

A BOY CALLED FREDDIE

Based on the award-winning novel
A GIRL CALLED REDEMPTION
by the same writer

A BOY CALLED FREDDIE
by
Sophie Neville

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

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

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

MUSIC OVER: Freddie Mercury's early influences.

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

OOV: The morning call to prayer rings out across.

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

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

As Freddie drops his towel and wades into the sea he sees a satellite shoot across the sky and gazes at it in wonder.

His face is framed by the reflections of stars as he leans back in the water.

The British Protectorate of Zanzibar

- 5th September 1963 -

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

REDEMPTION (18) a striking Tanganyikan girl with a shoulder bag at her feet sees the shooting star from the deck of a dhow with a billowing lateen sail.

Operated by a SWAHILI CREW, the cargo dhow sails east towards Stone Town loaded with coffee, 1963 motorbikes & Ruka's bike.

Dolphins leap above the water, passing it at speed.

RUKA (17) an attractive East African student in St Joseph's school blazer and narrow trousers, sits on the high prow haloed by the rising sun. He points to a watchtower as the shimmering white city of Stone Town comes into view.

REDEMPTION

Zanzibar.

RUKA

Not me, I'm Ruka. R-U-K-A
Here to show you a good time.

REDEMPTION

I'm only looking for work.

Redemption adjusts her headscarf to hide her gold earrings.

A passenger ferry overtakes the dhow. European tourists stroll along the deck passing ARI, a Ceylonese doctor aged 28, wearing a pale linen jacket. He waves at Ruka.

RUKA

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

Redemption stands to see OKELLO (26) a short good-looking Ugandan in a pin-striped suit handcuffed to a tall East African POLICE OFFICER wearing a fez.

REDEMPTION

The poor man. How awful.

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

REDEMPTION (CONT'D)

Sorry!

RUKA

No problem. Just let me know if you ever need a date.

Redemption finds him appealing but moves away.

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

MUSIC OVER: Cycle montage foretelling Freddie Bulsara's life whilst contrasting poverty with wealth and creativity.

Freddie, in school uniform and wearing cycle clips, swings onto his bike to ride into Stone Town from his modest home in Shangani Street. A satchel is 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.

WOMEN in bright kangas walk by with crayfish and baskets of seashells on their heads. Some have babies on their backs.

JER

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

FREDDIE

Bye, Mother!

Freddie pedals past Radio Zanzibar's studio where Independence Day decorations are going up.

SHOP-KEEPERS open their shutters to display oriental wares. One salesman hangs up musical instruments, brass bells and maracas that attract Freddie's attention as he zips by.

SMALL BOYS playing in water from a burst pipe shriek and scatter as Freddie cycles under an arch of spray, past a leather workshop humming with creative activity.

A COMORIAN sits outdoors being shaved below his mustache.

A PERSIAN STALL-HOLDER up a ladder drops baskets he's hanging. Freddie ducks under a display of *kikois* and dodges the baskets, one tyre spraying sand across the road.

He negotiates the Oriental Bazaar and swings past a COCONUT SELLER, watched by an elderly TAILOR at his sewing machine.

A TOURIST GUIDE leads a party of EUROPEANS into a mosque, urging them to remove their shoes.

Freddie looks up at tangled electrical wires and a DEMURE WOMAN who gazes at him from her balcony.

LS: OMAR (18) who is of Arabic heritage, and JIM (18) from Goa, both in St Joseph's school uniform with prefect badges, cycle over the bridge across Darajani Creek.

Brass pots piled outside a shop reflect Freddie riding by.

A MUSTACHED MAN in a fez, adjusts the volume on a wireless outside his photographic '*Capital Art Studio*'. Freddie stops to admire his display prepared for Independence Day - *Uhuru*.

FREDDIE (CONT'D)

Independence Day! That'll be fun.

Omar and Jim stop for SCHOOLGIRLS (15-18) crossing the road chaperoned by CATHOLIC NUNS. Jim checks his wristwatch.

Freddie passes a GROOM leading a camel past the Sultan's Palace, casting elongated shadows on the white walls.

Freddie spots Omar and Jim who he's known for 6 months and loosens his tie to look cool, flicking back his hair.

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. Not exactly what I wanted.

JIM
Which is?

FREDDIE
A ticket to London.

OMAR
The United Kingdom? Is that likely?

FREDDIE
No, but I can dream.

JIM
Race you.

The boys stand to pedal faster, school blazers flying open as they dodge pass OMANIS in flowing white robes and WOMEN in bui-buis strolling along on the coastal promenade.

FREDDIE
Can't catch me!

Freddie cycles off under an arch followed by the others.

4

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

4

Redemption picks up her shoulder bag and walks down the gangplank from the cargo dhow, acknowledging the Swahili crew with a nod. She follows Ruka who is wheeling a bicycle, a satchel over one shoulder, looking for his school friends.

REDEMPTION
Is that the Sultan's Palace?

A red flag flies above high walls. People stand aside as the DRIVER of a red Austin - also flying a red flag - transports the SULTAN, SULTANA and their girls through the palace gates.

RUKA

There he is! In that limo. He was such a playboy in his time.

REDEMPTION

Is that him? With his wife?

RUKA

And the kids. No one else is allowed to own a red car. I'm off to St Joseph's. What's your name?

Freddie, Omar & Jim are cycling towards them along the quay.

REDEMPTION

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

RUKA

You'll be mine one day!

Freddie swerves to avoid AUNT BEAUTY (40) an East African lady with a huge basket, wobbling headdress and jangling jewelry. She rushes up to embrace Redemption.

REDEMPTION

Aunt Beauty?

AUNT BEAUTY

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

Redemption sees Ruka join Freddie, Omar & Jim.

REDEMPTION

I wasn't really alone.

AUNT BEAUTY

Sailors can never be trusted.

Behind her, Ari, medical bag in hand, strides along the seawall 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 waiting for 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

Freddie skids to a halt. A tiny black cat looks up at him from the road. Ruka glances at him, leading 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 a four-storey building.

AUNT BEAUTY

It's 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 who issued us with a fine for driving with a broken headlamp, as if that should bother anyone.

BOMI BULSARA (55) walks up the steps of the administrative building with his briefcase but turns, spotting his son.

BOMI

Happy birthday, Freddie.

FREDDIE

Dad! Shhh.

BOMI

You'll be late for school.

Freddie salutes his father and cycles past Aunt Beauty and Redemption as they pass a door made of beaten copper.

REDEMPTION

Why do people have spikes on their front doors?

AUNT BEAUTY

It's an affectation if you ask me. Imported from the sub-continent to display social standing. The spikes are meant to fend off war elephants.

They pass under latticed balconies overhanging the street.

REDEMPTION

Elephants? Those look like cages.

AUNT BEAUTY

No time to dawdle. This heat makes
one irritable.

Aunt Beauty swishes down an alley, past the Hamamni Persian Baths, attracting the attention of HINDU MEN.

Redemption follows her past stores run by GOAN MERCHANTS, stocked with muskets, curved daggers and brass gods.

Ruka nudges Omar, pointing out Redemption, as they munch on sweets and drop the wrappers whilst waiting for Freddie.

Redemption stops as flames leap from paper in the street.

REDEMPTION

Why are they burning bits of paper?

Freddie hails his mates with a shrill whistle.

Redemption peers through smoke to see Freddie cycle up to Ruka, Omar and Jim who ride off together.

AUNT BEAUTY

Incense and burning paper ward off
demons. They can be a menace around
here. Is there anything you want?

REDEMPTION

Just to pay for my keep.

Redemption avoids the coconut seller wanting to sell her what looks like a piece of wood.

AUNT BEAUTY

A coconut. You can drink the juice.
Ah, this is what I'm looking for.
Taxi!

Aunt Beauty stops a DONKEY CART DRIVER, indicating that Redemption should climb aboard. She passes up her basket and takes a seat, looking back at the bazaar.

The driver whips his donkey. They trot off under an archway and down the busy street, passing FRUIT VENDORS, a BOY HERDING GOATS and a group of GIRLS dressed in bui-buis.

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

Freddie runs up to Omar and Ruka. Satchels are swung off shoulders. Behind them, Jim parks his bike with others.

OMAR

Why were you expelled from your 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 it's cool back here. I just want to write songs, make music. I'll give you a demo.

MUSICAL NUMBER OVER:

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

TEACHER

Good morning Omar!

RUKA & OMAR

Morning, sir!

TEACHER

Tie that tie! Where's Jim?

JIM

Here, sir.

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

MUSICAL NUMBER cont...

Ruka and Omar turn into a school hall laid out with exam desks to find Freddie playing a shiny grand piano.

RUKA

They want us to conform.

FREDDIE

Let them try. You've got to rebel.
Sing about love.

Omar dumps his satchel and Ruka begins to jive, attracting the attention of other boys.

The piano reflects Freddie's hands, fluent on the keyboard, as he sings a popular hit.

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

Freddie loses his shyness and leans back absorbed in the rhythm as he tries out his 4-octave vocal range.

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, jiving to the beat. Ruka basks in the reflected glory.

A blonde European boy spins the blackboard so the notes look like a line of people. He adds eyes and smiles with chalk.

Other schoolboys 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, ignoring the Irish teacher who enters and looks around.

Freddie leaps up, struts about, throwing back his head. He sings into a blackboard rubber. Omar takes over the keyboard.

The teacher is joined by an ASIAN SCHOOLMASTER.

