

A THOUSAND TIMES GOOD NIGHT

written by Harald Rosenløw Eeg
with additional material by Kirsten Sheridan

Story by
Harald Rosenløw Eeg and Erik Poppe

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PINK SHOOTING SCRIPT

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1 **INT. LOAD BAY, TOYOTA HIGH-ACE VAN - MORNING**

1

Darkness. Extreme close up of an eye, a thin rim of light is dancing, vibrating - showing bits of the face. Exploring the lips, the ears, the skin. The rest is in complete darkness. We are EXTREME CLOSE ON REBECCA (43).

Inside a black fabric with visible fibers. The thin rim of light is now dancing from the other side, through the fabric as we see the fabric/fibers in focus.

She's forcing herself to breathe calmly. We hear the sound of the truck driving down a ROUGH ROAD. The van brakes to a halt, the YOUNGER MAN gets out.

*

As Rebecca is lying towards the rusty surface in the load bay of a closed van, she removes the dark hood from her head. Rebecca, a European photographer in her early forties, is for a moment lying with her eyes closed in the glaring sunlight. Besides her is a camera bag and another AFGHAN WOMAN, Rebeccas TRANSLATOR, dressed in traditional clothes.

They both adjust their shawls in front of their faces, as Rebecca gets to her feet. Rebecca looks to the woman translator who locks eyes with a young pashtun woman ARIANA (30). They nod. They know each other. Rebecca clambers somewhat unsteadily out of the van. The woman translator follows after her, remaining discreet for the rest of the scenes.

We are in a valley, in a landscape of sheer mountains. A group of women stand some distance away.

2 **OMITTED**

2

3 **EXT. AFGHAN BURIAL GROUND, OPEN GRAVE - MORNING**

3

At the bottom of a deeply dug grave lies a PASHTUN WOMAN (30), in full burqa. She is motionless.

Rebecca looks to the Translator who looks to Ariana who nods. Rebecca understands, Right away, but very discreetly and showing respect, Rebecca starts to take photos. A number of young VEILED AFGHAN WOMEN are standing gazing down into the grave. They are reciting a Koranic prayer in low voices - at-Tawba (Koran, Surah 9). A few older men are standing nearby, the YOUNGER MAN is also there with the ELDER. Everyone is deeply moved.

*

*

Rebecca glances at the people around her, their faces concealed, all consenting to what she is doing. She takes photos of the entire scene, following things closely and working with calm assurance.

Rebecca locks eyes with Ariana, and takes some shots of her.

3 CONTINUED:

3

Then Rebecca focuses on the woman in the grave.

All of a sudden, the woman down in the grave opens her eyes. Stares up at the sky. And as she does so, Rebecca takes a photo.

The other women calmly help the woman out of the grave. She seems calm, but tense. Rebecca keeps on taking photos.

The woman from the grave is on her feet now. She says something to Ariana who is beside her, her eyes on Rebecca.

Rebecca gives her a polite nod, smiles at the woman. And keeps on taking pictures, quietly, discreet, professional.

The group of people move towards where some vehicles are parked

4 **EXT. REAR COMPOUND, VILLAGE - MORNING**

4

Rebecca move out of the van as Rebecca's eyes adjust. We are in the rear compound of a house in a village somewhere. This small precinct is surrounded by high walls with a closed gate in it.

A WOMAN search Rebecca and the woman translator.

5 **INT. DARKENED ROOM, VILLAGE - DAY**

5

The Afghan woman from the grave wears a focused but solemn look as she stands in this darkened room being washed by the other women, who continue to recite verses from the last part of Surah 9 of the Koran. There are only women in the room. One of them is Ariana. Rebecca moves quietly around the room, taking photos.

They dress the young woman in clean clothes, fastening them tightly around her. Then they sit there in silence.

There is a knock on the door. It opens a fraction. The Voice of an ELDER MAN. The women bend down and pick up what he has left as the door closes. They are carrying a CUMBERSOME BOMB BELT, a vest fitted with wires and a detonator.

The women fit the bomb belt onto the woman.

Rebecca looks up from the viewfinder, and takes in what's happening. Then she raises the camera again and carries on taking pictures - her eyes more intent than before.

One of the women connects the wires on the bomb belt, and we see how the wires leading to the detonator are attached to the shift she is wearing underneath the device.

Ariana is sitting, focused. Watching the bomber.

5 CONTINUED:

5

The woman seems focused but also distant. She is reciting the words, "Allahu akbar" over and over again. She is sweating and appears tense.

Ariana helps the woman on with a burqa that covers her whole body, concealing both the bomb and most of her face.

All of a sudden an older WOMAN ELDER grabs Rebecca's camera away from her as she's about to photograph one of the women whose face is not covered. She's angry, says something to the others and to the Translator. There's a tense atmosphere in the room.

Rebecca waits until the woman is covered before carrying on taking photos.

There is a knock on the door, three times. They are waiting. Ariana lays a hand on Rebecca's arm and ushers her outside.

Rebecca eyes the young woman.

REBECCA

Does she have children?

Rebecca doesn't take her eyes off Ariana as the translator simply translates.

THE TRANSLATOR

(in halting English)

Almighty God blessed her with three children. They were killed with their father. By a grenade.

Ariana holds up three fingers as she escorts Rebecca outside.

6 **EXT. COMPOUND, VILLAGE - DAY**

6

Ariana gives Rebecca a long look, whispers something.

THE TRANSLATOR

She has been dead for many months.

It's quiet in the compound. Ariana, the Translator, some other women, all with their face concealed by head scarves, and some children are there.

Rebecca swiftly checks the pictures she's taken on her camera's display.

A young girl (12) comes towards Rebecca. This is DELARAM.

Rebecca feels something...

And looks down at Delaram, who is tugging at her sleeve. Delaram says something to Ariana who smiles, warm.

(CONTINUED)

6

CONTINUED:

6

There is a bond between them. Rebecca looks at the translator.

THE TRANSLATOR (CONT'D)

The girls name is Delaram. The woman is looking after her.

Rebecca greets the girl politely but warmly. She gets out her Press pass. She has stuck a snapshot of her family on the back, and she. Points out her daughter, Steph.

REBECCA

S t e p h.

Delaram smiles, as though she has made a new friend. She gazes in fascination at the photo of this white, smiling family. Ariana looks at the photo too. Says something to the Translator.

THE TRANSLATOR

They ask if you are her mother?

*

Rebecca smiles, nods.

Rebecca lets Delaram hold her camera. Delaram examines it curiously. The ice is broken, and Rebecca takes some pictures of her with her other camera. Delaram whispers something to the Translator.

THE TRANSLATOR (CONT'D)

She asks, did your husband give you permission to be here?

Rebecca takes a moment, then nods.

THE TRANSLATOR (CONT'D)

But where are your children?

REBECCA

Ireland.

Ariana and Delaram are confused.

REBECCA (CONT'D)

Far away...

Delaram whispers to the Translator.

THE TRANSLATOR

..Why are you here?

Rebecca stops. Ariana is smiling, feeling the little girl is asking a simple question.

Delaram is interested in the answer. Rebecca says nothing.

(CONTINUED)

6 CONTINUED: (2)

6

All this time, they have been watching the building. And now the woman emerges, The loosely fitting *burqa* covers her whole body, which looks more bulky now.

Rebecca reaches for her camera, and calmly starts taking pictures. She looks across at the Translator.

REBECCA
Where is... she going now?

The Translator makes no reply.

REBECCA (CONT'D)
To Kabul?

Ariana says something. The Translator translates again.

THE TRANSLATOR
She is getting married.

REBECCA
Married..

*

Watched from afar by the Elder and the young man, the woman crosses the compound and enters a building. The women and children follow her.

THE TRANSLATOR
Married to life.

Rebecca follows them, taking pictures as they move through the building.

7 **EXT. OUTER COMPOUND, VILLAGE - DAY**

7

Rebecca follows them out. The group stops beside a small, battered private car, the DRIVER, a nondescript Afghan man,

The other women embrace the young woman. The atmosphere is borderline ceremonious, now. Delaram and some of the other children also embrace her. They are bidding farewell, as though she actually is a bride being given away in marriage.

The suicide bomber, on the other hand, wears a focused but distant expression. She is sweating and keeps reciting "Allahu akbar". All the while, Rebecca is taking pictures.

She is up close now, not wanting to miss a thing.

8 **INT. HOTEL IN KABUL - NIGHT**

8

A news item from Kabul is playing on the TV.

8

CONTINUED:

8

BBC WORLD REPORTER

A suicide bomber struck at the Ministry of Internal Affairs in Kabul today. Five people are confirmed killed, and fifteen wounded. The bomber was a seventeen year old boy.

*

The hotel room is in semi darkness. Rebecca lies on the bed, fully dressed, a bottle of water in her hand and her laptop open.

BBC WORLD REPORTER (CONT'D)

A UN report stated that the number of civilians killed and injured in the Afghan conflict had risen for the fifth year in a row.

All of a sudden Rebecca's phone rings. She swiftly takes the call.

REBECCA

(into the phone)

Yes.

BBC WORLD REPORTER

However, it also said that civilian deaths from air strikes in support of the Afghan government rose during the last 12 months...

Rebecca listens, comes wide awake. We can hardly hear the voice, but it's a local mans voice.

REBECCA

(into the phone)

..Sorry, did you say tomorrow morning..? ..And who will be picking us up..? What's his name?

*

BBC WORLD REPORTER (O.S.)

Civilians have borne the brunt of the violence...

REBECCA

Okay. I will bring my translator, - you know ..the woman you met last time.

BBC WORLD REPORTER

..Becoming increasingly angry at civilians being killed by coalition forces.

She hangs on, and rapidly makes a facetime call. An image appears on her laptop.

*

(CONTINUED)

8

CONTINUED: (2)

8

It's JESSICA (52), a stylishly dressed newspaper woman, Rebecca's contact at the *Times*. Rebecca speaks with a swiftness and command. A pro.

*

REBECCA (rapidly)
Hi. I'm not calling for you or
'The Times' to approve, but for
my own security, so listen... You
remember the young woman i did
the story on in Logar province
years ago..?

*
*
*
*
*
*

Jessica nods.

REBECCA (rapidly) (CONT'D)
A contact called me some months
ago. He told about a woman who
has been radicalized. A Taliban
group in the Wardac province,
just outside Kabul want to show
her as well as their activities.
I have checked them out. A part
of the Haqqani network. ..It's
got to do with women. I have met
a man in the group and the woman
twice here in Kabul, and I have
checked them out as well as I can
and it doesn't seem to be a set
up...

*
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*

Moving swiftly and expertly, she starts packing up her photographic gear on the bed, like a soldier assembling a weapon.

REBECCA (CONT'D)
I have left my Taliban contact's
name and number as well as other
relevant information with my
norwegian colleague Kristin in
Aftenposten. I am using her as
my local emergency contact.
Contact her. If you don't hear
anything from me by noon on
Thursday, you need to call her.
That would mean I have a problem.
In the worst case.., You have to
alert the embassy. Leave the
rest to them.

*
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*

Jessica is surprised, and concerned.

REBECCA (CONT'D)
It can be nothing, or it can be a
massive story, Jessica. Okay..?

JESSICA
Why haven't you told me?

(CONTINUED)

8 CONTINUED: (3)

8

REBECCA

I have. Now.

Jessica is still concerned.

JESSICA

What are the risks..?

REBECCA

I don't think this is a trap or
anything else. And take it easy,
I'm not taking a risk here.

JESSICA

Since you are a freelancer I am
not able to tell you *not* to do
this, but as a friend, ..I don't
want to end up with a dead Bekka.
So please, ..please be careful.

Rebecca nods a yes. Just as she's ready, her laptop PINGS.

She hangs up with Jessica.

The laptop pings. There's a facetime call coming in,
from STEPH. Rebecca lingers, her face changes, a small
smile.

9 EXT. OUTER COMPOUND, VILLAGE - DAY

9

This is a continuation of the scene from earlier on.

The private car stands waiting. The woman suicide bomber
is helped into the rear seat, Rebecca taking photos the
whole time.

Rebecca looks across at Ariana, who appears upset. Delaram
is clinging tightly to her guardian Ariana.

The driver closes the car door and gets behind the wheel.
Someone is going over to open the main gate,. All of a
sudden Rebecca leaves the group of women and goes over to
the ELDER. There is a reaction to her approaching the
men on the other side. As Rebecca addresses the ELDER,
she beckons the Translator over.

REBECCA

(to the Elder)

Can I join her?

(indicating the
suicide bomber)

In the car? Just for a few
kilometres, please?

The Translator grips Rebecca's arm firmly. Rebecca wants
her to translate what she says for the ELDER.

9

CONTINUED:

9

REBECCA (CONT'D)

I want to show the reality.

The Translator eyes Rebecca. Then hesitatingly, and showing great respect, she translates. The young man is standing close by and he protests loudly as the Translator translates Rebecca's request. There's a heated discussion.

It looks as though the Elder is furious with the Translator, Rebecca and the young man. Then he puts an end to the whole episode by glaring at Rebecca for a moment before going inside.

The young man goes after him.

Rebecca stands there, perplexed. Looks across at the Translator, who is speaking with some of the other women, Ariana is helping her calming them down.

REBECCA (CONT'D)

(to the Translator)

So, what did he say? Can I join them?

THE TRANSLATOR

Yes. A little bit. But are you sure about this..?

The driver has got out to open the trunk.

Rebecca nods. She is getting a bit stressed. She repacks her stuff, when she notices Delaram holds out her hand to her and offers her a home made necklace. She hands her bags to the Translator.

*
*

DELARAM

S - t e p h.

Rebecca takes the necklace, somewhat at a loss at the girl's gesture to her. Doesn't quite know how to respond. But then Ariana shoos Delaram away.

Rebecca bids a courteous farewell to the women before crawling back into the trunk with the Translator.

10

INT. HOTEL IN KABUL - NIGHT

10

This is a continuation of the scene from earlier on.

Rebecca answers the facetime call, and gets an image up on screen of STEPH (12) and LISA (6) seated at the supper

*

Table at home. Steph seems relieved to be talking to her, but is also somewhat reserved.

10 CONTINUED:

10

REBECCA

Well hi there! Haven't you two
gone to bed yet?

STEPH

(a tad miffed)

We've been trying to call you...

REBECCA

I must have dozed off. It's night
here, you know...

LISA

Hi, Mommy. You know what?
I was at a birthday party at
Billy's today...

REBECCA

I know. Did he like his present?.

LISA

Yes. And we got to throw water
balloons....

(beat)

Are you coming home soon? You've
been gone like forever.

REBECCA

Yes, I'll be home soon.

LISA

Don't forget presents!

REBECCA

I never forget presents!

LISA

You know what? Steph was crying
yesterday.

STEPH

Shut up.

*

The girls start to quarrel. Steph cuffs Lisa, who runs
off in tears. Steph sits by herself at the facetime screen
for a moment, then goes hurrying after Lisa. The frame
stays empty.

*

REBECCA

Girls? Hallo? Hallo?

MARCUS (40), her husband, appears on the facetime screen.

*

REBECCA (CONT'D)

Hey, you!

10 CONTINUED: (2)

10

Marcus gazes at her. Rebecca fiddles with her equipment, finishing off her packing. Gives him a "kiss".

MARCUS

The girls are looking forward to seeing you.

Rebecca smiles.

MARCUS (CONT'D)

You were supposed to leave this morning...

REBECCA

I know Marcus, just three more days this time, I promise.

*
*

The two of them eye each other.

REBECCA (CONT'D)

I love you, Marcus.

(pause)

'Night.

*
*

Rebecca blows a kiss before the screen goes blank.

11 INT. CAR /EXT. ROAD IN VILLAGE - AFTERNOON

11

This is a continuation of the scene from earlier on.

The DRIVER opens the trunk. Rebecca and the Translator get out and climb into the rear seat beside the woman. The car is concealed behind a building beside the main Kabul highway.

The woman is rocking slightly from side to side as she recites to herself. She's pale and frightened. The car starts up, and drives out onto the highway again. Rebecca gets her camera ready.

12 INT. CAR ON HIGHWAY INTO KABUL - AFTERNOON

12

Rebecca takes photos of the suicide bomber as the car heads for the city centre. Each time she turns to look at her, the bomber locks eyes with Rebecca.

13 INT. CAR / EXT. ROAD INTO KABUL, CHECKPOINT #1 - AFTERNOON

13

The car arrives at the first check point, the "Ring Of Steel". The police just wave them through. Rebecca brings up her camera, and calmly photographs the suicide bomber.

14 INT. CAR / EXT. STREETS OF KABUL - AFTERNOON

14

They drive through busy streets thronged with people. Rebecca peers intently around, trying to work out where they are going, glancing now and then at the woman besides

14 CONTINUED:

14

her. She's still taking photos, but exercising caution now. She eyes the driver. How long is she going to be allowed to ride along? She is getting uncomfortable now.

*

15 INT. CAR / EXT. SQUARE IN KABUL - AFTERNOON

15

The driver heads up a busy street towards a square full of shops, people everywhere.

Rebecca is watching all around her, totally alert. She catches eyes with the Translator. Rebecca, who is now sweating, nods at the Driver.

REBECCA

Can you ask him to let us off,
please.

The translator is talking to the driver, as he is looking for a place to halt and jerks his head towards the door, indicating that they should get out. The Translator is moving away from the car. He is to drive on. But as Rebecca now has more space in the backseat she takes a final shot of the woman by herself, before herself and the TRANSLATOR gets out. The TRANSLATOR grabs REBECCA'S bags. Rebecca takes another shot of the car once she's out of it. She hears someone call out, and turns.

*

*

*

Two Afghan POLICE have seen Rebecca photographing the car. They are coming towards her.

The car makes to drive on, but Policeman #1 raises his arm and stops the car. He's wary.

Policeman #2 gestures that he wants to see Rebecca's ID. Rebecca goes up to where he's standing by the car and swiftly shows him her Press Card. He scrutinizes it.

Policeman #1 circles the car and peers alertly inside. Tells the driver to get out. Slowly, the driver does as he's bid.

Policeman #1 peers through the window at the suicide bomber in the rear seat. Then he checks the driver's ID, and orders the woman in the rear seat out of the car.

POLICEMAN #1

(in Afghan)

She must get out of the car.

DRIVER

(in Afghan)

Why? We're going to the market,
that's all.

Policeman #2 dismisses Rebecca and tells her to move away. He goes to help out his colleague.

