

THE REBEL SON

(Based on the Novel
THE REBEL SON)

By
Guy Quigley

A FOUR PART MINI-SERIES

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PART 3

INT. JFK AIRPORT - DAY

VOICE of the PA system announce the arrival of a flight from London's Heathrow. Bill is PACING up and down outside the customs hall. Bill is alone and holding a printed piece of cardboard bearing the following CU 'WILLIAM FALLON MEETING SARAH FALLON'. PASSENGERS funnel out of the customs hall.

Bill watches anxiously. Two WOMEN come out together. Their eyes are SEARCHING the crowd. One is a RED HAired WOMAN (30s Pale Skinned) from the American Embassy in South Africa. The other is Sarah. The red haired woman is STRUGGLING with a heavy suitcase. Sarah's bag seems to contain very little. They spot the card with the names and walk DIRECTLY to Bill.

The redhead is EXTENDING her hand.

RED HAired WOMAN

Mr. Fallon, please to meet you. I'm glad you had the card. You bare little resemblance to your brother.

BILL

(inquiring tone)
Sarah?

RED HAired WOMAN

(smiling back)
No, no. I'm simply delivering her into your care. (A BEAT, as she POINTS to Sarah) This is Sarah Fallon, your sister-in-law.

(CONTINUED)

CONTINUED:

Bill steps back for a moment. Sarah is not what he expected. In spite of the long flight. Sarah notices the look on his face.

Sarah
(whisper in her
voice)
You're disappointed this is
not a tan.

The Red haired woman feels uncomfortable. Hands Bill her business card, and an envelope full of documents. It gives Bill something to do instead of staring at Sarah.

RED HAired WOMAN
Well I've got to get on home
and I'm sure you two have a
lot to talk about. The
envelope contains all her
documents. If you are unclear
about anything or there's
anything I can do, please feel
free to call me. My home
number is on the back. (She
turns again to Sarah and
extends her hand) Good luck to
you Sarah Fallon, have a great
life.

The Red haired woman walks away struggling with her heavy suitcase. Sarah PICKS up hers. Bill takes it from her. Bill puts down the case and extends his hand.

BILL
(smiling)
Let me start again, I'm BILL,
not Willie, Billy, Will nor
William. I'm Jake's older
brother. I very pleased to
meet you Sarah.

Sarah takes the extended hand.

(CONTINUED)

CONTINUED: (2)

Sarah
(smiling back)
I'm Sarah Malumbo. I mean now
it's Fallon. It's hard to get
used to that name.

Bill takes the extended hand and kisses it softly.

BILL
I apologize for staring at
you, I didn't realize. We
obviously thought your were
European.

Sarah
I'm half European, I believe
the other half is Ethiopian.

BILL
Whatever it is, it's a
delightful combination of
perfection. Lucky old Jake.

Sarah
(smiling)
You are very kind. Jacob told
me you were and he told me you
would look after me in his
absence. I have a lot to learn
Bill. I do not want to be
burden on you or your family
and be an embarrassment to my
Jacob.

BILL
You call him Jacob. You're
like my Mother. Come let's get
out of this terminal. Whether
we like it or not, from this
moment on we're family.

Bill PICKS up her suitcase and SHAKES it. A
knowing smile on his face that she has little
possessions. He holds his cane in the hand
carrying the suitcase and offers her his arm.

(CONTINUED)

CONTINUED: (3)

Sarah smiles and loops her arm in his and they walk away towards the exit. Bill is noticeably not limping too badly on his bad leg.

EXT. SOLEBURY FARM - DAY - LATER

Bill's BMW pull up in front of the main house.

The Fallon's are outside in the overlarge garden tending to their plants some sixty yards away. Mary is giving instructions to her Landscaper. Patrick sees the car and starts to saunter in their direction. Bill and Sarah get out of the car. Patrick SHOUTS over his shoulder to Mary as he walks towards the car.

PATRICK

Mary, they're here.

Looking around and dismissing the Landscaper.

MARY

One moment, I'll be right there.

Sarah

I'm scared.

BILL

Of what?

Sarah

Jacob's parents.

BILL

They're also mine and there's nothing to be scared about.

Patrick eyes Sarah for the first time and realizing she is not white. He hides his feelings well.

Patrick takes Sarah's hand and kisses her on the cheek, then gives her a HUG that almost takes her breath away.

(CONTINUED)

CONTINUED:

PATRICK

So this is Jake's Sarah. What a pretty thing you are. I can see why Jake swooped you up.

Sarah

(nervously)

Thank you Mr. Fallon. I don't feel so pretty right now.

Mary comes into view. LONG SHOT of her getting closer. Mary has a BEWILDERED and SHOCKED look on her face. She puts her hands to her MOUTH and her eyes get LARGER. PAN to Sarah. She sees the look of DESTAIN on Mary's face. Sarah turns and RUNS back down the road. LONG SHOT of Bill running after her and STOPPING her by an oak tree.

Patrick turns to face Mary.

PATRICK

I'm not surprised she's running Mary. The look on your face said it all.

MARY

For God's sake Pat, she's black. Why didn't that little shit Jacob or for that matter Bill tell us?

PATRICK

Guess he didn't think it was so important.

MARY

She's still black. What will our friends say?

PATRICK

Never mind our friends, look at the bold William galloping right after her. What happened to the limp?

(CONTINUED)

CONTINUED: (2)

MARY

(sarcastically)

Maybe she weaved some black magic on him. What the hell was Jacob thinking?

PATRICK

(warning and
equally
sarcastically)

I'm going to get them, better put on your smiley face. You know the one you use at some of the privileged society functions.

MARY

(distresses)

Oh, my good God.

EXT. SOLEBURY FARM - OAK TREE - LATER

BILL

Come on back Sarah. You've got to face them sometime.

Sarah

You saw your mother's face, I'm just a black African Umfazi (BLACK AFRICAN WIFE) from the bush. I want to go back to go home.

BILL

Too late for that now, we have to grin and bear it.

Sarah

You said we?

BILL

Yes we, I'm in your camp all the way.

(CONTINUED)

CONTINUED:

Sarah
Why are you not limping so
much?

BILL
Probably you, magical you,
Sarah.

She offers a smile and SMACKS him on the shoulder
as Patrick arrives into the scene.

PATRICK
Hey you two, what's going on?

BILL
She's a little upset. Do you
blame her? You saw the look on
Mom's face?

PATRICK
Taken by surprise my boy.

Sarah
(whispering)
Bill, you didn't tell them.

BILL
No.

PATRICK
You should have Bill.

BILL
Would it have made a
difference. Prejudice is
prejudice, what ever way you
cut it.

Patrick takes Sarah's hand and leads her back
towards the house

PATRICK
I apologize for any behavior
that made it appear as if we
were looking down on you. You
are my son's wife, that's good
enough for me.

