THE MOTHER

By

Grace A. Fynn
INT.RESTAURANT-KITCHEN-DAY

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

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

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

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

Teresa stares a minute at her and heaves.

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

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

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

GEORGE
Hi...

SARAH
Hi.

GEORGE
How’re you coping?

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

(CONTINUED)
GEORGE
Can we talk later on? At your place?

SARAH
Yes. After work...

INT. DINNING ROOM—DAY

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

RUTH
Hi!

SARAH (glances at her)
Hi...

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

SARAH
You’re the waitress I almost bumped into right?

RUTH
(smiles)
Yes. But you already apologized. May I sweep too?

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

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

INT. SARAH’S PLACE—ROOM—NIGHT

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

SARAH
Hi, how is he?

GERTRUDE
Fine. Asleep.

(CONTINUED)
SARAH
Thanks for everything. Your food is in the bag.

GERTRUDE
(smiles)
Thanks. I’d place him in the cot then.

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

SARAH
See you later.

GERTRUDE
Bye.

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

SARAH
(smiling)
George, please turn it off else Ron would be up again.

GEORGE
Of course.

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

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

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

SARAH
What kind of job is it?

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

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

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

EXT.BATH-CONTINUES

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

INT.ROOM-NIGHT

12 months old Ron, cries softly in the cot.

EXT.BATH-NIGHT

Sarah exits the place and locks the door.

INT.ROOM-CONTINUES

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

INT.ROOM-DAY

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

GERTRUDE

Good morning.

SARAH

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

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

GEORGE

Good morning. You’re ready?
SARAH
Do I look ready? I just awoke. Could you wait while I get dressed?

GEORGE
Of course.

SARAH
Thanks. But please don’t wake up the child.

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

SARAH
(holds chest)
Oh!

GEORGE
Sorry. Here is what you’d wear.

SARAH
George, I already have an appropriate attire thank you.

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

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

SARAH
(sternly)
Wait outside for me.

INT. ROOM—DAY
Sarah gives Gertrude some final orders and leaves with George.

SARAH
Please remember to turn off the stove after usage.

GERTRUDE
Yes please.

(CONTINUED)
SARAH
And...I’d be back later with your food. But you can help yourself with whatever is here.

GERTRUDE
Thanks.

GEORGE
(jokingly)
Just don’t eat all ok...I may be returning here for some.

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

EXT.SARAH’S PLACE-CONTINUES

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

INT.STREET-DAY

Sarah speaks suddenly after some minutes.

SARAH
Why did you have to say that?

GEORGE
What? The joke?

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

GEORGE
Come on. How old is she?

Sarah slowly shakes head.

SARAH
I just hope she doesn’t take it personal.

INT.BAR-DAY

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

SARAH
Nice to meet you.

(CONTINUED)
GINA
My pleasure baby...George said it all as it is. You’re gorgeous.

SARAH
(smiles)
Thank you.

GINA
Let’s have a drink, shall we?

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

GINA
(says with a smile)
Never mind. You can have some juice.

INT. ROOM-CONTINUES

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

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

SARAH
Alright.

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

SARAH
Of course it is. I’d really love that.

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

INT. RESTAURANT-KITCHEN-DAY

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

TERESA
So when are you leaving for your new job?
SARAH
I’m not quitting this one. I’d be working part time here.

TERESA
Part time...ok agreed.

SARAH
Thanks.

INT.DINNING ROOM-DAY
Sarah mops the floor when George suddenly comes in.

GEORGE
Good evening... diva.

SARAH
Evening, helper. Thanks for everything.

GEORGE
Never say that again unless I ask you to.

Sarah smiles.

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

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

George exits room.

EXT.RESTAURANT-CONTINUES
George sits in car and momentarily a soft, male voice speaks. It’s a friend of his.

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

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

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

He moves to the front, beside the driver.

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

(CONTINUED)
GEORGE
Too bad the restaurant is closed
I’d have bought you a plate...

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

SARAH
Hi.

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

GEORGE’S FRIEND
Yeah...sure...

Friend walks away and Sarah sits then they pull away.

INT.SARAH’S PLACE-ROOM-NIGHT

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

SARAH
Hi, we’re home.

GERTRUDE
Welcome. I just put him to bed.

SARAH
Thanks. This is your food.

GERTRUDE
Thanks. I’d be leaving now.

SARAH
Alright, take care.

GERTRUDE
Bye.

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

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

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

(CONTINUED)
SARAH
George...it’s not necessary. I’d be ok.

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

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

GEORGE
(composed tone)
Who are you and what do you want?

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

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

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

SARAH
(excited tone)
You shot him too? Why? How are we going to explain this?

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

(CONTINUED)
CONTINUED:

SARAH
How? By throwing them out in the street?

GEORGE
(says and smiles)
Hmm, I didn’t even think of that...that’s a brilliant idea
Sarah thanks.

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

INT. SARAH’S PLACE-ROOM-DAY

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

GEORGE
Good day! Aren’t you going to work today?

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

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

SARAH
I think I need more protection.

INT. BAR-DAY

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

INT. GINA’S PLACE-CONTINUES

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

SARAH
I came for the rehearsals...

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

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

Sarah: Hi, are you part of the band?

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

INT.BAR—GINA’S PLACE—DAY

Gina sits at her desk speaking to George on phone.

Gina: Hi, have you seen Sarah this morning?

George (O.S): Yes I have. Hasn’t she showed up at work?