15 CONTINUED:

15

Rebecca starts to walk rapidly away, but after a short while she turns and starts to photograph the scene intently from a distance. Policeman #2 realizes that something is amiss, here.

He calls out to some other police standing some distance away.

The driver tries to make a run for it, but Policeman #1 grabs hold of him. The suicide bomber is wrestling with something under her *burqa*

Policeman #2 plunges into the rear seat and tries vainly to pin her arms and haul her out of the car. The cops yell urgently to one another.

Rebecca sees that people are eyeing the car, curious about what's going on. A BALLOON MAN with a cluster of balloons passes the car.

Some CHILDREN stop the man and kid around with him. Rebecca panics.

She moves towards the car, flailing her arms at people, trying to chase the kids away. She screams at the kids.

They don't get what she's saying. She waves her arms and shouts, and then some of the crowd realize the gravity of the situation and start running desperately away from the car. There's much shouting. But it's too late.

The bomber detonates her explosives, and there's a mighty blast as the car blows up just forty or fifty metres from Rebecca.

From up close, we see Rebecca blown backwards. Windows shatter and dust flies as the blast demolishes a rickety shop.

THE BLAST ECHOES AWAY AND ALL WE HEAR IS A LOW BUZZING SOUND, MUFFLED BANGING AND DISTANT VOICES SCREAMING AND CALLING OUT. Rebecca's camera bowls away across the ground.

Rebecca lies there, spattered with blood. She tries to sit up, but falters and topples back. She sees the TRANSLATOR Struggling to get up, but sees that she is okay. The balloon man's balloons drift skyward. Someone runs past, distraught.

*
*
*

16 EXT. SQUARE IN KABUL - AFTERNOON

16

Rebecca peers through the pall of smoke that lies around them. She's spattered with blood, the explosion still ringing in her ears. She gets up on all fours, then sways to her feet.

16 CONTINUED:

16

Two people covered with blood lie right in front of her. One is dead, the other alive. She tries to help him, but she is injured herself. The blood is hers.

Someone comes over to the two victims, wounded and dead, to tend to them. Then she spots her camera. Scoops it up. AND ALL THIS TIME IT'S QUIET, SOUNDS COMING FROM SOMEWHERE FAR, FAR AWAY. WE HEAR REBECCA'S VOICE:

REBECCA (O.S.)
Girls? Hello? Hello?

In BIG CLOSE UP, we see her start to photograph the scene, as though in a kind of trance. We don't see what she's photographing, just that she's doing it. Smoke and flames in the background.

Alarms going off, people yelling and moaning, all far, far away.

REBECCA (CONT'D)
Haven't you two gone to bed yet?

More people arrive on the scene, flitting back and forth like shadows in the background. Rebecca carries on taking pictures, but she's in distress now. She clasps her side. Something is hurting.

LISA (O.S.)
We got to throw water balloons...

She takes some more pictures. The camera is full now, and she has to change memory cards. Her hands are shaking, but she manages to do so.

She starts to take yet more photos, but the pain is getting too much for her. She's really hurting. She clasps her side.

Rebecca falls to the ground. The sound of sirens grows louder, blends into the cry of a black headed gull. Then comes the sound of something splashing into the water. Then water, ocean, gulls.

17 **EXT. OCEAN, UNDER WATER - EVENING**

17

A night time swim. Rebecca floats on the surface. We see her from underneath. Then she sinks down, under the surface. Underwater, she is up close to someone else's body. Marcus's. We see the bodies underwater, weightless, beautiful, dreamlike.

She tries to grab for Marcus, but she doesn't reach him. She tries harder, more desperate, but Marcus floats away.

17 CONTINUED:

17

MARCUS (O.S.)
We had a deal, Rebecca.

FADE TO BLACK.

18 **EXT. BEACH - NIGHT**

18

The sea is flat calm. There's no sign of life.

LISA (O.S.)
Can't we make a fire, Daddy?

MARCUS (O.S.)
A fire? Why?

LISA (O.S.)
So Mommy can see where we are
when she gets home.

Marcus is standing, staring straight into the camera lens.
FADE TO BLACK - and we have the sound of a phone ringing
and ringing OVER.

19 **INT. HOSPITAL ROOM - DAY**

19

From directly above, we see Rebecca lying in bed, staring
straight up into the camera lens, her gaze empty.

She's lying in a hospital bed with a drain leading down
from her chest from a damaged lung. Her upper body is
swathed in bandages. She has an oxygen feed to her nose,
and the cuts to her face are bandaged. A Dubai nurse
enters the room and checks Rebecca's monitors.

*

MARCUS (V.O.)
Rebecca? Can you hear me?

REBECCA (V.O.)
Marcus?

MARCUS (V.O.)
Everything is going to be all
right.

Rebecca tries to pull the oxygen tube away from her nose,
but she is too weak.

Marcus steps into the frame, and gently restrains her.
She peers up in surprise at Marcus standing over her with
tears in his eyes. He's unshaven and weary, but he smiles
when he looks at her.

REBECCA
You're... here?

Rebecca tries to sit up, but Marcus stops her.

19 CONTINUED:

19

REBECCA (CONT'D)

Where are the girls?

MARCUS

At home.

REBECCA

Where am I?

MARCUS

You were taken to Dubai.

Rebecca subsides back onto the bed. Her eyes flicker around the room.

She grips Marcus's hand, pulls him to her. Marcus draws close, leans over her. She gives him a kiss on the mouth.

Marcus looks at her with a serious look. Rebecca tries to smile.

20 INT. HOSPITAL ROOM, EN SUITE BATHROOM - MORNING

20

Rebecca is taking a shower, standing under the stream of water. When she comes out she is still wearing her nightdress, but the chest drain has been removed. She's dripping wet. Marcus is waiting with a towel for her. He has to smile at the spectacle, shaking his head. She grins.

CUT TO

Rebecca sits on the bed wearing nothing but panties.

Her body is covered with livid bruises, plus numerous small cuts from shrapnel. Marcus gently helps her get dressed, starting with her bra. He fumbles with the clasp.

MARCUS

I usually prefer taking this off,
but...

Marcus gets her into her blouse and jeans. Rebecca smiles faintly, then starts to cough.

MARCUS (CONT'D)

Easy.

REBECCA

Can I have a mirror?

Marcus holds one up. Rebecca makes a face. She reaches for a brush Marcus has bought, tries to fix her hair, but can't manage. Marcus takes over. Rebecca examines her reflection critically.

20 CONTINUED:

20

REBECCA (CONT'D)
I look like a corpse.

MARCUS
They usually put make-up on
corpses. Would you like me to
help you?

REBECCA
Could you?

Marcus tries to help her apply mascara. Rebecca smiles.

REBECCA/JESSICA O/S
(on voicemail)
Hi, this is Rebecca. Please leave
a message. Beep.
(pause)
Hello, 'Bekka. I heard the
terrible news.

The voice on the other end falters.

Marcus is looking at her. It's not exactly love in his
eyes, but more some kind of concern.

REBECCA
What?

MARCUS
Nothing.

Marcus looks at his watch.

MARCUS (CONT'D)
We should go.

Marcus starts to pack up her things. Rebecca gives him a
loving look.

REBECCA
I'm glad you came.

Marcus carries on packing.

JESSICA
(on Rebecca's
voicemail)
Sorry, I just... I am worried
Rebecca. I know this can happen,
though it was a shock... But I
knew you'd pull through.

*

Rebecca laughs, and it makes her cough. Marcus brings
her a glass of water. She drinks. Smiles.

20 CONTINUED: (2)

20

JESSICA (CONT'D)
You're strong Bekka, a real
survivor.

Marcus is about to set the glass of water down when she
grips his arm, holds him tightly to her.

21 EXT. BEACH - DAY

21

We see the waves breaking on the shore, washing away the
footprints in the sand.

JESSICA (V.O.)
(on Rebecca's
voicemail)
Call me as soon as you can.
In New York or at home, twenty
four seven.

22 INT. CAR / EXT. ROAD - DAY

22

Rebecca is in the passenger seat of a 2009 model Land
Rover Freelander. She's about to wake up. Marcus is
mute, just watching the road.

She looks at him for a moment, unsure, then he gazes out
on the fields extending across the landscape. Coloured
by the fall.

The ocean that appears in the end of the road is calm and
dark.

Rebecca opens her window. The wind hits her face. Her
hand is out of the window, into the strong stream of air.
She breathes in cold sea air. She is struck by the beauty,
of the scenery, of her hand and her skin on her hand
getting cold as the car is slowing down.

The car pulls up just before the driveway leading to a
beautiful little farm hidden away behind trees. The car
stops.

*

Marcus just sits there. Rebecca turns to Marcus, has to
take a really good look at him.

REBECCA
What?
(beat)
What is it?

Marcus is quiet, but concentrated. As if he is struggling
with something.

MARCUS
I can't do this.

*

22 CONTINUED: 22

REBECCA *

What do you mean? *

There is tension. He shakes his head *

REBECCA (CONT'D) *

(Afraid to ask) *

Marcus? What is it? *

They sit in silence for a while. Marcus puts the car in drive and drives up to the house. When they arrive at the house, Lisa comes running towards them. *

23 OMITTED 23 *

24 EXT. REBECCA AND MARCUS'S HOUSE - DAY 24

As Lisa hurls herself into Rebecca's arms, Rebecca wincing with pain.

Steph comes out too, but she hesitates. Rebecca motions Steph over.

REBECCA

Steph. Come.

STEPH

Doesn't it hurt?

REBECCA

No. Don't worry. Come here!

Steph goes up to her mother, and Rebecca hugs them both. As she looks up over her daughter's heads, she looks across at Marcus. She is confused. He's just watching them.

THERESA(46) & TOM(50), Rebecca's vivacious friend and her husband, are coming out of the house.

Theresa, a natural, easy beauty and warmth of which she isn't really aware. Where she is vivacious and chatty, Tom is strong and steady, with a simple honesty. They have looked after the kids. They embrace Rebecca.

25 INT. REBECCA AND MARCUS'S HOUSE, KITCHEN - DAY 25

Lisa's energy and excitement pours them all through the door.

LISA

We got so many flowers, Mom!

Lisa tugs her mother over to the window ledge, which is covered with flowers and get well cards. Rebecca gazes at it all.

25 CONTINUED:

25

LISA (CONT'D)
People thought you died.

STEPH
Oh My God, Lisa!

LISA
What? It was like this when
Grandpa died.

Hopping onto Rebecca -

LISA (CONT'D)
Did you bring presents?

REBECCA
(confused)
Presents?

Lisa looks downcast.

STEPH
Of course she didn't bring presents
Lisa! She was busy being nearly
blown up.

Steph is a mix of worry and sarcasm.

LISA
But you always bring presents.

Rebecca is at a loss for a moment, before Marcus comes to
her rescue.

MARCUS
I've got them.
(beat)
What you bought.

Marcus hands Rebecca a carrier. Rebecca looks inside.
There are two watches and a handmade set of chimes made
of wood, with figures of people dangling from it.

The girls examine the chimes.

REBECCA
They can hang outside the window
and make nice sounds.

*

LISA
I wanted a kitten.

Everyone laughs, except Steph.

REBECCA
A kitten?!

25 CONTINUED: (2)

25

LISA

Yes! Kittens are so nice, and
warm, and kinda smelly...

Rebecca hugs her gently, breathing in her scent.

REBECCA

You're nice and warm!

Lisa laughs

LISA

And kinda smelly!

Rebecca raises her eyes at them.

STEPH

You bought these?

Rebecca tries.

REBECCA

Yes.

Steph just gives her a look, she doesn't believe it.

26 INT. REBECCA AND MARCUS'S HOUSE, DINING ROOM - AFTERNOON

26

The family is seated around the table, helping themselves to food. Theresa and Tom are there still. Theresa turns to Marcus and Rebecca.

THERESA

Do you remember the time when I
thought Tom was in that car
accident,.. the one we saw on the
news?

Turning to Tom.

THERESA (CONT'D)

Then you came home, drunk, at
like three in the morning...

TOM

I recall you slapping me.

THERESA

(laughs)

And then falling to pieces with
relief!

Theresa laughs. Rebecca watches them - they are so easy together.

THERESA (to Marcus) (CONT'D)

Didn't you want to slap her!

(CONTINUED)

26

CONTINUED:

26

Marcus just watches her. Smiles.

*

THERESA (CONT'D)
..So, what was it like to see
each other again?

Rebecca looks across at Marcus. He glances guiltily up
at her. Everyone is looking at him.

MARCUS
It was a great relief.

REBECCA
It was....

She lets the sentence run out, changes the subject -

REBECCA (CONT'D)
And how are things here?

TOM
Well. ..The kids have been a
little uneasy, you know..

LISA
I saw mom's picture on the
internet!

*

For a second she stops. Then, confused -

LISA (CONT'D)
Steph was crying.

STEPH
No I wasn't!

THERESA
Your Mom's a tough cookie. Didn't
I tell you, she always lands on
her feet.

*

Marcus and Rebecca exchange glances.

27

INT. REBECCA AND MARCUS'S HOUSE, BEDROOM - EVENING
(LOCATION CHANGE - REBECCA AND MARCUS BEDROOM)

27 *

*

Rebecca lies with her arm round Lisa. Strokes her hair.
Closes her eyes, almost dozing off. She's exhausted.

Then she sees Steph standing in the doorway watching them.
She motions to her.

Steph hesitates. Stands there. Lisa inhales her mother's
scent.

27 CONTINUED:

27

LISA

I don't need to take your T-shirt
in bed with me any more. It smells
of you. But you smell more of
you than the T-shirt does.

*

Lisa cuddles up in her mother's arms.

LISA (CONT'D)

(calming down)

Mom?

REBECCA

Yes?

LISA

Can we get a kitten?

Rebecca rolls her eyes.

REBECCA

Go to sleep! Lets talk about
cats later.

LISA

I don't want to be on my own ever
again...

REBECCA

I am always with you. There is
always a golden thread between
us.

*

*

Then suddenly Lisa feels something wet. Blood has soaked
through Rebecca's blouse. Lisa recoils a little.
Rebecca's blouse sags open, and Steph, still over by the
door, glimpses the injuries on her body. She freezes.

Rebecca's wound has opened up, and blood is running from
it. Steph and Lisa stare at the blood.

REBECCA (CONT'D)

It's ok. It's ok.

LISA

Mom?!

And in that moment Steph is gone.

STEPH (O.S.)

D a d !

REBECCA

Look at me.

Rebecca takes Lisa's face.

27 CONTINUED: (2)

27

REBECCA (CONT'D)

Don't worry. Everything is ok.

Lisa needs this.

LISA

You promise?

Rebecca hesitates. Rebecca smiles a small smile to Lisa.

There's blood on the sheet too.

28 INT. REBECCA AND MARCUS'S HOUSE, BATHROOM - EVENING

28

Rebecca is getting undressed. Marcus stares at the blood. Helps her take off the blood soaked bandages and apply new ones.

Rebecca eyes him in the mirror as he tends to her.

REBECCA

Don't worry. I won't break.

Rebecca turns to Marcus, gazes at him.

MARCUS

I have a lecture to give at the University tomorrow morning. I haven't prepared.

She takes his hands and puts them on her hips.

Rebecca tentatively raises her hand to his face and strokes it. Marcus grips her hands and places them at her side.

MARCUS (CONT'D)

Sorry stop. I can't do this anymore.

Rebecca is looking shocked at Marcus. Saying nothing.

MARCUS (CONT'D)

We...The girls and I...We'll stay here until you are well..

Marcus is struggling to look at Rebecca.

MARCUS (CONT'D)

We have been over this so many times. You are not going to change.

REBECCA

Is there someone else?

MARCUS

No

28

CONTINUED:

28

Rebecca looks at him. Starting to get desperate.

REBECCA

Marcus, I was in an explosion!

MARCUS

I know! That's my point! What the hell were you doing out there Rebecca? Why were you in the middle of that?

She ignores his question. She is close to him now, their heads close, intense. It's like a kiss.

REBECCA

(whispers)

You said I had passion, I had fire... and that's why you wanted to be with me, live with me..

There is something in his mind. But it's hard for him to say it.

MARCUS

(pause)

You know what it is to wait for that call...

(beat)

I have been waiting for that call, preparing over and over again - seeing myself getting on the plane alone, finding you in some godforsaken place, having to identify your body, telling the girls, seeing Lisa crumble to pieces and trying not to let Steph disappear inside herself! I used to go through that, piece by piece, every damned time.

He is struggling.

MARCUS (CONT'D)

But when the phone rang in the middle of the night.

(beat)

I was calm.

(beat)

I felt relieved.

This stops her. He walks out. She stands there alone, her wound and chest exposed. In silence.

But then she hears a noise. Small feet padding back to a room. She looks out as Steph's door closes quietly.

29

OMITTED

29

29A **INT. REBECCA AND MARCUS'S HOUSE, STEPH'S BEDROOM -** 29A
 CONTINUOUS

Rebecca peers cautiously inside Steph's room. Steph, lying there in the dark, doesn't move. Rebecca goes inside and touches Steph's arm gently, moves her hair back from her face.

A thin rim of light from outside is dancing, vibrating - touching bits of Steph's face. Extreme close up of her lips, her eye, the skin.

30 **INT. REBECCA AND MARCUS'S HOUSE, MAIN BEDROOM - DAY** 30

Rebecca looks around. She's alone in the bed. Marcus's pillow isn't there. SOUND OF PHONE RINGING. She doesn't react.

31 **OMITTED** 31

32 **INT. REBECCA AND MARCUS'S HOUSE, KITCHEN - DAY** 32

Ultra Close Up on the surface of a glass of water, vibrating. Close up on Rebecca's phone, besides the glass - vibrating. The display reads JESSICA N.Y. OFFICE.

SOUND OF PHONE RINGING.

Rebecca doesn't take the call.

Rebecca wanders the empty kitchen. She pauses to gaze at all the flowers and cards, reads the messages. Everyone is wishing her "Welcome Home" and "Get Well Soon", etc. One card - typewritten - makes her stop short. "Se rétablir. Mama."

Refracted through a glass of water on the work top, we see flickering images of war on a TV screen, the ripples in the surface making the image jittery. The sound track fills the room.

Rebecca is standing there watching the small TV in the kitchen. It's tuned to BBC World.

Rebecca watches images of death and destruction from various parts of the globe as she washes down painkillers with a mouthful of water. She clasps her side. It hurts.

She jumps as she hears the front door. Swiftly changes to another channel and switches off the TV.

