

A BOY CALLED FREDDIE

THIS DRAMA IS INSPIRED BY HISTORIC EVENTS OF 1964.
SOME NAMES AND CIRCUMSTANCES HAVE BEEN CHANGED.

In line with copyright regulations,
titles of hit songs of the 1950s and 1960s
have been included with a view to
being covered in the musical.

FADE IN:

1 EXT: BEACH ON THE EAST COAST OF ZANZIBAR - DAWN - DAY 1 1

Coconut palms frame a fishing dhow at sea. Sacred ibis fly by as sun rises over Stone Town on the west coast of Zanzibar.

MUSIC OVER: 'I want to break free' Queen (1984)

FREDDIE (17) runs down to a beach full of zest in blue shorts, a towel around his neck. Swallows fly around the conical minaret of an ancient Zanzibari mosque behind him.

OOV: The *fajir* morning call to prayer rings out.

Freddie looks out to sea as lights come on in coastal buildings. A bird of prey swoops behind him.

Sunlit waves lap on starfish and shells lying on coral sand. His footprints fill with water to reflect four morning stars.

The British Protectorate of Zanzibar

- 5th September 1963 -

Ripples spread out, catching the light.

2 EXT: DECK OF A CARGO DHOW, ZANZIBAR CHANNEL - DAY 1 2

The sky brightens as dolphins leap above the water and fit Swahili crewmen adjust the billowing lanteen sail.

REDEMPTION (18) a striking Tanganyikan girl sits on the deck of a dhow laden with coffee that sails east at speed.

RUKA (18) an attractive East African in school uniform sits on the high prow as the city of Stone Town comes into view.

REDEMPTION

Zanzibar.

RUKA

And me, I'm Ruka. R-U-K-A. Let me know if you ever need a date.

REDEMPTION

I'm only looking for work.

RUKA

You mean freedom?

A ferry overtakes the dhow. Europeans stroll along the deck passing ARI, a Ceylonese doctor (28) who waves at Ruka.

RUKA (CONT'D)

The ferry from Pemba. That guy must be on his way to court.

Ruka points out OKELLO (26) a Ugandan in a pin-striped suit handcuffed to an East African police officer wearing a *fez*.

REDEMPTION

Poor man.

The dhow rocks in the ferry's wake but Ruka supports her.

REDEMPTION (CONT'D)

Sorry!

RUKA

Not a problem. I'm here to show you a good time.

REDEMPTION

Aren't you going to school?

RUKA

Only for re-takes. I took a bit of a gap to go fishing. I guess a girl like you doesn't need to sit exams.

REDEMPTION

I've already matriculated with Distinction.

3

EXT: BULSARA FAMILY HOME & STREETS, STONE TOWN - DAY 1 3

RETRO MUSIC (with option for musical song and dance number) over a montage foretelling Freddie Bulsara's life that contrasts poverty on the island with wealth and creativity.

Freddie, in school uniform and cycle clips, swings onto his bike to ride into Stone Town from his modest home in Shangani Street, a leather satchel clipped to his rear pillion.

His mother, JER(41) waves from the balcony of their first floor apartment. His sister KASHMIRA(11) holds their cat.

JER

You mustn't be shy, my darling!
Tell them it's your birthday.

FREDDIE

Bye, Mother!

African women in bright *kangas*(cloth) walk by with baskets of seashells on their heads. Some have babies on their backs.

Freddie pedals past Radio Zanzibar where an Asian studio manager hangs Independence Day bunting.

An Omani shopkeeper opens shutters to display musical instruments that attract Freddie's attention as he zips by.

Small boys play under a burst water pipe. They scatter as he cycles under an arch of spray into the Oriental Bazaar while a tourist guide leads shoe-less Europeans into a mosque.

Mirrors on sale reflect Freddie riding past an elderly tailor working at a Singer sewing machine with bright cloth.

OMAR(18) of Arabic heritage, and JIM(18) from Goa, both in school uniform with prefect badges, cycle over a road bridge across Darajani Creek beyond which lies a shanty town.

Freddie stops to admire a pink banner outside *Capital Art Photographic Studio*: '10th December-Uhuru!--Independence Day'

PHOTOGRAPHER

Good morning, Freddie!

FREDDIE

Independence Day. That'll be fun.

PHOTOGRAPHER

We've waited long enough.

Freddie passes a camel being led past the Sultan's Palace. He spots Omar and Jim and loosens his tie to look cool.

OMAR

Hi there Freddie! Happy birthday.

FREDDIE

Good morning Omar! Hi Jim.

JIM

Hey, I didn't know. How old?

FREDDIE

Seventeen.

OMAR

You're catching up with us. What did you get?

FREDDIE
Commonwealth stamps. I used to
collect them but it's not exactly
what I want these days.

JIM
Which is...?

FREDDIE
A ticket to London. Ha!

OMAR
The United Kingdom? Is that likely?

FREDDIE
Nah, but I can dream.

JIM
Wow, girls. That one's a beauty.

Omar and Jim stop to admire school girls(15-18) crossing the
road chaperoned by three Catholic nuns. Freddie ignores them.

FREDDIE
Race you!

Freddie cycles under a stone arch followed by the others.

4 EXT: TOWN QUAY & SULTAN'S PALACE, STONE TOWN - DAY 1 4

The dhow is mooring up at the quay. Redemption nods to the
crew and follows Ruka who wheels his bike down the gangplank.

REDEMPTION
Is that the Sultan's Palace?

A red flag flies above crenellated walls. People stand aside
as a scarlet Austin Princess transports the SULTAN, the
SULTANA and their two little girls through high gates.

RUKA
And the Sultan. There he is! In the
limmo. Such a playboy in his time.

REDEMPTION
With his wife?

RUKA
No one else is allowed to own a red
car. There are my friends. I'm off
to St Joseph's. What's your name?

Freddie, Omar & Jim cycle towards them along the quay.

REDEMPTION

Redemption. It's my Christian name.
R-E-D-E-M-P....

Freddie emits a shrill whistle and swerves to avoid AUNT BEAUTY(40) a substantial East African lady with a huge basket and jangling jewelry who rushes up to embrace Redemption.

REDEMPTION (CONT'D)

Aunt Beauty?

AUNT BEAUTY

Welcome to the Spice Islands my darling one! Why is a beautiful girl like you traveling alone?

Ruka is reunited with Omar & Jim, and meets Freddie.

REDEMPTION

It wasn't far.

AUNT BEAUTY

Sailors can never be trusted.

Behind her, Ari the Ceylonese doctor, medical bag in hand, strides along the sea wall to hail a rickshaw.

REDEMPTION

Oh Aunty, the ocean. It's too beautiful. I'd never been on the sea before.

AUNT BEAUTY

Wait until you reach our village. My husband is looking forward to meeting you.

A fit African youth pulls Ari's rickshaw past them.

REDEMPTION

Can we take a rickshaw?

AUNT BEAUTY

No, your uncle sees them as a form of social oppression. This way!

5

EXT: HOUSE OF WONDERS, STONE TOWN, ZANZIBAR - DAY 1

5

The boys stand to pedal faster, swerving pass Omani traders.

Freddie skids to a halt. A tiny black cat looks up at him from the road. Ruka glances back, but leads Omar and Jim on.

Freddie re-unites the kitten with its mother as Aunt Beauty bustles up with her basket, followed by Redemption.

REDEMPTION

Is this someone's home?

She looks up, intrigued by the architecture. Aunt Beauty swishes past.

AUNT BEAUTY

The Colonial Office, based in our House of Wonders. It has an electric staircase, or so I'm told. There's that wretched Mr Bulsara. He issued us with a fine for driving with a broken headlamp, as if that should bother anyone.

BOMI BULSARA(55), neat and diligent, walks up the steps with his briefcase and spots his son.

BOMI

Happy birthday, Freddie.

FREDDIE

Dad! Shhh.

BOMI

Don't be late for school.

FREDDIE

Oh, Daaad.

Embarrassed, Freddie salutes his father and cycles past Aunt Beauty and Redemption as they reach a street of houses.

AUNT BEAUTY

Is there anything you want?

REDEMPTION

Just to pay for my keep.

Redemption is pestered by a coconut seller who shoves a large green nut towards her. She hasn't encountered one before.

AUNT BEAUTY

Coconut. You can drink the juice.
Ah, this is what we need. Taxi!

Aunt Beauty stops a donkey cart and Redemption climbs aboard. The driver whips his donkey and they trot under an archway passing fruit vendors and women in *bui-buis* (black robes).

6 EXT: ST JOSEPH'S CATHOLIC BOYS SCHOOL, STONE TOWN - DAY 1 6

Jim parks his bike with others. Freddie runs up to Omar and Ruka swinging his satchel.

RUKA

So you're called Freddie. How long have you been back?

FREDDIE

Six months.

RUKA

Why were you expelled from school in India?

FREDDIE

They didn't like my music.

RUKA

Did you lead a band?

FREDDIE

The Hectics: a banned band. Freddie and the Hectics.

OMAR

Great name.

RUKA

How come you were chucked out for singing? Can't have been all.

FREDDIE

Nah, we were fooling around. Dad wasn't too pleased but all I want is to write songs and make music. I'll give you a demo.

RUKA

What now?

FREDDIE

Why not, darling? Gotta rebel.

Freddie rips off his cycle clips and runs ahead of Omar and Ruka to join school boys rushing up steps. A cheerful Irish TEACHER with a full, dark mustache sees them in.

TEACHER

Good morning Omar!

RUKA & OMAR

Morning, sir!

TEACHER

Fix that tie! Where's Jim?

7 INT: ST JOSEPH'S CATHOLIC BOYS SCHOOL, STONE TOWN - DAY 1 7

RETRO MUSICAL NUMBER: 'Tutti Frutti' by Little Richard (1955)

Boys rush into the school hall where Freddie begins to play the shiny grand piano.

Ruka stops, horrified. The room is laid out with exam desks.

RUKA

They want us to conform.

FREDDIE

Let them try.

Freddie ups the tempo, his hands reflected on the keyboard.

OMAR

Get everyone jiving.

FREDDIE

Sure thing. 'Got a gal named Daisy,
she almost drives me crazy...'

Jim rushes into the hall, breathless.

JIM

Yeah, cool!

Omar dumps his satchel and Ruka begins to jive to the beat, attracting the attention of other boys. Freddie shakes off his shyness and leans back, thumping out notes.

Ruka and other schoolboys rock around a blackboard on an easel, on which a boy draws musical notes with chalk.

Jim and Omar dance on school chairs and desks, throwing blackboard rubbers to each other in time with Freddie. Smaller boys leap-frog and cartwheel incorporating rock and roll steps. Ruka stops to bask in the reflected glory.

A blonde European boy spins the blackboard so the notes look like a line of prisoners. Other boys use 12" wooden rulers as fencing swords, dancing to the beat set by Freddie and Omar.

Ruka jumps on the invigilator's desk and begins to clap. They ignore the Irish teacher who enters and looks around.

Boys fling PE kit in the air. Ruka adds the contents of a wastepaper bin. As litter rains down on Freddie, Ruka flaps his hands, guessing that he might be gay.

RUKA

Fooling around can't have been the only reason why you got expelled.

Ruka slams the cover down. He nearly traps Freddie's fingers. Freddie only just removes them in time and looks up, aghast.

FREDDIE

Whoa.

RUKA

Are you a poofter? Like, queer?

The Irish teacher enters with the three Catholic nuns.

TEACHER

Enough! We are holding examinations here today, thank you!

8 EXT: BEAUTY'S HOUSE, COASTAL SWAHILI VILLAGE - DAY 1 8

A youth up a coconut tree looks down on Aunt Beauty and Redemption as their donkey cart passes women with green bananas on their heads who walk towards thatched houses.

A *mganga* (traditional healer) sits by the village well, watching girls draw water and pour it into calabashes.

9 INT: ST JOSEPH'S CATHOLIC BOYS SCHOOL, STONE TOWN - DAY 1 9

Freddie sings 'Ave Regina Caelorum' a Gregorian Chant for the nuns and his teacher as Ruka slouches off.

The nuns' faces glow as they appreciate his vocal range.

10 EXT: BEAUTY'S HOUSE, COASTAL SWAHILI VILLAGE - DAY 1 10

IMOGEN(12), a pretty girl, turns drying starfish and sea horses as the donkey cart arrives with Aunt Beauty and Redemption. She is dazzled by the turquoise bay.

REDEMPTION

Is that my cousin Imogen?

Imogen runs up, followed by her five younger brothers.

AUNT BEAUTY

And my boys. Our eldest won a scholarship to a school in China. Come and meet your uncle, Bago. He's village leader now.

She points to a flagpole outside her hut from which BAGO emerges. A huge, swarthy man(60), we wears a stained *kanzu* (long shirt) and *kofir* (linen hat worn by a man of status).

BAGO

You must be Redemption. Greetings. Welcome, welcome.

REDEMPTION

Thank you.

BAGO

I gather you've travelled down from Kilimanjaro. Quite a journey. Will you be staying long?

Redemption is distracted by boys climbing into Bago's truck.

REDEMPTION

Only until I can find a live-in job, perhaps somewhere cooler in town.

AUNT BEAUTY

I know of someone who needs a cook. Do you have any letters?

REDEMPTION

Letters?

11 INT: DOCTOR ARI'S WHITE-WALLED CONSULTING ROOMS - DAY 2 11

A ceiling fan rotates over Ari who accepts a clipboard from his sardonic Anglo-Ceylonese receptionist, TARANI (27).

TARANI

Doctor Ari.

ARI

Thank you, Tarani.

He looks at high palms that sway outside his window.

ARI (CONT'D)

The monsoon's on its way. I'm longing for a change in weather.

TARANI

I thought you were longing for a wife.

Ari focuses on the dark clouds.

ARI

Do you think I can find someone who likes the sea? It terrified that lovely girl you lined up for me. I need someone who can cope in storm.

12 EXT: BEACH ON THE EAST COAST OF ZANZIBAR - DAY 2 12

Music over: 'Dream Lover' - Bobby Darin (1959)

Waves crash on pale sand drawing small crabs into the water.

Omar and Jim run along a jetty illuminated by golden light. Bikes and school uniforms lie on the beach where Ruka's *ngalawa* (a mango wood canoe with outriggers) is pulled up.

Freddie joins them in a mask, snorkel & flippers as Omar jumps off the jetty spraying Ruka with water.

RUKA

Omar, you idiot.

Freddie pulls on his flippers, noting the darkening clouds. Ruka pushes Jim into the sea as Omar hauls himself out.

13 EXT: UNDERWATER, CORAL REEF, ZANZIBAR - DAY 2 13

Fish are studied by Freddie while a hermit crab observes him from a plastic tub that it uses as a shell.

Freddie reaches out to examine a brightly colored starfish and grabs a plastic bag that floats in front of his face.

He spots a young turtle caught in a nylon net, and swims down, attempting to rescue it.

Freddie catches the turtle, but it drags him deeper and deeper underwater, entangling him in the net.

EXT: BEACH ON THE EAST COAST OF ZANZIBAR - DAY 2

Omar notices Freddie has been underwater a long time.

OMAR

Where's Freddie?

Ruka and Jim join him on the jetty to look around. Freddie's mask and snorkel bob on the surface.

RUKA

Look, there. He must be in trouble.

EXT: UNDERWATER, CORAL REEF, ZANZIBAR - DAY 2

Freddie turns, net around his face and the struggling turtle in his arms. He is in trouble, paddling for his life.

14

EXT: BEACH ON THE EAST COAST OF ZANZIBAR - DAY 2

14

Freddie emerges above the surface, gasping for air with the struggling turtle. The netting has cut into its neck.

FREDDIE

Waoh! Help, quick.

His face is illuminated by the golden light but the sky has turned dark grey. The boys run up to him.

JIM

Are you okay?

RUKA

Well done. Those make good eating.

FREDDIE

No way! Help me cut it free. Do you have a knife?

Freddie is hit by the frightened turtle's flippers. Omar and Jim help him to hold the creature still and pull at the net.

JIM

Quick, it can hardly breath.

RUKA

Hang on.

Ruka picks up an old bottle, breaks it on the jetty and uses the broken glass to cut the turtle free.

OMAR

Nearly there. It's coming.

Omar pulls the net free. Freddie releases the turtle, but steps back onto the broken base of the bottle.

FREDDIE

Ahh, I've trodden on the glass.

