

A BOY CALLED FREDDIE

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

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

FADE IN:

1 EXT. BEACH - EAST COAST OF ZANZIBAR - DAWN, SEPTEMBER 1963 1

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

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

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

(O.S.) The fajir morning call to prayer rings out.

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

Sunlit waves lap on starfish and shells lying on coral sand. His footprints fill with water to reflect four morning stars. The British Protectorate of Zanzibar - 5th September 1963 -

Ripples spread out, catching the light.

2 EXT. DECK OF CARGO DHOW - ZANZIBAR CHANNEL - DAY BREAK 2

As the sky brightens, dolphins leap above the water. Swahili crewmen adjust the billowing lanteen sail of a cargo dhow.

REDEMPTION (18) a striking Tanganyikan girl sits on the deck laden with sacks stamped with the word COFFEE.

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

REDEMPTION

Zanzibar.

JUBA

I'm Juba. J-U-B-A. Let me know if you ever need a guide.

REDEMPTION

I'm only looking for work.

JUBA

You mean freedom?

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

JUBA (CONT'D)

That ferry's from Pemba, the other sizeable island. That guy must be on his way to court.

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

REDEMPTION

Poor man.

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

REDEMPTION (CONT'D)

Sorry!

JUBA

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

REDEMPTION

Aren't you going to school?

JUBA

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

REDEMPTION

I've already matriculated with Distinction.

3

EXT. BULSARA FAMILY HOME & STREETS - STONE TOWN - DAY

3

Freddie's mother, JER (41) and his sister KASHMIRA (11) wave from the balcony of their first floor apartment as Freddie, in school uniform and cycle clips, swings onto his yellow bike to cycle up Shangani Street, a leather satchel clipped to his rear pillion. Kashmira holds their cat.

JER

Don't be shy, my darling! Tell everyone that it's your birthday.

FREDDIE

Bye, Mātā! See you later.

JER

Chicken dhansak for supper tonight!

1963 MUSIC OVER: montage foretelling Freddie Bulsara's life contrasting poverty on the island with wealth and creativity:

African women wearing patterned cloth walk by with baskets of seashells on their heads. Some have babies on their backs.

Freddie pedals past Radio Zanzibar where the Asian manager hangs up 'Independence Day' bunting.

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

A guide leads shoe-less European tourists into a mosque. Small boys playing with a burst water pipe scatter as Freddie cycles under an arch of spray into the Oriental Bazaar.

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

OMAR (18) of Arabic heritage, and JIM (17) from Goa, both in school uniform with prefect badges, cycle over a stone road bridge across Darajani Creek, bordering the African township.

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

PHOTOGRAPHER

Good morning, Freddie!

FREDDIE

Independence Day. That'll be fun.

PHOTOGRAPHER

We've waited long enough.

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

OMAR

Hi there Freddie! Happy birthday.

FREDDIE

'Morning Omar! Hi Jim.

JIM

Hey, I didn't know. How old?

FREDDIE

Still too young - seventeen.

OMAR

You're catching up with us. Did you get any good presents?

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

JIM
Which is...?

FREDDIE
A ticket to London. Ha!

OMAR
The United Kingdom? Is that likely?

FREDDIE
Nah, but you gotta dream.

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

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

FREDDIE
Way out of your reach. Race you to
St Joseph's!

Freddie cycles under a stone arch followed by the others.

4

EXT. COAST & SULTAN'S PALACE - STONE TOWN QUAY - DAY

4

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

REDEMPTION
Is that the Sultan's Palace?

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

JUBA
And the Sultan. There, in the
limmo. Such a playboy in his time.
No one else is allowed to own a red
car. There are my mates. I'm off.
What's your name?

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

REDEMPTION
Redemption. R-E-D-E-M-P....

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

REDEMPTION (CONT'D)

Aunt Beauty?

AUNT BEAUTY

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

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

REDEMPTION

It wasn't far.

AUNT BEAUTY

Sailors can never be trusted.