Boys fling their blazers in the air. Ruka adds the contents of a wastepaper bin. The litter rains down on Freddie.

RUKA

Rubbish!

FREDDIE

Whoa.

Freddie resumes playing, but Ruka slams the cover down, teasing, but nearly trapping his fingers.

Freddie only just removes them in time and looks up, aghast.

RUKA

Can't you do better than that?

TEACHER

Enough! Get out. We are holding exams here today, thank you!

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

MUSICAL NUMBER cont...

A YOUTH climbing a coconut tree looks down on Aunt Beauty and Redemption as their donkey cart passes WOMEN in bright *kangas* with green bananas on their heads walking towards stone houses thatched with palm leaves.

A *MGANGA* (traditional healer) sits by the village well, watching GIRLS draw water, pouring it into calabashes.

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

MUSICAL NUMBER cont...

Freddie begins playing sweetly as Ruka, Omar and the others slouch off, chivvied by the Asian schoolmaster.

FREDDIE

How about this, sir?

Both the teacher and Jim note that he's undeniably talented.

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

MUSICAL NUMBER cont...

IMOGEN (12) is laying seahorses and starfish out to dry. She looks up as Beauty and Redemption arrive in the donkey cart.

Redemption is dazzled by the turquoise bay where a few double outrigger canoes (*ngalawas*) are pulled up on the beach.

REDEMPTION

Is that my cousin, Imogen?

Imogen runs up, followed by her five younger BROTHERS.

AUNT BEAUTY

Yes, yes. Come and meet your uncle,
Bago.

REDEMPTION

What does he do for a living?

AUNT BEAUTY

He looks after hospital waste and
takes a keen interest in politics.

BAGO (60) a huge, swarthy man wearing a cotton *kofir* hat with
a stained *kanzu*, emerges from a tin hut. His teeth are black.

BAGO

You must be Redemption.
Delighted. Welcome, welcome.

REDEMPTION

Thank you.

BAGO

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

Redemption, thirsty and plagued by the children, is
distracted by chickens pecking around Bago's rusty truck.

REDEMPTION

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

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

MUSIC OVER cont...

A ceiling fan rotates over Ari who accepts a clipboard from
his elegant, Ceylonese receptionist, RANI (27).

RANI

Doctor Ari.

ARI

Thank you, Rani.

Ari looks towards the window. High palms sway in the wind.

ARI (CONT'D)

Rain, with a storm on its way. I'm
longing for a change in the
weather.

RANI

I thought you were longing for a wife.

Ari focuses on the dark clouds, but Rani has hit a chord.

ARI

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

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

MUSIC OVER cont...

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

Jim jumps off a jetty. Ruka pushes Omar into the sea and dives after him.

Freddie, holding a mask & snorkel, runs along the jetty to join them. Their bikes and school uniforms lie on the beach.

RUKA

Omar, you idiot.

Freddie emerges from the sea to adjust his mask, noting the darkening clouds. The others muck about in the water.

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

MUSIC OVER cont...

Fish are studied by Freddie while a crab observes him.

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

He turns to see a turtle swim off, caught in plastic.

14 EXT: BEACH ON THE EAST COAST OF ZANZIBAR - DAY 2 14

Freddie emerges from underwater to examine the plastic bag. The sky has turned dark grey. Omar and Jim laugh as they run along the jetty illuminated by golden light.

FREDDIE

Ahh! I've trodden on something.

Omar and Jim turn to see Freddie emerge from the sea having cut his foot on a broken bottle.

Freddie hops around, blood spurting on white sand. Jim runs over to support him. Ruka throws the bottle far out to sea.

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

MUSIC OVER cont...

Redemption's face is revealed as wind whips back her headscarf. She adjusts her shoulder bag and follows her aunt across a busy street, lit by the same golden light.

Aunt Beauty holds a large brown envelope and a woven basket. Her bangles jangle as she passes a truck of jaunty BUILDERS.

AUNT BEAUTY

Your uncle maintains girls of marriageable age should remain safely at home.

REDEMPTION

This British official is willing to pay well. It's a proper job.

AUNT BEAUTY

You won't get anywhere without a letter of recommendation. I hope Doctor Ari is free. He's really your only hope.

REDEMPTION

Is he?

16 INT: DOCTOR ARI'S WHITE-WALLED CONSULTING ROOMS - DAY 2 16

Dr Ari is busy examining Freddie who now has a bandaged foot.

ARI

You'll live, but wait here for Rani to give you a tetanus injection.

Freddie hops into the waiting room and takes a seat next to Jim as Aunt Beauty and Redemption enter.

FREDDIE

Thank you, doctor.

Ari spots Redemption and Aunt Beauty and shows them into his surgery while Rani prepares a needle and syringe.

ARI

I'm glad you've come. This sounds like a fantastic opportunity.

(MORE)

ARI (CONT'D)

The Chief Justice is here for another two years. He'll just want to know if you can make pickles and mulligatawny soup.

AUNT BEAUTY

She can make anything.

Aunt Beauty plonks her basket on a chair whilst Redemption gazes at the elegant furniture. A framed certificate from Edinburgh University hangs above the examination couch.

ARI

I gather you enjoy cooking.

REDEMPTION

Yes, but my aim is to teach natural sciences.

ARI

To girls?

Ari takes a seat at his desk and selects a fountain pen as Rani re-enters the room and crosses to the filing cabinet.

REDEMPTION

At secondary school level or higher, but I need to earn money for college.

ARI

Do you like 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.

Rani smiles, handing Ari a form and looks for Freddie's file.

ARI

Let's register you as a patient. Medical care and malaria tablets come with the job. Can you trust me with your family name and date of birth?

Aunt Beauty extracts papers from her envelope, passing them over before adjusting various undergarments.

AUNT BEAUTY

We thought learning how to make
European food should increase
Redemption's marriage prospects. It
would be easier to find her a
husband if she wasn't so skinny.

Rani finds Freddie's file and leaves the room still smiling.

ARI

What are you up to in town today?

AUNT BEAUTY

I've got shells and dried seahorses
to sell to tourists. They go fast.

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

ARI

The post includes accommodation and
should be fulfilling.

REDEMPTION

Will it involve travel?

ARI

Might do. Are you keen?

Redemption nods, eager to ask if he comes from Colombo.

REDEMPTION

I'm a bit nervous.

ARI

Don't be. You look neat and tidy.
Please give Abdul my regards.

REDEMPTION

Abdul?

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

Rani looks up as Jim helps Freddie to his feet.

ARI

The steward. He'll explain himself.
I must dash, but look forward to
sampling your food tomorrow.

(MORE)

ARI (CONT'D)

They're hosting a cocktail party
for our American friends.

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

17 EXT: DOCTOR ARI'S CONSULTING ROOMS & LAW COURTS - DAY 2 17

Ari walks out to see a storm is building. Seabirds rise and palms toss against a grey sky as Redemption and Aunt Beauty emerge from his surgery.

ARI

Hurry - it's not far, but we're in
for a deluge.

REDEMPTION

This is so kind of you.

Redemption tucks the blue envelope into her shoulder bag as Ari swings into a canvas roofed car with the license plate AR1. He gives them a wave and roars off down Residency Road, veering around a bicycle with live poultry.

AUNT BEAUTY

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

Freddie and Jim emerge from the surgery and hobble south towards the law courts where a clock hangs over the street.

AUNT BEAUTY (CONT'D)

Make sure that you find out who'll
be at that party. Your uncle Bago
will want to know. 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, scrunches up a piece of paper and throws it into the road as Redemption approaches.

Heavy rain falls, soaking Okello's suit. He shakes open a black umbrella but looks disorientated. Redemption is about to offer him help when Freddie and Jim catch up with 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 gathers her skirts and runs down a sandy alley, passing the tomb of an Arab saint as rain keeps falling.

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

Drenched by the sudden downpour, Redemption rings a bell-pull and walks through a green gate into a lobby where two brass cannon stand either side a high wooden door. It creaks open.

REDEMPTION

I've come to help at the party.

18

INT/EXT: THE CJ'S RESIDENCE WITH VIEWS OF THE SEA - DAY 2 18

1963'S MUSIC OVER:

CU: Punch being poured into glasses by an ASKARI (a security guard from the British Residency next door.)

An ARAB SHEIK chats to MERVYN (52, an official in white) and his wife AUDREY. ITALIANS talk to OMANIS in long robes.

Bomi and Jer Bulsara choose drinks and drift towards the veranda of a first floor reception room where others chat.

Redemption, in a white *kanzu* with her hair in a neat scarf, enters with trays of cheese and pineapple chunks stuck into melon halves. One is whisked from her by ABDUL, a tiny, elderly steward wearing a *kanzu*, red sash and long waistcoat.

ABDUL

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

PHYLLIDA (32) a glamorous English lady, looks up.

REDEMPTION

Is someone ill?

ABDUL

He was going to do the music but
has been delayed.

(MORE)

ABDUL (CONT'D)

Mr Bulsara's son offered to help.
Cheeky little rebel. Bomi needs to
keep an eye on him.

An Elvis single spins on the turntable. Freddie adjusts the volume. His foot remains bandaged but he wears a fashionable shirt. Redemption walks over to offer him cheesy bites.

FREDDIE

Hi. It's good to meet you properly.
I'm Freddie. This record player
requires regular feeding.

Redemption indicates that he should take another.