JIM

Oh no, its bleeding. Quick. You might need stitches.

Jim runs over to support Freddie as blood spurts on white sand. Ruka picks up the glass and throws it far out to sea.

15 EXT: DOCTOR ARI'S CONSULTING ROOMS & LAW COURTS - DAY 2 15

Wind whips back Redemption's headscarf. The same golden light illuminates her face as she adjusts her shoulder bag. Aunt Beauty follows her across Residency Road with a heavy basket.

REDEMPTION

I'm told the hours can be long but the job comes with accommodation.

AUNT BEAUTY

The British usually pay well. I hope the doctor can give you a nice reference.

REDEMPTION

I don't know him.

AUNT BEAUTY

He knows me.

16 INT: DOCTOR ARI'S WHITE-WALLED WAITING ROOM - DAY 2 16

Freddie hops out of Dr Ari's surgery with a bandaged foot.

ARI

Take heart. Great things can rise out of apparent disaster. Wait here for Tarani to give you a tetanus injection. You want to avoid lockjaw at all costs. It's not pretty.

Freddie sits next to Jim as Aunt Beauty and Redemption enter.

FREDDIE

Thank you, doctor.

Ari shows the women into his surgery as Tarani prepares a syringe.

TARANI

Which arm? Your left?

FREDDIE

Oh no, is it going to hurt?

17

INT. DR ARI'S WHITE-WALLED CONSULTING ROOM - DAY 2

17

Redemption gazes at a framed certificate from Edinburgh University that hangs above an examination couch.

ARI

...you know the Chief Justice is here for another two years, and working for him should be quite fun. He'll just want to know if you can make mulligatawny soup.

AUNT BEAUTY

She can make anything.

ARI

Do you enjoy European food?

REDEMPTION

I like cooking, but my aim is to teach natural sciences.

ARI

To girls?

Ari selects a fountain pen and looks for an envelope as Tarani re-enters the room and crosses to the filing cabinet.

REDEMPTION

At secondary school level or higher. I need to save money for college.

ARI

What do you think of the Indian Ocean?

REDEMPTION

Why do you ask?

ARI

Sorry, I just wondered. I mean, here on Zanzibar, the best thing is being able to swim. And go sailing.

REDEMPTION

I love the sea. It amazes me. We saw dolphins in the channel.

Tarani smiles as she hands Ari a form and looks for Freddie's file while Aunt Beauty adjusts various undergarments.

AUNT BEAUTY

We thought this job should increase Redemption's marriage prospects. It would be easier to find her a husband if she wasn't so skinny.

Tarani grabs the file and leaves trying not to smile.

Redemption looks down at her lace-up shoes. Ari glances at her and begins to write on blue, headed paper.

ARI

There's nothing wrong with being slim. Do you have any concerns?

REDEMPTION

I think I can cope in a crisis, but am a little nervous. This is so kind of you.

ARI

Not at all. Anything to help. Please give Abdul my regards.

REDEMPTION

Abdul?

Ari slides his note into a blue envelope, hands it to Redemption, picks up his medical case, grabs a hat and shows the ladies out through the waiting room.

18

INT. DOCTOR ARI'S WHITE-WALLED WAITING ROOM - DAY 2

18

Tarani looks up as Jim helps Freddie to his feet.

ARI

Abdul's the steward. He'll explain himself. I must dash, but look forward to sampling your food this evening. They're hosting a cocktail party for our American friends. It's tempting to give in to nerves or get shy, but just adopt a confident persona.

Freddie takes this in, attracted to the idea of a party.

19 EXT: DOCTOR ARI'S CONSULTING ROOMS & LAW COURTS - DAY 2 19

Ari goes outside to see palms tossing against a grey sky. Redemption and Aunt Beauty emerge from his surgery.

ARI

It's not far, but we're in for a deluge, I'm afraid.

Redemption tucks the reference into her shoulder bag as Ari swings into a canvas-roofed car with the license plate AR1.

The doctor gives them a wave and roars off down Residency Road, veering around a man with live poultry on his bicycle.

AUNT BEAUTY

Good looking, but I'd pity his wife if he ever got married. Never on time for meals.

REDEMPTION

I like his motor.

Freddie and Jim hobble out of the surgery and towards the law courts where a clock hangs over the street.

AUNT BEAUTY

Make sure you find out who'll be at that party. Your uncle Bago will want to know. I've got these dried seahorses to sell. Hey you!

Beauty shrieks at a rickshaw, hoists her basket of shells onto her head and sways north on her way to market.

Redemption runs past Jim and Freddie as rain begins to fall.

Okello walks out of the law courts holding a piece of paper. It is an summons to attend court on 12th January 1964.

Rain splatters on the paper, which he scrunches up and chucks onto the ground in front Redemption.

Redemption is about to ask him the way when Jim and Freddie limp up to her.

FREDDIE

Run for cover or you'll get soaked.

REDEMPTION

I'm looking for the Chief Justice's residence.

FREDDIE

Just down that alley, on the left.
Green gate. Ring the bell and walk
on through to the front door.

REDEMPTION

Do you know him?

FREDDIE

Dad does. Might see you later!

Redemption gathers her skirts and runs down a sandy alley
passing the tomb of an Arab saint as heavy rain falls.

High walls of an ancient house loom above her but an upper
veranda faces the sea where gulls circle above dancing waves.

Redemption rings a bell-pull and dashes through a green gate
into a lobby where brass cannons stand either side of a high
wooden door. It creaks open.

REDEMPTION

I've come to help at the party.

20

INT/EXT: THE CJ'S RESIDENCE WITH VIEWS OF THE SEA - DAY 2 20

MUSIC OVER: 'Can't Help Falling in Love' Elvis Presley (1961)

Cheese and pineapple chunks stuck into half a melon to
resemble a hedgehog with beady eyes that looks at Freddie as
he adjusts the volume for Elvis' *Blue Hawaii* album on a
turntable. His foot is bandaged but he wears a trendy shirt.

Redemption walks in holding a tray laden with more hedgehogs.

REDEMPTION

I'm told these are called 'bites'
or 'nibbles'.

FREDDIE

It's good to meet you properly. I'm
Freddie, Freddie Bulsara, here to
feed this record player.

Redemption indicates that he should take another snack rather
than fall in love with her.

REDEMPTION

We only have a wireless at home.
It eats batteries. How's your foot?

FREDDIE

Not bad, darling. First cut of the season. Could be worse but Mum and Dad have been fussing.

Jer hears this and smiles at Redemption as Bomi hands her a drink before leading her onto the veranda to watch dhows drift in on the tide. They pass CHIEF JUSTICE KNOX(60) a tall Scotsman, who welcomes an African lady and her Omani husband.

An Arab Sheik chats to MERVYN(52) a British official in white and his wife Audrey as they are served drinks by ASKARI(28) an Africa security guard from the British Residency.

Redemption's tray is whisked from her by ABDUL, an elderly steward, who offers the nibbles to Tarani who wears a *sari*.

ABDUL

Let me hand around these regrettable porcupines. Have you seen the doctor?

Tarani struggles to eat the cheese snack, unable to answer. Freddie knows the doctor is absent but looks up.

REDEMPTION

Is someone ill?

ABDUL

He was going to do the music but has been delayed. I hope you know about modern trends, young man.

Freddie selects a hit single as the Askari refills drinks. Tarani joins two expansive Americans: EARL and JOE.

EARL

Earl, Earl Junior.

TARANI

Is that your name or your title?

EARL

This is Joe. We're thinking of buying a couple of little yachts for the kids around here to use. What do you think?

Freddie's face lights up as he hears this.

TARANI

Great idea. Everyone loves sailing. Forgive me. I'm only serious at work.

Other American guests take nibbles from Redemption's tray but Tarani refuses and goes to speak to MOLLY, an Irish nurse.

REDEMPTION

What have I done wrong?

FREDDIE

Nothing, watch. These American guys are engineers from Project Mercury. They're working at the satellite tracking stations here on Zanzibar.

REDEMPTION

Are they astronauts?

FREDDIE

Ground control, but they are expecting a party from NASA for the next space mission. Impressive hey? I love the idea of a yacht.

Tarani and Molly look through singles that Freddie has lined up. CJ Knox directs Earl and Joe through to his veranda.

EARL

You have a sailing club here?

CJ KNOX

Just up the road.

REDEMPTION

The Chief Justice must want to speak to them for some time.

FREDDIE

Might be keen on sailing.

REDEMPTION

Uncle Bago will want to know what they have to discuss.

FREDDIE

Let's go over.

EXT: VERANDA

Freddie begins collecting empty glasses on the veranda so he can listen. Redemption offers the last porcupine to CJ Knox.

CJ KNOX

I had a rum case yesterday. The police couldn't present the court with enough evidence, witnesses failed to turn up and we were obliged to adjourn, although the pin-striped criminal has been convicted of rape in Kenya.

Redemption can hear a paper summons being scrunched up as she realizes he is referring to Okello.

CJ KNOX (CONT'D)

No names, no pack drill, but we need to avoid unrest at all costs. Had to let the rotter walk free. The only thing he said was, "Our little secret." Most odd.

Freddie hears the last five words and freezes.

21 EXT: PROMONTORY ON THE EAST COAST OF ZANZIBAR - NIGHT 2 21

Okello looks over a moonlit sea, turning as lorry back-fires.

A rusty truck laden with rubbish is driven down a track towards a coral outcrop above water reflecting the moon.

Bago is at the wheel. He stops, leans out of the cab window and reverses until his rear wheels reach the edge of the low cliff. Okello watches his load of trash tip into the sea.

22 EXT: UNDERWATER, CORAL REEF, ZANZIBAR - NIGHT 2 22

Syringes, tins and metal containers alarm fish and nocturnal sea creatures as hospital waste falls through clear water.

23 EXT: PROMONTORY ON THE EAST COAST OF ZANZIBAR - NIGHT 2 23

Bago stands at his tailgate, wiping his nose on the back of his hand watching the plastic float away. Okello clamps one hand on his shoulder.

24 INT:FREDDIE'S BEDROOM, BULSARA FAMILY HOME - NIGHT 2 24

OOV: Waves lap on the shore, seabirds call.

A mosquito net hangs over Freddie's single bed. He lies back in the heat. Unable to sleep, he looks back on his past:

25 EXT: ST PETER'S SCHOOL PLAYING FIELD, INDIA - FLASH BACK 25

A cricket ball is hit. Freddie(16) in whites, watches it soar and runs to cheers from his Indian school friends.

SCHOOL BOYS
Go Freddie! Go Buckie!

The umpire, a gay Indian SCHOOL MASTER, observes his behind.

26 INT: ST PETER'S SCHOOL GYM, INDIA - FLASH BACK 26

Freddie in tight satin shorts, is in the school boxing ring. Agile and decisive he does well against a bigger opponent.

He wins and is congratulated by the school master who grabs him by the shoulders and wraps him in a towel.

SCHOOL MASTER
We need to look after those teeth.

Freddie removes his gum shield and smiles at him.

FREDDIE
Yes, sir.

SCHOOL MASTER
How about putting in some batting practice after school? Just the two of us. Our little secret.

FREDDIE
Sorry sir, but I loathe cricket.

SCHOOL MASTER
Do you? I would have thought you rather liked that kind of thing. Word has it that you are quite keen on handling balls.

Freddie backs off, shaking his head but unable to respond.

27 EXT: BULSARA FAMILY HOME, STONE TOWN, MORNING - DAY 3 27

Bago changes gear, driving his truck along Shangani Street with Okello in the passenger seat.

Bomi, walking to work with briefcase in hand, looks up.

BOMI
 (to himself)
 I must make sure that refuse
 collector gets paid.
 Ah, Freddie! I thought you were
 going sailing. Isn't it your thing?

Freddie cycles up on his bike, satchel on the pillion,
 determined to talk to Bomi about his old PE teacher.

FREDDIE
 Dad, you know when I was at school
 in India? There was this...

BOMI
 Can you pedal with that cut foot?

Freddie swings off the bike and pushes it.

FREDDIE
 It's fine. Look, I can walk. I need
 to tell you about something that
 happened at boarding school...

BOMI
 Who is going to pay for Dr Ari's
 treatment? That injection?

FREDDIE
 I will.

BOMI
 How?

FREDDIE
 Singing.

BOMI
 I worry your interest in music
 takes you away from your studies.
 These years are important. How are
 you going to obtain qualifications?

FREDDIE
 The subjects taught here are so
 dull. Can't I go to college in the
 UK?

BOMI
 The United Kingdom? Don't be
 ridiculous. They'll need to see
 impressive A'levels results. You
 don't even have O'levels.

FREDDIE

I passed Grade 4 in piano and theory, but one of the teachers...

BOMI

And you think passing Grade 4 will get you into university?

FREDDIE

A polytechnic. I can play anything by ear. Dad, you're the one who extended my horizons. My friends don't see it. All they know is Zanzibar, but you sent me to Bombay, to Panchgani.

BOMI

So you could attend a decent school, get a well paid job.

Bomi swings around a corner. Freddie has to catch up.

FREDDIE

Do you really see me making it as a civil servant or working for the Clove Growers Association?

BOMI

It would please your mother.

FREDDIE

Does she want me to accept insignificance? Things are changing, Dad. New designs, brilliant ideas are emerging. We need to move with the times, get in on the groove. Break boundaries.

BOMI

Are you going to support a family by prancing about showing off? You could do anything, Farrokh, but you need to apply yourself.

FREDDIE

There's no way I'm going to pander to fear and insecurity. I'm going to be an artist, Dad.

Freddie swings into his saddle.

BOMI

Hey, where are you off to?

28

EXT: KITCHEN, CJ KNOX'S HOUSE- EARLY EVENING DAY 3

28

A lizard basks under Jasmine flowers outside the kitchen.

Freddie's shrill whistle (O.S.)

The lizard darts off.

REDEMPTION

Freddie? Is that you?

Redemption swings out of the kitchen door, cloth in hand.

FREDDIE

Hey you crazy thing, how's the job going? Are you free tonight?

REDEMPTION

Free? No - yes! I am. Doctor Ari's taking out the CJ to apologize for missing the party.

FREDDIE

Is he? Oh, well, come down to the beach. Something exciting is about to happen. Genuinely. It's really cool.

REDEMPTION

My uncle would never allow it.

FREDDIE

You don't need a permit, you'd be with me. Please. I need your support.

REDEMPTION

Don't be silly. My reputation would be shattered.

FREDDIE

It's 1963. Aren't you striving to be an independent woman? You can be anything you want to be, do anything you want to do, go anywhere you want to go.

REDEMPTION

An African girl like me? I can't wear slacks or ride a bicycle. It would caused a riot.

FREDDIE

Only because you're so beautiful.
Could you come with an older lady?

REDEMPTION

Who do you have in mind?

29 EXT: STRIP OF SANDY COAST, STONE TOWN, ZANZIBAR - NIGHT 3 29

A transistor radio plays 'Beyond the Sea'- Bobby Darin (1959)

Tarani, in trendy slacks, leads a well-covered Redemption down to Freddie's beach party where Omar is lighting a fire.

TARANI

Hi boys. Can we see much from here?

FREDDIE

Won't be long now. Here comes Ruka.

Ruka motors up, beaching his *ngawala* (dugout canoe with outriggers) and leaps off the prow holding a string of fish.

RUKA

I've bought supper. Red mullet.
Plenty for everyone. Hi girls!

OMAR

Cool. I'll grill them later.

Freddie looks skyward, then glances at Jim's wristwatch.

FREDDIE

You're just in time.

Jim has a crate of Fanta and opens bottles for the ladies.

RUKA

Soda and satellites. A happy drink
to symbolize the social life you've
been seeking.

TARANI

How exciting.

Tarani chinks her bottle against another held by Freddie.

FREDDIE

Should be splendid, darling.

TARANI

Watch-it, Freddie. Literally.

REDEMPTION

I thought you were meant to be revising.

FREDDIE

This is historic - American satellites being monitored across the world.

TARANI

Can you see it yet?

REDEMPTION

Project Mercury is a great name.

FREDDIE

You're right: Mercury Records. Mr Mercury? Ha! Freddie Mercury.

REDEMPTION

Mercury, like the planet?
Are they hoping to reach it?

FREDDIE

No, just orbit the Earth.

OMAR

Anyone know how it all works?

Ruka joins Redemption as Jim and Omar scabble up onto rocks.