(CONTINUED)

CONTINUED: (2)

Sarah POINTS at MARY.

Sarah
(mournfully)
And her?

PATRICK
Let me worry about her. You will learn in time that when another woman takes away a mother's son, there is an automatic immediate resentment that will elapse in time. (A BEAT)
Although I've never experienced it, it's the same when a man takes away a father's daughter. You took Jake from her, it'll take a little time.

Sarah
(crying whisper)
Jacob and I lost our child.

Bill CATCHES up to them.

BILL
You and Jake had a baby?

Sarah
Our baby was still born.

EXT. SOLEBURY FARM - MAIN HOUSE

Mary is waiting by the front door. She is wearing her main line smile face.

PATRICK
Mary, I would like to introduce you to your new daughter-in-law, Sarah.

MARY
I'm so sorry dear, I was taken aback.

(MORE)

(CONTINUED)

CONTINUED:

MARY (CONT'D)

Jacob and for that matter
William here neglected to
inform us. We were expecting a
white colonial girl. I
apologize. I not a racist,
really I'm not.

Sarah

(sarcastically)

Well I'm half a colonial girl.

MARY

Well if Jacob loves you, then
I love you also. Come let me
show you to your room.

They all turn towards the front door.

INT. LIVING ROOM - LATER

The Fallon men are sitting around the bar in the
living room. DRINKS in hand. Mary comes down the
stairs and joins them. Patrick hands her a drink.
She takes it and gets up on a bar STOOL.

MARY

I need this.

BILL

Where's Sarah?

MARY

Having a shower. Did you know
that girl has got virtually no
decent clothing?

BILL

I carried her case, I know.

PATRICK

Mary, take her to the Mall and
fit her out. It's the least
you can do for your son's
wife.

(CONTINUED)

CONTINUED:

MARY

I wish you would stop saying that.

PATRICK

Well it's his frigging wife. Give her a break. A stranger in a strange land and animosities surrounding her.

MARY

I'm fully aware it's his wife, but never did I suspect that a son of ours would do this to us.

BILL

(scornfully)

Do what Mother?

MARY

Send home an African.

PATRICK

I'm sure in time she'll tell us about the baby they lost.

MARY

(astonished)

Baby?

PATRICK

She just mentioned it. She and Jake had a baby. It was still born.

MARY

(furiously)

So that's why he married her. He did what was the proper Catholic thing to do.

BILL

Mother, people do not do the proper Catholic thing anymore. Times have changed since you were her age.

(CONTINUED)

CONTINUED: (2)

PATRICK

I don't think Jake married her because she was pregnant.

(A BEAT)

He could have made a run for it. Hell it was in the middle of Africa. Nobody would be able to find him if he skipped the country.

MARY

(spitefully)

You remember the story Jacob told us on the phone. The lost memory and all that with only her for help. Maybe she's wicked and evil and conned our boy into this marriage.

INT. SOLEBURY FARM HOUSE - STAIRWAY

Sarah is standing at the top of the stairs listening to the conversation coming from the bar/study. Her face is FLUSHED with anger and there is a deep sadness in her EYES. She's trying to hold back the TEARS.

INT. LIVING ROOM - CONTINUOUS

BILL

Mother you are quick to judge without any facts or input from Sarah. Jake asked me to look out for her, but believe me I did not expect to start right here in our home.

MARY

Come now Bill, don't be so sensitive. All I'm saying is that we have to really find out about her and Jake and this so-called lost baby.

(CONTINUED)

CONTINUED:

PATRICK

Either way, I like her. And I'll bet if you were to take her to a hairdressing salon and get her a decent hair style and some modern clothing, she'd look terrific.

MARY

I'll take her to the Mall this afternoon and see what I can muster up.

Sarah enters the living room. Her shoulder length hair is tied in a wet ponytail. She has no make-up. She's wearing the same Jeans. She had fought back the tears and is trying to act normal.

PATRICK

Come in girl, come in.

MARY

A shower always makes one feel better.

Sarah

Yes Mrs. Fallon.

MARY

You can call me Mother, but not Mrs. Fallon. Far too formal.

Sarah

(coldly)

As you wish.

BILL

Did you hear any of our conversation before you came into the room?

Sarah

No.

(CONTINUED)

CONTINUED: (2)

MARY

Good, listeners never do hear anything good about themselves. Not that we were talking about anyone in particular.

PATRICK

Mary, why don't we have some lunch and you girls can get out and do a little shopping.

EXT. VERANDAH - SOLEBURY FARM - EVENING

Everyone is seated on the verandah with their coffees and cognacs in their hands. Sarah is slowly SWINGING back and forward on the porch swing. Patrick and Mary are seated opposite each other. Bill is sitting with his butt resting on one of the verandah rails looking straight at Sarah.

PATRICK

Did you find anything worth while at the Mall?

MARY

Nothing too exciting. Sarah is a petit girl and is limited to finding anything decent in her size. Got her some underwear and a couple of skirts and tops.

Sarah turns to stare in their direction.

Sarah

(smiling)

I thought there was a great selection. But then I'm used to the shortages in Africa and anything seems good when there's usually nothing.

(CONTINUED)

CONTINUED:

PATRICK

What about the Wilson's and
the fourth of July?

BILL

The Wilson's?

PATRICK

They have their yacht down at
Cape May. They have asked us
to take a trip with them over
the Independence weekend
holiday down to the Keys. It
would be a good seven to eight
weeks in all and we sort of
committed before we knew about
Sarah.

(A BEAT)

But we can cancel.

MARY

That would be very
disappointing to them.

BILL

Look why should you change
your plans. If it's all right
with Sarah, she can come back
to New York with me. Hell I
have a three bedroom
apartment.

MARY

Well it would solve the
problem.

Sarah keeps on SWINGING and looking in Bill's
direction.

Sarah

(sarcastically)

It would solve a lot of
problems.

MARY

What do you mean?

(CONTINUED)

CONTINUED: (2)

Sarah

I mean that if I go with Bill,
then I can continue my
studies. I was taking a
correspondence course in
Africa. I want to be a
Journalist. I want to be able
to report all the truths about
Africa.

MARY

(equally
sarcastically)
How noble.

Sarah

(coldly)
Thank you.

PATRICK

I was telling Mary that you
and Jake lost a baby, can you
tell us about it.

Sarah

It's too painful to talk
about.

PATRICK

I'm sorry.

Sarah STOPS swinging and turns to face them.

Sarah

Don't be, there is no place
for sorrow in mine or Jacob's
life.

MARY

Pat stop prying.

Sarah gets off the swing and takes a cigarette out
of the lying on the table next to the swing.

(CONTINUED)

CONTINUED: (3)

Sarah

It's all right. The pain will eventually go. Sadly, I never even saw our baby.