REDEMPTION

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

Freddie selects a single, the askari refills drinks and Abdul offers canapés. Phyllida joins two Americans: EARL and JOE.

PHYLLIDA

So you are Earl. Is that your name
or your title?

EARL

Earl Junior.

PHYLLIDA

Gosh, you're serious.

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?

PHYLLIDA

Great idea. I'm Phyllida by the
way. Only serious at work.

Other AMERICAN GUESTS take cheese bites from Redemption's tray but Rani refuses and goes to speak to an Irish MATRON.

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. Amazing, hey?

The CHIEF JUSTICE (60) a tall Scotsman, invites Earl and Joe onto the veranda as dhows drift in on the tide.

EARL

You have a sailing club here?

REDEMPTION

He must want to speak to them for some time.

FREDDIE

There might be good reason. He's the C.J. The Chief Justice of Zanzibar. Dad used to work as a cashier at the court. Throwing these parties comes with the job.

REDEMPTION

Is this how British justice is conducted?

FREDDIE

Weird, isn't it?

REDEMPTION

Uncle Bago wants to know what they have to discuss.

Redemption offers the last porcupine to the Chief Justice as Phyllida begins to look through the singles with Freddie.

CHIEF JUSTICE

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 gradually realizes who he is referring to.

CHIEF JUSTICE (CONT'D)

No names, no pack drill, but we need to avoid unrest at all costs. Had to let the blighter walk free.

19 EXT: PROMONTORY ON THE EAST COAST OF ZANZIBAR - NIGHT 2 19

OOV: A lorry back-fires.

A rusty truck laden with rubbish is driven down a track towards a coral outcrop above water reflecting a full 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. His steaming load of trash is tipped into the sea.

20 EXT: UNDERWATER, CORAL REEF, ZANZIBAR - NIGHT 2 20

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

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

Bago stands at his tailgate watching plastic float away.

22 INT: FREDDIE'S BEDROOM, THE BULSARA'S HOUSE - NIGHT 3 22

OOV: Waves lap on the shore, seabirds call.

Freddie lies on his back in the heat, a mosquito net over his single bed, and looks back on his past:

23 EXT: ST PETER'S SCHOOL PLAYING FIELD, INDIA - FLASH BACK 23

CU: Cricket ball being hit by a bat. Freddie, 16, in whites and cricket pads watches it soar and runs to cheers from his Indian school friends.

SCHOOL BOYS
Go Freddie! Go Buckie!

A school master acting as umpire observes Freddie's behind.

24 INT: ST PETER'S SCHOOL GYM, INDIA - FLASH BACK 24

Freddie (16) in satin shorts, is in the school boxing ring.

After winning a round he is congratulated by the school master grabs him by the shoulders.

SCHOOL MASTER
We need to look after those teeth.

Freddie removes his gum shield and smiles at him.

SCHOOL MASTER (CONT'D)

How about putting in some batting practice after school? Our little secret.

FREDDIE

Sorry, but I loath playing cricket.

SCHOOL MASTER

Do you? I thought you rather liked it.

25 EXT: BULSARA'S HOUSE AND COASTAL ROAD, STONE TOWN - DAY 3 25

Bago changes gear, driving his truck along Shangani Street. He spots Bomi walking to work, briefcase in hand, and waves.

BOMI

I must make sure that refuse collector gets paid.

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

FREDDIE

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

BOMI

Are you able to pedal with that cut foot?

FREDDIE

It's fine. Jim took me to the surgery. Look, I can walk. I need to tell you about something...

Freddie swings off the bike and pushes it.

BOMI

Who is going to pay for the treatment?

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 dire. I want to go to college in the U.K.

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'm trying to explain. I passed Grade 4 in piano and theory, but one of the teachers...

BOMI

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

FREDDIE

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.

BOMI

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

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

And accept insignificance? There's no way I'm going to pander to fear and insecurity. Things are changing. Western ideas are emerging. We need to move with the times, get in on the groove. Break boundaries.

BOMI

How are you going to support a family prancing about London? You could do anything, Farrokh, but you need to apply yourself. Hey, where are you off to?

FREDDIE

I'm going to be an artist, Dad.

Bomi watches Freddie swing into the saddle and cycle off.

26 EXT: KITCHEN, CHIEF JUSTICES'S HOUSE- EARLY EVENING DAY 3 26

Redemption's POV: A lizard darts under Jasmine flowers outside the kitchen window.

OOV: Freddie uses his shrill whistle used to hail her.

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 Chief Justice to apologize for missing the party.

FREDDIE

Come down to the beach. Something exciting is about to happen. Genuinely. It's really cool.

REDEMPTION

I can't go alone. My uncle would never allow it.

FREDDIE

You don't need a permit, you'd be with me.

REDEMPTION

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

FREDDIE

It's 1963. You can be anything you want to be, do anything you want to do, go anywhere you need to go.

REDEMPTION

Me?

FREDDIE

Aren't you striving to be an independent woman?

REDEMPTION

What are you planning?

FREDDIE

Could you come with an older lady?

REDEMPTION

Like your mother?

27 EXT: STRIP OF SANDY COAST, STONE TOWN, ZANZIBAR - NIGHT 3 27

CU: Phyllida, looking trendy, leads a well-covered Redemption down to Freddie's beach party where Omar is lighting a fire.

PHYLLIDA

Hi boys. Can we see much from here?

FREDDIE

Won't be long now. Here comes Ruka.

RUKA

I've bought supper.

Ruka motors up in his *ngawala*, a dugout canoe with outriggers, and leaps out holding up a string of fish.

Freddie looks skyward. Omar glances at Jim's wristwatch.

PHYLLIDA

How exciting.

Jim has a crate of Fanta and opens a bottle for Redemption who sees it symbolizing the social life she's been seeking.

FREDDIE

Should be splendid, Phyllida darling.

PHYLLIDA

Watch-it, Freddie.

REDEMPTION

I thought you were meant to be revising.

FREDDIE

This is historic. An American satellite is coming over.

PHYLLIDA

Can you see it?

REDEMPTION

Project Mercury is a great name.

FREDDIE

Mercury Records. Mr Mercury? Ha! Freddie Mercury.

REDEMPTION

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

OMAR

No, just orbit the Earth. Anyone know how it all works?

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

FREDDIE

It's amazing. Look!

A satellite travels across the night sky.

OMAR

Wow.

RUKA

Is it a spy plane?

PHYLLIDA

It's for communications. Amazing really.

RUKA

You're sure it's not going to kill us all?

REDEMPTION

It looks like a moving star.

FREDDIE

Just what I want to be.

PHYLLIDA

Could a boy from Zanzibar make the big time?

FREDDIE

If you can get me to the UK.

RUKA

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

FREDDIE

Ignore him. Who cares? I'm an artiste, my dear. We need to absorb, to reflect, to shine.

PHYLLIDA

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

FREDDIE

My father has reservations.

PHYLLIDA

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 he's a mate. Come, it'll be fun.

REDEMPTION

Perhaps if we went as a group.

OMAR

We'll look after you.

REDEMPTION

I might be too busy working.

PHYLLIDA

What do you do?

Searchers plays on Radio Zanzibar.

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

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.

OOV REDEMPTION

Things don't always go to plan.

CU: Abdul orders more crayfish on the phone in the hall.

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

Anything for you.

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

The Chief Justice has suggested that I drive you down the coast.

REDEMPTION

That would be wonderful!

ARI

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

REDEMPTION

Imogen?

ARI

I think so. A girl of twelve.

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 says he can serve dinner. Let's go.

29 EXT: BEAUTY'S HOUSE, COASTAL SWAHILI VILLAGE - NIGHT 4 29

Sun sets over the beach. Ari drives up in AR1, past a banana grove. His headlamps alarm several penned goats.

REDEMPTION

This way.

ARI

It's getting dark.

Bago stares at him 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 follows him into Beauty's coral stone house.

ARI (CONT'D)

People insist missionaries shouldn't interfere, but I wish they'd ended this practice decades ago. It goes on all the time.

30 INT: BEAUTY'S HOUSE, COASTAL SWAHILI VILLAGE - NIGHT 4 30

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 medical bag.

AUNT BEAUTY

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

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

Can he not smell the infection?

AUNT BEAUTY

Expensive *dawa* has been applied.

Ari ignores her and gives Imogen an injection.

REDEMPTION

May I see? I'll be very gentle.

AUNT BEAUTY

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

Aunt Beauty uses a wooden spoon to stir a bowl of cow manure.

REDEMPTION

Why was she cut?

AUNT BEAUTY

It makes everything look nice and neat down below.

Imogen whimpers as Ari prepares suture equipment

AUNT BEAUTY (CONT'D)

Bago thought it had better be done quickly before Imogen got into trouble.

REDEMPTION

But she's twelve years-old.

AUNT BEAUTY

And nubile. Running wild. We need to ensure she remains virginal to retain a high bride price.

(MORE)

AUNT BEAUTY (CONT'D)

The procedure should have cost me dear but we found a very nice diviner to do it as a favor.

ARI

She'll need a course of antibiotics. Please could you fetch me a clean bowl of boiled water?

REDEMPTION

Why would a prospective husband want a wounded bride?

Ari looks at Redemption wondering if she has been cut.

AUNT BEAUTY

It makes childbirth easier.

ARI

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

31

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

31

CU: Redemption thumps dough on the kitchen table, kneads it to vent her rage, shapes it into a loaf and cuts the top.