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

REDEMPTION

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

AUNT BEAUTY

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

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

REDEMPTION

Can we take a rickshaw?

AUNT BEAUTY

Noo, your uncle sees them as a form of social oppression. This way!

5

EXT. HOUSE OF WONDERS - STONE TOWN - DAY

5

The boys stand to pedal faster, swerving pass Omani traders. Freddie skids to a halt. A tiny black cat looks up at him from the road. Juba glances back, but leads Omar and Jim on.

Aunt Beauty bustles up, followed by Redemption, as Freddie reunites the kitten with its mother.

REDEMPTION

Is this someone's home?

She looks up at the architecture as Aunt Beauty swishes past.

AUNT BEAUTY

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

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

BOMI

Hēppī bartha ē, Freddie.

FREDDIE

Dad! Shhh, you'll embarrass me.

BOMI

Don't be late for school.

FREDDIE

Oh, Daaad.

Freddie salutes his father and cycles on. Bomi looks at a rusty old truck as Aunt Beauty and Redemption approach.

AUNT BEAUTY

Ah, here's your uncle, Bago. He's quite a prominent leader now.

BAGO, a swarthy man(60) in a stained kanzu (long shirt) and kofir (linen hat) swings out of his battered truck.

BAGO

You must be Redemption. Greetings. Welcome, welcome.

REDEMPTION

Thank you. Is that my cousin Immi?

IMMI(12), a cheeky girl, waves from Bago's cab while his five younger SONS scrabble about in the back.

AUNT BEAUTY

Almost ready for marriage. And my boys. Our eldest won a scholarship to a school in China.

BAGO

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

REDEMPTION

Only until I can find a live-in job.

AUNT BEAUTY

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

REDEMPTION

Letters?

BAGO

You need references in this life.

6 EXT. ST JOSEPH'S CATHOLIC BOYS SCHOOL - STONE TOWN - DAY 6

Jim parks his bike. Freddie runs up to Omar and Juba as a boy in the same uniform rings the outdoor school bell.

JUBA

So you're called Freddie now. I thought your name was Farouk. How long have you been back here?

FREDDIE

Six months - nearly seven.

JUBA

How come a shy boy like you got expelled from that school in India?

FREDDIE

Ahh, they didn't like my music.

JUBA

What? Rock music? Did you lead a band or something?

FREDDIE

The Hectics: a banned band. 'Freddie and the Hectics', yeah.

OMAR

Great name.

JUBA

No one can get chucked out for singing. Can't have been all.

FREDDIE

We were fooling around. Dad wasn't too pleased but all I want is to write songs. I'll give you a demo.

JUBA

What now?

FREDDIE

Why not, darling? Gotta rebel.

Freddie rips off his cycle clips, runs ahead of Omar & Juba and joins school boys rushing up steps as it begins to rain. An Irish TEACHER with a full, dark mustache sees them in.

TEACHER

You're almost late, Omar!

JUBA & OMAR

It's getting windy, sir!

TEACHER

Fix that tie! Where's Jim?

7

INT. ST JOSEPH'S CATHOLIC BOYS SCHOOL - DAY

7

MUSIC: 'Tutti Frutti' by Little Richard (1955)

Boys rush into the school hall where Freddie takes up the rhythm of the bells on the shiny grand piano.

Juba halts. The room is laid out with exam desks.

JUBA

They want us to conform.

FREDDIE

Let them try.

Freddie ups the tempo. His hands, reflected on the keyboard, use the rhythm to jazz up the popular song played by ear.

OMAR

Get everyone jiving.

FREDDIE

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

Jim rushes into the hall, breathless and rain splashed.

JIM

Yeah, cool!

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

Schoolboys rock around a blackboard on an easel, on which a boy draws musical notes with chalk ignoring Juba.

Jim and Omar throw a blackboard rubbers to each other in time with Freddie. Boys leap-frog and cartwheel incorporating rock and roll steps. Juba sees Freddie is getting all the glory.