FREDDIE

It's amazing. Look!

A satellite travels across the night sky.

OMAR

Wow.

RUKA

Is it a spy plane?

TARANI

No, it's for communication. One day we'll all have portable telephones. Great for medical emergencies.

RUKA

You're sure it's not some American weapon that gonna to kill us all?

REDEMPTION

It looks like a moving star.

FREDDIE
Just what I want to be.

TARANI
Could a boy from Zanzibar make the
big time?

FREDDIE
If you can get me to London,
darling.

RUKA
You'd need to spend less time
staring at the sky.

FREDDIE
Ignore him. I'm an artiste, my
dear. A creative. We need to
absorb, to reflect, to shine.

TARANI
Yeah, you also need discipline, but
I'm all for it.

FREDDIE
My father has reservations.

TARANI
Why?

FREDDIE
Could you persuade him to let me
play at a bar? They have a piano in
that one near the law courts.

RUKA
(To Redemption)
Could I persuade you to come with
me?

FREDDIE
Such arrogance! Don't worry,
darling, he's an old mate.

REDEMPTION
I'd better not.

FREDDIE
Come, it'll be fun. Who cares what
others think?

Freddie drops his towel and wades into the sea framed by
reflections of stars as he turns and leans back in the water.

FREDDIE (CONT'D)

We need to live, enjoy ourselves
while we still can. Be a bit crazy.

REDEMPTION

Perhaps if we went as a group.

OMAR

We'll look after you.

REDEMPTION

I might be too busy working.

TARANI

How's that going?

30 INT: FIRST FLOOR KITCHEN, CJ'S RESIDENCE - EVENING DAY 4 30

MUSIC OVER: Option for a musical number. '*Sugar and Spice and All Things Nice*' by The Searchers plays on Radio Zanzibar.

Redemption breaks eggs, sifts flour, adds sugar, cinnamon and dried fruit getting flour on her nose as Abdul walks in.

Interior *Frigidaire* with frosty air reveals Abdul opening the door and reaching for pre-boiled crayfish.

Redemption lets decorated crayfish and tomatoes slide off a dish onto the floor and roll away.

Irritated, Abdul orders more crayfish on the hall phone.

Redemption extracts a burnt cake from the kitchen range, blinking as smoke gets in her eyes, while light is fading.

Ruka arrives at the kitchen door with five live crayfish.

REDEMPTION

Ruka! You hero.

Ruka, naked torso dripping from the sea, gives her a wink.

RUKA

I wanted to ask if I could walk you
to the bar where Freddie's playing
tomorrow night. I'll pick you up.
It's not far.

REDEMPTION

Aren't you meant to be studying?

RUKA

I don't know what his dad will think, but Freddie claims singing exercises his creativity.

REDEMPTION

Is he defying his father?

RUKA

Yeah, but hey - the old man's trad through and through. I want to persuade Freddie to start another band.

Redemption turns up the radio as Ruka puts the crayfish in a huge pan of water on the range, pointing to her as the words to the song are about going on a date and falling in love.

Ruka takes Redemption by the hand to swing her around when Ari walks in from the dining room with his medical bag.

ARI

I'm so sorry - I didn't mean to interrupt.

Ruka jives out of the kitchen. Redemption adjusts the radio.

REDEMPTION

Can I help?

ARI

I need to drive down to your Aunt's house. The CJ said you could show me the way.

REDEMPTION

Tonight? That would be lovely!

ARI

I don't think it will be, I'm afraid. It's your little cousin. She has an infection.

REDEMPTION

Imogen?

ARI

Yes, a girl of twelve. It would be a coral graze but I fear the worst.

REDEMPTION

What's happened? Is it urgent?

Ruka enters with a towel and sees something is wrong.

RUKA

Let me sort out the crayfish.

ARI

Thank you. We could be away for hours but Abdul tells me he can serve dinner. Let's go.

31 EXT: BEAUTY'S HOUSE, COASTAL SWAHILI VILLAGE - NIGHT 4 31

Sun sets over the beach. Ari headlamps alarm several penned goats as he approaches the flag pole.

REDEMPTION

This way.

ARI

The village leader's house?

Bago stares at Ari from his stool under a mango tree where he uses cowry shells to gamble with Okello and three other men.

Ari takes his medical bag from Redemption and swings out of his car. She halts as flames leap from paper on the track.

REDEMPTION

Why are they burning bits of paper?

ARI

To ward off demons. Things must be bad.

32 INT: BEAUTY'S HOUSE, COASTAL SWAHILI VILLAGE - NIGHT 4 32

Redemption and Ari duck under a low corrugated iron roof to find Aunt Beauty standing on a stool, hanging up a sheet to section off a room lit by paraffin lamps.

REDEMPTION

Please let me help. Is it malaria?

Ari finds a place to open his bag next to a plastic teapot.

AUNT BEAUTY

Thank you for coming. My husband doesn't think this is a matter for a doctor.

ARI

Can he not smell the infection?

REDEMPTION

Oh, Imogen.

Imogen is lying on a her back under a sheet with her knees raised. She has a fever and arches her neck in pain.

ARI

May I see? I'll be very gentle.

AUNT BEAUTY

She's tough. We have fresh cow dung to apply in due course.

Ari looks up in horror as Aunt Beauty uses a wooden spoon to stir a bowl of cow manure. Redemption knows of the practice.

REDEMPTION

Why was she cut?

AUNT BEAUTY

It makes everything look nice and neat down below.

Imogen whimpers as Ari prepares local anesthetic and suture equipment.

AUNT BEAUTY (CONT'D)

Bago thought it had better be done quickly before Imogen got into trouble. We need to ensure she remains virginal to retain a high bride price. The procedure should have cost me dear but we found a very nice diviner to do it as a favor.

ARI

She needs to go on a course of antibiotics.

AUNT BEAUTY

But why? He used a razor blade.

ARI

Please could you fetch me a clean bowl of boiled water?

REDEMPTION

Why would a prospective husband want a wounded bride?

AUNT BEAUTY

It makes childbirth easier.

ARI

No, it does not! Quite the opposite. Once the wounds heal, nothing can stretch.

33

EXT. DRIVING BACK UP THE COAST - NIGHT 4

33

Ari drives slowly back up the moonlit coast.

ARI

People insist missionaries shouldn't interfere, but I wish they'd ended this practice decades ago. It's dangerous.

REDEMPTION

Do European women ask for it?

ARI

Not for girls. They drink and smoke during pregnancy but that's another matter. Did it never happen to you?

REDEMPTION

No. I ran away. Grandma still isn't happy about that. It's one reason why I came to Zanzibar.

ARI

Brave girl.

34

EXT/INT: FIRST FLOOR KITCHEN, CJ'S RESIDENCE - DAY 5

34

Freddie gives Okello a wave and runs down the sandy alley.

Dough is thumped on the table by Redemption as Freddie enters.

FREDDIE

Woah! Good morning.

REDEMPTION

Aren't you meant to be taking exams?

FREDDIE

Only Ruka. It's not good for a guy's ego to fail in Maths but Jim says he was always messing around. I want to take an A'level in art but Dad won't hear of it.

REDEMPTION

I'm sure your father only wants the best for you.

Redemption forms her loaf and lays it aside.

FREDDIE

Listen, there's a man outside offering to paint the house.

Redemption looks out of the first floor window to see Okello in overalls, waiting in the street, checking the garden wall.

REDEMPTION

Him again. Wouldn't he know this property is leased by the Colonial Office?

FREDDIE

Perhaps he's just trying his luck. Can you come tonight? It's my first gig. Please say yes. I'd love your support. Ruka says he can pick you up.

35 EXT: QUAY, PARKS AND STREETS OF STONE TOWN - NIGHT 5 35
Freddie plays '*I Wanna Hold Your Hand*' The Beatles (1963) over aerial shot of town and coast.

36 EXT/INT: PIANO BAR BY THE SEA, STONE TOWN - NIGHT 36
Freddie plays '*I Wanna Hold Your Hand*' cont...
Lights twinkle. Tall glasses glint. Waves lap the shore. There are a few customers but no Muslims.

Tarani sips a drink, picks at olives and laughs with Earl and Joe who swig larger and throw peanuts into their mouths.

EARL

We're hosting teen activities this weekend. Joe here is gonna organize beach cricket. Wanna come?

Redemption enters the bar with Ruka who looks down at her ankle-length skirt and up at her head covering.

RUKA

Did you have to bring a basket?

REDEMPTION

It's to thank Freddie.

A barman is watching Freddie play. Ruka notes how much he's earning as Earl adds coins to a glass collection jar.

RUKA

He's making more money than I do
diving for abalone.

Redemption doesn't see Ari join Tarani's party. Joe buys him a beer while Earl offers him peanuts.

Ruka waits at the bar, indicating the bottles of coke.

REDEMPTION

Let me pay.

RUKA

For a Coca-Cola? I need to keep a
beautiful girl like you in my debt.

REDEMPTION

It's kind of you to offer but I
can't be bought.

She slides coins onto the bar. He adds a straw to her bottle.

RUKA

Suck on it.

Ruka goes over to Freddie and whispers to him.

RUKA (CONT'D)

This is not gonna work, pal. You
can keep the girl. I just need to
borrow a few shillings.

Ruka empties the jar of coins into one hand and leaves,
swinging past Tarani who drips olive oil onto her skirt.

TARANI

Agh, no! I've got oil on my new
dress.

JOE

Let me get a cloth, 'mam.

Eael offers her his handkerchief.

EARL

Here we go.

REDEMPTION

Don't worry. Ice will help. There
you go.

She shows Tarani how oil attaches to an ice cube, fascinating
Earl, Joe and Ari.

EARL

Gee, are you a scientist or what?

Redemption looks around for Ruka but he's gone. She takes a
banana leaf box from her basket and approaches the piano.

REDEMPTION

Has Ruka left?

FREDDIE

Thankfully. What's this?

REDEMPTION

Ginger cookies to keep you going.

FREDDIE

How kind.

REDEMPTION

It's nothing. They were made from a
cake that failed to rise.

Freddie plays 'I Want To Walk You Home' by Fats Domino (1959)

REDEMPTION (CONT'D)

I don't think you can. What time do
you finish?

FREDDIE

Not until they close, but I'm sure
the doctor can drive you back.

REDEMPTION

Is he here?

Freddie nods shyly, indicating Ari, and plays on as he comes
over. Redemption doesn't know where to look.

ARI

I like the Cliff Richard haircut.

FREDDIE

'I'm not tryin' to be smart, I'm
not tryin' to break your heart.'

ARI

What are you going to call yourself
when you're famous?

FREDDIE

My real name's Farrokh, but
everyone at school calls me
Freddie. It's preferable to
'Buckie'.

ARI

In reference to your incisors?

FREDDIE

I was born with too many but they
help me sing.

REDEMPTION

'Mercury' would be international
and sounds good.

ARI

Mercury was a retrograde in winged
boots. Far from virtuous.

FREDDIE

I like it.

REDEMPTION

The Greek god of communication.

Ari notes she's educated.

ARI

...and trickery and thieves.

FREDDIE

I really like it.

REDEMPTION

So do I.

Freddie resumes singing the Fats Domino song but the barman
is putting chairs on tables, beginning to close up.

REDEMPTION (CONT'D)

I've been assured there is no theft
on Zanzibar.

ARI

Sadly there is envy. And
retribution. But keep shining and
displace it. It's time to go! Can I
drop you both home?

37 EXT: STREETS AND ALLEYS OF STONE TOWN, ZANZIBAR - NIGHT 5 37

Freddie relishes the opportunity to sit in the back of Ari.
Redemption sits next to Ari who drives down alleyways.

FREDDIE
This is a fab car.

He wonders if Ari might accept him as a friend but it becomes increasingly apparent he only has eyes for Redemption.

ARI
A gift from the Sultan after I
delivered his son. He thought a
doctor should have wheels and
imported it.

REDEMPTION
He must have been grateful.

FREDDIE
And wanting more kids.

Ari slows for someone entering an impressive door.

REDEMPTION
Why are there spikes on these
doors?

ARI
They were imported from the sub-
continent to display social
standing. The spikes were meant to
fend off war elephants.

REDEMPTION
Soldiers riding elephants?

ARI
Let's show you Christchurch - it
looks ethereal at night,
constructed to mark the end of the
slave trade. It's where I take my
troubles.

Redemption looks up at the soaring cathedral. Freddie stands
to take in the sight.

FREDDIE
To church?

ARI
Why not?

REDEMPTION

I've never seen such a large building.

ARI

It has what's called a flying staircase.

REDEMPTION

Mercury would like that.

FREDDIE

There used to be a slave market here.

ARI

The largest one. It predates the town. There were many others but the British closed them down more than a hundred years ago.

FREDDIE

Who was selling people?

ARI

Arab traders acted as the middle men. The question is, who was supplying them? Some slaves were criminals or prisoners of war but I fear many were innocents, captured on the mainland, exchanged for muskets and shipped on to work the sugar plantations of Reunion and Mauritius, or up to the Oman. Owning slaves remains legal there.

FREDDIE

How could anyone sell human beings?

ARI

Men do cruel things on the path to fame and fortune. Nowadays it's all about money and motorboats.

FREDDIE

Ruka wants a speed boat.

REDEMPTION

Ruka wants everything.

FREDDIE

He has money flowing through his veins.

Ari drives towards the law courts.

ARI

Hey Freddie, I gather you boys are going to the beach barbecue Joe and his pal are throwing tomorrow. I've promised to take Tarani. The CJ is going to umpire. We could take ice.

Freddie cheers up.

FREDDIE

I like ice.

ARI

(To Redemption)

Would you like to join us?

Freddie closes his eyes, hopes dashed.

38

EXT: WHITE CORAL BEACH & FIG TREE, ZANZIBAR - DAY 6

38

MUSIC OVER: Radio Zanzibar 'I Will Follow You' Peggy March.

Lemonade is poured into glasses by Joe. Molly passes one to CJ Knox who wears a white cricket umpire hat.

Earl lights a barbecue. Americans from Project Mercury, wearing sunglasses and skimpy beach clothes, enjoy the party.

EARL

We have telemetry and computation functions as well as flight control and monitoring capabilities, a multi-frequency air-to-ground reception and remoting provision...

Freddie adjusts the wireless, admiring longer haircuts.

Joe hands Jim & Omar cricket stumps and the teenagers set off down the beach, joining boys from St Joseph's School. Mervyn greets the cricketers watched by his wife Audrey(42) and daughter Anne(16) both in homemade cotton clothes.

MOLLY

Don't say anything, Joe. I'm meant to be ensuring smooth running of Independence Day celebrations at the hospital.

JOE

When's it all happening?

CJ KNOX

Uhuru? Not until 10th December.
I'll be here for another month,
then off on annual leave - joining
my wife on the mainland.

MOLLY

Hi Earl! Will I see you at the
reception being held at the House
of Wonders?

Ari drives up with Tarani & Redemption and parks in the shade next to the CJ's Morris Minor and American sedans. He grabs a picnic basket and hands another to Redemption.

ARI

Here we are. How are you feeling?

REDEMPTION

A bit out of my depth.

Tarani grabs her camera and a Thermos of ice. She catches up with Ari and Redemption as they stroll towards the party.

TARANI

What a glamorous lot of Americans.
Do you recognize anyone here?

REDEMPTION

I know him.

Ruka walks up the beach holding hands with TAMILLA(12) a small girl wearing a yellow scarf who looks exactly like him. They pass Jim & Omar planting cricket stumps & approach Ari.

RUKA

Hi! You must meet Tamilla, my
intended. We are to be married here
next year.

Redemption clutches her bag.

ARI

What a pretty scarf. How old are
you?

RUKA

She's twelve. My cousin.

ARI

Twelve years-old already? Wow.

Redemption opens her eyes, relieved to see Freddie who comes over knowing he needs to rescue Redemption.

RUKA

You know what it's like. Grandad wants to keep the cargo dhows in the family.

TARANI

You marry for the sake of boats?

RUKA

To stop money floating across the sea.

FREDDIE

Which is your Dad's boat, Tamilla?

Molly rushes up with bottles of Coke for Tarani, Redemption and Ari. They watch Freddie lead Ruka and Tamilla away.

MOLLY

Cool drinks all round, well chilled anyway.

TARANI

How very welcome.

ARI

Thanks, Molly. Where do I put this?

