

THE MISTRESS OF THE ROCK

SCREENPLAY RE- EDITED VERSION

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Screenplay

Myron Edwards

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OPENING MUSIC: OVERTURE

Opening Sequence: TEXT Spring at Petra Tou Romiou (Aphrodite's Rock)

EXT: CU : On Ricard Cole bare chested, wearing just his flip flops and shorts, in his hand he carries two metal poles and a rope. He makes his way down from the top of the shore to the waves below and edges through them carrying the two poles in his hand, behind him a small crowd gathers as they watch him enter the surf. As the water becomes deeper he swims out to a rock between the two larger ones and plants one of the poles into the sea bed. He ties the rope around the metal, making sure it is secure and ties a small yellow cloth at the top of the rope before he wades back. More people gather, cars and coaches begin to stop on the road above, some of the cars and vans are media. He approaches the shore line and plants the second pole into the sea bed securing the rest of the rope so it becomes tight and taut. The rope attached to the two metal poles tightens. Richard stands next to the pole. Groups of two people at a time approach him.

He turns to the sea and smiles.

RICHARD (to himself)

Now believe.

ONE WEEK EARLIER

EXT: Paphos airstrip

ACT ONE Open on helicopter blades spinning.

Richard Cole and his wife Julie make their way to the helicopter piloted by Richard's old RAF friend Peter. The noise inside is loud.

The helicopter lifts off into the clear blue sky.

CU ON Blades.

Flashback for Richard - Kuwait 1991 The First Gulf War

MUSIC: SILENCE OF THE SOLDIER

INT: Helicopter

SERGEANT (TO COLE)

The Republican Guard are trying to get out of Kuwait making a run for it and taking whatever they can with them, the Yanks are going to bust them open, it's our job to watch and listen. We only engage them if we have too, understood.

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RICHARD
YES Sergeant.

THE blades spin above them as the copter approaches the war zone.

CUT TO Bombs, guns and explosion which can be heard in the distance. Richard looks down as the plumes of smoke rise from the ground.

THE Copter Lands: They despatch quickly running for cover. Ahead of them is Highway 80 It is morning, around 8am Cole and the Sergeant take up observation positions close to the highway. Their binoculars trained on the Highway.

The highway is littered with a convoy of military vehicles, buses, tanks, personnel carriers; the wreckage of exploded vehicles and bodies of dead soldiers and some civilians can be seen in bombed out cars, dead children can be seen in their buses.

Richard watches as the air strikes continue, as heat seeking missiles make contact with more vehicles. Sporadic gunfire can be seen from the inside of cars, as they shoot at the helicopters, tanks and vehicles that trap the convoy.

Ahead of them a small troop of American soldiers led by their Corporal walk towards the colony heavily armed. They take cover behind some of the smoldering wrecks and pick their way through the wreckage. Richard and the Sergeant move closer to take up observation positions nearer to the roadway. They watch as the Corporal signals to his troops to head down the road. The troop fire into vehicles at civilians armed with guns, as they make their way down the column from vehicle to vehicle mopping up stragglers. A shot rings out against the metal close to where the corporal is.

His troops open fire and rally around the wreckage of a bus. More troops can be seen in the distance. Hand grenades are thrown into unexploded vehicles. More civilians die as the mop up operation of the convoy continues. Helicopters and jets come around and deploy more bombs on the outskirts cutting off any retreat. Explosions rip through the highway and pocket the road with great holes as the flames stretch skyward.

Richard watches unable to speak as the troops continue to clean the area.

From behind a wrecked car, a woman emerges, she is clutching a bundle in her arms, she is clothed all in black with a black veil covering her face. Richard focuses his binoculars on her. There is no sound as he watches her stumble toward the troops who stand with their guns targeted. She falls to her knees and offers the bundle to the troops the side of her body is covered in blood.

The Corporal moves forward flanked by his troops. She offers the bundle to him and then Richard watches in horror as she pulls the pin on the grenade and takes out the soldier herself and the bundle. The explosion carries their bodies up into the air and body parts are splayed all around. The shocked blood spattered soldiers empty their weapons into the cars and lorries where the woman had emerged from. They continue to shoot, as Richard stunned looks upon the carnage. Sergeant Hancock puts down his binoculars sits back and swigs from his bottle of water.

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INT Helicopter present day

PETER

We are going to round this coast and head for Aphrodite's Rock, you can get some good shots there.

Richard nods, points his camera down and begins to shoot shots of the water and the rocks as the helicopter hovers overhead downdraught making the waves crystal clear to the bottom.

Richard looks at the radio in the copter Flashback to the radio of 1991

NEWS READER (O.S)

Some estimates say that as many as 2000 lives were lost between the late hours of the 26th and 27th of February in what can only be described as a massacre. When US air and ground forces attacked, a convoy of retreating Republican guards and civilians North of Al Jahra on Highway 80.

We will bring you more on this story as we get it.

Richard looks at Peter seated in his chair remembering the events as if all his ghosts have come back to haunt him. Richard stares at Peter for a brief second or two.

Flashback to the aftermath of Highway 80

INT: PETER ENTERS THE TENT

PETER

Richard. Richard! Hey, you okay?
Listen, I just heard we're shipping
out in a couple of days. Hey what's up.. Hey

RICHARD Looks at Peter he says nothing only looks down

PETER

That was sure intense - I never thought I would see the like. (PETER Leans over and takes an apple)

MUSIC - SINGLE VIOLIN -

RICHARD

Cleaning up the dead... Terrific!

PETER

For Christ's sake Rich, It's war. You know the drill.

RICHARD (Stands and looks at Peter, there is deep anger and sorrow in his speech)

War. You call this war! Where is the glory then Pete, where are the medals and the battles? If this is war... where are the heroes? This was no War Pete... this was murder pure cold blooded murder, slaughter.

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PETER

It's them or us man; it's the way it has always been, kill or be killed. We didn't write the rules, we just carry out the orders. It's never pretty!

RICHARD (Saracastic tone and a wry smile)

You think I am that naive! That I don't know the difference between war and murder. You weren't there like me, you had the easy job just drop us off and wait. I can't even tell you what it was like, I can't even begin to describe it, I have never seen anything like it, I can still smell the stench of burnt flesh, I can still taste the acrid smoke as it choked my lungs. I can still see the empty eyes of the dead soldiers, as they lay crumpled in their vehicles, as the road burned. Such destruction, such terror, such horror. I watched it all and I did nothing...

He drinks from a bottle of water

...You know a woman killed herself before my eyes; she blew herself up just to kill an American soldier. I think she blew her baby up too...I never thought I would...see... ..(stops and thinks and sees the image of the woman again as she hands the baby to the US Corporal)... you know I actually thought I thought I would get through this... without a scratch. Fuck! I know I have no divine right to say that, why should I?

3.

(MORE)

It's part of my job right? Dying! But today, this wasn't a job; it wasn't even part of being a soldier. This was slaughter, cold blooded murder, disguised as war.

As I sat there watching, I wondered what it must have been like to be in that column of 2,000 vehicles and thousands of people. TRAPPED unable to move, unable to go back, or forward. Men, women & children locked together in one line of despair and terror, with nowhere to run, or hide, just one long straight road to oblivion. Practice targets for an unseen enemy, picked off without thought for whom or what was killing them.

PETER

They chose to fight, mate. They could have surrendered.

RICHARD

Chose? Surrender? You think so? They had no choice in this at all. Maybe they were the Republican Guard but maybe they were just conscripts given guns and forced to shoot at us.

And what is our protocol? We shoot back, kill or be killed you said. Regardless! And for what, most of those were trying to escape it all! I saw dead mothers, holding onto their dead sons. Soldiers in their trucks and in the convoy, burnt alive, their heads etched into the metal of their vehicles molded together in steel and flesh, twisted wrecks of humanity unrecognisable as a name or a person.

Then when the bombing stopped and it was all over we got up from our sanctuary and I walked among them. You know it was then I had the weirdest feeling; I felt like I was in a gallery; the pieces all part of a great

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exhibition as if each individual life was captured in that moment, their death framed for all to see.

And then amongst all that wanton carnage; there was one abiding image that stayed with me. Out of all of the horrors I had seen. A woman lay dead next to a young soldier, she had her arms clutched around his neck as if she was embracing him, cradling him to her, she was obviously his Mother the one who had brought him into the world and now she was with him as he left it.

In that moment the two most significant events in that boy's life were captured and framed for all to see, the one who gave him life and the place where it was taken away and she was there with him.

PETER (stops eating his apple and leans over to his friend supportive)
Richard, whatever happened today, happened for a reason. Be thankful you came through it okay, I am man! You could easily be lying there, on that road, next to them.

RICHARD
Yes you're right of course....(looks down)

4.

RICHARD (CONT'D)
(MORE)

Peter they were running away... from what though?
From us? From Saddam and his deathly regime, or from life itself? Where were they going Peter? Sixty miles of highway, with only one destination at the end of it, an uncertain future.

But we saved them that bother didn't we? We gave them no future at all. We ended it there on that road..

Richard sits back on the bed he looks to his friend, his eyes glazed with tears.

...Peter I know what you are saying..I am a soldier Peter a soldier, not a killer. I value life, but I know that if I had too to protect myself, my family, my fellow soldiers I would kill. But today, Peter, today I felt ashamed to be a soldier. I felt ashamed to be a human being. I felt ashamed to be alive. And I did nothing I just sat there and let it happen right in front of me.

PETER (Indignant)
Richard, you did what you had to do. You are alive, ashamed or not. There were killers amongst them, rapists, murderers. People that would not be thinking how you are now and wouldn't think twice about putting a bullet between your eyes.

Look at that woman who killed herself she had no thought of herself or her baby her doctrine was to kill a Yankee soldier. What pity for the soldier did she show? He was just doing his job. I can tell you now for nothing, they would not feel ashamed of doing it either! They would gloat over such an act of defiance, it's their culture to do so. So now Richard you have to forget it, put it to the back of your mind. We are going home soon, It's over Richard, It's over.

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RICHARD

Is it Pete You think so? You think just because I close my eyes it will all go away?

PETER

No, I do not. I never said it would. But if you don't at least think of something else, it will make you ill, it will destroy you. (Annoyed) Now snap out of it, its over! Try and get some sleep. You have had a bad day, let's just keep it to the one day yeah?

Present day

Richard (Under his breath)
One bad day he says.

Julie

Sorry love what did you say?

Richard

Nothing, nothing let's make our way back shall we.

Peter

If you've had enough, sure.

Richard

Yes, I have, thank you for this Pete.

The Copter spins away.

END SCENE

LATER THAT EVENING CUT TO LATER THAT EVENING CU ON A BOTTLE OF SLEEPING TABLETS

INT. RICHARDS ROOM

Richard looks at the bottle, opens it and takes out two of the tablets. Richard rests a guide book on his chest and slowly drifts off.

CU TO NIGHT TIME DREAM SEQUENCE

JONES (ENTERS He is covered in blood)
They're coming Richard Get out !!!

Richard rises from the bed and puts on his boots, he exits the tent and begins running, as he runs the camp is strafed with bullets. Richard runs and runs towards the floodlights ahead of him for cover, he emerges through the lights onto HIGHWAY 80 he runs past several of the vehicles and the faces of dead soldiers and civilians in a nightmare vision. The woman with the grenade kneels close to him. She lifts the bundle towards him.

EXT. HIGHWAY 80 'HIGHWAY TO HELL' - DAY: DREAM

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MUSIC GREEK STYLE BAZOUKI

Richard runs and runs and finds himself standing amidst the devastation and carnage! A woman dressed in black walks slowly towards him through the smoke, she wears the scent of death on her, she draws closer to Richard.

RICHARD HEARS A VOICE CALLING TO HIM

6.

WOMAN

Come Richard! I will protect you.

Richard is no longer on the Highway

EXT. PETRA TOU ROMIOU - DAY: DREAM

Richard stands on a beach. A beautiful woman walks out of the water and onto the beach towards Richard.

HE wakes sweating.

Julie (anxious next to him in bed)

Another nightmare Richard, I thought they had stopped.

Richard

I don't know love, maybe it was the helicopter ride brought it back to me. I am fine.

Julie

The doctor said this holiday would do us both good, when we get back I will make an appointment for you see if he can stop these things happening. God knows why you chose Cyprus.

Richard

I was only here a few days; it is great island lots of sun and sand and great food. I will be fine.

Julie

Oh for fuck's sake Richard you sound like the guide book, get some sleep.

Richard leans over and kisses his wife on the lips.

Richard

Goodnight.

He closes his eyes, and witness's the last embers of his nightmare fade.

INT. APARTMENT - Morning

JULIE

I'm going to have a shower and then
Get ready for the day.

RICHARD

Okay darling, see you in a bit.

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Julie Exits, Richard starts his PC and downloads the pictures from his camera. Richard scans them one by one. He stops as he reaches the ones from Aphrodite's Rocks.

25.

He pores over them and zooms them up and down. He selects five, he notices something about two of the pictures. He quickly looks for the follow on sequence. He zooms in to the pictures up to an image of 200% then stops.

RICHARD (CONT'D)

(To Himself)

Oh my God, now I understand why.

Richard stands up and runs towards the...

INT. SHOWER

Julie Is In The Shower, Richard Bursts In.

RICHARD

(Excited)

Jules... Jules...

Julie Grabs the Shower Curtain

JULIE

What, what is it?

RICHARD

Quickly...

JULIE

What is it the kids. What is it?

RICHARD

No it's nothing like that... but you got to see it.

JULIE

See what? You're frightening me! Is it some spider or cockroach? It's not a lizard is it?

RICHARD

No, no, it's, on the PC...

JULIE (relaxes a little)

Christ, Richard you get me out of the shower to show me something on the PC!

RICHARD

Yes, it's incredible.

26.

Julie grabs a towel and wraps it around her, still Wet, JULIE Follows RICHARD

JULIE

(To Herself)

This better be good!

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INT. APARTMENT

JULIE (CONT)

What! Show me then.

RICHARD Points to the Picture on the Screen

RICHARD

See it, looks she's there, look?

JULIE

See what? Who's there?

RICHARD

She is, Aphrodite. Look, she's under the water.

JULIE

What are you talking about?

RICHARD

Look into the water, there, see her?

JULIE

See what? I can't see anything!

JULIE goes closer to the screen

JULIE (CONT'D)

What, that thing there?

RICHARD

Yes... Look, follow this pen line; see in the water, the shape of a woman's body. Can you not see it? Please tell me you can see it!

JULIE

Well there's something there, but a body, no I can't see that.

RICHARD (insistent)

She is there she is The Goddess of Love in rock, preserved for all time! And I found her.

27.

JULIE

Yes okay, very nice. Now where's the number of those nice people with white coats!? I said you should see a Doctor now I am convinced.

RICHARD (angry)

Julie I am not fucking mad. She is there. Look, why can't you see her? I can and now I know why it's called Aphrodite's Rock!

JULIE looks puzzled

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RICHARD (CONT'D)

There had to be something more to it than just three rocks in the sea. I knew it, there just had to be another reason.

JULIE (reassuring and rubbing his shoulders)

Okay you have found her. But we are on holiday.

And Goddess or no Goddess, she is not going to spoil

it. So switch off the PC and as I am half naked now and awake, you can have your own little love goddess, If you follow me!

JULIE smiles sexually and RICHARD responds. He chases his wife around the room, into the bedroom and slams the door. The screensaver on the PC lights up onto an image of Aphrodite's Rock.

CUT TO Richard leaving a well satisfied Julie in bed.

RICHARD

I will be back before lunch, I promise. I just have to pick up some equipment.