33 **INT. HALLWAY - CONTINUOUS** 33

Rebecca opens the door to Theresa. She's brought lunch with her - and the newspapers. She takes a long, hard look at Rebecca.

33 CONTINUED:

33

THERESA

You look like shit.

Rebecca smiles. Theresa goes over to the worktop and puts some bags down, starts to make lunch. There is a confrontational tone between the two, but in a maternal way.

REBECCA

Now I know I am home! Yeh, ..I look like shit, I was blown up by a bomb...How about that..?

THERESA

Well, that's what you do! That's who you are...you need it!

Rebecca smiles.

REBECCA

Well, I don't know if I need it, but the world needs it. Needs to see the pain, the suffering...

THERESA

Stop it. You do it for the excitement. The danger. That's why you're great at it.

Then Rebecca spots the front page of the Irish Independent Theresa has brought with her. It features a photo of Rebecca. Mentioning that she was on some kind of mission, the details of which are unknown and that she is back in the country.

THERESA (CONT'D)

We've already claimed you as Irish! ".Rebecca Thomas, from Dublin".

Rebecca groans and shakes her head at the article. Theresa gives her a look.

THERESA (CONT'D)

People care Rebecca. You should appreciate that.

Rebecca grabs the newspaper in her hands.

REBECCA

What do they care about?

THERESA

You.

Rebecca scans the headline.

33 CONTINUED: (2)

33

THERESA (CONT'D)

What were you doing out there
anyway?

*
*
*

Rebecca is not ready to talk about that yet. Theresa is
trying to be good natured. She picks up a newspaper,
rolls it and hits Rebecca in the head.

*

THERESA (CONT'D)

Hey, I'd kill for that publicity!

Rebecca is responding by using her newspaper on Theresa.
There is a pillow fight, but with the newspaper. They
have fun. Suddenly Theresa holds up.

THERESA (CONT'D)

When are you going back?

Rebecca says nothing. Suddenly a ringing telephone
interrupts them - Rebecca hesitates for a moment, then
picks up. Listens.

REBECCA

(into the phone)

No comment. ..I am not discussing
the story.

*
*

(pause)

Listen, .. we've been 15 years in
Afghanistan, left it all in chaos.
Thousands of civilians have been
killed. Millions have been driven
into refugee camps. Thousands of
soldiers have died or been left
crippled...We even sustain these
wars by borrowing trillions of
euros that can never be repaid so
we close schools, social services
are cut and our unemployment goes
sky high.

*
*
*
*

(beat)

And the only story you can find
is to make the white woman
foreigner a hero!

(beat)

Forget it.

She hangs up as pain washes over her and she takes another
painkiller. She grips onto the table, trying not to make
a big deal out of it. Theresa notices and takes her hand.

REBECCA (CONT'D)

I'm fine.

THERESA

Yeah, just a punctured lung.
Close to death, no biggie.

(MORE)

(CONTINUED)

33 CONTINUED: (3)

33

THERESA (CONT'D)
Any long bright corridor, angels,
anything..?

REBECCA
Actually...

Rebecca laughing.

REBECCA (CONT'D)
Is Steph ok?

Rebecca really needs to know. Theresa is honest -

THERESA
I don't know.

Rebecca makes up her mind about something.

REBECCA
I should pick her up. From school.

THERESA
Not today. You don't need to.
She just needs time. Give it
time.

Rebecca is on a mission now. She's up, grabbing a schedule
from the fridge.

REBECCA
She has after school club today.

THERESA
Rebecca, you don't need to be
Super Mom today.

REBECCA
I can get there in time for 4.

She is putting on her cardigan.

THERESA
She's not in that club anymore.
She has a rehearsal.

Rebecca looks at her friend, conflicted that Theresa knows
more than her. They both recognise it.

REBECCA
Oh. For what?

THERESA
For an Africa project. I think
she wanted to surprise you.
Underneath it all.

33 CONTINUED: (4)

33

Rebecca is grateful.

REBECCA

Thanks. For everything.

Theresa nods. Rebecca leaves.

34 INT. SCHOOL GYM - DAY

34

Rebecca stands outside the gym, listening through the wooden doors. An african tune and young peoples voices.

Rebecca comes into the gym. Steph's class is in there. They are rehearsing an African dance to the tune "Yeke-

Yeke". The TEACHER is in front of the class, demonstrating the moves. It looks awkward and the kids aren't that into it.

Rebecca watches her daughter's face for a while, lost in it. Her eyes. Suddenly the eyes find hers. Lock with them. Rebecca is shaken out of her reverie.

Some of the kids whisper curiously among themselves when they see Rebecca, and give Steph a nudge, who tries to smile, but she gets embarrassed.

As she watches the dance, Rebecca suddenly gets faint and nauseous with pain. She sits down on a chair, trying to pretend she's all right. As the music gets louder, she is overcome with pain, sweating, she has to get out of there. But as she gets to her feet to steal out, everything goes dark and she crumbles to the floor. Steph's class stops dancing. The Teacher turns off the music.

Steph goes running over to Rebecca. She helps her to her feet, but Rebecca staggers as though drunk.

REBECCA

Sorry. I didn't mean to...

Steph steadies her mother, as the others stare.

35 EXT. SCHOOL STEPS - DAY

35

Rebecca and Steph sit on the steps.

STEPH

Are you really OK, Mom?

REBECCA

(nods)

Yes, I'm fine now. I got up a bit too quickly, and... I just wanted to pick you up.

35 CONTINUED:

35

STEPH
But I rode my bike to school.

REBECCA (beat)
What's wrong?

Steph shakes her head.

STEPH
Nothing.

Rebecca tries.

REBECCA
Come on love. It's ok.

She goes to put her arm around Steph who just looks straight at her before looking away.

Rebecca doesn't know what to say.

STEPH
I hope it was worth it.

REBECCA
What?

STEPH
The picture. I hope it was worth it.

REBECCA
Yes it was...
(a beat)

There isn't anger there. She actually means it. Rebecca nods. Then Rebecca watches her.

REBECCA (CONT'D)
When did you get so complicated?

Steph shrugs, answers simply.

STEPH
I guess while you were gone.

Rebecca hears that. She tries to smile but it doesn't really work.

36 INT. REBECCA AND MARCUS'S HOUSE, BEDROOM - EVENING

36

Rebecca is lying in bed. Her phone is ringing, she picks it up.

*
*

REBECCA
Hello?

*
*

36

CONTINUED:

36

THE TRANSLATOR

Hi Rebecca, it's Azin. How are you doing?

REBECCA

Hi

(beat)

I am okay. How are you? ..Do you have any news..?

THE TRANSLATOR

Any news... I hate to say it, but everything is much the same. My ears are still hurting after the explosion. And what about you? Are you having trouble with your ears?

REBECCA

They are getting better bit by bit, do you have any news about the ones that were wounded?

THE TRANSLATOR

Well, I can tell you that all of the wounded are out of the hospital now...But it's the same, it's the same... The town is like a fortress. It's like hell here now...I want it to change.

(beat)

..Are you coming back?

REBECCA

I need some time off...I am lost.

There is a moment of silence.

THE TRANSLATOR

We're all okay here - I hope you feel better.

REBECCA

Thanks for calling...And thanks for helping me in Kabul.

TRANSLATOR (O.S.)

Take care, Rebecca. Bye.

REBECCA

Bye.

She's alone. The call is over.

Rebecca looks out through the window and into the other part of house. She see's a light on in the living room.

37 **INT. REBECCA AND MARCUS'S HOUSE, LIVING ROOM - EVENING**

37

Rebecca goes down into the living room, wearing just her nightdress.

Marcus is on the sofa with a duvet over him. The TV is on with the sound off. Crawling text on the bottom of the screen says, "International forces have encountered resistance in many areas of the country this week. More bombings and suicide attacks..."

Rebecca is gazing at the TV images from Afghanistan as Marcus wakes up. She zaps off the TV.

REBECCA
I'm not going back.

Marcus gazes at her. Doesn't know if he believes what she's telling him.

REBECCA (CONT'D)
I'm not going to war zones anymore?

Rebecca waits for his reaction. But it's not on the scale she was expecting. Marcus just says nothing.

MARCUS
Do you think its that easy? Do
you think it is just like flicking
a switch?

REBECCA
What do you want me to do, Marcus?
Therapy? Family counselling?

Rebecca is standing there looking at him.

39 **OMITTED**AND
3840 **INT/ EXT CAR - DAY**

Rebecca and Marcus, waiting. Not saying anything, until;

REBECCA
I'll do whatever you want, just
say something.

MARCUS
You come home, you rest, you sleep,
you can take the clothes off, you
clean them, you get rid of the
smell. You are happy, for a few
days maybe even a few months.

Marcus looks right at her.

(CONTINUED)

40 CONTINUED:

40

MARCUS (CONT'D)

You think you want to be here.
All of the time you are preparing,
getting ready to go back. Even
though you are here with me, you're
just waiting. Waiting for your
next shot.

REBECCA

No more. I'm here now.

MARCUS

Just like that?

They hear a bang on the window. Lisa is looking at them
through the window. She jumps into the back seat of the
car.

LISA

Is grandma coming?

Rebecca is confused.

MARCUS

Your mother called.

REBECCA

(beat)

Okay...She finally called. What
did she say?

Rebecca is wary now.

MARCUS

She is coming to Dublin to for a
literary conference of some kind.

REBECCA

For a conference?

Marcus looks up at Rebecca who gazes back at him.

REBECCA (CONT'D)

Did she ask.. No? Tell me..
She didn't ask for me?

MARCUS

Of course she didn't ask for you.
(beat)
But she was mainly concerned with
seeing the children if she could
find the time. And it wasn't
too... inconvenient.

REBECCA

And you said?

40 CONTINUED: (2)

40

MARCUS

*

That you were indeed alive, ..and
that she was welcome to see her
grandchildren... if she had the
time.

REBECCA

*

And then she hung up?

Marcus nods.

MARCUS

*

You shouldn't ignore the fact
that this is an attempt to get
close to you. A clumsy one, maybe.

Rebecca shakes her head.

*

41 OMITTED

41

42 EXT. REBECCA AND MARCUS'S HOUSE, BEHIND THE BARN -
AFTERNOON

42

Rebecca is trying to tidy behind the barn. Lisa is helping
her out.

A car is approaching the house.

An ELDERLY MAN (60), carrying a basket comes out of the
car.

ELDERLY MAN

It was you who called, right?

Rebecca smiles, excited.

REBECCA

Yes, hi.

He puts the basket down on the ground.

LISA

What is it?

Rebecca smiles.

REBECCA

A surprise!

Lisa stares at her mother, hardly wanting to hope.

Rebecca opens the lid. Two small, cute kittens are lying
there inside. Lisa squeals with excitement.

LISA

Oh my God!

42 CONTINUED:

42

She lifts them both out. The Man whispers to Rebecca.

ELDERLY MAN

The one you don't want is going
to another little girl who is
waiting.

*
*
*

Lisa clutches them both to her, kisses them.

LISA

They're so cute!

The elderly man chuckles. Rebecca shakes her head,
somewhat put out. Looks across at Lisa.

REBECCA

Well? Which one do you want?

Lisa is gazing at the two kittens. She looks up at her
mother.

LISA

I want them both. I'm going to
call this one Happy, and this one
Lucky.

At first, Rebecca smiles.

REBECCA

No. You have to choose. There
is another girl waiting for the
kitten you don't want, so you
must choose.

*
*
*
*

LISA

That's not fair, I want both.

*
*

REBECCA

One. Or neither.

Lisa is upset now.

*

LISA

That's silly..

*

Rebecca grabs hold of Lisa's arm

REBECCA

You have to choose one of them.
You can't them both.

*
*

Lisa just stands there without moving, her lip starting
to quiver.

43 **INT. REBECCA AND MARCUS'S HOUSE, LIVING ROOM - AFTERNOON** 43

Lisa sits sulking and subdued on the sofa, cradling the cat. Rebecca is trying to clear and clean a little, but she feels a little lost.

Steph sits by the window. She has a piece of glass in her hand under the table, and she lets it reflect the sun, directing the glare around the room before it hits into Rebecca's eyes. Causing her to flinch.

REBECCA

Stop it.

Rebecca Looks down at the kitten.

REBECCA (CONT'D)

See? One's enough.

Lisa makes a sulky face again as Rebecca discovers a big envelope containing some documents from a company in Copenhagen. A real estate brochure. A picture of a house. *

Rebecca looks at the envelope, the brochure. Then she sees the date besides the stamps. *

44 **INT. REBECCA AND MARCUS'S HOUSE, KITCHEN - NIGHT** 44 *

Rebecca puts the brochure on the table. Marcus is on his way in from outside. He sees the envelope. Nodding.

REBECCA

You said all this was because of the explosion. *

MARCUS

It is.

REBECCA

But you had plans to move? *

MARCUS

I was just looking. *

REBECCA

So, you want to go back to Denmark and leave me here..? *

MARCUS

No. No, listen.. I was offered to move the project back home. That's all. They are just trying to be persuasive. *

REBECCA

When were you going to tell me this? *

(CONTINUED)

44 CONTINUED:

44

MARCUS

Wait a minute... Don't you
remember? ..Don't you remember
you met these people...

*
*
*

The two are looking at each other. He shakes his head,
she shakes her head, actually not remembering.

*
*

45 INT. REBECCA AND MARCUS'S HOUSE, KITCHEN - MORNING

45 *

Breakfast time. Rebecca wants to show her interest in
Marcus and the girls. The girls are munching on pancakes,
a big spread of food. Steph is tired. Lisa sits playing
with the kitten.

*
*

Rebecca searches in the cupboard for the lunch boxes.
Marcus comes in, watches as Rebecca stuffs healthy fillings
into the pancakes. He Looks at the pile of pancakes,
fruit, etc.

MARCUS

What's this?

Lisa grins through her stuffed mouth -

LISA

Breakfast! Mom's home!

As Rebecca searches, a pile of boxes fall out of one
cupboard.

REBECCA

What happened to the box I use
for the lunches..

Marcus calmly opens the cupboard beside it, takes out two
boxes.

Rebecca whizzes them up a smoothie.

LISA

Yay! Dad never makes us smoothies.

Rebecca and Marcus ignore this.

REBECCA

Now all we need are the flasks...

*

Rebecca can't find them. Something else falls, smashes
on the floor.

REBECCA (CONT'D)

Shit! Where is everything?

LISA

Mommy said a bad word!

45 CONTINUED:

45

STEPH
Oh shut up Lisa!

*

LISA
You shut up!

*

MARCUS
Stop, both of you!

REBECCA
I have to get this kitchen right
today!

Marcus just looks at her as the girls continue to fight with each other. He picks up the broken crockery on the floor.

MARCUS
Steph, you're just tired, you're
going to bed early tonight.

Steph protests. Lisa cuts in -

LISA
Are you not tired when you're
sleeping on the sofa Daddy?

Marcus and Rebecca glance at each other. Steph looks up at them.

LISA (CONT'D)
Ellen O'Reilly says when daddies
sleep on the sofa it's 'not a
good sign.'

Rebecca says nothing. Rebecca goes to fix Steph's hair. Steph side steps her, grabs Lisa out of there instead.

MARCUS
Get your bags, we're late.

As the girls leave the room, Marcus tries to take hold of Rebecca as she is trying to pour the smoothies in the thermos with a shaky hand because of her side.

MARCUS (CONT'D)
Rebecca.

She looks at him.

REBECCA
(quiet)
Please let me finish what I am
doing. It's five minutes? They
will be five minutes late.

*
*
*
*

45 CONTINUED: (2)

45

Marcus knows she is trying. He steps back as she finishes. Hands him the lunch bags. He takes them. Leaves.

*

46 **EXT. REBECCA AND MARCUS'S HOUSE, DRIVEWAY - MORNING**

46 *

Rebecca is on her way out with the trash in the morning sun. As she dumps the bags in the bin, she sees Tom coming towards her on a bike with a small bag.

*

A bit exhausted he pulls up in front of her with a happy face.

*

TOM

*

Morning. How's it going?

*

Rebecca smiles. Nods.

*

TOM (CONT'D)

*

I have something to show you

*

He hands her a book and some drawings that Steph has done.

*

TOM (CONT'D)

*

Steph did these while you were away...

*

CUT TO

*

Rebecca hands a cup of tea to Tom and sits down looking at Steph's drawings. Rebecca glances through them.

*

TOM (CONT'D)

*

She is really good.

*

REBECCA

*

Well of course, you taught her.

*

TOM

*

She really has something special.

*

Rebecca looks at the drawings - sheet by sheet. She stops at one of them which is a portrait of a woman with her eyes closed. The woman is Rebecca.

*

*

REBECCA

*

I can't believe Steph did this.

*

A beat

*

Tom nods and smile to her. The drawing really affect her. The moment is interrupted by A DHL-van coming up the drive. A COURIER comes out of the van, carrying Rebecca's HOLDALL BAG and CAMERA BAG.

*

*

*

*

46

CONTINUED:

46

COURIER

Rebecca Thomas?

Rebecca nods a yes. He hands her the bags. She takes them. Holds them.

COURIER (CONT'D)

(Rebecca nods)

Sign here please.

The courier hands her an electronic terminal for her to sign. Rebecca holds the bags. Doesn't know what to do.

TOM sees that she is uncomfortable and joins them, signs for the package. She lets the bags down in front of her.

TOM

Will I carry them in for you?

She smiles, a sad smile. Tom looks at her and tries to hide his concern, picks up her bags and carries them in.

47

INT. REBECCA AND MARCUS'S HOUSE, STEPH'S BEDROOM - MORNING

47

Rebecca is standing in the middle of Steph's empty room. Through the window she sees Tom walking away. She leave Stephs portrait on her desk. She wanders around. Touching things. Reading things. She just wants to be close to her daughter. Looking at old photos.

A younger Steph hugs her mother tight, everyone smiling. Rebecca starts to fold a blouse that's left on the floor.

She notices a scrap book hidden under the bed. Takes it, opens it. Newspaper clippings of all of Rebecca's work. Steph has pasted it all in neatly, underlined sections.

Rebecca is moved. She holds the blouse close.

48

OMITTED

48

49

EXT. PATH HOWTH - DAY

49

Rebecca and Theresa walk along the outskirts of the island.

THERESA

I'm where you left me. Still
weddings and bar gigs. Right?
Like my life is on pause.

There is something very heartfelt under the surface here.

REBECCA

Oh stop it.

49 CONTINUED:

49

Theresa gives a smile, half hearted.

