

# WILD, WILD EAST

an original story  
and screenplay by

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FADE IN:

EXT. COUNTRYSIDE - DAY (WINTER 1903-1904)

Ice. Fog. The Orient Express on the way from Paris to Constantinople. A clean, shiny engine.

INT. TRAIN - DAY

Gold-painted compartments containing the *beau monde* of the day. Newspapers in various languages are being read. French fashions, perfumes and lace hats. A refined decadence.

INT. PHILIP'S COMPARTMENT - DAY

Philip, a young, gentle, fragile man with a well-groomed moustache is looking at himself in the mirror of his compartment. He is trimming his moustache with a small pair of scissors. He gives himself a self-satisfied look. He smoothes his hair. He gives himself a playful wink. He is dressed in an expensive, fashionable city suit with a dazzlingly clean, starched shirt and silk tie. He begins to roll a cigarette.

INT. TRAIN CORRIDOR - DAY

An attendant in a braided uniform is passing along the corridor with a little bell in his hand. He rings it.

ATTENDANT

Luncheon now being served, mesdames,  
messieurs.

INT. THERESE'S COMPARTMENT - DAY

Therese, a young beauty, is lying in bed in a negligee, reading a book and nibbling chocolates. The sound of the attendant's bell and his call to luncheon can be heard outside the door. Therese does not react, or show any sign of having heard him.

INT. CORRIDOR / THERESE'S COMPARTMENT - DAY

Philip goes out into the corridor, looks at his pocket watch and lights a cigarette. He looks out through the window. He starts off down the corridor and knocks on Therese's door.

THERESE

Yes?

PHILIP

Miss Lambert!

THERESE

Yes?

PHILIP

Philip.

THERESE

Yes.

PHILIP

Lunch.

THERESE

No.

Philip scowls. He doesn't know what to do. The Mystery Man, a distinguished gentleman in his mid-fifties, comes down the corridor. He looks at Philip. Philip looks at him. The Mystery Man goes on in the direction of the dining-car. Philip goes off in the same direction.

CUT TO:

INT. DINING CAR - DAY

Philip sits down and looks at the menu. Therese appears, dressed in an expensive, fashionable dress. She has her hair up in a coquettish style. She sits down opposite him, looking at him with an air of interest.

PHILIP

You said you weren't hungry.

THERESE

I lied.

Philip hands Therese the menu. She closes it without looking at it. The waiter brings champagne and caviar and puts them on the table.

THERESE

I've been thinking.

The waiter opens the champagne. Therese turns her glass up and the waiter fills her glass, then Philip's. He goes away. Therese and Philip drink.

THERESE

'87?

PHILIP

'88. How did you guess?

Therese gives him a look to show it's only natural she should know such trivialities.

PHILIP

So?

THERESE

So what?

PHILIP

You started to tell me something.

THERESE

Did I?

PHILIP

You said you'd been thinking.

THERESE

Oh yes. I've decided to come and be your guest.

PHILIP

My guest?

THERESE

Your guest. In your home.

PHILIP

But they're expecting you in Salonica.

THERESE

Let them expect me.

PHILIP

We shall be very honoured.

Philip smiles uncertainly. He is trying to decide how he feels about Therese's announcement. Therese raises her glass and Philip raises his in reply.

THERESE

It's quite a slaughterhouse there.

PHILIP

What do you mean?

THERESE

The Turks have set fire to half of Macedonia. Slaughtered thousands.

PHILIP

That's all settled now. There wasn't an uprising in our town. Everything's quite normal.

They look at each other. Pause.

PHILIP

Why would you want to see a slaughterhouse, anyway?

THERESE

A matter of taste.

She makes a bloodthirsty face. She laughs.

THERESE

Why wasn't there an uprising in your town, anyway?

PHILIP

A matter of taste.

He shrugs and then laughs.

PHILIP

I want freedom, too. But there are other ways of achieving it.

THERESE

Such as?

PHILIP

I can't be responsible for you.

THERESE

Nor could you be. I always take care of myself.

Philip takes out a sketching-pad, opening it at a page with a sketch of Therese he has already started. He sketches her and sips champagne. The Mystery Man is sitting at the end of the dining-car having lunch. At one moment he raises his eyes and looks long and hard at Therese and Philip.

CUT TO:

EXT. MOUNTAINOUS TERRAIN - DUSK

The train speeds on.

CUT TO:

INT. TRAIN LOUNGE - EVENING

Philip and Therese are playing cards.

THERESE

Why is it so urgent for you to go back home?

PHILIP

My father doesn't give explanations. Only orders.

Therese stretches out her legs under the table so as to touch Philip. Philip springs back as if he's been scalded.

PHILIP

Please excuse me.

INT. PHILIP'S COMPARTMENT - NIGHT

Philip is lying in his bed in a nightgown and nightcap, his arms crossed across his chest. He is looking at the mirror where he has hung up his sketch of Therese. He shakes his head pensively. He puts out the lamp. The train whistles.

CUT TO:

EXT. COUNTRYSIDE - MORNING

The railway track near the border with Turkey. A thirty-year-old man is riding along on a small dolly. He is a railroad maintenance man, employed by the Turks, returning from a tour of inspection. He wears a fez. He steers the dolly onto a branch-line. In the distance two bearded men on horseback, dressed in city clothes, can be seen approaching. They are Boro and Krsto. The maintenance man watches them with a look of fear. Krsto and Boro come up to him. They look straight into his eyes. The atmosphere is tense. Krsto and Boro stop in front of him. Pause.

KRSTO

We've come.

MAN

You're going to kill me?

Krsto nods.

KRSTO

Know why?

The man nods.

KRSTO

Why?

MAN

I betrayed you.

Krsto nods. Boro takes out his pistol and shoots the man twice. The man falls down dead. Krsto and Boro turn their horses around and ride away.

CUT TO:

INT. TRAIN LOUNGE - MORNING



Therese and Philip are sitting in a compartment, dressed in caped travelling coats. Therese is wearing a Renoiresque broad-rimmed hat. They are looking out of the window, two travelling bags at their feet.

THERESE

Why, indeed I do!

Therese turns back to the window. Krsto and Boro can be seen approaching from the distance. Therese points towards them and Philip follows her finger. Krsto rides alongside for a while, keeping up with the train. He rides opposite Therese's and Philip's compartment. Suddenly Krsto turns his head and looks straight at Therese. Then he looks away and slows his horse down. Therese and Philip look at each other. Therese seems to remember something all of a sudden. She goes to her bag and takes out a newspaper - *Le Mouvement Macedonien*.

THERESE

Look what I have.

Philip looks at the newspaper in panic.

PHILIP

Hide it! Where did you get it?

THERESE

They were lying around the compartments when we set off from Paris.

PHILIP

And you kept this one?

THERESE

And you threw yours away.

Philip takes the paper and tears it into little pieces, which he throws out of the window.

PHILIP

Have you any more of them?

THERESE

Are you a customs officer or something? It was men of your age who led the rebellion. And you're afraid to read a newspaper.

CUT TO:

EXT. RAILWAY STATION - DAY

Macedonia. A small railway station with a walled watchtower and soldiers' tents pitched around it. A Customs office. The border between Turkey and the rest of the world. A group of countrypeople are waiting beside the track. There are Turkish soldiers around. Muzafer comes out of a room in the tower. He is a dark-haired Turkish officer with a two-day beard, looking puffed up from the previous night's drinking and with an angry expression. He walks slowly towards the platform where preparations are being made for the Express's arrival. His tunic is draped around his shoulders and he wears riding boots. He scatters the ducks and hens pecking about the yard with his feet. When he reaches the platform, the train can be seen approaching in the distance. The Turkish soldiers stand to attention before him. When he reaches the middle of the platform, a chair appears from nowhere and a dwarf. Muzafer sits down and the dwarf soaps his face rapidly and begins to shave him. He is given a cup of coffee. The train is getting nearer. Its whistle can be heard. The dwarf finishes shaving. Muzafer drinks his coffee, removes the white cloth from around his neck and the barber retires. The train stops at the station. Long pause. Silence. Nobody moves. Muzafer looks at the train. When he gets up, it is a sign for general activity. The soldiers enter the train. People appear at the train windows.

INT. TRAIN - DAY

The soldiers are examining people's travel documents. Muzafer is wandering lazily along the corridor. A soldier enters Philip's and Therese's compartment. He salutes.

SOLDIER

Welcome to the Ottoman Empire. Documents, please.

Philip gives him their documents. The soldier takes them and examines them. He seems to recognise Philip's name and whispers something to another soldier beside him. They look at Philip and Therese. The second soldier turns to leave the compartment. At precisely this moment Muzafer appears. The first soldier gives him the documents with a nod in Philip's direction. Muzafer looks at them and then gives Therese a fixed stare.

MUZAFER

Where are you bound?

PHILIP

the  
visit

Miss Therese Lambert is English. Her father is in charge of  
Salonica office of an insurance company. She is going to  
him.

MUZAFER  
(To Philip) Did I ask you anything?

Philip looks embarrassed. Muzafer slowly turns his head towards Therese.

MUZAFER  
Where are you bound?

THERESE  
Salonica.

MUZAFER  
For what purpose?

THERESE  
That is no concern of yours.

Philip is afraid things might get out of hand.

PHILIP  
Sir...

MUZAFER  
(To Therese) I asked you the purpose of your visit.

THERESE  
And I told you it was not your concern.

Muzafer gives Therese an icy stare. He returns the documents to the soldiers and  
goes on his way along the corridor.

EXT. STATION - DAY

The soldiers are escorting Philip and Therese off the train. Muzafer has his back  
to the train and is walking towards the tower. Therese goes after him angrily.

THERESE  
Stop right there.

Philip goes after her. Muzafer stops and looks at her.

THERESE

I demand an explanation.

PHILIP

Miss Lambert. Sir. Let me explain. This lady is my guest. Please understand. She has expressed the desire to visit our part of the world.

Muzafer simply stares at him.

THERESE

Don't you listen to what is being said to you?

Therese slaps Muzafer's face. Muzafer looks at her and then returns the slap. Therese slaps him again and he slaps her back. Therese begins to cry.

PHILIP

Sir, this is an outrage!

Muzafer punches Philip in the jaw. Philip collapses in the mud. Muzafer turns his back on them and goes away. A Turkish clerk comes up to Therese and Philip. He helps Philip out of the mud. The Mystery Man, dressed in a frock-coat, is watching the scene from a distance. The clerk is trying to propitiate Therese and Philip.

CLERK

You must try to excuse him. Effendi Muzafer is an army inspector. He has been given a free hand to hunt down the rebels. We're under military rule. And he's had a toothache for ten days. We wouldn't like this incident to reflect unfavourably on relations between Europe and the Empire.

Philip and Therese look at each other. Suddenly Therese begins to laugh. She realises she's in a madhouse and that she shouldn't take things too seriously. Philip joins in her laughter. The soldiers look at them in surprise.

EXT. STATION PLATFORM - DAY

A countrywoman is looking at the golden train and turns to a soldier.

COUNTRYWOMAN

Can we get on this one?

SOLDIER

What d'you think?

COUNTRYWOMAN

No.

SOLDIER

So why d'you bother to ask?

COUNTRYWOMAN

When will there be one for us?

SOLDIER

Never.

CUT TO:

INT. MUZAFER'S TENT - DAY

Muzafer is sitting on a divan in an area which looks like an improvised shelter. There is a fireplace, a table covered with food and drink, and some hot coffee. A soldier is standing beside him. The clerk enters and bows.

CLERK

Effendi.