JULIE (O.S.)half asleep.

What?

RICHARD

Just some bits, that's all.

JULIE looks at RICHARD and falls back in the bed..

JULIE (O.S.)

Here we go again, another one of your hair brained crazy schemes to get rich I suppose, how much more do you expect me to put up with of this Richard. Your crazy schemes! How much more time do you want to waste. Oh just go Richard GO!

RICHARD moves to the door, he closes it slowly behind him.

29.

CUT TO EXT. APHRODITE ROCKS SHORELINE

CUT BACK TO INT. APARTMENT

JULIE sits at the laptop, she studies the pictures, then leaves.

EXT. LIMASSOL TOURIST AREA

Julie walks into the...

INT. TOURIST SHOP

JULIE picks up a book 'Aphrodite, the legend' she walks towards the counter and picks up a small statue.

MUSIC GREEK FUN IN THE WATER

CUT BACK TO EXT. APHRODITE ROCKS SHORELINE

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RICHARD, in full diving gear walks into the sea. At the base of the rocks, the rocks are barely submerged. He is in less than five feet of water. Richard submerges and rubs his hand over the rocks. He swims out past the larger rocks. The water is deeper, he submerges into the water, ten feet down. He swims around the small rock and back towards the shore. Richard emerges on the shore sits and watches the tide come in. A group of tourists arrive and take photos of the rocks. Richard makes his way back to his car and looks back to the rocks.

31.

EXT. APARTMENT BALCONY - AFTERNOON

Julie reads the Aphrodite book and sips a long glass of beer. Richard walks out onto the balcony

JULIE

Well, did you find her?

RICHARD

Well in a funny kind of way, I did.

JULIE

Now what are you saying?

RICHARD

Jules, do you have any idea how many people visit that place?

JULIE

Hundreds a year; maybe thousands.

RICHARD

And what do they do there, what do they find there, apart from taking pictures and buying souvenirs?

JULIE

Nothing, there's nothing else there, except the sea, from what I have read and I don't suppose many go swimming, the currents not great.

RICHARD

Exactly! What else do they GET when they go to Aphrodite's Rock, apart from a lot of cheap tourist tat?

JULIE

Like this you mean?

JULIE hands RICHARD the small figure she bought of Aphrodite in the shop.

RICHARD

Oh thanks, she's great.

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JULIE

I got it just in case you didn't find her, but it appears you did.

RICHARD (Sits next to her and looks at her)

Jules, I have an idea, which seems a little crazy; but hear me out.

32.

(MORE)

Just supposing this; what if we could make the Goddess and her legend seem more real?

Julie looks confused

RICHARD (CONT'D)

I mean what if were to try and develop the idea of the rocks below the water as a way of promoting the place. The water's not deep from the shore to the rocks, it is only about five feet. If we're able to run a rope from the shore to the rocks and give people the chance to submerge below the rocks to kiss the Goddess, it would be like a sort of Cypriot Blarney Stone; we could make a fortune maybe.

JULIE

You're serious, aren't you?

RICHARD

Yes. I think it could be a good little business for us.

JULIE

Do you really think that could work and do you realize what you're suggesting?

RICHARD

Yes, we move to Cyprus.

Richard stands.

JULIE SMILES NERVOUSLY AS RICHARD LEAVES THE BALCONY

JULIE PICKS UP THE APHRODITE STATUETTE.

JULIE (to the figure)

THIS IS ALL YOUR FAULT

END SCENE

MUSIC LIMASSOL BY NIGHT SLOW VERSION

EXT. LIMASSOL - EVENING

Richard and Julie are sat at a table in the Mediterranean Restaurant at the Londa Hotel waiting for their meal. Julie sips a cold white wine, Richard a long cold beer.

33.

RICHARD (CONT'D)

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JULIE

I think you are crazy, Richard, We can't just move like that, we have responsibilities. What about the kids?

RICHARD

We can bring them out here. Matthew is looking at College or University anyway; and Molly wants to go round the world.

He sips his beer

RICHARD (CONT'D)

Jules, what more can we do for them? Look We could bring Molly out here if she wanted to come; say as a starting point. And we could try it for a year. Keep the house on and rent it out. Peter and Sheila have made a go of it no reason why we can't....He takes another sip.

RICHARD (CONT'D)

If it didn't work we would go back.

JULIE

Why are you so infatuated by these rocks? You're beginning to frighten me and how fast you are moving with all of this! How long have you known about this and how long have you been planning it; (whispers and leans over to RICHARD) fuck me did you and Peter think this up?

RICHARD

No NO, I swear I haven't planned a thing, I didn't know anything was there I swear. It just sort of came to me as I sat on the beach today.

JULIE

That's hard to believe, but maybe from you it's not so impossible, you do come up with these daft ideas, but I still say ... you're asking a lot for just an idea, sacrificing your family like this. Besides, how do you think you can make a living doing this?

RICHARD

Jules I don't know, for sure. I just think that the place already attracts a big crowd. Given that we could offer something different, we could do okay.

34.

JULIE

Okay, I cannot do this on an okay? You want us to move to another country, for a year, on a whim? At least explain to me how you intend to make money, enough money so that we can actually live out here, not just survive!

RICHARD

We charge for a dive, although strictly speaking it's not a dive more a bob down in the water.

JULIE

You will need a lot of equipment and no doubt a licence. We just cannot afford this.

RICHARD

A few masks possibly, but nothing else, oh and a long rope... But you might be right about a license even though it's not a dive.

JULIE

I think it's crazy, it's mad to even consider it. But okay, say I agreed; how are you going to publicize this?

RICHARD

We will write to the newspapers here. Maybe PETER knows people too and I think we should go and see the restaurant and see if they can help, it will be good for business too.

JULIE (sits back in he chair and sips her wine)

Well If it worked it could be good. It's certainly crazy enough to work.

Richard Smiles broadly

JULIE (CONT'D)

Say I I said yes. I would need to see what sort of reaction we get first before I agree to anything else.

RICHARD (a little excited at the fact he is winning her over)

Okay, okay I will find out about some more in the meantime you put an article together You're a good writer; we will send it in with a copy of the picture to the papers . How's that?

He takes another sip of beer as JULIE drinks her wine.

RICHARD (CONT'D)

If we don't hear anything or get a reaction, then it's finished, I promise.

JULIE

What about our holiday?

RICHARD

If this works out; you could be on Holiday, Permanently. Cheers.

Richard raises his glass, Julie joins in.

END SCENE

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INT. APARTMENT - MORNING

A knock is heard at the door. Richard goes to answer it.
Peter is at the door.

PETER
How do

RICHARD
Come on in Pete.

Julie is sat on the sofa

PETER
I got your text, care to explain?

RICHARD
Coffee first; then explanation.

Peter sits down next to Julie. She pours a coffee
they chat to themselves as Richard starts the PC.

RICHARD
Pete I need your help, but first I need
to show you something. When we flew
over Aphrodite's Rocks I took some
shots on the second pass that have
come back with something unusual, see what you make of it?

36.

RICHARD (CONT'D)
Peter stands and walks over to the PC. Julie watches as the
screen produces the image first in normal view then Richard
zooms it up to 200% .

PETER (CONT'D)
Er what's that?

RICHARD
You see it?

PETER
Yes, it looks like a shape in the water, a woman's body.
I don' know it looks a bit like Angelina Jolie, back view but yeah, looks
like there's a plat coming down her back.

JULIE
You see it Peter, that clearly?

PETER
Yes, as plain as day

RICHARD
Fan-fucking-tastic PETE, that's
Great, I could kiss you.

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JULIE (intrigued)
PETER, you really see it?

PETER
Yes, I see these sort of things easily, I don't know why, maybe it's the training and the way we are taught to recognise things, but yes I see that shape. It's like the picture of Christ's face in the snow.

JULIE
What picture?

PETER
Hang on I will find it, (he clicks the search button and types in Christ's Face snow in images)
Here see it. (He shows them the images of Christ's face in the snow.)...It was taken by some Chinese guy in the 50's as he was climbing this mountain; he had a crisis of faith and was told by some mysterious voice to take a picture of the scenery below. When he developed the picture, Christ's face was in the snow. They published it in the newspapers and I saw it even then right away. See, here watch my finger.....

RICHARD
Yeah I see it. Julie can you?

JULIE
I think so..

PETER
...I see lots of those images, remember those magic eye images? I used to get all of those. So yes I see your woman in the rocks. Why?

37.

RICHARD
Because I think we can make that woman in the rocks come to life, with a little bit of media attention and a lot of faith. And some help from my friends.

PETER
Tell me more.

CUT TO INT. APARTMENT
Julie is at the PC. SHE IS BUSY SETTING OUT THE STORY.

CUT TO THE SETTING SUN ON THE ROCKS

FADE:

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CUT TO APARTMENT

RICHARD

Jules, we got it.

PETER

Julie I have never seen anything like it. Over here that's classed as a miracle, there's so much red tape on this island.

RICHARD

How are you getting on, Julie?

JULIE

I have almost finished it. It's called; Is the Goddess Here?

RICHARD

Great title and we have the pictures to back it up. Now all I need is a long rope.

39.

PETER (CONT'D)

PETER

I have a fisherman's rope... Oh, didn't I tell you I own a boat as well.

RICHARD

No you didn't!

Julie walks into the kitchen, Julie returns with 3 glasses of white wine on a tray. They raise their glasses and drink the wine.

JULIE

Now after this; can I start my holiday?

They All Laugh Together

MUSIC FUN IN THE SUN CONTEMPORARY BEACH MUSIC

END SCENE

EXT: CURIUM BEACH - DAY: LATER THAT WEEK

Richard and Julie sunbathe on the beach. Richard's train of thought is lost as his mobile rings:

RICHARD

(TO CALLER)

Hello. Hi yes. Thank you.

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RICHARD (CONT'D)
(TO JULIE)
It's in the Paper...

RICHARD (CONT'D)
(To Caller)
That's great. Yes. Thank you.
Richard cuts the call and dials Peter.

RICHARD (CONT'D)
Hello Pete. Guess what. I'm going
to need your rope.

Julie Turns over, she looks pissed off

JULIE
(To Herself)
Well that's the holiday over.

40.
INT. APARTMENT - EVENING
A large rope is coiled on the balcony together with two steel
bars; about five feet in length.

RICHARD
Jules I am going to get up early,
just in case anybody shows up.

JULIE
Fine, I am going to go sun bathing.
Julie points to a spot on the beach

JULIE (CONT'D)
Just there!

RICHARD goes to the cupboard and pulls out a white sheet

RICHARD
What do you think?
RICHARD holds up the white bed sheet which reads DIVE TO SEE
THE GODDESS 'Euro Currency Sign' 2.00

JULIE
Richard, I really hope this is
worth all this. (She walks over to him)

So tell me, exactly why are you doing this, why are we
giving up our hard earned holiday, a holiday we haven't had together since
the kids were born, so you can go play explorers. Tell me why and what's so
special about Aphrodite's Rock?

RICHARD
You know I wondered when you were going to ask me that. Jules, before we
drove there from the airport, I had been to Aphrodite's Rock before, well I
had seen it that is from the road, in a truck on the way to the Gulf in 91
and then again on the chopper going out to sea to pick up the ship..

Myron Edwards

He looks into her eyes.

RICHARD (CONT'D)

Jules that night Jules, I was so scared of what might happen. I prayed to her; to the Goddess to bring me home to you. Stupid I know pure impulse it was.

41.

(MORE)

Anyway, as I did my little prayer, this beam of moonlight came from the rocks, I thought it was a sort of sign an acknowledgement that she had heard me. Then just before we were ready to go to war I kept myself occupied reading about the place and her legends. Somehow it kept my mind off the war and what lay ahead. I read all about her the night of the attack and fell asleep.

In the morning, the war was over... I don't know maybe I owe her something, maybe by discovering the body in the rocks, more people will visit the site, I think that's the point, she wants more people to come and see her.

JULIE (UNBELIEVING)

She, What are you talking about Richard, SHE? There is no SHE Richard it's all in your head, She doesn't exist. You know I worry about you, I put it down to your zest and enthusiasm and how you can't concentrate on one thing at a time, and sometimes Richard, sometimes I just think you are mad, quite mad. This is one of those times.

Upset, JULIE leaves the room. Richard picks up the figurine and places it back down.

END SCENE

INT. APARTMENT - MORNING: 8.03AM

Julie awakes to an empty apartment. JULIE'S cell phone rings. JULIE RUSHES to answer it. RICHARD is on the mobile

JULIE

Oh now what?

RICHARD (O.S)

(Excited)

Jules, you won't believe this, I don't. You got to see this. Jules there's so many, you got to see it please come now, ask PETER to bring you please. I need you, now!

JULIE

RICHARD! RICHARD!

THE phone goes dead JULIE looks around to find PETER'S number and rings him

42.

RICHARD (CONT'D)

JULIE (CONT'D)

PETER, sorry can you Help? I think RICHARD'S in trouble he's at

Myron Edwards

Aphrodite's Rock, can you pick me up and take me there, please?

PETER (O.S)

I'm on my way. I'm in town so will be there in ten minutes.

JULIE
Thanks!

INT. PETER'S CAR

PETER and JULIE speed in the car towards RICHARD. There is a lot of traffic. They reach the rock, there are hundreds of people there: cars, trucks, coaches. Cypriot TV crews all line the roadside. VOX pops are taking place every few feet.

EXT. PETRA TOU ROMIOU

The beach is swollen with people most queue close to where RICHARD holds his rope. PETER and JULIE run onto the beach.

RICHARD
(Laughing)
See I told you she was here and all these people want to see her.

PETER
You're gonna need a bigger rope!

RICHARD Hugs JULIE and PETER and instructs them to get people in line. The crowd grows as more people move onto the beach. RICHARD guides the next lot of people onto the rope.

JULIE
I don't believe this, I don't believe it.

Six people move along RICHARD'S rope as they duck down in the water. TV crews film the action; RICHARD edges out into the water with the rope he laughs loudly as a film crew approaches. The film crew stop and interview JULIE. A young, suited female Greek news reporter approaches JULIE, pushing a microphone towards her.

REPORTER
Mrs. Cole?
43.

JULIE
Yes?

REPORTER
Mrs. Cole, as RICHARD'S wife, were you aware of your husband's discovery and were you a part of it?

JULIE (stunned and shocked)
Yes, I was aware, and I did help write the press release but, I don't believe this.

Myron Edwards

The Greek journalist continues in English.

REPORTER

And what do you think now Mrs. Cole, do you think these rocks represent the body of the Goddess Aphrodite?

JULIE

I don't know, I think you believe what you believe it's a matter of faith isn't it?

The reporter turns to camera. Julie walks towards the beach

REPORTER

And so the Aphrodite legend lives on, or so it would seem. At the site of the Goddess, where once again Aphrodite, has possibly risen from the sea.

END SCENE

INT APARTMENT - EVENING

JULIE counts cash on the bed

.

JULIE

There's almost eight hundred euro here; that's four hundred people in a day

RICHARD

It would have been more but the sea got rougher and it was difficult to take them out then. Tomorrow I will get another rope. A bigger rope!
44.

JULIE

You're going back?

RICHARD

Of course. I have started something now.

JULIE

What about our holiday?

RICHARD

I told you if this kicks off, we will be on..

JULIE

(Interrupts)

Permanent holiday, I know. But what if I don't want to live here, have you thought about that?

RICHARD

No. You do don't you?

JULIE

Myron Edwards

I don't know. I am not sure.

RICHARD

You would leave me here?

JULIE

You would stay then?

RICHARD

Yes. I think this is a real chance
for us.