Molly takes the basket but Tarani watches Ruka who twirls Tamilla around, pointing out fishing dhows to Freddie.

TARANI

He's obviously fond of her, but not past trying it on with girls his own age.

Ruka laughs in the reflection of her sunglasses.

TARANI (CONT'D)

Formal arrangements can result in all sorts of problems.

Tarani shows Molly her camera as they wander over to the bar while Ari helps Redemption unpack the picnic things.

TARANI (CONT'D)

I can't bear it.

MOLLY

Me neither.

REDEMPTION

Women are missing out on an education.

ARI

It's not seen as necessary.
Come and sit in the shade. If you
look up, you might see palm swifts.

Redemption looks up as a bird of prey - a black kite - skims above Joe, Molly and Tarani who chat to Earl as he prepares shellfish. CJ Knox leaves them to umpire the cricket.

Further down the coast young East African Fishermen gather under a fig tree. Shadows cast by its aerial roots fan out.

OMAR

Where's Freddie?

Tarani picks up her camera to take shots of Freddie, Ruka and Tamilla as they keep walking down the coast towards the village. Tamilla's scarf catches in the wind, streaming out.

Tarani's camera lens focuses on Freddie, then Ruka.

RUKA

Men are gathering for a political meeting.

Freddie gets closer to Ruka as Bago leads Okello beneath the aerial roots of the fig tree where a mechanic, fishermen and plantation workers shake hands with Okello in the traditional East African manner.

FREDDIE

I've seen that Mr bad guy in town.
Rough accent. Is he from the
mainland?

RUKA

That's John Okello. He's a union representative from Uganda.

Freddie, Ruka and Tamilla approach the group to catch Bago's speech, although they are still a little way off.

BAGO

Giving a speech to Okello and the group of young men.
We are asking for equal representation. The imperialists have abused us islanders. We are still exploited, regarded as little more than slaves.

FREDDIE

They must welcome independence.

RUKA

Uhuru? Yes, but they were not happy about the election results. I don't blame them. It was almost a dead heat. The Arabs only won by collaborating with their mates.

BAGO

(continuing his a speech to Okello and gathering VILLAGERS)
We have been frustrated by injustice and demand retribution. Too many have fallen out of the Sultan's clove trees.

FREDDIE

Those guys compete to see who can climb the highest.

RUKA

Yeah but they are not their trees. We want our own land. All these plantations have been mortgaged to Asians. There's too much poverty and oppression.

Freddie, Ruka and Tamilla keep walking towards Bago.

BAGO

(continuing his speech)
Nothing will change. All the coalition government have planned is a new postage stamp while the Sultan argues about the design of the new flag.

FREDDIE

Wasn't Tarani helping to ensure the election was fair?

RUKA

Yeah, everyone voted but the rural constituencies are much larger than those in town.

Bago sees Freddie, Ruka and Tamilla reach the fig tree.

BAGO

What's an Asian boy doing here?

Okello keeps silent, his eyes drifting towards Ruka.

RUKA

Nothing. He's a friend of mine.

FREDDIE
 (whispers)
 I'd better join the Americans.

Freddie jogs back towards the cricketers as Ruka lets Tamilla run in the other direction, towards the village.

Tarani clicks her shutter as she takes photos of them and the dhows. She glances up as Ari takes an iced drink to Redemption who remains in the shade - out of Bago's sight.

ARI
 They only have one secondary school for girls on Zanzibar. One.

REDEMPTION
 And how many for boys? Four? Five?

ARI
 Illiteracy rates are high but women can vote, which is something. It's the fact they have no choice that bothers me.

REDEMPTION
 Is it worse here than anywhere else?

ARI
 I don't mean to break down tradition, but women's health can be perilous in this humidity. It would be good to be able to communicate with the girls.

REDEMPTION
 But you're so easy to speak to.

ARI
 I'm a man. They clam up and won't even tell me what ails them.

REDEMPTION
 Maybe I could help. It's my day off on Tuesday.

Mervyn hits a ball caught by Freddie, raising a cheer. He basks in glory.

Tarani snaps him on her camera.

The black kite swoop down to steal a prawn from the barbecue.

Ruka remains near the fig tree where Bago gesticulates. He can see the cricket match but not Redemption.

BAGO

Hakuna Wazungu. (No Europeans)
 We don't want Americans involved.
 Do not be fooled. Their Mercury
 project is a military installation
 that could be used to direct
 missiles against our comrades. Our
mganga has foretold trouble.

39

EXT: DOCTOR ARI'S CONSULTING ROOMS - AFTERNOON DAY 7

39

A black kite flies low over the roofs of Stone Town.

Pied crows hop along high garden walls.

A gecko runs under a bright purple spray of bougainvillea.

A white cat mews, looking up at a bunch of owl feathers hanging from Ari's surgery door.

FREDDIE

What are these doing here?

Freddie stands astride his bicycle, looking at this charm.

Redemption walks towards him holding a *kikapu* basket containing a Thermos flask and biscuit tin.

REDEMPTION

Owl feathers.

FREDDIE

Whatever for?

REDEMPTION

Someone has set a curse on him.

FREDDIE

I expect he's coming up against traditional practices.

REDEMPTION

That make certain individuals a lot of money.

FREDDIE

It was the house painter. I saw him tying these on. The guy who was at the beach on Friday - John Okello.

REDEMPTION

That's odd.

FREDDIE

Can you come to hear me sing at the
Spice Inn for the celebrations?
Ruka might come.

REDEMPTION

I'm not too keen on him anymore.

FREDDIE

Don't worry. You can always marry
the doctor. He thinks you're simply
fabulous.

REDEMPTION

Freddie - shh - he might be inside.

Freddie cycles off, but turns back on himself.

FREDDIE

Ask him to bring you along next
week.

REDEMPTION

I couldn't.

FREDDIE

Please! It's my big night.

Redemption turns, pulling back her headscarf.

REDEMPTION

He won't want to take out a girl
from Kilimanjaro like me.

FREDDIE

So who's he going to bring?

The white cat looks up as a group of female patients approach
the surgery. Redemption steps back to let them inside.

FREDDIE (CONT'D)

Do you know how beautiful you are?

REDEMPTION

How I look makes no difference. His
parents will have a bride lined up
for him in Ceylon. A perfect one.

40

EXT: RESTURANT ROOF TERRACE, STONE TOWN - NIGHT 7

40

MUSIC OVER: Freddie plays 'Smoke Gets in Your Eyes'(1938)

Ari offers Redemption a seat at a lantern-lit table on a roof terrace restaurant as the sun sets over Stone Town.

ARI

My mother wants me to marry Tarani.
She hails from Colombo, like me.

REDEMPTION

Ta-rani? Does her name mean
'Queen'?

ARI

Not in Tamil.

REDEMPTION

She strikes me as being efficient
and beautiful. I'm sure you'll be
happy.

ARI

Tarani would eat me for breakfast.
She's Matron's friend, currently
entertaining dignitaries at British
Residence.

REDEMPTION

I can't ever get married.

ARI

Why ever not?

REDEMPTION

(Beat) Schools here don't accept
married teachers.

ARI

Have you thought of training to
becoming a healthcare professional?

REDEMPTION

A medic?

ARI

We need counsellors. You were more
helpful today at the surgery than
you may ever know.

REDEMPTION

I only chatted to ladies in your
waiting room.

ARI
You changed their lives.

REDEMPTION
How?

ARI
By encouraging them to tell me what was wrong. You also changed mine. The coffee you brought was delicious. Nice and strong.

REDEMPTION
That's because I'm Tanganyikan! We grow it on Kilimanjaro.

A waiter shakes out their napkins, and pours jasmine tea.

REDEMPTION (CONT'D)
Thank you for bringing me here. It's lovely.

She gazes out past a tower towards the glittering sea.

ARI
These old houses were built with watchtowers so people could keep an eye out for pirates. The threat of invasion is one reason why the alleys kink.

REDEMPTION
Aunt Beauty told me that women are virtually locked up here in town.

ARI
They're closely chaperoned. The idea is that older husbands will be able to provide for younger wives, but polygamy is common and enforced marriage can become little more than conjugal slavery.

REDEMPTION
My parents married for love and friendship.

ARI
I'm sure your mother has similar plans for you.

REDEMPTION

She passed away when I was little.
Dad sent me to the Lutheran Mission
School who take boarders. Most of
my friends married at seventeen but
I concentrated on my studies. They
think I'm a loser.

ARI

But didn't you do incredibly well?

REDEMPTION

Well enough to get into university.

ARI

You must go!

REDEMPTION

Then I can never marry.

Freddie glances at the couple, making up a song about heaven,
while looking over the harbor where lights twinkle.

REDEMPTION (CONT'D)

It doesn't matter. My Grandmother
said I can never have children of
my own.

ARI

Why not?

Fireworks explode on the waterfront interrupting them but
impressing Freddie.

MUSICAL NUMBER:

As more fireworks soar into the sky, Freddie uses the display
as a backdrop to his own performance and ups the tempo.

Redemption and Ari, Mervyn, Audrey and Anne lean back to
watch, delighted to see Freddie find his element.

Waiters bring Ari and Redemption an array of exotic dishes.

Lamps on boats in the harbor throw reflections over the sea.

Dancing to traditional music breaks out in the streets below
where youths and schoolboys clap or beat on improvised drums.

Mervyn, Audrey and Anne watch Freddie incorporate the street
music into a popular some.

Joe and Earl, Ruka, Omar and Jim in party clothes slide into
the restaurant to put on an improvised dance routine.

Freddie becomes immersed in playing the piano.

Tarani and Molly burst into the restaurant in party gear.

Freddie notices Molly's smoky eye makeup.

Waiters use silver trays to reflect light back at Freddie.

Freddie discards his shyness before performing with abandon, upping the tempo and playing wildly.

The waiters dance with their trays and brass bowls.

Tarani and Molly dance The Twist.

Freddie leaps up, struts about, throwing back his head.

Omar and Ruka use the decorations to bring the song to a climax, and Freddie flings them into the night sky.

FREDDIE

Decadence!

Decorations rain down on him as he plays the final chords and basks in the warmth of the audience's appreciation. He does not see his father Bomi arrive, looking furious.

BOMI

What are you doing, boy? What about your studies? Come home at once!

41 INT: FIRST FLOOR KITCHEN & HALL CJ'S RESIDENCE - DAY 8 41

(Morning of Saturday 11th January - a month has passed by)

A new wristwatch is being wound on Redemption's wrist.

Abdul places fruit in a traditional *kikapu* basket along with hardboiled eggs and sandwiches in greaseproof paper.

CJ KNOX

Thanks so much. We'll be catching the ferry at nine. The good doctor is to accompany me.

REDEMPTION

Is he going to Dar-es-Salaam?

Redemption adds a bottle of Squash to the picnic.

CJ KNOX

Says he has to buy something special.

(MORE)

CJ KNOX (CONT'D)

Medical equipment, I expect. I'm trying to persuade him to spend some time with my family near Arusha.

Abdul goes to the hall. Redemption glances at her new watch.

REDEMPTION

Thank you for this wristwatch. It's really useful.

CJ KNOX

A Christmas gift. I'm grateful for the hard work you've put in. Listen, my Australian trainee will be keeping the courts going but you won't see much of him. Ah - here's Doctor Ari. I must fetch my case.

Ari enters with a bag, taking off his hat, as CJ Knox leaves.

CJ KNOX (CONT'D)

Won't be a sec. Where's Abdul?

Ari shifts his weight, longing to take her in his arms.

ARI

I've come to say Goodbye.

REDEMPTION

Will you be away long?

ARI

I have a few things to do so might be a week or so.

REDEMPTION

Promise you'll be back soon.

ARI

I promise.

Redemption adds tangerines to the basket and hands it to him.

REDEMPTION

Take care. It'll be dull here without you.

ARI

Pickle some mangos. I'm sure Freddie will come up with something fun. He always does.

CJ Knox returns holding his blue passport followed by Abdul who carries his holiday luggage and gifts.

CJ KNOX

Right, let's get going.

Ari smiles at Redemption, decides not to touch her despite wanting to, and leaves with his half-empty bag and basket.

She watches the three men swing out of the back door, down the steps and across the courtyard.

AUNT BEAUTY

There you are! Growing quite curvy.

Aunt Beauty is standing by the door to the dining-room holding a huge basket.

REDEMPTION

Aunt Beauty!

AUNT BEAUTY

Is that a pimple I see?

REDEMPTION

How did you get in?

AUNT BEAUTY

I brought Abdul some sugar cane.
We're longing to live here.

REDEMPTION

In town?

AUNT BEAUTY

Bago was wondering when the Chief Justice is expected back?

REDEMPTION

Not for a month, but he has a deputy.

AUNT BEAUTY

A young colonial, I gather.

REDEMPTION

He's Australian.

AUNT BEAUTY

Quite. A little idea breezed through my mind. We've sent a letter to your father suggesting that you marry my husband.

REDEMPTION

Uncle Bago?

AUNT BEAUTY

Becoming his second wife would give you status. I'd love it. We could go shopping, start up a beach cafe. Bago has a number of Cuban friends to entertain.

REDEMPTION

He must be thirty years older than me - forty.

AUNT BEAUTY

What does that matter? He's proven fertile.

REDEMPTION

You're expecting me to sleep with him?

AUNT BEAUTY

Not all the time. If you spent a few hours a day working at the infant school we could buy a nice refrigerator. I've seen one that runs off paraffin. We'd need money to re-coup your bride price, of course.

REDEMPTION

Traditional bride price?

AUNT BEAUTY

Bago paid ten head of cattle for me. I was delighted. It proved my worth.

REDEMPTION

He condemns rickshaws but is happy to purchase a second wife?

AUNT BEAUTY

There are various arrangements to make, but we could lay on a proper wedding after Ramadan. Think about what you'd like to wear.

REDEMPTION

Marriage to an uncle is outlawed by the prayer book.

AUNT BEAUTY

Not here. We only need to appease
the ancestors who will delight in
the union.

42

EXT: FORODHANI GARDENS, STONE TOWN, 1964 - DAY 9

42

(Morning of Saturday 11th January)

Freddie buys a pop magazine from a kiosk. Beyond him the *MV Salama* motors down the coast with the Sultan, the Sultana and their two small daughters with a CAPTAIN, and SAILOR on deck.

Zanzibaris stroll past Omar who lounges on an old canon next to the bikes as Freddie arrives flicking through his magazine.

OMAR

Why's your Dad working today?

FREDDIE

Says he needs the money to send me
to college. He wants me to become a
lawyer.

OMAR

Or an accountant?

FREDDIE

Can you see it? Some nice steady
job book-keeping. Settle down with
a sweet girl and have kids. I'd
rather lead a revolution.

OMAR

What will you do if you don't get
the grades?

FREDDIE

Don't worry. I'll play the piano.
Sing for a living.

OMAR

There's not much money in music.

FREDDIE

Never say die. I could cut a few
records, perform for The Queen.
Imagine having a hit single or
recording an album. Getting on TV.

OMAR

What? In the U.K.? How are you
going to get there?

FREDDIE
There'll be a way. Come too,
darling.

OMAR
How? By sea?

Molly and Earl, Mervyn & Anne, Joe and other Americans race
14-foot modern sailing dinghies around a marker buoy.

FREDDIE
I have uncles living in Dar-es-
Salaam. One has a place on the
coast. We could start at a hotel
there, maybe work our passage
playing on an ocean liner. Wouldn't
that be great?

OMAR
Get real. Do you have a passport?

FREDDIE
I only wish it was German. The rock
scene in Berlin looks great in this
mag. I could be on the cutting edge
of art and design there.

Omar raises his bicycle, checking the brakes. Freddie clips
his magazine to the pillion. Behind them, the sailing
dinghies turn and speed back south through choppy water.

OMAR
Sounds edgy. I thought you Parsees
were all, 'Good thoughts, good
words, good deeds'?

FREDDIE
Thoughts and words come easily.
The deeds take a little longer, but
all Parsees get to Heaven.

OMAR
Don't go just yet.

FREDDIE
I'm waiting for Ruka.
Have you seen him?

Ruka sails his *ngawala* from the south to the jetty.

Bago gets out as Ruka lowers the tattered sail.

BAGO

You'll be out of the wind here.
Join me when you can.

Ruka is left mooring up, but watches Bago walk to the house.

44

INT: COURTYARD, CJ'S RESIDENCE - DAY 9

44

Redemption stops hanging tea towels on the washing line as Bago walks around the courtyard, looking up at the house.