Muzafer raises his head from Philip's and Therese's documents and nods. The clerk turns and makes way for Therese and Philip. Muzafer looks at them. He gestures for them to sit down. Philip sits down, but Therese remains standing.

MUZAFER

When you struck me, mademoiselle, my tooth stopped hurting. Like magic. I thank you. You must be my guests.

Pause. Therese glares at Muzafer.

THERESE

May we go?

Muzafer looks at Therese. He finds her insulting manner both attractive and annoying at the same time.

MUZAFER

Will you not accept my hospitality?

THERESE

I wouldn't accept water in the desert from you.

She takes her documents without waiting for a reply. She goes out. Philip doesn't know what to do. Muzafer stays where he is. He doesn't react, but he is clearly angry. Philip starts to reach for his documents, but then withdraws, afraid. The clerk goes out. Philip follows him.

EXT. RAILWAY STATION - DAY

Therese is hurrying towards the platform.

PHILIP

Therese.

The clerk has already caught up with Therese.

CLERK

Mademoiselle, Effendi Muzafer has received several honours. He distinguished himself in putting down the rebellion.

THERESE

Tell your Effendi that he is an uncultivated oaf and no amount of honours can ever hide that fact.  
(To Philip) Let's go.

PHILIP

How?

THERESE

On foot.

PHILIP

Do you know how far it is to my town?

THERESE

How far is it?

PHILIP

I'm not sure.

THERESE  
Perhaps it's quite close by.

Philip turns back towards Muzafer's tent.

INT. MUZAFER'S TENT - DAY

PHILIP  
Mudur Effendi, we shall have to leave.

MUZAFER  
Would you like a carriage? Horses?

PHILIP  
No, thank you.

MUZAFER  
What are you to her?

PHILIP  
Nothing.

MUZAFER  
Are you sure?

PHILIP  
Nothing. Absolutely nothing.

MUZAFER  
Is she angry?

PHILIP  
Yes.

MUZAFER  
Tell her to calm down. Or I'll do it for her. I'm  
angry, too. The Sultan won't let us kill another  
10,000 people. That would bring some  
land.

peace to this

PHILIP  
May I take my passport?

MUZAFER

What do you need it for? You're in your own country now.

Muzafer looks at Philip. Philip looks at Muzafer in dismay. Pause. Silence.

MUZAFER

We'll send it on to your home. Everything is in order.

Philip looks at Muzafer, then turns and goes out. Muzafer looks at a glove Therese has left behind. He takes it and strokes his face with it, as if to see how soft it is. He takes Philip's passport and throws it on the fire.

EXT. RAILWAY STATION - DAY

The Mystery Man is standing near the platform. The clerk goes up to him.

CLERK

Who are you?

The Mystery Man takes out a gold coin and offers it to the clerk. The clerk checks whether there is anybody about, then he bites the coin and puts it in his pocket.

CLERK

Welcome to the Ottoman Empire.

The clerk bows deferentially. A carriage comes up. The Mystery Man gets into it and drives off.

CUT TO:

EXT. COUNTRYSIDE - DAY

Therese is hurrying along in the snow with Philip beside her.

PHILIP

Therese! We'll freeze to death!

Therese does not turn to him. She continues on ahead. Krsto and Boro appear on horseback. They pass close by Philip and Therese without looking at them. Therese suddenly recognizes Krsto.

THERESE

Excuse me.



Krsto and Boro do not look round.

THERESE  
Excuse me.

Krsto and Boro ride on a little further before Krsto stops his horse. He doesn't turn round, but waits for Therese to reach him.

THERESE  
Please, could you take us with you?

KRSTO  
Where to?

THERESE  
To the nearest carriage.

KRSTO  
Why?

PHILIP  
Please be so kind.

Krsto and Boro set off again. Philip looks helplessly after them.

PHILIP  
Money.

Krsto stops. He doesn't turn round.

KRSTO  
How much?

PHILIP  
10 lira.

KRSTO  
20.

PHILIP  
15.

KRSTO  
30.

Krsto looks at Philip. Philip takes out some money and offers it to Krsto. Krsto turns his back on him. Philip gives the money to Boro. Boro gives Krsto a questioning look. Krsto pays no attention to him. Krsto dismounts.

THERESE

Was it you racing with the train?

Krsto gives her an enigmatic look.

KRSTO

No.

THERESE

Are you sure?

Krsto helps her to mount his horse.

CUT TO:

EXT. RAILWAY STATION - AFTERNOON

The station tower. Muzafer is giving orders to two soldiers in travelling gear.

MUZAFER

The English lady left this behind.

He gives one of them the glove.

MUZAFER

Give her the glove and this from me.

He hands over a small package.

MUZAFER

And tell her I'll be coming to see her soon.

Muzafer walks away.

SOLDIER II

First it was his tooth getting him all agitated;  
now it's a woman.

They go and mount their horses.

CUT TO:

EXT. MOUNTAINOUS TERRAIN - LATE AFTERNOON

Krsto and Boro are riding along. Therese sits in front of Krsto and Philip in front of Boro. Krsto surreptitiously sniffs at Therese's neck. The scent makes him dizzy. Her hat hits him on the nose. Boro is riding along with Philip. He lights a cigarette and blows the smoke under Philip's nose. The smell makes Philip feel sick.

BORO

Would you like a smoke?

PHILIP

No, thank you.

They are riding through a wood.

THERESE

Do you live in the town?

KRSTO

No.

THERESE

Well, where then?

KRSTO

Nowhere.

THERESE

What do you mean?

KRSTO

What I say.

THERESE

And what is that?

KRSTO

We are outlaws. Rebellion. Revolution.

THERESE

Really?

KRSTO

Really.

THERESE

Oh la la!

EXT. MOUNTAINOUS COUNTRYSIDE - LATE AFTERNOON

The group is blocked by the two Turkish soldiers on their horses, waiting in the middle of the track and facing them. Krsto and Boro stop their horses.

SOLDIER I

So you found some transport?

Tense looks. Soldier II takes out Therese's glove.

SOLDIER II

This is yours. And Effendi Muzafer sends you a gift.

The soldiers stare at Krsto and Boro.

SOLDIER I

Who are you?

PHILIP

Let me explain, gentlemen.

(To Boro)

Let me down, please. I'd rather walk. Miss Lambert! Let's go.

Boro grabs Philip around the waist. Philip struggles but cannot move. Soldier I takes out his pistol.

SOLDIER I

Let them go.

Boro takes out his pistol and shoots Soldier I. Soldier I falls down dead. Therese screams.

THERESE

Good God!

Krsto points his pistol at Soldier II, who is looking dumbfounded.

KRSTO

Throw down your weapons.

Soldier II throws down his sabre and pistol.

KRSTO

(To Philip) Pick them up.

Philip looks at him and doesn't move. Krsto points his pistol at him. Philip dismounts and takes the sabre and pistol. Krsto points his pistol at Soldier II again.

KRSTO

Get down.

Soldier II dismounts.

KRSTO

Take your boots off.

Soldier II doesn't move. Krsto shoots at the ground at his feet. Soldier II takes his boots off. Krsto points to the boots. Philip picks them up and takes the reins of the soldiers' horses, handing them to Boro. Soldier II takes out the glove and package.

SOLDIER II

(To Therese) These are for you.

Philip hands the things to Therese. They set off, leaving Soldier II watching them helplessly.

PHILIP

Now you've set the whole Turkish army on us.

KRSTO

You don't have to worry. People like you are immune.

PHILIP

You can leave us here.

KRSTO

You paid. We can't leave you here. We'll take  
shelter for the night. You can go on tomorrow.

PHILIP

I can't possibly agree to that.

KRSTO

My, my.

Philip looks at Therese. She shrugs her shoulders.

CUT TO:

INT. BOGDAN'S HOUSE IN THE TOWN - EVENING

A wealthy town house. The kitchen. Servants are busy cooking. Anna, the lady of the house, a woman looking older than her forty years, Philip's mother, is talking with Vele, a fifty-year-old servant. Vele's son, a bright twelve-year-old, is standing with them. Anna is on the verge of a nervous breakdown.

ANNA

What do you mean, he didn't come? Why didn't you  
stay at the station and wait for him?

VELE

I did stay and wait for him.

ANNA

And?

VELE

And he didn't come. His luggage arrived and some  
English lady's bags, too.

ANNA

Where is he?

VELE

How should I know where he is?

ANNA

There's no need to shout!

VELE

I'm not shouting. I wonder where he is, too!

They go through into the drawing-room and up some stairs.

ANNA

How are the preparations going?

VELE

Everything's going according to plan.

ANNA

Nero fiddling while Rome burns. Why should we be the ones who have to celebrate the Sultan's birthday in our house?

VELE

Noblesse oblige.

ANNA

How old is he today?

VELE

Five hundred.

Anna laughs.

ANNA

What is to become of us?

Vele looks at her in surprise.

ANNA

Something will have to become of us, too. We shan't be saved.

Anna goes into her room. Vele and his son continue along the corridor.

INT. ANNA'S ROOM IN BOGDAN'S HOUSE - EVENING

Anna takes a bottle out of a cupboard and drinks from it. Then hides the bottle back in the cupboard.

INT. CORRIDOR IN BOGDAN'S HOUSE - EVENING

Vele and his son continue along the corridor.

SON

Father, is it true the Sultan's five hundred years old?

VELE

Five hundred and a bit more!

SON

How can he be?

VELE

The Sultan can be anything he wants.

INT. BOGDAN'S ROOM IN BOGDAN'S HOUSE - EVENING

A richly decorated room in the same house. Bogdan, Philip's father and Anna's husband, is sitting at a large writing-desk. A chest full of gold coins is open at his side. He is counting the coins. There is a knock at the door. Bogdan doesn't react. There is another knock.

BOGDAN

Yes.

The door opens and Anna comes in.

ANNA

Philip didn't come on the train. I'm afraid something must have happened to him.

BOGDAN

They know about him at the border. There's nothing to worry about.

CUT TO:

EXT. ROCKY MOUNTAINOUS TERRAIN - EVENING



Krsto, Boro, Therese and Philip are riding along. They suddenly hear a voice behind them.

SISTER I  
Hands up!

Krsto stops his horse and puts his hands up. Therese and Philip look at him in amazement. Two young women, twins, dressed in rough clothes with cartridge belts crossed over their chests, come out from behind the rocks. They keep their guns trained on Krsto, giving him quizzical looks.

SISTER II  
Who's this you're bringing?

KRSTO  
Guests.

SISTER II  
Got any presents for us?

Krsto looks at them blankly.

SISTER I  
Some brother we've got.

They stop pointing their guns. Krsto dismounts. They run into his arms. Krsto hugs them and kisses them.

SISTER II  
We haven't seen you for a month.

KRSTO  
Been counting the days, have you? Not married yet?  
Miss Lambert from England and Master Philip  
from the town.

The sisters look at the guests suspiciously. They all go over a large mass of rock on the top of which is a cabin. Stamena appears at the door. She is a tall, large woman with a cigarette in her mouth. She watches them. She is Krsto's and the twins' mother. Krsto comes up and kisses her. Stamena looks at the guests.

KRSTO  
This is my mother, Stamena.

## INT. THE CABIN - NIGHT

All enter the cabin. Krsto's uncle Ilyo is sitting inside. He is paralysed and can only laugh and say "Eeeeh". He reacts in this way to whatever he hears.

KRSTO

How are you, uncle?

ILYO

Eeeeh.

KRSTO

I've brought you some guests from England.

ILYO

Eeeeh.

KRSTO

The Turks slaughtered us. We're on the run like  
hunted animals.

ILYO

Eeeeh.