A blonde European boy spins the blackboard in Juba's face. Other boys use 12" wooden rulers as fencing swords to the beat set by Freddie who makes a camp gesture with one hand.

Juba jumps onto a desk and flings waste paper into the air. As litter rains down on Freddie, Juba jumps down and flings his arms around him, guessing he is gay.

JUBA

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

Juba slams the cover of the keyboard down. Freddie only just removes his fingers in time. Juba laughs.

FREDDIE

Whoa.

JUBA

Are you a poofter? Like, a queen?

The Irish teacher enters with the three Catholic nuns.

TEACHER

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

8

INT. DOCTOR ARI'S WAITING ROOM, CONSULTING ROOM - DAY

8

A ceiling fan rotates over Ari who accepts a clipboard from his slender Anglo-Ceylonese receptionist, TARANI (27) as three Omani women with seven children leave the surgery.

TARANI

Doctor Ari.

ARI

Thank you, Tarani. This heat is
draining. I'm longing for a change
in weather.

He looks at high palms swaying outside his window.

TARANI

I thought you were longing for a wife.

Ari whips off his stethoscope and winds his wristwatch.

ARI

Do you think I can find someone who likes the sea? It terrified that lovely girl you lined up for me. I need someone who can cope in storm. Agh - it's getting late. Are there anymore patients? I must go.

Okello, the Ugandan, now in painters' overalls walks in with an order book without knocking or acknowledging Tarani.

OKELLO

I see your building needs painting, Bwana. Can I quote you a good price? We work fast.

9

EXT. COASTAL VILLAGE - EAST COAST OF ZANZIBAR - DAY

9

A youth up a coconut tree looks down on women with green bananas on their heads who walk towards thatched houses being plastered with cow dung by older women in the village.

MUSIC OVER: 'Dream Lover' - Bobby Darin (1959)

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

Children turn drying starfish and sea horses. Young women hang shark fins to dry on wire. Men gamble with cowry shells.

Freddie cycles past a child driving a donkey cart laden with copra. A bag of swimming things is clipped onto his pillion.

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

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

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

JUBA

Omar, you idiot.

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

10 EXT. UNDERWATER - CORAL REEF - DAY 10

A hermit crab observes Freddie from a plastic tub that it uses as a shell. The wheel of a car lies on the seabed.

Freddie lets a brightly colored starfish go to grab a plastic bag that floats in front of his face.

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

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

11 EXT. BEACH - EAST COAST OF ZANZIBAR - DAY 11

Omar notices Freddie has been underwater a long time.

OMAR
Where's Freddie?

Juba and Jim join him on the jetty to look around as Omar scans the sea. Freddie's mask and snorkel bob on the surface.

12 EXT. UNDERWATER - CORAL REEF - DAY 2 12

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

13 EXT. BEACH - EAST COAST OF ZANZIBAR - DAY 13

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

FREDDIE
Waoh! Help, quick.

Golden light illuminates his face but the sky has turned grey. The boys run up, Jim clutching his white shirt.

JIM
Are you okay?

JUBA
Well done. Those make good eating.

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

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

JIM
It can hardly breath.

JUBA
Hang on. It's gotta problem.

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

OMAR
Nearly there. It's coming.

Omar pulls the net away and Freddie releases the turtle.

FREDDIE
Ahh, my hand's cut.

The broken glass has cut Freddie's left hand.

JIM
Oh no, you're bleeding. Quick. It's gonna need stitches.

Juba throws the glass out to sea as Jim holds up Freddie's hand. Blood spurts on white sand and Jim's shirt.

14 EXT. DOCTOR ARI'S CONSULTING ROOMS & LAW COURTS - DAY 14

Wind whips back Redemption's headscarf. The same golden light illuminates her face as she adjusts her shoulder bag. Aunt Beauty, who holds a large basket, leads her across Residency Road towards an entrance bearing Dr Ari's nameplate.

AUNT BEAUTY
I'm told the hours can be long but the job comes with accommodation. The British usually pay well. I hope the doctor can give you a nice reference.