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

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

Gina: Alright thanks, bye.

INT.RESTAURANT—DINNING ROOM—DAY

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

George: Hi, do you know Sarah Mann, she works here—
RUTH
Yes I do but I haven’t seen her
today. Would she be in later?

GEORGE
(hands her a card)
I don’t know, I wanted to find
out if she was here. Anyway, this
is my number, just let me know if
she shows up.

RUTH
Of course I will.

George exits room.

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

RUTH
Ma’am could I please ask you a
question?

TERESA
What is it?

RUTH
Have you seen Sarah-

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

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

Teresa stares at Ruth.

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

(CONTINUED)
Continued:

Asian Man
Drop it! She doesn’t need any more.

Man
(shows him his lips)
She attacked me look.

Asian Man
What did you do to her?

Man
Nothing, just wanted to assure her everything was well-

Asian Man
By kissing her? Get out!

Man hurries out of the room.

Asian Man
(to Sarah)
Sorry about that.

Sarah
What do you want with me?

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

INT. BAR-NIGHT
The band performs. A large crowd of men and women cheer.

INT. GINA’S PLACE-NIGHT
Gina sips a drink while a young man, about 20 years of age, files her toe nails. Immediately, her phone rings and she answers it after a moment.

Gina
She isn’t here... ok, bye.

INT. SARAH’S PLACE-ROOM-NIGHT
Gertrude carries the baby pacing the room when someone knocks and she opens the door. George walks in.

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

(Continued)
GERTRUDE
Ok.

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

GERTRUDE
No, it’s ok. Thanks, I’m happy.

GEORGE
I’m glad good night.

GERTRUDE
Good night.

Gertrude exits room.

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

GEORGE
Hello...

SARAH(O.S)
George, it’s me. I’m ok. Just went to see my mum. I’m sorry I didn’t tell you earlier.

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

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

GEORGE
Ok, where? Fine, I’d be there...

INT.RAMA’S PLACE-LIVING ROOM-NIGHT

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

RAMA
Pete where were you? Where did you go?
PETE
To the farm, I told you remember?

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

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

Pete exits room.

INT.BEDROOM-NIGHT

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

INT.LIVING ROOM-CONTINUES

Pete sits at the table with Rama sipping some tea.

RAMA
You haven’t told me how the farm is.

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

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

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

RAMA
(not convinced)
Ok...

INT.SARAH’S PLACE-NIGHT

George sits at the table speaking on the phone with someone. Before him on the table, is an open brief case with some dollar notes and about four guns and six knives of various lengths.
GEORGE
I understand but I readily need some help...four would be enough...thanks bye.

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

INT.ABANDONED HOUSE-SARAH’S ROOM-NIGHT

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

ASIAN MAN (smiles)
Good evening...

SARAH
Thanks for the light.

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

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

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

SARAH (says and sits)
No.

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

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

INT. ENTRANCE HALL—NIGHT

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

MAN
Hey! Stop!

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

EXT. ABANDONED HOUSE—NIGHT

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

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

When she doesn’t respond, he fires several shots but she’s already gone.
INT. SARAH’S PLACE - ROOM - NIGHT

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

GEORGE
Who is it?

No one responds.

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

INT. SARAH’S PLACE - ROOM - DAY

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

GEORGE
Good morning.

SARAH
(softly)
Good morning.

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

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

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

INT. ABANDONED HOUSE - ENTRANCE - DAY

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

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

ASIAN MAN
Well done, I knew you’d show up after all...

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

ASIAN MAN
Good. It seems authentic.

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

INT. ENTRANCE—CONTINUES

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

INT. SARAH’S PLACE—ROOM—DAY

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

SARAH
So you used to be a criminal?

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

SARAH
I can see...

INT. RAMA’S PLACE—LIVING ROOM—DAY

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

RAMA
Hey where are you going to?

(CONTINUED)
JONES
To pee.

RAMA
Ok.

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

PETE
Good morning dear.

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

PETE
I recalled a meeting I have to attend.

RAMA
With who?

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

EXT.RAMA’S PLACE-DAY

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

INT.RAMA’S PLACE-LIVING ROOM-DAY

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

INT.WASH ROOM-CONTINUES

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

RAMA
Jones...are you in there?

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

RAMA
Jones! Jones where are you?

She runs out of the place.
INT. RAMA’S PLACE—BEDROOM—CONTINUES

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

RAMA
Pete the boy is gone!

PETE
Who?

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

PETE
Calm down... I’m sure he’s somewhere around this place.

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

she runs out of the room and Pete follows.

EXT. RAMA’S PLACE—DAY

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

RAMA
Jones! Jones where are you?

PETE
Jones my boy where are you?
Jones!

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

INT. RAMA’S PLACE—LIVING DAY

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

RAMA
Next time, you tell me the truth ok?

JONES
(softly)
Ok.

RAMA
Speak louder!

(Continued)
JONES
Ok! Ok! I won’t lie again!

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

RAMA
What? Did I do wrong in disciplining him?

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

Pete exits the room for the bedroom.

INT.BEDROOM-CONTINUES

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

JONES
Don’t cry.

INT.BAR-DAY

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

INT.BAR-NIGHT

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

FAT MAN
I’m leaving for the city tomorrow to see the one who can verify this.

PETE’S FRIEND
Ok, when do I get it back after it’s been verified?

FAT MAN
(says with a smile)
The same day. You’d have it the same day.

(CONTINUED)
PETE’S FRIEND
Ok, good night.