MARY

(genuinely
sorrowful)

I'm truly sorry.

BILL

What happened that you never saw your child... Did Jake?

Sarah

No, neither did Jacob. There were terrorists, police and army everywhere.

(A BEAT)

All I know is that Sister Margaret got me out of the mission hospital a few hours after the baby was born and Jacob and I escaped in a small boat across the lake. He got his memory back when we were shocked to find his documents and that of his friend Brian.

MARY

(shocked)

Please forgive me for my coldness towards you. I didn't really know what you went through. Walking around after delivering a baby is insanity. You could have bled to death.

BILL

You met Brian?

Sarah

Not in life. I saw him murdered in front of me. I don't want to talk about it. Not now not ever.

(MORE)

(CONTINUED)

CONTINUED: (4)

Sarah (CONT'D)

I would like to go to sleep
and forget all these memories.
May I be excused?

MARY

Why of course my dear.

Sarah throws the cigarette over the verandah and turns to go. She stops in the doorway and turns to face them.

Sarah

I'm sorry if I have caused you
pain or may become an
embarrassment with your
friends. I don't ever have to
meet any of them. I can
hibernate like an old bear and
wait for my Jacob to come and
get me. Good Night everyone.

Sarah EXITS leaving then looking at each other.

EXT. OUTSIDE HOUSE - MORNING

They are ALL outside the house. Bill places their suitcases in the trunk of the BMW. Patrick HUGS Sarah. It can be clearly seen that he has a soft spot for her. He kisses her lightly on the cheek.

Sarah turns to Mary. Mary gives a warm HUG as if she is starting to melt. She also kisses her on the cheek, a kiss that Sarah does not return. Sarah gets into the car beside Bill at the wheel. Mary SPEAKS to them.

MARY

Don't forget Christmas and the
New Year party. You have to be
here and hopefully Jacob will
be with us.

BILL

We'll be there Mom. Come and
see us in New York when you
get back from the Wilson trip.

(CONTINUED)

CONTINUED:

PATRICK

Get out of here or you'll
catch all the traffic at the
Holland Tunnel.

BILL

We're out of here.

The BMW moves away and they WAVE through the
windows.

CUT TO:

MARY AND PATRICK

Mary, you were a total bitch
to the girl. What would Jake
think?

MARY

He should have warned me she
was black.

PATRICK

What the hell difference would
it have made.

MARY

It would have made a
difference to me. But at least
she's a Catholic.

PATRICK

Big fucking deal. She's a
woman and a damn good looking
one at that. See the way Bill
keeps ogling her?

MARY

(spitefully)
Patrick! You men are all of a
like breed.

INT. MANHATTAN APARTMENT - MORNING

BACK VIEW of Sarah opening the heavy drapes curtains of overlarge window looking out the onto Central Park.

It is early in the morning and she has a lit cigarette in her hand. She is wearing an overlarge dressing gown belonging to Bill. UNCOMBED HAIR. DISCHEVELED.

Bill comes out of his bedroom and for a moment watches her as he lies against the door frame. He walks towards the kitchen. Sarah does not look around and continues to smoke. Bill starts to POUR the coffee.

BILL

The dead has arisen. Care for some coffee?

Sarah still doesn't turn around.

Sarah

Thank you.

BILL

You really meant that hibernation thing when we were at my parents house, didn't you. It's mid August and you rarely leave the apartment.

Sarah

You read the letter.

BILL

I read it.

Sarah

Jacob, after getting us out of harm's way is now fighting with the Rhodesian forces.

BILL

I told you he has always been The Rebel Son.

(CONTINUED)

CONTINUED:

Sarah continues to look down on Central park.

Sarah

You have your own little piece
of Africa, right out there. I
miss it so much.

Sarah turns to face Bill running her hands through
her hair in an attempt to look presentable.

Sarah (CONT'D)

Why didn't he leave well
alone. They want Jacob to
identify the terrorist who
killed all those people and we
really don't know who was
actually in charge.

Bill walks over to her and hands her a cup of
coffee.

BILL

I know my brother. He couldn't
save Brian when you were
witnessing the whole massacre,
so he's hell bent on avenging
him. That's Jake.

Sarah

I don't think he's coming
back.

Bill takes her by the hand and leads her to the
comfortable leather couch. They sit down.

BILL

I know my brother, you'll see
he'll be back.

Sarah

I've got no more tears and
nowhere else to go. Your
brother has dumped me on you
and your family. Maybe your
Mother is right, he sent me
here to embarrass you all.

(CONTINUED)

CONTINUED: (2)

BILL

(adamantly)

Don't be stupid and forget my mother for the moment. You're right, you've got nowhere else to go, so don't you think it's time to get on with your life. For a solid five weeks you have cried yourself into oblivion and even if you wanted to go back to Africa, where do you go to?

Sarah

I don't know. I don't even know if and where I am considered legal. Jacob and I broke so many laws.

BILL

(smiling)

You know what, I think it's time that I'll 'Pigmalian' you.

Sarah

Pigmalian me?

BILL

Have you read George Bernard Shaw?

Sarah

Yes, oh the My Fair Lady story. You want to transform me? Into what?

BILL

Into a more beautiful woman than you already are. You are two weeks overdue to start your journalism course and you look like hell cooped up here day and night. You need a make-over.

(CONTINUED)

CONTINUED: (3)

Sarah

Maybe you're right, what if
Jacob ever saw me like this?

He gets up and takes her coffee cup and places it on the coffee table in front of them. He then grabs her by the hand and drags her to her feet.

BILL

Too right. Firstly we hit fifth Avenue. There's Saks and a whole world of high end stores. Today you take back your life Sarah Fallon. I am taking control until Jake comes home. Go put on those overworked Jeans of yours, we have shopping to do.

EXT. FIFTH AVENUE - NEW YORK - DAY

Bill and Sarah walk out of St. Patrick's Cathedral. They walk into Saks fifth avenue.

TIME JUMP

They come out of another door to a waiting limo. They hand eight large bags to the driver. They walk up Fifth Avenue towards some exclusive clothing stores. They enter one. PAN through the windows. Bill is giving UNHEARD instructions to the sales assistant.

JUMP CUT TO:

Bill is seated looking at the different clothes Sarah is trying on. We see him nodding his head at some times and shaking it from side to side at other items she is trying on. They come out of the store followed by the smiling store clerk holding four large bags. The limo driver takes the bags and places them in the trunk of the Lincoln.

JUMP CUT TO:

(CONTINUED)

CONTINUED:

Same performance at a second luxury clothing outlet and when they leave the store, once again the store clerk follows them to the limo. The driver once again takes six crammed bags. Sarah face is aglow with the speed Bill is engineering this instant and initial shopping spree.