JULIE

For you, you mean. Where do we come
into it? Where do I come into it?
What about work?

RICHARD looks at his wife and the money on the bed

RICHARD

I would concentrate on this.

JULIE

Yes, okay. You may well be able to
make a go of it, but there's
something here that needs to be
said.

JULIE Looks At RICHARD

MUSIC THROUGHOUT THIS SCENE IS PLAYED ON A PIANO JULIE'S CHOICE SONG

45.

JULIE (CONT'D)

Do you love me Richard?

RICHARD

Of course I do, you know that?

JULIE

No Richard, do you love me, not
JULIE the wife or JULIE the Mother,
or JULIE the home maker, or even
JULIE the lover. Do you love me, ME
JULIE? Not what I am, but who I am.
Do you love me?

RICHARD

(Sincere)

Yes, I love you, not because of
what you are, or your abilities. As
a mother or a wife or a lover, I
love you because you, you make me a
better person, a whole person. Life
would just be a journey without

Myron Edwards

direction, unless you were with me,
you give me the strength to live
it, to experience through your eyes
love at first hand. I knew that the
first night we met, that you were
the only woman I would ever love
like that; I knew you would only
ever be my one true love.

And no matter what tests come along
I will be with you. Yes Julie I
love you. Is that what you wanted
to hear? And if it means that much
to you JULIE, I will give this
idea up and come back home with you
now, today!

JULIE holds him in her arms and becomes tearful. He holds her
tight. JULIE wipes the tears from her eyes. She looks at him.

JULIE

No I don't want you to give up on
your dream, if you think you can
make a go of it, then you do it!
But, I will need to go home to sort
things out before I come out here
okay?

RICHARD

Then you will back me.

JULIE picks up the money in her hand. RICHARD gives her
another pile.

JULIE (Looks at the cash)

Hmm (smiles) I think so!

RICHARD

In just one day! Go on count it again.

46.

JULIE Smiles and begins to count.

END SCENE

MUSIC DESTINY ROAD - SONG

EXT. ROAD TO PETRA TOU ROMIOU - MORNING

RICHARD drives onto the side road at PETRA TOU ROMIOU; a
police car is parked at the entrance. The beach is closed; a
sign in Greek and English is positioned at the entrance.
A policeman stands sentry. RICHARD tries to get down but is
stopped: a Greek official, MR. LUKAS, with a black and grey
beard with piercing blue eyes, dressed in a smart black suit,
white open necked shirt and shiny black shoes approaches
RICHARD.

MR. LUKAS

I see your little publicity stunt has created, quite a stir, Mr.Cole?

RICHARD

Sorry?

MR. LUKAS

I am LUKAS Christoulides; it was my department that gave you the license.But you weren't very honest with us Mr. Cole, were you? You didn't tell us you were going to turn this revered site into a circus.

RICHARD

I didn't know this would happen.

MR. LUKAS

No I don't think anybody did. But it has and we are faced with a dilemma, aren't we Mr. Cole.

RICHARD

Why?

MR. LUKAS

Walk with me Mr. Cole

Richard and Mr. Lukas cross the road and peer down onto the rocks below. Mr. Lukas stretches his arm out across towards the rocks.

47.

MR.LUKAS

This is a site that has been here for over five thousand years, maybe longer. We cannot afford to keep it closed for long, we would most certainly have a revolution on our hands, we cannot have that now, can we Mr. Cole?

RICHARD

No,, it would be bad for business.

MR LUKAS

Exactly.

RICHARD

What exactly! (Sardonic tone) are you proposing then, that you take it over?

MR. LUKAS (admonishing with a wry smile)

No Mr. Cole, if we did that you

Myron Edwards

would go running to the papers
saying we used bully tactics to
shut you down, our credibility
would be gone.

RICHARD
So what then?

MR. LUKAS (looks at him)
Do you think Mr. Cole that we just came down the mountain on a donkey, do you think that we as Greek Cypriots, don't have the capacity to think laterally, to create an attraction that will draw the masses. Granted, Mr. Cole it was you that found it. But it is up to us to deliver it. Which is why Mr. Cole, we will help you and you in turn will help us. Tomorrow the beach will reopen, we will have it sectioned and fenced off and a path cleared through to the rocks, you will organize the dives as you call them and we will supply you with a full license, insurance and a bigger rope to run your dives with. In return, half of what you make will be given to the community. Is that clear Mr. Cole?

RICHARD
Yes, perfectly clear.

MR. LUKAS
Oh you will also need an alien
permit as this will be a form of
employment. Do you understand?

RICHARD
Yes I do, thank you.

MR. LUKAS
Go back to your apartment Mr. Cole.
The site is closed today, tomorrow,
everything will be back to normal
48.

MR LUKAS Offers His Hand to RICHARD. RICHARD returns the
gesture.

MR LUKAS
A word of warning, be careful MR. Cole once this begins, you never know where
it might lead.

RICHARD smiles and turns away.
CUT TO : RICHARD enters the apartment, JULIE comes across to him.

JULIE
Are you okay, we heard on the news
that the site was closed today?

RICHARD
I'm fine, they're closing it to
make it better. The people were
there from the council, they said
we could carry on, but we have to
give half the proceeds to them.

Myron Edwards

PETER
Bloody corruption is rife in this
country.

RICHARD
Hey, I don't mind. At least this
way we get to stay open; and we get
half of what we make.

SHEILA points to the screen on the TV.

SHEILA
Just look at the crowds.

Julie, concerned, sinks back onto the sofa and watches the
broadcast.

49.

RICHARD
One thing's for certain, I won't be going home for a while.

Richard pours more coffee and joins JULIE on the sofa with
Sheila and Peter, together they watch the TV.

RICHARD (CONT'D)
Isn't it odd to see someone on the
screen that is in the same room as
you?

PETER
I think you had better get used to
it mate. Once this goes out to the other media you never know what might
happen.

RICHARD AND JULIE hold hands together.

RICHARD
Funny Mr. Lukas said something similar to that today, ...Look I think it's time
we got out of here, for a while at least.

JULIE stretches over and picks up the guidebook.

JULIE
Here!

PETER
Kallo Chorio Ok shouldn't take long, let's go.

RICHARD, JULIE, PETER & SHEILA leave together.
END SCENE

MUSIC KALLO CHORIO GOOD VILLAGE MIX HAPPY AND FREE GREEK MUSIC

EXT. KALLO CHORIO - AFTERNOON

Myron Edwards

Peter drives slowly into the little village. He stops the car. Peter, Sheila, Richard and Julie exit the car. A Signpost reads 'Kallo Chorio' underneath it reads in English 'Good Village'. Home of Commandaria. Peter, Julie, Sheila & Richard walk together through the village. They pass many fruit trees, oranges lemons, mandarins, even a banana tree that seems to overshadow the buildings. They walk towards the wine distillery

50.

INT. WINE DISTILLERY.

Richard, Julie, Sheila and Peter enter the stone building. They move from one century into the next; the décor of the walls are portraits of people of the village, in sepia framed photographs and paintings. They move through the distillery past vats that look very futuristic and exit the building. RICHARD before he leaves focuses on a picture of a woman dressed in black - a split second of the image on the woman on the highway runs through his head.

EXT. KALLO CHORIO

JULIE walks hand in hand with RICHARD back to PETER'S car; they stop for a drink at the Taverna and then pay their respects to the small church that adjoins the Taverna. The women go inside but soon return.

RICHARD

Let's go now shall we?

SHEILA

Why don't you come back with us for the night? there's plenty of room

JULIE

No thanks Sheila, it's a lovely idea, but not tonight I know we haven't done a lot but I feel quite tired. Must be this village air, it's so clean and clear.

PETER

It's cool alright; so cool. Okay then, let's go.

PETER starts the car. Sheila, Richard and Julie get in the car and they drive away from the village.

END SCENE

INT PETER & SHILA'S CAR

SHEILA

Julie told me Richard took 400 EUROS in a day... that's something you need to get involved with...

PETER

Well I am helping.

Myron Edwards

SHEILA

...You just need to push it a bit more... get on Richard's good side.

PETER

I thought you said you didn't want to be around them much.

SHEILA

This is different I think Richard could be onto to something and we don't want to miss out.

SHEILA

STOP here we need some milk.

Peter pulls over to a Beripteron (shop) and Sheila gets out and goes inside.

.

CUT TO

INT. APARTMENT - EARLY MORNING

JULIE is on the balcony. RICHARD walks over to her. Julie looks disappointed. RICHARD rests his arm on her shoulder and consoles her

RICHARD

Jules I am sorry it's turned out like this. I have spoilt your holiday, haven't I?

51.

JULIE

Uh Huh!!

RICHARD

I know. I do love you. You know that, don't you. You know you are not just a part of this.

JULIE

We will see, but for now I am going to see if I can change the ticket, get an earlier flight back, and sort out what needs to be done at home, before I come back.

RICHARD

You don't have to leave early, enjoy yourself whilst you are here, enjoy the rest of your holiday!

JULIE

My Holiday? On my own.

Richard walks back into the apartment, Julie follows

RICHARD

I have to go. We can discuss this

Myron Edwards

when I get back, please don't do anything before I get back.

RICHARD kisses Julie lightly on her lips, opens the door and leaves. JULIE walks over to the window and watches him, a tear falls from her eye.

JULIE
Bloody fool....I hope this is worth it.

END SCENE
EXT. APHRODITE'S ROCKS - MORNING

RICHARD emerges onto the shore, the new set up is in place, a series of metallic poles stand in the water, positioned like a corral with a rope linked to each. There is a clear pathway out to the rocks. A line of people wait behind a make shift gate made out of fencing, RICHARD looks around.

MR.LUKAS sees RICHARD and walks forward to him

MR.LUKAS
A beautiful day Mr. Cole; you are going to be very busy I can see. I suggest you get started Mr. Cole.
52.

RICHARD
Thank you. You did all this?

Mr. Lukas ignores the question and hands RICHARD an envelope.
Lukas grins

MR.LUKAS
Mr. Cole you will need this.

RICHARD
What is it?

MR.LUKAS
It is your aliens' card and your work permit.

RICHARD
But I thought this would take months to get.

Lukas smiles again

MR.LUKAS
I am sending some help over to you, Mr. Cole. They will be here soon, to keep an eye on things for you.

2 men walk towards Richard. Richard recognizes them as unofficial tax collectors.

Mr. Lukas begins to walk away then turns and walks right up

Myron Edwards

to Richard. Mr Lukas looks at Richard.

MR.LUKAS (CONT'D)

Be aware Mr. Cole, the Mistress of the Rock is a possessive spirit; she does not give her affection easily.

Lukas pauses

MR. LUKAS (CONT)

Enjoy your day Mr. Cole.

LUKAS Leaves; RICHARD hurries towards the queues. The first ten people move down the rope, the queues get longer and longer. The 2 men follow and aide Richard RICHARD focuses on a young girl in her late teens, she is beautiful, with light brown hair and wears a navy blue bikini, she has a good tan, her tell tale white bits, just a little overexposed.

53.

She moves slowly on the rope almost delicately as she edges her way along. She approaches the yellow ribbon that signifies where the face of the goddess is situated and watches as the man in front, a small Japanese tourist, pushes his head under the water and kisses the rock below.

He emerges quickly with a smile. The girl takes her turn, dipping her head below the waves before she rises from the sea, she smiles! Richard in awe and wonder, stands and stares
END SCENE

EXT. APHRODITE'S ROCKS - AFTERNOON

PETER, SHEILA & JULIE arrive at the beach. They call out to RICHARD who is immersed in the sea and people. They move closer to the gate, PETER cries out to RICHARD again. RICHARD turns and motions to the men on the gate to let them through.

RICHARD

(Breathless)

Hi

PETER

Christ! Richard, it's like a bloody frenzy. I didn't think there was this many people on the island, how are you going to cope?

PETER looks around at the crowds.

RICHARD

Lukas sent over some of his guys, they are helping me, and I think they're also keeping an eye on the money too.

PETER

Where is it?

RICHARD Points down to his feet

Myron Edwards

RICHARD

It's by my feet in this waterproof
ice box.

JULIE kisses RICHARD she feels his face burn and touches his
skin with her hand gently. She takes out a tissue and wipes
some of the moisture away.

54.

SHEILA

Can we have a go?

RICHARD

Yes, but sneak in quick. There's a
few behind you who won't be pleased
if they see you. Now, see where
that yellow ribbon is, that's her
head. Duck down in the water and
kiss the stone below.

RICHARD eases JULIE and SHEILA onto the empty rope.

SHEILA

Come on, come on Julie.

SHEILA presses herself and JULIE forward; they wade into the
water and leave their sandals behind. RICHARD holds the rope,
to guide them. PETER stands next to him and watches.

PETER

You do know the legend of this
place don't you?

RICHARD

What the one about swim three times
round the rocks at midnight naked
and find your true love.

PETER

Well there's that one, there's also
the one where if you're a woman you
swim three times round the rock at
the full moon and you become twenty
years younger.

RICHARD relaxes and smiles at the women.

RICHARD

Don't tell Julie, I will never get
her out of the water.

PETER joins in with the laughter and with perfect timing
delivers the punch line.

PETER

If i had told Sheila that, she

Myron Edwards

would have drowned by now.

Peter and Richard stand and laugh. SHEILA ducks her head into the water and out again, soaked to the skin and disheveled, followed by JULIE.

The women make their way back to the shore
55.

JULIE
(To Richard)
What's so funny?

RICHARD
Nothing darling, just happy you are
here.

Richard, Peter, Sheila and Julie walk onto the beach

END SCENE
EXT. APHRODITE'S ROCKS - LATER
PETER, RICHARD, SHEILA and JULIE stand on the beach.

PETER
(To Richard)
You and Julie must stay with us
this evening

RICHARD
Are you sure, I hate to think we
are putting you out

PETER
Don't be so stupid
Richard, exhausted, moves to the front of the queue. Peter
walks towards Julie and Sheila

RICHARD
Sorry everybody, that's it for
today. The sun's going in and the
waves are getting bigger, the
current is stronger now. Tomorrow,
avriou, tomorrow. Goodbye Yassas,
Auf Weiderzein, Sayonara, A
Bientot, Au Revoir and all things
farewell

MUSIC APHRODITE'S SONG

Slowly the crowd disperses, RICHARD is on the point of
collapse, he has cramp in his leg and sunburn all over him.
He aches all over
He walks slowly out into the water to pull in the rope,
unties the knot and begins to walk to the next pole, when he
hears a woman's voice call his name.
VOICE (O.S)

R I C H A R D.

56.

Richard looks around, there is no-one there. RICHARD checks again then pulls the rope clear. RICHARD takes a final look around towards the sea. He returns to shore, just as the sun begins to set.

END SCENE

INT. PETER & SHEILA'S HOUSE 'PISSOURI' - EVENING

RICHARD almost collapses as he enters; he downs a shot of Scotch. Julie walks from the bathroom

JULIE

(TO RICHARD)

I have run a bath for you

INT. BATHROOM

RICHARD strips, climbs in and sinks into the foaming water. He shuts his eyes and drifts almost into sleep. Richard wakes and climbs out of the bath, he covers himself in after sun and calamine, he looks into the mirror and smiles at the pink streaks painted across his face.

INT. LIVING ROOM

JULIE, PETER and SHEILA sit on the 3 piece suite. Richard enters the Living Room

PETER

You look better. Another Scotch?

PETER offers RICHARD a fresh glass of whisky, this time he accepts it with thanks and sips the liquor slowly.

SHEILA

We're going to the Bunch of Grapes, it's just five minutes' walk from here so we don't have to take the car and that means we can drink what we like, right Julie? Julie laughs in acknowledgment.