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

INT.SARAH’S PLACE-ROOM-DAY

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

EXT.SARAH’S PLACE-CONTINUES

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

INT.GEORGE’S PLACE-LIVING ROOM-DAY

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

INT.SARAH’S BEDROOM-CONTINUES

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

GEORGE
Hi!

SARAH (O.S)
Hi! Did you ask anyone to pick me home?

GEORGE
Yes I did. Sorry I couldn’t...

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

GEORGE
Bye.
INT.BAR-NIGHT

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

   KYLE
   Sarah!

   SARAH
   Yes...

   KYLE
   You’re leaving? You wouldn’t stay for a few drinks?

   SARAH
   No, I don’t drink sorry.

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

   SARAH
   Yes. Some other time.

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

INT.BAR-CONTINUES

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

   GINA
   What do you want from her?

   KYLE
   What do I want from who?

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

   KYLE
   So?

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

She walks away afterwards. Kyle stares a moment at her and walks away.
INT.GEORGE’S PLACE-LIVING ROOM-NIGHT

George leads Sarah into the room, blindfolded.

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

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

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

GEORGE
Ron is fine.

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

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

She hugs him crying.

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

Sarah chuckles and playfully slaps his head with her hand.

INT.GEMOLOGIST’S PLACE-DAY

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

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

FAT MAN
How long would it take, the
tests?

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

(CONTINUED)
FAT MAN
(smiles)
Should I tell you? I think no. Just find out what it is and I’d pay the remaining fee.

Fat man rises to leave.

GEMOLOGIST
Alright.

Fat man exits room.

INT.RESTAURANT-DAY
Sarah speaks with Teresa, sitting at a table with her. There’s none in the room except five waitresses who clear the tables.

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

TERESA
Oh, you’re already grazing on green grass no?

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

TERESA
(she holds Sarah’s hand) I’m happy and proud of you Sarah. A single mother with so much dignity...

SARAH
(smiles) Thank you mum, I’ve always considered you my mum though I have one.

Teresa chuckles and so does Sarah.

INT.GEORGE’S PLACE-LIVING ROOM-DAY
Gertrude bottle-feeds the baby when George suddenly arrives at the place, coming from his bedroom. He’s dressed up elegantly in a blue shirt and black trousers.

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

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

GERTRUDE
Nothing sir but thank you.

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

GERTRUDE
(smiles)
No sir. I’m satisfied. Thank you.

GEORGE
Ok, see you later.

George exits room.

INT.COMPUTY-BOSS’S OFFICE-DAY

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

GEORGE’S BOSS
Fine. That would be great see you later then bye.

GEORGE
Good afternoon ma’am.

GEORGE’S BOSS
George...George... Guess who I was talking to?

GEORGE
A happy ex-client?

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

EXT.RAMA’S PLACE-DAY

Sarah stands behind the door with her baby in her arms and knocks.
INT.LIVING ROOM-CONTINUES
Rama hurries to open the door as she arranges the place.

RAMA
Coming.

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

RAMA
(hugs Sarah)
Hi! Baby...

SARAH
Hello mum. I miss you.

Sarah enters room and sits in sofa.

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

INT.BEDROOM-CONTINUES
Rama enters room and finds Jones lying in bed. She calls him but he doesn’t respond.

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

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

INT.LIVING ROOM-CONTINUES
Rama arrives at room with the boy and informs Sarah of the situation.

RAMA
Sarah! Jones isn’t responding...

SARAH
(rises with the baby)
What? What happened?

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

(CONTINUED)
SARAH
No... the taxi is gone but we could get some outside.

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

EXT.STREET-CONTINUES

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

DOCTOR
Hi, where are you going?

SARAH
To the nearest hospital my son is dying!

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

INT.DOCTOR’S PLACE-BEDROOM-DAY

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

SARAH
My baby...

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

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

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

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

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

(CONTINUED)
SARAH
How many times mum? Enough to make him cry till he fainted?

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

INT.LIVING ROOM—CONTINUES
Sarah argues with her mum.

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

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

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

SARAH
What?

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

Suddenly, the doctor enters the place.

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

SARAH
Thank you.

Sarah exits room and Rama follows her.

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

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

Jones doesn’t respond.
RAMA
Jones my boy are you okay?

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

SARAH
Doctor what’s wrong with him?
Can’t he talk?

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

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

JONES  
(softly)
I’m fine.

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

INT.2 RESTAURANT-DAY

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

GEORGE’S BOSS
This is my faithful and hardworking agent as well as assistant, George Corn.

JORGE’S DAUGHTER
Nice to meet you.

GEOERGE
Nice to meet you too, Miss...

JORGE’S DAUGHTER
Gutierrez, I’m his daughter.

GEORGE’S BOSS
Oh...that’s great! You work with your father. Alright, let’s begin now...

INT.RAMA’S PLACE-LIVING ROOM-NIGHT

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

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

(CONTINUED)
JONES
Ok. I love you.

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

JONES
Ok.

Jones exits room.

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

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

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

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

Sarah exits the room carrying no baby in her arms.

INT.GEORGE’S PLACE-LIVING ROOM-NIGHT

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

SARAH
No, don’t. Watch. Is my baby ok?

GERTRUDE
Yes, he is. He just fell asleep.

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

GERTRUDE
Yes ma’am.

Sarah exits room.
INT. SARAH'S BEDROOM—CONTINUES

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

INT. BAR—DAY

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

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

PETE’S FRIEND
Alright. I’d let him know about it.