Stamena brings out some brown bread and milk for them to eat. The sisters sit and watch the guests. They find Therese particularly interesting.

THERESE

You carry guns.

SISTER I

Yes.

THERESE

You must have a good reason.

SISTER I

We have.

THERESE

May I ask what it is?

SISTER I  
No, you may not.

A tense pause. They look at each other.

SISTER II  
The Turks raped us.

Philip's food sticks in his throat. Pause.

SISTER II  
My mother, too.

THERESE  
I'm sorry.

SISTER I  
Thank you.

SISTER II  
They stripped my father naked. They smeared him  
with honey and tied him to the ground. In the  
sun. The ants and wasps ate him alive.

Unpleasant silence.

SISTER I  
You didn't say you were sorry.

THERESE  
Pardon?

SISTER I  
Aren't you sorry for my father as you are for us?

SISTER II  
What about my uncle?

ILYO  
Eeeeeeh!

STAMENA  
That's enough now.

SISTER II

They broke his back. Now he finds everything  
funny.

Boro has eaten his fill and is asleep, snoring. The others eat. Unpleasant silence.

KRSTO

It's Sultan Abdul Hamid II's birthday on Saturday. They're  
having a ball down in the town. The Turks are making the  
good citizens celebrate. Like in the good old days. To make  
it look as if everything's all right again.

THERESE

Disgraceful.

KRSTO

The ball will be at your house, Master Philip.

PHILIP

How do you know me?

KRSTO

Your father is on our execution list.

PHILIP

What kind of list?

KRSTO

Why don't you ask what kind of execution? A list  
of those who are to be exterminated down to the  
third generation. Along with the guests who  
danced on supplies at their weddings. Don't get upset. We're all  
some kind of list somewhere. Your father  
the Turks with foreign weapons.

PHILIP

And am I to blame for that?

KRSTO

No. I am to blame.

PHILIP

Sir, you must allow me to have certain opinions  
about you, as you have about me.

KRSTO  
Most certainly.

CUT

TO:

ENT. THE CABIN - LATE NIGHT

Therese and Philip are lying on straw pallets. Philip is asleep. Therese gets up slowly. Nobody seems to be really asleep in the dark. Stamena and her daughters half open their eyes. Therese goes into the outer room of the cabin. Krsto is sitting there smoking.

THERESE  
Aren't you asleep?

Krsto gives her an indifferent look. He goes on smoking.

THERESE  
Roll me one, too, will you?

Krsto gives her a quizzical look. He rolls her a cigarette without saying anything.

THERESE  
I'm on your side.

KRSTO  
Which side?

THERESE  
Yours.

KRSTO  
Which side is that? Which side are we on exactly?

THERESE  
Are you going to come to the ball?

KRSTO  
I haven't been invited.

THERESE

Neither have I, but I'm going. If you come, keep  
the last dance for me. This is so exciting. Last  
night I was sleeping in gold, and  
tonight...here.

She gets up slowly and kisses him on the cheek. Krsto is very taken aback.

THERESE

Thank you for helping us today.

Pause. Krsto gives her the cigarette. She puts it in her mouth. Krsto gives her a  
light. She inhales and starts choking. Her coughing wakes Philip. He looks into  
the darkness, afraid.

PHILIP

Miss Lambert?

CUT TO:

EXT. RAILWAY STATION - MORNING

Soldier II, suffering from frostbite, has just managed to drag himself to the tower.  
They take him in to Muzafer.

SOLDIER II

Two of them...on horseback...they started  
shooting...Zekir's dead...I'm freezing...the lady  
left with them.

MUZAFER

Are you a soldier or an old woman?

Pause. Muzafer looks at the soldier ill-naturedly.

MUZAFER

Well? What are you? (Pause) Get out!

CUT TO:

EXT. MUDDY COUNTRYSIDE - MORNING

A countryman is driving Philip and Therese along a muddy track in an ox-cart.

PHILIP

This is daylight robbery.

COUNTRYMAN

If you think it's too expensive, sir, you can  
always walk. How do I know if I'll make it back  
home alive?

THERESE

It said in the English papers that everything was  
back to normal in Macedonia.

COUNTRYMAN

I'm afraid I don't know how to read.

CUT TO:

ENT. THE DINING ROOM OF BOGDAN'S HOUSE - DAY

A dinner to celebrate Philip's homecoming. Silence except for the sound of forks and knives on plates. Bogdan, Anna, Philip and Therese are sitting eating at the long table, set with candelabra. A tense atmosphere. They are all covertly sizing each other up. Pause.

THERESE

I was noticing from the train how well protected  
the railway track is. The Turks must be afraid of  
all that European capital being blown to  
bits.

Bogdan does not react. They go on eating.

THERESE

You're an arms dealer?

Bogdan gives her an inquiring look.

THERESE

The rebels told us you didn't help the uprising.

Bogdan gives her a look of irritation.

THERESE

We slept in the house of one of the rebels last  
night. His mother and sisters had been raped, his  
father tortured and his uncle paralysed.

A tense silence.

PHILIP

It just happened like that. I can explain everything.

ANNA

Would you like a little more meat, madmoiselle?

THERESE

Yes, please. I talk a lot. I always talk a lot while I'm eating.

BOGDAN

Are you travelling alone? With no maid?

THERESE

I manage very well.

BOGDAN

A respectable young lady...

THERESE

Yes?

Anna's hands start shaking. She cannot manage to cut a slice of meat. She throws down the carving-knife, knocking over a wine-glass, which breaks. They all look at her aghast. She hides her hands behind her back.

CUT TO:

INT. WASH-HOUSE - DAY

One of the outhouses surrounding Bogdan's house. Plenty of steam. Clothes are being boiled in coppers. Muzafer is standing in the middle of the room. He is looking questioningly at a middle-aged woman, the Washerwoman, who is standing in front of him, looking frightened. Muzafer has startled her in the middle of her work. Some younger washerwomen are standing in the background watching.

MUZAFER

You've been here the longest?

The Washerwoman nods, frightened.



MUZAFER

Do you have any children?

Washerwoman nods.

MUZAFER

Where are they?

WASHERWOMAN

One married a country boy. The other one died young.

MUZAFER

No other children?

WASHERWOMAN

No.

She begins to sob hard.

MUZAFER

What are you crying for?

Muzafer turns towards the other women as if seeking their help in persuading the Washerwoman not to cry. She calms down and looks at Muzafer. He turns to go.

CUT TO:

EXT. SHEEPFOLD - DAY

An abandoned sheepfold in the mountains. Rebel guards. A group of rebel fighters, unkempt and bearded, looking like desperadoes. They are hungry and haggard. Their leader is Cvetko, a man of forty with rather shifty eyes. The rebels are sitting in a circle and an acrimonious dispute is in progress.

CVETKO

We were expecting you last night.

KRSTO

You couldn't get to sleep without us?

CVETKO

You give rides to unknown travellers. You don't know who they might be.

KRSTO  
Stop shouting.

CVETKO  
I haven't started shouting yet. The Committee  
wants us to disband and store our weapons away.  
The men are undecided.

KRSTO  
What men?

He looks around at the rebels.

KRSTO  
We were men when we were fighting. Now we're on  
the run. We're not men anymore. And which  
Committee is it giving us directives? The  
same one that dragged us into defeat and then  
retreated into comfort? There are no more  
Committees, no leaders any more. It's every  
man for himself.

CVETKO  
You used to shout "Freedom or death"!

KRSTO  
We all did. We didn't get freedom and we're not  
dead yet. We don't exist any more. We're nothing.

CVETKO  
So what do you suggest?

KRSTO  
I suggest we all go to a ball!

They all look at him in astonishment.

KRSTO  
We can take the town.

CVETKO  
You're mad.

KRSTO  
The Turkish army is withdrawing to Gevgelia.

CVETKO

And what would we do in the town?

KRSTO

Go to a ball.

BORO

The people will greet us with open arms.

CVETKO

Are you sure about that?

PERE

Everybody'll be out in the streets.

ROMEO

Young girls.

ALCO

Wine and spirits.

Toshe is explaining to the deaf-and-dumb rebel fighter that they are going down into the town. He is miming shooting and women's dresses. The deaf-and-dumb rebel is delighted.

CVETKO

They've had enough of us.

HAIRLESS

We haven't slept for months. We're eating  
thistles.

CVETKO

Are you telling me? What're you telling me for?  
I'm eating thistles too, aren't I? Their  
assessment is that conditions are not ripe for  
rebellion.

KRSTO

Their first assessment was that conditions were  
ripe for rebellion - and Macedonia was torn apart.

Now we'll be the ones to make the  
ourselves.

conditions for

Shouts of agreements from everyone except two rebels, twins, who look at each other uncertainly. Cvetko looks around. There is a tense silence.

CVETKO

All those for disbanding come over and stand by me.

Silence. Cvetko walks a few yards away from the group. Nobody moves. The twin brothers stand up and walk over to join him. They manage to look defiantly at the others.

CVETKO

May God help you, brothers.

He looks at the twins.

CVETKO

And us, too.

CUT TO:

INT. LIBRARY IN BOGDAN'S HOUSE - EVENING

A room full of books with a large writing-desk. A shaded gas-lamp. Philip is wearing a smoking-jacket.

PHILIP

Are you still drinking?

ANNA

(Indignantly) Me? Drinking?

PHILIP

You have to take care of yourself, mother. Nobody else can.

ANNA

I don't know what to wear for the ball. I have nothing to wear. What will people say?

PHILIP

What do you mean? You've wardrobes full of dresses.

ANNA

I have nothing. Nothing. What is to become of us?

PHILIP

Everything will be all right.

ANNA

Liar. You don't know. Nobody knows.

Philip kisses Anna's hands. Bogdan comes into the room. Anna leaves the room quietly. She sees she is no longer required.

BOGDAN

Who is this young lady?

PHILIP

A friend of mine. Of excellent family. I was a regular visitor to her aunt's house, in Paris.

BOGDAN

I sent you to study medicine, not to go visiting.

PHILIP

I sent you! People send packages through the mail!  
Did you ask me anything before you sent me?

BOGDAN

Did you ask me anything before bringing strange ladies home?

PHILIP

I thought this was partly my house, too.

BOGDAN

Only if you deserve it!

PHILIP

Shall I pay you for my stay, then?

BOGDAN

That's enough!

PHILIP

I'm a grown man. Not a half-wit.

BOGDAN

Are you sure?

PHILIP

Well?

BOGDAN

Well what?

PHILIP

Why did you call me back from Paris? "Come home. Urgent."?

BOGDAN

Would you like some wine?

Philip gives him a puzzled look. He is surprised by this sudden change of tone. Bogdan pours out two glasses of wine. He puts one on a small table beside Philip.

BOGDAN

The girl is from Veles. The daughter of a wealthy businessman. My new partner.

PHILIP

What girl?

BOGDAN

Your future wife.

PHILIP

You want to marry me off?

BOGDAN

First an engagement.

Philip looks at him, bitter and betrayed.

BOGDAN

They married me to your mother in the same way.

PHILIP

You think that's something to be proud of?

BOGDAN

Philip, I have no intention of arguing with you  
about this?

PHILIP

Neither have I!

He gets up and leaves the room in a hurry.

INT. GUEST ROOM IN BOGDAN'S HOUSE - EVENING

Therese is washing over a porcelain basin. A young maid is pouring the water for her and looking at her with admiration. Therese washes her breasts and the maid dries her. Therese lights a cigarette and sits down in front of the mirror. She brushes her hair, looking at the maid in the mirror. The maid looks embarrassed. Therese smiles at her.