REDEMPTION

Can I help you?

BAGO

You are looking comely.

REDEMPTION

I'm working.

BAGO

I can see. It's all good.

REDEMPTION

What is?

BAGO

I came to say that I don't want the cost of another wife. Beauty wanted your help with the children, but don't worry, you won't be left wondering. Sit tight and I can arrange for you to marry John Okello.

REDEMPTION

That house painter? The one who claims to be a Christian?

BAGO

He's a great negotiator. I don't know if you'd value that but he will have wealth beyond measure.

REDEMPTION

Why are you even telling me this?

BAGO

Don't get upset.

REDEMPTION

What's in it for you?

BAGO

This house. I like it here. Nice sunny courtyard.

REDEMPTION

What?

BAGO

Your aunt fancies the kitchen. Can you help that boy Ruka? I have a meeting in town to get to.

REDEMPTION

Help Ruka? Does he know you're here?

BAGO

Oh, yes but don't tell anyone else. It can be...

45 EXT: JETTY OUTSIDE CJ KNOX'S RESIDENCE - DAY 9 45

Ruka leaves his boat and hurries up to the house.

46 INT: COURTYARD, CJ'S RESIDENCE - DAY 9 46

Redemption rips her washing from the line as Bago strides towards the gate.

BAGO

I'll walk into town. Do what you have to do and catch up later.

She is folding her *kanga* as Ruka swings into the courtyard.

REDEMPTION

What are you doing?

RUKA

Just borrowing a couple of fishing spears stored here.

Ruka grabs two sprung-loaded tridents hanging inside a ground floor store room and checks the lines.

REDEMPTION

Will Abdul let you use those?

RUKA

Tell him I'm going fishing.

REDEMPTION

Don't you have enough lobster pots?

RUKA

Already brought them in. The sea's getting rough. Haven't you noticed?

REDEMPTION

Ruka?

RUKA

Yeah.

Ruka tries out a fishing spear, firing it into a herb bed.

REDEMPTION

Stop doing that! It's dangerous.

RUKA

What do you want to ask?

REDEMPTION

I need help getting to the mainland.

RUKA

What?

REDEMPTION

Can you sail me over?

RUKA

No way. Not in this swell. Take the ferry.

He gathers up the spear and line.

REDEMPTION

I don't have enough money.

RUKA

What's the hurry? Haven't you got work to get on with here?

REDEMPTION

Hey! Where are you going with those?

Ruka heads for the gate, holding both fishing spears.

RUKA

Just looking for Freddie.

REDEMPTION

Freddie? Won't he be at the Fire Temple with his family?

RUKA

Of course. Didn't think of that. Thanks!

Ruka swings out of the gate.

47

EXT/INT: PARSEE FIRE TEMPLE, ZANZIBAR - DAY 9

47

The peaceful graveyard is surrounded by palms and banana groves. Bomi, Jer and Kashmirira walk out of the temple ahead of Omar, Freddie and other Parsees.

OMAR

Have your parents begun looking for a nice Parsee girl for you?

FREDDIE

I prefer blondes.

OMAR

You want a European wife? Wow! How are you going to organize that? Ah, good morning Mrs Bulsara!

Omar gives Freddie a wave and skips backwards to his family. Freddie joins Jer and Kashmirira.

JER

Is he worried about something?

FREDDIE

Omar's okay but I'm not happy with Ruka. He claims it might get rough here.

JER

Isn't he just referring to the monsoon?

FREDDIE

I dunno know. He's been saying weird things.

JER

Has he been playing around with that lovely girl who sent me pickled mangos?

FREDDIE
Not really.

JER
Make sure she's kept safe.

OMAR
Freddie! Over here.

FREDDIE
(To Jer) Will do!

Omar waves to Freddie, beckoning him over. Freddie joins him and they dodge through the graveyard together.

OMAR
I've heard of a way you can work your passage to Dar-es-Salaam.

FREDDIE
Have you? Seriously?

OMAR
It's quite a well paid job.

FREDDIE
Brilliant.

OMAR
You'd need to pack quickly. They are looking for someone right now.

FREDDIE
When does the ship leave?

OMAR
It's more like a yacht. Can you cook?

48

INT: KITCHEN & DINING ROOM, CJ'S RESIDENCE - DAY 9

48

Redemption stands on a chair, putting labelled jars of homemade pickled mangos on a shelf. Freddie stands below.

FREDDIE
Your uncle wants you to marry that guy convicted of rape?

REDEMPTION
How can he be a leader? He's twenty-five, twenty-six. Not even an elder.

(MORE)

REDEMPTION (CONT'D)

Men from Uganda are meant to prove themselves as warriors before they can marry.

Redemption indicates where Okello had once stood outside. She gets off the chair and rushes about tidying the kitchen.

FREDDIE

Should your uncle decide who you marry in the first place?

REDEMPTION

No!

FREDDIE

What was he doing here?

REDEMPTION

I don't know. He wanted it to be our little secret.

FREDDIE

A little secret?

REDEMPTION

Huh.

FREDDIE

I don't like that. You need to leave the island.

REDEMPTION

Right now? I can't. I can't let the Chief Justice down.

FREDDIE

You'll have to quit your job anyway if you're forced to get married. Where's Doctor Ari?

REDEMPTION

Somewhere in Dar-es-Salaam.

FREDDIE

He'll know what to do. You need to find him.

REDEMPTION

How? I don't have an address. What will Abdul say?

FREDDIE

Fetch your things before he gets back.

(MORE)

FREDDIE (CONT'D)

Remember any letters of reference.
You need formal stuff like that.
I'll get the boat ready.

REDEMPTION

Can you sail?

FREDDIE

Sail? I was born here.

49

EXT: JETTY AND BAY OUTSIDE CJ'S RESIDENCE - DAY 9

49

Freddie sorts out the lowered sail of Ruka's *ngawala*. It's high tide and blowing hard. White-capped waves look as if they will engulf the CJ's residence.

FREDDIE

Hurry!

Redemption runs along the jetty with her shoulder bag and a rolled quilt that she throws to Freddie before climbing in.

REDEMPTION

Who owns this boat?

FREDDIE

Ruka. He can't complain if we use it. He owes me too much money.

REDEMPTION

Did you know it was moored here?

FREDDIE

Omar came down with him.

REDEMPTION

It's getting windy.

The Seagull engine refuses to start, alarming Redemption. They drift into the channel as Freddie adjusts the fuel line.

Redemption sees Abdul walk out onto the balcony.

The boat is being drawn towards a rocky headland. The engine splutters into life just in time for Freddie to pull away.

FREDDIE

Too little fuel in the tank.

REDEMPTION

What can we do?

FREDDIE
Hoist the sail.

Hauling up the halyard takes all Redemption's strength.

With the lateen sail raised, Freddie turns the *ngalawa* from the shore. It lurches forward as he captures offshore wind.

Abdul slaps his hands on the balcony, worried about maritime conditions, but walks back inside the house.

Freddie's face glows against an ominous sky as he reads the monsoon wind, typically coming from the north east.

The boat speeds out to sea, dipping through the waves. Spray hits Redemption in the face as they turn north.

Freddie stands to see the patched sail straining but looks ahead, sailing closer to the wind and gaining speed, stabilized by the outriggers that act as hydrofoils.

Redemption wipes salt from her lips. She sees hospital waste floating on a high waves that nearly hit the boat.

Freddie uses his weight to guide the craft onwards. He scans the coast, absorbing the rhythm of the waves.

Redemption looks up as seabirds wheel overhead. The gulls screech down at her, as if in warning.

50 EXT: QUAY BY HOUSE OF WONDERS, STONE TOWN - DAY 9 50

MUSIC over cont...

Freddie sails the *ngalawa* past the town, carrying Redemption.

They round the point to see Bago walking along the seafront, deep in conversation with two African men. A gang of youths following them are joined by Ruka with the fishing spears.

FREDDIE
A Socialist Party planning hanky-
panky.

REDEMPTION
What?

FREDDIE
A demonstration.

Bago looks up as Freddie steers the *ngalawa* close-hauled, past a moored trading dhow. Ruka stops to stare at them.

REDEMPTION

It's my uncle. He's seen me, as has Ruka and those men.

FREDDIE

Tough.

REDEMPTION

What'll they think?

51

EXT: *M.Y.SALAMA* MOORED OFF STONE TOWN QUAY - DAY 9

51

MUSIC OVER cont...

Freddie and Redemption sail up to a motor launch named *Salama*. Moored to a red buoy, it flies the Sultan's red flag.

REDEMPTION

Is this my transport?

FREDDIE

Salama means *safe*. It's the Royal Yacht. Belongs to the Sultan. Omar says they need a cook.

Freddie maneuvers the *ngalawa* alongside a rope ladder.

REDEMPTION

I can't make Arabic food.

FREDDIE

Bake a cake.

REDEMPTION

What sort?

FREDDIE

A sweet one. You'll be marvelous!

Redemption looks up to see the Persian Captain, his uniform edged in gold braid with pips on the shoulder tabs. She grabs the ladder and swings aboard with her bag over one shoulder.

CAPTAIN

We requested a chef with experience in Halal food. A man.

Freddie throws him the rolled quilt.

FREDDIE

Don't you like curry? She's the best cook on the island.

Freddie fends off and sails away at speed. Redemption is hustled into the galley by the Captain.

CAPTAIN

It's bad luck to have women onboard.

REDEMPTION

Do you never have female passengers?

52 EXT: STONE TOWN - LATE AFTERNOON DAY 9 52

Golden evening light over Stone Town. Swallows fly around the cathedral steeple as a call to prayer rings out from the neighboring minaret. All seems peaceful.

Zanzibaris enter the Hamamni Persian Baths. A donkey cart trots past a rickshaw and motor cars on the coastal road.

Bago wipes the back of his hand under his nose, passing shops stocked with muskets, curved daggers and brass gods.

53 EXT: BULSARA FAMILY HOME, STONE TOWN - AFTERNOON - DAY 9 53

Freddie beaches the *ngalawa* as Bomi returns home from work with his briefcase, tired after a long day but well.

FREDDIE

Hi Dad!

BOMI

Chicken *farcha* for dinner tonight.

FREDDIE

Mum said we can make pancakes.

BOMI

I thought you wanted to lounge on the beach looking for satellites.

FREDDIE

Aren't there going to be riots or something?

BOMI

No, no, no. Independence is independence. We have a Government of National Unity.

FREDDIE
 Nothing ever happens on this
 island.

MUSICAL NUMBER intro...

Bomi and his son enter the house together.

54 INT: BULSARA FAMILY HOME, STONE TOWN - AFTERNOON DAY 9 54

MUSIC: 'A Voice In The Wilderness' Cliff Richard (1963)

The Bulsara's black and white cat walks past a framed photos of Bomi and Jer on their wedding day, of Freddie as a baby, and of Jer and Freddie in a rickshaw that are displayed on the black piano where Freddie tries out variations, leaning back to look at an ornamental saber hanging on the wall.

Kashmira listens as she looks through his stamp album.

Bomi lays out a Scrabble board, looking up to smile at Jer who enters with cool drinks.

The cat looks up as Jer begins to dance around the room, taking Bomi by the hand. He is resistant but begins to dance.

Freddie sings to the rhythm of the cooling ceiling fan.

55 EXT: ZANZIBAR ARCHIPELAGO - DAY 9 55

'A Voice In The Wilderness' Cliff Richard cont... MONTAGE of wild Zanzibar symbolic of idyllic life threatened by danger:

A butterfly feeds from an hibiscus flower.

Giant tortoises lumber across Changuu Island.

A kestrel perches on the roof of the Parsee Fire Temple.

Monkeys chatter in clove trees, squabbling over the buds.

A leopard prowls through indigenous vegetation.

A conger eel swims out of its lair in the coral.

Swordfish swim underwater disturbing shoals of mackerel.

An octopus explores an old wheel lying on the seabed its tentacles reaching out for prey.

56

EXT: STRIP OF SANDY COAST, STONE TOWN - SUNDOWN DAY 9

56

MUSICAL NUMBER OVER cont...

Crabs scuttle as Omar wanders down to the beach as the sun sets. Waves crash on the shore. He picks up a cone shell, but finds the dangerous creature is still within and drops it.

Omar is joined by Freddie who flings his arm around him.

FREDDIE

What's wrong?

OMAR

Those things are venomous.

FREDDIE

As are some people.

OMAR

Is Ruka jealous?

FREDDIE

Of us? Nah, he just likes to be cool.

OMAR

He wants a motorboat.

FREDDIE

Wants to prove himself.

OMAR

Don't we all?

FREDDIE

Friendship is more important than money.

OMAR

Don't you want to be rich and famous?

FREDDIE

Oh yeah. But for something creative. He just wants to be waited on hand and foot.

OMAR

Isn't that why he's getting married?

Distracted by wind in the palms, Freddie looks out to sea.

FREDDIE

The sea is getting choppy. I hope
Redemption can cope.

57 EXT: M.Y. *SALAMA* MOORED OFF STONE TOWN - NIGHT 9 - 3.00AM 57

OOV: African drums summon ancestral spirits.

The Sultan's yacht swings on its mooring, straining the
lines. The tide is surging, white caps on every wave.

58 INT: TINY CABIN, THE MOTOR YACHT *SALAMA* - NIGHT 9 (3.00AM) 58

OOV: Rifle fire in town.

Redemption wakes wrapped in the quilt. Her small cabin rocks
violently. She peers through a porthole then grabs her *kanga*.

59 INT/EXT: BULSARA FAMILY HOME, STONE TOWN - NIGHT 9 3.00AM 59

OOV: Rifle fire, bullets ricocheting and cries of distress.

Freddie runs out onto his balcony and looks down the coast to
see nothing but high seas. Lights go on in neighboring homes.

60 EXT: M.Y. *SALAMA* MOORED OFF STONE TOWN - NIGHT 9 (3.00AM) 60

Redemption emerges on deck. The *Salama* remains moored 150 yards
offshore but the Captain and sailor are leaning on the railings.
Lights flash on in town, casting reflections across dark water.

Redemption can't think why so many windows are lit up. Another
shot rings out, jarring her but not the Captain or sailor.

CAPTAIN

Probably a Hindu wedding or some
beach party. Kids letting off
firecrackers.

SAILOR

It'll be the annual crow shoot.

REDEMPTION

Isn't it too dark for shooting
birds?

Mervyn in a pyjama top and shorts sails towards them in his
14 foot sailing dinghy with his dog.

CAPTAIN

Hey, girl. You shouldn't be on deck. Get down below.

REDEMPTION

It's our neighbor, Mr Mervyn.

OOV: Shouts come from Darajani.

Mervyn comes alongside as Redemption returns to her cabin.

61 INT: TINY CABIN, THE MOTOR YACHT *SALAMA* - NIGHT 9 (3.30AM) 61

MUSIC over: 'Smoke Gets In Your Eyes' by The Planters (1956)

Redemption's finger traces Ari's handwriting on the stiff blue envelope. It isn't sealed. She eases out the letter.

Although signed and dated, the reference is short:

Please keep this girl safe. I want to find a way to marry her.

REDEMPTION

"I want to find a way to marry her."

Redemption folds the note carefully. She lies down but the ship rolls at anchor. She looks up, hearing unusual activity. Footsteps on deck gather speed.

62 INT/EXT: M.Y. *SALAMA* MOORED OFF TOWN QUAY - DAWN DAY 10 62

Redemption reaches the deck, fully dressed, to smell burning.

Dawn breaks through grey cloud as smoke rises to the west. Rolling waves crash on Stone Town's harbor wall.

OOV: White noise and crackle of Ship's radio being tuned in.

OOV RADIO NEWSCASTER

Insurgents have surrounded the police station.

The Captain and Mervyn lean over a ship-to-shore radio, looking grim. The dog lies at Mervyn's feet.

CAPTAIN

Is it a military coup?

MERVYN

We have no army.

Redemption avoids the dog to bring in a tray of coffee.

OOV RADIO NEWSCASTER

It is confirmed that rifle fire in the night instigated violence that is spreading through Stone Town. Businesses are being looted, warehouses burnt down causing widespread panic.

CAPTAIN

Who by? Who would do this?

MERVYN

I don't know, but the police station and its armory have fallen to insurgents brandishing spears and automobile springs. They shot a constable.