FAT MAN
Good. I’d be expecting you both here by 8 tonight.

PETE’S FRIEND
Understood.

INT. RAMA’S PLACE—BEDROOM—DAY

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

PETE
Hello...

PETE’S FRIEND
Hi, I’ve got some news for you...

PETE
Ok. I’ll be there, bye.

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

RAMA
You’re going some where?

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

RAMA
(softly)
Whatever...

Rama proceeds to fold the clothes.
INT.BAR-GINA’S PLACE-DAY

Sarah speaks with Gina.

SARAH
So I can’t make it today, I’m sorry...

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

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

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

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

GEORGE
Hi.

SARAH
Hi. How was your day?

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

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

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

George exits room.

INT.KITCHEN-NIGHT

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

GEORGE
Are you ok now?

(CONTINUED)
GERTRUDE
Yes please thank you.

GEORGE
Don’t mention it. So what am I taking?

George walks to the gas stove.

GERTRUDE
(rises from chair)
Ma’am made you some food. Let me get it...

GEORGE
I’ve seen it thanks.

INT.BAR-NIGHT

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

PETE
(drunk talking)
You know...I never imagined I’ll been sitting here...

FAT MAN
Why?

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

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

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

PETE’S FRIEND
Oh my turn? Who said I made a turn? I can’t even drive a wheel?

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

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

INT. PETE’S PLACE—LIVING ROOM—NIGHT

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

EXT. LIVING ROOM—CONTINUES

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

INT. NEIGHBOURHOOD—CONTINUES

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

EXT. STREET—NIGHT

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

EXT. RAMA’S PLACE—NIGHT

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

INT. GEORGE’S PLACE—SARAH’S ROOM—NIGHT

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

SARAH
(softly)
Mum?

She stares a minute before her in a contemplative mood and picks her phone from the lamp table beside her and attempts to dial a number but stops and places it down. Subsequently, she says a silent prayer and returns to sleep.
INT. RAMA’S PLACE—LIVING ROOM—NIGHT

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

    JONES
    Mother where’s dad?

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

    RAMA
    He’d be right back.

EXT. STREET—DAY

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

INT. RAMA’S PLACE—LIVING ROOM—DAY

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

INT. GEORGE’S PLACE—SARAH’S ROOM—DAY

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

    GEORGE
    Good morning, how was your sleep.

    SARAH
    Good morning, I slept well thanks.

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

    SARAH
    Not today. I need to...

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

George exits room.
INT. FAT MAN’S PLACE—LIVING ROOM—DAY

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

FAT MAN
So what do you think of my proposal?

FRENCH MAN
Interesting, definitely something I’d be discussing with my colleagues.

FAT MAN
How about We have that discussion together...

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

FAT MAN
I’d love that.

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

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

EXT. STREET—DAY

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

YOUNG MAN
It seems some sort of accident happened here.

GEORGE
Were there witnesses?

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

GEORGE
Thanks.

George walks to an officer and questions him.

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

INT.RAMA’S PLACE-LIVING ROOM-DAY
Rama in a pensive mood takes breakfast with Jones. Suddenly, he speaks.

JONES
Mum, where is grandpa?

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

RAMA
(crying)
I don’t know...I don’t know...

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

SARAH
Mum...

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

SARAH
No mother. I have something to tell you.

RAMA
What is it? Just say it here.

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

INT.LIVING ROOM-CONTINUES
Rama weeps profusely into a handkerchief. George consoles her, tapping her. Sarah is with Jones in the bedroom.

RAMA
(stops crying)
He said he was going to have a meeting with a friend of his and was going to come home with good news...

(CONTINUED)
CONTINUED:

GEORGE
Did he mention this friend of his?

RAMA
(resumes crying)
No. He never did...

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

RAMA
No...nothing...

INT.BEDROOM-DAY

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

GEORGE
Hi, little boy how are you?

Jones stares a moment at him and responds.

JONES
Fine.

GEORGE
Would you give me a high-five?

JONES
(smiles)
Yes.

They clasp palms.

SARAH
How is she?

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

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

INT.FAT MAN’S PLACE-STUDY-DAY

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

(CONTINUED)
ESTATE DEVELOPER
What kind of security do we have at our disposal and how can we trust it?

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

FAT MAN
That’s excellent, so what are we waiting for? Let’s announce...

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

ESTATE DEVELOPER
(to French man)
Good. Schedule the day and time and let us know.

INT.RAMA’S PLACE-LIVING ROOM-DAY
Sarah speaks with her mother about George’s suggestion that she moves in with her. They sit at the small dinning table.

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

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

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

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

INT.RAMA’S PLACE-LIVING ROOM-DAY
A day later, Sarah enters the room with Ron while Rama pulls in her suitcase. Jones immediately enters the room from the outside looking a bit dirty as he had been playing some ball on the compound.

(CONTINUED)
JONES
Mum!

SARAH
Hi! Sweetheart where were you?

JONES
Behind the house playing ball...

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

RAMA
Alright what may I get you? Drink, food?

SARAH
(Sarah hands a rubber bag to Jones)
Thanks but I’m ok. I brought you some cookies I baked. I told you I have a small baking business didn’t I?

Jones takes cookies to Rama.

RAMA
(jokingly)
Yes you did. But I pray they’re edible...

Sarah chuckles.

INT.GEORGE’S PLACE-LIVING ROOM-NIGHT

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

GERTRUDE
Good evening...sir, ma’am.