THERESE

All right?

MAID

All right.

THERESE

All right.

There is a loud knocking on the door.

PHILIP

(OFF) Miss Lambert!

THERESE

Yes?

PHILIP

(OFF) We're going.

THERESE

Where?

PHILIP

(OFF) We're going.

CUT TO:

INT. A ROOM IN THE INN - EVENING

Philip, Therese and the Innkeeper enter. The Innkeeper shows them into a room. The bed-legs are in bowls of water.

INNKEEPER  
This is the best room.

PHILIP  
What on earth are the others like? What's this water for?

INNKEEPER  
Cockroaches.

PHILIP  
You have cockroaches?

INNKEEPER  
No. It's just in case.

THERESE  
We'll take it.

INNKEEPER  
Very well. I'll show you yours, sir.

PHILIP  
I'll be with you in a moment.

The Innkeeper goes out. Philip sits down in despair on the end of the bed.

PHILIP  
What are we going to do?

THERESE  
Sleep.

PHILIP  
Here?

THERESE



All right, we won't sleep then.

PHILIP

I envy you. You make decisions so easily. If it  
hadn't been for you, I'd be getting engaged  
tomorrow.

Therese gives Philip some Turkish delight from the little package she received from Muzafer.

THERESE

Not bad, these oriental sweets.

She starts humming an English lullaby.

PHILIP

My father says we're all going to be massacred  
soon.

THERESE

That sounds exciting.

She bends down towards Philip. She kisses him lightly on the cheek.

THERESE

Before we get massacred.

Philip blushes. Therese smacks the bed. There is a cloud of dust. She laughs.

CUT TO:

INT. SHEEPFOLD - NIGHT

The rebels rest for the night. The deaf-and-dumb man is asleep. Romeo and Flute are sitting next to each other. Flute is playing a flute quietly. Alco is asleep, but suddenly turns over, takes a swig from his flask, and then goes back to sleep. Boro and Hairless come in from outside. They are freezing cold. The guards are changing. Toshe and Pere prepare to take over. They go out.

HAIRLESS

The wolves are driving me crazy.

KRSTO

What?

HAIRLESS

Howling like that.

BORO

I keep telling him not to listen to them.

Hairless gets undressed and sits down. Boro sits down by Krsto. Krsto is sniffing at his fingers.

KRSTO

There's a smell.

BORO

What of?

KRSTO

Of her. Of that English woman.

BORO

All I can smell is shit.

Boro prepares for sleep. Krsto shows him Therese's glove.

BORO

Where did you get that?

KRSTO

I found it in my pocket.

BORO

That woman seems to make a habit of leaving gloves wherever she goes.

KRSTO

I wonder whether this is the one the Turk sent back to her or the other one.

Boro lies down to sleep. Heavy gunfire suddenly breaks out from several sides. The rebels jump to their feet, take cover and position their guns through openings in walls and fences. They shoot out into the dark.

BORO

What the devil's this now?

KRSTO  
Shoot, man! Don't ask questions!

They shoot.

CUT TO:

INT. THE ROOM IN THE INN - MORNING

Philip is asleep on the floor. Therese is setting the table with wine and cheese. She has got up early and is preparing breakfast. A knock on the door. Philip wakes up. He doesn't know where he is at first. Therese opens the door. Vele and his son are standing there.

VELE  
Good morning.

THERESE  
Good morning.

VELE  
Good morning, Master Philip.

Philip looks at Vele and then turns away.

VELE  
Your father wishes you a good morning, tells you  
not to be silly and orders you to come back  
home...

PHILIP  
You can tell my father...

VELE  
...and says he's not interested in anything you  
have to say.

Vele raises his hat and turns to go with his son. They go off down the stairs.

THERESE  
I watched you sleeping. Like a lamb. You have no  
stains on your conscience. Breakfast.

Philip doesn't look too delighted at the idea.

EXT. IN FRONT OF THE INN - MORNING

Vele and his son are coming out of the inn.

SON

Why is Master Philip sleeping in the inn?

VELE

He wants to have his cake and eat it.

SON

What?

VELE

If you want to have your cake...and eat it,  
too...then you want to have your cake and eat it.

SON

I don't understand.

VELE

Oh yes, you do.

CUT TO:

EXT. MOUNTAIN - DAY

Three Turkish irregular soldiers are chasing Cvetko over rocky terrain. He is alone, on horseback. They are shooting at him. Muzafer is watching at a distance through binoculars. Cvetko suddenly sees a group of Turkish cavalry blocking his way. He has no means of escape. He stops his horse and smiles.

CVETKO

Looks as if the game's up.

A bullet hits him in the forehead. He falls from his horse dead.

CUT TO:

EXT. TOWN STREET - DAY

A sunny winter day. Philip and Therese are strolling along a little street full of shops - blacksmiths, coppersmiths, cobblers, etc. There are crowds of country people, donkeys, sheep and goats.

THERESE

There is absolutely everything here.

PHILIP

Everything except a brothel.

THERESE

Have you ever been to a brothel?

PHILIP

No.

Philip looks at her.

THERESE

If I were a man, I wouldn't miss the chance.

PHILIP

A champagne bath? With rose petals floating in it?

THERESE

But of course!

PHILIP

Oh la la.

INT. THE INN - DAY

The agent of an American shipping company which takes emigrants to America is sitting in the middle of the lobby. Some men are gathered around him. He has a kind of poster in front of him and an open log-book. He is dressed in the American style of the day. He is smoking a cigar. Therese and Philip are drinking coffee and watching him.

AGENT

Gentlemen. I represent the Maxwell Brothers  
Shipping Company Limited of New York, US of A.  
I can offer you quick, cheap passage to America at  
very reasonable prices, with a guarantee of  
and accommodation at the other end. We  
for young, healthy, up-and-coming men.  
examination carried out by me

I  
work  
are looking  
After an

personally and a  
receive working papers and

small down-payment, you  
travel documents.

The cigar burns his fingers.

AGENT  
Oh, sunnavabitch!

ANGLE ON MYSTERY MAN

The Mystery Man is sitting at the back of the lobby and reading a newspaper.

ANGLE ON PHILIP AND THERESE

A Turkish policeman comes up to Philip and whispers something in his ear.  
Philip looks at him in astonishment. Then he turns to Therese.

PHILIP  
Would you excuse me for a moment?

He gets up and leaves.

INT. POLICE STATION - DAY

Philip enters the local police station accompanied by the policeman. Muzafer is sitting in one of the offices. The door to the adjoining office is open. He is stroking a hunting-dog. The Dwarf is sitting beside him.

MUZAFER  
I knew we would be meeting again soon.

PHILIP  
What are you doing here?

MUZAFER  
Here? There? I'm everywhere. Would you like some  
coffee?

PHILIP  
I've just had some.

MUZAFER

Have some more.

He gives a sign to the Dwarf. The Dwarf goes out.

MUZAFER

Don't you have something to tell me?

PHILIP

What?

MUZAFER

You must be a little more serious, Master Philip.  
Turkey is at war. How is your spying lady friend?

PHILIP

Miss Lambert?

MUZAFER

Why has she come here?

PHILIP

Just to visit.

MUZAFER

Here? She left London to come on a visit to the  
armpit of the world?

PHILIP

This is disgraceful.

MUZAFER

Disgraceful, yes. Paris has made you soft.

He goes up to Philip and looks him straight in the eye. He hits him in the stomach with the butt of his whip. Philip doubles up in pain.

MUZAFER

It's time you woke up and realised where you live.  
Go home now and leave the young lady to us. I  
expect to see you at the ball tonight.

PHILIP

What if I'm in love with her?

MUZAFER

So much the worse for you.

Bogdan appears from the adjoining office. He has been listening to the conversation. He is obviously in league with Muzafer.

BOGDAN

Philip, your mother's been crying all night. Come on.

PHILIP

Leave me alone! All of you!

He rushes out of the office. The Dwarf brings in some coffee.

CUT TO:

EXT. MILL - DAY

Krsto and Boro are standing in front of a mill. A group of horsemen are approaching from the distance. They stop in front of Krsto and Boro.

FIRST MAN

Hello, brothers!

KRSTO

Good day to you.

FIRST MAN

Good thing we found you. We've been cut off from our brigade.

KRSTO

Which brigade?

FIRST MAN

Captain Kiril's. We've been wandering around for two days.

SECOND MAN

The Turks are on our heels.

KRSTO



What do you want?

FIRST MAN  
To join you.

They look at each other suspiciously. Pause.

KRSTO  
Welcome.

Pause. Nobody moves. They do not dismount.

KRSTO  
Why don't you get down. (Pause) So we can embrace  
as brothers.

FIRST MAN  
Aren't we welcome?

KRSTO  
How much?

FIRST MAN  
How much what?

KRSTO  
How much did they pay you?

FIRST MAN  
Who?

KRSTO  
The ones who sent you.

They stare at each other.

KRSTO  
Fucking traitors!

Pause. They look at each other. The First Man reaches for his revolver and so do the others. Shots ring out from the mill. Krsto's men have been waiting within rifle range. The group on horseback fall from their horses dead. Krsto looks at their bodies and shakes his head.

CUT TO:

INT. ROOM IN THE INN - DAY

Therese and Philip in heated conversation.

PHILIP

It's getting dangerous for you, too.

THERESE

What can they do to me?

PHILIP

You don't know these parts.

THERESE

Do you?

PHILIP

I'm beginning to get to know them.

THERESE

Do you want me to leave?

PHILIP

No. (Pause) Not now.

He is full of determination to see the matter through to the end.

PHILIP

They even ordered me to go to the ball this evening.

THERESE

Well, let's go then.

Therese gives Philip an "innocent" look.

CUT TO:

EXT. A WOOD - DAY

The twin brothers who deserted the rebels are riding along. Suddenly the voices of the two sisters are heard.

SISTERS

Hands up.

The brothers look around. They see the two sisters with their guns pointing at them. They smile and put their hands up.

SISTER I  
Throw down your weapons.

They throw down their weapons. They grin broadly.

SISTER II  
What's so funny?

Stamena appears. She looks critically at the brothers.

SISTER I  
Will they do?

Stamena looks at them inquiringly.

STAMENA  
Are you married?

The brothers shake their heads, looking perplexed.

CUT TO:

INT. THE INN - EVENING

Two Turkish sentries are guarding the entrance. Inside Muzafer is drinking alone. He has already drunk a lot. There are various glasses and bottles in front of him. His hunting-dog lies beside him. His whip is on the table. Philip and Therese come down the stairs, dressed for the ball. Philip keeps to one side. Therese goes up to Muzafer.

THERESE  
Good evening.

Muzafer looks at her drunkenly, but with dignity.

THERESE  
How did you manage to get so drunk?

MUZAFER  
Does it show?

THERESE  
Does it show?! And you've been eating garlic.

MUZAFER

I'm very fond of garlic.

THERESE

Why do you think I'm a spy?

Muzafer gives her a questioning look.

THERESE

world  
know

I'm not. I'm not in the least interested in you,  
or your rotting empire, or your senseless  
strategies and tactics. Do you think the  
exists just for you to control it? Do you  
what "terra incognita" is?

MUZAFER

No.

THERESE

That's what I am for you. Good night.

She goes up to Philip and takes his arm. They go out. Muzafer looks after them. Pause. Muzafer collects all the glasses and bottles on the table inside the cloth, lifts it up in his left hand, takes his whip in his right hand and strikes the bundle again and again, until all the glass is in smithereens. He puts down the whip, but goes on holding up the bundle. The Innkeeper comes and takes the bundle, puts on a new cloth and brings a fresh drink.