SHEILA quips as they are already half way out of the door. PETER and RICHARD follow behind. JULIE and SHEILA walk arm in arm.

57.

EXT. ROAD TO 'BUNCH OF GRAPES' - EVENING

Peter, Richard, Julie and Sheila walk along the path to the restaurant. They chatter amongst themselves

PETER

So come on then tell me how much did you make today?

RICHARD

Myron Edwards

PETE, I honestly don't know, I haven't counted it yet. But it has to be a couple of thousand.

PETER
What, a couple of thousand! That much?

RICHARD
Sure, it must be; well work it out, five to ten people every five minutes or so for four to five hours... it soon adds up.

PETER places his Hand on RICHARD'S shoulder

PETER
Keep this up Rich and you will be!
Rich!

SHEILA, PETER, RICHARD and JULIE enter the...
INT. BUNCH OF GRAPES RESTAURANT 'PISSOURI'
The tables are full; several of the patrons recognise PETER and wave to him and SHEILA. The patrons then see RICHARD and instantly recognise him.

Richard and Julie take up their seats, and a round of spontaneous applause rings out around the restaurant. RICHARD and JULIE feel embarrassed. They both stand and nod their appreciation as the applause subsides.

PETER
Well, that's fantastic, all these people in here recognizing you. You have done wonders for people's business and I hear the town is packed

58.

SHEILA
And it's not just here or Limassol or at the Rocks, it's all over the island.

JULIE
And all in a week!

RICHARD
I never imagined it would turn out like this.

A waiter carries a tray of crystal champagne glasses and a large chilled bottle of Bollinger to the table.

PETER (CONT'D)

Myron Edwards

Okay, Here's to you Richard and to
your Goddess long may she reign.

PETER stands to toast his friend

PETER (CONT'D)

To Aphrodite!

The chorus of Aphrodite echoes around the vine terraced
restaurant and the party begins.

PETER (CONT'D)

You'll probably get some sort of
medal, from the President

SHEILA

Can we order now?

RICHARD

Absolutely, lets order. I'm
famished.

Peter beckons the waiter over, the waiter makes his way to
the table.

END SCENE

INT. PETER & SHEILA'S HOUSE - EVENING

Sheila is pouring coffee.

59.

RICHARD

That was a great night; I'm
stuffed, thanks.

RICHARD reaches over and kisses SHEILA on the cheek and
shakes hands with Peter.

RICHARD (CONT'D)

I will say goodnight then.

JULIE repeats the process but kisses PETER on the cheek as
well as SHEILA. She follows Richard.

PETER

I will come with you tomorrow, if
you need help?

RICHARD

Thanks

SHEILA (After him)

He'll be up nice and early

JULIE opens the door to the guest's bedroom for RICHARD to
crash out in. The sunburn has returned. JULIE undresses, puts
on a short nightie, and comes across to Richard.
She pours sun lotion into her hands, and slowly smoothes it
into his burning skin; RICHARD moans from the sensation and

Myron Edwards

her touch.

JULIE

You were quite the celebrity tonight darling. All those people looking at you, some of the women too, casting glances in your direction, made me quite jealous.

RICHARD

Why?
Richard turns around to his wife.

JULIE

Oh I don't know perhaps because it was you getting all the attention. And I am not a woman who shares either, whether its flesh or fantasy. Richard moves his hands down and strokes his wife's thigh, he pushes his fingers under the silky material of her nightie, pulls it down and exposes her breasts.

JULIE (CONT'D)

Richard what are you doing?

60.

RICHARD

I'm giving you a little attention
He cups his hand over her right breast and squeezes gently.

RICHARD (CONT'D)

After all fame is a very powerful aphrodisiac.

CUT TO BED : Richard's caress and kisses Julie, as they fondle each other, then they make love.

FADE INTO EXT.

MUSIC THE LOVERS LAMENT

ADONIS BATH - EVENING: CANDLES AND FIRES LIGHT THE ADONIS POOL DREAM SEQUENCE

Richard swims in the pools of Adonis baths, naked. Richard stops as he feels something swim past.

VOICE

(Echoes)
Richard!

Richard turns as the water around him moves suddenly. From behind him a figure of a woman, APHRODITE, rises out of the water, naked. Aphrodite rests her hands on Richard's shoulders and moves them to his chest as she walks around him.

APHRODITE

Myron Edwards

I knew you would come

Richard tries to speak. Aphrodite places her finger on his lips

APHRODITE (CONT'D)
Shhhhh!

Aphrodite moves her finger and kisses Richard passionately.

APHRODITE (CONT'D)
Be careful of your friend, Richard.
He will betray you. He will want me
for himself. But it is you I want,
Richard.
Aphrodite walks around Richard as she speaks

APHRODITE (CONT'D)
It's me that you want too, isn't it Richard?

Richard's eyes look glazed

RICHARD
Yes, it is you I want!

Aphrodite smiles to herself, takes Richard's hands and moves
towards the waterfall. The waterfall magically parts as
Aphrodite and Richard walk through.

INT. INSIDE THE WATERFALL: DREAM
Richard and Aphrodite kiss passionately and lower themselves
to the floor. Richard kisses and caresses Aphrodite's breasts
and strokes her thighs. Richard kisses Aphrodite's thighs.
Aphrodite moans with pleasure.

2.

Aphrodite pushes Richard to the ground and mounts him. Biting
his flesh as she moves to his lips. She sits astride him and bites Richard's
lips. EXT. ADONIS BATH The waterfall magically closes

INT BEDROOM

JULIE
Richard, Richard, STOP! STOP! what are you doing this isn't love making
RICHARD.

RICHARD looks at her. Her nightie is torn and she is sobbing -

JULIE
What have you done Richard!

RICHARD SITS UP IN THE BED HIS FACE COVERED IN SWEAT AND HIS EYES WIDE OPEN
JULIE LOOKS TO HER SIDE SHE IS COVERED IN SCRATCHES AND BITES - JULIE TURNS
OVER RICHARD GOES TO CUDDLE HER

JULIE

Myron Edwards

Leave me alone.

RICHARD LIES BACK

END SCENE

EXT. AT THE ROCKS - MORNING: 8AM

A number of stall holders have begun to set up, a new range of T-shirts with APHRODITE ROCKS' emblazoned across the front and other merchandise branded in the same way adorn the front of the stalls. RICHARD STANDS NEXT TO THE CAR - over the past few days Richard has struck up a relationship with the café owner Costas.

COSTA COMES OVER TO RICHARD HE IS WITH A FRIEND ANTONIS

COSTA

Morning Richard want you to meet a friend of mine Antonis, he runs a local ad agency. He got all these stalls going, good eh!

RICHARD

Yeah it's great.

ANTONIS (Greek accent)

You have created quite a stir, the place is busy,

HANDS HIM AN APHRODITE ROCKS T SHIRT

RICHARD

Thanks, Yeah and it looks like I have a crowd waiting so if you excuse Me.

COSTA

No problem, can we meet later Antonis has some ideas for this place and how to make it better.

RICHARD

Great say after the site closes, now I gotta go guys and thanks.

RICHARD stands in the water.

He wears a red T-shirt with sleeves, knee Length Shorts and a bright sky blue baseball cap. His shorts are the longest he can find and he is covered with large amounts of sun cream block. A couple, in their fifties are first to greet Richard. Richard guides them slowly down the rope.

EXT. BEACH - PETER arrives and carries a large picnic basket, inside is a flask of tea and lunch. PETER pours Richard a large plastic beaker of tea.

RICHARD

Oh tea. You can't beat tea on a day like today.

61.

PETER

Shall I take over for a while give you a break?

RICHARD

Myron Edwards

Please. Thanks, could do with five minutes or so, the money's in the ice box; when the boys come across lift the lid so they can see there are notes in there then drop the notes in ok, that seems to satisfy them, though God knows why?

RICHARD offers his hand to PETER and taps him on his back in gratitude. RICHARD sits in the shade near to the steps; Richard watches PETER and the others across the beach. 5 swimmers bob up and down in the waves close to the shore. RICHARD sees a figure further out at sea, he shades his eyes.

MUSIC APHRODITE'S LAMENT

The figure comes closer to the shore. A wind Surfer passes by on a board, Richard squints through the sun shine back to the figure, but 'Aphrodite' has gone. RICHARD returns to the rocks as the queues continue to build.

RICHARD (CONT'D)
Can you stay longer Pete?

PETER
Are you kidding, I'm enjoying this. What with all these half naked women getting close to me, it's a real pleasure.

CUT TO SHEILA AND JULIE
SHOPPING AT THE MALL

SHEILA
Seems crazy you going back so early Julie, you can at least finish your holiday.

JULIE
It's not much fun Sheila I only see Richard at night and then it's an early night as he has to be up so early the next morning.

SHEILA (Knowing smile)
Well that must have its advantages.

JULIE
YOU would think so, but last night he went crazy, look (she lifts her shirt showing the scratches and bite marks on her stomach.

SHEILA
Oh well don't knock it girl. It could be worse he could be ignoring you.

JULIE
I know and it's okay really, it's just that as he was doing it I felt it wasn't me he wanted, it was someone else.

SHEILA
Maybe you should talk to someone about this, has it happened before?

JULIE

Myron Edwards

No not for years, the only other time was when he got back from the war in 91, but I put that down to simply longing and passion. But this was different really different. I'm sorry if you heard US.

SHEILA

Not a thing love...

JULIE

I can't think what set him off.

EXT. APHRODITE'S ROCK - LATE AFTERNOON

A group of young people are gathered by the rocks. PETER holds the rope and RICHARD watches as the last girl, a Danish Girl, 25, Blonde hair, with a very tight bikini on, ducks down into the water; she surface again quickly in a panic.

RICHARD runs into the water to help.

RICHARD

What's the matter?

DANISH GIRL

My bracelet, it is on the rocks and I can't reach it.

62.

RICHARD

Its okay, I will get it.

RICHARD returns to shore and grabs his diver's mask and puts it on. The Danish girl stands beside him, He pushes his head under the water, he has a clear sight of the rocks below. The bracelet is balanced on the rock, RICHARD reaches down to grab it. Richard begins to hear war cries and bombs again. The rock's surface melts away and the face of the woman dressed in black manifests itself on the rock. Then the face is transposed into 'Aphrodite' which appears in its place and smiles at Richard.

Richard grabs the bracelet and emerges; he gives the bracelet to the girl and then dives down again. The face is gone.

He wades back towards PETER.

PETER

Are you okay? You look like you've seen a ghost

RICHARD

No I am fine, thought I saw something in the water; too much sun I think. Fancy a drink at Costa's?

PETER NODS HIS ACCEPTANCE COSTAS RESTAURANT - SUNSET

PETER and RICHARD are sat at the table, they both drink a beer. COSTA AND ANTONIS JOIN THEM

Myron Edwards

RICHARD TO COSTA

Costa you know Peter he has been helping me.

COSTA

Hello again and this is Antonis, he has been helping me
(smiles) Okay some more beers and then we can start to talk.

PETER (To RICHARD)

How much did you make today?

RICHARD

A thousand euro, I think

PETER

Incredible; that's what most
Cypriots make in a month and you
took that in a day.

RICHARD

Double that really, as i have to
give Lukas his half (SHH)

PETER (LOW COMMENT HALF WHISPER)

Fucking amazing mate...

PETER starts to add up the figures in his head. .

PETER TO RICHARD

....This can only get bigger.

RICHARD

You think so?

PETER

Oh yes. Are you sure you are okay,
you still look strange!

RICHARD

I saw a girl today. She was
stunning, so beautiful. I saw her
for only a few seconds.

PETER

Err RICHARD there are hundreds of
women here. More than I have ever
seen on one beach.

PETER (CONT'D)

So, what now, what's the plan?

RICHARD

I have to find an apartment at the
end of the week; so if you know of
anyone can you let me know?

64.

Myron Edwards

PETER

With that kind of cash you could stay at the Aphrodite Hills. It's beautiful and just five minutes from the rocks.

But I think you would be better off staying with us. I can keep an eye on you then.

RICHARD

Thanks Pete, but I think I will look for somewhere near here.

COSTA AND ANTONIS RETURN WITH THE BEERS

COSTA

OK, Antonis has some ideas and he wants to run them past you.

ANTONIS OPENS UP A SMALL BOOK WITH SOME ROUGH SKETCHES INSIDE

ANTONIS

I've spoken to the CTO..

COSTA

Cyprus Tourist Board

ANTONIS

And they are very keen on supporting your idea, they like the idea of the Goddess under the sea it fits in with their existing Aphrodite campaign well. So all we need do is start to generate ads that will make more people aware world wide of your discovery. We have today Costa and I opened up a Face Book Group and A Twitter group, so people can post and they can also be posted info on what is happening. Some of the Paphos authorities want to get in and are talking about a concert at the rocks. with a Greek singer maybe Anna Vissi or Elena Papparistzou.

RICHARD

It all sounds great but what is it going to cost us?

ANTONIS

You nothing, we will sponsor you - you just have to give us credit on all the material. Look think about it I will draw up some papers and then you can look them over, how does that sound? In the meantime we will carry on selling the merchandise and split the profits. Okay?

RICHARD

Sounds good, I got to get going, taking my wife to the airport.

COSTA

She's going back?

RICHARD

Yes but not for long, she will be back in a week or so....

Richard walks to the bar and orders drinks then makes his way back.My Round.

Myron Edwards

MUSIC SAYING GOODBYE BALLAD LOVE SONG

END SCENE

EXT. PAPHOS AIRPORT - MORNING: 2AM

RICHARD parks the car, gets out and places JULIE'S hand luggage and case onto the trolley. Julie gets out and kisses Richard. Together they walk towards the airport.

INT. PAPHOS AIRPORT

JULIE waits to check in: Richard heaves the luggage onto the scales. The girl behind the counter recognizes RICHARD and smiles. Julie grabs her passport and ticket. RICHARD grabs her hand.

RICHARD

Shall we go for a coffee?

JULIE

No, its okay, you have one. I...

RICHARD

You have almost two hours yet, Come on, just one drink?

JULIE

Richard, please.

RICHARD

What is it love?
65.

JULIE

It's nothing just let me go now. I will be fine; you know how nervous I get flying.

RICHARD and JULIE hold each other tightly. They kiss and part company. Julie walks out of sight. RICHARD Walks back to the car.

EXT. CAR PARK

Richard receives a message on his phone. The text Reads 'MISSING YOU ALREADY JULES XXX' RICHARD responds and types 'DITTO'. Richard gets in the car and sits silently. He watches the sky and the airplanes fly over head.

END SCENE

INT. APARTMENT - MORNING

RICHARD Is On The phone to PETER.

RICHARD

Yes fine she got away on time.
Yes thanks, just a sandwich.
Any luck with that apartment?
No I can't do that. Thanks for the offer. No it wouldn't be fair on

Myron Edwards

you or SHEILA. Okay, Okay, I will think about it. Thanks PETE for all your help with this. Are you coming out today?

Okay then, see you later. Bye

RICHARD hangs up the phone, picks up the Aphrodite book and starts to read

EXT. BEACH STEPS - AFTERNOON

PETER sits with RICHARD in the shade of the steps. They have lunch, cold beer and freshly made sandwiches. RICHARD looks at his watch;

66.

PETER

You look like you did not get much sleep last night

RICHARD

Not much mate, couldn't sleep without julie... I'll ring JULIE at 4 I think, see how she is.

PETER

Good idea let her sleep a bit more. Have you had any luck finding a place yet?