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

GERTRUDE
Nice to meet you ma’am.

MISS GUTIERREZ
(smiles genuinely)
My pleasure.

(CONTINUED)
GERTRUDE
Ok, please excuse me sir, ma’am.

GEORGE
Yes.

Gertrude exits the place.

MISS GUTIERREZ
You’ve such a pleasant young lady for a help.

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

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

GEORGE
I’d be right back.

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

INT.KITCHEN-NIGHT

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

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

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

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

George stares at her then speaks moments later.

GEORGE
Not as a janitor...

She chuckles and playfully slaps his cheek. George holds her hand and stares passionately at her. She smiles softly and slowly removes her hand.
INT. LIVING ROOM - NIGHT

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

GEORGE
Gertrude...

GERTRUDE
Sir?

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

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

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

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

INT. MAYOR’S PLACE - LIVING ROOM - NIGHT

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

FRENCH MAN
Are we alone?

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

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

MAYOR
That’s right if the pay is good.

FRENCH MAN
Of course.

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

(CONTINUED)
FRENCH MAN
Your task is to announce to the people that they’ll soon be evacuated to another place.

The mayor stares shocked at him but says nothing.

EXT. TOWN CENTER-DAY

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

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

INT. RAMA’S PLACE-LIVING ROOM-DAY

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

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

RAMA
Please come in.

Officer enters room.

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

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

SARAH
(to detective)
Hello.

OFFICER
Hi.
CONTINUED:

JONES
Are you a police man?

Officer smiles at Jones and replies.

OFFICER
So it seems.

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

SARAH
(to Jones)
Dear let’s go and play while Mum cleans this place up.

EXT. TOWN CENTER—DAY

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

MAYOR
Silence please...Silence...

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

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

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

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

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

The same male voice interrupts his speech again.

(CONTINUED)
MALE VOICE
Just tell us what you’re here for and let’s go...

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

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

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

INT. FAT MAN’S PLACE—LIVING ROOM—NIGHT

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

FAT MAN
(to Mayor)
How did it go? Did the people seem convinced?

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

FAT MAN
Who is he? Just get me his details and...he’ll be history.

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

FAT MAN
Good.
INT. GERTRUDE’S PLACE-KITCHEN-NIGHT

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

INT. LIVING ROOM-CONTINUES

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

GERTRUDE
(softly)
Garvin!

EXT. COMPOUND-CONTINUES

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

GERTRUDE
Do you want me to get killed?

GARVIN
No...

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

Immediately, someone calls her from the inside.

GERTRUDE
Oh God! The stew!

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

INT. LIVING ROOM-CONTINUES

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

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

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

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

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

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

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

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

INT. GEORGE’S PLACE—KITCHEN—DAY

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

SARAH (O.S)  
Hi!

GEORGE
Hey! Hi! Where have you been hiding?

SARAH
At my mum’s place. How are you?

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

(CONTINUED)
CONTINUED:

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

GEORGE
Yeah bye.

EXT.MAYOR’S PLACE-DAY

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

MAYOR’S WIFE
(cheerfully)
Hello.

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

MAYOR’S WIFE
What for if I may ask?

SARAH
To lodge a complaint.

MAYOR’S WIFE
Alright come in.

Sarah enters place.

INT.LIVING ROOM-CONTINUES

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

MAYOR
I was told you wanted to see me?

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

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

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

Mayor stares quietly at her and answers after two minutes.

(CONTINUED)
CONTINUED:

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

EXT.MAYOR’S PLACE-DAY
Sarah walks away from the compound.

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

MAYOR’S WIFE
Honey what was that woman here for?

He doesn’t respond.

MAYOR’S WIFE
Honey-

MAYOR
(says and hurls glass onto floor)
What?

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

INT.RAMA’S PLACE-LIVING ROOM-DAY
Sarah storms into the room, looking furious. She bangs the door unintentionally and apologizes and cools down before Rama arrives there.

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

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

RAMA
You had an argument with your boss?

SARAH
No. Not with my boss but with the mayor.

(CONTINUED)
Rama
What? You went to see the mayor? Why?

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

INT. MAYOR’S PLACE—STUDY—DAY

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

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

INT. RAMA’S PLACE—LIVING ROOM—NIGHT

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

Jones
Mother, is grandpa dead?

Rama stares shocked at him and answers after a moment.

Rama
Jones, why do you ask that?

Jones
Because I haven’t seen him for a while now...

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

Jones
(nods head)
Yes.
INT.BEDROOM-NIGHT

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

INT.LIVING ROOM-CONTINUES

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

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

SARAH
(nervous tone)
Delicious.

Sarah sits in the sofa.

RAMA
Should I serve you some?

SARAH
Yes thanks. Mum-

RAMA
Yes? What is it?

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

INT.BATH-NIGHT

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

INT.MEN’S TOILET-NIGHT

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

(CONTINUED)
JONES
Mum...

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

EXT. MEN’S TOILET-CONTINUES

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

INT. BEDROOM—NIGHT

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

RAMA
How did it go? Could you fix it?

SARAH
Yeah, after a ‘a battle’ for the handle.

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

RAMA
Honey what happened? You’re bleeding on your fingers...

SARAH
Am I? Oh God...

Sarah exits room quickly. Rama follows her.
INT. LIVING ROOM—CONTINUES

Sarah bandages her fingers. Rama enters room.

RAMA
Honey what happened?

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

Sarah exits room.