MUZAFER

What is "terra incognita" ?

INNKEEPER

I don't know, Effendi. I don't know anything.

Muzafer takes a long drink.

INT. SALON IN BOGDAN'S HOUSE - EVENING

The ball. The big salon full of light and guests. Musicians are playing polkas and mazurkas. Various groups of people are standing round talking. Bogdan is with a group of town businessmen.

FIRST MAN

I've transferred all my bills of exchange to  
Sigurazzione Generale.

SECOND MAN  
Even that's not safe any more.

FIRST MAN  
What is safe?

SECOND MAN  
You have to go along with the Germans. Berlin-  
Byzantium-Baghdad. That's a really good  
investment.

FIRST MAN  
A really good investment is one you can eat and  
drink.

SECOND MAN  
And the third thing.

FIRST MAN  
Your words, not mine.

SECOND MAN  
Bogdan, is it Turkey or England on your mind at  
the moment?

Bogdan looks at them with a sour smile. He bows his head to them and goes  
away.

EXT. WOOD NEAR TOWN - EVENING

The rebels are tying sacking around their horses' hooves so that they can ride  
noiselessly.

BORO  
I hope you're properly dressed.

Krsto looks at Boro questioningly.

BORO  
For that English bitch.

Krsto gives him a look of recrimination, but makes no comment. Boro is feeling jealous at losing his friend. They go on tying sacking.

INT. SALON IN BOGDAN'S HOUSE - EVENING

The ball. The American agent comes up to the businessmen.

AGENT

Gentlemen, have you considered my proposals?  
Capital is really only capital in America.

EXT. WOOD NEAR TOWN - EVENING

The rebels are approaching the town soundlessly.

INT. SALON IN BOGDAN'S HOUSE - EVENING

Philip and Therese begin to dance.

THERESE

How many of these girls have you had?

PHILIP

Nothing before the wedding night, mademoiselle.

THERESE

They look at you with such love.

PHILIP

I thought they were looking at you.

EXT. GUARD TOWER - EVENING

The rebels make quick work of the two soldiers on guard in the town. They come up behind them and kill them without a sound.

INT. SALON IN BOGDAN'S HOUSE -EVENING

The ball.

ANGLE ON ANNA AND BOGDAN

Anna and Bogdan are watching Therese and Philip.

ANNA

I want this to finish.

BOGDAN

Smile. Keep smiling. You don't have to show everybody what you want and don't want. There are things I want, but I don't show it.

ANNA

I can't go on like this.

BOGDAN

You must. We're all caught up in it all. Can't stop now.

He smiles at those near them.

ANGLE ON GROUP OF LADIES

A group of ladies are making comments about Philip and Therese.

LADY I

That must be the latest fashion.

LADY II

I prefer more muted shades of colour.

LADY III

I wouldn't be surprised if she had an illegitimate child somewhere.

LADY I

How long will she be staying here?

LADY II

I hear Master Philip has proposed to her.

EXT. ARMY BARRACKS IN TOWN - EVENING

The rebels arrive at the army barracks. They quietly kill the sentry on duty, who is nearly asleep.

INT. MYSTERY MAN'S ROOM - EVENING

From the window of the room where he is staying the Mystery Man is looking out into the night. He has no expression on his face. He is dressed for a journey.

INT. SALON IN BOGDAN'S HOUSE - EVENING

Muzafer enters the salon. Everybody applauds him. Bogdan goes up to him.

BOGDAN

Welcome, sir. We are honoured. Please.

MUZAFER

Thank you. Congratulations on this birthday and may there be more for us to celebrate.

BOGDAN

Amen to that.

The musicians start up a waltz.

INT. ARMY BARRACKS - EVENING

The rebels massacre a group of Turkish soldiers in the barracks. They are only using knives. One Turk has his throat cut. Another is stabbed in the stomach. Blood everywhere. He holds his stomach and looks at the blood pouring out in dismay. He can't believe it is really happening to him.

INT. SALON IN BOGDAN'S HOUSE - EVENING

The ball. Muzafer goes up to Therese.

MUZAFER

May I ask you to dance?

THERESE

Why not.

Muzafer holds out his hand. Therese doesn't move.

MUZAFER

Well?



THERESE

You asked if you might ask me to dance.

MUZAFER

Yes.

THERESE

Then ask me.

MUZAFER

Will you dance with me?

Therese gets up. They begin to dance.

THERESE

Are you a real Turk?

Muzafer stumbles. He gives her a questioning look.

MUZAFER

Don't I look like one?

THERESE

I was just asking.

MUZAFER

Why?

THERESE

I'm sorry if I've offended you.

MUZAFER

Yes. I am a real Turk.

He gives her a penetrating look. It seems she has hit unawares on some vital, hidden sore point.

THERESE

How's your war going?

MUZAFER

I'm leaving them to kill each other off.

Then I only have to come in and finish the  
few survivors.

They dance.

MUZAFER

There's been some sabotage on the railroad near  
Gevgelia.

THERESE

Yes.

MUZAFER

The whole army's gone down there.

THERESE

So?

MUZAFER

I was supposed to go with them.

THERESE

But?

MUZAFER

I stayed because of you.

THERESE

If I were to tell somebody this, they would demote  
you with great speed.

MUZAFER

I'll catch up with them. There's plenty of time.

He looks at her seductively. The doors to the salon suddenly fly open. Krsto and Hairless rush in. They are carrying rifles and revolvers.

KRSTO

Good evening, ladies and gentlemen.

Consternation. A moment of silence. The music stops. Muzafer throws himself headfirst out of the window. He breaks the glass with his head and then disappears in the dark. Hairless runs to the window. He fires outside and then stays by the window.

BOGDAN

What is the meaning of this?

KRSTO

We've come to the ball.

BOGDAN

Who are you?

KRSTO

Isn't it obvious?

BOGDAN

Who invited you to the ball?

KRSTO

Aren't we celebrating somebody's birthday?

Boro comes in triumphantly.

BORO

The town is in our hands.

THERESE

Revolution.

AGENT

Oh sunnavabitch.

BORO

Happy freedom!

BOGDAN

What are we supposed to do with it?

HAIRLESS

Who said that?

Bogdan turns to him with disdain.

BOGDAN

I did.

He turns to Krsto and Boro.

BOGDAN

We've had enough of liberators who don't even  
leave the grass growing behind them.

HAIRLESS

The Turks wounded me!

He shows a wound on his arm.

BOGDAN

They've only wounded you, but they'll kill us. Be  
sensible. Please leave my house.

HAIRLESS

Half of the people here should be tried as  
traitors.

BOGDAN

Did you hear what I said?

HAIRLESS

You're going to hear what I have to say for once.

Bogdan turns to Hairless.

BOGDAN

Give me that gun, boy.

HAIRLESS

Don't come any nearer.

Bogdan makes a move towards him. Hairless shoots. Bogdan collapses on the  
floor.

KRSTO

Hairless!

HAIRLESS

What? What's the matter? What's the damn matter?

Anna screams. Philip throws himself on his knees beside Bogdan. Bogdan looks  
fixedly at Philip and gives a weak smile. He dies. Philip closes his father's eyes.  
Exclamations from those present. The church bell starts ringing outside. The

guests start to go. Hairless looks as if he needs Krsto's and Boro's help. Krsto looks at Therese. Their eyes meet. Krsto turns and leaves quickly. Boro follows him. Hairless runs out behind them. The musicians collect their instruments. One of the servants takes furtive bites from the cakes.

INT. STAMENA'S CABIN - NIGHT

Everybody has been woken up by the church bell ringing in the town. The two rebel deserters are lying in bed.

ILYO

Eeeeeeh!

REBEL I

They're shooting!

REBEL II

We should have been down there.

SISTER I

You've had enough shooting. Time for family life.

Stamena calls from the other room.

STAMENA

Quiet! Go back to sleep!

EXT. TOWN - NIGHT

The deaf-and-dumb rebel up in the church tower loudly and persistently ringing the bell. The other rebels are standing in the middle of the street. Snow is falling. There is nobody else around. The rebels look at each other. A limping dog appears from nowhere. Complete silence. Alco takes off his cap and throws it forcefully on the ground. Somebody starts shouting loudly. Several others join in. The deaf-and-dumb rebel goes on ringing the bell.

TOSHE

I thought they were going to welcome us with  
flowers.

PERE

There aren't any flowers. It's winter.

ROMEO

They'll send us off with flowers, anyway.

TOSHE

Snipers will pick us off from behind lace curtains.

PERE

Why would they bother? They look on us as dead men already.

TOSHE

Romeo, where are those girls you were talking about?

PERE

They're getting washed and changed. Come springtime they'll be swarming the streets.

FLUTE

What are we going to do now? We don't know what's happening.

HAIRLESS

When we thought we knew what was happening, we didn't really know, either.

FLUTE

Are we going to wait for the Turks here?

KRSTO

For as long as it takes.

FLUTE

How long is that?

ALCO

Where do they keep the brandy around here?

KRSTO

Somebody tell him to stop ringing that bell.

The deaf-and-dumb rebel goes on ringing the bell loudly. Darkness.

INT. SALON IN BOGDAN'S HOUSE - NIGHT

Bogdan's coffin in the middle of the salon in his house. The servants, Anna, Philip, Vele and his son are around the body. Therese is standing to one side.

ANNA  
You killed him.

PHILIP  
What do you mean, I killed him?

ANNA  
(To the dead Bogdan) Who was it killed you,  
Bogdan? (To Philip) Like my dress? (To Vele)  
We must find the money. I don't believe he's  
dead. It's as if he's gone somewhere. All his life  
he seemed to be gone somewhere. Poor  
man.

ANGLE ON VELE AND HIS SON

Veles's son discreetly whispers to his father.

SON  
Is he dead, or has he gone somewhere?

Vele gestures to him to be quiet.

BACK TO SCENE

ANNA  
Now I'm the master. We have to call the caravans  
back. From Persia, Egypt. It's time all the bills  
were settled. The hand of God will reach us  
all. (To Philip) Where's your father?

Philip sees that Anna is losing her mind. He begins to weep.

ANNA  
This is no time for crying. (To Bogdan) Tell your  
son not to cry. Comfort him. Stroke his hair.  
Don't frown at him.

Philip goes out. Therese looks after him.

VELE  
Why don't you have a little rest, ma'am?

ANNA

Where's the treasure? Where are the gold  
sovereigns, the ducats, the napoleons?

Vele's son goes up to Anna and kisses her. She takes his hands and kisses them.  
She begins to cry. She looks at Therese.

ANNA

Who are you, mademoiselle? What are you doing in  
this slaughterhouse?

INT. THE INN - NIGHT

The rebels enter the inn. The Innkeeper greets them.

TOSHE

Good morning.

PERE

Nine single rooms, please.

ROMEO

With a view of Salonica.

ALCO

Brandy, please.

TOSHE

(Pointing to the deaf-and-dumb rebel)

My friend asks whether there is a lot of noise. He

can't stand noise. (Turns to the deaf-and-dumb

rebel)

He says it's quiet as a graveyard.

The Innkeeper takes out the keys. He puts them in front of them on the desk. He  
leaves the inn. Therese comes in. Toshe goes and stands behind the desk.

TOSHE

Yes, gentlemen? Rooms? No, we haven't any rooms.

You need a stable, anyway. You want to bring lice  
into this establishment? This is a

respectable

place. We have an actress

here from London.



He points to Therese. Krsto intervenes.

KRSTO  
That's enough now.

Therese goes up to Krsto.

THERESE  
We didn't manage to dance together.