RICHARD

To be honest, I haven't looked at all. Aphrodite Hills has a nice ring to it though

PETER

Yes it's fabulous and it has a wonderful golf course

RICHARD

Never tried golf. Not my cup of tea, All that eye and hand coordination.

PETER

I can teach you if you like, as you're going to be out here a while.

RICHARD

Cant see me having much time on my hands for much to be honest

PETER

True. I think this is going to take over your life out here. What happens then?...

PETER MAKES HIS BID

Myron Edwards

...Look I don't know what you think but maybe you need me to help you with this.. a sort of partner if you like... I have a few bob so would be happy to invest in the idea... if you're interested.

RICHARD Smiles
Invest in this are you sure?

PETER
Well I need something to keep me occupied, the jobs aren't about as much as they used to be ...anyway you think about it.

Richard drinks his beer. PETER gets up and walks back to the massed crowds.

RICHARD puts the rubbish into a bag and walks back; then he stops.

MUSIC SECRET LOVER

He sees a woman in her twenties in the waves ahead of him; she swims slowly towards the shore. She comes closer to the beach and then walks out. It is the same girl that was in his dream. Her body is straight and exotic. She has curves and subtlety in her shape, the shaggy mane of her dark brown hair, flicks across her face to reveal her sea blue eyes.

67.
She sashays and wiggles her hips in harmony as the two piece light brown suit she wears accentuates all of her body, Richard moves towards her. But as quickly as she emerges onto the sea shore, she is gone, lost in the crowd. RICHARD pushes through the crowds on the shore but there is no sign of her.

PETER (O.S) (CONT'D)
Hey we need you over here?
Richard acknowledges as he glances around again to the shore.

RICHARD
Sorry I saw a girl in the water.

PETER
(Sarcastically)
Drowning was she?

Richard returns to the group in front of him and begins to collect the cash.

FADE
EXT. BEACH - MID-AFTERNOON
Richard is on the phone to Julie

RICHARD
Hi, how are you, how was the flight, are you okay, how's Molly?

JULIE (O.S)
Good, fine good, she's out she went to stay with a friend. Can I speak now?

INT. JULIES LOUNGE: U.K

Julie stands by the window with a cordless phone. A coffee table is in the middle of the room littered with post, next to a cup of Tea. The room is nicely decorated with all modcons.

JULIE

Everything is fine, you have some mail here, God knows how people got hold of our address and number but they have....

Julie sits on her settee, She drinks her cup of tea.

JULIE

Matthew came back for a while but now he's gone too, off with his friends to Cornwall. So what about you have you found anywhere to stay yet?

EXT. BEACH - CYPRUS

RICHARD

Not yet, I am thinking of going to Aphrodite Hills. I am also thinking about making Peter a partner in Goddess Dives giving him some of the profits too, I can't seem to concentrate much with everything that is going on and he is a big help.

69.

JULIE (CONT'D)

JULIE (O.S)

Well he knows the language and the country too.

RICHARD

Both Peter and Sheila have both been wonderful.

JULIE (O.S)

I'm sure.. I better go now, make a start on some of these letters, call me tomorrow then okay? Love you.

RICHARD

Me too Jules, speak tomorrow.

RICHARD cuts the cell phone and walks back to the rocks.

FADE

MUSIC SUNSET AT THE ROCKS

EXT. BEACH - SUNSET

PETER is with RICHARD, they watch the sunset as they pack the diving equipment away

Myron Edwards

RICHARD

This is the best time of the day,
Sunset. It's awesome, so beautiful,
and so mystical.

PETER Ties up the ropes and smiles

PETER

Yes. So, no more mystery women
today then?

RICHARD

No not today. Ready, let's go. I am
tired and sun burnt, again!

PETER

You are going to need to sort this
out better Rich; this is just too
much for you to do on your own.

RICHARD

You're right Pete, but not tonight.
I am shattered and I need to cool
down.

PETER

Tell you what let's go see the footie tonight I will pick you up about 9,
United are playing we can go watch the match and have a beer or two to relax.

RICHARD

Sounds good haven't seen much football lately.

PETER

Okay pick you up and we'll go.

RICHARD

Okay, well there was something I wanted to ask
you. Well two things actually. Is the offer of staying with you still open?
Just until I get settled out here and Julie's back. And secondly, that idea
of a partnership how would you like to be my partner in Goddess Dives?

PETER (O.S)

You sure?

RICHARD

Yes, why not you! You're really
good at the site, More importantly,
I trust you. And you don't have to buy into it.

PETER

Well, the offer is open to stay and
it would have been even if you
hadn't offered me a partnership.
Secondly, I think the idea of being
with you on this venture is just

Myron Edwards

fantastic.

RICHARD

Okay back for a quick shower and see you about 9.

INT. RICHARDS PLACE

Richard pours himself a glass of Whiskey

72.

RICHARD picks up his book and retires to the...

INT. BEDROOM

...and lies on the bed, he sips his whiskey and reads

CUT TO SHEILA IN THE SHOWER PETER IS OUTSIDE THE CURTAIN

PETER

Ok I'm off don't wait up,
Oh and Richard asked me to be his partner today.

SHEILA Opens the curtain.

I hope you said yes.

PETER

I did..

SHEILA SHUTS THE CURTAIN SMILING

CUT TO INT PUB PETER AND RICHARD ARRIVE

PETER INTRODUCES RICHARD TO THE PUB CROWD

PETER RICHARD this is
Nick, Eric Tony, Phil, Gazza, Eli and Bob

PETER AND THE CROWD OFFER THEIR SALUTATIONS

PETER

OK beer. This end is the United end, that end is the Chelsea end. Chelsea aren't playing tonight so it's just United.

There are a number of shouts and screams as the teams enter the pitch.

RICHARD SITS BACK IN HIS CHAIR He seems to be a celebrity as various people in the bar stare at him and smile at him.

CUT TO SHEILA : She is busy reading a book about Aphrodite.

CUT back to PETER he has had a few drinks and is looking a little worse for wear.

RICHARD

Tell you what I'll drive back.

PETER

You sure... Stay tonight get your gear tomorrow we got a spare toothbrush.

Myron Edwards

RICHARD (waves to the others in the bar)
OK...fair result a draw..

PETER
Yeah...

They walk to the car.

INT. PETER'S CAR
Richard switches on the air conditioning

PETER a little bleary eyed leans over to Richard
She's having an affair mate!

RICHARD
What who is having an affair?

PETER
SHEILA... she's been doing some guy for about 6 months... I knew about a week
after it started... can't have an affair here it's too fucking small this
island, everyone knows your business in about five minutes.

RICHARD
You are sure?

PETER (Slurred)
Yeah, I know... ..someone saw her then I followed her once in a cab, so much for
the island of love..

RICHARD
Have you not thought of telling her you know.

PETER
What's the point of that.. she would only deny it and say I drink too much,
which I do... and it's all in my mind... well you know what that feels like.

RICHARD
Not really! (CHIDING HIM) I am fine, Peter. Too much sun,
remember?

PETER
No, its more than that. (Look at me)

RICHARD
I...can't I'm driving....

... Iv'e noticed you...You have become a little estranged, I have seen it before,
like others from the war...they... get like this. I really think you should see
a doctor.

RICHARD (Humouring him)
Peter, if it makes you happy, I'll see a doctor, okay.

PETER
I am just worried about you, wouldn't be able to call myself a
true friend if I did not look out for you just a little. I know you have
ladies in higher places . hick ..who do that for you... Hick

Myron Edwards

Peter smiles

RICHARD (CONT'D)

And I will look after you too...

...I have to tell you PETE, all my working life I have tried to find the one thing that would make me! I suppose everyone does; but few actually find it do they?

78.

RICHARD takes the PISSOURI turning.

RICHARD (CONT'D)

The thing is that now that I have got to that possibility of making it happen; I'm scared, really scared, that I can't handle it..

PETER (sobering up)

Why you shouldn't feel like that you had the balls to make it happen, It's your baby, all the way through. After all it was you that found her?

RICHARD

I wouldn't have found her if it hadn't been for you. But I don't know why I am so scared, maybe a number of things, Julie isn't here, I miss her. The move, the kids, home... Everything

PETER

At least you are with friends now, besides Now that, I am a partner, I can take some of the responsibility from you. You ever think why it was you?

RICHARD

What do you mean?

PETER

Why out of the hundreds of thousands of people who come here and have done for centuries did she choose you? I mean why did it happen to you?

RICHARD

NO I don't know why?

PETER

Because you made it happen, it was kismet, destiny what ever fucking word you want to use, you did it. You believed Richard. And now you've got people believing you too.

The car stops at the house, the two of them get out together. Richard stops Peter before they enter

RICHARD

Well yeah but you need to sober up quick... He slaps his shoulder and taps him on the cheek.

... You remember the score?

Myron Edwards

PETER
1-1

FADE AS they enter the house.

EXT. AT THE ROCKS - MORNING

PETER is already at the rocks. Two coaches full of tourists are parked at the top of the road. Richard stands waiting by the road side.

PETER stands by the rope walkway, Peter takes a piece of paper and pencil from his pocket and starts to draw the set up in front of him.

RICHARD
All set.

PETER
Have a look at this...

RICHARD
What is it?

...PETER
It's our way to make this place even better.

RICHARD
I knew making you a partner, was a good idea, oh and we have to sort out the cash as well, I was thinking maybe 60 - 40.

PETER
Yes 60 for me, seems fair.

RICHARD
Cheeky bastard I'm the 60...

Richard and Peter set off, the crowd waits for them. The tourists leave the coaches.

75.

EXT. BEACH - LATE MORNING

Richard and PETER stop for an early lunch. Peter begins to draw on a white napkin. RICHARD has a camera close by his side and decides to take a walk along the beach. The 2 Cypriot workers turn up

RICHARD
I'm gonna take a walk along the beach mate!

PETER
Fine, ill see you in a few mate, ill get started on my plans. Oh, do you still have the pole and rope I

Myron Edwards

gave you

RICHARD

Yes. Costa has them at the restaurant; he is looking after them for me.

PETER

Okay, when we close tonight, we will try to set it up. But I am a bit worried about the supervision, it means spending a long time in the water for someone.

RICHARD

We can rotate it, with Lukas's guys, we should be able to cover it then.

PETER

Perfect, do you think they will go for it then?

RICHARD

Cant see why not. Anyway, speak later.

Richard walks along the beach, sweat starts to pour from his face as he looks up to the sun. The sounds and visions of the Kuwait war can be seen and heard in his head and he walks to the water and walks in. He holds his hands to his face.

FADE

EXT. APHRODITE'S ROCK - EVENING

Peter carries the poles into the water and sets them up as he planned. Peter calls all over and they set off one way, whilst the others go the other. Peter stands at the centre where the ribbon is positioned. He holds the rope and waits as the first two approaches.

PETER

Poetry in motion!

Richard returns, Peter sees him in the distances and runs up to him. Richard looks a little worse for wear

PETER (CONT'D)

Where you been, you left me alone pal, you make me a partner and then do a disappearing act, what's the problem?

Richard remains silent. The 2 workers look on

RICHARD

Sorry got caught up, chatting.

PETER (CONT'D)

Fine, well not so long next time eh, we need to get this place working.

Myron Edwards

FADE WITH THEM IN THE WATER AS THEY EXPERIMENT WITH THE NEW LAY OUT

CUT TO EVENING

Richard looks at his watch, picks up the cell phone and is about to ring Julie the cell rings, a voice speaks in a whisper.

VOICE (From the Phone)

R I C H A R D,

Richard throws the phone to the floor. Then checks the number there is no number

CUT TO INT. PETER & SHEILA'S LOUNGE

PETER, SHEILA and RICHARD finish their coffee and a couple of beers.

RICHARD

I'm going to get unpacked. I'll ring Julie after, make sure she is okay and everything.

SHEILA shows RICHARD to his room.

79.

SHEILA

You're through here, if you need anything, don't ask, just help yourself.

SHEILA opens the door for Richard; he puts his suitcase and bags inside. He unpacks, places the figurine of Aphrodite next to his bed side. Richard picks up the phone and calls Julie

RICHARD

Hi, how are you?

INT. JULIES HOME: U.K

Julie stands in the kitchen, preparing a meal for herself. The coffee table in the lounge is full of mail.

JULIE

Busy. Another batch of letters came for you yesterday. There's a documentary on tonight on Channel Four about Aphrodite and your discovery.

INT. BEDROOM

RICHARD

Really, wow, yeah it's busy too we are starting to get others now not just the locals anymore. Costa has done some deals with the CTO and is promoting it on their website as well as their offices. So maybe that's how people are getting to know about it. They even have a few billboards with her image in them, it's really good.

JULIE

Well hey they will know more once this documentary goes out.

Myron Edwards

RICHARD

How's Molly and Matthew?.....

INT.

JULIES LOUNGE

Julie moves from the kitchen to the lounge and sits on the settee.

80.

JULIE

Molly, is still away and so is Matthew, Molly says she will come out with me once we have settled things here.

RICHARD (O.S)

That's fantastic news, I miss you all so much. Molly can go to an English College here if she wants.

JULIE

Maybe; we will see, we have to wait first to see how much this business makes first, don't you think?

INT. BEDROOM

RICHARD

Yes, you're right. But as Peter says, we're not in high season yet so fingers crossed it will take off. I just wish you were here with me.

JULIE (O.S)

You will be fine, Ill be there soon enough

RICHARD

Oh yeah. I moved in today with Peter and Sheila and made Pater a partner., Richard looks at the Aphrodite statue

JULIE

That's good, he will be a big help. What is it something you want to tell me, I can hear it in your voice.

RICHARD

NO Nothing, Just I love you.

INT. JULIES LOUNGE - UK

JULIE

I love you too. Are you sure you're okay Richard.

RICHARD

Myron Edwards

I'm fine, just miss you that's all
81.

JULIE

Well, you take it easy in that sun
love and be careful, eh and don't
go talking to any strange women!

RICHARD (O.S)

No, not likely. I am far too busy
for that. I better go, Julie is
making Spaghetti Bolognese. Speak
to you tomorrow darling, Bye.

Richard leans over and picks up the figurine of Aphrodite and
plants a small kiss on its head, then leaves the room.

RICHARD GOES INTO THE SHOWER HAS A QUICK SHOWER WHEN HE RETURNS THE FIGURINE
IS ON THE PILLOW NEXT TO HIM.

END SCENE

MUSIC SOUVLA SUNDAY GREEK

EXT. PETER'S PATIO - SUNDAY AFTERNOON

Peter cooks traditional Cypriot Suvla. RICHARD drinks a cold
beer, SHEILA fusses.

RICHARD

Can I do anything?

PETER

You can bring some Pita's, thanks.

PETER takes the skewers off the fire and places the meat into
a glass dish. RICHARD returns with a plate of Pita bread and
gives it to PETER. They all sit down to eat on the patio.

PETER pours some wine into their glasses.

PETER (CONT'D)

To Goddess Dives!

ALL RESPOND

Goddess Dives!

PETER

Let's eat.

The meal begins

RICHARD

PETE, I think we need to set up a company as soon as possible, do you know
anyone that can help do it?

PETER

I can ask Larry, he is a financial

Myron Edwards

adviser out here, we use him on the bases. He should be able to do something;

82.

(MORE)

it should be offshore too. That's why most companies use Cyprus for their business; they avoid the tax that way or at least pay a lot less.

RICHARD

Good, well if you can fix it so we meet up with Larry as soon as possible.

PETER

He's away in the UK at the moment but should be back soon, I will call him and then we can set it up.

SHEILA

RICHARD, I wanted to ask you something, it is a bit personal and you don't have to tell me if you don't want to?

RICHARD

Come on, don't be shy, ask away!