INT. MAYOR’S PLACE—STUDY—DAY

Mayor speaks with the French man and the fat man.

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

FAT MAN
So we hold another meeting?

MAYOR
Yes.

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

INT. RAMA’S PLACE—LIVING ROOM—DAY

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

SARAH
Hi! What a surprise.

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

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

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

SARAH
And when would you be back?

(CONTINUED)
GEORGE
I’m relocating to Spain. I may come on visits though.

SARAH

She picks a plate and starts dishing in some food.

INT.BAR—NIGHT

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

GARVIN
You look stunning...

GERTRUDE
(seriously)
Shut up! Someone would hear us...

Gertrude says and chuckles along with Garvin.

GERTRUDE
So what am I drinking? You didn’t buy anything?

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

GERTRUDE
(says and chuckles)
Who said I wanted a juice? Get up and get me a drink, a real one...

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

GARVIN
Hey watch it! Retard!

DRUNK MAN
(drunken tone)
Hey retard! Don’t call me a retard!

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

OFFICER
I understand you were with the victim-

GERTRUDE
(crying)
I’m sorry I can’t talk right now...

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

EXT.BAR-DAY

Officer calls her to stop.

OFFICER
Miss! Wait please...

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

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

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

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

EXT.STREET-NIGHT

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

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

GERTRUDE
(stares at him)
Yes, Yes I’m fine. Thank you.

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

INT.GERTRUDE’S PLACE-LIVING ROOM-NIGHT

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

GERTRUDE’S MUM
Where are you coming from?

GERTRUDE
Good evening mother-

GERTRUDE’S MUM
I asked you a question. Where have you been?

GERTRUDE
Went to see my former employer, ma’am Sarah.

GERTRUDE’S MUM
What happened to your hair? Did you get carried away by a hurricane?

GERTRUDE
(smiles)
Yes. It’s the wind.

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

EXT.TOWN CENTER-DAY

The town’s people have converged to dine as lots of tables and chairs fill the place. Some music plays in the background. The mayor, the French man and the estate developer and his three men sit eating on the pulpit.
INT.RAMA’S PLACE-LIVING ROOM-DAY

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

SARAH
But how can they throw us out that way?

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

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

RAMA
What suffering?

SARAH
Forget it.

INT.GERTRUDE’S PLACE-LIVING ROOM-DAY

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

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

OFFICER
(smiles)
You didn’t need to. Can I come in?

GERTRUDE
Yes please.

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

OFFICER
Was that necessary?

GERTRUDE
Yes else my mum walks in suddenly and cause a scene.
EXT. TOWN CENTER—DAY

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

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

FRENCH MAN
Who would ever resist food like this?

MAYOR
Someone already did by not attending this party-

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

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

Minutes later, the estate developer addresses the people.

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

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

FEMALE VOICE
And when are we leaving?

ESTATE DEVELOPER
In five days time, in the morning. Therefore, I endeavour you all to begin packing your luggages... the trucks will be arriving today.
INT. MAYOR'S PLACE—STUDY—DAY

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

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

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

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

FRENCH MAN
Exactly.

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

EXT. STREET—NIGHT

A few trucks arrive at the village.

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

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

INT. LIVING ROOM—CONTINUES

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

2 MAYOR
Son, where have you been?

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

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

French man hugs him casually, making faces behind him.

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

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

FRENCH MAN
Good. We need to talk.

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

RAMA
Sarah what was that?

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

RAMA
I’m coming with you...

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

Sarah rises and exits room.

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

Sarah meets Rama at the door.

RAMA
Sarah what happened? I heard you scream...

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

RAMA
Who?

SARAH
Pete... your husband...

RAMA
But... Pete is dead...

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

INT. MAYOR’S PLACE—LIVING ROOM—NIGHT

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

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

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

FRENCH MAN
Dad where are you going?

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

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

(CONTINUED)
2 MAYOR
I know but I just couldn’t resist the temptation of trying on the suit. It’s so beautiful son, thank you.

FRENCH MAN
Thanks. But now you must go to bed.

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

INT.2 MAYOR’S BEDROOM—NIGHT

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

INT.LIVING ROOM—CONTINUES

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

MAYOR
(taps him)
Son! Son!

FRENCH MAN
(stares at him)
Dad? What’s wrong?

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

FRENCH MAN
How serious was it?

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

FRENCH MAN
Alright, let’s go.
INT. 2 MAYOR’S BEDROOM—DAY

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

INT. RAMA’S PLACE—LIVING ROOM—DAY

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

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

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

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

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

RAMA
Of course. No need to plead.

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

EXT. COMPOUND—CONTINUES

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

INT. LIVING ROOM—CONTINUES

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

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

JONES
Mum!

SARAH
(softly)
Jones...Jones...

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

JONES
Mum! I’m here! Under the closet...

RAMA
What?

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

RAMA
(crying)
What’s happening to us? How did this all happen?

INT.LIVING ROOM—DAY

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

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

(CONTINUED)
RAMA
But why would Pete try to harm us? We’re his family...

PRIEST
It’s not Pete who’s trying to harm you— it’s evil, the devil.

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

RAMA
No. I have never done that and Pete never did that too—

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

INT. 2 MAYOR’S PLACE—KITCHEN—DAY

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

2 MAYOR (loudly/cheerfully)
Good morning! Son!

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

FRENCH MAN
Dad! What’s that?