KRSTO  
We'll try to time the next revolution a little better.

They look at each other.

ANGLE ON REBELS

They "occupy" the inn. They lie down on the floor, tables, etc. and some sit on the stairs.

CUT TO:

INT. TOWN TELEGRAPH STATION - EARLY MORNING

Two rich townsmen are nervously waiting for the local operator to get through to somewhere.

OPERATOR  
Nothing. I'm not getting through. The lines must have been cut.

TOWNSMAN I  
Now what do we do?

OPERATOR  
Send a homing pigeon. You've a new government. Let them put up new wires.

TOWNSMEN I  
If there are just these few of them, we can finish them off. Hand them over to the Turks.

TOWNSMAN II

What if there are more of them around the town?

OPERATOR

Wait for the situation to become clearer.

TOWNSMEN I

We're always waiting for the situation to become clearer.

TOWNSMAN II

Let's leave the town.

TOWNSMAN I

I'm going to lock myself in at home. See nothing and hear nothing.

CUT TO:

INT. THE INN - DAY

Philip comes in and goes up to Krsto with a box of duelling pistols. He opens the box and looks at him.

KRSTO

A present?

PHILIP

A duel.

KRSTO

Stop playing games.

He tries to go away. Philip blocks his way with the open box.

KRSTO

I didn't kill you father.

PHILIP

No, but I want to kill you.

Krsto notices Therese standing in the background.

KRSTO

Is this a European fashion?

He takes a pistol.

EXT. STREET IN FRONT OF INN - MORNING

Krsto comes out from the inn into the snow. He walks off up the street a certain distance. Philip comes out with the other pistol and walks off in the other direction. They turn and face each other. Philip aims at Krsto with his pistol. He looks at Therese, then aims again and shoots. Krsto doesn't move. Philip looks at him. Krsto aims at Philip, who is now very afraid. Krsto pulls the trigger and the pistol clicks without firing. Krsto throws down the pistol and the bullet he had taken out.

PHILIP

Why did you take out the bullet?

KRSTO

Get out of my way.

Philip notices that Krsto's arm has been grazed by the bullet and is dripping blood onto the snow.

PHILIP

Blood!

Krsto deeps a finger from his other hand into the wound and wipes the blood off on Philip's white shirt. Philip is incensed. He throws himself on Krsto and they begin to fight in the snow. They roll around like wild animals. Philip's rage makes him stronger than he really is.

INT. THE INN - DAY

The rebels watch from the inn.

PERE

Ten to one on young Master Philip.

TOSHE

Let's go outside.

PERE

Stay here. It's warmer.

EXT. STREET IN FRONT OF INN - DAY

Krsto and Philip are too exhausted to fight any more. They are dishevelled and bloody.

THERESE

Let me dress that wound of yours.

KRSTO

Is that yet another thing you know all about?

They smile at each other. Philip begins to walk away.

THERESE

Where are you going, Philip?

CUT TO:

EXT/INT. FIELD/TENT - DAY

Turkish army headquarters. Tents in a field. Muzafer and the Dwarf are sitting in an army tent. Muzafer's head is heavily bandaged, with only an opening for his eyes. He is stroking his hunting dog.

THE DWARF

Anyway, who says she's still alive? She may be dead.

MUZAFER

She may have been killed.

THE DWARF

That's what I meant. Nobody dies a natural death in this place. (Pause) She may not even be a washerwoman at all.

He gives Muzafer a frightened look to see whether he might have overstepped the mark this time. Muzafer stares ahead.

CUT TO:

INT. THE INN - DAY

The rebels are drinking, eating and sleeping. The American agent is with them. There's just finishing bandaging Krsto's arm.

AGENT

What are you going to do when the Turks arrive?

PERE

Kill them.

AGENT

What if there are 30,000 of them?

PERE

We'll kill 30,000 of them.

AGENT

What if there are 100,000?

PERE

We'll kill 100,000.

AGENT

And a million?

TOSHE

Well, then I'll eat my hat.

AGENT

Sunnabitch. What about me taking you all to America instead of you wasting your lives here?

ROMEO

They have Turks in America?

AGENT

No, they don't. There it's all peace, liberty and money. And everybody smiles all the time. Not like this guy here.

He points to Hairless who sits silent and depressed in a corner.

AGENT

Smile! (Pause) He can't. He doesn't know how.

ANGLE ON THERESE AND KRSTO

Krsto and Therese are looking at each other. She has just finished bandaging him. Krsto looks at his shoulder.

KRSTO

Miss Lambert, you haven't the faintest idea how to do a bandage.

THERESE

Well, at least it was done with love.

INT. ROOM IN THE INN - DAY

Romeo enters a room in the inn, where Alco is lying drunk on the bed. He's bringing him some brandy.

ROMEO

Will that be all, sir?

ALCO

Uh?

ROMEO

Anything else?

ALCO

Brandy.

ROMEO

I've brought the brandy. Anything else?

ALCO

More brandy.

CUT TO:

INT. BOGDAN'S HOUSE - NIGHT

Night. Philip is smoking in his room in Bogdan's house. Enter Vele.

VELE

Sir.

PHILIP

Not now.

VELE

Your father has to be buried. Your mother isn't  
capable of doing anything. There is the business  
to take care of. Somebody has to do it.  
master now.

You're the

PHILIP

What do you want me to do? Dig the grave? This  
town has gravediggers, doesn't it?

VELE

It did have.

PHILIP

Where are they now?

VELE

Sir, half of the town is preparing to leave in the  
morning, and the other half is hiding in their  
cellars.

PHILIP

Who's going to help me dig?

CUT

TO:

EXT. GRAVEYARD - MORNING

Philip and Krsto are digging a grave in the churchyard. There's a snowman nearby.

PHILIP

The Turks might arrive any moment.

KRSTO

That's why we're doing the digging now.

THERESE

When I tell people all the things I've been  
through, nobody will believe me.

KRSTO

You expect to live to tell the tale?

THERESE

Oh yes.

Pause. They keep digging.

PHILIP

You know who Robespierre and Danton were? What exactly are you fighting for? The people? Where are the people?

KRSTO

Butchered. Butchered on St. Elias's day.

Butchered when they tried to get away. Butchered  
by disease and hardship. Butchered by  
informers! By false leaders! Butchered by  
"Europeans" like you!

Krsto looks at Philip in fury. He hits the snowman on the head with his spade. The snowman collapses. Boro is watching them from a distance. He feels left out.

CUT TO:

EXT/INT. FIELD/TENT - DAY

Turkish army headquarters. An army tent. The Dwarf is slowly removing the bandages from Muzafer's face. Muzafer does not move. The Dwarf removes the final bandage. Muzafer looks terrible. His face is covered in scars from unhealed cuts acquired when he jumped out of the window. The Dwarf looks astonished, but pretends everything is all right.

MUZAFER

How do I look?

THE DWARF

Fine! Just fine, Effendi.

The Dwarf accompanies these words with insolent movements of his eyes and mouth, destroying the meaning of what he is saying. Muzafer cannot see him. Suddenly, though, he quickly turns and slaps the Dwarf on the face so hard that the Dwarf collapses in a corner of the tent.

CUT TO:



INT. THE INN - DAY

The rebels are in the inn. Boro and Krsto are sitting at a table drinking brandy.

EXT. FIELD - DAY

A group of Turkish soldiers are riding towards the town.

INT. THE INN - DAY

Boro and Krsto at a table.

BORO

What are we going to do?

KRSTO

Better men than us have failed.

BORO

What are we going to do?

KRSTO

I don't know.

BORO

That's the first time you've said that.

KRSTO

That's the first time you've asked me that question.

BORO

You going to America?

KRSTO

No.

BORO

To England.

They look at each other. The Agent comes in carrying a bundle of men's suits.

AGENT

I found a barber. Had a hard time persuading him.

You're all having a haircut and shave. Here are



In the stable near the inn, Vele's son is feeding the horses. He strokes Krsto's black stallion lovingly.

INT. THERESE'S ROOM IN THE INN - DAY

Therese is lying on the bed. She is reading a book and eating chocolates. There is a knock on the door. Therese opens the door. It is the Agent.

AGENT  
Hello girl.

Therese gives him a disparting look.

THERESE  
What do you want?

AGENT  
Can I come in?

THERESE  
Why?

AGENT  
I pay in dollars.  
Therese punches him in the jaw.

AGENT  
Oh sunnavabitch.

The Agent goes away.

INT. THE INN - DAY

The Agent comes down the stairs and joins the rebels. Vele's son comes into the inn.

SON  
Good morning.

The rebels look at him. Silence.

KRSTO  
What do you want?

SON

I want to join you.

They all laugh.

SON

I want to do what you do.

KRSTO

We don't know what we're doing. Go home.

Pause. Silence. They look at each other. The son turns to Hairless.

SON

It was you who killed the master, wasn't it?

Hairless looks at him apprehensively.

SON

Why don't you have a beard?

EXT. IN FRONT OF THE INN - DAY

The Turkish soldiers stop in front of the inn. They are tired, but glad to have got back from a long journey. They can hardly wait to get inside and have a rest and a drink. They have no idea what is going on in the town. They tie their horses up in front of the inn. The rebels are watching them through the windows. They hadn't expected this. They have their rifles and pistols at the ready.

INT. THE INN - DAY

The Turks are chatting to each other as they come into the inn. They see the rebels. They don't understand what's going on. A long moment of silence. The rebels fire full blast at them. The Turks collapse in blood. Vele's son looks on with excitement. Silence while the smoke settles. Another Turkish soldier, who had got left behind, comes into the inn. He looks around cautiously and sees his dead comrades. He puts up his hands. Boro goes up to him and knocks his fez off with his hand. Several rebels fire on him. The Turk drops dead. Therese has been watching all this from the stairs.

CUT TO:

INT. BOGDAN'S HOUSE - EVENING

Vele is slapping his son.

VELE

What were you doing there?

The son looks at him defiantly. Vele hits him again.

VELE

Don't let me catch you going there again.

He goes up to his son and kisses him on the forehead.

INT. ANNA'S ROOM IN BOGDAN'S HOUSE - EVENING

Vele and his son look at Anna who is dressed in a wedding dress.

VELE

You can't wear white to a funeral, ma'am.

Anna looks at herself in the mirror.

VELE

It simply won't do. It doesn't suit you. It's not fashionable any more. Look how badly it falls.

Anna is still looking at herself. The son raises his eyes to the ceiling.

INT. MYSTERY MAN'S ROOM - EVENING

The Mystery Man is ironing a piece of female clothing.

ETX. IN FRONT OF A HOUSE - EVENING

Pere and Toshe are knocking at the door of a wealthy house. Nobody opens it for a long time. Finally the door opens a fraction. Businessman I's face appears behind the door.

PERE

Good morning.

Businessman I nods at him.

TOSHE

Don't misunderstand. We're not bandits.

BUSINESSMAN

What do you want?

PERE  
Just for the journey.

TOSHE  
Twenty napoleons.

BUSINESSMAN  
You're collecting taxes?

PERE  
We're not Turks.

TOSHE  
We're your own people.

The businessman looks at them as if he's wondering what the difference is.

PERE  
We'll return the money. Without fail. Just give us  
your address.

BUSINESSMAN  
No, no. You're the authorities now.

PERE  
No, we're not.

BUSINESSMAN  
Well, who is then?

TOSHE  
We don't know.

BUSINESSMAN  
How come?

PERE  
What do you mean, how come? You don't like it  
when there is someone in authority and you don't  
like it when there isn't. What exactly would

you

like?

TOSHE  
They want to have someone to blame.