JUMP CUT TO:

Exclusive hair dressing salon. Sarah and Bill page photographs of hair styles. Sarah sits in the chair.

GAY HAIRDRESSER (30s) fingers through her hair with contempt. He WADDLES over to Bill and points KNOWINGLY to a picture in the book. Bill nods his head and the hairdresser smiles. He returns to Sarah and with one quick CLIP of his ultra sharp scissors starts to cuts chunks from her head.

Sarah turns to Bill in dismay. Bill mouths 'it's okay'.

Gay Hairdresser straightens her head towards the mirror and waves his finger at her.

FADE TO BLACK.

EXT. MID-NOVEMBER - AFRICAN BUSH - EVENING

Jake is sitting by a small fire in the company of six other men. They are regular Rhodesian Security Forces (RSF) they are close to an encampment of ZAPU terrorists that they have been tracking for several days.

DISSOLVE TO
FLASHBACK

EXT. NOVEMBER - AFRICAN BUSH - EVENING

Jake and several of the (RSF) soldiers creep up on the advance guard. With silenced automatics they take out the advance look-outs. A soldier's automatic jams and Jake charges a terrorist as he starts to lift his AK47.

(CONTINUED)

CONTINUED:

The terrorist does not know who to shoot and turns back to the soldiers trying to eject the bad round. Jake attacks him face on sinking his knife into the terrorist's eye, his body weight bringing the man down to the ground. The (RSF) officer in charge raises his hand and the men stand up in a straight line and walk into a terrorist camp. They FIRE their weapons. Jake is next to the RSF officer.

The Rhodesian Security Forces (RSF) Officer in charge is BRENDAN MORRISON. (32) Rhodesian, rugged looks of a man who has worked the lands. Lean, well built and tanned.

BRENDAN MORRISON

Don't forget that we always take out the first onslaught as there is never anyone of important in that group. Remember my orders as they start to run and as usual they will, we take them out in the legs. We need some of them alive if we are to have any chance of getting your man.

JAKE

I got it loud and clear.

The line of men start FIRING indiscriminately at the terrorists. The sweeping of their weapons and the surprise catch the terrorists off guard. Twenty terrorists FALL and the others start to run. The soldiers weapons start to SWEEP at a lower level. SOFT THUDS of bullets RIPPING into the legs of the fleeing terrorists. Dying men are MOANING on the dry damp ground. The (RSF) find four men in the bush holding both legs and SCREAMING in agony. The surviving terrorists successfully DISAPPEAR into the bush. The (RSF) pull the men together and sit them by a tree. They are SCREAMING for the help of their comrades.

The RSF officer speaks.

(CONTINUED)

CONTINUED: (2)

BRENDAN MORRISON

(sarcastically)

Do you want some help there
Ndoda (MAN)? Those legs are
bleddy finished for soccer.

TERRORIST

(hysterically)

Helepa mena Bwana. (HELP ME
SIR)

JAKE

He said Bwana, not Nkosi
(SIR). That's Northern
Rhodesian, not Southern
Rhodesian.

BRENDAN MORRISON

Boy you learn fast for a Yank
and by the way it's called
Zambia today.

JAKE

I know what it's called, I
learned the hard way.

Turning back to the hysterical terrorist.

BRENDAN MORRISON

My God he's only a Pickanin
(CHILD), no more than fourteen
years old. Where's your number
one Impi (COMMANDO)?

The young terrorist points towards where the ran.

TERRORIST

Gone to the place by the lake.
Please Bwana, helepa mena.
(HELP ME)

JAKE

What fucking place by the
lake? Pickanin or no Pickanin,
I kick your fucking brains
out.

(CONTINUED)

CONTINUED: (3)

BRENDAN MORRISON

Bleddy hell, hold on there
Fallon. Honey always gets you
more than vinegar.

JAKE

(adamantly)

Guess I'm getting impatient
killing these creeps and not
getting any answers.

Brendan takes a two folded photographs of his
pocket and puts them in the face of the young
African.

BRENDAN MORRISON

Do you know these Impis?
(COMMANDOS)

One of the other terrorists who is equally in pain
is looking on and nodding his head, 'no' from side
to side. The young boy is doing the opposite and
nodding his head 'yes' up and down. The first
terrorist brings his fist down on the boy's
bleeding legs. Jake's reaction is immediate. His
UZI blast a quick burst and the man flops over
against the other remaining two injured man.

Brendan ignores what Jake has just done.

BRENDAN MORRISON (CONT'D)

Where are they?

TERRORIST

(whimpering)

They are my leaders. We have a
safe village about six miles
north of Spurwing Island. We
meet there every week after
dark.

JAKE

When do you meet again?

TERRORIST

Tomorrow night, maybe tonight
after this attack. Helepa mema
(HELP ME) please.

(MORE)

(CONTINUED)

CONTINUED: (4)

TERRORIST (CONT'D)

Don't kill me. I don't want this war, but they make many ndoda (MEN) join in or they kill your Baba (FATHER) and Mame (MOTHER).

Jake points to the picture of the Albino.

JAKE

(scornfully)

Will this white kafir be there?

TERRORIST

He's is the feared one.

Brendan points to the picture of the terrorist leader with the scars.

BRENDAN MORRISON

And will this number one Impi be there?

The young terrorist nods his head 'yes'. TEARS are streaming down his face. Jake and the officer turn and walk away.

Brendan shouts over his shoulder.

BRENDAN MORRISON (CONT'D)

Call for help for these poor buggers. Their war is over. Get them out of here.

JAKE

Surprised that you didn't pop them. They would have popped us, I saw their MO in live action.

BRENDAN MORRISON

Mr. Fallon, you are with the Rhodesian Security Forces. We are soldiers and do not kill prisoners at will.

(MORE)

(CONTINUED)

CONTINUED: (5)

BRENDAN MORRISON (CONT'D)

The mercenaries and the ears for cash killing binge is another story. Fortunately, you are with my squad. We do things the correct way.

DISSOLVE TO
present:

EXT. MID-NOVEMBER - AFRICAN BUSH - EVENING

Jake walks over to the BRENDAN MORRISON.

JAKE

How far do you reckon Brendan?

BRENDAN MORRISON

No more than a mile. That's far enough away in the bush for a fire. According to the Pickanin, the place was originally an old white fishing camp that became too dangerous with all these bleddy bastards running around. Abandon anything in Africa and someone else will take it or move in and eventually fuck it up.

JAKE

When do we move out?

BRENDAN MORRISON

In about fifteen minutes, just as the sun is going down. I want to time it so that we have light up until we are a hundred and fifty yards from the spot.

JAKE

I cannot wait to see these two assholes.

(CONTINUED)

CONTINUED:

BRENDAN MORRISON
Salisbury wants them alive.
Remember that Jake.

JAKE
I'll remember.