2 MAYOR (stops swinging arms)
What is what?

FRENCH MAN
You don’t have to scream that way when talking to someone close by.

2 MAYOR (sits down)
Oh...sorry...you are terrified. Like I was last night when the thunder struck. Anyway, I’m alive and happy, are you?

French man places a plate of sandwich before his dad and returns to the stove to fry another egg.
INT. MAYOR’S PLACE—STUDY—DAY

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

MAYOR
We’ll talk later. Bye.

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

MAYOR
Did she come alone?

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

MAYOR
Let her in.

MAYOR’S WIFE
Honey I asked you a question—

MAYOR
(sternly)
I said let her in.

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

SARAH
I prefer to stand.

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

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

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

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

(CONTINUED)
MAYOR
Bella Cross, nice name. You’d receive the address and keys to your new house earliest by tomorrow.

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

EXT. RAMA’S PLACE—DAY
A truck pulls up before their compound.

INT. LIVING ROOM—CONTINUES
Sarah pulls a big suitcase towards the entrance door.

SARAH
Mum! They are in!

RAMA (O.S)
Alright, I’d be right there. I’m changing Ron’s napkins. Take the bags outside and don’t forget the furniture!

SARAH
Ok!

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

FEMALE TRUCK DRIVER
Hi, are these all your things?

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

FEMALE TRUCK DRIVER
Ok.

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

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

RAMA
What’s going on here?

(CONTINUED)
CONTINUED: 71.

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

RAMA
(chuckles)
Pete got it, but it was probably before the doors were made.

Sarah chuckles.

SARAH
So what are we going to do? Leave it?

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

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

INT.STREET-DAY

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

INT.1 MAYOR’S PLACE-STUDY-DAY

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

FAT MAN
(lifts his glass)
To a new life!

MAYOR
Cheers!

ESTATE DEVELOPER
Cheers!

MAYOR
(about French man)
Hey, has any one heard of Steven?

FAT MAN
Yeah, we spoke this morning. He’s with his old man, apparently he misses him a lot.
INT. NEW SETTLEMENT-APARTMENT-NIGHT

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

EXT. SARAH’S NEW HOUSE-NIGHT

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

INT. LIVING ROOM-CONTINUES

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

RAMA
Sarah... what did you do to them?

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

RAMA
(jokingly)
Why don’t you like it?

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

RAMA
(hugs Sarah)
Honey, thank you. I don’t know what you said but I LOVE THIS PLACE.

INT. 2 MAYOR’S PLACE-LIVING ROOM-NIGHT

The French man speaks with someone on the phone.

FRENCH MAN
They just checked in. Of course, bye.
INT. SARAH’S NEW HOUSE—KITCHEN—NIGHT

Sarah talks to someone on the phone, George.

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

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

INT. LIVING ROOM—DAY

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

EXT. COMPOUND—CONTINUES

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

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

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

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

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

SPY
Hey cool. I’m no thief by the way.

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

INT. SARAH’S BEDROOM—NIGHT

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

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

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

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

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

Estate developer stares a moment at him then responds.

ESTATE DEVELOPER
That’s my business to worry about.

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

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

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

EXT.STREET—DAY

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

Hey buddy! Care for a drink?

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

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

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

EXT.NEW SETTLEMENT-PARK-DAY

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

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

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

JONES  
Mum, do we have chickens?

Sarah and Rama chuckle.

SARAH  
No honey but we can get some.

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

SARAH  
I agree. Sure.

INT.MARKET PLACE-CONTINUES

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

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

RAMA  
Where?

Jones looks for the fowl but doesn’t see it as the woman has walked away.
JONES
I can’t find it but it was there...

SARAH
Don’t worry, we’d find another one.

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

INT.CLOTHING SHOP-DAY

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

RAMA
Jones! Jones! Jones!

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

SARAH
Mum! What’s wrong?

EXT.CLOTHING SHOP-CONTINUES

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

RAMA
Jones! Jones answer me!

SARAH
Jones! Jones!

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

RAMA
(says and slaps him)
Foolish boy!

JONES
Mum!

(CONTINUED)
CONTINUED:

SARAH
Mum no! Don’t hit him please!

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

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

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

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

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

INT. OLD SETTLEMENT—PETE’S FARM—DAY

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

INT. SARAH’S NEW PLACE—KITCHEN— NIGHT

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

SARAH
Jones, remember what I told you today?

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

Sarah smiles at him and softly brushes his hair with her hand.
INT. SARAH’S BEDROOM—NIGHT

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

INT. OLD SETTLEMENT—DAY

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

ESTATE DEVELOPER
This would be the first mayor sight in the town.

FRENCH MAN
La Sierra, I love the name. Sounds exotic.

ESTATE DEVELOPER
Yep. I believe it’s going to glitter just like the stones.

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

ESTATE DEVELOPER
Why do you wanna know?

FRENCH MAN
Because I’m also a shareholder in the business, aren’t I?

INT. ESTATE DEVELOPER’S PLACE—STUDY—DAY

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

ESTATE DEVELOPER
This is all we have— for now. We’re still digging.

FRENCH MAN
Awesome. Too bad the real owner didn’t live to see this.

ESTATE DEVELOPER
(says and chuckles) I understand he did see it but wasn’t sure what it was.

(CONTINUED)
FRENCH MAN
(chuckles)
Probably because it wasn’t
cut... So when do I get a bit of
my share?

ESTATE DEVELOPER
Any time. Even now.