THERESA

Okay I am boring! Enough about
me! Let's talk about you

(joking)

We always do anyway! I have heard
a rumour.

Rebecca looks at her curiously.

THERESA (CONT'D)

That you're not going back.

Rebecca says nothing.

THERESA (CONT'D)

I'm pretty sure I've heard you
say that before...

-You have to think about this...
you need that stuff..

REBECCA

Marcus has been sleeping on the
sofa since I got back.

(beat)

Lisa says, When daddies sleep on
the sofa it is not a good sign.

THERESA

..Oh.. That's...oh..

Silence between them as Theresa digest the information.

THERESA (CONT'D)

He wants to break up..?

Rebecca nods.

THERESA (CONT'D)

Every time I've seen him, all he
does is talk about you.

Rebecca notices something in this, Theresa is upset but
trying to hide it. Rebecca stops Theresa.

THERESA (CONT'D)

I used to envy you sometimes, I
thought you had it all figured
out... A wonderful gift that the
world recognised, a loving
husband...

REBECCA

-YOU have a loving husband..

49 CONTINUED: (2)

49

THERESA

And you have children...

Rebecca puts her hand on her friends hand. Theresa shrugs -
she doesn't have all those things.

REBECCA

Would it help if I said I can't
do any of them right.

THERESA

No! Okay, I am jealous.

They laugh through the sadness.

THERESA (CONT'D)

He never complains.. he.. He
would have been a great Dad.

Rebecca looks in her friends eyes.

THERESA (CONT'D)

He hates the idea of adopting a
child.

Theresa tries to smile.

THERESA (CONT'D)

He gets furious everytime when I
bring it up.

They keep on walking. For a moment i silence.

REBECCA

He loves you Theresa.

THERESA

And that makes it even harder.

Rebecca knows, she puts her arm around her as they walk
on. Theresa sings

THERESA (CONT'D)

A song about love -

50 OMITTED

50

51 INT. REBECCA AND MARCUS'S HOUSE, WORK ROOM - DAY

51

Rebecca steps into her work room with shelves, archives
etc. photos lining the walls, and a large iMac.

But the room is also strewn with toys. There's a big
flat screen TV in there too.

On the floor are her holdall bag and her camerabag. She
looks at them. It's sensitive.

(CONTINUED)

51 CONTINUED:

51

She opens the holdall bag, filled with her clothes and personal stuff. Someone has put all her stuff into it. She removes her clothes from the bag. *

Rebecca is attempting to tidy up but puts the bags in a cupboard.

An image appears on her iMac. It's JESSICA in her New York office on a facetime call. *

Jessica smiles playfully.

JESSICA

You're big news here! People here are divided. Some say that you are crazy, others say you're walking a very fine ethical line. And the rest believe you are about to become a legend. *

Rebecca is fiddling with one of Lisa's small dolls in front of her. *

JESSICA (beat) (CONT'D)

Do you have any pictures?

Rebecca hesitates. Jessica eyes her closely.

JESSICA (CONT'D)

What's the matter?

Rebecca says nothing. She shakes her head. Looks down.

REBECCA

It's... I am quitting.

JESSICA

What?

REBECCA

I am not doing conflict anymore.

Jessica tries to deal with this -

JESSICA

You should take some time off.

Rebecca looks away, upset. Jessica feels it.

JESSICA (CONT'D)

We've been here before Bekka. What's different this time?

Rebecca shakes her head.

51 CONTINUED: (2)

51

REBECCA

I don't know if there's anything
on the memory cards. They might
have been damaged.

JESSICA

You haven't looked?

REBECCA

No.

Jessica frowns, unsure.

JESSICA

You've been home for ..how many
days? And you haven't looked at
your cards.

REBECCA

No.

Jessica knows there's something up now.

JESSICA

Is there anything... anything in
the world we could do to help you
out?

Silence.

REBECCA

You don't have kids yet?

*

Jessica shakes her head, this is not an issue for her.
She gets it. Rebecca's eyes water. She shakes it away.
They look at each other for a moment, neither needing to
say anything.

*

Suddenly we hear Marcus getting ready to go out. He walks
down the hallway. Rebecca makes up her mind, looks back
up at Jessica.

REBECCA (CONT'D)

If there is anything on them I'll
send them. Then I'm done.

Rebecca smiles.

REBECCA (CONT'D)

Goodbye Jessica.

Rebecca clicks on End Call as Marcus passes the room.

MARCUS

Bye.

51 CONTINUED: (3)

51

REBECCA

Hey?

He pokes his head back in. Eyes the computer.

REBECCA (CONT'D)

Where are you going?

*

CUT TO

*

53 OMITTED

53

AND

AND

52

52

54 EXT. BULL ISLAND - AFTERNOON

54

Marcus walks in front of LISA and 15 kids, and their TEACHER. Rebecca and a FEW PARENTS follow them, walking on the low tide beach, boats to their sides.

FATHER #1

It's really nice of Marcus to do this. And we have the town's leading celebrity along as well...

The parents looks over at Rebecca. She smiles politely.

55 EXT. BULL ISLAND - AFTERNOON / LATER

55

Rebecca and the parents are standing in the background, watching Marcus as he talks to the class.

MARCUS

This is a normal crab.

Marcus lifts up a crab from the beach. It is alive. All the kids scream with joy as the CRAB fights with it's claws in the air.

Marcus grabs another crab from his bucket. It is dead.

MARCUS (CONT'D)

Can you see the difference.

KID #1

It's dead.

Kids laugh.

MARCUS

Well, yes. Except that...?

The kids are looking at the two crabs. Kid #2 points at the dead crab.

KID #2

The claws. That one has more?

(CONTINUED)

55 CONTINUED:

55

MARCUS

Yes! For the last three years I have been testing Seaweed and crabs for the contamination of Technetium-99, called Tc-99. That's the waste from the Sellafield plant - on the other side of this sea.

Kid #1 interrupts him-

KID #1

What's your job?

Lisa is proud -

LISA

My Daddy's a *Marine Biologist!*

Kid #1 makes a face. Marcus tries to explain.

MARCUS

I'm doing a doctorate in the pollution of the sea. You see, ..the main problem for Sellafield is what to do with over fifty years of waste... Until 2004, they used to pump the Tc99 waste into the Irish Sea. People and governments protested against this for years...

*
*

Rebecca is watching Marcus with affection. His passion to his studies and how he is trying to capture everybody. It's hard. Some kids are getting impatient, start playing in the sand. He needs to dramatize -

MARCUS (CONT'D)

- It seems like the Tc99 levels have decreased, but only a bit. And that's strange..

Kid #1 and #2 are leaning over the dead crab.

KID #2

Can I eat it?

MARCUS

No, you don't want to eat that.
(beat)

.. Cause it appears that there is still five and ten percent of the waste pumped into the..

KID #1

Can I lick it?

(CONTINUED)

55 CONTINUED: (2)

55

MARCUS

..Sea. No! ..That makes this
the most contaminated sea in the
world.

Kid #1 eyes are wide.

KID #1

Cool!

Kid #2 wants to touch the dead crab, but the Teacher pulls
him back. Marcus smiles at the Teacher.

MARCUS

(to the kids)

Hey! Let's do something very
important. I want you to find
some shells like these ones, and
I'll show you something funny.

The Kids start running around on the beach looking for
the shells.

56 EXT. QUIET ROAD THROUGH LANDSCAPE - AFTERNOON / LATER

56

Rebecca and Marcus are walking home with a group of 8-10
parents. MOTHER #1 looks at the Teacher walking with the
kids 50 metres in front of them.

*

MOTHER #1

He's always tearing strips off
Paul for getting in late.
Discipline's OK, but god..

*

Rebecca sighs to herself at that and eyes Marcus.

*

MOTHER #2

(cutting across
mother 1)

*

*

*

Teachers aren't supposed to bully
their pupils.

Rebecca can't help herself.

*

REBECCA

*

Bully, what do you mean bully?
What are teachers supposed to do
then?

*

*

*

*

They ignore Rebeccas question.

*

FATHER #2

Sixth class got that woman fired
who was so hopeless. Remember
that?

*

*

*

The anger builds in Rebecca.

*

(CONTINUED)

56

CONTINUED:

56

MOTHER #1

It's ridiculous!

FATHER #1

All that teachers do is talk about
responsibility. How can an eight
year old be that responsible?

Rebecca can't help herself.

REBECCA

Isn't that what we are supposed
to teach?

A few looks exchanged. One of the Mothers raises her
eyes. It goes quiet for a moments while they are still
walking.

MOTHER #1

Well that depends.

REBECCA

Yes on what level we're talking
on..

MOTHER #1

So tell us. What level are we
talking on?

Rebecca tries to deflect it.

REBECCA

That they get a good education,
learn tolerance, respect,
compassion and a sense of
responsibility...

MOTHER #2

(under her breath)

What about good parenting? Who
teaches that?

Rebecca has heard it.

REBECCA

No one. That's the problem.
Everyone's attention is on a pissed
off teacher.

Now the rest of the group start looking at the
confrontation.

She doesn't realise how hard her words are. At the sound
of the kids messing ahead, they move off, keep walking.

57 **EXT. PATH - EVENING**

57

Rebecca and Marcus are walking along the path leading to their house. Lisa is walking in front of them.

MARCUS
What's wrong?

REBECCA
I should shut up! I'm just not good at this.

MARCUS
At what?

REBECCA
At life sometimes. Being normal.

Marcus say's nothing.

REBECCA (CONT'D)
I worry the girls can feel it.

Marcus say's nothing.

REBECCA (CONT'D)
I carry this weight around with me, these pictures in my mind, in my body and people can feel it.

MARCUS
It's okay.

REBECCA
I just wish I could do the normal things.

Marcus trying to lighten the mood. Making a joke..

MARCUS
The coffee mornings with your friends. You wish you could do all that chit chat.

He gives her a look. He doesn't believe her.

REBECCA
I don't know how you do it marcus.

This is a real loss for her. He recognises it.

REBECCA (CONT'D)
Maybe I'm just crazy.

MARCUS
Well, that has already been well established...

(CONTINUED)

57 CONTINUED: 57

Rebecca smiles and she elbows him as they walk along. *

She elbows him again. Suddenly, Marcus takes her hand. *

and grips it hard. *

57A INT. REBECCA AND MARCUS'S HOUSE, WORKROOM - NIGHT 57A*

Rebecca sits in the workroom. Her bags on the floor in front of her. She opens them. Her cameras and clothes. *

She takes out a blouse. Smells it.

She picks up a lens. There is dried blood on it. She picks up a camera. It's pretty battered. She puts it in front of her face. She looks in the mirror at herself. At the image of her with the camera.

She clicks the 'ON' button. It works.

IMAGES of Kabul, and images of the group. We don't see them as she flicks through them. The flicker reflects off her eyes as she stares at the memories.

A computer screen - We see all her images in high speed been imported into the computer.

Close up on Rebeccas eyes.

When they are all imported, we see an ocean of small images. Rebecca watches the screen with an empty expression.

Extreme close up of her eye, a thin rim of light is dancing, vibrating over her pupil. The rest is in complete darkness. (As in the beginning of the film.)

Suddenly Rebecca drags all the jpeg files into a folder.

She opens the email to Jessica, clicks SEND to the rest of the pictures. She sits there, feeling it all again.

58 EXT. BEACH - NIGHT 58

The sky is heavy with clouds but the moon is slicing through. The waves break on the beach.

59 OMITTED 59

60 INT. REBECCA AND MARCUS'S HOUSE, LIVING ROOM - NIGHT 60

Rebecca is leaning into Marcus back. The two of them stand close to each other. Lock eyes. Then they kiss.

Rebecca and Marcus make love on the living room floor. Rebecca's injuries are hurting her. She cries. *

Their love making is starkly physical, and deeply felt. Marcus holds her as the tears slip down her face.

60 CONTINUED:

60

It's impossible to know if it's the pain, happiness at being with Marcus, sadness at the images she just saw, or loss of her career. Or all of them.

MARCUS

Are you ok?

She nods, and in this moment, she is.

MARCUS (CONT'D)

Are you here now?

Rebecca smiles before she nods again.

CUT TO

Rebecca and Marcus lie on the floor together. Marcus is asleep. Rebecca hears a ring tone. Picks up.

JESSICA (O.S.)

(on phone)

'Bekka?

Rebecca winces, wishing she hadn't picked up. She looks at Marcus sleeping face.

REBECCA

I can't talk right now.

JESSICA (O.S.)

(on phone)

The pictures, they're incredible.

REBECCA

Thanks, but-

JESSICA (O.S.)

But some believe they reflect too much solidarity with the suicide bombers.

Rebecca sits up, suddenly angry.

REBECCA

What?!

60A INT. REBECCA AND MARCUS'S HOUSE, WORK ROOM - NIGHT

60A

Rebecca is on facetime.

*

Jessica and a Lawyer in his early fifties are clustered round the computer at the other end.

*

LAWYER

*

There may be some in the State
Department who will believe we
(MORE)

(CONTINUED)

60A CONTINUED:

60A

LAWYER (CONT'D)
are contravening the Material
Support For Terrorism Act. ..These
are women who kill civilians, our
troops.

REBECCA
I know that...

LAWYER
You make them almost look like...
iconic heroes.

REBECCA
(getting heated)
...What? I just take photos of
what I see, what's in front of
me. Don't you trust me..?

LAWYER
Some will believe we are supporting
the enemy by publishing the
pictures as they appear now.

REBECCA
I do not support the enemy! Which
pictures?

LAWYER
Regardless -

REBECCA
My pictures aren't going to be
seen?! Jessica?

JESSICA
Rebecca, I have a lot to deal
with right now...

Rebecca interrupts -

REBECCA
You can convince them, Jessica.
Bring it to the Editor-in-Chief.
You've done it before.

Jessica plays a game.

JESSICA
Will you go back? Can you show
different angles of the group. -
..Of the story. There are victims.
If you can .. I will push.

REBECCA
..Listen. Are you joking..?
(MORE)

(CONTINUED)

60A CONTINUED: (2)

60A

REBECCA (CONT'D)
..different angel..? -Photos have
been taking on "the other angle".
It's done, all the time. Don't
you get it. I am showing a new
angle. Can't you get that..?
Why don't you publish it?

REBECCA (CONT'D)

It goes quiet for a moment.

REBECCA (CONT'D)
I'm done. As I said. I'm not
going back.

Rebecca wants to end the call.

Jessica softens for a moment, stops trying to get something
out of her.

JESSICA
Rebecca...

REBECCA
Print my photos Jessica.

Jessica says nothing.

REBECCA (CONT'D)
Just tell me you will try.

JESSICA
I will try.

Rebecca hangs up. She stands there, trembling. She turns
to see Marcus in the doorway.

MARCUS
What was that all about?

REBECCA
They're not printing the photos.

Marcus looks at her. Goes to her, holds her. Rebecca is
very angry.

REBECCA (CONT'D)
They think I'm collaborating with
the enemy. Not showing the whole
picture..

Rebecca is getting furious.

60A CONTINUED: (3)

60A

REBECCA (CONT'D)

What was this for, Marcus? What was all this for? They don't value my work. They don't value those pictures or that *I risked my life* for those pictures. I can't get over the fact that they won't print the pictures!

*

*

Marcus makes no reply. Wonders whether he should ask the question he doesn't want to ask. Rebecca goes out to the bathroom.

*

61 INT. REBECCA AND MARCUS'S HOUSE, BATHROOM - NIGHT

61 *

Rebecca is in front of the mirror. Washing her face. Marcus is standing by the door to the bedroom.

MARCUS

I want to know exactly what happened in Kabul?

*

*

REBECCA

I was photographing suicide bombers. Women suicide bombers.

Rebecca takes her time, before she gives Marcus a long, level look.

MARCUS (beat)

..How could you...? I don't understand you Rebecca? I don't get it..? Why would you put yourself right in harm's way? What is wrong with you?

*

*

*

*

She is talking to him through the mirror.

REBECCA

I wasn't thinking. It doesn't work like that. It's just an instinct. I wasn't even scared.

*

*

She dries her face. Leaving the towel hang in front of her mouth.

REBECCA (CONT'D)

I didn't think. But I should have. I never once said to the girl 'don't do this'. Why didn't I Marcus?

*

*

*

*

Marcus says nothing, just looks at her.

*

61 CONTINUED:

61

REBECCA (CONT'D)

I'm trying to work it out...I
didn't see. Because I had the
camera in front of my face, I
didn't see. Maybe I became just
like her. Like a suicide bomber.

Marcus moves toward her. Unsure whether to take her in
his arms or not. She is coming apart.

MARCUS

Tell me.

She takes a deep breath.

REBECCA

The crazy thing is that I took
two more shots from outside the
car.

(beat)

I don't know why...

(beat)

The police saw me. And while
they were arguing with the driver,
she detonated the bomb.

(beat)

It's was my fault.

MARCUS

So you think it's your fault that
the bomb went off because you?

REBECCA

In that particular place at that
particular time, yes. That those
particular people died, yes.

She gives Marcus a look. Marcus goes to hold her. She
moves away from him. She doesn't feel she deserves him.

62 OMITTED

62 *

63 EXT. BEACH - AFTERNOON

63

Feet hit the sand. Hard. Unrelenting. Faster. Rebecca
pushes herself. She looks like she is running away from
something. What it is she is not sure. Faster, harder,
she crests the hill, out of breath.

64 OMITTED

64

65 EXT. NEAR THE HOUSE/FIELDS - AFTERNOON

65

Rebecca comes walking, exhausted. She walks towards the
washing lines. She inspects the sheet, to see if her
blood has come off. It hasn't. There is still a stain.

65 CONTINUED:

65

She sees Steph's silhouette as she stands between the rows of sheets and bed linen she's taking in.

Rebecca walks towards a sheet and grabs it, wrapping it around Steph. Hugs her fondly.

REBECCA

My, you've become a big girl.

Rebecca unwraps her. Steph acts rather cold with her.

REBECCA (CONT'D)

How are you?

*

She gives her mother a long look. Hesitates.

STEPH

We're doing a project about Africa at school, and someone in the class found this awful picture.

(pause)

A picture you'd taken.

Rebecca looks a little put out.

66 INT. REBECCA AND MARCUS'S HOUSE, WORK ROOM - AFTERNOON

66

STEPH

How can you take a picture like that?

*

Rebecca feels almost embarrassed. Struggles to find the right words. She is starting up her iMac. Waiting.