OOV: Cries of anguish from the town quay. Seabirds scream.

Redemption nips out on deck with her empty tray.

The *askari* (security guard) hails the yacht from the quay.

ASKARI

Salama ahoy! We need your help. Come for us. Hurry!

The Captain emerges on deck, joined by Mervyn.

REDEMPTION

He's a guard from the Residency. Can we rescue him?

63

EXT: BULSARA FAMILY HOME, STONE TOWN - MORNING - DAY 10 63

Freddie comes out onto the balcony in his shorts as two turbaned Indians on bikes ride past. They are shot and crash to the ground.

Bomi rushes out wearing no more than a *kikoi* (wrap).

BOMI

It's Sunday morning. They must have been going to church.

Freddie edges along the balcony to see what looks like a dead body on the beach attracting gulls.

The flock of seabirds rise as a blonde haired man races along the shore, glancing behind him in panic.

BOMI (CONT'D)

That's our Australian judge.

The Australian stops, looking seaward in desperation.

FREDDIE

Is he going to swim for it?

A rabble of aggressive men grab the Australian by the shoulders and march him up to the road, ignoring his cries.

OOV: Rifle fire ricochets off limestone walls.

BOMI

Mapinduzi (revolution). We're witnessing a revolution.

64

INT/EXT: M.Y. *SALAMA* MOORED OFF TOWN QUAY - DAWN DAY 10 64

Redemption rushes out of the galley to learn against rail.

MERVYN (O.S.)

We've got to get the women and children out.

REDEMPTION

What has Bago done?

The *Salama* bounces on the swell. The sky is cloudy, the sea green. Boats leave the harbor. Mervyn comes along the deck.

MERVYN

My wife and daughter!

A motorboat swings past them carrying Mervyn's wife Audrey, daughter Ann who spots Redemption near the galley door.

REDEMPTION

Aren't we leaving too?

MERVYN

Soon.

Redemption watches another launch pull alongside the *MY Salama*. Sultan Jamshid, his wife, two little girls, baby boy and nanny, elderly relatives and servants are helped aboard by the Sailor and Mervyn. The Sultan greets the Captain.

CAPTAIN

Your Majesty, the sea is high but we should be able to leave shortly.

The *askari* and a young British official dressed in white uniform hand a collection of shotguns up to the sailor and Mervyn. Redemption zips into the galley.

65 EXT: STREETS NEAR THE SULTAN'S PALACE, STONE TOWN - DAY 10 65

OOV: Rioting and volleys of automatic gunfire.

The Sultan's new red flag featuring a clove is lowered.

Bago drives his truck full of jeering youths armed with rifles along the quay where flames rise from a kiosk. Another is being doused with fuel. Three goats race along the beach.

66 INT/EXT: M.Y. SALAMA MOORED OFF TOWN QUAY - DAY 10 66

Redemption brings through a large tray with glasses of ginger tea and cake while Mervyn speaks into the ship's radio.

MERVYN

A rebel leader is demanding that
Sultan Jamshid should kill himself
and his offspring.

Redemption enters the state cabin to offer glasses of ginger tea to the Sultana. Her nanny and little girls are in shock.

CAPTAIN

It seems the Arab and Asian
communities are being targeted.
Anyone who has worked for the
Sultan or Colonial Office.

Redemption nearly drops her tray as she passes him.

REDEMPTION

What about the Parsees?

67 INT/EXT: BULSARA FAMILY HOME, STONE TOWN - MORNING - DAY 10 67

OOV: Rioting & volleys of automatic gunfire.

A black kite swoops past the Bulsara's balcony.

Freddie hears knocking and slips onto the balcony to see a donkey race down the street, pulling an empty cart.

OOV OKELLO

(original 1964 recording broadcast on Radio Zanzibar)
The Government is now run by us,
the Army.

(MORE)

OOV OKELLO (CONT'D)

It is up to every citizen, black,
brown or white, to obey orders.

He hears more knocking below on the front door.

Tarani, overheated and breathless carrying bags of equipment.

68

INT: BULSARA FAMILY HOME, STONE TOWN - DAY 10

68

OOV: Cries of distress & volleys of automatic gunfire cont...

Freddie unbolts the front door to let Tarani in. She squeezes her bags of medical equipment past his bike, spotting his transistor radio on the stairs to the flat.

FREDDIE

Tarani - are you okay?

TARANI

Could you get me some water? I'm gasping.

FREDDIE

Wait here. We've been up since 3.00am. Mum's all upset. Listen to this broadcast.

TARANI

The police should get things under control. The situation should quieten down, but Matron and I are terrified. They are out to get homosexuals.

FREDDIE

And Asians.

Freddie runs upstairs for water while Tarani turns up Radio Zanzibar and rests on the stairs.

OOV OKELLO

(original 1964 recording broadcast on Radio Zanzibar)

Should you be stubborn and disobey orders, I will take measures eighty-eight times stronger than at present.

Freddie reappears in a shirt with a tall glass of water.

FREDDIE

Communists must have taken over Radio Zanzibar, only that voice isn't Russian.

TARANI
He's East African.

FREDDIE
Speaking rubbish.

OOV OKELLO
(original 1964 recording broadcast on Radio Zanzibar)
Everyone must lay down his weapons,
come out and stand by the side of
the road, hands up, and as soon as
he sees a military vehicle, stop
it; he will be picked up by the
Army to whom he will tell where his
weapon is.

FREDDIE
How many are suffering?

TARANI
Odd - this Field Marshall is
disarming the rebels.

Bomi comes down the stairs.

BOMI
No way. He's disarming ordinary
people. It's his followers who are
tearing the town apart.

69 EXT: DOCTOR ARI'S SURGERY, STONE TOWN - DAY 10 69

Youths use metal pipes to prize open the surgery shutters.

FREDDIE (O.S.)
Why? Who would want to do that?

A cupboard door opens revealing Ruka looking for drugs.

70 EXT: ORIENTAL BAZAAR AND SHOPS, STONE TOWN - DAY 10 70

Bago reverses his rubbish truck up to the shop selling
ornamental daggers and blunderbusses. His sons shove weapons
onto the back. Others break into shops and pull out contents.

BOMI (O.S.)
They're vandals, running loose. All
the shops are being ripped apart.
Even the one selling needles.

Two rebels swathed in cartridge belts guard Radio Zanzibar watching a gang of ex-convicts break into the shops on either side. They wear rag headbands to grant them invincibility.

OOV OKELLO

(original 1964 recording broadcast on Radio Zanzibar)
 We, the Army, have the strength of
 ninety nine million, ninety nine
 thousand.

African men pull resistant Arab women out into the street and push them up against walls. The women freeze in terror.

FREDDIE (O.S.)

But it sounds as if the army are
 getting things under control.

The elderly tailor attempts to run down the street with his sewing machine under one arm. Ruka takes aim and fires the fishing spear at him. The spear hits the metal sewing machine which falls to the ground, annoying Ruka.

BOMI (O.S.)

Zanzibar has no army! This man's
 raving mad. These are the guys
 doing the looting.

Bago raids a beautiful shop full of cut glass and mirrors, stuffing jewelry into his own pockets while a youth smashes anything that can't be removed by others pillaging valuables.

OOV OKELLO

(original 1964 recording broadcast on Radio Zanzibar)
 The Government, which was brought
 to an end the day before yesterday,
 was a Government of hypocrites and
 robbers, cursed and wicked people.

71 INT: BULSAR FAMILY HOME, STONE TOWN - DAY 10

71

OOV: Sounds of rioting over radio broadcast cont...

The Bulsara family are gathered around the radio. The stamp album and Scrabble game lie on the table.

FREDDIE

What's his problem?

TARANI

Who knows?

FREDDIE

Is this the leader of one of the socialist parties?

BOMI

Karume? He's is not on the island. Okello has taken over. His men are monsters.

TARANI

Molly is admitting women who've been violated and left for dead. She's desperate to get Ari back.

FREDDIE

Would a doctor be at risk?

TARANI

I've got to get these syringe needles to the hospital before things deteriorate. So many are critically injured. Can I use your bike?

BOMI

You can't possibly go out.

72

INT/EXT: M.Y. SALAMA MOORED OFF TOWN QUAY - DAY 10

72

REDEMPTION

Why are we still here?

SAILOR

The sea is too high for this yacht.

REDEMPTION

It's only fifty miles to Dar-es-Salaam.

Mervyn walks along the deck looking at a long bandage in the water, caught under the stern where the Sultan's flag flies.

SAILOR

The Captain has radioed the Sultan's ocean-going ship. It's coming over from Tanga on the mainland.

MERVYN

It's not just that. Some sort of rubbish has got wound around the propeller shaft. We're not going anywhere.

73 EXT: THE BAY OF GOATS, COAST OF ZANZIBAR - DAY 10 73

A *panga* (long bladed machete) swings from the Bago's fingers. Okello and his armed rebels herd about 60 Asian and Zanzibari Arab shopkeepers and businessmen into a blue bay.

Ruka uses the spear gun to force his Asian teacher and Omanis wearing long white robes into deeper water.

The sea water turns red with blood as the captives are hacked to death with *pangas*, some finished off with rifle fire before being left for the sharks.

74 EXT: BULSARA FAMILY HOME & STREETS OF STONE TOWN - DAY 10 74

OOV: Distant gunfire and jeering youths.

FREDDIE

It's quietened down a bit.

Freddie cycles out of Shangani Street with the medical bag. Tarani sits sidesaddle on the pillion holding another bag.

He swerves past overturned stalls, looted shops and a pile of burning copra, taking the route to school.

A brass bell rolls past musical instruments lying smashed in the bazaar where the tailor mourns his broken sewing machine.

A dog races in front of Freddie who just avoids a set of smashed 78 records lying with squashed tomatoes.

Armed rebels run over the Darajani Bridge.

Freddie cycles under the arch but is obstructed by a broken rickshaw and a steaming rubbish cart. A little girl hiding beneath it scurries away. A severed hand lies in the road.

Ari's open car, AR1, screeches up to the photographic studio where the mustached proprietor waits.

Freddie assumes Ari has returned, but Okello gets out of the passenger seat and strides into the studio, escorted by two rebel soldiers, while the driver opens the vehicle's hood.

Freddie decides to nip down an alley to avoid them.

75 EXT/INT: ARI'S FAMILY HOUSE, STONE TOWN - DAY 10 75

It gets quieter as Freddie and Tarani cycle down the alley past a smoking house. She gets him to back-up.

TARANI

That's Ari's family home.

Freddie and Tarani peer inside the courtyard to see a smashed urn and burning papers. Books, photographs and paintings are flung from upper rooms over a balustrade and onto the fire.

FREDDIE

What a beautiful place.

TARANI

Gifted to his grandfather by a grateful Sultan. That amphora is Roman.

FREDDIE

Are those Ari's research notes?

TARANI

In specialized tropical medicine. His clinical findings and photographs. All his books and family paintings. They must be out to kill him, along with the royal family.

A YOUTH runs down the stone staircase into the courtyard.

76

EXT: ALLEYS AND STREETS OF STONE TOWN - DAY 10

76

Freddie stands on his pedals to leave at speed, taking Tarani past looted shops as the youth chases them down the alley.

A terrified woman in a *bui-bui* runs out in front of them but Freddie turns right, and cycles towards the Sultan's Palace where the flag of the Revolutionary Council now flies.

TARANI

The white stripe is for harmony.

77

EXT/INT: CABIN & DECK OF M.Y. SALAMA MOORED - DAY 10

77

Redemption looks out of the galley as the *askari* and Mervyn climb into a motorboat where the Sultan and his family wait.

REDEMPTION

Am I to be left here?

The sailor catches her arm.

SAILOR

No, the Sultana wants you to cook
aboard the *Seyyid Khalifa*.

Redemption looks up to see the Captain on deck.

CAPTAIN

Think yourself fortunate.

REDEMPTION

I must fetch my bedroll.

CAPTAIN

No time!

Redemption grabs her bag and is helped into the arms of the
askari on the motorboat before it zooms towards the harbor.

78

EXT: ONE COCONUT TREE HOSPITAL, STONE TOWN - DAY 10

78

The wounded queue outside the hospital gates. Nuns acting as
security guards recognize Tarani and let Freddie cycle in.

TARANI

Most of these patients originate
from the Persian Gulf. The rebels
seem to have gone for anyone with
an education.

Tarani dismounts and leads Freddie down a covered walkway
where patients in triage sip water or moan.

FREDDIE

Do village people believe in modern
medicine?

TARANI

They can't afford it.

FREDDIE

No wonder they turn to Communism.
Redemption said her aunt wanted to
use rose thorns to stitch up her
own daughter.

TARANI

Ari exhausted himself treating her.
He was paid in dried fish and
coconuts.

79

INT: ONE COCONUT TREE HOSPITAL, STONE TOWN - DAY 10

79

Freddie and Tarani enter a crowded ward where nuns are treating patients. Molly bandages a Zanzibari Arab's head.

MOLLY

Thank God you're safe. What's it like out there?

TARANI

Distressing.

MOLLY

This man tells me they are rounding up all men between the ages of eighteen and twenty-five. He means the Omanis and Asians.

Tarani glances at Freddie assuming he is over eighteen.

FREDDIE

What for?

MOLLY

No idea. Forced labour, I imagine. You'll have to comply, Freddie.

FREDDIE

I'm still seventeen.

TARANI

Can he help here?

MOLLY

Certainly. Rani, can you take over and bandage over this poor man's face.

TARANI

What kind of injury does he have?

MOLLY

He doesn't. We need to hide his identity. He was a member of the ruling party. Minister of Education.

African rebels in blood-stained clothes, armed with police rifles, stride down the covered way and enter the ward, looking for Arabs & Asians. Freddie nips behind a curtain.

A rebel shoves Tarani aside and pulls back a patient's sheets, then yanks down the curtain next to Freddie.

Molly drops an enamel bowl on the floor to distract him.

80

EXT/INT: SEYYID KHALIFA, A SHIP AT THE QUAY - DAY 10

80

OOV: Cries of angst as rifle fire rings out.

Redemption's POV from the gangway: Smoke hangs over Darajani as the Sultan's family are joined by Zanzibaris and their terrified children who press towards the *Seyyid Khalifa*.

An Omani gentleman who was at the CJ's party openly bribes a steward to allow his elderly parents aboard.

Redemption slips behind the Sultan's nanny and little girls.

ARI (V.O.)

Tell them you're good in a crisis.

Redemption edges along the deck to the galley where she is met by a sweating Comorian CHEF and his KITCHEN ASSISTANT.

REDEMPTION (V.O.)

How do you know I'd be good in a crisis?

REDEMPTION

Can I help?

CHEF

You? We're about to be overrun by assassins. They've let the prisoners out of jail. Convicts.

The chef paces up and down, only stopping to drink water.

OOV OKELLO

(original 1964 recording broadcast on Radio Zanzibar)

I want Hilali to hang himself. He must first kill all his children by slashing them. I have no mercy. I, the Field Marshal, want to destroy that place completely.

REDEMPTION

Can I make curry for you?

CHEF

What with?

REDEMPTION

Anything. You won't be disappointed.

CHEF

I hope not.

OOV: SAILORS call, engines throb and chains rattle as the ship leaves the quay. Townspeople wail from the shore.

Redemption heaves a massive saucepan onto the stove.

81

INT: ONE COCONUT TREE HOSPITAL, STONE TOWN - DAY 10

81

Freddie helps Tarani change bloody sheets. He's wearing a white vest and rather tight white trousers.

FREDDIE

Sorry about my clothes. I'm growing out of them.

TARANI

You need to look distinctive if you are going to be a singer.

FREDDIE

One who can find nothing to wear but a vest?

TARANI

A suit and tie must get terribly hot.

A nun brings in a weeping female patient and her mother.

FREDDIE

There so are many women here.

Tarani slams down a boiled metal speculum.

TARANI

Revolution is all about dominance.

FREDDIE

Isn't it about challenging political authority?

TARANI

It's a bit more than that. Molly and I only survive because we live here at the hospital. Zanzibar used to give me freedom to be me, but not anymore.

FREDDIE

Will you return to Ceylon?

Freddie begins to tune into Radio Zanzibar.

TARANI

It's difficult being mixed-race.
Here it was fine. I'm not going to
be able to wear what I like or
drive a car there.