The Businessman goes away from the door, but doesn't shut it. Pere and Toshe look at each other.

PERE

Doesn't even ask us in.

EXT. STREET - DAY

A buggy is being driven along the street in the snow. Alco is sitting in it, drunk. He is looking at the houses he passes. He comes to the end of the street and turns the buggy round. He drives back down the street, looking at the houses again as if searching for some sign of life. He suddenly starts shouting.

ALCO

Come out, damn you!!

Silence. Only the sound of the snow crunching under the wheels of the buggy. Suddenly a red rose falls in front of the buggy. It stands out on the snow. Alco stops the buggy, gets out and picks up the rose. He looks around to see who has thrown it. He can't make it out. Silence. There is nobody else around.

INT. THE INN - DAY

Alco comes rushing in with a rose in his hand. The rebels all look at him in surprise.

ALCO

Is this a rose?

Silence.

ALCO

Is this a rose, or isn't it?

AGENT

It's a rose all right.

ALCO

How can there be roses in the middle of winter?

AGENT

In America...

ALCO

Not in America! Here! A rose here in the middle of winter!

TOSHE

Maybe it's made of paper.

Alco sniffs at the rose.

ALCO

Like hell it is.

A funeral procession can be seen through the window. Anna, Philip, Vele, his son and the servants are following the horsedrawn hearse with Bogdan's coffin in it.

INT. ROOM - DAY

People are peeping from behind their curtains to watch.

INT. MYSTERY MAN'S ROOM - DAY

Mystery Man is looking at the procession.

INT. THE INN - DAY

Therese goes to the window, dressed to go out. Alco offers her the rose, which she takes. She smiles and goes out to join the procession.

EXT. THE GRAVEYARD - DAY

The procession has assembled around the grave. The priest is saying a few hasty words over the coffin. Krsto watches from a distance. Therese has arrived last with the rose in her hand.

ANGLE ON ANNA AND THERESE

Anna whispers to Therese.

ANNA

How do you like our town? There'll soon be blood running down the gutters, fires raging everywhere.

can You'll get the best view from the hill. You see everything from up there. Find yourself another game. This one's over.



Philip looks at them. Therese is overcome by these words. She turns round slowly and goes away towards Krsto. Philip watches.

CUT TO:

INT. A PRIVATE ROOM IN THE INN - DAY

Philip, Therese and Krsto are sitting at a table. Philip is putting opium into some tobacco and rolling a cigarette.

THERESE

What's that?

PHILIP

My medical studies have had their advantages.

THERESE

I thought you had no vices.

PHILIP

This is a national custom in these parts. Mothers put their babies to sleep with this stuff.

He lights the cigarette, smokes and inhales deeply. He hands the cigarette to Therese. She takes it from him hesitantly and smokes, coughing a little. She hands the cigarette to Krsto. He inhales the smoke deeply. They go on handing the cigarette around, smoking.

THERESE

I've decided.

PHILIP

What?

THERESE

What your futures will be.

PHILIP

At last. I thought you were going to leave us in the lurch.

THERESE

You'll come back to London with me.  
(To Philip)

You'll be a famous bohemian painter, and you  
 (To Krsto)  
 ...there's always work for strong men who know  
 how to use a gun. There's a smell of death here.  
 A vicious circle of misfortune. Get out! I  
 offer you Europe.

Krsto and Philip look at each other. They look at Therese. She gives a strange smile affected by the opium.

INT. A MONASTERY - DAY

A monastery church close to the town. Silence. The door creaks open. Philip, Krsto and Therese come in. A mystic, bright light enters through the small windows. There are marvellous medieval frescoes on the walls, showing suffering, sickness and torture. The three stand before the central fresco of the Crucifixion. They look up. They are still under the influence of the opium. Suddenly Therese loosely joins her hands with Krsto and Philip.

THERESE

You are body and you soul! Earth and sky. If you  
 could somehow merge into one man, I'd fall in love  
 with you.

EXT. OUTSIDE PHOTOGRAPHER'S SHOP - DAY

Krsto, Philip and Therese are knocking on the shutters of a closed photographer's shop.

INT. PHOTOGRAPHER'S SHOP - DAY

A magnesium light flashes. They are having their photograph taken. Therese is sitting down and Philip and Krsto are standing on either side of her.

A magnesium light flashes. Another photograph. Philip and Krsto are sitting down and Therese is standing between them with her hands on their shoulders.

PHOTOGRAPHER

When will the Turks be back?

Krsto gives him a questioning look.

PHOTOGRAPHER

I just wanted to know when to have the photographs ready.

INT. A ROOM IN THE INN - DAY

In a room in the inn Boro is wrapping sticks of dynamite in a long white cloth.

INT. BOGDAN'S HOUSE - DAY

The house is in chaos. There is a horsedrawn cart in front of the door. Servants are taking various pieces of furniture and boxes out of the house and putting them on the cart. Anna has packed some heavy objects into a bag she is carrying out - irons, a mortar and pestle, etc...

VELE

What is this, ma'am?

ANNA

An iron.

VELE

I know it's an iron. What do you want it for? A mortar and pestle. What do you want these for? Where are we going?

ANNA

To a new life.

VELE

That's right. And for a new life we need new things. Not old ones.

He catches sight of the money chest.

VELE

At least, only some of the old things.

He looks at his watch.

INT. BARBER'S SHOP - DAY

A barber's shop. Pere and Toshe have just been shaved and are looking in the mirror, pleased with themselves. Hairless sits down in the shaving-chair. The

barber is worried and nervous, working fast. He wants to get this over with as soon as possible. Romeo and Flute are waiting their turn.

PERE

Even my mother wouldn't recognize me.

TOSHE

I don't even recognize myself.

They look at Hairless (who has no whiskers at all on his face).

PERE

What the devil does he want a shave for?

They go out. Hairless looks at himself tensely in the mirror. The barber soaps his face and begins to shave him. Hairless is still staring at himself in the mirror. Flute and Romeo are talking.

ROMEO

You think we'll ever get to this America?

FLUTE

No.

ROMEO

So why are we doing all this?

FLUTE

It's something to do, isn't it?

At a moment when the razor is right at his throat, Hairless punches it hard so that it makes a deep cut. Blood. The barber looks at what has happened in dismay.

BARBER

I didn't do anything to him! It wasn't me! It wasn't me!

They all look at the dead Hairless.

EXT. OBSERVATION TOWER - DAY

Dressed in a coat, Boro is slowly climbing the steep stairs of the observation tower. He comes out at the top. He looks around at the town below. He lights a match and puts it to the fuse which is hanging out from his sleeve. He has the

cloth with the dynamite wrapped around his body under the coat. The fuse burns. Boro looks ahead of him resignedly.

BORO  
God damn the fucking Sultan.

Silence. A terrible explosion. The tower and Boro are blown to pieces.

CUT TO:

EXT. MOUNTAINOUS TERRAIN NEAR STAMENA'S HOUSE - NIGHT

A group of Turkish irregulars are silently riding up the great mass of rock leading to Stamen's house. The horses' hooves are bound with sacking. They approach the cabin. Stamen, who has heard something from inside, comes out to look.

STAMENA  
Who's there?

Silence. A voice comes out of the dark.

VOICE  
Mother.

STAMENA  
Krsto.

Stamen turns towards the voice. Muzafer is standing there.

MUZAFER  
How are you, mother?

The silhouettes of the soldiers are visible behind Muzafer.

MUZAFER  
Where is Krsto?

STAMENA  
I don't know.

MUZAFER  
You don't know.

He looks hard at Stamen.

MUZAFER

I heard he went into the town. What the devil does  
he want down there? He should be with his mother,  
shouldn't he? And she's here. Right here.

He draws his sabre and drives it into Stamen's stomach.

INT. THE CABIN - NIGHT

The soldiers enter the house. Ilyo sees them.

ILYO

Eeeeeeh!

The soldiers slaughter Ilyo, the sisters and the twin rebels. One of the rebels looks at the wound in his belly from which the blood is flowing and is aghast. He can't believe this is happening to him.

EXT. GRAVEYARD - NIGHT

Night. Philip is standing over his father's grave. Muzafer suddenly appears in the dark behind him. Philip turns round, afraid. Muzafer looks at the grave and then at Philip.

MUZAFER

How do I look?

PHILIP

What're you doing here?

MUZAFER

Is this Macedonia?

Philip looks at Muzafer in bewilderment.

MUZAFER

They say it's a real windtrap. You never know  
which way the wind's going to get you from. Who  
was it got the washerwoman? Are you

Bogdan's son?

Pause. Philip looks at him.

MUZAFER

Legitimate son. And what about me? At the military  
academy they told me I was a little bastard from  
Macedonia. Whose son am I?

Muzafer pulls Philip violently to him and kisses him on the mouth.

MUZAFER

Watch out for the bastard boy.

Muzafer disappears into the darkness. Philip looks astounded.

INT. THERESE'S ROOM IN THE INN - NIGHT

Therese's room in the inn. She is packing.

THERESE

We're leaving tomorrow morning.

Pause. Krsto stares ahead.

THERESE

Are you listening?

She looks at him. Then she carries on packing.

THERESE

While you men were out killing themselves, Philip  
proposed to me.

Krsto looks at her suddenly.

THERESE

Now you do the same and everything will be just  
perfect.

Pause. Krsto begins to sing a traditional Macedonian song.

KRSTO

"Zaidi, zaidi, yasno sontse..."

He sings just this line. Therese tries to sing the same line.

THERESE

"Zaidi, zaidi, yasno sontse..."

She sings it without the trills characteristic of Macedonian folk music.

THERESE

I'm singing the right notes, but it doesn't come  
out the same. Where am I going wrong?

KRSTO

I can't explain it to you. Nor can you understand.

Therese turns to Krsto. They stare at each other and come closer. They kiss. They begin to make love passionately. All their pent-up energy and emotion pours out.

INT. CORRIDOR IN THE INN - NIGHT

Philip comes up the stairs and stands outside the door of Therese's room. He can hear the sounds of love from inside. He opens the door a little and looks. He closes the door quietly and looks shattered.

EXT. TOWN STREET - NIGHT

Philip runs blindly out of the inn. The Mystery Man is just passing by. He stares at Philip. Philip goes wildly up the street and comes to his house. The cart is now packed up and ready for a journey. Vele, Anna and the son are dressed in peasant clothes.

PHILIP

(To Anna) Did Bogdan have an illegitimate child?  
With a washerwoman? Then sent him to Turkey to  
cover his tracks?

ANNA

I don't know what you're talking about.

PHILIP

Might it be true?

ANNA

I don't know what you're talking about.

Philip looks at her in exasperation.

VELE

Get up now, sir.

PHILIP



I'm not going.

Vele gives him an impatient look.

PHILIP

I can't.

VELE

Excuse me, sir.

He takes up a heavy wooden pestle and hits Philip on the head. Philip falls unconscious. Vele puts him on the back of the cart. The cart moves off with Vele driving and his son and Anna sitting beside him. Anna saw nothing of what happened with Philip, but the son followed it all with interest.

SON

Why did you hit him?

VELE

Because I felt like it.

The Mystery Man is watching the cart.

CUT TO:

EXT. COUNTRYSIDE - NIGHT

The cart is on a muddy country track. A horseman is coming up behind it. He reaches the back of the cart and takes hold of Philip's unconscious body. He pulls it off the cart into the mud. The cart goes on its way. Vele, Anna and the son have seen nothing because of the pile of furniture and other objects on the back of the cart. The horseman, who is actually the Mystery Man, flings Philip's body over his horse and goes back towards the town.