REBECCA

For the effect. I want to take people focus away from stupid pictures of Paris Hilton climbing out of a car with no panties on. I wanted to take people's eyes away to focus on something real, to influence peoples opinions.

*

*

*

*

*

*

*

REBECCA (CONT'D)

It made me sick and I needed to change the focus so I took that picture. The mother had died three days earlier of starvation. I spotted her daughter on the way to a camp. Alone.

*

*

STEPH

And what did you do?

REBECCA

(beat)

I took that picture.

66

CONTINUED:

66

STEPH

..You didn't help her?

Steph stares at her mother in disbelief.

REBECCA

That's a very good question. I believe I helped her in my own way. You have to understand that your mother was trying to help in her way. Your father is trying to help by doing his biological research. And I take pictures. They're just not very pretty, its not a pretty world. But they need to be seen.

Rebecca sees a particularly tough photo.

REBECCA (CONT'D)

Close your eyes.

Steph does so. Rebecca has found the series of pictures she's looking for on the computer. More shots of the girl.

REBECCA (CONT'D)

So you see, this picture is from Dadaab, by the Somali border. The picture of that girl was seen on over two hundred front pages all over the world.

Rebecca takes her time, watching Steph's reaction.

REBECCA (CONT'D)

Two days after the picture went to print, the African Union arrived with more food, shelters and soldiers came to protect the camp.

Rebecca flicks through several strong shots from Dadaab.

STEPH

Why isn't this on TV everyday?

REBECCA

The world doesn't want to see it, or hear it or know anything about it.

STEPH

Why?

(CONTINUED)

66 CONTINUED: (2)

66

REBECCA

Racism.

*
*

Rebecca can see that Steph is moved.

*

In the background, Marcus has come in. He stands there quietly, watching Rebecca and Steph.

STEPH

Can I use these pictures? For my project?

Rebecca nods.

REBECCA

If you like, I can call someone I know. Someone who has a lot of material for your Africa project? I could help you with it...

*
*

Steph stops. Thinks it over. Takes her time.

STEPH

You think that would be ..OK?

REBECCA

I can call tomorrow.

*

Steph is still in that pensive mood when she eyes Rebecca thoughtfully for a moment.

STEPH

Did you help that girl?

Rebecca Takes her time then nods yes. Steph gives her mother a little smile.

*
*

Rebecca glances across at Marcus.

*

67 OMITTED - AMALGAMATED WITH SCENE 66

67

68 EXT. STREET IN DUBLIN - DAY

68

Rebecca and Steph walk along the sidewalk of a busy street downtown.

69 INT. AID ORGANIZATION, OFFICES - DAY

69

Rebecca and Steph are sitting in a simple sofa group, fruit on the table and a noisy coffee machine somewhere.

Steph looks at some photos as Rebecca is gazing out through the window. Some voices behind her, someone talking in pashtun.

The glass in it gives her a distorted view of the hectic Dublin street. The city.

69 CONTINUED:

69

The rooftops... She can hear sounds from outside.

The streets sound changes, become almost like those of Kabul. She can hear Kabul, the call to prayer from a minaret, the people thronging the streets.

When she looks again, she's looking down at a street scene in Kabul.

70 **EXT. STREET IN KABUL - DAY**

70

HIGH ANGLE SHOT of people crossing the street. A young girl stops. Looks up at us. It's Delaram. Her face is hidden in shadow. She looks straight into the camera. Her lips move, framing a word, but we can barely hear it.

A harsh, incongruous sound breaks the spell.

STIG (O.S.)

*

Rebecca?!

71 **INT. AID ORGANIZATION, OFFICES - DAY**

71

Rebecca rouses from her thoughts. Turns from the window to look for Steph who still sits there going through photos. The SOUND is that of the coffee machine racketing. She turns. And STIG is standing there.

*

STIG

*

What are you doing here?

Rebecca smiles. STIG is excited to see her as they hug.

*

STIG (CONT'D)

*

And where are you working these days?

REBECCA

Actually, I'm back home.

*

STIG

*

(pointedly)

OK?

He gives her a friendly grin, wanting to know more. But she's not discussing in front of Steph.

*

REBECCA

I'm taking time out, I am not covering conflict.

*

STIG

*

That's great, because I'm starting as Program Coordinator for the Norwegian Refugee Council in Kenya.

*

71 CONTINUED:

71

Rebecca smiles in anticipation of the offer that's about to come, shakes her head.

*
*

STIG (CONT'D)

*

They need someone who can document their response at the Kakuma refugee complex.

REBECCA

Well... I'm sure you'll find somebody.

STIG

*

There has been a solid increase in the numbers of refugees, both from Somalia and South Sudan. We need to show the urgent need for more response.

Steph is listening closely as Rebecca puts her hand up.

REBECCA

But I'm not going back.

*

STIG

*

Well, this is inside Kenya. It's not a conflict area.

STEPH (O.S.)

Is it safe?

Suddenly Steph is there. Rebecca stops him.

REBECCA

This is Steph. My daughter. We are getting some help with a school project.

STIG eyes her in. Steph shrugs.

*

STEPH

I found photos from South Sudan, and I want to write about it.

STIG smiles.

*

STIG

*

Your mother's photo? I bet you inherited her gift.

Rebecca isn't interested in flattery. Steph is absorbed in the photos of the children.

STEPH

What about the people there? The refugees?

71 CONTINUED: (2)

71

REBECCA

Thanks a lot for the offer. But
I'm all done.

STIG

OK. But the offer stands.

*

A beat

STIG (CONT'D)

Call me when you decide.

*

STIG goes off. Steph eyes her mother expectantly.

*

72 INT. REBECCA AND MARCUS'S HOUSE, KITCHEN - EVENING

72

Marcus is fixing supper. Lisa is playing with the kitten.
Steph is chatting excitedly, for the first time in a long
time.

STEPH

I got loads of photos.

MARCUS

So, it sounds like you two had
fun?

Steph smiles a small smile. Marcus raises an eyebrow at
Rebecca. She shrugs, happy.

STEPH

A guy wanted Mom to go to Kenya
Photographing a refugee camp.

Marcus looks across at Rebecca, baffled.

REBECCA

They just asked if I wanted to
go. And I said no.

Rebecca and Marcus lock eyes. Rebecca, uneasy now, starts
to eat. She glances over at Marcus who doesn't meet her
eyes, spooning out the food instead.

LISA

Imagine going to Kena!

STEPH

KenYa Lisa!

LISA

That's what I said!

MARCUS

No one is going to Kenya.

*

72 CONTINUED:

72

STEPH

The man said it was safe there.

Marcus gives Rebecca a look.

REBECCA

Steph, eat your broccoli.

Marcus comes back to it -

STEPH

We can go together? Like a mom
and daughter thing?

REBECCA

No, no, no. Out of the question.

STEPH

But it would be perfect for my
project? And it is safe, so why
not?

REBECCA

It's a lot rougher than you think,
Steph. It's no vacation.

STEPH

I know that.
But if we go together, the
situation will get more attention,
won't it?
In my class, anyway. Maybe the
whole school?

MARCUS

We need a bit of family time. To
be together, all of us.

Steph gets angry.

*

STEPH

Why do you have to decide
everything?

MARCUS

I don't decide everything.

STEPH

Yes you do. And you don't want
us to go, do you?

REBECCA

Steph, it's not that...

72 CONTINUED: (2)

72

MARCUS
(interrupts Rebecca)
Your Mom has just been in an
explosion.

*
*

STEPH
But it's totally safe! Why don't
you want me and Mom to do something
together?

MARCUS
Of course I want that. But not
long ago you were scared to death
when your mother was out on
assignment...

STEPH
So? I'm not like that any more.
Look at Mom and Grandma...

Marcus eyes Steph.

STEPH (CONT'D)
Do you want things between me and
Mom to be like that?

REBECCA
Steph!

Steph gets to her feet and walks away. Marcus looks across
at Rebecca.

73 INT. HOTEL, RESTAURANT - DAY

73

A group of marine biologists, colleagues of Marcus's, are
sitting around a table.

There are three of them with their respective wives,
girlfriends. Everyone is drinking and having a good time.

*

Rebecca feeling out of place scans the guests around the
table. BRIAN (35) has his eyes fixed on his lap most of
the time, but keeps looking up at Rebecca. She leans
towards him.

*

Brian gives Rebecca a sheepish look, then holds up his
Smartphone.

BRIAN
I'm googling you.

He looks down at his phone, then up at the people around
the table, who are all ears now.

Rebecca feels a bit put out and leans nervously back.

73 CONTINUED:

73

BRIAN (CONT'D)

I had no idea.

Brian scrolls through shots.

BRIAN (CONT'D)

You have some eye.

GIRLFRIEND

Wow, these are amazing, you are
so talented.

REBECCA

Thanks.

BRIAN

But...seeing all those terrifying
things...

GIRLFRIEND

It must be terrifying.

Rebecca smiles politely, tries to joke -

REBECCA

Trust me, anytime I start to talk
about my job it generally ruins
the evening!

Marcus jumps in, tries to turn it to a joke.

MARCUS

I would like to make a speech!

MARINE BIOLOGIST #1

Oh, not this year, Marcus.

MARCUS

Okay. I'm not going to make a
speech.

MARINE BIOLOGIST #1

The last two year Marcus has made
a speech saying that he will finish
his PhD.

Everybody is laughing.

MARCUS

Of course I have.

MARINE BIOLOGIST #1

So are you making a speech?

MARCUS

Definitely not.

(MORE)

(CONTINUED)

73 CONTINUED: (2)

73

MARCUS (CONT'D)

(beat)

But this year I'm going to finish
my PhD. Right?!

The company is laughing and shouting.

The company applauds. Marcus looks at Rebecca with
happiness.

The smartphone is on the table with one of her images.
Rebecca can't help as her eyes stray to it. Brian passes
the phone back, comes back to the conversation -

GIRLFRIEND

I can just imagine, it must be
like having one foot in one world
and one foot in another all the
time...

Marcus hopes this will change the topic -

MARCUS

(A beat)

Well, Rebecca is done with all
that anyway.

MARINE BIOLOGIST #1

What do you mean? You're not
going to quit, are you?

Rebecca nods.

BRIAN

No. You're a brilliant
photographer.

Rebecca is flattered, but tries to hide it.

MARINE BIOLOGIST #1

Has Marcus been putting pressure
on you?

Marcus smiles. Rebecca shakes her head.

REBECCA

The one that stays at home has
the hardest job.

That came out wrong. She tries again -

REBECCA (CONT'D)

I mean - sometimes the job that
is harder is for the one who is
left at home.

73 CONTINUED: (3) 73

Rebecca looks across at Marcus, as the Smartphone makes its rounds, people ooh-ing and aaah-ing. *

74 **EXT. BEACH - LATE EVENING** 74

Marcus and Rebecca are strolling along. Marcus stops. Rebecca stops too.

REBECCA
What are you doing?

Marcus wades out into the water. He stops after a while. He turns to her, holds out his hands.

Rebecca laughs. Glances around her.

Marcus lifts one foot out of the water. It's freezing.

Rebecca runs out to him,. Marcus pulls her to him. They're both freezing. Shivering.

MARCUS
See? You're right. You don't break...

Rebecca laughs.

MARCUS (CONT'D)
It's nice to see your eyes like that...

Marcus kisses her.

75 **EXT. OCEAN, UNDER WATER - DARK** 75

Dreamlike. Same as Sc#17. Rebecca is under water. Struggling, swimming to stay up.

REBECCA (O.S.)
You know what these women believe, before they kill themselves?

She spots Marcus coming into the light. She holds out her hand, but struggles to reach him.

REBECCA (O.S.) (CONT'D)
That they are already dead. But that now they are getting married to life.

But then, he leaps forward, and they clasp hands. He pulls her in, and they embrace.

REBECCA (O.S.) (CONT'D)
They celebrate it, like a marriage. The second they sacrifice their lives, they are resurrected.

76 **EXT. BEACH - LATE EVENING**

76

Rebecca and Marcus are still standing ankle deep in the ocean. They kiss. Then end.

Rebecca looks at Marcus.

MARCUS
Maybe you should bring her.

Off Rebecca's look -

REBECCA
What? Why?

MARCUS
Because she wants it so much.
And so do you.

Rebecca says nothing.

MARCUS (CONT'D)
She wants her mother. More than
her father right now.

REBECCA
Marcus-

MARCUS
It's fine. It's true. She's at
that age.

He takes a big breath.

MARCUS (CONT'D)
Can you promise me it's safe?

Rebecca looks at him, nods.

MARCUS (CONT'D)
One last trip...?
(half joking)
You're sure I can trust you?

REBECCA
Aren't you cold.

MARCUS
Wanna go home?

Rebecca laughs.

REBECCA
Yes!

They start running in towards the shore.

76 CONTINUED: 76

The sea is left dead calm. No sign of life.

77 **EXT. BEACH - EARLY MORNING** 77

The sun rises over the horizon. It hangs there, burning above the dark and cold ocean.

78 **OMITTED** 78

79 **EXT. REBECCA AND MARCUS'S HOUSE, DRIVEWAY - DAY** 79

There is a taxi in the driveway. The driver is stowing luggage in the trunk Steph is buzzing with excitement.

Lisa reaches out for her mother, and Rebecca lifts her up.

REBECCA
And you must look after Lucky properly while I'm gone.

LISA
I don't have anything else to do.

REBECCA
And Daddy.

LISA
Yesss..

A pause, as she fiddles with Rebecca's hair

LISA (CONT'D)
I thought you weren't going away again.

REBECCA
It's just for a few days. Maybe when I come back, the two of us can go off on a trip together too?

LISA
Yeah! I want to go to Australia. They've got platypuses...

REBECCA
Or maybe we could go to the Zoo?

LISA
Yes, right!
(a pause - then,
subdued)
The Zoo.

Rebecca smiles and kisses her.

79 CONTINUED:

79

Marcus goes to kiss Steph on the cheek but she's almost too big for that now. They hug..

MARCUS
You take care, now.

STEPH
Sure, Dad.

Rebecca and Steph get into the taxi, close the doors. Marcus leans down to the open window.

REBECCA
Relax. I will take care of us.

This is hard for him. But he manages to get there -

MARCUS
I trust you.

Rebecca smiles and kisses him. The taxi drives away as Marcus and Lisa wave.

80 INT. AIRPLANE, AFRICA - DAY

80

Rebecca and Steph sit together. Steph eyes the cameras Rebecca holds, and Rebecca gives her one, a smaller one. Steph weighs it in her hand.

REBECCA
You can have that one, if you like?

*

STEPH
Oh. Is it professional?

Rebecca smiles, nods.

REBECCA
I used that one in Afghanistan.
And in Libya, Eastern Kenya,
Colombia, Iraq.

Steph picks up a reporter's notebook.

STEPH
You can use this for notes, right?

Rebecca looks at Steph, proud yet worried at the same time. She fixes Steph's hair. Steph lets her.

Rebecca digs in her bag and gets out the necklace Delaram gave her.

REBECCA
This is for you.

80 CONTINUED:

80

Steph stares down at the necklace.

REBECCA (CONT'D)

It's from a great girl just like you. A girl who didn't have a lot to give, but wanted you to have this anyway.

STEPH

Who is she?

REBECCA

Her name's Delaram.

Steph fingers the necklace, somewhat embarrassed. Glances across at her mother, and stows the necklace in her bag.

81 INT. LANDCRUISER/EXT. KENYA - DAY

81

Outside, an arid, empty landscape rushes by. Rebecca and Steph, both wearing head scarves, are in the rear seat of a Toyota Landcruiser travelling through Kenya.

Steph peers out of the window, taking it all in.

82 INT. LANDCRUISER/EXT. KENYA, REFUGEE CAMP - DAY

82

They drive into the camp. There are white tents and primitive shelters everywhere. Steph stares, taking in the spectacle. Rebecca recognizes herself in Steph's inquisitive gaze.

83 EXT. REFUGEE CAMP, KENYA - DAY

83

Rebecca and Steph are walking through the camp with STIG, a representative of the Norwegian Refugee Council (NRC), a pleasant rough neck from Norway.

STIG

(to Steph)

The largest humanitarian situation in the world is right here in Kenya. There are over 1 million displaced people in this country. And the unique fact here, unfortunately, is the number of orphans.

Rebecca and Steph see the refugees standing in line at a water tap. Rebecca takes some shots. Goes to speak to TWO WOMEN REFUGEES in the line.

REBECCA

How long have they been here?

Stig translates, listens, translates back.

83 CONTINUED:

83

STIG
They came a week ago.

REBECCA
And their kids?

Stig translates the question, listens as the two women reply in low voices, then translates back.

STIG
Between them, they have lost four children. This one...

Stig points to one of the women.

STIG (CONT'D)
...She lost her only daughter two weeks ago. She also has a big boy. And he is... not good.

*

REBECCA
And where is he?

STIG
Here in the camp.

Rebecca takes more pictures. Steph can see her mother is in her element. She's a real pro.

Steph gets out her camera and follows her mother. At first it all seems strange. Then she starts taking pictures.

84 **EXT. NGO CAMP IN KENYA - EVENING**

84

A simple tent in a row of similar tents, all bathed in the evening light. We are just outside the Refugee Camp. Inside, we can hear Steph and Rebecca talking.

*

85 **INT. TENT, NGO CAMP IN KENYA - EVENING**

85 *

Rebecca and Steph lie side by side under mosquito netting in the simple TENT. It's hot. They can hear all the sounds from the camp outside. It's impossible to sleep.

*

Rebecca is lying there, scrolling through the shots on her camera.

STEPH
Why did you start taking pictures of war?

Rebecca looks sideways at Steph. Ponders for a moment.

85

CONTINUED:

85

REBECCA

Anger, I was such an angry person
when I was younger. And with the
camera, when I photographed
someone, it helped me. Doing
something meant the anger wasn't
eating away at me, it calmed me
down, gave me purpose.

*
*
*

*
*

STEPH

Are you still angry?

Rebecca thinks that one over, strokes Steph's cheek.

REBECCA

(pause)

Yes. But I learned to live with
it, work with it. Something
changed.

*

STEPH

What do you mean?

*

REBECCA

I want people to see. I want
them to choke on their coffee
when they open the paper and see
the pictures I took.

(A beat)

*
*
*
*
*

REBECCA (CONT'D)

Some people think i'm naïve. But
how else can I be? There's no
other option except to hope.
I look at you. You're here. You're
interested and this gives me hope.
Real hope. Because it's real.
It's right here. I can touch
it..

*
*
*
*
*
*
*

STEPH

But what if people don't care?