BRENDAN MORRISON
Why are you here anyway?
You're not the mercenary type?
This is not your war and
eventually it will be over and
Rhodesia will disappear.

JAKE
I'm here because these Mother-
Fuckers killed my best friend
and almost killed me and
Sarah.

BRENDAN MORRISON
Sarah?

JAKE
My wife.

BRENDAN MORRISON
That's right man. I heard that
you married a black.

JAKE
She's colored.

BRENDAN MORRISON
Bleddy same.

JAKE
(mocking
sarcastically)
As you say bleddy same to you,
but not to me. I owe her my
life and I would appreciate it
if you didn't talk about her
in such a derogatory fashion.

(CONTINUED)

CONTINUED: (2)

BRENDAN MORRISON

Sorry man. But like I said
this is my war, it's not
yours. Your an American, you
can go home.

JAKE

And you?

BRENDAN MORRISON

This is my bleddy home man and
has been my family's home for
over a hundred years. Where do
the fucking blacks think we
should go?

JAKE

I guess it's go to hell.
(A BEAT)
What a way to treat the
population that built this
beautiful piece of God's earth
and placed it on the world's
map for all to see.

BRENDAN MORRISON

You're right there man. And
let me tell you this new
government sharing power
headed up by Bishop Able
Muzorewa is a nonstarter. It's
a last ditch attempt by Ian
Smith to hold on.

JAKE

What do you mean?

BRENDAN MORRISON

It all in our history.

JAKE

I would like to know and
understand.

(CONTINUED)

CONTINUED: (3)

BRENDAN MORRISON

Well for a start the two terrorists groups are totally different and will never agree to anything in the end.

JAKE

Give me quick history lesson. God knows in the States, we never really heard what's going on and how the hell can we with the predominance of the Vietnam war morning, noon and night.

BRENDAN MORRISON

There's a shit war.

JAKE

Tell me, I was there.

BRENDAN MORRISON

What was it like? Same shit as this one. Tell me more.

JAKE

What about the history lesson?

He takes out a pack of cigarettes and offers one to Jake. He then whispers softly to his men to pass along his message.

BRENDAN MORRISON

Pass along that if anyone wants a smoke, now's the time. After this smoke there will be no more until the mission is over.

(A BEAT, as he turns to Jake half-laughing)

A Kafir can smell a smoke a mile away.

JAKE

The history.

(CONTINUED)

CONTINUED: (4)

BRENDAN MORRISON

Oh yes it's really simple. The original inhabitants of Rhodesia were Bushmen. The two groups of terrorists are mainly made up of two tribes, the Matabele and Mashona. They have always been enemies Matabele call the Mashona 'dirt eaters'.

JAKE

Dirt eaters?

BRENDAN MORRISON

Going back a hundred years, it was to do with the Matabele standing on the heads of defeated enemies. Eating the dirt. In any case the Matabele, under the leadership of Joshua Nkomo, gets weapons, training and assistance from Cuba, East Germany, and Russia.

JAKE

That's the prick who is responsible for shooting us out of the sky.

BRENDAN MORRISON

The very bleddy man. Now on the other hand the Mashona, are led by Robert Mugabe and they are trained in North Korea and China. So you can see, even if we gave up the place tomorrow, these two bleddy kafirs will never be friends. Their tribal history goes back a long way.

(CONTINUED)

CONTINUED: (5)

JAKE

What a fuck-up and the Rhodesian whites are smack in the middle of this shit.

BRENDAN MORRISON

Worse than that is the fact that Zambia is housing a large percentage of these so called freedom fighters. They're larger than the Zambian army, so they are fucked when it comes to control. Plus, the Zambian army has never fought in any war. The Brits gave them the country as a present.

JAKE

It's pissier.

BRENDAN MORRISON

It's a bigger pissier than that when you also consider the fact that our white farmers grow enough corn, tobacco and cattle to feed not only our population, but we export to our starving neighbors in Zambia, Botswana and Mozambique, who, in return, gave sanctuary to the terrorists. And here in Rhodesia, they want to destroy all that. All you have to do is look at any black independent African country and see that's its gone down the toilet.

Stomping out his cigarette.

JAKE

Thanks for the history lesson.

BRENDAN MORRISON

I'll wager that by next January this war will be over.

(MORE)

(CONTINUED)

CONTINUED: (6)

BRENDAN MORRISON (CONT'D)

We hear a lot of gossip and it seems as if there will be another new government made up of the two warring factions. What a bleddy joke. Get out Jake, you've got no reason to stay. I hear on the wires that this country will have peacekeepers from Australia, Fiji, Kenya, New Zealand and a large contingent from Britain. They will not be friendly towards independent helpers like yourself.

(A BEAT, he pauses)

Let's move out, it's time.

They stand up and Brendan DOUSES the fire. He waves to his men and puts a finger to his lips for total silence as he speaks.

BRENDAN MORRISON (CONT'D)

I want total silence, I don't want to hear a stick break under foot. Keep alert at all times. Radios off including those fucking transistors. Don't worry about any newscasts. No news is good news until we make some ourselves.

FADE OUT.

73. EXT. MID-NOVEMBER - NEW YORK - EVENING

73

Sarah and Bill coming out of a restaurant. Sarah is now wearing expensive designer clothing. Her hair has been styled in a short crop with a natural wave. Bill hails a cab and they get in.

CU - Sarah The transformation from a simple African girl to a New York sophisticated women is evident. The cab moves away. There is silence.

(CONTINUED)

CONTINUED:

BILL

Did you enjoy the show?

Sarah

(slurring speech)

I though it was terrific.

BILL

And dinner?

Sarah

(still slurring)

Equally terrific and the wine was absolutely wonderful, not too dry with a delightful hint of blackberries.

(CU) Sarah focuses on him.

Sarah (CONT'D)

Mr. William Fallon, you have taught me well about the finer things in life and totally spoilt me into the bargain.

BILL

I like spoiling you Sarah. In fact I love spoiling you Sarah and in fact I love you.

Sarah

(interrupting)

Tonight now that was a celebration. To think I actually got the job and it's all because you believed in me. Me with my first Journalist's job.

BILL

It's starting at the bottom, but we've all got to start somewhere.

Sarah

I'll say it again you've spoiled me.

(CONTINUED)

CONTINUED: (2)

BILL

Did you hear me?

Sarah

I heard you Bill. It's wrong,
I'm your brother's wife.

Conversation cut off. The cab pulls up to the curb. Bill takes a ten dollar bill from his clip and hands it to the driver. He continues speaking as they are getting out.

BILL

We're here already, we could
have walked it.

Looking down at her ultra high heels

Sarah

(giggling)

Not in these shoes. You would
be carrying me Bill bad leg or
not.