OOV REDEMPTION

Do European women ask for this operation?

OOV ARI

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

OOV REDEMPTION

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

OOV ARI

Brave girl.

Ari is not present. Ruka knocks at the kitchen door. Redemption looks up as he enters with a basket of red mullet.

REDEMPTION

Those look lovely.

RUKA

So do you.

REDEMPTION

I'm sure I look vexed. Aren't you meant to be taking exams?

RUKA

Arty types like Freddie are sitting them today. Dad only wants me to get up to speed in Arithmetic so I can help with his business.

REDEMPTION

Are these mullet fresh today?

RUKA

Listen, there's a nice 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

...the property is leased to the Colonial Office who organize the maintenance. Wouldn't he know that?

RUKA

Perhaps he's just trying his luck. Said he'd give me a cut if I could find him work. I wanted to ask if you'd like to come to the bar where Freddie's playing tomorrow night. Hot date.

REDEMPTION

How come?

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. The old man's trad through and through.

REDEMPTION

Well, I don't have to work tomorrow evening.

RUKA

Come! We need to persuade Freddie to start another band. I'll pick you up.

REDEMPTION

Are you sure?

32 EXT: QUAY, PARKS AND STREETS OF STONE TOWN - NIGHT 5 32

FREDDIE'S MUSICAL NUMBER OVER: ARIEL SHOT of town and coast.

33 EXT/INT: BAR OVERLOOKING THE SEA, STONE TOWN - NIGHT 33

FREDDIE'S MUSICAL NUMBER OVER cont...

Redemption, carrying a traditional basket, enters with Ruka to find a BARMAN watching Freddie shyly playing 1950s and early 1960s numbers on the piano. Earl adds coins to the glass collection jar on the piano to encourage him.

Lights twinkle and reflect from tall glasses. Waves lap on the shore. There are a few customers but no Muslims.

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

EARL

We're sponsoring kids activities. Joe here is gonna organize beach cricket. Wanna come?

Ruka buys Redemption a bottle of Coca Cola at the bar. She focuses on him, so doesn't see Ari join Phyllida's party. Joe orders Ari a beer and Earl offers him peanuts.

REDEMPTION

I've never had one of these before.

RUKA

You've gotta live.

REDEMPTION

What's this? (She refers to the paper straw, teasing innocently.)

RUKA

(Taking the joke another way.)
You suck on it.

Freddie watches Ruka wink and take Redemption's hand, threading his fingers through hers. She pulls away, catches Freddie's eye and shifts on her stool to watch him play.

Ruka notes the money Freddie has made and whispers to him.

RUKA (CONT'D)

This is not gonna work. I'm leaving.

Earl and Joe catch Phyllida reaching across Ari for her bag. Ari turns away, searching for Redemption.

Phyllida spills the olives on her trendy skirt.

PHYLLIDA

Agh! My lovely dress. It's covered in oil.

REDEMPTION

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

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

EARL

Are you something of a scientist?

Freddie sings a Peggy March song about walking a girl home.

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 sings the Fat's Domino song 'I wanna walk you home'.

REDEMPTION (CONT'D)

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

FREDDIE

Late-late, but I'm sure the doctor can drive you back.

REDEMPTION

Is he here?

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

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 is an educated woman.

ARI

...and trickery and thieves.

FREDDIE

I really like it.

Freddie resumes singing 'I Want To Walk You Home' but the barman is closing up, putting chairs on tables.

REDEMPTION

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?

34 EXT: STREETS AND ALLEYS OF STONE TOWN, ZANZIBAR - NIGHT 5 34

MUSICAL OVER:

Freddie sits in the back of the open car AR1. Redemption sits
in front next to Ari.

ARI

Let's show Redemption our cathedral
- it looks amazing at night.

Redemption glances at Ari as he drives them down a few
alleyways to end up at the soaring Christchurch Cathedral.

ARI (CONT'D)

Constructed to mark the end of the
slave trade. It's where I take my
troubles.

Freddie stands to take in the thrill and see past the trees.

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

Mercury?

ARI

The god in winged boots.

REDEMPTION

Is this where the slave market was located?

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, but I fear many were innocents or prisoners of war, captured on the mainland and shipped on to work the sugar plantations of Reunion and Mauritius, or up to the Oman. Owing 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 motorboat.

Redemption digests this as 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 Rani.

REDEMPTION

Rani?

ARI

My terrifying receptionist. The Chief Justice is going. We could take ice.

REDEMPTION

He likes ice.

35 EXT: WHITE CORAL BEACH & FIG TREE, ZANZIBAR - DAY 6 35

MUSIC OVER: Radio Zanzibar

CU: Ice cubes are added to the Chief Justice's glass by Joe, who pours drinks passed around by Phyllida who looks bronzed and glamorous in huge Jackie Kennedy sunglasses.

Earl is lighting a barbecue. AMERICANS in skimpy beach clothes enjoy the party, smoking and drinking.

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, wearing trendy clothes, takes note of long hair and new fashions while turning up a wireless playing Peggy March's 1963 song 'I Will Follow You'.

Joe hands Jim and Omar cricket stumps and they set off down the beach with teenage boys from St Joseph's School. Mervyn's also joins the cricketers watched by his wife Audrey and daughter Anne (16) both dressed in homemade clothes.

Ari drives up in AR1 with Rani & Redemption and parks in the shade next to the CJ's Morris Minor and American sedans.

PHYLLIDA

(Flirting with Joe, but aware that Ari has arrived.)
Don't say anything, Joe. I'm meant to be ensuring the Independence Day celebrations run smoothly.

JOE

When's it all happening?

CHIEF JUSTICE

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

PHYLLIDA

Hi Earl! Will I see you at the reception we're holding at the House of Wonders?

Ari grabs a picnic basket and hands a another to Redemption.

ARI
Here we are. How are you feeling?

REDEMPTION
A bit out of my depth.

Rani grabs a Thermos of ice and catches up with Ari and Redemption as they walk towards the party.

RANI
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
Good afternoon. 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 to join them, knowing he needs to rescue Redemption.

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

RANI
You marry for the sake of boats?

RUKA
We need to keep money from floating across the sea, or my uncle says.

FREDDIE

(aware that Redemption is feeling upset and betrayed)
Which is your Dad's boat, Tamilla?

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

PHYLLIDA

Welcome, Rani! Cool drinks all round, well chilled anyway.

RANI

How very welcome.

ARI

Thanks, Phyllida. Where do I put this?

Phyllida watches Ruka who twirls Tamilla around, pointing out fishing dhows to Freddie.

PHYLLIDA

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.

RANI

Such arrangements can result in all sorts of problems.

Rani wanders over to the bar with Phyllida while Ari helps Redemption unpack the picnic things.

PHYLLIDA

I can't bear it when my mother sets me up with men.

RANI

Me neither.

Redemption cannot stop the tears coming.

ARI

Come and sit in the shade.
Here, take this hanky. If you look up, you might see palm swifts.

Ari hands Redemption his handkerchief. She looks up to see swifts darting through the palms but an ominous bird of prey - a black kite - cruises above them.

REDEMPTION

How can I be so stupid? Where I grew up, men come to choose brides while they are being circumcised.

ARI

I'm trying to discourage early marriage on medical grounds. Thirteen is far too young to give birth.

REDEMPTION

Girls are missing out on their education.

ARI

It's not seen as necessary.

Joe, Phyllida and Rani chat while Earl prepares shellfish for his barbecue. The black kite skims overhead.

The Chief Justice breaks away to join Omar and Jim who try out their beach cricket pitch.

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?

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

Phyllida's camera lens focuses on Freddie, then Ruka:

RUKA

Men are gathering for a political meeting.

Freddie gets close to him as Bago brings Okello under the creepy roots of the fig tree. Okello shakes hands with East African fishermen and plantation workers from the village.

FREDDIE

Who is that Mr bad guy? Is he from the mainland? I'm sure I've seen him in town.

RUKA

That's John Okello. He's a union man.

Freddie, Ruka and Tamilla approach the group to catch Bago's speech, although they are still some 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 but the Arabs won by collaborating.

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

Don't guy's compete to see who can climb the highest?

RUKA

The point is, they are not their trees. We want our own land. All these plantations have been mortgaged to Asians.

Freddie, Ruka and Tamilla keep walking towards Bago.

BAGO (IN THE B/G)

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 Phyllida ensuring the election was fair?

RUKA

Yeah, everyone voted but there's too much poverty and oppression.

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.

Ruka lets Tamilla run to the village and watches Freddie jog back towards the cricketers: Omar, Jim, Earl, Joe, Chief Justice, Mervyn, schoolboys and Americans from the party.

FREDDIE

You know I loathe playing cricket.

Phyllida 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 child marriage that bothers me.

REDEMPTION

You find that in many countries.

ARI

You're right. I don't mean to break down tradition, but women's health can be perilous here. 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.

The Chief Justice hits the ball but it's caught by Freddie, raising a cheer from Joe, Earl, Mervyn, Audrey and Anne, along with the schoolboys. Freddie basks in glory.

Phyllida wanders down the beach with her camera to see 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

(in Swahili) *Hakuna Wazungu.*
 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 the people of
 Zanzibar.

36

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

36

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.
 I expect he's coming up against
 traditional practices that make
 certain individuals a lot of money.

FREDDIE

But I saw the house painter 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 great.

REDEMPTION

Shh - this is his surgery.