*
*

REBECCA

Then I just need to take a better
picture.

STEPH

Were the suicide bombers angry
too?

REBECCA

Yes of course. But oddly enough
their anger turned into happiness
when they gave up their life for
their cause. When the world sees
them.

*

(CONTINUED)

85 CONTINUED: (2)

85

STEPH

Like you.

Steph scoots close to her mother. The two of them lie there staring up at the mosquito net. Steph closes her eyes.

*
*
*

STEPH (CONT'D)

Good night.

REBECCA

Good night.

86 EXT. REFUGEE CAMP, KENYA - DAY

86

Rebecca and Steph are out taking pictures. They have gone with Stig to a part of the camp with new arrivals. Stig has two OTHER EMPLOYEES from the Refugee Council with them. One of them is a local driver.

The other is a Norwegian woman.

STIG

For safety reasons, we can only stay here ten minutes.
(beat)

REBECCA

I thought this place was safe.

STIG

The tension between different clans has increased in the area lately.

Rebecca is fired up now. She photographs some women walking down the path between the tents. Tries to get to talk to them. Steph takes pictures of some children clustering around her.

Stig comes over, translates. But the women Rebecca wants to photograph are afraid, and shrink back. Then a number of YOUNG MEN appear some distance away.

Rebecca photographs them from a distance.

STIG (CONT'D)

Be careful.

The young men go over to the women Rebecca has just been talking to. They raise their voices. The women stand up for themselves, but a violent quarrel erupts. The group of onlookers around Rebecca move away,. Rebecca captures it all with her camera.

86 CONTINUED:

86

STIG (CONT'D)

We must go return to the car.
Now.

Steph goes over to her mother, grabs her hand.

STEPH

Mom, come on!

Rebecca is focused on the young men harassing the women, but Stig drags her away. Rebecca looks across at Steph, and then they swiftly return to the Landcruiser.

87 EXT. REFUGEE CAMP, BY THE LANDCRUISER, KENYA - DAY

87

Rebecca opens up the back door of the vehicle and helps Steph inside. Stig jumps behind the wheel. Steph scoots across to make room for her mother, but as Rebecca is about to get in beside her, they hear shots. Rebecca ducks.

Rebecca turns her head to where the shots are coming from. She's drawn to the conflict. And instead of getting in beside Steph, she closes the car door. Speaks to Steph and Stig through the open window.

REBECCA

Take my daughter back to the camp
now!

*
*

Rebecca is more commanding than we have ever seen her.

*

Stig looks across at the conflict going on, people coming out of their TENTS.

*
*

STIG

You must come, Rebecca. Now! We
are responsible for your safety.

REBECCA

I'll take responsibility for my
own safety. I know what I am
doing! Now get my daughter out
of here!

*
*
*
*

STEPH

Mom! You have to come with us!

REBECCA

(with an intensity
but low)

Steph, look at me. Listen to me.

*
*
*

She takes her face into her hands.

*

87 CONTINUED:

87

REBECCA (CONT'D)
You are going to be fine. You
are going to a safe place with
Stig. You have to leave NOW!

*
*
*
*

Rebecca is really keyed up. She stares at Steph for a moment.

STEPH
Mommy! Mommy!

Rebecca sees the car off. Follows it until it disappears. She then turns her back towards the fight.

*

88 EXT. REFUGEE CAMP, KENYA - DAY

88

People are passing her, desperate. She moves carefully as she takes pictures of the people running away. She falls to the ground.

A young man with an assault rifle comes running past in the distance. Shots ring out. Rebecca falls over again. A MAN runs by and dives into a shack to hide. Rebecca goes after him to seek shelter.

89 INT. SHACK, REFUGEE CAMP, KENYA - DAY

89

Rebecca crouches down in the darkened shack. The man is scared to death and babbling away under his breath in a incomprehensible language. He points towards where the voices are coming from outside.

Rebecca sits in motionless silence, listening to voices yelling and the sound of mayhem.

Finally she dares to peer out through a crack in the wall and sees:

The young men beating some other men with their weapons. She photographs them through the crack with a telelens.

She sees some men running in and out of TENTS, stealing food and beating refugees as they go. Rebecca moves closer to them. She photographs terrified refugees milling around, being pursued by the men.

*

A man stops, brings up his rifle and fires a burst. Two or three refugees fall to the ground some ten metres away. Rebecca photographs the shooting from the shelter.

All of a sudden, a jeep full of policemen roars into the area.

The attacking men start to fall back, and one of them is shot dead by a policeman. The jeep continues to pursue the attackers, and then all goes quiet.

89 CONTINUED: 89

Rebecca stays in the shack until it's totally quiet outside. She peers out through the crack again. There's no one out there. She creeps out.

90 **EXT. REFUGEE CAMP, KENYA - AFTERNOON** 90

Rebecca scans the area, she photographs the dead, the wounded, people in shock. This is where the story is.

Rebecca pauses, looks down at her camera and starts to scroll through the shots she's taken.

91 **EXT. OUTSIDE REFUGEE CAMP, KENYA - EVENING** 91

Rebecca walks out of the camp. Stig is waiting there for her with the Landcruiser. He gives her a look.

STIG
People got killed.

REBECCA
I know. Where's Steph?

STIG
At the camp.

Stig gives Rebecca a long, hard stare. Rebecca doesn't quite know what to say. She retorts: *

REBECCA *

The camp is not protected. Where is the protection for this place and these people? *

STIG *

We do everything we can here, but we are obliged to withdraw from violent situations. *

REBECCA *

But how can the UN or African Union allow this to happen? They need to be protected. *

STIG *

I have been saying this in reports to the UN for the last year, and I will do so again tonight. But this is not our jurisdiction. We are no use dead, Rebecca. *

REBECCA *

I need to send these pictures to New York.

Rebecca circles the car, and they both get in.

91 CONTINUED:

91

STIG

I will ask you never to do that
again as long as you are under my
jurisdiction. Are we clear?

REBECCA

I need to send the pictures.

*

STIG

Sure.

The car drives away.

92 **EXT. NGO CAMP IN KENYA, TENT - EVENING**

92 *

Rebecca goes up to her and Steph's TENT. Tries to get
in, but the door is locked. A light is burning inside.

*

REBECCA

Steph?!

(no response)

Steph. It's Mom.

Rebecca sees a shadow move inside. She leans close to
the door.

She can hear Steph move close to it on the other side.

REBECCA (CONT'D)

Steph, I'm here now.

It's still dead quiet in there. Rebecca leans close.
She can almost feel Steph in there.

REBECCA (CONT'D)

Let me in....

There's the sound of the door being unlocked. Rebecca
opens it and goes swiftly inside.

93 **INT. NGO CAMP IN KENYA, TENT - NIGHT**

93 *

Steph is getting back into bed. Rebecca Stands there
gazing down at Steph lying with her back turned. She
perches on the bed and strokes Steph's back.

REBECCA

Steph. I'm so sorry that you got
scared.

STEPH

I wasn't scared!

Rebecca says nothing. Steph covers up, away from her.

STEPH (CONT'D)

I'm just tired...

(CONTINUED)

93 CONTINUED: 93

Rebecca doesn't know what to say. She strokes gently over Steph's hair.

94 **EXT. NGO CAMP IN KENYA, OFFICE - NIGHT** 94

Rebecca sits over the screen of her laptop. She's downloading the photos from her camera, and sending them.

95 **INT. LANDCRUISER/EXT. KENYA, ROAD TO AIRSTRIP - MORNING** 95

Stig and a driver are taking Rebecca and Steph to the airstrip.

Rebecca looks across at Steph, gives her a smile. Grips her hand. Steph is staring out of the window. Five white painted military vehicles with UN markings pass by, heading for the camps.

Rebecca nods.

STIG
(making peace)
We received a message. They are
flying in soliders from the UN.
There is power in your camera.

*

Rebecca looks at him but then they pass a number of oblong mounds by the roadside. People are standing around among them, digging. Stig looks at Rebecca. People are silently burying their dead from last night.

Rebecca eyes Steph, who tries to avert her gaze. As they pass by something very disturbing, Rebecca covers Steph's eyes.

Steph moves away, but she is shaky.

STEPH
I'm not a baby.

Rebecca is totally conflicted. So is Steph.

96 **EXT. KENYA, AIRSTRIP - MORNING** 96

Rebecca and Steph waiting beside the tiny airstrip while the little aircraft is loaded with their luggage. Steph is shaken by what she has been through.

STEPH
Don't say anything to dad. About
yesterday.

REBECCA
(taken aback)
Why?

96 CONTINUED:

96

STEPH
Just don't tell him anything.
Please.

Rebecca sits there for a moment, says nothing. Steph looks desperate.

REBECCA
Ok. But we will talk about this
Steph. We have to... soon.

97 **EXT. REBECCA AND MARCUS'S HOUSE - DAY**

97

A taxi drives up the driveway. Rebecca and Steph get out. Rebecca breathes in the fresh air.

Lisa comes running out of the house, followed by Marcus, a smile on his face. Rebecca hugs Lisa and lifts her up. Then she kisses Marcus. Marcus picks up their bags as the taxi drives away. Marcus ruffles Steph's hair.

Steph moves away from her father.

*

MARCUS
I'm sure you've got lots to tell
us.

REBECCA
Yes..
(with a look at
Steph)
But we're so tired too.

LISA
Have you brought me a present?

REBECCA
Of course I've brought you a
present!

98 **OMITTED**

98 *

AND
99AND
99100 **EXT. REBECCA AND MARCUS'S HOUSE - EVENING**

100

Rebecca and Lisa are searching around the house for the cat.

LISA
Kit-kitty-kitty... Come on, Kitty?

REBECCA
Cats aren't faithful, like dogs.
They're loners, independent, they
go their own way.

100 CONTINUED:

100

LISA

When I find her, I'll never let
her out again.

REBECCA

You have to dare to let her be
free. Cats always come back.

*

LISA

But she's so little. She wouldn't
make it out there by herself. I
wouldn't.

REBECCA

Cats have nine lives, you know.

LISA

That's what Grandma said. What
does that mean? Like in a computer
game? If you die, then you die,
don't you?

REBECCA

No. Cats are always all right.

Rebecca eyes Lisa, puzzled.

REBECCA (CONT'D)

Grandma? When did you speak to
Grandma?

LISA

She was here the day before
yesterday. She bought me a dress.
But it was too small.

Rebecca eyes Lisa as she continues the search.

101 OMITTED

101

102 INT. REBECCA AND MARCUS'S HOUSE, KITCHEN - DAY

102

Rebecca is gazing out of the window at Steph and Lisa,
who are over at the edge of the woods looking for the
kitten.

MARCUS

She's staying at Howth Castle.
Isn't it a good idea to go and
see her? .

Rebecca shakes her head. Marcus sighs and moves off.
Rebecca watches as the refraction in the old glass pane
makes the kids appear and disappear as they move around
out there.

102 CONTINUED:

102

MARCUS (O.S.) (CONT'D)
There's something wrong with Steph.

REBECCA (O.S.)
(on her guard)
Oh? What?..

Then the children are gone. Leaving Rebecca sitting there, troubled.

103 INT. REBECCA AND MARCUS'S HOUSE, WORK ROOM - EVENING

103

Rebecca's working on the pictures she took in Kenya. All of a sudden, Marcus is behind her.

MARCUS
..I don't know.

Marcus peers down at a shot from Kenya. There's a determined look in his eye. He pulls up a chair by Rebecca. Takes his time, then locks eyes with her.

MARCUS (CONT'D)
Show me the worst pictures you've got.

REBECCA
What?

A feeling of unease washes over Rebecca. Control of this situation has slipped away from her.

MARCUS
I want to see the most horrible pictures you've taken. Ever.

Rebecca gives Marcus a long, level look.

REBECCA
Why?

MARCUS
I don't know. I just want to.

Then she opens some files on her computer. They are dated:

Mogadishu 1996. Libya/Syria 2012-13. Somalia 2006. Faryab 2003, Afghanistan 2003, Eastern Congo 2009. South Ossetia 2007. Northwest Pakistan 2012. Afghanistan 2013 etc.

She shows Marcus pictures from Liberia. Marcus stares, becoming more and more shocked.

MARCUS (CONT'D)
(in a low voice)
What's that?

103 CONTINUED:

103

Rebecca eyes Marcus as he stares at the screen.

REBECCA
Some rebels killing a family in
their own house.

MARCUS
And where are you?

REBECCA
Hiding in a house across the road.

Rebecca sees Marcus's face contort in revulsion as a particularly brutal image comes on screen.

MARCUS
Show me some more.

Marcus nods to her.

Rebecca scrolls through war photos. Glances at Marcus, who just sits there taking them in.

MARCUS (CONT'D)
And these have never been
published?

REBECCA
No.

MARCUS
Too brutal?

She doesn't answer, but opens a new file, and we see a cluster of icons on the screen. The first is a video file.

MARCUS (CONT'D)
What's that one?

Rebecca shakes her head.

MARCUS (CONT'D)
Show me.

She presses play. A Video Clip: Hand held footage of a street in Monrovia. The camera is jiggling around. Someone cries out, there's firing in the distance, and suddenly there's a whistling sound, getting louder.

The camera shudders, and suddenly it's lying on the ground. The whistling sound stops as the RPG ploughs into the ground with a dull thud. For a moment everything is silent. Someone calls out nearby. Legs appear in the frame, running away. Someone is weeping, and someone else starts to laugh hysterically close by.

103 CONTINUED: (2)

103

We hear Rebecca's voice on the sound track, talking to herself in a state of shock.

REBECCA (O.S.)
Holy, holy, holy god...

The camera starts to move again, and the image fades to black.

Rebecca looks somewhat put out.

MARCUS

And?

REBECCA

It was a dud.

Marcus sits there, at a loss for words.

MARCUS

So you should really be dead more than once?

Rebecca shakes her head, a sheepish grin, tries to grin it off. Marcus is shaken.

Rebecca eyes the three images from Kabul - the ones she didn't send Jessica. She stares at them, considering. Then puts the screen in sleep mode, and it goes black.

There's a moment's silence.

Hesitantly, Rebecca turns to Marcus. He is on his feet. Taking some steps, and for a moment, out of balance. He eyes her in. Shakes his head. She reaches for him. Holds him to her, holds him hard, then kisses him.

Rebecca and Marcus are close. Holding each other. Touching. Marcus wants to keep Rebecca safe from what he has seen. A moment more intimate than sex.

*

CUT TO

103A OMITTED

103A*

104 INT. BEACH - MORNING

104*

Rebecca jogs on the beach.

Rebecca is running hard, pushing herself to the extreme.

105 OMITTED

105

AND

AND

106

106

107 OMITTED

107

108 **EXT. FRONT OF THE HOUSE - BACK YARD - EVENING** 108

Lisa and Marcus is sending up paper night balloons. They light up the darkness. They're happy.

Rebecca gazes at Lisa holding some sparklers dancing through the air.

We see the silhouettes of Marcus and Lisa with the sparklers out on the field, with the large evening sky behind them.

Close up. A sparkle getting closer and closer as it waves from side to side. Into a ultra close up. CUT TO:

109 **EXT. SQUARE IN KABUL - AFTERNOON** 109

Like a dream; The explosion in a close up and slow motion. A fire is breaking out. It fills the image.

110 **EXT. OCEAN, UNDER WATER - EVENING** 110

Like a dream; A night time swim, as scene #17. Rebecca floats on the surface. We see her from underneath.

WE HEAR THE SOUND OF THE WAVES. IT GROWS IN VOLUME.

Underwater, she is up close to someone else's body. Steph's. We see the bodies weightless, dreamlike.

111 **EXT. BEACH - AFTERNOON** 111

We see the waves breaking on the beach. The wind blows through the trees. The sky is wild and stormy. Rebecca is out running on the path that runs along the coast. She's exhausted, sweaty and soaked, but forces herself onwards.

111A **EXT. OCEAN, UNDER WATER - EVENING** 111A

Like a dream; Underwater, Rebecca is up close to someone else's body. Steph's. We see the bodies weightless, dreamlike.

WE HEAR THE SOUND OF THE WAVES. IT'S BEEN REDUCED IN VOLUME.

112 **OMITTED** 112

113 **INT. REBECCA AND MARCUS'S HOUSE, STEPH'S ROOM - AFTERNOON** 113

Rebecca who has just showered comes into Steph's room. She sees the camera connected to the computer on the desk. She eyes it. Steph is sitting on the bed.

*

REBECCA

*

Steph?

*

(CONTINUED)

113 CONTINUED: 113

Steph jumps. Turns around, embarrassed. *

STEPH *

Hi. *

She is on edge. Rebecca is worried. *

REBECCA *

Steph, Are you okay? *

Steph stares at the screen ignoring her mother, being very cold. *

REBECCA (CONT'D) *

Will you talk to me? *

Steph shakes her head. *

REBECCA (CONT'D) *

Can we talk about what happened in Africa? *

A beat *

REBECCA (CONT'D) *

I think it's time I talk to your father. *

STEPH *

No. *

REBECCA *

Why? *

STEPH *

You lied to dad. *

Rebecca backs off a little changing the subject. *

REBECCA *

How are you getting on with downloading the pictures? *

STEPH *

I haven't really started doing it yet. *

REBECCA *

Can I help you? Is that okay? *

Steph doesn't react. *

Rebecca starts downloading the pictures. All the images appear on the screen. Rebecca opens the files in Finder and the videoclips appears all. The last clip on the top: The clip starts to play. *

113 CONTINUED: (2)

113

Video clip: We see the interview Steph was doing. We see the huts and tents of the refugee camp. Then all of a sudden, we hear Stig telling them to return to the car immediately.

The camera dances around. We see Rebecca and Stig hurrying back to the jeep.

Steph starts backing away. Marcus is in the doorway. He feels the tension in the room noticing that something is wrong.

MARCUS

Is everything okay here?

As the video continues to play, STEPH runs out of the room. REBECCA presses stop on the video and walks out of the room after STEPH. MARCUS starts the video again, REBECCA stops at the doorway.

REBECCA

Stop Marcus.

MARCUS holds up his hand to back her away from the computer.

The video clip continues: Steph climbing into the NCR Landcruiser as we hear gunfire very close to the car.

Rebecca slamming the door closed, saying that Steph is safe. Just drive. Stig wanting to stop her from going.

REBECCA (CONT'D)

I'll take responsibility for my own safety.

STEPH

Mom! You have to come with us!

Rebecca is clearly keyed up. What's happening in the camp is drawing her in.