74. INT. APARTMENT - CONTINUOUS

74

They enter Bill's apartment. Sarah immediately kicks off her shoes which fly across the room. She LAUGHS again, aware that she is intoxicated. Bill heads for the kitchen.

BILL

You need coffee girl.

Sarah

I need another drink.

BILL

Haven't you had enough? A
happy buzz can soon become a
thumping headache.

(CONTINUED)

CONTINUED:

Sarah

What if Jacob's dead, why would he want to go back into the bush, it's asking to be killed. I so scared he's never coming home.

BILL

Jake knows how to take care of himself.

(A BEAT, as he changes the topic)

And have you noticed, you finally said home. You called this side of the Atlantic home?

Sarah

Where else do I have to call home and your wrong about Jake he does not know how to take care of himself. He nearly died in my arms. My life is spinning around so let's have that drink, I'm drowning my sorrows and rejoicing at the same time.

BILL

What do you mean by that?

Sarah

In my sorrow, I mean it has been months since I've seen my husband. We may as well not be married. And in my rejoicing you have changed me Bill, look at what you have made of me. So what about that drink?

BILL

What would you like?

Sarah

More wine Garcon.

(CONTINUED)

CONTINUED: (2)

Bill opens a bottle of wine. Sarah is on the couch. She is watching him go through the motions. He pours two glasses and returns to where she is sitting. She takes a glass and starts to sip at the dark Merlot. He sits opposite her in the armchair.

Sarah (CONT'D)

I may be intoxicated, but I did hear what you said in the taxi.

BILL

I apologize. It was out of order.

Sarah

Don't apologize Bill, I also love you.

BILL

And Jake?

Sarah

Oh, I'll always love Jacob. To the day I die I will always love that man. But I love you too.

BILL

What the hell do you mean?

Sarah

You are here and Jacob is not, who else can I love?

BILL

Oh! This is love out of sympathy.

Holding out her glass for more wine.

Sarah

(furiously)

It is not. You have done so much for me.

(MORE)

(CONTINUED)

CONTINUED: (3)

Sarah (CONT'D)

You have looked after me,
taught me your world and held
me in your arms when I cried.
You kept my spirits up when I
was lost in self pity. You
have made me feel like I
really am part of the Fallon
family. You're like my rock of
Gibraltar, always there,
always willing to help me and
always loving me.

BILL

Loving you?

Sarah

Bill I have known for some
time how you feel about me. If
there was no Jacob in my life,
you're the only life I know.
Can you see how confused I am?

BILL

That makes two of us.

Sarah gets up and STAGGERS a little. Bill grabs
the glass from her hand and walks her to her
bedroom. She flops backwards onto the bedspread.

Bill grabs the bedspread and pulls it down under
her body. Sarah unzips her skirt and tries to
wiggle out of it to no avail.

Bill helps her by pulling it off her butt and down
her slender legs. She welcomes the help and
unbuttons her blouse, Again he helps her out of
the blouse. Bills eyes focus on her lying on the
bed in only her brassiere and panties. He pulls
the blanket and sheets down from under her. She is
SMILING at him all the time. He grabs her legs and
puts them in the bed, then covers her.

Sarah

What about my bra and panties,
I always sleep naked.

(CONTINUED)

CONTINUED: (4)

BILL

That's for you to do. I could never trust myself with you stark naked.

(A BEAT - as he kisses her on the forehead)

Good night Sarah.

Bill leaves the room and goes to his bedroom.

He is in his bathroom. Sarah enters his bedroom. She takes off her underwear and climbs into his bed.

We hear Bill GARGLING.(CU) Sarah SMILING at the noise.

She settles down in the bed and turns on her side as if going to sleep. Bill comes out of the bathroom and sees the lump in his bed. He crosses to the bed and looks down at her. She looks asleep.

BILL (CONT'D)

Sarah, what are you doing there.

Sarah

I going to sleep.

BILL

In my bed?

Sarah

In your bed, I'm lonely.

Bill gets into bed with his shorts on. He turns away from her and faces the opposite direction. She starts to SIGH as if she is settling down for the night.

(CU) of Bill's face. Worried and Confused.

Sarah SNUGGLES up behind him, DROOPING an arm over his neck. Bill becomes aware of her nakedness. He turns and faces her closed eyes and whispers.

(CONTINUED)

CONTINUED: (5)

BILL

Good night again Sarah Fallon.

Sarah

(whispering)

Love me Bill, love me like the
woman I am.

(A BEAT - she kisses him on
the lips)

I need you.

Bill returns the kiss. Sarah rolls onto her back
and searches down into his underwear.

Sarah (CONT'D)

Nkospezulu (GOD IN HEAVEN)
forgive me.

Bill removes the sheet and exposes her firm well
shaped breasts and cups one in his hand. Sarah
MOANS slightly at the touch but doesn't resist.

Bill pulls down his shorts with his free hand
aware that she is holding him. He kicks them off
in the bed and rolls over on top of her.

FADE TO BLACK.

EXT. MID NOVEMBER - AFRICAN BUSH - DUSK

The company of eight men are silently waiting in
the bush. The sun has gone down and the moon is
rising.

TALKING in the distance. They are close to the old
fishing camp and the unsuspecting looking African
village that has grown up around it.

BRENDAN MORRISON

We need a little
reconnaissance. I'll get one
of my boys to check it out.

JAKE

I'll go.

(CONTINUED)

CONTINUED:

BRENDAN MORRISON

No need, one of my men will go.

JAKE

(adamantly)

No way, I know what the cock suckers look like. I'd know what they look like a mile away.

BRENDAN MORRISON

Have it your way man, but don't bleddy die in the African bush for a revenge cause.

JAKE

I told the debriefing Major at Manpower that I'd help catch the bastard and that I will.

Jake crouches away through the bush until he is out of sight. He moves SILENTLY as he did in Vietnam.

A YOUNG SOLDIER (20s)

SOLDIER

What gives with the bleddy Yank sir, does he want to get himself bleddy killed?

BRENDAN MORRISON

He's got a vendetta going and that's a stronger motivation than the money the mercenaries fight for. Just hope he doesn't get his arse shot off. The Kafirs will be spooky after the earlier contact. Take up you position.

Jake creeps on his belly the last one hundred and fifty yards. Silently he slits his throat of a guard sleeping by a tree.

(CONTINUED)

CONTINUED: (2)

A second guard stands up at the GURGLING sound of blood OOZING from the slit throat. He crawls forward to investigate.

Jake fire a single silenced SHOT and hits him between the eyes. There is no further movement and Jake presses on until the camp comes into view. Jake lies in the bush less than a hundred yards from the village and the old game fishing camp. He uses his night vision binoculars for a closer look.

PAN - Through the night lens as he moves the glasses slowly through the terrain. Jake STOPS. The Albino comes into the lens view sitting by a fire next to the old thatched fishing camp.