SHEILA

Well if you don't mind telling me then?

RICHARD

Sheila what is it?

PETER

Come on love spit it out RICHARD has said he will answer you?

SHEILA

How much have you taken so far, since you started?

RICHARD

This isn't 100 percent you understand; but as of yesterday; it's about nine thousand euro.

PETER

How much? Good god.

SHEILA

And it's...

PETER & RICHARD

Myron Edwards

(TOGETHER)
Not even high season yet.

83.
PETER (CONT'D)
Laughter Ensues.

PETER
This calls for Champagne.
PETER rises from his chair walks into the house and returns
with the champagne, the cork pops and the champagne is poured.
Richard, Peter and SHEILA raise their glasses

ALL TOGETHER
To Goddess Dives Limited!

END SCENE
EXT. APHRODITE'S ROCK - MID MORNING
PETER and RICHARD are busy with the crowds.

PETER
Three weeks and still they keep coming in
their hundreds.

RICHARD
It's a good job you designed the
new layout, we can handle them so
much easier now.

Groups of people are organised in fives and tens as they move
down the lines. People move quicker and the money mounts up.
The roads above are crammed with more people, of all creeds
and colours.

The figure of the young woman 'Aphrodite' walks slowly across
the shore into the crowd and glances over to the rocks. Richard sees her and
calls to Peter

RICHARD (CONT'D)
Peter, there, look.. There she is,
can you see her, tell me you
can see her?

PETER
What am I looking at?

RICHARD
The woman, the one I keep telling you about
keep telling you about.

When Richard looks again, she has gone.
84.

RICHARD (CONT'D)
She was there, I swear, you have to
believe me.

Myron Edwards

PETER LOOKS AT RICHARD HE IS BEGINNING TO FEAR THE WORSE.

CUT TO SHEILA SHE IS IN BED WITH HER LOVER

GEORGIUO

SHEILA, what's the matter you are not very committed today.

SHEILA

I'm sorry love, I have a lot on my mind at the moment..

GEORGIUO

Maybe you just need a good fuck!

SHEILA

Maybe I do!

SHE Covers her body with a sheet and kisses Georgiou passionately.

CUT TO EXT. BEACH - SUNSET

RICHARD and PETER are exhausted. RICHARD is in the water and moves towards the shore when he stops, PETER pulls in the rope.

RICHARD

PETE, you okay to lock up. I promised Costa I would meet with him. He says he wants to talk some business over

PETER

Sure, I am beat and I need a shower. I am sweating like a pig under here.

PETER lifts his vest up.

MUSIC I'VE BEEN WAITING FOR YOU LOVE SONG

RICHARD grins and walks to shore towards the steps. He spots the woman 'Aphrodite' She lays on the beach, alone. She has a braided ring that covers her forehead like a laurel leaf crown, motionless she just suns herself. RICHARD approaches. Her legs start to dance in the air. Richard can see her almost naked body through her light brown tresses and her loose costume. Richard slowly moves closer. Aphrodite turns and faces him. She does not blink or move. Enchanted by her, he moves forward and tries to speak in his best guide book Greek.

RICHARD (CONT'D)

Yassoo Tikanis.

She Smiles

RICHARD (CONT'D)

Emais Richard, Isis.

Myron Edwards

85.

She moves her body and offers another glimpse of her immaculate figure; she stands up. RICHARD blurts and splutters in English.

RICHARD (CONT'D)

I've seen you here before. You were here just a few days ago, I saw you then, I tried to talk with you then but you were gone when I tried to find you.

She ignores him and moves towards the sea. Richard follows and tries to make contact with her.

RICHARD (CONT'D)

Where are you from? What's your name? Where are you from? She stops and points to the sea.

RICHARD (CONT'D)

The sea, the thallasa? Is that where you're from? Who are you?

RICHARD stands still, as Aphrodite stops and turns to him, she strokes his face with her hand

APHRODITE

You know who I am Richard. You brought me here. You brought me back. That is why I am in your dreams Richard and in your waking thoughts I am here Richard. And when it is time, I will come for you.

She turns to walk back to the sea, a single beam of moonlight shines down and creates a line that stretches far out to sea She pauses and waits for the waves to subside, climbs onto the beam and takes her first steps down the catwalk to the moon. As she walks down the beam, her platform is surrounded by dolphins who parade beside her, then her figure changes from one iconic image to the next, from Cleopatra, to Juliet, to Helen of Troy, to Marylyn Monroe, from child, to wife, to mother to grandmother and then the woman in her black robe from Highway 80 before turning back to Aphrodite. She walks down the catwalk and turns.

APHRODITE

Soon, Richard, soon.

RICHARD closes his eyes and as he opens them, Aphrodite has disappeared. He looks around, but she is nowhere.

Costa can be seen in the distance he runs towards Richard sensing something is not right.

COSTA

Richard what's up? What's the matter

RICHARD

Myron Edwards

Costa did you see her?

RICHARD holds out his arms to Costa as if he tries to catch something that isn't there.

COSTA

See who, they have all left, there is no one here. Iv'e been waiting for you for an hour... where did you go, we have some people who want to talk to you.. but you need to go home and rest take tomorrow off. Let Peter run the place. All day in the sun has got to you mate. Come on let's get you outta here.

86.

Costa holds onto RICHARD'S shoulder and they walk towards the steps. Aphrodite sits astride the rock and looks down onto the shore below as the sun sets.

END SCENE

INT. PETER'S KITCHEN - EVENING

Papers and Documents are laid out across the kitchen table.

PETER, and SHEILA look through the proposals on the table in front of them.

RICHARD ENTERS STILL NOT QUITE WITH IT

PETER

JULIE sent these through, this one is interesting. a waterslide at the rocks?

RICHARD seems oblivious

... Could work, but we would need to speak to LUKAS to see if he's interested.

SHEILA

Has he been to see the site since it opened.

Sheila Holds up some designs. Richard sits and stares blankly as Sheila and Peter chat

SHEILA

These are good, really nice.

PETER

I like the design, Goddess Dives, nice.

SHEILA

Yes they're a bit better than the others we have seen....

87.

SHEILA (To Richard)

...Have you rung JULIE today?

PETER

(To Richard)

Myron Edwards

RICHARD! Have you called Julie today?

Richard's attention is back in the room

RICHARD
No, not today, I will tomorrow. Anyway I am shattered, I will say good night.

RICHARD leaves the room and enters his bedroom.

SHEILA (O.S)
(Whispers)
He hasn't called her again, that's almost three days now. I wonder why.

PETER (O.S)
Maybe they're just too busy. I don't think you should worry or get involved.

SHEILA
Involved Peter it's a bit late for that, have you seen the way he has been behaving lately, coming in later and later night after night.

PETER
It's none of our business.

SHEILA
But it could be Peter, we just need to press a few buttons.

PETER
What do you mean?

SHEILA
Nothing, nothing at all.

INT. BEDROOM
RICHARD is on the bed, he holds the figurine of APHRODITE in his hand.

RICHARD
I shall be waiting.

FADE OUT
INT. BEDROOM

INT. PETER'S HOUSE -
SHEILA is on the phone to JULIE

SHEILA (O.S)
Hello Julie
Yes fine thanks, how are things going? Is the house rented yet?
No we are all fine here, RICHARD seems good since he moved in.

Myron Edwards

Yes, maybe a bit tired.
No good, really
Great
The business is just so busy. They
can't believe it, I don't believe
it.
Yes, so when do you think you will
be coming over?
No, no problems, I just think
Richard's missing you that's all
Oh good
Really another week then yes
Okay Julie, bye for now.

SHEILA hangs up the phone.

SHEILA (CONT'D)
(To Herself)
It might be too late by then.
89.

INT. JULIES HOME 'UK' - AFTERNOON
JULIE hangs up the phone her curiosity aroused.

FADE

EXT. PETRA TOU ROMIOU - DAY
PETER is with RICHARD at the rocks. RICHARD looks all around
him as he hunts for Aphrodite.

PETER
Christ; Look at this crowd, after a
month they still keep coming.

RICHARD. RICHARD.
RICHARD is oblivious to Peter
PETER (CONT'D)
RICHARD?

RICHARD
What?

PETER
It's like these people have come to
be baptized or something, don't you
think? Ducking their heads in
water, very symbolic.

RICHARD, oblivious and holds a rope

RICHARD
Hmm, Yes

PETER
(Annoyed)
Did you hear what I just said?
RICHARD continues to scan the faces

Myron Edwards

RICHARD
Yes. What was it again?

PETER
Never mind

RICHARD
I'll be back in a minute.

90.
PETER shouts and screams after him.

PETER
Richard! Richard! Oh not this woman again!

RICHARD searches for Aphrodite.
MR. LUKAS (O.S)
(In Richards Mind)

The Mistress of the Rock is indeed
a possessive spirit.

Richard turns to a rocky outcrop, A girl is there. He runs from the rocks across the hot sand and stones. He falls, gets up and continues to run, people stop what they are doing, they stand and watch him run past. She lies on the rocks, the wave's crash against the small rocks. Richards's climbs over the rocks towards her; he cuts his hand on a sharp rock. Richard reaches the girl, he stands over her, it is not Aphrodite

GIRL
(Screaming)
Help, Help!

RICHARD stands frozen. Richard is speechless; and bows his head in shame and walks back to the rocks. The girl still shakes. Two guys chase after RICHARD, Richard flees faster, they give up the pursuit after a few hundred yards. RICHARD moves slowly through the crowd, sits and takes deep breath. Richard gets up and wanders aimlessly along the shore

END SCENE

INT. RICHARD'S BEDROOM

Richard looks at the Aphrodite book. Fixated on the pictures.

INT. PETERS HALLWAY

PETER ARRIVES. He bangs on RICHARD'S door.

PETER
Richard! Richard!

91.

INT. RICHARDS BEDROOM

Peter bangs again on the door. RICHARD opens it slightly;

Myron Edwards

Richard stands and looks at PETER, SHEILA has joined Peter.

PETER

What the fuck is going on RICHARD?
Where were you all afternoon, I had
to run the place on my own. Where
the fuck were you?

SHEILA

Please, PETER your language.

PETER

Fuck my language SHEILA. I want to
know what the hell is going on
here, this is the second time this week this
has happened. What is wrong with you RICHARD?
RICHARD grips the book in his hands, tightly.

RICHARD

Nothing, nothing is going on. I
just felt tired and I had a
headache that's all.

PETER

A headache, who the hell are you
trying to kid here? You fucked off
and left me. So where were you?

RICHARD scuffles away from the door.

RICHARD

I didn't go anywhere.

PETER

I don't believe you! Who were you
with?

RICHARD

No one, I was with no one. Well no
one that you would know.

PETER

What the hell does that mean?

RICHARD

I... No, I wasn't, she wasn't
there, I couldn't find her.

RICHARD moves closer to the bed as the door swings open.
92.

PETER

Who are you talking about? Not your
mystery woman again?

SHEILA looks to Peter her interest awoken

SHEILA
Mystery woman?

PETER
Yes, he keeps seeing some mystery
woman on the beach. She is never
there when I look! She just appears to Richard.

RICHARD
She is there, she has always been
there.

PETER
Who? Oh no wait a minute.. oh.. my God! You're not trying
to tell me that, the woman, your mystery woman is the fucking
Goddess are you? Not the bitch from the rocks. Are you really trying to tell
me that huh?

RICHARD
Yes.

Silence, PETER laughs, SHEILA smiles nervously.

PETER

RICHARD, please mate, get a grip
will you. You're losing it.

RICHARD stands and faces PETER.

RICHARD
You want her for yourself.

PETER
What did you say?

RICHARD
She said this would happen, she
said it would be like this. First
the doubt, then the envy, then the
desire and the betrayal. She said
it would be like this. But I found
her, she's mine. Stay away from
her.

PETER stands transfixed
93.

PETER
You do, don't you! You really think
that the woman you have seen is the
Goddess.

RICHARD
She is.

PETER

It's laughable RICHARD. If it wasn't so fucking pathetic!

RICHARD

You can think what you like but I brought her back and now she's coming for me. She promised me.

SHEILA moves forward to hold Richard.

SHEILA

Please RICHARD, please think of JULIE and what this could do to her and the family. Think of them instead of this woman, real or Goddess.

PETER

Listen to SHEILA and think of what you have and could lose.

SHEILA, holds Richard and cradles him

SHEILA

Please get a grip RICHARD.
PETER moves closer to Richard

PETER

Look Rich true yes, you found her, that much is true. But she's a pile of rocks under the sea mate, that's all she is. That's' all she ever was even in 91 just a pile of rocks. You've let yourself become possessed by her and her myth.

RICHARD

She is real. I will prove it to you. I will prove it to all of you.

RICHARD defiant, sinks to his knees.

PETER & Sheila leave RICHARD on his knees. The door closes.

Richard is left in the dark and overhears Peter and Sheila talking

94.

PETER (O.S)

Call Julie, Sheila. She has to know what's going on.

SHEILA (O.S)

I will, she said she was coming out next week, She needs to be here now.

PETER (O.S)

The sooner the better. I saw something like this in the forces, it was a sort of aftershock. It

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crept up on one of the mates I knew
without warning and within a few
months he had lost his mind.

SHEILA (OS)
You think this could be happening
to Richard?

PETER (O.S)
I think it has already started.

SHEILA (O.S)
Well that is most unfortunate....for Richard but for us maybe an opportunity
Peter what do you think?...

PETER (O.S)
Sorry opportunity, what are you talking about. We have to keep..

SHEILA
..Just listen to me a second, Richard is not well so we will need to keep him
away from the rocks, in the meantime you can go there and build the business
and as poor Richard will need to go back to the UK to recover you and I can
take over the business for him until he gets back. Well if he ever gets back.
It's an opportunity Peter one we should not ignore. I will come with you
tomorrow... we can see how it goes running our operation.

PETER
But it's Richard's business Sheila.

SHEILA
FOR now, but we must help the poor man get better. I'm afraid of what he
might do!

PETER (O.S)
He won't do anything. Okay You come with
me tomorrow. As you say we just have to keep
him away from the rocks.

The sound of the clock inside the room and crickets outside
can be heard. Richard gets up, opens his door and walks to
the...

INT. BATHROOM
He walks over to the sink and looks into the mirror, wipes
his hand across his face and takes his shirt off. He turns
the taps on, washes, then dries his face and makes his way
back to his

95.

INT. BEDROOM
A tray of food sits on his table, Richard sits in his room,
he has ignored the tray of food, he gets into bed. He see
visions and hears voices of the girl in his head, exhausted,
he finally succumbs to sleep. More visions ensue.

EXT. LARGE DINING HALL OF OLYMPUS - (NIGHTMARE)

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RICHARD stands in darkness, the darkness like a fog swirls around him and moves him backwards and forwards, he puts his hands out in front of him, he hears voices but cannot see anyone. Something moves against him. He reaches out, a hand grips his hand tight and drags him through the fog, into the light.

Richard stands on the beach, ahead of him is a table, the table overflows with fruits, meats and poultry. A large suckling pig is the centre piece, its body steams. A bevy of beautiful Grecian women, scantily clad, dance by the table as the guests, the Gods of Olympus join the party.

RICHARD recognises them as Zeus, Poseidon and Ares from their costumes, but their faces are those of his friends Zeus is Lukas: Poseidon is Costa: Peter is Ares; SHEILA enters as HERA and takes her place beside Zeus.

RICHARD moves closer; Aphrodite enters, she carries a large golden platter, behind her in the corner, is a man with wings on his feet he is Hermes.