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

The doctor won't want to go out with a girl from Kilimanjaro like me. He's friendly with people like Phyllida.

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

FREDDIE

Don't worry. She'll return to the United Kingdom next year.

REDEMPTION

It makes no difference. His parents will have a bride lined up for him in Ceylon.

37

EXT: RESTURANT ROOF TERRACE, STONE TOWN - NIGHT 7

37

MUSIC OVER:

WAITERS lay out brightly colored curry dishes on a buffet. Ari pulls out a seat for Redemption at a lantern-lit table on a roof terrace restaurant decorated for Independence Day with photos of the Sultan and newly elected Government ministers.

ARI

My mother wants me to marry Rani.
She hails from Columbo, like me.

Freddie is a little shy but plays the piano watched by Mervyn, Audrey and Anne as the sun sets over Stone Town.

REDEMPTION

Rani? She strikes me as being both efficient and beautiful. A queen. I'm sure you'll be happy.

ARI

Rani 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

(Silence) Schools here do not accept married teachers.

ARI

Have you thought of training to becoming a healthcare professional? You've been more helpful at the surgery than you might 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 was delicious coffee. Nice and strong.

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

REDEMPTION

That's because I'm Tanganyikan! We grow it on Kilimanjaro. 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 sailing south on monsoon winds. 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, regrettably, become no 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 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 could never have children of
my own.

ARI

Why not?

Fireworks explode on the waterfront, 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 throw reflections over the sea.

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

Mervyn, Audrey and Anne watch Freddie become immersed in playing the piano. He's in his element.

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

Phyllida, Rani and Matron join the party wearing trendy gear.

Freddie notices Phyllida'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.

Phyllida, Rani and Matron dance The Twist.

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

FREDDIE

Decadent!

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? You shouldn't be here. Come home at once!

38 INT: FIRST FLOOR KITCHEN & HALL CJ'S RESIDENCE - DAY 8 38

CU: a new wristwatch is being wound on Redemption's wrist.

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

CHIEF JUSTICE

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.

CHIEF JUSTICE

Says he has to buy something special. 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

I hope you have a good holiday.

CHIEF JUSTICE

We're visiting my mother-in-law.

REDEMPTION

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

CHIEF JUSTICE

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, taking off his hat, as the Chief Justice leaves.

CHIEF JUSTICE (CONT'D)

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

Ari shifts his weight.

ARI

I've come to say Goodbye.

REDEMPTION

Will you be away long?

ARI

I only have a few things to do.

REDEMPTION

Promise you'll be back soon.

ARI

I promise.

Redemption adds tangerines to 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.

The Chief Justice returns holding his blue passport followed by Abdul who carries his holiday luggage and gifts.

CHIEF JUSTICE

Right, let's go.

Ari smiles at Redemption unable to decide how to say goodbye and leaves. 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.

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
you marry my husband.

REDEMPTION

Uncle Bago?

AUNT BEAUTY

Becoming his second wife would give
you status. I'd love it. We could
entertain together, go shopping,
start up a beach cafe.

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 refrigerator. I've seen a nice one that runs off paraffin. We'd need money to re-coup your bride price.

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 lovely 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.

39

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

39

(Morning of Saturday 11th January - school holidays)

LS: The *MV Salama* motors slowly down the coast with the Sultan, the Sultana and their two small daughters on board.

People of all nationalities stroll by as Freddie and Omar lounge on old canons as they wait for RUKA with their bikes.

FREDDIE

Dad wants me to become a lawyer or get some nice steady job. Settle down. I'd rather lead a revolution.

OMAR

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

FREDDIE

Play the piano. Sing for a living?

OMAR

There's not much money in music.

FREDDIE

Never say die. I could perform for
The Queen.

OMAR

What? Fly to the U.K.? How are you
going to do that?

FREDDIE

Where there's a will there's a way.
Come too.

OMAR

Me?

Phyllida 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 there, maybe
work our passage playing on an
ocean liner. It would be great.

OMAR

Get real. Do you have a passport?

FREDDIE

Yeah, Dad's a civil servant. We
have British ones. The rock scene
beckons.

Freddie raises his bicycle, checking the brakes. Omar slides
off his canon. Behind them, the sailing dinghies turn,
speeding back south through choppy water.

OMAR

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 go to Heaven.

OMAR

Don't go just yet.

FREDDIE

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

40 EXT: JETTY OUTSIDE CHIEF JUSTICE'S RESIDENCE - DAY 9 40

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

Bago gets out as Ruka lowers the 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.

41 INT: COURTYARD, CJ'S RESIDENCE - DAY 9 41

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

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 Union leader and will
have wealth beyond measure.

REDEMPTION

Why are you even considering this?

BAGO
Don't get upset.

REDEMPTION
What's in it for you?

BAGO
This house. I like it here.

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...

42 EXT: JETTY OUTSIDE CHIEF JUSTICE'S RESIDENCE - DAY 9 42
Ruka leaves his boat and hurries up to the house.

43 INT: COURTYARD, CJ'S RESIDENCE - DAY 9 43
Redemption rips her washing from the line as Bago strides out of 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 fishing spears hanging inside a ground floor store room and checks the lines.

REDEMPTION
What will Abdul say?

RUKA

Tell him I'm going fishing.

REDEMPTION

Don't you have enough lobster pots?

RUKA

We've brought them in. The sea is getting rough. Haven't you noticed?

REDEMPTION

Ruka?

RUKA

Yeah.

Ruka tries out one of the fishing spears firing at the wall.

REDEMPTION

I need your 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.

44

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

44

PAN UP from the peaceful graveyard surrounded by palms and banana groves to see Bomi, Jer and their little daughter 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 his sister.

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
Brilliant. When does the ship leave?

OMAR
It's a yacht. Can you cook?

45

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

45

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 house painter convicted of rape?

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

FREDDIE
Should your uncle decide who you marry in the first place? What was he doing here?

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

FREDDIE
'A little secret'? Oh, no. You need to leave the island right now.

REDEMPTION

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? What will Abdul say?

FREDDIE

Fetch your things before he gets
back. 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.

46

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

46

MUSIC OVER:

LA: 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.

Redemption hurries 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
I've just seen him.

REDEMPTION
There's quite a swell.

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 of the CJ's Residence. He's not happy to see she is leaving.

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.

MUSIC OVER cont...

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.

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

47

MUSIC over cont...

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

They round the point to see Bago walking along the seafront, hands clasped behind his back. He's deep in conversation with two African men. A gang of excitable youths following them are joined by Ruka who carries the CJ's 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?

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

48

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

The Royal Yacht. *Salama* means *safe*. 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 fine.
Marvelous!

Redemption looks up to see a 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?

49 EXT: STONE TOWN - LATE AFTERNOON DAY 9 49

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.

Arabic Zanzibaris stroll down the alleyways. A donkey cart trots past a rickshaw and motor cars on the coastal road.

CU: Bago wipes the back of his hand under his nose.

50 EXT: THE BULSARA FAMILY HOME - LATE AFTERNOON - DAY 9 50

Freddie beaches the *ngalawa* as Bomi returns with his briefcase.

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 happens on this island.

MUSICAL NUMBER intro...

Bomi and his son enter the house together.

51

INT: BULSARA FAMILY HOME - LATE AFTERNOON DAY 9

51

MUSICAL NUMBER:

The cat sits next to a framed, well-known photo of Freddie as a baby on the piano. Freddie races up the stairs and opens the keyboard to play a song about life in the wilderness.

His sister is looking through a stamp album.

Bomi adjusts an ornamental saber hanging above the black piano, smiling at Jer who brings them cool drinks.

Freddie sings to his family, trying out variations.

The cat looks up as Jer begins to dance around the room.

Bomi is resistant but admires the lyrics and begins to dance.

Freddie sings to the rhythm of the cooling ceiling fan.

52 EXT: ZANZIBAR ARCHIPELAGO - DAY 9

52

MUSICAL NUMBER cont over... MONTAGE of wild Zanzibar symbolic of idyllic life being threatened by lurking 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.

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

53

MUSICAL NUMBER OVER cont...

Crabs scuttle as OMAR wanders down to the beach to watch the sunset, wearing shorts. Waves crash on the shore. He picks up a cone shell, but is shocked to find the poisonous creature is still within, and drops it on the sand.

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

FREDDIE

What's wrong?

OMAR

Those things are poisonous.

FREDDIE

As are some people.

OMAR

Is Ruka jealous?

FREDDIE

Of us? He likes to be cool.

OMAR

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?

Freddie is distracted by wind in the date palms and looks out
to sea. It is getting rough.

FREDDIE
The sea's beginning to swell. I
hope Redemption can cope.

54 EXT: M.Y. *SALAMA* MOORED OFF STONE TOWN - NIGHT 9 - 3.00AM 54

OOV: African drums summoning ancestral spirits.

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

55 INT: TINY CABIN, THE MOTOR YACHT *SALAMA* - NIGHT 9 (3.00AM) 55

OOV: rifle fire in town.

Redemption wakes in a small, rocking cabin, covered by her
quilt. She peers through her porthole, then grabs her *kanga*.

56 INT/EXT: BULSARA FAMILY HOME, STONE TOWN - NIGHT 9 3.00AM 56

OOV: rifle fire, bullets ricocheting off walls and cries of
distress.

Freddie runs through the lounge onto the balcony. He can hear
rifle shots inland but looks down the coast to see nothing
more than high seas. Lights go on in neighboring homes.