PAN - Glasses to the terrorist leader with the scarred face. Jake moves the glasses across the area and we still see through the lens as he attempts to count the amount of men that come into vision. Satisfied he crawls away.

CUT TO:

BRENDAN MORRISON is sitting next to a tree alert and waiting. Jake creeps up on him with his arm around the neck a young Rhodesian soldier, his knife in his hand.

JAKE
(whispering)
Is he one of ours?

BRENDAN MORRISON
Jesus Christ man you know he is, what the bleddy hell are you doing?

JAKE
(sarcastically)
I'm creeping up on you. This rookie would be a dead man if I was a terrorist.

(CONTINUED)

CONTINUED: (3)

BRENDAN MORRISON

I hazard a guess the you
learned that shit in Vietnam?
Our Manpower is fast running
dry, some of these guys are
still boys.

JAKE

Well they'll be dead boys if
we don't watch out.

BRENDAN MORRISON

Okay, okay, got your point.
Are they there?

JAKE

They're there all right. Taken
up shop in the old thatched
place. I counted fifteen, but
there could be more. I met two
getting up close and took them
out in silence. I will say
that there seems to be women
and children in the makeshift
village, maybe some more Gooks
are hiding out there. There
could be peripheral
casualties.

BRENDAN MORRISON

Did you manage to see our
targets.

JAKE

Large as life. I took out two
guards. Now it's your command,
but I'm right beside you
buddy. And let me take your
advice, after this sortie, I'm
out of here, I have other
matters to take care of. I
only want these guys.

BRENDAN MORRISON

Remember, our orders are to
take him alive.

(MORE)

(CONTINUED)

CONTINUED: (4)

BRENDAN MORRISON (CONT'D)

Guess they want to squeeze his balls off, shoot the Albino and the leader in the legs. Let's get close up and really personal, since you cleared the way with the two you eliminated, we'll follow the path you took, then spread out in a fan like wild dogs.

JAKE

Wild dogs?

BRENDAN MORRISON

(smiling)

When you undermanned, it's just another natural African wildlife strategy. You and I are in the center and like wild dogs we attack in a fan formation driving the prey in the direction we want them to go. Wild dogs disembowel their prey on the run. We fan out and if the fire is rapid, the enemy have the feeling of being surrounded and we don't end up shooting each other.

JAKE

You mean these Gooks have killed each other.

BRENDAN MORRISON

Very often, especially when the attack is in a fan. They start to turn and fire anywhere. I'll take the first burst and that the signal for open fire.

They follow Jake in single file. Each soldier trying to place his foot in the exact place of the one before him.

(CONTINUED)

CONTINUED: (5)

Brendan waves to his men and they creep away in a semi-circle, two of them on one side of Jake and Brendan, three on the other.

Brendan sees that his men are in position and brings up his Uzi to waist level. He FIRES a burst and the squad opens up with RAPID fire advancing slowly and retaining the continuous BURST of fire. The camp becomes alive with SCREAMING men and woman. The terrorists start to return FIRE and keep falling.

Woman and children run out of the huts and attempt to disappear into the bush. Terrorists continue to FIRE at anything that moves. The Albino turn his FIRE on the fleeing women. Women fall as the EXPLOSIVE bursts of his AK47 strips the flesh off their backs.

A dozen or more terrorists are on the ground MOANING and dying as The RSF men keep advancing in a fan. They have no interest in the woman and children. The terrorists turn to RUN and the weapons of the RSF start to SWEEP their legs. Men keep falling flat on their faces holding their legs in AGONY. Four of the remaining terrorists start to return FIRE AT the oncoming semi-circle of soldiers.

A RSF soldier SCREAMS, "I'm down, I'm down".

The shooting STOPS as the soldiers continue towards the old fishing camp. From behind a tree the Albino jumps out to face one of the soldiers. He FIRES a burst that RIPS into the young soldier. The soldier falls to his KNEES in agony from his shattered arm and shoulder.

The Albino CHARGES with a Machete in his hand. He is about to decapitate the soldier when Brendan opens up with a BURST for his Uzi. The Albino's face seems to EXPLODE as he falls backward with the force. Brendan goes to the soldier to offer solace.

The ZAPU leader with the scarred face comes from behind and grabs Brendan around the NECK.

(CONTINUED)

CONTINUED: (6)

He presses an automatic into his rib cage. Then the ZAPU officer backs up against a tree.

Jake sees the action and disappears into the bush circling behind them. The ZAPU officer starts to SHOUT hysterically.

ZAPU OFFICER

Put down the guns or I'll kill this ngulube (PIG).

BRENDAN MORRISON

(shouting back)

Do no such thing. Remember the orders, we want him alive.

ZAPU OFFICER

(astonished)

Alive! Alive?

BRENDAN MORRISON

Salisbury wants to talk to you about the commercial aircraft.

JUMP CUT TO:

Jake CRAWLING in the bush.

BACK TO:

ZAPU OFFICER

(laughing)

A wonderful moment in history for our freedom fighters. So I am famous and they want me alive? That's mushi (NICE), manangi mushi (VERY NICE). Ngisi (ENGLISHMAN), in another few months this war will be over and we will rule, so take me alive, I'll see you kicked out of the new Zimbabwe.

(CONTINUED)

CONTINUED: (7)

BRENDAN MORRISON
I'm no a Ngisi (Englishman),
I'm a bleddy fucking
Rhodesian, you jovela buso
(GONORRHOEA FACE). Remember
that Kafir.

JUMP CUT TO:

TO Jake CRAWLING closer to them.

BACK TO:

Insulted by Brendan, the ZAPU Officer fires a
round into BRENDAN MORRISON's arm.

ZAPU OFFICER
(viciously)
Remember that wena mhlope
makanka (YOU WHITE JACKAL).

Jake jumps up at the SOUND of the shot and charges
to the tree from behind. He SWINGS around in front
of the two men and with a silent but deadly move
BACK STABS the terrorist into the MOUTH with his 8
inch knife. The Knife come out the back of his
neck and affixes him to the tree.

The ZAPU Officer man LOOKS at Jack in surprise and
lets go of Brendan. He SLUMPS down. Held fast
like a puppet. Blood GURGLING out of his mouth.

BRENDAN MORRISON gets up holding his bleeding arm
and looks at the dying terrorist.

Jake pulls out Brian's passport and shoves it in
the man's dying face.

JAKE
Have a good look you mother-
fucker. This guy had a name.
He was my friend Brian and he
was here on vacation and you
butchered him, you piece of
shit. I guess nobody's going
to be taking you alive.

(CONTINUED)

CONTINUED: (8)

BRENDAN MORRISON

(angrily)

We wanted the fucking Kafir
alive.