The guests applaud as she places the platter onto the table; at its centre is a large golden dish. She places it gently on the table. Aphrodite turns and beckons RICHARD to her. They all look at him as he walks towards her.

VOICE (O.S)

(Echoes)

RICHARD

Richard slowly walks towards the table. Aphrodite urges him to stand next to her; she holds his hand and together they lift the lid of the golden dish. Julies head is revealed on the plate. RICHARD panics. Aphrodite's laughs maniacally. The woman in the black dress from HIGHWAY 80 kneels by her side.

INT. RICHARD'S BEDROOM

PETER slams the door open, he grabs RICHARD and places his hand on his chest. Richard's body drips with sweat and his eyes roll into his head.

96.

PETER

(Screaming to SHEILA)

Get a doctor SHEILA, get a doctor now.

RICHARD

No, no doctor. I just need sleep. I had a bad dream, a bad dream that's all. Please no doctor.

PETER

Fine, but if this happens again, then we will, okay?

RICHARD

It won't happen again, I promise. I just need to sleep. Please, let me sleep.

PETER

Your staying here tomorrow. I mean it. SHEILA and I will take care of things, you just rest, You'll have the whole weekend to recover.

RICHARD relaxes; SHEILA enters with a glass of water and passes it to Richard. He drinks it and lays back down. PETER throws a sheet over Richard and switches off the light. Richard overhears Sheila on the phone to Julie

SHEILA (O.S)

JULIE, sorry it's so late, but I think you should try to get here soon... Yes JULIE, RICHARD is in a bad way, you need to be here and take care of him. Can you move your ticket forward to tomorrow?

INT. JULIES BEDROOM

JULIE

I am not sure, I will have to check and get back to you. Can I speak to Richard, please?

SHEILA (O.S)

No, he's sleeping now!

JULIE

What is wrong with him?
97.

SHEILA (O.S)

We don't know Julie we don't know what it is; I just think you need to be here with him.

JULIE

Okay, I will book another, flight if I have to.

SHEILA (O.S)

Let us know what plane you're on and PETER will meet you.

JULIE

Okay, I cant promise it will be tomorrow, but I will do my best

SHEILA (O.S)

Just see when you can get here. Call me back. Okay.

JULIE

Okay Sheila, thanks for calling. Bye.

Myron Edwards

INT. LOUNGE

PETER

I hope she can do something!

SHEILA

He needs her here and the quicker she takes him back, the sooner we can take over.

PETER

You mean it don't you?

SHEILA

Abso fucking lutely

INT. JULIES HOME: UK

JULIE calls Sheila back

JULIE

Hi Sheila. I have booked a flight for tomorrow night. I should be there about 3am your time. I can get a taxi. Save PETER coming for me.

SHEILA (O.S)

No it's fine PETER will meet you at well, it will be more 4 by the time you get through, take care, see you tomorrow.

Julie hangs up and looks sorrowful
98.

INT. LOUNGE

INT. RICHARD'S BEDROOM

Richard sleeps. Peter walks in, closes the shutters, exits the room

FADE

EXT. PETERS DRIVE: 7AM

PETER and Sheila walk out of the house, Peter closes the door and the two of them make their way to the car.

INT. RICHARDS BEDROOM

RICHARD opens his eyes, The car pulls away. He climbs out of bed, washes himself and dresses quickly. He searches for his keys, opens drawers, cupboards and panics in the process. He begins to see visions of the Goddess. He opens more cupboards and more drawers. Richard walks out of his room into the...

INT. CORRIDOR

And walks to...

INT. PETERS & SHEILA'S BEDROOM

He throws their stuff to the floor and searches for the keys. He leaves Peters bedroom and makes his way to the...

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EXT. GARDEN

Richard opens boxes and throws pots around, He looks in his car. The keys are in the ignition. He gets into the car and drives off, almost hitting a car. The car halts beside him.

RICHARD pulls away from the house and into the...

EXT. ROAD

He speeds passed many cars.

99.

APHRODITE (O.S)

Come to me Richard, come to me now!

He turns on almost two wheels as he rounds the corner to Petra Tou Romiou, the road ahead is full of traffic. He slams his brakes full. RICHARD gets out of the car and runs towards Petra Tou Romiou as Aphrodite's voice calls to him.

APHRODITE (O.S) (CONT'D)

Come to me Richard, I want you, now

EXT. PETRA TOU ROMIOU

He slides down the rocks and onto the shore. PETER and SHEILA have organized their customers into groups. Richard races across the shore towards Peter and Sheila.

PETER moves quickly as RICHARD storms into the water, he pushes several people under as he crashes past them, PETER struggles after him, people watch in panic, children cry

RICHARD

(Screaming loudly)

She's here, she's here. Where are you? Where are you?

Tears run down Richard's face. PETER grabs him and holds him.

He is joined by two of the others and some bystanders. They carry RICHARD to the shore.

SHEILA

Oh my God Peter, what has happened to him?

SHEILA stands and looks down at Richard

PETER

(To The Crowd)

Close the site now, please everyone just go home; signomi, ella, please go home.

The people began to drift away.

PETER (CONT'D)

We have to get him out of here, to a doctor or a hospital. He can't go on like this, the damn place is draining him. Look at him SHEILA; just look at him. He's dying. This

Myron Edwards

place is killing him!

100.

PETER holds RICHARD'S arms, picks him up and carries him to PETER'S car. SHEILA follows. Peter Puts Richard in the back of the car.

PETER (CONT'D)

Take RICHARD'S Car and call the hospital.

SHEILA

It's Saturday, the hospitals will not see him until Monday unless it's an emergency or Life threatening!

PETER

Fine! I will drive him back home, you call the Doctor and maybe he can be there when we get back.

RICHARD sinks back in the backseat and smiles
EXT. ROAD TO PETERS HOUSE

PETER drives back to the house; SHEILA follows in RICHARD'S car.

INT. RICHARDS CAR

SHEILA

(ON CELLPHONE)

My friend needs help.

25 Ioannaiou Pissouri

Forty minutes? Can you not get there sooner?

Please he needs help!

Ok fine.

Please, as quickly as you can.

She cuts the cell phone.

SHEILA (CONT'D)

(To Herself)

Forty minutes, it takes less than that to deliver a pizza.

She pulls the drivers mirror down and applies some fresh lipstick and smoothes her hair.

EXT. PETER'S DRIVE

PETER enters the drive, the car stops, Peter gets out, opens the car back door and pulls RICHARD out. The front door to his house is wide open. He carries Richard inside.

101.

INT. PETERS LOUNGE

Peter lays Richard on the sofa then checks the rooms for signs of a break in. Ransacked, drawers and cupboards thrown to the floor are mixed with clothes and linen scattered all over the beds.

Myron Edwards

Peter looks out of the window and sees SHEILA pull into the drive, she exits the car and walks into the lounge

SHEILA

What the FUCK happened here?

PETER

I'm not sure, nothing's seems to be missing, it's just been messed up, that's all. Don't worry I'll change the locks if I have too later, let's get RICHARD into bed. What time is the Doctor coming?

SHEILA

Ten to fifteen minutes; he said he would take forty and that was twenty five minutes ago.

PETER

Here SHEILA just take a hold of his hands and arms and let me carry him.

PETER carries RICHARD in a fireman's lift down the corridor to his bedroom. He places Richard on the bed. RICHARD still has a smile on his face.

PETER (CONT'D)

What has happened to you?

There is a knock on the door, SHEILA answers. The doctor is at the doorway. The Doctor is a small man with broad shoulders, in his late forties, he wears a dark blue shirt and tie, gray trousers and brown comfortable walking shoes. He also wears a pair of rimmed glasses that don't sit neatly on his nose

Sheila ushers the Doctor in and walks him to...

INT. RICHARDS BEDROOM

The doctor takes one look at RICHARD and begins to administer to him; PETER shuts the door.
102.

PETER

JULIE, what are we going to tell JULIE?

SHEILA

Nothing! We won't have to she will be able to see for herself. I will call her and tell her what happened today.

PETER

No, Sheila don't do that; don't let the poor woman have any more worries than she already has. Christ she is probably worried sick already, she will know, and see soon enough for herself. I am going to have a large whisky, you going to join me?

SHEILA

I am, make it a double.

PETER

You don't like whisky?

SHEILA

Today I'm making an exception, just pour it please.

The Doctor exits the bedroom and enters the lounge.

PETER

Care for a Whiskey, Doctor?

DOCTOR

(Broken English)

No, Thank you!

SHEILA

Please doctor, take a seat

The doctor sits on the settee

DOCTOR

I am afraid your friend is very ill.

103.

(MORE)

He is suffering from a form of Catatonic Schizophrenia. He is experiencing hallucinations which are dangerous to him. He was the one who found the body in the rocks at Petra Tou Romiou. Yes?

Peter and Sheila nod.

DOCTOR (CONT'D)

I think he has somehow been affected by the environment there. Maybe the sun, or the water possibly. This happens to people with this condition, they see and hear things, and it is not surprising as Petra Tou Romiou is a

Myron Edwards

very strange place. Some people think that the place is bewitched. Your friend has become one of these. But, perhaps it is not so strange, especially when you are dealing with a place that is so steeped in history and myth, the mind can play tricks. I believe Mr. Cole has become so wrapped up in Petra Tou Romiou that it has taken him over. He is also hiding something, I am not sure what, he has it in his mind a repressed memory, buried deep in his subconscious.

PETER

Can we do anything for him?

DOCTOR

Immediately he needs rest, then he needs to get away from the rocks, he needs to leave the island possibly. All the time he stays here he will be reminded of the place, back at home in England it will not be so easy to rush there as he does now. I am sorry but that is the best medicine that I can give him. I have given him a shot, he will sleep for ten to twelve hours.

PETER

His wife is arriving tonight

DOCTOR

That is good, once she is here, it will take his mind off the rocks and then she will need to get him home quickly. Now I must be going.

104.

DOCTOR (CONT'D)

PETER

How much do we owe you Doctor?

DOCTOR

Nothing, your friend has done a lot for this island and it has cost him dear. It is a pity that it has come to this, but sometimes there is always a price to pay for new found fame and riches. Yassas

PETER shows the Doctor to the door

DOCTOR (CONT'D)

Please take care.

Myron Edwards

SHEILA

Catatonic Schizophrenia hmm, doesn't sound good that.

PETER ENTERS SIPS FROM HIS WHISKEY

PETER

Richard had problems in the Gulf, he was on a reconnaissance mission... well more like an observation one... and he never got over what he saw.

PETER STARTS HIS LAP TOP AND GOOGLES HIGHWAY 80

... Here look at these... remember there was an attack on HIGHWAY 80... look here are some of the pictures...

SHEILA looks at the images
Horrible... they're horrible...

PETER

Yeah and Richard told me there was a woman dressed all in black who blew himself up in front of him took out a US Corporal and her baby... He had terrible nightmares about that... so I think that's the memory he has hidden.

SHEILA

Put that away now... horrible... well it's a good job that Julie's coming for him.

PETER

Yeah...

SHUTS THE LAP TOP DOWN

END SCENE

EXT. AIRPORT 3.50AM

Julie pushes her trolley through the exit door and into

EXT. ARRIVALS HALL.

CUT TO SHEILA

She is looking through her wardrobe. She finds a long black piece of material and drapes it over her shoulders then pulls it Up over her head. The mirror reflects her image of a woman clothed in black.

CUT BACK TO PETER who greets Julie with a hug. JULIE Walks quickly to the car in conversation with PETER

JULIE

How bad is he Peter?

PETER

Not good Julie, I'm afraid we had the Doctor to see him today, said he thinks he has Catatonic Schizophrenia.

Julie looks concerned

Myron Edwards

JULIE

What does that mean?

PETER

I'm sorry, I just don't have the answers. He says it has something to do with the rocks; the place has somehow affected RICHARD.

JULIE

What! How is that possible? He was so excited about finding it and making it work. In the space of four weeks he has lost it.

105.

PETER & Julie get in the car and drive away
INT. PETERS CAR

PETER

JULIE I think you will find this has been going on longer than that.

JULIE

What is it Peter?
Peter looks at Julie

PETER

Did he ever tell you what happened to him in 91?

JULIE

Yes a bit?

PETER

Did he tell you about Highway 80?

JULIE

No what's that.

PETER

Let's get home I will show you.

Silence fills the car

EXT. PETERS DRIVE

The car pulls into the drive; SHEILA hugs JULIE at the door,
Peter follows behind with Julies Suitcase.

JULIE

Where is he Sheila?

SHEILA

He's sleeping. We put him in the bedroom at the end of the corridor, the last door, if you want to go to check on him. But maybe you should wait until he wakes.

Myron Edwards

JULIE

No SHEILA, I want to see him now?

Peter agrees

INT. PETERS HALLWAY

PETER moves JULIE'S bags into the hall; she walks along the stone floor and into...

INT. RICHARD'S BEDROOM

Richard sleeps; JULIE slips off her shoes and lies next to Richard and watches him breathe. Sheila walks to the bedroom door. Julie cuddles up to Richard. Sheila smiles and walks away.

FADE

INT. KITCHEN: MORNING

JULIE and SHEILA and PETER sit and drink coffee.

107.

JULIE

What do you know SHEILA? When did this start?

SHEILA

This all really started about two weeks ago when RICHARD and PETER were at the rocks and Richard said he saw someone, a beautiful girl. But Peter thinks it started a lot longer than that and it has taken all this time to come out.

JULIE

What started it off then. Something must have triggered him.

SHEILA

Peter knows more, but I think he started leaving Peter at work with no explanation, as if he owned the place.

JULIE

And you didn't think this was suspicious?

SHEILA

He's a grown man, it is not our business to ask what or, where he is going.

JULIE

Sorry! Go on, please.

INT. HALLWAY

RICHARD stands in the shadows at the door and listens in on the conversation.

SHEILA (O.S)

He started harassing innocent women on the beach, attacking more people, just like a crazy man.

Myron Edwards

JULIE (O.S)
Oh my God!

PETER walks into the kitchen

SHEILA (O.S)
We did all we could, love.

PETER (O.S)
He is obsessed with this Woman he
believes is Aphrodite. Trying to
swim to the rocks to find her,
that's when we called the doctor.
108.

JULIE fights back the tears.

SHEILA (O.S)
And he diagnosed Catatonic Schizophrenia.

JULIE (O.S)
No, this can't be happening it is
just too bizarre to be true.
JULIE Stands and looks around.

JULIE (O.S) (CONT'D)
So what happens now?
SHEILA offers her hand and clasps JULIE'S.

SHEILA (O.S)
He has to leave here. With you.
Tonight if possible?

SHEILA motions to her husband to call.

PETER (O.S)
No problem, I will call them now.

JULIE looks out of the window.

JULIE (O.S)
Can someone become so fixated with
a place that they believe that what
they see and hear is real?

SHEILA (O.S)
That is what the Doctor thinks.
Richard turns and walks back to the bedroom, enters and shuts
the door.

INT. LIVING ROOM
Julie begins to cry, SHEILA holds her tight

JULIE
I don't understand any of this.

Myron Edwards

PETER has the phone to his ear and speaks quietly into the receiver (Unheard).
109.

INT. LOUNGE

PETER
There are no flights until midday
tomorrow

JULIE nods her head in agreement.

SHEILA
Peter thinks that RICHARD is going
through a 'Cult Crisis' like those
people who become cult members and
do the will of those who command
them. Even down to committing
suicide,

JULIE
RICHARD, a cult member? No, I don't
think so.

SHEILA
Maybe not a cult member, but a
follower, in this case a single
member of the cult, The Cult of Aphrodite.

Julie looks bemused

PETER
Julie it's only a theory.

