

Search his tent.

The Javanese Miner looks on in shock-- Cecil notices.

CECIL (CONT'D)

Do I need to repeat myself?

EXT. NEW RUSH CAMP - LATER

The GROUP has made it above the mine to see Juma, bruised and bloodied, on his knees with his hands tied behind his back, surrounded by a mob of miners-- Juma looks at Elaine-- she hangs her eyes.

PATTY

Why did you kill that man?

No response.

ISRAEL

Does it matter? They don't see reason. Let's hang him and be done with it.

CECIL

No, a public killing in the mines, there needs to be a trial.

ISRAEL

A trial? This is my property and I shall determine how I discipline my criminals. We know the culprit, we know the offense and the crime merits the punishment.

CECIL

Yes I do understand your point. But when we hang him without his due process how will that reflect on our handling of justice here? How will Lord Kimberley view your practices of punishment. Certainly not in any civilized manner. A man as enlightened as you should understand.

Israel thinks on this then;



ISRAEL

Fine...

JOHN PAUL

Who will oversee the trial? We haven't any elected judiciaries.

CECIL

I would suppose a vote must be held.

Silence Cecil looking around eventually his eyes land on Juma and he notices his pants and boots.

JOHN PAUL

Then we shall have a vote.

Everyone nods.

CECIL

Mrs. Johnson there is an old storage den at your canteen correct?

ELAINE

There is.

CECIL

You'll hold this man until we begin proceedings.

Elaine thrown off.

ELAINE

Pardon me?

CECIL

Please...

Elaine, not wanting to argue digresses and nods in agreement.

INT. THE CANTEEN BARN - DAY

Juma is THROWN into the empty barn. The doors are locked from the outside.

EXT. THE CANTEEN BARN - SAME

Elaine gives Cecil a disapproving glance to which he catches.

CECIL

Elaine this is for the best.

ELAINE

For who? I am assuming, food and essentials will need to be provided?

CECIL

I can reimburse whatever provisions and resources are used in his stay. I promise, this is only temporary.

Elaine thinks on this and nods. Cecil walks off-- Elaine looks through a window at Juma with his hands and feet bound-- He looks back at her with a sadness.

ELAINE

Do you know what you've just done?

No response.

ELAINE (CONT'D)

That's why they've got that compound. I hope you're proud of yourself.

No response. She walks off.

EXT. DEALER'S ROW - DAY

With the street alive and well, Israel enters a carriage.

INT. CARRIAGE - SAME

Israel sits across from Patty.

ISRAEL

What is Rhodes up to? Where did he come from? I Need to know Why a man as young as he--

(Beat)

That little cunt, how is he able to garner the financial backing to operate like a king? Does he know who I am?

PATTY

I know of people who would gladly assist in that endeavor.

ISRAEL

Do you now?

PATTY  
Should we call this a partnership?

ISRAEL  
We should.

Patty extends his hand and Israel firmly grabs it.

ISRAEL (CONT'D)  
But know this Patrick Reuben, if  
you cross me, I will fuck you in  
the worst imaginable way...

Patty's grin stiffens. Israel exits.

EXT. NEW RUSH CITY LIMITS - AFTERNOON

Barney, Charles, Harry and Henri are on horses at the New  
Rush City limits. They look back at the city-- Charles takes  
out his gun and checks the rounds-- They all chuckle at this.

BARNEY  
Right boys, to Coevorden.

They all take off.

FADE TO:

EXT. THE POLISH - NIGHT

Cecil approaches the door, fatigued and worn. He suspiciously  
looks around him then carefully knocks on the door. It  
slightly opens and Cecil enters.

INT. THE POLISH - NIGHT

DARKNESS. Rhodes cautiously makes his way further into the  
building-- He goes through a door leading into;

BACK ROOM

He closes the door.

CECIL  
I have come to return something of  
value to your boss.

MALE VOICE  
Is that all you've come for?

CECIL

I am afraid so tonight.

A candle is lit to reveal the younger man we saw earlier. He holds a lantern approaching Cecil.

CECIL (CONT'D)

Sorry Neville.