JAKE

Not as much alive as your
family wants you Brendan. Sir,
I couldn't take orders that
allow the prick to take
another shot at you.

BRENDAN MORRISON

Salisbury will be pissed.

JAKE

I could give a fuck.

Shouting to his men.

BRENDAN MORRISON

Check for wounded, ours first,
we have two down. Then check
the ZAPU Muntus (MEN). Get on
the radio and see if we can
get a chopper in here?

JAKE

(looking at the
dying ZAPU
Officer)

This asshole is still
breathing and gurgling his ass
off.

BRENDAN MORRISON

Put him out of his misery.

Jake takes the man's hands and puts both of them
on the handle of knife. The man is still alive
enough to attempt to pull it out. Jake taunts him.

(CONTINUED)

CONTINUED: (9)

JAKE

That's a boy, pull it out and
when you do, you'll fall like
a rock and bleed to death,
just like Brian and the woman
you all raped until her death.

BRENDAN MORRISON takes a few steps and yanks the
knife out of the man's mouth. He throws the knife
to the ground which sticks between Jake's feet.

BRENDAN MORRISON

You learnt your shit in
Vietnam all right. You can be
as cruel a bastard as he is
Jake. Enough is fucking
enough. I'm a soldier

The terrorist falls to the ground gasping for air
and OOZING blood out of his mouth and the back of
his head.

Distant SOUND off a helicopter as we PAN away from
the scene searching the night sky.

EXT. MID DECEMBER - SALISBURY AIRPORT - MORNING

Brendan is in civvies with his arm in a sling.
Jake is in Jeans, sneakers and a tee shirt with a
view of Victoria Falls.

They are smoking, waiting for The Victoria Falls
flight to be called.

BRENDAN MORRISON

I guess there was nothing
ManPower could do. Especially
since my men told them you
saved my life. But we know
that's bull- shit. If that
Kafir wanted to shoot me he
would have. He thought he
could outlive our tenure in
control and be a hero of the
revolution.

(CONTINUED)

CONTINUED:

JAKE

Oh, I knew that too, but when he plugged you in the arm, that gave me the opportunity to avenge old wounds.

BRENDAN MORRISON

I guess your happy now Jake, it's all over for you now, for us it's only starting.

JAKE

What are you going to do?

BRENDAN MORRISON

Stay put and watch this new and inevitable independence come to life. I'll hang on to help my country, old or new it doesn't matter to me.

BRENDAN MORRISON (CONT'D)

Like I told the Muntu you stuck so expertly in the mouth, I'm a bleddy Rhodesian and if I have to be a bleddy Zimbabwean, so be it.

(A BEAT, as he changes the topic)

Why are you going to Zambia anyway?

JAKE

I can legally go now as nobody ever knew I was there.

BRENDAN MORRISON

That hasn't answered my question.

JAKE

I have to see some people who helped me and also find out some historical facts.

BRENDAN MORRISON

About the country?

(CONTINUED)

CONTINUED: (2)

JAKE

About my wife.

BRENDAN MORRISON

Oh personal. My father always said to stay away from personal. Good luck Jacob Fallon. It was not always fun to be in your company, but it sure was bleddy interesting. (A BEAT, as looks at the piece of paper in his hand) Your address in the States, are you sure you would want a so-called white Rhodesian racist visit you one day? What would the rest of the world say?

JAKE

I've learnt a lot in my time in Africa. There's racism on the part of both black and white. So as the saying goes; not everything is in black and white, there are other colors. (A BEAT) So Brendan let's stay in touch and remember you're more than welcome any day, any time.

The PA sounds to ANNOUNCE Victoria Falls flight.

Jake stands up and takes Brendan's hand. They shake hands and give each other a quick embrace. Brendan turns and walks away towards the exit door as Jake departs in the opposite direction.

INT. APARTMENT - NEW YORK - MORNING

The phone RINGS, Bill answers.

Sarah is asleep beside him in his bed. He puts the receiver to his ear and LISTENS. He places his arm on her bare back and she stirs and turns to face him watching him do all the listening.

(CONTINUED)

CONTINUED:

Sarah gets out of bed and we see she is naked from the rear as she puts on her dressing gown.

She walks out of the bedroom and we (TRACKING SHOT) follow her to the kitchen. There is SILENCE as she pours the already automatically made coffee. Sarah adds cream and a lot of sugar to hers and pours a straight black one for Bill.

(TRACKING SHOT) back to the bedroom. Bill is sitting white faced in the bed as she enters.

Sarah
What's wrong?

BILL
That was my father.

Sarah
So.

BILL
You be pleased to hear that Jake's very much alive and well. My father got word from our bank that Jake had accessed his account from Barclays Bank in Livingstone, Zambia. My father wants to know do we have any idea as to what's going on?

Sarah
Pleased I'm elated. Are you not also pleased Bill?

BILL
Livingstone, what the hell's he doing in Zambia?

Sarah
(excitedly)
I've no idea, how can we find out?

(CONTINUED)

CONTINUED: (2)

BILL

Questions, questions, we're asking each other questions and have no answers. How the hell can I find out?

Sarah

More questions.

BILL

(scolding)

We'll have to wait, I'm sure there is a reason.

(A BEAT)

And for your information, I am overjoyed that my brother is all right. What concerns me is what the hell are we going to do about us?

Sarah

Us?

BILL

Sarah I've been sleeping with my brother's wife.

Sarah

You think I don't know who's the brother's wife and as what to do, I have no idea. I love you but as I've said so many times I love Jacob and will always love him.

BILL

We'll be like freaking Mormons, except instead of two wives, it's two husbands. My mother will be charmed.

Sarah

This is no time for sick humor, we've got problems that you and I as adults have to address.

(CONTINUED)

CONTINUED: (3)

BILL

My God you've come a long way
with your dialogue.

Sarah

(adamantly)

You taught me well. Bill I'm
moving back into my room. It's
the only thing to do. By
Christmas Jake may be home and
we can sit down and discuss
this.

BILL

(angrily)

I'm not discussing this with
my brother.

BILL (CONT'D)

How can I discuss what a heel
I am. Tell him I slept with
his wife. It would kill him.

Sarah

Bill, I love him.

BILL

Yeah, and seemingly you love
me too.

Bill jumps out of bed and pulls on a track suit.
Sits on the edge of the bed fastening the laces of
his sneakers. He gets up.

Sarah

Where are you going?

BILL

Out to get some fresh air. I'm
annoyed, confused, upset,
angry and fear I can only lose
you in the end.

Sarah stretches out her hand to him. He leaves the
bedroom in a hurry and we HEAR the front door
slam.

(CONTINUED)

CONTINUED: (4)

Speaking out loud to herself.

Sarah
Jacob, my Jacob, what have I
done.

Sarah starts to cry. She BURIES her face in the
pillow.

END OF PART 3