SHEILA
In ancient times the site did have
a cult following, there was even
talk of human sacrifice there, but
most of that was legend. They have
found evidence of cult rituals and
everything

JULIE (Dismissive)
I just think it is the sun that has
got to him. It must be awful
working in that heat and in that
water eight hours a day and with
all that pressure too. It can't be
easy. He can see the Doctor when he
gets back.
110.

SHEILA
Do that! But I think as soon as you
get him home, he will be safe, away
from that place and all that it
stands for.

Myron Edwards

JULIE STANDS AT THE WINDOW

JULIE

You know, I thought it was as straightforward as him having an affair. I thought that was what you were going to tell me.

PETER LOOKS STRAIGHT AT SHEILA

SHEILA

Yes; well maybe that's a bit easier to understand.

PETER

I think you need to see this.

PETER reaches for the lap top and opens it up and goes to the page where he has stored HIGHWAY 80.

RICHARD MOVES BACK TO HIS ROOM ON THE BED HE SEES THE BLACK CLOTH FROM SHEILA'S WARDROBE - HE STANDS STILL LOOKING AT IT IN HIS MIND BOMBS AND EXPLOSIONS RIP THROUGH HIM AND A LONG DEAFENING SCREAM FOLLOWED BY A WHISPER

APHRODITE

SOON, RICHARD SOON

PETER FINISHES SHOWING THE IMAGES TO JULIE WHO LOOKS VISIBLY SHAKEN SHEILA ENTERS WITH A TRAY.

RICHARD FOLLOWS HER INTO THE ROOM

RICHARD

Hi. Sorry I overslept.....

JULIE

RICHARD..

JULIE EMBRACES AND KISSES HIM.

RICHARD (sheepish)

... sorry about everything!

PETE

Forget it RICH; just go and get tidied up and come and have something to eat.

RICHARD

Yes I will, I feel much better now.

JULIE

Go and get yourself sorted love then we will sit down and talk okay?

Myron Edwards

RICHARD nods his agreement and moves back to the

INT. BEDROOM EN SUITE

Richard collects a bath towel, opens the bathroom door, switches on the shower and climbs in. Richard pulls the shower curtain and fights his way through the steam to the mirror. "TONIGHT" Is written across the mirror in the steam. 111.

INT. KITCHEN

RICHARD enters the kitchen and sits with the other three at the table, nobody speaks. The cell phone in JULIE'S bag rings, Julie answers.

JULIE

Hello Molly, no we are fine, yes
Dad's good, he is having his meal
now with us yes. Yes he's fine, do
you want to talk to him?

RICHARD declines to talk.

JULIE (CONT'D)

Sorry Molly he's feeling a bit
tired and he's gone to lie down,
no, no love he's fine. Has Matthew
arrived yet? Oh good, give him our
love. Yes, you have what you want
love, don't worry, we will be home
tomorrow. Love you. Bye, bye.

JULIE puts the cell down and back into her bag.

JULIE (CONT'D)

That was your daughter. She wants
to know what is going on and so do I?

PETER stands

PETER

I think we will leave you two to
talk. Come on Sheila, we're going
out for a walk.

PETER and SHEILA leave RICHARD and JULIE alone. RICHARD is
sat opposite JULIE.

JULIE

RICHARD this is getting us nowhere,
when are you going to tell me about
what has gone on here? Are you
having an affair? I just need to
know. What is all this bullshit
about the rock and the Goddess?
What is that all about? I told you
I would not share you with anyone

Myron Edwards

flesh, or fantasy. So, are you
fucking some other woman and you're
using this madness to cover up your
guilt, is that it? And why in God's name did you never tell me about the
GULF, it would explain a lot all the mood swings the arguments over nothing..
why I want to know?..

112.

RICHARD

I'm sorry Jules, I should have told you... but I never felt I could, for years
I put it out of my mind... it started up again and I couldn't control it, that
was until I met her and found that she could help me she seemed to just help
me forget.

JULIE

Who Richard who?

RICHARD

No one special, It just started and once it did I couldn't stop it. I can't
stop it.

JULIE slaps Richard; Julie exits the lounge, slams the door
and walks out the...

EXT. DRIVE

To catch her breath. She pushes the front door open and
enters the...

INT. HALLWAY

And walks into the...

INT. LOUNGE

And walks up to RICHARD.

JULIE

Who is she RICHARD?

Richard remains silent

JULIE (CONT'D)

For fucks sake Richard, tell me who
she is!

RICHARD

As I said No one special.

JULIE

No One special, NO ONE SPECIAL!.She's real then this no one special. Not a
fantasy of yours.

RICHARD

Yes she's real Julie.

JULIE

So you have just sacrificed your wife,
your kids, your home, FOR NO ONE

Myron Edwards

SPECIAL. is that what you're
telling me!?IS IT?

Silence

JULIE (CONT'D)

PETER has got two seats for us to
go back tomorrow; You can stay, or
come back with me, if you come back
with me, I want you out of the
house by the end of next week, is
that understood!

RICHARD nods.

113.

JULIE (CONT'D)

I will sleep out here tonight
Richard turns silently away and walks back to his bedroom.

PETER and SHEILA return.

PETER pours yet another round of whiskey and hands a glass to
JULIE, she sinks it and coughs.

JULIE (CONT'D)

He is having an affair, he told me?

SHEILA

No I don't believe it. Did he tell
you who with?

JULIE

No one special, he said. Can you
believe it, he didn't have the
balls to even give me a name, not
that I would know anyway, but no
one special.

SHEILA

The bastard.

JULIE

What am I going to do?

PETER LOOKS KNOWINGLY AT SHEILA

FADE

INT. RICHARD'S BEDROOM: 6:45PM

Richard lies on his bed, looks at the clock and the figurine
of the Goddess.

INT. KITCHEN

PETER and SHEILA prepare some sandwiches and coffee, JULIE
sits in the armchair, she picks up a book and begins to read
it. PETER collects a tray and puts a plate on it.

Myron Edwards

SHEILA

What are you doing?

PETER

I thought I would get Richard something to eat too?

114.

SHEILA

You stay right there, he is not having another thing from this house. Don't you go and give him anything.

PETER sets the tray down and moves out of the kitchen. PETER sits down and picks up the paper the headline reads

"PRESIDENT SET TO HONOUR ROCK'S FINDER."

PETER

If Only I had taken the car instead!

FADE

INT. RICHARDS BEDROOM: 11:10PM

Silence.

RICHARD squeezes open the door. He takes off his shoes and tiptoes quietly along the corridor.

INT. LOUNGE

JULIE sleeps on the sofa; Richard makes his way into the kitchen and collects a set of keys, off the key ring. He checks his watch '11:10'. He turns the key in the back-door; there is no light as he creeps outside.

EXT. OUTSIDE

An outside light suddenly kicks in, Richard gets in his car and drives off

INT. PETER'S BEDROOM

Sheila wakes. From her window, she sees a car move off up the road, She gets out of bed and walks into the...

INT. BATHROOM

turns on the tap, she writes in with her finger on the mirror as the steam rises from the hot taps 'Tonight She switches on the lights. Smooths her hair and her flimsy silk negligee and shouts to Julie.

SHEILA

JULIE, quick, JULIE come here.

115.

INT. LOUNGE

JULIE wakes and half asleep rushes to SHEILA.

INT. BATHROOM

Myron Edwards

SHEILA

Look Julie look.

The words 'Tonight' are clear on the mirror. Both women check on Richard he has gone.

JULIE

SHEILA what's the time?

SHEILA

It's about 11:30 why?

JULIE

Oh God no! Where's your car Sheila, where is it?

SHEILA

It's parked outside, what is it?
Where are you going? I will get Peter

JULIE

No! there's no time. Where are your keys?

SHEILA runs to the kitchen, her keys are not where they should be

SHEILA (O.S)

They're not here.

JULIE

He's taken them,... where are Peter's keys.

INT. PETERS BEDROOM

PETER, in bed, turns over as SHEILA switches on the lights.

SHEILA

Where are your keys?

PETER

What?

116.

SHEILA

Your car keys! Where are your car keys?

PETER points to his trousers. SHEILA plunders his pockets and throws the keys to JULIE

SHEILA (CONT'D)

Take them!

EXT. OUTSIDE

JULIE runs to the car, enters and starts the engine. The Engine fails. She starts it again, the engine revs and then stalls. Third time, she slams her foot hard down on the accelerator, the engine roars, she hits the light switches and disappears out of sight.

Myron Edwards

INT. PETER AND SHEILA'S ROOM

PETER

What's going on.

SHEILA

You remember the Doctor's visit, when he said Richard was close to the edge.

PETER (begins to dress) He walks to the bathroom SHEILA is standing looking into the mirror.

...Yes half asleep.

SHEILA

Well I just gave him a little push! (PETER LOOKS AT THE MIRROR AND THE WORD TONIGHT)
That's your writing... what did you do?

SHEILA

I just gave him a date with his Goddess?

PETER

What... you know how dangerous those waters are.. Do you know what you are doing?

SHEILA

Looking after number one! Peter! Think about it he has made so much money in such a short time and with him out of the way it falls to us to keep it going... Without you he would never had done it anyway... he owes you. This last episode should just about put him as I say over the edge. (Smiles to herself)

PETER

You bitch...I knew you were conniving but...this is... (He pushes past her and turns)

...and I know all about your lover Georgiou... when I get back I want you out of here you can piss off to Georgiou. You understand me.

PETER slams the door. SHEILA walks into RICHARD'S room and picks up the figurine.

Sheila stands in Richard's room she takes hold of the statue and hurls it against the wall. It shatters.

EXT. PETRA TOU ROMIOU: 11:45PM

RICHARD slowly removes his shirt and throws it to the ground, he pulls down his shorts and kicks off his sandals, he smooths his hair with his fingers and moves closer to the water naked and alone he walks into the sea, the water begins to creep up his body, he is close to the first rock and he lets his body glide into the water. He stretches out his arms and begins to swim slowly out to the furthest rock.

RICHARD

(To himself)

Three times round the rock and you find your true love.

His body beats hard against the waves as the current begins

Myron Edwards

to take control. He swims harder and faster then he hears her voice

Richard swims around the rocks 2 times, a great wide smile spreads over his face, he pushes himself to go one more time but the waves bring him down. Richard gasps for breath
117.

he turns and lifts his head. He can see a body of a woman, it glistens in the moonlight.

JULIE (O.S)
Richard! Richard

JULIE's in the water by the third rock, she has swum out on the other side away from him, she is in the distance in front of him. She bobs in the water her face just barely visible as the waves beat across and into her.

JULIE (CONT'D)
Your one true love RICHARD; Your one true love. AS Richard reaches her they hold each other in the water. Then Julie is pulled down into the water. Richard struggles to push against the waves. The waves grow stronger and JULIE is going down, RICHARD looks below the water and sees a hand pulling JULIE down. The hand of a woman not of this world holds Julie under.

Richard dives to get to the two of them. As he reaches them, he pushes Aphrodite away, her face contorts as they both struggle to the surface. Richard grabs Julie.

APHRODITE SURFACES AND SCREAMS AFTER RICHARD
No RICHARD! It's me you want, you want me.

Richard fights against the waves and holds his wife tightly as they swim for shore, the Goddess begins to beat the waves with her fists.

Richard and JULIE fight for breath. Richard hauls JULIE through the waves as the sharp rocks below cut into his feet; he staggers to the shore. Clouds cover the full moon. Richard hears a rumble behind him. It starts below the surface and then echoes, into a deeper rumble that ricochets off the rocks below. Water sends them flying high into the air The rock breaks and splinters and sends shards of sharp rocks onto the beach.

The six metal spears rise from their slots and hurtle towards shore. Richard holds JULIE close. They both dive into the sea to escape the spears as they crash against the rocks and the shore.
118.

The pyrotechnics grow louder and more violent. Rocks and stones fly like shells towards them. They huddle for safety behind a large rock; JULIE'S naked body clings to her husband.

Aphrodite turns. Rain and wind hails down upon Richard and

Myron Edwards

Julie. Bolts of lightning crash onto the rocks of Aphrodite, The bolts split the first rock in two, then the second rock. It sinks below the waters. Aphrodite holds her arms upwards, the sky is lit above her, a single flash lights the whole area. Aphrodite sinks into the water. Richard and Julie crawl out from behind the rock. They stand, look at the water and watch as the rock sinks into the sand below the waters. Richard holds his wife tight.

RICHARD

JULES are you okay, are you alright?

JULIE

She was here, she was really here?

RICHARD

Yes she was! How did you know, what to do?

JULIE

You're not the only one who reads guidebooks.

RICHARD

They will have to rewrite them now.

Car headlights gather above them on the shoreline PETER STEPS OUT OF HIS CAR AND MAKES HIS WAY DOWN TO THE BEACH carrying two blankets .

END SCENE Peter parks the car gets out ans says his goodbyes to Richard and Julie before driving off.

EXT. PAPHOS AIRPORT - MORNING

INT. AIRPORT

A posse of press and media wait for Richard and Julie.

JOURNALIST 1

Mr. Cole, can you tell us what happened last night.

JOURNALIST 2

Was it some sort of storm Mr. Cole, what happened?

JOURNALIST 3

Did the Goddess appear to you Mr.Cole?

The newsmen wait.

JOURNALIST 1

Mr. Cole please; what happened?

RICHARD

I will say one thing.

Richard addresses the journalists; camera flashes blind Richard. JULIE stands next to him.

RICHARD (CONT'D)

Have you heard of The Song of Bernadette?

Myron Edwards

120.

JOURNALIST 2

The film about 'The Lady of Lourdes.'

RICHARD

Yes. At the beginning it says something like, For those who believe, no explanation is necessary, for those who don't believe, no explanation is possible. Now we have to go. Journalists and newsmen stand speechless.

JULIE

Isn't it for those who believe in God, no explanation is necessary, for those who don't, no explanation is possible?

RICHARD

Or! Gods!

A man in a dark blue uniform ushers them through to the check in desk, he takes their cases and passports off of them and checks them in.

RICHARD and JULIE pass through immigration and board their plane.

CUT TO PETER OUTSIDE THE AIRPORT AS HE WATCHES THEIR PLANE TAKE OFF.

END SCENE

EXT. PETRA TOU ROMIOU

Many people stand and look down from the roadside onto the stone and rock littered beach at Petra Tou Romiou. Helicopters fly overhead, the tractors try to gather the shattered stones.

EXT. COSTA'S RESTAURANT

Two Greek men sit and drink Greek coffee. The elder of the two is Mr. Lukas, the other is a younger man,

MR. LUKAS

Well that could have gone better.

Young Man

Yes sir; do you think that now the rocks have gone that it will be the end of this place.

MR. LUKAS

The end oh No! My son, this is just the beginning.

121.

Myron Edwards

(MORE)

Her legend will live on for an eternity! Leave the box on the table when we leave.

Young man
Yes sir.

LUKAS finishes his coffee.

MR. LUKAS

Well I think we had better go now.
Lukas stands and places some money onto the table and leaves.
His companion places the box on the table, then places a letter on top and walks with Lukas.

Costa comes outside, sees the empty table with the box. He reads the note;

Άέά ôï êïέίιîôéêü æ

COSTA

For the community. Z!

Costa opens the box, inside are thousands of euros. He runs to the

EXT. ROADSIDE

The two men have vanished into the crowd. Among the crowds, a pair of feet can be seen walking away : CU on the young man two small wings start to protrude from his ankles. The two men walk away from the crowds along the

EXT. CLIFF ROAD

Below them, the feisty waves wash right up to the shore with nothing to bar their way to where once stood Aphrodite's Rock.
122.