EXT. FIELD - DAWN

Muzafer and his unit of a dozen soldiers, crouched on their knees, are praying to Allah. They are in a field. Muzafer beats his head on the stony ground and makes his forehead bleed. Converts are always more fanatical in their belief than those born to the faith.

INT. SALON IN BOGDAN'S HOUSE - DAWN

The salon is empty, except for a bath in the middle of the room. Philip is lying naked in the bath, still unconscious. Therese is pouring bottles of champagne over him. Philip gradually comes to. He doesn't understand what is going on or where

he is. Therese puts her finger to her mouth to indicate he shouldn't speak. She puts rose petals in the bath.

PHILIP

Am I dead?

THERESE

Yes.

PHILIP

What is happening?

THERESE

Your dream.

PHILIP

Who hit me?

THERESE

I don't know.

PHILIP

Who brought me here?

THERESE

That I do know, but it's not important.

PHILIP

Where's Krsto?

THERESE

Burying suicides.

Therese gets undressed. Philip looks at her, stunned.

THERESE

We're leaving in a few hours. We don't want to waste time.

She gets into the bath with him. She sips some of the champagne. Philip loses his virginity in a long sensual session.

EXT. COUNTRYSIDE - DAWN

The cart runs into a Turkish patrol.

SOLDIERS

Halt!

The cart stops.

SOLDIER

Where are you going?

VELE

We're running away.

SOLDIER

Excise tax.

Vele takes out the money chest and gives it to the Turk. The Turk opens it and cannot believe his eyes. There is a great deal of money in it. He lets the cart through and it goes on its way.

SON

You gave him everything, didn't you?

VELE

I didn't give him anything. We're alive, aren't we?

SON

You gave him everything. I didn't give him anything.

The son brings out a purse of money hidden under his coat.

VELE

And I thought you were a hopeless case!

Vele hands the reins to his son. Vele hugs him and then Anna. The son proudly drives the cart into the distance.

EXT. THE MOUNTAINS - DAWN

Dawn in the mountains. A pass between two great rocks. The group of rebels, except for Krsto, are approaching the pass, led by the American Agent. They are dressed in city clothes and riding horses.

AGENT

And again!

ALL  
 (singing) America! America!  
 God shed his grace on thee...

ALCO  
 God what? What does that line mean?

AGENT  
 What does it matter what it means? Just sing! That  
 bit again.

ALL  
 (singing)  
 America! America!  
 God shed his grace on thee  
 And crown thy good with brotherhood  
 From sea to shining sea.

AGENT  
 You sing this song as loudly as possible when you  
 get to the Statue of Liberty in New York harbour.  
 That way we won't have any trouble with  
 immigration.

The Agent catches sight of a Turkish patrol.

AGENT  
 Sunnavabitch. Turks!

The Turks charge at them. The group turns their horses around and rides in the other direction. There they suddenly see Muzaffer's whole regiment. A wide area is covered with troops.

AGENT  
 What are we going to do? I surrender.

He gallops back towards the patrol.

AGENT  
 Brothers! Brothers! I'm only here on business!

He is hit by a bullet and falls dead. The rebels are circling their horses.

ALCO

We looked more convincing with our beards.

ROMEO

We don't look so bad like this, either.

ALCO

Death!

ROMEO

Or freedom!

They suddenly begin to shout wildly and gallop towards the patrol. The Turks stop in panic. A fight begins. Shooting. Turks and horses fall. Then the Turks are joined by another unit. All the rebels are killed. Muzafer looks on from a distance.

EXT. STREET IN FRONT OF THE INN - MORNING

Philip, Krsto and Therese are standing in front of the inn. Krsto's horse is next to Krsto.

PHILIP

What are we waiting for?

THERESE

A surprise.

The Mystery Man appears at the end of the street driving a Mercedes automobile, 1903 model. It looks like a wonder of the world. It slowly chugs up the empty street and parks in front of the inn. Krsto looks at it suspiciously.

KRSTO

Who is this man?

THERESE

Get in.

Krsto looks at his horse. The horse looks at him.

KRSTO

You go away now.

Pause. The horse doesn't move.

KRSTO  
Come on. Go!

The horse does not move. Therese, Krsto and Philip get into the car. It sets off. Krsto looks suspicious of the driver. Therese is in high spirits.

THERESE  
(Singing)  
It was a lover and his lass,  
With a hey and a ho, with a hey nonny no,  
And a hey...nonny no ni no,  
That o'er the green cornfields did pass  
In springtime, in springtime...

Krsto is becoming very edgy.

KRSTO  
Who is this man?

THERESE  
A friend.

KRSTO  
How did he turn up here?

THERESE  
He is paid to turn up in the right place at the right time.

KRSTO  
Who pays him?

THERESE  
The insurance company. My father.

KRSTO  
So everything's calculated. No taking chances. No risks.

THERESE  
And no time to lose.

KRSTO  
Tell him to stop.

Therese ignores him. Krsto grabs the steering-wheel. The Mystery-Man stops the car. Krsto takes a long look at Therese and then gets out of the car.

THERESE

Krsto!

Philip looks at Therese, then at Krsto, then back at Therese. He doesn't know what to do. Krsto is walking back down the street.

THERESE

(To Philip) I hope you at least are going to be sensible.

The Mystery Man begins to drive off again when Philip jumps out. He looks back at Therese and the Mystery Man as they get further and further away. Therese is in a state of panic. She hadn't expected such a turn of events.

THERESE

Stop!

MYSTERY MAN

Miss Lambert.

THERESE

I order you to stop! I want to stay behind with them.

MYSTERY MAN

Your fiance will be getting angry at your long delay in arriving.

THERESE

Stop at once!

The Mystery Man grabs her round the neck with his free hand. He presses hard and then slaps her face twice. Therese is badly bruised. There is blood dripping from her mouth. The Mystery Man throws her into the corner of the seat. She stays there in a heap, crying. She looks back at Krsto and Philip. Krsto is back with his horse where he left it. Krsto turns round and looks at Philip. They are standing at two different ends of the street. Krsto takes out his photograph of the three of them. It is mounted on thick cardboard. In one movement he manages to stick his finger through it. Philip takes out his copy of the photograph. He then tries to do the same thing as Krsto. He fails and sprains his finger a little.

CUT TO:

## EXT. FIELD NEAR TOWN - DAY

Philip and Krsto are waiting at the entrance to the town. A wide bare area stretches out before them, covered with the approaching black mass of the Turkish army.

PHILIP

Quite a lot of them.

KRSTO

We could have been sitting in Salonica right now drinking cold beer.

PHILIP

I don't drink beer.

KRSTO

Well, have something else then.

PHILIP

Turkish delight.

The troops are gradually advancing. Muzafer is riding at their head. A pony ridden by the Dwarf, dressed in a long greatcoat covering his toes, separates from the troops and rides up to Krsto and Philip.

DWARF

Effendi Mudurbey Muzafer orders you to surrender.

Krsto looks at the Dwarf, then goes up to him and turns his pony round to face the army. He goes behind the Dwarf's back and takes hold of his arms. He arranges his arms and hands into a vulgar gesture, meaning "Up yours". He smacks the pony's rear and it gallops off. Philip and Krsto watch while the Dwarf rides up to Muzafer, his arms still set in place.

PHILIP

Will anybody remember this?

KRSTO

No, they'll forget.

(Pause.)

Then they'll remember.

(Pause)

Death or death.



PHILIP

Bonsoir, camarade.

Krsto howls like a wild animal and they set off to attack the Turkish army. It seems they intend to commit a kind of absurd suicide and make a glorious death. The soldiers look at them dispassionately. Philip and Krsto ride their horses at a gallop towards the army and scream and shout. The moment they reach them, however, the soldiers part and make way for them. Philip and Krsto gallop on into an empty area. Puzzled, they come to a halt and look back at Muzafer. Muzafer gives them a blank look. Muzafer raises his riding crop and points it towards the town.

MUZAFER

Yours the booty - mine the glory!!!

The army falls back into its ranks and sets off slowly towards the town, then quickening its pace. It stretches out as far as the eye can see in a black mass. Philip, Krsto, Muzafer and the Dwarf remain on the bare plain. They stare fixedly at each other. An eternity seems to go by. Suddenly, Krsto and Muzafer charge at each other, as if they had agreed on the exact moment and given each other a secret signal. They fling themselves at each other and fall from their horses. A savage fight begins. They seem to want to throttle each other to death. They gradually shed their jackets and shirts and are bare to the waist like wrestlers. First Muzafer has the upper hand. At one moment he manages to get Krsto in a hold where he is about to break his neck. Philip looks on helplessly, while the Dwarf smirks. Krsto succeeds in extricating himself. The fight is hard and equally matched. Then Krsto manages to get Muzafer in a clinch so that he cannot move. The Dwarf quickly throws Muzafer a knife, unseen by Krsto, but Philip reacts like lightning and kicks the knife away from Muzafer. He then goes and picks it up. Krsto finally gets one arm around Muzafer's neck and the other pulling his hair back. Muzafer looks at him for a long time as if he wants to tell him something final. With one swift movement of his hand, Krsto breaks Muzafer's neck. The Dwarf looks apprehensively at his dead master, then starts backing away towards his pony. He jumps onto it and rides away.

EXT. TOWN STREET - DAY

The car with the Mystery Man and Therese in it is coming back down the main street of the town. Therese is holding a pistol to the Mystery Man's head. She has obviously coerced him into returning to find Philip and Krsto. She is looking all about desperately, trying to catch sight of them. The Mystery Man is driving slowly in a composed manner. Suddenly Therese is astounded to see the Turkish army bearing down on them. She can hardly believe her eyes. The Mystery Man

still looks calm. Therese is about to ask something but nothing comes out of her mouth. Finally she gets a word out.

THERESE

Look.

The Mystery Man does not react.

THERESE

What are we going to do?

Pause. The Mystery Man turns the car round and stops with the back of it facing the army. Therese gives him a questioning look. She can't imagine what he has in mind.

MYSTERY MAN

Lever.

THERESE

What?

MYSTERY MAN

Pull.

Therese sees a lever sticking out from the dashboard in front of her. She pulls it. The car boot opens and reveals the barrels of a revolving machine gun.

THERESE

Now what?

MYSTERY MAN

Button.

THERESE

What?

MYSTERY MAN

Push.

Therese pushes a button on the dashboard. A great round of gunfire is heard from the boot. The front row of the advancing Turkish army falls like ninepins. Therese is delighted.

THERESE

This is what I call insurance!

Panic breaks out among the Turks. The Mystery Man starts the car and they drive slowly away. Therese lets out a cry of joy.

CUT TO:

EXT. MOUNTAIN SLOPES - SUNSET

Philip and Krsto are riding down the slopes of a mountain. Suddenly they catch sight of a train down on the plain. They gallop towards it.

INT. TRAIN COMPARTMENT - SUNSET

Therese and the Mystery Man are sitting in one of the compartments. She is looking dejectedly out of the window. She is overjoyed to see Krsto and Philip galloping towards the train. She rushes out of the compartment, along the corridor.

EXT. PLATFORM ON TRAIN - SUNSET

Therese comes out onto a small platform on the train. The Mystery Man immediately appears behind her. Therese looks desperately at Philip, who has already come alongside the train. He suddenly jumps from his horse and manages to land on the train. He embraces Therese. They turn towards Krsto, who is still trying to catch up with the train. They reach out their hands towards him. Krsto looks at them and carries on trying to catch up. They look at him. Suddenly Krsto slows down and falls back. The train gets further away from him and whistles. Therese and Philip call out to Krsto. He cannot hear them any more.

FADE OUT.