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

Redemption emerges on deck to find the *Salama* is still moored 150 yards from the shore but the Captain and a SAILOR are leaning on the railings. There is no moon but lights are flashing on in town, reflecting back across the inky 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 Smithyman.

OOV: Shouts come from Darajani.

Mervyn comes alongside as Redemption returns to her cabin.

58 INT: TINY CABIN, THE MOTOR YACHT SALAMA - NIGHT 9 (3.30AM) 58

MUSIC over...

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

Although signed and dated, the reference itself is unexpectedly short: *I'm told this girl can cook. Please keep her 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 and she looks up, hearing unusual activity.

OOV: Footsteps on deck gather speed.

59 INT/EXT: M.Y. SALAMA MOORED OFF TOWN QUAY - DAWN DAY 10 59

Redemption emerges on deck, fully dressed, to smell burning.

Dawn breaks over Stone Town but through grey cloud. Smoke rises on the west side of the city. Seabirds scream as rolling waves crash on the 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, sailor and Mervyn are leaning 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 them 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.

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.

Redemption nips out on deck with her empty tray.

OOV: Rifle fire ricochets off limestone walls.

Redemption's POV: The Askari 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 old
Residency. Can we rescue him?

Two turbaned Indians on bikes ride past the Askari but are shot and crash to the ground.

MERVYN

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

Redemption clasps the rail and edges around the deck 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.

REDEMPTION

That's our Australian judge, going
to the club for breakfast.

The empty tray falls from her hand and skids across the deck.

The Australian stops, looking seaward in desperation.

MERVYN

Is he going to swim for it?

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

Redemption reaches the galley but leans against rail.

OOV MERVYN

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

The sailor brings in her tray. He makes a chopping motion, hitting the side of one hand against his neck.

SAILOR

Mapinduzi. We're witnessing a
revolution.

Redemption looks towards the town as the sailor walks by.

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 and Phyllida, without her sunglasses. She turns spotting Redemption near the galley door.

REDEMPTION

And Phyllida. Aren't we leaving too?

Phyllida waves back at Redemption, relieved to see her.

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 waves to the Captain.

CAPTAIN

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

As the Askari and a young British official dressed in white uniform, hands a collection of shotguns up to the sailor and Mervyn. Redemption zips into the galley.

60 EXT: STREETS NEAR THE SULTAN'S PALACE, STONE TOWN - DAY 10 60

OOV: Sounds of rioting and volleys of automatic gunfire.

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

61 INT/EXT: M.Y. SALAMA MOORED OFF TOWN QUAY - DAY 10 61

Redemption lays a large tray with glasses of ginger tea and cake, listening to Mervyn speaking 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?

62 EXT: BULSARA FAMILY HOME, STONE TOWN - DAY 10 62

OOV: Sounds of rioting & volleys of automatic gunfire.

A black kite swoops past the Bulsara's balcony.

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

CU: A hand knocks hard on the Bulsara's front door.

It's Rani overheated and breathless, carrying bags of medical equipment. Freddie opens the door to let her slip in.

63 INT: BULSARA FAMILY HOME, STONE TOWN - DAY 10 63

OOV: Sounds of rioting & volleys of automatic gunfire cont...

Freddie double-bolts the front door. Rani squeezes her bags of medical equipment past his bike in the hall, spotting his wireless transistor radio on the stairs to the flat.

RANI

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

FREDDIE

Wait here a second. My sister has only just gone to sleep. We've been up since 3.00am. Mum's making such a fuss, but listen to this broadcast.

(MORE)

FREDDIE (CONT'D)

The police are getting things under control. Everything should quieten down soon.

Freddie runs upstairs for water while Rani 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 with a tall glass of water.

FREDDIE

He sounds confident.

RANI

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

FREDDIE

No, it's okay - he's Ugandan, an East African, speaking English.

RANI

He's speaking rubbish.

FREDDIE

It's his way of communicating. The people just want to be heard.

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.

RANI

But so many are suffering.

FREDDIE

Listen - this Field Marshall is disarming the rebels.

OOV: RANI

He's disarming ordinary people.
It's his followers who are tearing
the town apart. Our surgery has
been burgled, the furniture stolen.

Ruka and the youths use metal pipes to prize open shutters,
break into shops and pull out the contents.

OOV: FREDDIE

Why? Who would want to do that?

Bago reverses his rubbish truck up to the shop selling
ornamental daggers and blunderbusses. Ruka throws any weapons
onto the back.

OOV: RANI

They're vandals, running loose. All
the shops are being ripped apart.
Even the one selling needles.

Two rebels stand guard outside Radio Zanzibar as a gang of
others break in to the shops on either side.

OOV OKELLO

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

Youths pull resistant Zanzibari women out into the street and
push them up against walls. The women freeze in terror.

OOV FREDDIE

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.

OOV RANI

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.

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

65

OOV: Sounds of rioting cont...

FREDDIE
 What's his problem?

RANI
 Who knows?

FREDDIE
 Is this the leader of one of the
 socialist parties?

RANI
 Karume? He's is not on the island.
 The Ugandan has taken over. His men
 are monsters. Matron is admitting
 women who've been attacked and
 violated. She's desperate to get
 Ari back.

FREDDIE
 Would he be at risk?

Rani puts her glass down.

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

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

66

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 Royal Family want to go further. 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.

67 EXT: THE BAY OF GOATS, COAST OF ZANZIBAR - DAY 10 67

OKELLO, BAGO and their armed rebels herd about 60 Asian and Zanzibari Arab men into a perfect blue bay. (Men from Scene 3 apart from the tailor and owner of the photographic studio)

RUKA uses the spear gun to force his Asian teacher and men from the Oman 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.

68 EXT: BULSARA FAMILY HOME & STREETS OF STONE TOWN - DAY 10 68

OOV: Sounds of gunfire.

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

Freddie takes the same route as in Scene 3 swerving past an overturned stall. All the shops have been looted. A couple of African youths jeer as they pass.

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.

LS: 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 car, AR1, screeches up to the photographic studio where the mustached proprietor waits anxiously. Okello gets out of the passenger seat and goes inside, escorted by rebel soldiers, while the driver opens the vehicle's hood.

Freddie decides to nip down an alley to avoid them.

69

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

69

It gets quieter as Freddie and Rani cycle down the alley past a house from which smoke is coming. She gets him to back-up.

RANI

That's Ari's family home.

Freddie and Rani 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.

RANI

Wrecked. That amphora is Roman.

FREDDIE

Are those his research notes?

RANI

And photographs. All his books and family paintings. Are they out to kill him?

A youth runs down the stone staircase into the courtyard.

70

EXT: ALLEYS AND STREETS OF STONE TOWN - DAY 10

70

Freddie stands on his pedals to ride on at speed, taking Rani past looted shops as the youth cases them down the alley.

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

RANI

The white stripe is for harmony.

71 EXT/INT: CABIN & DECK OF M.Y. SALAMA MOORED - DAY 10 71

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 by the Captain and sailor into the arms of the Askari and Mervyn on the crowded motorboat just before it zooms off towards the harbor.

72 EXT: ONE COCONUT TREE HOSPITAL, STONE TOWN - DAY 10 72

A queue of wounded patients stagger towards the hospital. Security guards let Freddie and Rani cycle through the gates.

RANI
Most of these patients originate from Persia. The rebels seem to have gone for anyone with an education.

Rani dismounts and takes Freddie down a covered walkway where patients in triage rest, sip water or moan.

FREDDIE
Do village people believe in modern medicine?

RANI
They can't afford it.

FREDDIE

No wonder they turn to Communism. Redemption said her aunt insisted on using rose thorns to stitch up her own daughter.

RANI

Ari insisted on antibiotics. He was paid in dried fish and coconuts.

73

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

73

Freddie and Rani enter a crowded ward. The staff are stressed and hurried. Matron is bandaging a Zanzibari Arab's head.

MATRON

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

RANI

Distressing.

MATRON

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

Rani glances at Freddie assuming he is over eighteen.

FREDDIE

What for?

MATRON

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

FREDDIE

I'm still seventeen.

RANI

Can he help here?

MATRON

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

RANI

What kind of injury does he have?

MATRON

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

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 RANI aside and pulls back a patient's sheets, then yanks down the curtain next to Freddie.

Matron distracts him by dropping an enamel bowl on the floor.

74

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

74

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 crowd towards the *Seyyid Khalifa*.

An Omani gentleman seen 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.

OOV ARI

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.

OOV REDEMPTION

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

REDEMPTION

Can I help?

CHEF

You? We're about to be over-run by assassins. They've let the prisoners out of jail.

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.

(MORE)

OOV OKELLO (CONT'D)

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.

75

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

75

Freddie tunes into Radio Zanzibar before helping Rani change blood-soaked bedsheets. An injured patient waits in a chair.

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.

RANI

He's clearly mad.

Freddie nods, as the patient glances around anxiously.

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.

RANI

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

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?

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. He lost his job.

RANI

Will they know his address?

FREDDIE

Ruka does.

76

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

76

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 of the galley with a tea towel. They are
 motoring up the palm-fringed coast of Tanganyika to the left.

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

ASKARI
 Just be grateful you're out of
 Zanzibar.

77 EXT: SEYYID KHALIFA, SHIP AT SEA - EVENING DAY 10 77

MUSIC OVER: LS *Seyyid Khalifa* from the shore as she motors on
 up the coast of East Africa leaving Zanzibar in the distance.