REBECCA

You're safe now. I'll be fine, I promise.

Rebecca turns her back on her daughter and runs off towards where the fight is going on.

STEPH

Mommy! Mommy!

The camera is dancing around again. We see Rebecca running towards where the gunfire is coming from, and Steph's terrified face on the tape.

Marcus sits there in disbelief.

(CONTINUED)

113 CONTINUED: (3)

113

MARCUS
What the hell is this?

*
*

REBECCA
This isn't what it looks like.
It...

*
*

THE SOUND FROM THE LAPTOP PLAYS IN THE BACKGROUND We hear yet another, even more desperate excerpt with some gunshots further away, Steph calling out for her mother again.

*

Marcus stares at Rebecca. She tries to compose herself.

*

REBECCA (CONT'D)
It was all perfectly OK. And
Steph was in safe hands...

*
*

MARCUS
(bursts out)
Safe hands...?

*
*
*

REBECCA
Yes. Steph and I have already
talked this through.

*
*

Marcus stands there, looking her up and down. He can't believe what he's seeing and hearing. Then he marches out of the room.

*
*

114 INT. REBECCA AND MARCUS'S HOUSE, KITCHEN - AFTERNOON

114*

Marcus goes out into the kitchen. He sees that Steph has gone out. Lisa is outside also, playing. Rebecca comes in behind him.

REBECCA
I was never in any real danger.
I've said I'm sorry. But of course
I wouldn't want to do it again....

Marcus stares at Rebecca. Then he walks straight past her, and out of the room. Rebecca wants to go after him, but clutches her side. It's hurting badly. She pauses.

REBECCA (CONT'D)
Aah...

Then she moves on.

115 INT. REBECCA AND MARCUS'S HOUSE, WORK ROOM - AFTERNOON

115

Rebecca follows Marcus as he goes into their work room. He's rummaging around in there, looking everywhere, until he opens her closet.

He roots around and finds her camera bag. Drags it out.

115 CONTINUED:

115

REBECCA
What are you doing?

He finds her work clothes, grabs them. Shoves them in her face.

MARCUS
Smell these! Do you know what they smell like?! They smell like death! You smell like death Rebecca!

Rebecca tries to stop him, but when she grabs for the bag Marcus wrenches it away, making her lose her grip.

Her camera falls out. Rebecca grabs it. Marcus goes to grab it back.

Rebecca instinctively holds it up in front of her face, to protect herself.

Marcus stares at her.

MARCUS (CONT'D)
Are you going to take a picture of us?

Rebecca, equally stunned, lowers the camera. Marcus marches out. Rebecca goes after him.

116 INT. REBECCA AND MARCUS'S HOUSE, HALLWAY - AFTERNOON

116

Marcus opens the door, swings the bag sending it flying through the air to land with a broken crash. .

MARCUS
I don't want that shit in my house any more. I don't want you in my house anymore

117 EXT. REBECCA AND MARCUS'S HOUSE, DRIVEWAY - AFTERNOON

117

At a total loss, Rebecca, almost walking as if a ghost, numb, goes out and picks up the bag.

She walks back towards the front door, but Marcus comes down the steps and bars her way.

MARCUS
Get out!

REBECCA
Listen, stop this.

MARCUS
No.

117 CONTINUED:

117

Marcus shoves her away.

LISA (O.S.)
Daddy?

Marcus and Rebecca turn round. Lisa is standing there in the doorway watching them. She's scared rigid.

MARCUS
Lisa, go in and find Steph.

LISA
What are you doing?

MARCUS
Lisa, listen to me! Go and find Steph!

Lisa gets scared and starts to cry. She runs off.

REBECCA
You're scaring her.

Marcus starts to laugh, shaking, almost in tears.

MARCUS
I lie awake with her almost every single night. Her and Steph both. They're tired at school because they can't sleep. They don't do well at school, they can't concentrate. They're afraid you're going to die.
(beat)
And I'm scaring her?

Marcus is breathing hard, trembling with anger. He makes for the door. Rebecca goes after him, but he shuts it in her face. *

REBECCA
Please, please stop this, Marcus.
Please... Just let me explain.
This is totally ridiculous. I
can't believe this... *

Rebecca pounds on the door. Then she turns towards the corner of the house, where Lisa and Steph are standing watching her. She smiles at them. The girls shrink back, but Rebecca makes for them. Reaches out and holds them close.

REBECCA (CONT'D)
You don't have to be scared. It
will be all right. *

Rebecca looks around, sees the car in the drive.

(CONTINUED)

117 CONTINUED: (2)

117

REBECCA (CONT'D)
Would you like to go for a drive?
Until Daddy has calmed down a
bit?

The girls look confused.

REBECCA (CONT'D)
We can go for ice cream, or
something. Or to the zoo? Don't
you want to go to the zoo?

Lisa shakes her head as Rebecca takes them by the hand
and leads them towards the car.

LISA
Mommy, I have to pee.

REBECCA
You'll be OK. Soon.

LISA
No, now...

MARCUS (O.S.)
Steph? Lisa?

Rebecca glances behind her. Then she starts to make for
the Land Rover at a run, grasping the girls by the hand,
her camera bag on her back. Lisa starts to cry again.

LISA
Mommy!

Marcus comes around the corner of the house, and sees
what's going on. He starts to run towards them.

Rebecca wrenches the car door open.

REBECCA
In the car. Come on.

She shoves Lisa into the car. She is still crying.

REBECCA (CONT'D)
You'll be safe in the car with
me..... OK?

LISA
Daddy!

Rebecca grabs hold of Steph, but she won't comply.

REBECCA
Steph! Come on!

117 CONTINUED: (3)

117

Rebecca yanks hard at Steph, gets her into the car and locks the door behind her.

Marcus is getting close to the car. Rebecca turns towards him.

MARCUS

Rebecca! Stop!

118 **EXT. REBECCA AND MARCUS'S HOUSE/INT. CAR - AFTERNOON**

118

Rebecca opens the driver's side door, tosses her bag inside and gets behind the wheel. She slams the door closed and activates the central locking. Right then, Marcus reaches the door and tries to pull it open, but it's locked. Lisa is crying, screaming. Steph is crying too. Steph tries to open the door to get out, but can't. The child lock is engaged.

REBECCA

Take it easy. We're off now.

STEPH

Mom, I want to get out!!

MARCUS

(outside)

Rebecca. Open the door.

Rebecca starts the engine and jams the car in gear.

MARCUS (CONT'D)

Rebecca! Open this door! NOW!

Marcus pounds on the window. Lisa is scared witless, howling and weeping.

As Rebecca turns to see where she is reversing, she notices that Lisa's pants are soaked with urine. She has wet herself. *

She has also cut herself a little on the arm with the car door, she stares at the blood, so does Steph. Marcus runs around the car and tries to open the door on Lisa's side, running along beside the reversing vehicle.

MARCUS (CONT'D)

Steph! Open the door!

Steph reaches across Lisa and yanks the handle. The door opens. Marcus wrenches the door open and pulls Lisa out.

Steph jumps out after her. Lisa throws her arms around her father's neck, while Steph goes running into the house.

Rebecca watches Marcus carry Lisa into the house. She slumps behind the wheel.

(CONTINUED)

- 118 CONTINUED: 118
- A cry comes from inside the house. She sits there for a while with the alarm sounding for a door not properly closed.
- Then she puts the car in gear and drives away, the alarm for the back door still sounding.
- 119 EXT. ROAD - EVENING 119
- The Land Rover lies idle by the roadside. Rebecca is shaking and trembling, feeling faint. She drinks some water from a stream beside the road. Rinses her face with unsteady hands.
- 120 INT. CAR/EXT. ROAD - EVENING 120
- Rebecca is driving around in the gathering dark. She has no idea where to go. Her cell phone rings. It's Jessica. Rebecca puts the phone aside.
- 121 EXT. THERESA'S HOUSE - EVENING 121
- Rebecca drives up to Theresa's house.
- Walks up to the front door. Hesitates, then rings the bell. Tom opens up.
- He takes one look at Rebecca and realizes she's in a pretty bad shape.
- 122 INT. THERESA'S HOUSE - EVENING 122 *
- Tom hands Rebecca a hand-towel and a stiff drink as she sits on the sofa, trembling. Rebecca looks up at him. *
- REBECCA (cont'd) *
- Is it normal for mothers... not *
- to see their children?
- Tom tries to smile, but it's not that easy. He sits beside her, reaches out to her, friendly, knows that she needs this. *
- TOM *
- Rebecca, you are a very good *
- mother.
- He has said it very gently. She looks in his eyes. The sadness there. And suddenly she starts to cry. It pours out of her. An animal sound escapes. *
- Tom is concerned. He reaches out a hand to her as she starts to come apart. *
- TOM (CONT'D) *
- It's ok. *

122 CONTINUED:

122

She clasps him to her almost hard enough to strangle him,
embraces him hard.

REBECCA

I don't know what to do... I'm
sorry!

Suddenly she starts to tremble.

TOM

Rebecca, it's ok.

She buries her head in his shoulder, clings so hard to
him

REBECCA

Is this even happening? I feel
like a ghost, this doesn't feel
real...

Rebecca buries herself in Tom and she clings to him like
a child.

TOM

Let it go.

Rebecca cries and cries.

Theresa steps into the living room and goes over to them.

THERESA

Rebecca?

Theresa and Tom look at each other. Theresa tries to
hold her up but it's no use. Rebecca is almost
unreachable, out of control, coming apart.

REBECCA

I'm sorry, I'm sorry, I'm sorry!
Please! I'm so sorry!

Theresa slaps her, hard. Rebecca stops for a moment.
Stares at Theresa who has concern and love in her eyes.

THERESA

Rebecca...

It seems to bring her back to reality, slowly. But still
in a haze.

REBECCA

Yes.

THERESA

You have to be a mother now. You
have to be strong.

122 CONTINUED: (2) 122

Rebecca tries to nod. Finds a strength from somewhere. *

REBECCA *

Yes, ok... yes, thank you. *

123 OMITTED 123 *

124 INT. THERESA'S HOUSE, SPARE BEDROOM - MORNING 124

On the window ledge is a glass, turned upside down. Inside is a fly. Rebecca has been sleeping in the spare room. *

She wakes up and starts to gaze at the fly inside the glass. *

She takes the glass off, but the fly is dead.

125 INT. THERESA'S HOUSE, HALLWAY - MORNING 125

Rebecca comes into the living room. She can hear voices from the kitchen. She leaves quietly. *

126 EXT. REBECCA AND MARCUS'S HOUSE - DAY 126

Rebecca pulls up outside their house in the Land Rover. There's no one home. But everything here is a reminder of what she no longer has. She stares at the toys and bikes strewn around in front of the house. Rebecca lets herself in, and steps into the hallway. *

REBECCA

Hello?

Silence. She turns, listens, thinking she can hear the children's voices. Rebecca hurries away, making for the back of the house.

127 EXT. BACK OF THE HOUSE, FIELD - DAY 127

Rebecca runs into the field. She walks around in the tall grass. Listening.

She hears another sound. Miaowing.

Rebecca follows it, further on, towards some trees.

She can hear the sound louder and more clearly. And up there in the tree, she can make out something moving.

She moves slowly towards the tree, and there, clinging on to a branch is...

Lucky!

128 **EXT. REBECCA AND MARCUS'S HOUSE - DAY**

128

Rebecca goes up to the house. She puts the cat inside, and remains standing in the doorway, afraid to go in.

Right then, Marcus drives up. He parks. Lisa is with him. Rebecca walks towards them, but comes to a halt as Marcus stops in his tracks and places a protective arm around Lisa. Marcus looks at Rebecca. This is hard for him. Lisa stands there looking on, confused and frightened.

MARCUS

Go on inside, Lisa.

*

Lisa gives Rebecca a long look. She doesn't know whether to go over to her mother or not. She hesitates, then goes inside, looking over her shoulder.

*

*

They stand there face to face. Lisa sticks her head out the door, eyes fixed on her mother. Waves hesitantly.

*

MARCUS (CONT'D)

*

Bye.

*

Marcus turns on his heel and goes inside.

*

129 **INT. CAR/EXT. SCHOOL - DAY**

129

Rebecca spots Steph walking along with some of her friends. School has come out. She pulls over and jumps out of the car.

130 **EXT. SCHOOL - DAY**

130

Rebecca is just a few metres ahead of Steph and her friends, who are walking towards her. Steph sees her mother, and stops dead. Stares hard at her. Her friends look Rebecca up and down.

REBECCA

Can I have a few minutes, Steph?
It's important.

Steph, put on the spot here, gets angry.

REBECCA (CONT'D)

Please.

Steph turns to her friends, who step back. Then Steph slowly goes over to the car with her mother.

131 **INT. CAR/EXT. SCHOOL - DAY**

131

Rebecca and Steph sit together in the car.

131 CONTINUED:

131

REBECCA

Your hair... It looks lovely.

Steph says nothing.

REBECCA (CONT'D)

Did you get my message? For you
to call me?Steph nods. Rebecca reaches out to stroke Steph's hair
but she jerks her head back.

REBECCA (CONT'D)

I love you. And I'm so sorry

Rebecca can't go on. Steph gazes at her for a long moment.

STEPH

OK. Was that it?

Rebecca can't speak. Steph is about to get out of the
car, but Rebecca holds her back.

REBECCA

Soon you'll be grown up, and you'll
be trying to find out who you
are. Then you'll understand that
there are some things you can do
nothing about. Things you have
inside you. I started something
out there I can't just walk away
from. It has to be finished.Rebecca's cell phone rings. It's Jessica. Rebecca puts
the phone aside.

STEPH

When, Mom? *

REBECCA

I made a big mess out of our lives
and I hope that one day you'll be
able to forgive me. *
*

Steph glares resolutely at her mother. *

STEPH

(blurts)

It would be easier if you actually
were dead. Then everyone could
be sad together ..once and for
all. *Rebecca is speechless. They sit together in silence for
a moment. Steph is distraught, at the end of her tether.

131 CONTINUED: (2)

131

She spots Rebecca's camera between the seats and picks it up, points it at Rebecca. Then she starts to shoot, keeping her finger on the button so the motor drive whirrs, taking shot after shot. Fires it, as though it were a gun.

Rebecca sits there without moving, feeling naked. Finally the camera stops working. The memory card is full.

Steph puts the camera aside. It's dead quiet in the car. Rebecca is in shock, and Steph is still distraught.

Steph opens the door and gets out of the car.

REBECCA

Steph!

Rebecca stays sitting and watches Steph walk on up the road. Her friends go after her, surround her, put their arms around her, comforting her.

Rebecca is numb. On the verge of tears.

132 INT. HOWTH CASTLE, LOBBY - AFTERNOON

132

Rebecca steps up to the desk of an upscale hotel. *

A young man with oily, slicked back hair gives her a taut smile, looks her up and down.

RECEPTIONIST

How may I help you?

REBECCA

There should be a literature conference going on here. I want to get hold of Mrs. Thomas. Elisabeth Thomas. Can you get her for me? *

The Receptionist, ever courteous, consults his screen. Gets up the conference info.

RECEPTIONIST

And who may I say is here for Mrs. Thomas?

REBECCA

Her daughter.

The Receptionist nods, finds what he needs,

RECEPTIONIST

I think they're due to have dinner, about now. You can try in the Drawing Room.

132 CONTINUED: 132

The Receptionist points the way, surprising Rebecca somewhat. She dithers a moment, then makes for the bathroom.

132A INT. HOWTH CASLE, BATHROOM - AFTERNOON 132A*

Rebecca stands over a sink with her face in her hands.

She is breathing deep into the water in her hands. She runs the water down her face. She looks into the mirror getting ready, takes a deep breath. The door slams behind her. Ready, takes a deep breath. The door slams behind her.

133 INT. HOWTH CASTLE, DRAWING ROOM - AFTERNOON 133

Rebecca makes her way through some reception rooms. She hears some voices from the far end, follows.

Several groups of people stand around, conversing. Most have drinks in their hands and don't notice Rebecca.

Standing at the center of one group, Rebecca's mother, ELISABETH THOMAS (65) holds full attention. She raises her glass to a young female AUTHOR.

ELISABETH

And of course I just wanted to
extend my warm congratulates to
You.

Everyone smiles appreciatively. Rebecca quietly moves closer to hear better.

ELISABETH (CONT'D)

And of course, so very affecting.
I am sure we will all remember
how moved we were upon reading
that final chapter.

Nods and murmurs of approval all around. Rebecca watches her mother, curious, as she toasts the author, almost motherly.

ELISABETH (CONT'D)

Personally thank you...

Rebecca watches as her mother kisses the author on both cheeks, the essence of natural sophistication and polite warmth. The group applaud.

Rebecca watches every move, her eyes never leaving her mother, waiting to be seen. Rebecca watches, not quite knowing what to do. Then she edges towards her and touches her arm. Her mother turns.

133 CONTINUED:

133

She is momentarily fazed, but not utterly taken aback.
She brightens, smiles a practised smile.

REBECCA

Hi.

ELISABETH

Rebecca!

Elisabeth grips Rebecca's arms and air-kisses her on both
cheeks before shepherding her away from the group.

*

ELISABETH (CONT'D)

God you look like a drowned cat.

*

*

Rebecca follows her like a child.

*

ELISABETH (CONT'D)

Lets try to find a table here in
the corner.

*

134 INT. HOWTH CASTLE, LIBRARY - AFTERNOON

134

They are sitting at some tables and chairs beside a window
with a view over the huge garden.

The whole room are filled with books from floor to ceiling.

ELISABETH (cont'd)

What a surprise.

Rebecca nods.

ELISABETH (CONT'D)

I thought you were out working
again.

*

Elisabeth smiles and pours some tea for herself. Looks
Rebecca up and down, her wet hair.

ELISABETH (CONT'D)

Have you been jogging?

Rebecca is momentarily confused.

REBECCA

What? No... Yes. I was out
running yesterday.

Rebecca says nothing. A waitress comes up. Rebecca's
mother order tea for two.

*

A pause as her mother studies her.

*

134 CONTINUED:

134

ELISABETH

I saw lisa, she's darling...
Rebecca you're not setting a good
example running around like you
do. They need a mother. And how
dare you take Steph to Africa? It
doesn't seem to bother you, does
it? You like all of that. All
that ..barbaric stuff. They need
a home. They need a mother. But
you don't care. You don't care
about anyone but yourself.

There is a silence.