OOV OKELLO

(original 1964 recording broadcast on Radio Zanzibar)

I have arms which can completely
destroy Zanzibar and Pemba. I can
use these arms without regret. I do
not want any captives. I have no
alternative but to use my forces
against any person who fails to
comply with my previous orders.

Molly helps a short, male patient into a chair.

MOLLY

The man's clearly mad.

TARANI

How can someone so young possibly
be a Field Marshall? How has he
whipped up a following?

Freddie absorbs this but continues making up a bed with clean
sheets. The patient glances around as Molly leaves.

OOV OKELLO

(original 1964 recording broadcast on Radio Zanzibar)

Here is the Field Marshal of
Zanzibar and Pemba. When I say
anything I neither intend it as a
threat; nor do I hesitate to take
action.

Freddie helps the patient from chair to bed, realizing it is
Abdul, his face bruised and terribly wounded.

FREDDIE

Abdul? Sir, I'm so sorry! What
happened?

ABDUL

I couldn't stop them.

OOV OKELLO

(original 1964 recording broadcast on Radio Zanzibar)

I am thinking of going to Mtendeni to destroy it if the people there do not obey orders. After forty minutes I am coming to finish you off, especially the Comorians.

ABDUL

Did Redemption get away?

FREDDIE

Yes, but hundreds must have been killed. I'm terrified they'll come for Dad. They've closed his office.

TARANI

Will they know his address?

FREDDIE

Ruka does.

82

INT/EXT: SEYYID KHALIFA, GALLEY, AT SEA - DAY 10

82

Redemption is dishing up bowls of onion and mango curry when the ship swings north. The *askari* comes to collect trays.

OOV OKELLO

(original 1964 recording broadcast on Radio Zanzibar)

I will pass through the place in my car flying my own pennant. I want to see all the men, women and children bow their heads to the ground with their arms folded. If they fail to do this at Mtendeni, I will destroy all the houses. To all Arab youths living in Malindi.

ASKARI

Malindi in Kenya?

REDEMPTION

Malindi near Stone Town. My friend Omar lives there.

OOV OKELLO

(original 1964 recording broadcast on Radio Zanzibar)

I want to see everyone stripped to his underpants and lying down.

ASKARI

Where's the chef?

REDEMPTION

In his cabin. He's gone down with malaria.

ASKARI

Can you make *chapatis*?

REDEMPTION

Why have we swung north?

ASKARI

The Sultan's decided to go to Mombasa.

REDEMPTION

Mombasa? It's miles away.

ASKARI

His family once had a concession to territory along the Kenyan coast.

Redemption nips out to see they are motoring north.

REDEMPTION

But I need to reach Dar-es-Salaam, to the south.

ASKARI

Just be grateful you're out of Zanzibar.

83 EXT: SEYYID KHALIFA, SHIP AT SEA - EVENING DAY 10 83

The *Seyyid Khalifa* motors up the palm-fringed coast of Tanganyika leaving Zanzibar in the distance.

84 INT/EXT: SEYYID KHALIFA, STATE CABIN, AT SEA - NIGHT 10 84

The Sultan and Sultana are in deep discussion with Mervyn, as the *askari* lays the Captain's table and Redemption brings in *sambals* to serve with rice and curry.

85 EXT: BAOBAB TREE DETENTION COMPOUND, STONE TOWN DAY 11 85

A soldier in Cuban fatigues lounges with a police rifle across his shoulders and hooked over his wrists. African rebels smoke roll-ups, cleaning their *pangas*.

Ex-convicts herd Omar, Jim and schoolboys from Bago's truck into a compound to join shopkeepers under a baobab tree.

Okello and Bago watch from AR1, where Ruka stands over a machine gun now mounted on the back.

Rebels force Zanzibari Arabs, Omanis, Iranians, Asians and Comorians wearing *kanzus* with *kofia* hats into the compound. Three young Asians wear nothing but swimming trunks.

JIM

Ghosts live in these trees.

Jim glances back at Ruka. Omar looks away.

OMAR

Have you seen Freddie?

JIM

No, but he's younger than us.

OMAR

Will that matter?

86

INT: BULSARA FAMILY HOME, STONE TOWN - DAY 11

86

The ceiling fan is still. Freddie, in a vest, jots down lyrics in the gloom while Kashmira plays with Scrabble letters, spelling out their names: FREDDIE and KASH

He starts singing, quietly: 'You'll never know' by the Planters (1956)

JER

Operator? Operator?

Jer, with the phone receiver to her ear, taps the knobs, glancing at their cat. A wall clock ticks.

JER (CONT'D)

The telephone line is dead.

Freddie opens the black piano to reveal the keyboard but catches Jer's eye. He daren't risk playing.

Jer clicks the light switch. There is no electricity.

FREDDIE

How will the Americans cope?

Jer moves to peer through the shuttered window.

JER

They'll be evacuated, but no one is going to come for us.

FREDDIE

Why does Okello want to kill the Sultan?

JER

Jealousy? I don't know. It's not as if he's self-appointed. Everyone loved his old father. It's good to have a constitutional monarch, a figurehead. They raise funds to build schools, free up ministers' time, represent us overseas.

FREDDIE

What'll happen at the fire temple?

Bomi bursts in clutching the ornamental saber in his hand.

BOMI

Our bank account has been frozen along with my pension. Even your mother's Post Office Savings.

JER

Everything?

BOMI

If this coup isn't brought under control, the economy, the whole infrastructure of the islands will be shattered. It'll be years before tourists return.

FREDDIE

Men want their own small-holdings.

BOMI

For their women to work. Three-acre plots are never going to generate a revenue.

FREDDIE

Won't they go on exporting cloves?

BOMI

Possibly, but what about imports? Who will have the capital to bring in fuel or machinery? Will anyone keep water supplies going?

JER

We need to get out of here.

BOMI

How?

FREDDIE

By sea?

BOMI

We might be able to charter a dhow,
but then what?

FREDDIE

Can't we fly to the United Kingdom?

BOMI

With no money?

FREDDIE

Sell my stamp album. We'll all
help. We'll do it. We can begin
again.

BOMI

Your mother... we know no one
there. We'd be insignificant. How
would we move about socially? There
is no way we could afford help in
the house. I may not even be able
to find suitable work.

FREDDIE

I can wash dishes. We'll pull
together. It'll be alright.

JER

Darling boy, you need an education.
To gain qualifications.

KASHMIRA

What about our cat?

Freddie peers through the shutters as armed rebels drive up
in AR1. Ruka jumps out wearing a leather jacket and
sunglasses and looks up at the flat.

FREDDIE

That's the doctor's car. And Ruka.

There's a cry from the driver. Ruka leaps back in the car
which roars away. Jer scoops up the cat.

BOMI

We must strengthen out integrity.

JER

We must find somewhere to go.

FREDDIE

Mombasa?

87 EXT: DECK OF *SEYYID KHALIFA*, MOMBASA - DAY 11

87

OOV: A call to prayer rings out.

A bottle floats past detritus as the *askari* chucks washing up water from the *Seyyid Khalifa* moored below the Customs House.

Redemption looks up at the walls of Fort Jesus.

REDEMPTION

Are we not allowed off the ship?

ASKARI

Not even to buy provisions.

REDEMPTION

What will His Majesty do?

Mervyn comes along the gangway.

MERVYN

Do you have enough victuals for the voyage back to Dar-es-Salaam? The crew are getting anxious.

REDEMPTION

We'll have to put out fishing lines.

A dhow sails through Mombasa Old Port to join others at sea.

88 EXT/INT: BULSARA FAMILY HOME, STONE TOWN - NIGHT 11

88

Bomi stands on his balcony looking at the moon.

Freddie sings 'All My Loving' The Beatles (1962)

Jer places a bowl of rice on the candle lit table and opens the jar of pickled mangos labeled in Redemption's writing.

Kashmira closes the stamp album and looks up at Freddie who sees how short of food they are.

FREDDIE

And hope my dreams will come true.

As Bomi comes in from the balcony, Freddie kisses his mother on the cheek, picks up her string shopping bag and exits.

89 EXT: BULSARA FAMILY HOME & STREETS STONE TOWN - NIGHT 11 89

Cont... 'All My Loving' The Beatles (1962)

Freddie pushes his bike out of the door, the string bag over his shoulder and cycles down the street gathering speed.

The photographic studio is unscathed. He cycles past a burnt out carpentry workshop and negotiates detritus in the maze of alleyways until he halts abruptly and dismounts.

Freddie wheels his bike into the courtyard of Ari's house and through an open door to a high ceilinged kitchen. An empty fridge hangs open but coconuts are piled in one corner.

A door creaks open as Freddie packs coconuts into his bag. He looks up to see the shadow of youth standing in the doorway.

It's Omar in his underpants. They run together and embrace. Omar is bleeding from a *panga* wound across his arm and chest.

FREDDIE

Omar!

OMAR

They've got Jim.

FREDDIE

We must get you to hospital.

OMAR

Whatever happens, don't let them force you to work in the plantations.

90 INT/EXT: SEYYID KHALIFA, STATE CABIN, MOMBASA - DAY 12 90

MUSIC OVER cont... Montage of activity onboard ship.

The *askari* collects small bottles of tomato juice from the bar as the Sultan sees his wife weep as they leave Mombasa.

On a lower deck, Mervyn sorts out sea fishing rods.

91 INT/EXT: SEYYID KHALIFA, GALLEY, MOMBASA - DAY 12 91

MUSIC OVER cont... Montage of activity onboard ship.

Chopped onions and carrots sizzle in a vast pot of hot oil. Redemption adds tomato juice from bottles the *askari* opens.

Mervyn staggers into the galley with a writhing tuna.

MERVYN

The Royal Family are seeking clearance to fly to Oman from Dar-es-Saalam.

Redemption doesn't quite know how to handle the fish.

92

INT/EXT: BULSARA FAMILY HOME, STONE TOWN - DAY 12

92

OOV OKELLO

(original 1964 recording broadcast on Radio Zanzibar)

...his sentence will be execution (disturbance) ...with no right of appeal. Salim of Kengeja will also be executed. If he likes he can execute himself. I will execute him in public by a firing squad or burn him with oil. The acts these persons committed have been discovered and we have C.I.D. evidence against them.

Jer rocks her little girl, listening to the wireless while Bomi grapples to make a word on a fresh Scrabble board.

Freddie has his letters but flicks through a British fashion magazine, doodling in his notebook of song lyrics.

Bomi sets down letters to make the 7 letter word FORGIVE.

Freddie adds the letter M. (It reads FORGIVE ME)

Bomi looks at his son.

OOV: Loud knocking on the front door.

Bomi moves to check the shutters are closed.

BOMI

Odd. The wind's dropped.

Bomi peers through the shutters to look down on Ruka standing outside. He steps back, wondering how they can hide.

Freddie rises, goes out onto the balcony and calls down.

FREDDIE

Ruka?

Ruka removes his new sunglasses.

RUKA
We're after your father.

FREDDIE
Bomi Bulsara?

RUKA
He hasn't turned up at work.

FREDDIE
Hang on.

Jer watches Freddie race past, catching the edge of the Scrabble board and scattering letters that Bomi has just added as he runs out.

BOMI
Where are you going?

Freddie leaps down the stairs to open the front door.

FREDDIE
Agricultural labour would be too much for Dad. Take me.

RUKA
A skinny kid like you? Your father must return to his office.

FREDDIE
I suppose they want to chop his head off too.

Ruka fiddles with his sunglasses.

RUKA
Well, you see... It's... no one working for the state is able to access their own wages or set up the payroll. They need him back so they can all get paid.

FREDDIE
Oh, they do, do they? What's there left to buy?

RUKA
Don't worry. The women are still collecting seafood.

FREDDIE

How is 'the state' to acquire money if there are no businesses left to pay rates or taxes?

RUKA

It'll be okay. There'll be money from confiscations. Baba Karume, the leader of the People's Party has arrived. He's doing away with the rickshaws.

FREDDIE

Rickshaws? I thought he was pro-China.

RUKA

He says everyone who worked for the Sultan is locked up at the Residency for their own safety. They went there of their own accord.

FREDDIE

What about the Americans?

RUKA

Project Mercury was a threat to national security.

FREDDIE

You've been listening to lies and empty promises.

RUKA

You're the one who keeps saying we should break out.

FREDDIE

What are you getting out of all this?

93

INT/EXT: SEYYID KHALIFA, GALLEY AREA, AT SEA - DAY 12

93

Redemption is making tuna kedgeree when the ship jerks. She has to catch a bowl of okra sliding off the counter.

OOV: Shouts from sailors and heavy feet running on deck.

The *askari* runs into the galley and leans against the door.

REDEMPTION

What's happening?

OOV: Someone thumps on the door and tries to open it.

ASKARI

A mutiny has broken out!

The askari throws his weight against the door and bolts it.

REDEMPTION

A mutiny?

ASKARI

The crew are taking us back to Zanzibar. Anyone who worked for the Sultan is to be charged as enemies of the state.

REDEMPTION

Didn't Karume work for the Sultan?

ASKARI

Do you want to die?

REDEMPTION

We're still traveling south.

ASKARI

The Captain must have locked the doors to the upper deck.

REDEMPTION

I can try something else.

94

INT/EXT: ZANZIBAR INTERNATIONAL AIRPORT - DAY 12

94

Ari descends from a plane laden with bags. Other passengers are all men: Cuban, Chinese and Russians, with suited Tanganyikans and a Pathe News crew from the UK.

Ari emerges from Passport Control to be stopped by two rebel guards who point to a table where he places his bags.

ARI

Is this what Independence looks like?

One guard shakes his medical supplies onto the dirty floor. Ari grabs his new stethoscope.

ARI (CONT'D)

I'm a doctor, needing to return to my patients.

The other guard steps on a pack of glass eye drops.

ARI (CONT'D)

These are clinical supplies for the hospital. Don't any of your colleagues need treatment? Are none of your wives expecting babies?

95 INT/EXT: THE *SEYYID KHALIFA*, GALLEY AREA, AT SEA - DAY 12 95

The *Seyyid Khalifa* motors down the river mouth to Dar-es-Salaam in evening light but is greeted by a jeering crowd.

ASKARI

Dar-es-Salaam. The Saturday night crowd is celebrating Eid.

Redemption peers out. *Eid al-Fitr* celebrations are in full swing, with groups of young men running about, showing off.

ASKARI (CONT'D)

That mulligatawny soup you made has given the crew acute stomach pain. No one is permitted to leave ship.

REDEMPTION

Will the Sultan be able to get his family to the Oman?

ASKARI

No, they are flying to a place called Manchester.

96 INT: ONE COCONUT TREE HOSPITAL, STONE TOWN - DAY 12 96

Syringe needles boil. Tarani, in her white uniform, lays out sterilized metal syringes in an enamel dish.

Tarani looks up to see Ari approach with his bags.

TARANI

Ari. How did you get back?

ARI

I somehow managed to get through the airport with this.

He places his bags of medical supplies on a table. Tarani begins sorting medication.

ARI (CONT'D)

I flew in with a load of Chinese politicians on the first plane available. It's obvious they see Zanzibar as the gateway to Africa.

TARANI

As did our forefathers.
Sorry, I don't mean to snap. This heat makes one irritable.

ARI

Are things improving yet?

Ari rolls up his sleeves to wash his hands in a basin but no water comes out of the taps. Tarani brings him the hot salt water her syringes were boiled in.

TARANI

It's getting worse - careful, the drains are blocked. So many women have been violated. They're terrified of being spurned by their families and yet have no brothers left. So many have been killed. It's pitiful. What if we get an outbreak of cholera?

97 INT/EXT: SEYYID KHALIFA, GALLEY, DAR-ES-SALAAM - DAWN 13 97

A crewman onboard looks out over the murky river as the sun rises. All is quiet but he is nauseous with a bad stomach.

Redemption clasps her bag and creeps along the deck.

OOV: A dog barks in town.

The crewman vomits over the side. Redemption walks down the gangway as if she is going to buy bread.

OOV: Bells of St Joseph's Cathedral begin to toll.

The sick crewman pulls himself upright, wiping his mouth with one hand and looks around, still feeling queasy.

Redemption slips out of sight behind a kiosk. She waits, looking up at the tower of the cathedral as the bells ring.

The crewman turns to camera and staggers off looking for water as Redemption walks into town.

98 INT: ST JOSEPH'S CATHEDRAL, DAR-ES-SALAAM - DAWN 13 98

Redemption creeps into the cathedral. It's Sunday. A curate gathers a robed African choir who begin to rehearse.