78 INT/EXT: SEYYID KHALIFA, STATE CABIN, AT SEA - NIGHT 10 78

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.

79 EXT: BAOBAB TREE DETENTION COMPOUND, STONE TOWN DAY 11 79

African rebels laugh and smoke roll-ups. Armed with police rifles, they are dressed in assorted Cuban fatigues with rags used as headbands to grant them invincibility.

Ex-prisoners herd Omar, Jim and St Joseph's schoolboys from Bago's truck into a fenced compound where they are forced to sit under a baobab tree with male shopkeepers from Scene 3.

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

Rebels force more Zanzibari Arabs, Omanis, Iranians, Asian, 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. He's younger than us.

OMAR

Will that matter?

80 INT: BULSARA FAMILY HOME, STONE TOWN - DAY 11 80

The ceiling fan is stationary. Freddie, in a vest, sings quietly to his sister, jotting down lyrics in the gloom.

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
will come for us.

FREDDIE

What'll happen?

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 bring in
revenue.

FREDDIE

Won't they go on exporting cloves?

BOMI

On a small scale, but what about
imports? Who's going to bring in
fuel or keep water supply 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
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... What about the cat?

FREDDIE
I can wash dishes. We'll pull
together.

JER
Darling boy, you need an education.
You need to study.

Freddie peers through the shutters as a group of armed rebels
drive up in AR1. Ruka jumps out wearing a cool leather jacket
and sunglasses. He 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. Bomi scoops up the cat.

BOMI
We must find somewhere to go.

FREDDIE
Mombasa?

81 INT/EXT: *SEYYID KHALIFA*, STATE CABIN, MOMBASA - DAY 11 81

OOV: A call to prayer rings out.

An empty bottle floats next to detritus and murky water as
the Askari chucks washing up water over the side of the
Seyyid Khalifa moored below Mombasa 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?

ASKARI

Travel on to the Oman?

REDEMPTION

Persia? To the north?

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

Do you have fishing lines?

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

82 INT: BULSARA FAMILY HOME, STONE TOWN - NIGHT 11 82

MUSIC OVER:

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

Her daughter closes the stamp album and looks up at Freddie.

Freddie kisses his mother on the cheek, seeing how short of
food they are, picks up her string shopping bag and exits.

83 EXT: BULSARA FAMILY HOME & STREETS, STONE TOWN - NIGHT 11 83

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

Freddie cycles past a burnt out kiosk, noting the
photographic studio is unscathed.

Top shot of FREDDIE negotiating detritus in the maze of
alleyways until he halts abruptly and dismounts.

Freddie pushes 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! We must get you to hospital.

84 INT/EXT: SEYYID KHALIFA, STATE CABIN, MOMBASA - DAY 12 84

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

The Askari collects small bottles of tomato juice from the bar as the Sultan and his wife watch the ship leave Mombasa.

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

85 INT/EXT: SEYYID KHALIFA, GALLEY, MOMBASA - DAY 12 85

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 fish.

Redemption doesn't quite know how to handle it.

86 INT/EXT: BULSARA FAMILY HOME, STONE TOWN - DAY 12 86

Bomi listens to the wireless while Jer rocks her little girl.

Freddie refers to British fashion magazines, adding graphic designs to a notebook with the lyrics to songs he's written.

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.

OOV: Knocking on the front door.

Bomi moves to check the shutters are closed.

BOMI

Odd. The wind's dropped.

Bomi peers through the upstairs 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

We're after your father.

FREDDIE

Bomi?

RUKA

He hasn't turned up at work.

FREDDIE

Hang on.

Jer watches as Freddie races down the stairs.

BOMI

Where are you going?

Freddie leaps down the stairs to open the front door to Ruka who takes off his sunglasses.

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

Must? Why? Do they want to chop his head off?

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

Okello hadn't thought of that but Baba Karume, the leader of the People's Party has arrived. It's brilliant. He's doing away with the rickshaws.

FREDDIE

Rickshaws? I thought he was pro-China.

RUKA

He says he'll make money from confiscations. Everyone who worked for the Sultan is already locked up at the Residency. Ha! They went there of their own accord thinking they'd be safe.

FREDDIE

Didn't Karume work for the Sultan?

RUKA

Yeah, but ages ago. He only rowed his boat.

FREDDIE

What about the Americans?

RUKA

He sees Project Mercury as a threat to national security. Most of the guys have been evacuated by sea. Others locked themselves in at the English Club.

FREDDIE

Will you get paid?
What are you getting out of this?

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 bolts the door.

ASKARI

Watch yourself. A mutiny has broken out!

REDEMPTION

A mutiny?

ASKARI

The crew are determined to take us back to Zanzibar. Anyone who worked for the Sultan faces life imprisonment. That includes you.

REDEMPTION

No one is paying me.

ASKARI

You were seen aboard the *Salama*. Everyone from the Sultan's entourage is to be charged as enemies of the state.

REDEMPTION

Where's the chef?

ASKARI

Still semi-conscious.

REDEMPTION

Take him water. I'll make toffee.

ASKARI

For the chef?

REDEMPTION

For the crew. To avert the mutiny. What's happened to the Sultan and his family?

ASKARI

Mr Smithyman has locked the doors to the upper deck. The Captain has retained the controls and the Royal Family are seeking clearance to fly to Oman from Dar-es-Saalam.

REDEMPTION

We still need to keep the engines running. There's something else I can try.

88

INT/EXT: ZANZIBAR INTERNATIONAL AIRPORT - DAY 12

88

Ari descends from a plane that has landed in Zanzibar, laden with bags. Other passengers are all men: CUBAN, CHINESE and RUSSIANS, with suited TANGANYIKANS from mainland Africa.

Ari emerges from Passport Control to be stopped by CUSTOMS OFFICERS who point to a table where he places his bags.

ARI

Is this what Independence looks like?

One Customs Officer 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.

A GUARD comes forward stepping 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?

89

INT/EXT: THE *SEYYID KHALIFA*, GALLEY AREA, AT SEA - DAY 12 89

The *Seyyid Khalifa* motors down the river mouth to Dar-es-Salaam in evening light but is greeted by a jeering crowd.

REDEMPTION

How beautiful. Dar-es-Salaam at long last.

Redemption peers out. *Eid al-Fitr* celebrations are in full swing, with groups of young men running about, showing off.

ASKARI

Huh. The Saturday night crowd is celebrating Eid. I'd love to join them but no one is being permitted to leave the ship.

REDEMPTION

Who will purchase supplies?

ASKARI

Don't look all innocent with me. I didn't try the mulligatawny soup you made but the crew have gone down with acute stomach trouble. It's one reason we've been able to stop here.

REDEMPTION

Will the Sultan be able to get his family to the Oman?

ASKARI

No, they are flying to a place I have never heard of called Manchester.

90

INT: ONE COCONUT TREE HOSPITAL, STONE TOWN - DAY 12

90

CU: boiling syringe needles. RANI, dressed in her white coat, lays out sterilized metal syringes in an enamel dish.

Freddie tears up a sheet and rolls up strips for bandages. He's wearing a white vest and rather tight white trousers.

FREDDIE

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

RANI

You need to look distinctive if you are to sing in a band.

FREDDIE

A singer who can find nothing to wear but a vest?

RANI

Suits must get terribly hot.

FREDDIE

Why are so many injured women here?

Rani slams down a boiled metal speculum.

RANI

Revolution is all about dominance.

FREDDIE

Isn't it about challenging political authority?

RANI

It's a bit more than that.
I only survive because I live with
Matron here at the hospital. We
can't stay. Homosexuals are
despised by these people and anyone
of Asian origin is in grave danger.

Rani looks up to see Freddie has gone.

RANI (CONT'D)

Doctor! You've returned.

Ari is brought in by the guards who dumps down his bags of
medical supplies on her table.

Rani begins sorting medication. The guard pushes Ari towards
her and slouches off, one ripping down a curtain.

ARI

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.

RANI

As did our forefathers.

ARI

Are things improving?

Ari rolls up his sleeves to wash his hands in a basin but no
water comes out of the taps. Rani brings him the hot salt
water her syringes were boiled in.

RANI

It's getting worse - careful, the
drains are blocked. So many women
have been raped. They're terrified
of being spurned by their families
and yet have no brothers left. So
many have been killed. It's
pitiful.

ARI

Have you seen Redemption?

RANI

Freddie might know where she is.

ARI

Freddie Bulsara?

RANI

He's here somewhere, volunteering.

ARI

I hope she's safe.

91 INT/EXT: SEYYID KHALIFA, GALLEY, DAR-ES-SALAAM - DAWN 13 91

A Tanganyikan GUARD onboard looks out over the murky river as the sun rises. All is quiet and still. He closes his eyes.

Redemption covers her head, checks her bag and creeps along the deck to find another armed GUARD dozing over a lifeboat.

OOV: A dog barks in town.

The guard doesn't stir. Redemption walks down the gangway with her head held high as if she is going to buy bread.

OOV: Bells of St Joseph's Cathedral begin to toll. The guard wakes with a start, looking up from the lifeboat.

Redemption slips behind a kiosk just in time. She waits, looking up at the tower of the cathedral, the bells ringing.

The guard stretches and yawns, turning to camera as Redemption walks on into town in the distance behind him.