INT. PETE’S FIELD-DAY

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

EXT. FARM—CONTINUES

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

INT. SARAH’S NEW HOUSE—KITCHEN—DAY

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

SARAH
Is it drizzling mother?

RAMA
So it seems.

SARAH
Then we better get the clothes
inside—

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

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

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

EXT. ROAD—CONTINUES

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

ELDERLY MALE DRIVER
Hey, you need a ride?

FUGITIVE
(says and joins vehicle)
Yeah!

The car pulls away afterwards.

FUGITIVE
Thanks.

ELDERLY MALE DRIVER
(cheerfully)
No problem. So where are you heading to?

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

ELDERLY MALE DRIVER
Not precisely...

The elderly man says and immediately hits the man’s face with the back of his right hand. Then abruptly points a gun at him, ready to shoot. Immediately, the fugitive cries ‘Watch out!’ and the elderly man turns his eyes before him. Momentarily, the man knocks the elderly man’s (CONTINUED)
hand with his torch light. He bends his head to do so as the bullets hit the window behind him and the gun falls down. The man picks the gun and abruptly shoots the elderly man twice in the chest. He dies instantly and the man throws the gun out of the window then takes control of the wheel. Ten minutes later, some two cars follow him. By now he sits before the wheel as the corpse is no longer in the car. The car after him shoots and he bends the head so the bullets crash the windscreen. The shooting continues then three minutes later, a truck approaches him and he jumps out of the car onto the road side, leaving his car to crash with the truck causing a huge explosion and blocking the road. He rises and runs through the bushes having only his phone as light.

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

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

INT. KITCHEN-CONTINUES

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

INT. LIVING ROOM-CONTINUES

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

EXT. COMPOUND-CONTINUES

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

FUGITIVE

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

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

SARAH

What is it?

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

FUGITIVE

(shows her rock)

Some men want me dead because I found this.
CONTINUED: 82.

SARAH
Wow...this is...

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

Sarah stares at him surprised.

INT. KITCHEN—CONTINUES

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

FUGITIVE
What are you thinking?

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

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

RAMA
(exclaims and exits room)
Oh Jesus!

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

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

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

INT. RAMA’S ROOM—CONTINUES

Sarah talks with Rama.

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

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

(CONTINUED)
SARAH
He told me something about our village. But I can’t tell you if you’re like this.

RAMA
(sits on bed)
Alright. Fine. Tell me I’m calm.

SARAH
(kisses her cheeks)
Later, it’s late. Good night.

Sarah exits room.

INT.KITCHEN-CONTINUES
Sarah arrives there but doesn’t see the man. She turns to leave the room but he immediately talks.

FUGITIVE
Looking for me?

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

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

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

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

The fugitive hands the rock to her.

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

SARAH
I understand. God be with you.

Fugitive exits place. It continues to rain.
6 AM: Sarah enters the room as Rama cooks a meal for breakfast.

SARAH
(cheerfully)
Good morning mum!

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

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

RAMA
Ok. When would you be back?

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

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

EXT.STREET-DAY
Sarah boards a bus out of the place.

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

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

INT.2 MAYOR’S PLACE-BEDROOM-DAY
The French man dials a number on his phone. Moments later it goes through and he speaks to someone.

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

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

EXT.GINA’S-PLACE-CONTINUES

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

GINA
Sarah?

SARAH
Yes it’s me. How are you Gina?

GINA
(eyes slightly tear)
Come in.

INT.GINA’S PLACE-CONTINUES

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

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

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

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

SARAH
(holds her hand)
It’s ok. There’s nothing wrong with taking money but there’s everything wrong in stealing it.

GINA
What are you insinuating?

SARAH
A lot- I need your help Gina.
INT.BAR-NIGHT

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

SARAH
Hi guys, can I play?

They stop to stare at her.

SARAH
Sorry, I thought it was open-

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

SARAH
Oh thanks.

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

FOREMAN
Miss are you ok?

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

The foreman rises and holds her out of the room.

EXT.BAR-CONTINUES

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

INT.FOREMAN’S PLACE-BEDROOM-NIGHT

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

SARAH
Sit down Joel. We have to talk.

FOREMAN
(stands)
I knew it. I knew there was-

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

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

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

FOREMAN
(chuckles)
I could never trust you...

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

SARAH
You trust me now?

FOREMAN
(composed tone)
Tell me what to do.

INT. ESTATE DEVELOPER’S PLACE—LIVING ROOM—DAY

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

ESTATE DEVELOPER
Yes...what do you want?

FOREMAN
I have news about Simon.

ESTATE DEVELOPER
Well...you caught him right?
That’s great news- you should have added that...
FOREMAN
No. It’s bad news. It seems he...someone else knows about what’s going on here.

ESTATE DEVELOPER
How did you know? He told you?

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

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

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

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

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

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

EXT.ESTATE DEVELOPER’S PLACE—DAY

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

RAMA
Sarah...Where are you?

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

INT.2 MAYOR’S PLACE—LIVING ROOM—DAY

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

2 MAYOR
Yes, what do you want?
LEADER
Your son, is he here?

2 MAYOR
Yes! Yes! Sure. I’d go and get him-

LEADER
No, just show us-

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

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

LEADER
You are Ferdinand LeRoux right?

FRENCH MAN
So?

LEADER
(shows warrant to him)
I have a warrant for your arrest.

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

2 MAYOR
Son! What’s wrong?

FRENCH MAN
Nothing dad. I’d be back.

They exit the room with him.

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

THE END