Neville holds out his hand. Cecil hands him the Diamond--Neville inspects the diamond to the lantern.

NEVILLE

(re: diamond)

Just as I thought.

CECIL

What?

NEVILLE

This is not a diamond.

CECIL

Sure it is.

NEVILLE

No.

Neville hands the stone back to Cecil. He inspects it closely.

CECIL

This is no doubt a diamond.

NEVILLE

Look at the pointed end. How many sides do you see?

CECIL

(counting)

Six...

NEVILLE

Six... A diamond has only four sides.

(Taking the stone)

This is quartz crystal.

Neville sits the stone down on a table then grabs a hammer and SMASHES it to pieces.

CECIL

Not a diamond.

NEVILLE

Mr. Ross would never let you around  
a polished diamond.

CECIL

No?

NEVILLE

He doesn't trust you.

CECIL

And what about you? Do you trust  
me?

NEVILLE

Not at all.

Neville gently takes Cecil's hand and pulls him close.

NEVILLE (CONT'D)

But you've infected me. Something  
you already know, don't you?

They kiss-- Cecil slightly pulls back.

NEVILLE (CONT'D)

I can never quite figure what it is  
you really want. You tell me your  
wife is merely a pawn-- that you  
don't really love her... But I feel  
sometimes that I am as well.

Cecil takes this in, thinking.

NEVILLE (CONT'D)

You have nothing to say to that?  
(Off Cecil's silence)  
Of course.

Cecil tenderly takes Neville's hand.

CECIL

"The soul must be sacrificed, the  
hope of immortality must die.  
Accomplishments must be here and  
now"... *Windwood Reade*.

Cecil forcefully grabs Neville.

CECIL (CONT'D)

What do I want you ask? I want what  
is real. Integrity, morality,  
prosperity.

(MORE)

CECIL (CONT'D)

I can do without, they are virtues  
soon forgotten in obtaining the  
greatest of achievements.

He SHOVES Neville into the wall then SLAPS him across the  
face.

CECIL (CONT'D)

We have been marked by our past to  
only become the past.

INT. SANDILE'S TENT - NIGHT

Phila is laying down in tears.

CECIL (V.O.)

In every generation the human race  
has been tortured so that their  
children might profit from their  
woes.

INT. THE CANTEEN BARN - NIGHT

Juma DIGGING a whole in the dirt and from the looks has been  
digging for some time.

CECIL (V.O.)

But not I. I am alive and I see  
with so much clarity. That we shall  
become only what we make ourselves  
to be.

He pulls out the wrapped diamond from his boot and places it  
in the hole then covers it up.

INT. THE CANTEEN. FOYER - NIGHT

Elaine is going over her revenue books with one of her  
STAFFERS when Yves comes to the front she rudely tosses a  
small purse of coins on top of the books and disappears down  
a hall.

CECIL (V.O.)

New Rush is but only a nightmare of  
man's deepest desires. The world  
would see it crumble beneath its  
status quo and all of us forgotten  
in death.

INT. THE CANTEEN. YVES' ROOM - CONTINUOUS

Yves enters the room and goes over to the bed where HER SON (5) is sleeping peacefully. She kisses him.

CECIL (V.O.)  
But I would see it rise, I would  
see it become Elysium in this life.

EXT. CECIL'S HOME- NIGHT

Nettie is outside investigating the side of the house where Juma laid the two minors down. She finds the RED COAT and holds it up. There are BLOOD STAINS everywhere-- She looks out towards New Rush.

CECIL (V.O.)  
I would see it turn all who have  
made the sacrifice here, become a  
force unrecognizable to God  
himself. For illusions of the  
eternal shall no longer hold man  
hostage in this conquest.

INT. THE POLISH - SAME

Neville slaps Cecil back across the face and kisses on his neck.

CECIL  
So you ask what do I want?

NEVILLE  
(Undoing Cecil's pants)  
I think I know. You just want it  
all don't you? Tell me, tell me how  
much of it you want--

Neville clears a table then bends Cecil over it and penetrates.

CECIL  
I want it... *I want it all, I want  
it all, I want it all, I WANT IT  
ALL...*

FADE TO BLACK.