92 INT: ST JOSEPH'S CATHEDRAL, DAR-ES-SALAAM - DAWN 13 92

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 coins having no idea what to do next.

OOV ARI

This is where I bring my troubles.

OOV REMEMPTION

What is the meaning behind the name Ari?

OOV ARI

It means 'lion' in Hebrew, 'sun-like' in Nigeria, but 'eagle' in other countries.

Redemption gazes at a depiction of seraphim. Safe at last but exhausted, she exhales in relief and closes her eyes.

93

EXT: DECK OF TRADITIONAL CARGO DHOW, 1964 - DAY 13

93

MUSICAL NUMBER: DREAM SEQUENCE

CU: Freddie's hands hit the keyboard of a grand piano on deck. He sings *'The Great Pretender'* (Mercury Records 1955).

Omar on the guitar, Jim and Ruka make up a band that resembles Queen except they are standing on the deck of a dhow sailing down the palm lined coast of Zanzibar.

The bow lurches through the waves setting the rhythm.

Rani, Matron and Phyllida make up their backing singers in the bow, hibiscus flowers in their hair.

Dolphins leap through the water representing positivity.

Freddie plays on, the band unified, the women in harmony. Ruka adds passion. The number gains momentum.

The dhow rides the waves, plunging forward, the sail straining above the band that could have been.

94

INT: ONE COCONUT TREE HOSPITAL, STONE TOWN - DAY 13

94

CU: A mop hits water in a bucket.

Freddie is in a tight vest, washing blood from the floor. He looks up to see ARI enter wearing his new stethoscope.

FREDDIE

Doctor!

ARI

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.

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.

ARI
Have you seen Redemption?

95 INT: ST JOSEPH'S CATHEDRAL, DAR-ES-SALAAM - DAY 13 95

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.

OOV ARI
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?

96 INT/EXT: ONE COCONUT TREE HOSPITAL, STONE TOWN - DAY 13 96

Freddie finds Omar recovering from surgery in the open walkway 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.
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 is doing all this killing?

OMAR
The resentful. The disadvantaged. Dock workers who've never been to school. Most of them don't know their own date of birth. They've been whipped up by the excitement.
(MORE)

OMAR (CONT'D)

Ask Ruka to show you what's in it
for him.

Omar lifts up his injured arm.

FREDDIE

He gets away with everything.

OMAR

Look out for the man who comes to
remove hospital waste. He's liable
to collect you too, whatever your
age.

97

EXT: SANDY PLOT OF COCONUT TREES, ZANZIBAR - DAY 13

97

Ariel shot of elongated shadows as Freddie cycles behind
Ruka, urging him past line after line of coconut palms.

FREDDIE

Come on, Ruka. Ride. Where is it? I
want to see this wealth of yours.

Ruka passes a culvert and stops. Freddie flings his bike on
sandy ground, wheels spinning under shadows of coconut palms.

FREDDIE (CONT'D)

Show me. Where's your plot? Is
anything going to grow here? What
will you do with it? Is this where
you are going to bring your little
cousin? Are you relying on
producing children to look after
you in old age?

Ruka takes off his sunglasses to see he's been rewarded with
an inland plot growing nothing but spindly coconut trees.

FREDDIE (CONT'D)

This? You sold your friends into
slavery for this?

Freddie grabs Ruka and spins him around.

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.

FREDDIE
 Drive them around this small
 island?
 What will you do with your life?

Ruka's eyes fill with tears, but he lashes out.

RUKA
 What will you do with yours?

Ruka stands staring at Freddie.

FREDDIE
 Come here.

Freddie catches Ruka as he drops to his knees gulping back
 remorse and regret. Freddie embraces him, stroking his hair.

98

EXT: ST JOSEPH'S HOSPITAL, DAR-ES-SALAAM - DAY 13

98

Redemption shoves a hand-drawn map into her bag and skips up
 the hospital steps, looking for Ari, only to meet the Chief
 Justice walking down from the entrance.

CHIEF JUSTICE
 Redemption! Thank Goodness you're
 safe.

REDEMPTION
 I'm sorry, sir.

CHIEF JUSTICE
 Why?

REDEMPTION
 I left your house without handing
 in my notice.

CHIEF JUSTICE
 Agh, there was a national
 emergency. I'm so glad you're safe.

REDEMPTION
 But I let Ruka know you were away
 on leave.

CHIEF JUSTICE
 That wasn't top secret.

REDEMPTION
 And the rebels got at your trainee.

CHIEF JUSTICE

Don't worry. He's being evacuated with the last remaining Americans. They should be arriving any minute. 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.

CHIEF JUSTICE

No chance.

A Land Rover approaches and pulls up below them.

CHIEF JUSTICE (CONT'D)

Ari's flown back to Zanzibar, looking for some girl. Said he'd made her a promise. Listen, I've heard of a job going at a girls' school.

REDEMPTION

Here in town?

CHIEF JUSTICE

Didn't you want to teach? Hop in. Need to make sure you are safe and secure...

99 EXT: BAOBAB TREE DETENTION COMPOUND - EVENING 13

99

OOV CHIEF JUSTICE

...They say 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

Where's Ruka?

100 EXT: STRIP OF SANDY COAST, STONE TOWN - EVENING 13

100

Ruka cycles fast along a beach at the water's edge.

101 EXT: BAOBAB DETENTION COMPOUND - EVENING 13

101

BAGO
Come here, boy!

Bago taunts Jim before pushing him against a post. Jim falls to the ground and is left to be kicked by one of Bago's sons.

Ruka cycles up to the gate. Sand sprays up as he comes to an abrupt halt. 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 drops his bike, shoves his sunglasses and jacket at Bago, and runs to JIM's aid, pushing away Bago's son.

RUKA
Come on Jim. I'm taking you to hospital.

JIM
Can you?

RUKA
I didn't think it would turn out like this.

BAGO
Where's that girl, Redemption? I've got plans for her.

102 EXT: JANGWANI GIRLS SCHOOL, DAR-ES-SALAAM - EVENING 14 102

Redemption waves to the Chief Justice and his trainee as the now laden Land Rover drops her off outside a girls' school basked in golden evening light.

She nods to a uniformed SECURITY GUARD, and walks through a high gate into beautiful gardens on her way to a new job.

103 INT/EXT: BULSARA FAMILY HOME & STREETS - NIGHT 14

103

Freddie closes the lid of the black upright piano, grabs his satchel and runs to the balcony. A full moon shines over the sea. He sees Ruka drive up in Ari's old car, AR1.

Jer waits outside her front door with two suitcases as Bomi fusses with the door keys. Kashmir 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 down the road 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 if I can persuade Rani
and Matron to leave. We can't
abandon our patients.

BOMI
You understand my conundrum?
I cannot work for a hypocritical
regime led by some narcissist who
wants to be a radio presenter.

JER
Wait!

JER runs back up the stairs to the apartment.

ARI
Take this. You might 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.

(MORE)

FREDDIE (CONT'D)

Did you know she came here to avoid
escape her granny's plans to sell
her off to the highest bidder?

Ruka wraps a cloth around his head to disguise himself.

Ari closes his eyes in relief. Freddie hands him the cat.

Bomi climbs into the vehicle. Freddie helps up his sister.
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 roars down to the sea, leaving Ari looking after them.

ARI

Hey! Isn't that my car?

Ari can only watch as Ruka crunches the gears and speeds off.

104 EXT: LOW TIDE, HARBOUR, STONE TOWN, ZANZIBAR - NIGHT 14 104

MUSIC OVER:

Ruka swerves, driving Bomi, Jer, Freddie and his sister along
the coast of Stone Town in AR1 dodging boats.

Ruka screeches past the quay where dhows bob on moorings.

Bomi holds on tight, terrified of the speed, but looks up at
the House of Wonders where he once worked.

Ruka swerves past the Sultan's Palace now scarred with bullet
holes, and drives beneath a mooring line.

They drive up a launch ramp to see Bago in his truck parked
outside Radio Zanzibar with a Chinese comrade and two rebels.

105 INT: BAGO'S TRUCK, RADIO ZANABIAR, STONE TOWN - NIGHT 14 105

Bago spots AR1, fires up his ignition and gives chase.

106 EXT: LAW COURTS, HOSPITAL & SAILING CLUB JETTY - NIGHT 14 106

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 drive pass patients and relatives in torn clothes queuing outside One Coconut Tree hospital.

Freddie leans forward to see palms framing the moon.

JER

Where are we going?

Ruka drives straight onto the jetty of the sailing club. 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.

107 INT/EXT: THE CHIEF JUSTICE'S RESIDENCE, STONE TOWN - DAY 107

MUSIC OVER cont...

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.

108

EXT: PALM FRINGED BEACH NEAR DAR-ES-SALAAM - DAY 16

108

Freddie arches back his head, looking up into the branches of a mango tree under a clear blue sky.

He gazes out across clean white sand to see Redemption strolling along the shore near Dar-es-Salaam, wind catching her fashionable, new dress. She's had her hair plaited and is wearing a little make up, her 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.

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. Mum is apprehensive, but I've always wanted to go. It'll be an adventure.

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. 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 you crazy little thing.

Freddie puts the ring in Redemption's hand. She looks at it, realizes what it is, and runs off down the beach, throwing herself into ARI's arms.

MUSIC OVER: The song about following your heart.

ARIEL SHOT: Freddie, Ari and Redemption on the beach and palm fringed coastline of East Africa.

End credits roll.

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