ELISABETH (CONT'D)

You haven't told me how well I
look. I'm taking chicong classes.
I found a master. He thinks I'm
amazing for my age. And I'm
working on my PHD. Almost there.

The waiter places the tea in front of them and leaves.
The mother pours herself and Rebecca a cup as she nods
hello to another person.

REBECCA

How are you Mama?

Elisabeth isn't sure what is going on.

ELISABETH

I'm fine. Drink your tea.

But she doesn't ask Rebecca back.

ELISABETH (CONT'D)

I'm doing a lot of research work.
I'm in this wonderful facetime
programme where I meet lots of
philosophers and writers from all
over the world. You should read
this wonderful book. Its -
'Appendre, Learn to Learn'. Its
essential. Really, you need to
do something about yourself. You
look a mess. You nearly died.
Well, no one is to blame but
yourself.

The mother becomes emotional. As under pressure.

134 CONTINUED: (2)

134

ELISABETH (CONT'D)

*

I'm sick of the kids of your generation, always blaming the parents. I didn't teach you to go with suicide bombers. I was a widow, by the time you were two and a half.

*

I sacrificed a lot, put my education on hold. So don't blame me. You need to learn, you need to grow up, and be a mother.

*

Rebecca's tea nearly spills, running off the table and onto the floor, nearly burning her.

*

Elisabeth uses her instinct to fix the tea cup back on the saucer, not noticing Rebecca's hand on the table. Rebecca's face changes, she pulls it all back, all inside. Her face changes to 'survivor' mode, total resolve.

*

Elisabeth nods at her, satisfied.

*

ELISABETH (CONT'D)

*

See, there you are now.

*

ELISABETH- (CONT'D)

*

You have to surrender certain things in life...

*

REBECCA

*

Surrender?

*

ELISABETH

*

You have to let go Rebecca. Yes.

*

Rebecca is on her feet. Her mother is momentarily surprised as Rebecca takes her shoulders tightly, but then air kisses her.

*

REBECCA

*

Thank you.

*

It is hard to tell how she means this. Rebecca turns on her heel and walks away.

*

*

135 OMITTED

135 *

136 INT. CAR/EXT. ROAD - AFTERNOON

136

Rebecca sits in the car, parked down by the beach. It's darker now. Rebecca stares emptily in front of her. Outside, all is quiet. There's just the distant sound of the sea.

As though in a dream, we see Steph and Lisa standing out there gazing at Rebecca, their faces obscured by shadows.

- 136 CONTINUED: 136
- Then they turn and walk away from her, disappear from view.
- Rebecca opens the car door.
- She stands there calling for them, but all we can hear is the continuous sound of the sea.
- 137 **EXT. BEACH - EVENING** 137
- Rebecca walks out into the waves. It's dark, and the sea is getting rough. She wades to her ankles. She bites down on the pain of the cold water.
- Then she continues. To her knees. The water is noisy, and the waves are strong. She continues, until the water reaches her waist. The waves breaks around her. The sound of the sea fades, and it goes quiet.
- All we can hear is the singing sound of a finger moving round the rim of a wetted glass.
- 138 **OMITTED** 138
- 139 **EXT. REBECCA AND MARCUS'S HOUSE, BACK YARD - EVENING** 139
- Sparklers weaving through the night air. Lisas face. Marcus' face. Stephs face. CLOSE ON the sparklers, getting closer and closer to the CAMERA, becoming more threatening.
- 140 **OMITTED** 140
- 141 **EXT. OCEAN, UNDER WATER - EVENING** 141
- The frame of the sparkler dissolve into Rebecca's face under the water. She has given up. She lets herself float down, into the darkness.
- 142 **EXT. BEACH - LATER** 142
- Rebecca is on the beach. Pants are wet and glued to her legs. She's gazing out over the sea.
- Her phone rings, interrupting her train of thought. She looks at the display, puts the phone to her air.
- REBECCA (V.O.)
- OK.
- JESSICA (V.O.)
- OK what?
- Rebecca is about to make another call.

142 CONTINUED:

142

REBECCA (V.O.)
..I will check out on them again.
If the group will agree to let me
visit them again. Then I'll do
it.

She puts the phone to her ear to start a new call.

143 INT. AIRPORT. DUBLIN - AFTERNOON

143

Rebecca is riding a long escalator. The Departures Hall
is full of people. As though in a dream, some stare at
her as she passes, their faces a dark blur.

JESSICA (V.O.)
..Rebecca, thank you.

She is completely cut off, disassociated.

Rebecca can see a frosted glass floor several floors above
her in this modern terminal building. She can see busy
feet moving over it in silhouette.

144 EXT. REBECCA AND MARCUS'S HOUSE - AFTERNOON

144

The wind chimes hang outside the house. The dangling
figures turn round and round in the wind, floating free
of the earth.

145 INT. SCHOOL GYM - AFTERNOON

145

All the parents are seated on benches in the gym, which
has been decorated for the African Evening.

Marcus has Lisa on his lap. He spots Steph by the stage,
nervously fingering her cell phone.

146 INT. AIRPORT CHECKIN DESK, DUBLIN - AFTERNOON

146

Rebecca is waiting in the line.

The lady on the desk gives the passenger in front of
Rebecca back their boarding pass. Rebecca says nothing,
just steps up to the desk.

147 INT. SCHOOL GYM - AFTERNOON

147

A screen has been set up on stage, and a CLASS-MATE of
Steph is giving a keynote presentation about one of the
world's most famous Africans, Didier Drogba. He's telling
everyone about Drogba's various matches for Chelsea and
the Ivory Coast. Transfer fees, earnings, etc.

*

CLASS-MATE
Drogba shows that through football,
anyone can go a long way, even
(MORE)

(CONTINUED)

147 CONTINUED:

147

CLASS-MATE (CONT'D)
though they come from a poor
country.

Steph's class-mate winds up his talk with an image of
Drogba raising a trophy. He bows, and everyone claps.

TEACHER
And now Steph is going to give us
a little presentation about her
recent trip. You've actually
been to Africa in connection with
this project, haven't you, Steph?

Standing beside her laptop, Steph gets ready. She's
nervous.

REBECCA (O.S.)
(on phone)
Steph?

STEPH (O.S.)
(on phone)
Hi. It's me.

REBECCA (O.S.)
(on phone)
So I see.

STEPH (O.S.)
(on phone)
Where are you?

Steph gazes out at the parents sitting there in the
darkened gym, and starts things off with a shot from the
refugee camp.

STEPH (CONT'D)
My Mom works as a photographer.
She goes to places where there
are problems, places the rest of
the world doesn't care about.
She goes there to take pictures.

Steph switches to a general view of the camp.

STEPH (CONT'D)
I went with her to this refugee
camp in Kenya, on the border of
Sudan. People live in this place.
Five thousand more arrive every
month. Many of them are orphaned
children.

147 CONTINUED: (2)

147

STEPH (O.S.) (CONT'D)
(voice on phone)
I'm sorry. I didn't mean what I said.

REBECCA (O.S.)
I know, Steph. It's OK. I'm just really glad you're calling.

STEPH (O.S.)
(voice on phone)
I miss you.

REBECCA (O.S.)
I miss you too, sweetie.

Steph puts up several of her shots.

STEPH
At the start, I thought it was odd to go up to people and take pictures of them when they were sad but then I understood. They wanted it.

More pictures.

STEPH (CONT'D)
But however many pictures you take, it's not enough. Someone has to keep taking more.

148 INT. AIRPORT - CHECKIN DESK, DUBLIN - AFTERNOON

148

Rebecca has reached the front of the line.

STEPH (O.S.)
(voice on phone)
Are you coming...?

The lady on the desk looks up at Rebecca, waiting.

149 INT. SCHOOL GYM - AFTERNOON

149

We see several of Rebecca's shots of the situation that arose in the camp.

STEPH (O.S.)
(voice on phone)
Mom, I have to run. Right now.

All the way back, by the door is Rebecca. She has been there all the time. She has not discovered Rebecca.

Steph is finding the right picture behind her. She continues.

*
*
*
*

149 CONTINUED:

149

STEPH (CONT'D)

*

When we were there, there was a fight. Mom got me to safety, and then she risked her life to take this picture. I was frightened, more frightened than I've ever been. But I think about the kids who go through this every day.

*

And with that, she's done. Everyone applauds.

Steph looks across at Marcus. He's smiling. And there, at the back of the room, she can make out a figure. It's Rebecca.

Steph steps down off the stage, but instead of taking her seat, she goes to the back of the room, and her mother. Marcus watches the two of them embrace.

"Yeke-Yeke" thumps out from the speakers. The kids get up off their seats, and dance the African dance

150 **EXT. SCHOOL - AFTERNOON**

150

Rebecca and Steph are standing together as Marcus and Lisa come out

REBECCA

Hi there, darling

Lisa glances up at Marcus. Rebecca realizes that Lisa is still wary of her.

REBECCA (CONT'D)

Could I get a hug?

Lisa embraces Rebecca. Clings to her.

LISA

Mommy, Lucky's back!

REBECCA

Cats have nine lives. They always come home again.

LISA

So now he has only eight lives left?

REBECCA

(smiles)

Yeah. That's right.

Lisa looks glum.

REBECCA (CONT'D)

But eight lives lasts a long time.

(CONTINUED)

150 CONTINUED:

150

LISA
Mommy can I have two stories when
you put me to bed?

Marcus looks over at Lisa. Then at Rebecca. Silently
agrees.

REBECCA
Sure.

151 **EXT. REBECCA AND MARCUS'S HOUSE - EVENING**

151

Rebecca stands outside the house, gazing out at the sea.
Then she turns, looks at the house, and her family making
their way inside.

152 **INT. REBECCA AND MARCUS'S HOUSE, LISA'S BEDROOM - EVENING**

152

Rebecca helps Lisa into her pyjamas. Lucky is lying on
the bed.

LISA
Have you brought presents, Mommy?

REBECCA
No. I haven't been away working.

LISA (cont'd)
Where have you been, then?

REBECCA
I've been by myself for a bit.

LISA
What was that like?

REBECCA
I felt lonely. But I kept hold
of the golden thread.

*
*
*

Rebecca tries to smile.

REBECCA (CONT'D)
Time for you to go to sleep.

Rebecca pulls the covers over Lisa.

Lisa digs a T-shirt from under her pillow then presses it
to her face. Inhales its scent.

LISA
This is your T-shirt. Are you
going to sleep here tonight?

REBECCA
No I don't think so.

*

152 CONTINUED:

152

Lisa knows something is wrong.

LISA
You will always be my Mommy.

*

Rebecca gazes down at Lisa.

REBECCA
I will always be your Mommy.

*

Rebecca goes to hug Lisa but she draws back. Eyes her mother.

*

REBECCA (CONT'D)
And soon when you are settled in
Denmark with Daddy and Steph, I
promise I will come and visit you
there.

*

*

Rebecca goes to kiss Lisa, but she shrinks away.

*

Rebecca eyes Lisa lying there with her back turned.

*

REBECCA (CONT'D)
Good night, then

*

*

LISA
(without turning
round)
Good night.

Rebecca picks up the cat. Lisa presses the T-shirt to her face and settles down to sleep.

153 INT. REBECCA AND MARCUS'S HOUSE, STEPH'S ROOM - EVENING

153

Rebecca perches on Steph's bed. Steph looks at her mother.

REBECCA
Thank you. For tonight.

STEPH
Where have you been?

Rebecca hesitates.

STEPH (CONT'D)
I could hear the airport.

Steph's eyes start to fill.

STEPH (CONT'D)
Did you come back just to say
goodbye?

Rebecca nods.

153 CONTINUED: 153

STEPH (CONT'D) *

It's okay. *

Rebecca struggles with her emotions. *

STEPH (CONT'D) *

Someone has to take the pictures. *

It just sucks that its my mom. *

REBECCA *

Are you scared?

STEPH

Yes. But that's OK.

Steph holds up her hand, shows Rebecca the necklace Delaram made for her. Steph has wound it twice round her wrist as a bracelet.

Rebecca takes Steph's hand. She's almost in tears.

STEPH (CONT'D)

Lisa says that we have bravest mother in the whole world. Because you go swimming in the ocean all year.

Their giggling breaks the sombre mood. They hug eachother. *

Steph nods. A kind of peace. *

154 **EXT. REBECCA AND MARCUS'S HOUSE, GARDEN - EVENING (LOCATION CHANGE WAS INT HOUSE)** 154 *

Rebecca stands next to Marcus in the garden. Looking into the dark of night. All of a sudden, it's as though they are somehow strangers. *

Rebecca looks around. *

REBECCA

It's so nice here.

MARCUS

Yes. It's nice.

They stand there for a moment, not speaking.

MARCUS (CONT'D) *

I'm gonna sell the house. *

REBECCA *

When are you going to Denmark? *

Marcus raises his shoulders. He doesn't know. *

154 CONTINUED: 154

REBECCA (CONT'D) *

Will you continue your project. *

MARCUS *

Listen. I... I don't know. *

They just stand there in silence. Rebecca puts on a brave smile. They just stand there in silence. Rebecca reaches a hand out to Marcus, moves towards him. Buries her face in the hollow of his neck. *

Marcus wrestles with his emotions and walks into the house leaving Rebecca alone. *

REBECCA

And I thought our story was a love story...

155 OMITTED 155 *

156 INT. REBECCA AND MARCUS'S HOUSE, LISA'S BEDROOM - FIRST LIGHT 156

Rebecca stands in silence over Lisa's bed, gently photographing her asleep. *

157 INT. REBECCA AND MARCUS'S HOUSE, STEPH'S ROOM - FIRST LIGHT 157

Rebecca photographs Steph as she sleeps.

158 OMITTED 158

159 INT. TAXI/EXT. HIGHWAY 159

Rebecca's taxi drives away from the house. She turns around. Looks at the house before it disappear.

CUT TO BLACK

160 EXT. OUTER COMPOUND IN AFGHAN VILLAGE - DAY 160

Blackness. Then the hood is pulled off Rebecca's head. She's in the rear compound in Afghanistan where she was at the beginning of the film. The Translator is there with her again, quiet by her side. Some Taliban men see her.

They don't greet her, but search her thoroughly. Let her pass. She stands there looking around her.

One of the men leads her to a door in the wall.

She passes into another compound.

161 **EXT. INNER COMPOUND, VILLAGE - DAY**

161

Rebecca walks calmly in, looks around, and spots some of the women and children she encountered last time. Rebecca nods to them. Some manage a nod back. Then Rebecca sees Ariana, looking grave. The women are about to prostrate themselves in prayer. They're deeply involved in their preparations.

Rebecca calmly gets out her camera and starts to take pictures.

The prayers at an end, Ariana comes over. She seems different to last time. She greets Rebecca silently, and without touching her. Then Delaram, appears. She recognizes Rebecca, but shows no sign of pleasure.

*

Her face is drawn and grave.

162 **INT. DARKENED ROOM, VILLAGE - DAY**

162

They go into a nearby darkened room. Ariana begins the prayer and purification ritual. Delaram does the same, copying her guardian with grave intensity, eyes fixed on her guardian. Rebecca steps closer, feeling her heart beating. Is it Ariana's turn this time?

The thought that she is to leave Delaram behind is hard to bear. A bomb vest containing explosives and grenades lies on the floor at the far end of the room.

Rebecca photographs the scene.

Ariana and Delaram wash each other's hands and faces, reciting prayers from the Koran in hushed voices.

They change into clean clothes. Ariana pulls on her *niqab*.

Rebecca follows the leave-taking between Ariana and Delaram. It is solemn and charged with emotion.

Rebecca follows Ariana and Delaram into the presence of the Taliban leader. He gazes first at Ariana, then at Delaram, and prays.

A somewhat older woman holds out the bomb vest. Rebecca takes pictures. One of the women takes the vest and goes over to Delaram, who shucks off her *niqab*.

Rebecca is transfixed with horror. The bomb vest is slowly and deliberately attached to the frail girl's upper body, and the straps tightened hard.

The bomb belt is too big for the girl. It covers her whole upper body, with the detonator wires leading down her arms to her hands.

162 CONTINUED:

162

It goes quiet for a moment. Rebecca lowers her camera. Shock and desperation wash over her. She can't bring herself to take pictures of this. Can't achieve the necessary distance any more.

REBECCA

Stop.

Ariana turns to Rebecca. Eyes her, whispers something.

TRANSLATOR

God has prepared her.

REBECCA

She's just a child. Stop this.

Ariana shakes her head calmly. She's weeping silently. She looks down at Rebecca's camera, which is still lowered. Rebecca stares down at it.

Everyone gets to their feet and starts to file out of the room. They keep their distance from frail Delaram, who silently follows the lead adults. She goes out into the compound. Rebecca sits there on the floor, listening to their footsteps fade.

163 **EXT. OUTER COMPOUND, VILLAGE - DAY**

163

Rebecca goes slowly out into the compound. She sees the girl climb into a small, closed van, to be driven into the city centre. Sees Ariana standing nearby. Ariana looks across at Rebecca, and nods, indicating the camera.

Delaram is in the back of the van with the rear doors open. She's staring straight in front of her. They are waiting for Rebecca to photograph the girl one last time. Everyone gazes at her.

REBECCA O/S

Are you scared?

STEPH O/S

Yes. But that's OK.

STEPH (O.S.)

(voice on phone)

Mom, I have to go. Right now.

REBECCA

No, no, no....

Rebecca makes for the van. Stares at the frail girl wearing an oversize *niqab* to conceal the bomb strapped to her body.

REBECCA (CONT'D)

Stop.

163 CONTINUED:

163

Rebecca can't do it. She just stands there helplessly. She can't meet Delaram's gaze. She is a different woman.

The van doors are slammed closed, and the van drives out of the compound and disappears from view. It goes dead

Quiet in the compound. Ariana wrestles with her emotions, just managing to retain her composure. Then the tears come. Weeping silently, she sinks to the ground.

Rebecca is left standing there helplessly. Then she too sinks to her knees.

Both women stay where they are. Neither of them touch each other.

They just sit there, each in her grief, each in her world, side by side.

FADE TO BLACK.

LISA

Good night.

LISA (O.S.) (CONT'D)

Good night.

- THE END

164 **INT. STUDIO - AS THE CREDITS ROLL**

164

Short documentary interviews - all against a black backdrop - with well known real life war photographers, who briefly recount why they started photographing combat.

Jenny Matthews, Christopher Morris, Lynsey Addario, Zoriah Miller, James Nachtwey, Stanley Greene, Samantha Appleton, Marcus Bleasdale, Paolo Pellegrin, Reza.