Redemption checks the time on her watch, hoping Ari will come. She slips into a pew at the back, lays down her bag and checks her few shillings having no idea what to do next.

ARI (V.O.)

This is where I bring my troubles.

Redemption gazes at a depiction of seraphim. Safe at last but exhausted, she exhales in relief and closes her eyes.

99 INT: ONE COCONUT TREE HOSPITAL, STONE TOWN - DAY 13 99

A mop hits salt water in a bucket.

Freddie is in a tight vest, washing blood from the floor. He looks up to see Ari approach wearing his new stethoscope.

FREDDIE

Doctor! Are you okay?

ARI

Freddie? Freddie Bulsara?
I've just seen your father. He insists I come to live at your place.

FREDDIE

We have your coconuts and dried fish but not much else. Have you been home? We... It's really good to see you. Matron says the pregnant women are 'going over term'.

ARI

Freddie, how many have died?

FREDDIE

Okello claimed thirteen thousand, but Dad says it can't be that many. He thinks it's more like six thousand, hopefully less but it's been horrific. Tarani says nine men were thrown down a well in one village.

ARI

Have you seen Redemption?

100 INT: ST JOSEPH'S CATHEDRAL, DAR-ES-SALAAM - DAY 13 100

Redemption wakes with a start. The church service is ending.

The African choir sing as the congregation begin to leave.
Redemption prays in her pew, gaining inspiration.

ARI (V.O.)

It's getting dangerous in Dar-es-Salaam too. I just hope any riots there can be quelled.

Redemption rises as the curate passes her.

REDEMPTION

Excuse me, sir. Can you tell me the way to St Joseph's Hospital?

101 INT/EXT: ONE COCONUT TREE HOSPITAL, STONE TOWN - DAY 13 101

Freddie carries Thermos flasks past nuns tending post-op patients lined up along the open walkway. He finds Omar recovering from surgery with a bandaged chest and forearm.

FREDDIE

Omar! They saved your arm?

OMAR

All sewn up but throbbing. They've run out of pain-killers. Do you have anything to eat?

FREDDIE

Drink this. It's made from powdered milk, supplied by the Red Cross. It's about all we have.

Freddie carefully pours hot milk into the cup screwed to the top of a 1960's Thermos and helps Omar to sip it.

OMAR

What have you been up to?

FREDDIE

Watching sharks. They're swimming off our beach.

OMAR

Tidying up dead bodies chucked in the sea.

FREDDIE

Who make up the rebel forces?

OMAR

Dock workers and homeless men
who've never been to school. Most
of them don't know their own date
of birth. They were joined by
outsiders and whipped up by the
excitement. Others waded in.

Omar lifts up his injured arm.

FREDDIE

I'm going to find Ruka.

102

EXT: SANDY PLOT OF COCONUT TREES, ZANZIBAR - DAY 13

102

Aerial shot of elongated shadows as Freddie cycles behind
Ruka, urging him past line after line of coconut palms.

FREDDIE

Come on, Ruka! Ride that flash
bike. Where is it? I want to see
this wealth of yours.

Ruka has a shiny new Chinese bike. He reaches a culvert and
stops. Freddie flings his old bike on sandy ground, wheels
spinning under shadows of coconut palms.

FREDDIE (CONT'D)

Show me. Where's your plot?

RUKA

Here.

Ruka takes off his sunglasses to see he's been rewarded with
a flat inland plot growing nothing but spindly coconut trees.

FREDDIE

What are you going to grow? Do you
know how to manage a coconut
plantation?

RUKA

Someone else will work it for me.

FREDDIE

Who? Your wife? Is this where you
are going to bring your little
cousin? Where is she going to
collect water? Did you sell your
friends into slavery for this?

Freddie grabs Ruka and spins him around.

And a Chinese bike?

RUKA

They said I had potential.

FREDDIE

Did you think they would give you a post in the new government?

RUKA

They let me drive a car.

FREDDIE

And wreck the clinic? Who is going to sort out your granny's toothache if you've murdered the dentist? Where will your father go when he gets short-sighted? What will you do with no cinema or concert hall? Everything's been destroyed.

RUKA

We'll all be equal, free of oppression.

FREDDIE

Queuing for food with Russians and Chinese dictating prices?

RUKA

That's a short term thing.

FREDDIE

I think you'll find 'some people are more equal than others.'

RUKA

They're nationalizing property for the benefit of the people.

FREDDIE

"Benefits for the masses?" Come on. Don't you see? They're just wanting to expand into Africa. Ruka, you were once free to sail where you liked, fish whenever you felt inclined. They are going to introduce regulations.

RUKA

Only quotas. They're bringing imports. Great stuff. I can make money trading.

FREDDIE

What? Corrugated iron sheeting and plastic teapots? Are you going to be selling nylon fishing nets?

RUKA

Yeah, sure.

FREDDIE

What will that do to the fish? To life here on the islands?

Ruka's eyes fill with tears, but he lashes out.

RUKA

You're always saying we need to move on.

FREDDIE

What was it Ruka? Why did you join those men?

Ruka stands staring at Freddie, knowing he is right and starts to cry like a little boy.

RUKA

I didn't think it would get so rough. I'm sorry. I was looking for a way out. I didn't want to sit my exams. Didn't want to fail again.

FREDDIE

Come here.

Freddie catches Ruka as he drops to his knees gulping back remorse and regret. Freddie embraces him, stroking his hair.

103

EXT: ST JOSEPH'S HOSPITAL, DAR-ES-SALAAM - DAY 13

103

Redemption shoves a hand-drawn map into her bag and skips up the hospital steps, looking for Ari, only to meet CJ Knox walking down from the entrance.

CJ KNOX

Redemption! Thank Goodness you're safe.

REDEMPTION

I'm so sorry, sir.

CJ KNOX

Why?

REDEMPTION

I left your house without handing
in my notice, and let Ruka know you
were on leave.

CJ KNOX

That wasn't top secret.

REDEMPTION

The rebels got at your trainee.

CJ KNOX

Don't worry. He's being evacuated
with the last of the Americans.
Come and greet them. They're
bringing a trunk with my family
silver.

REDEMPTION

I wanted to see if Doctor Ari is
here at the hospital.

CJ KNOX

No chance.

A Land Rover approaches and pulls up below them.

CJ KNOX (CONT'D)

Ari's flown back to Zanzibar,
looking for some girl. Said he'd
made her a promise.

REDEMPTION

He's safe and well?

CJ KNOX

If idiotic. You're going to need
somewhere to stay. I've heard of a
job going at a girls' school.

REDEMPTION

Here in town?

CJ KNOX

Didn't you want to teach? Hop in. I
want to make sure you are safe and
secure...

104 EXT: BAOBAB TREE DETENTION COMPOUND - EVENING 13

104

CJ KNOX (V.O.)

It's said that hippo are the most dangerous animals in Africa but it's not true. Men can be worse.

Bago approaches the detention camp where young men sit in lines or queue for a latrine at the end of their day's work.

BAGO

We need more volunteers. Where's that boy Ruka? I want him on a tighter leash.

105 EXT: STRIP OF SANDY COAST, STONE TOWN - EVENING 13

105

Ruka rides his shiny new Chinese bike along a beach at the water's edge, spray catching the last rays of sunlight.

Freddie stands on his pedals of his old bike to overtake him but veers off towards his home on Shangani Street.

106 EXT: BAOBAB DETENTION COMPOUND - EVENING 13

106

BAGO

Hey! Come here you. I don't like shirkers. You're here to dig the ground.

Bago clips Jim's ears before pushing him against a post. Jim falls and is left to be kicked by one of Bago's young sons.

Ruka cycles up to the gate drenched in seawater. He comes to an abrupt halt as Bago walks towards him smirking.

BAGO (CONT'D)

Where's that Parsee friend of yours, Ruka? The boy I saw taking my niece out to the Sultan's yacht?

RUKA

You can keep this stuff. I've had enough. I'm not a murderer.

Ruka drops his new bike, shoves his sunglasses and jacket at Bago, and runs to Jim's aid, pushing away Bago's young son.

RUKA (CONT'D)

Jim! You're coming with me.

JIM

Why?

RUKA

I didn't think it would turn out like this.

BAGO

Have you seen that girl, Redemption? I've got plans for her.

107 EXT: JANGWANI GIRLS SCHOOL, DAR-ES-SALAAM - EVENING 14 107

Redemption waves to CJ Knox and his trainee as the now laden Land Rover drops her off outside a girls' school basked in golden evening light and framed by flowering trees.

She takes a moment to breath in the scent of jasmine, nods to a uniformed security guard, and walks through a high gate into beautiful gardens on her way to a new job.

108 INT/EXT: BULSARA FAMILY HOME, STONE TOWN - NIGHT 14 108

Freddie closes the lid of the black upright piano, grabs his satchel, runs past the Scrabble board and onto the balcony.

A full moon shines over the sea. He looks along Shangani Street to see Ruka driving up in a battered AR1.

Jer waits outside her front door with two suitcases as Bomi fusses with door keys. Kashmira has the cat in her arms.

BOMI

Can we trust you?

RUKA

We have this one chance.
I'm risking it for Freddie.

BOMI

You mean, his talent can't be lost to some idiot with a fishing spear?

Ari runs towards them and diffuses the stand-off by shaking hands with Bomi. Freddie swings out of the front door with his satchel and starts to load the vehicle with Ruka.

ARI

I wanted to say goodbye - and thank you for letting me use your home.

BOMI

Will you remain on Zanzibar long?

ARI

It depends when I can persuade Tarani and Molly to leave. We don't want to abandon our patients, but I've lost everything else.

BOMI

You understand my conundrum? I cannot work for a hypocritical regime led by some narcissist who wants to be a radio presenter.

FREDDIE

We must go, Dad.

JER

Wait!

Jer runs back up the stairs to the apartment.

ARI

Take this. You may need it.

FREDDIE

An engagement ring?

ARI

I bought it for Redemption - but I don't think she wants to get married.

FREDDIE

She does, just not to her uncle or some mad man. Did you know she came here to escape her granny's plans to sell her off to the highest bidder?

ARI

She's a brave girl.

Ari closes his eyes in relief. Freddie hands him the cat.

Ruka wraps a cloth around his head to disguise himself.

Bomi climbs into the vehicle. Freddie helps Kashmira. Jer runs up clutching Freddie's stamp album, his notebook stuffed with sheets of paper and covered in graphic drawings.

JER

Freddie's lyrics.

RUKA

Quick, we don't have long.

Bomi hands Ari his keys as Freddie pulls Jer into the car that turns towards the sea, leaving Ari to realise what's happened to his car now barely recognizable as his.

ARI

Agh. Isn't that my car?

Ari can only watch as Ruka crunches the gears and speeds off.

109 EXT: LOW TIDE, HARBOUR, STONE TOWN, ZANZIBAR - NIGHT 14 109

MUSIC OVER: 'The Great Pretender' (Mercury Records 1955).

Ruka swerves, driving Bomi, Jer, Freddie and Kashmira along the coast of Stone Town in AR1, dodging beached boats.

Ruka screeches past the quay where dhows bob on moorings.

Bomi holds on tight as the car plunges through water. He looks up at the House of Wonders.

Ruka swerves past the Sultan's Palace now scarred with bullet holes. Everyone ducks as he drives beneath a mooring line.

They drive up a launch ramp to see Bago by his truck parked outside Radio Zanzibar with a Chinese comrade and two rebels.

Bago spots AR1, flings up one arm in command, and hauls himself into his cab intending to give chase.

BAGO

Go!

110 EXT: LAW COURTS, HOSPITAL & SAILING CLUB JETTY - NIGHT 14 110

MUSIC OVER CONT: 'I want to break free' Queen (1984)

Freddie looks back as they pass St Joseph's School and the law courts with the large clock hanging over the street. He glances at Bomi and Jer who are leaving all they hold dear.

They pass patients with relatives queuing outside One Coconut Tree Hospital. The headlights illuminate their white cloth.

FREDDIE

Why are they all wearing strips of white cloth?

RUKA

It's a sign they've surrendered to
the Revolutionary Council.

BOMI

Sorry, but we don't compromise. I
won't wear one.

Freddie arches back his head to see palms framing the moon.

Ruka throws the car to the right and drives straight onto the
jetty of the sailing club.

JER

Where are we going?

The sea is calm with a soft breeze from the north east.

BOMI

Oh, no!

Jim hoists the sail of a modern 14' dinghy profiled against
the moon. Omar, bandaged, waits in another, its sail flapping
in the wind. The word *MERCURY* is written across the stern.

FREDDIE

These were brought by Project
Mercury.

111 INT/EXT: CJ KNOX'S RESIDENCE - DAY 15 111

Underwater, young sharks swim around the jetty, brushing past
rubbish illuminated by shafts of sunlight.

Tilt up from beneath the water to an establishing shot of the
CJ's Residence framed by bobbing trash. A white cat walks
along veranda rail looking up at sea gulls.

Inside, Bago is taking possession of the house, noting the
light fittings and pulling out a seat at a desk.

Beauty dumps gardening tools on the dining room table and
starts dragging furniture about whilst her eldest son fiddles
with the record player and younger boys run around.

Imogen walks out onto the balcony with an armful of shells
and looks towards the mainland. She has recovered.

112 EXT: PALM FRINGED BEACH NEAR DAR-ES-SALAAM - DAY 16 112

Freddie is drawing intricate designs in white coral sand.

He gazes out across the beach to see a girl in the distance, strolling along the shore near Dar-es-Salaam.

Wind catches Redemption's new dress. Her hair is plaited and she wears a little make up with gold earrings glinting.

FREDDIE

Hi there! You are looking very elegant. An independent woman in an independent nation.

REDEMPTION

What are you doing here?

FREDDIE

Freaking out. We left in a hurry, like really a hurry.

Freddie fiddles with a sea shell, remembering friends.

REDEMPTION

How did you get across?

FREDDIE

Don't even ask. Ruka set it up.

REDEMPTION

Are you living here now?

FREDDIE

One of my uncles has a house down the road but we're off to the U.K.

REDEMPTION

By ship?

FREDDIE

Aeroplane.

REDEMPTION

How come?

FREDDIE

We have British passports, thanks to Dad's job. Mum is apprehensive, but it'll be an adventure. I've always wanted to go.

REDEMPTION

What will you do?

FREDDIE

Art college, I hope. Thought I might design some trendy clothes and get some decent shoes. Grow my hair. Maybe start a band.

REDEMPTION

Maybe?

FREDDIE

A marvelous band.

REDEMPTION

Remember me.

Freddie smiles, doodling in the sand.

REDEMPTION (CONT'D)

Freddie - what happened to the Mercury stations on Zanzibar?

FREDDIE

They have been abandoned but don't worry. The satellites are still cruising above us. Mercury will live on.

REDEMPTION

Undoubtedly.

FREDDIE

Who's that?

Redemption looks up to see ARI walking towards them up the beach, linen jacket over one shoulder.

FREDDIE (CONT'D)

Wait! I've got something for him.

Freddie opens his hand to reveal the engagement ring.

FREDDIE (CONT'D)

Give him this.

Freddie puts the ring in Redemption's hand. She looks at it, and runs down the beach, throwing herself into Ari's arms.

Freddie draws in the sand. He looks straight at camera.

FREDDIE (CONT'D)

I need to sing about love.

RETRO MUSIC OVER: A song about following your heart.

Aerial shot: Freddie, Ari and Redemption by the sea and the palm fringed coastline of East Africa.

End credits roll

113

EXT: DECK OF TRADITIONAL CARGO DHOW, 1964

113

OPTION FOR A MUSICAL DREAM SEQUENCE

Freddie's hands hit the keyboard of a grand piano on deck. He sings 'The Great Pretender' (Mercury Records 1955).

Omar and Jim play guitars. With Ruka on African drums, they make up a band that resembles Queen except they are on the deck of a dhow sailing down the palm lined coast of Zanzibar.

The bow lurches through the waves setting the rhythm.

Tarani and Molly make up their backing singers in the bow, hibiscus flowers in their hair.

Dolphins leap through the water representing positivity.

Freddie takes up the microphone in his distinctive index finger grip and sings. Ruka adds passion.

The dhow rides the waves, plunging forward, the sail straining above the unified band that could have been.

FADE OUT.

 Draft dated 10/4/24
 Sophie@sophieneville.co.uk