REDEMPTION
I don't know him.

AUNT BEAUTY
He knows me.

15 INT. DOCTOR ARI'S WAITING ROOM, CONSULTING ROOM - DAY 15

Freddie comes out of the surgery, his bandaged hand in a tight sling to keep it raised against his shoulder.

FREDDIE
Will I be able to play the piano?

ARI
Take heart. Great things can rise
out of apparent disaster. You'll
still be able to write essays.

FREDDIE
I'm not very good at them.

ARI
Wait here for Tarani to give you a
tetanus jab. You want to avoid
lockjaw at all costs.

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

FREDDIE
Thank you, doctor.

Tarani flicks a syringe and turns Freddie's arm towards her
as Ari shows the women through into his surgery.

TARANI
Better use this arm. Don't be shy.

FREDDIE
Oh no, is it going to hurt?

TARANI
Yes, but you won't die. Come back
in three days time so I can change
the dressing.

16 INT. DR ARI'S CONSULTING ROOM - DAY 16

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

ARI
...you've only just caught me. So,
hey, the Chief Justice needs a
cook. Working for him should be
quite fun. He'll just want to know
if you can make mulligatawny soup.

AUNT BEAUTY
She can make anything.

ARI
Do you enjoy European food?

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

ARI
To girls?

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

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

ARI
What do you think of the Indian
Ocean?

REDEMPTION
The sea? 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
We saw dolphins coming over. The
waves were huge but I love the sea.

Tarani smiles as she rifles through files while Ari begins to
write on blue, headed paper.

Aunt Beauty fusses with her various undergarments.

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

Redemption looks down at her lace-up shoes as Tarani grabs
Freddie's file and leaves trying not to smile.

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

REDEMPTION

I am a little nervous. This is so kind of you.

ARI

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

REDEMPTION

Faruk?

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

17 INT. DOCTOR ARI'S WAITING ROOM - DAY

17

Tarani sees Jim helping Freddie to his feet.

ARI

Faruk's an askari, a security guard from the British Residency who helps at official parties. I must dash, but look forward to sampling your food this evening. They're hosting a cocktail party for our American friends. It's tempting to give in to nerves, but just adopt a confident persona and have fun.

Freddie grins, attracted to the idea of a party.

18 EXT. DOCTOR ARI'S CONSULTING ROOMS & LAW COURTS - DAY

18

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

ARI

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

Redemption tucks the reference into her bag as Ari swings into a canvas-roofed car with the reg plate AR1. He gives her a wave and roars past a man with live poultry on his bicycle.

AUNT BEAUTY

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

REDEMPTION

I like his motor.

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

AUNT BEAUTY

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

Beauty shrieks at a rickshaw, hoists her basket of shells onto her head and sways towards the market.

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

Okello walks out of the law courts holding a piece of paper.

Rain splatters on his summons to attend court on 12th January 1964. He scrunches this up and chucks it away.

Redemption is about to ask him for directions when the paper rises and hits her in the face. Jim and Freddie limp up.

FREDDIE

Whoa - I saw that! You okay? Run for cover or you'll get soaked.

REDEMPTION

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

FREDDIE

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

REDEMPTION

Do you know him?

FREDDIE

My Dad does. Might see you later!

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

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

Redemption rings a bell-pull and dashes into a lobby where brass cannons stand either side of a door that creaks open.

REDEMPTION

I've come to help at the party.

19

INT/EXT. THE CJ'S RESIDENCE ON THE COAST - DAY

19

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

A cheese & pineapple chunk 'hedgehog' looks at Freddie as his bandaged hand raises the volume on Elvis' Blue Hawaii album playing on a turntable. Tarani helps to unsleeve vinyl discs.

FREDDIE

Thanks - I think I'll manage.

An ornate mirror reflects Redemption walking in with a tray laden with more pineapple chunks stuck in half a melon.

REDEMPTION

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

FREDDIE

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

Redemption indicates that he should take another canapé.

REDEMPTION

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

FREDDIE

Not bad, darling. First cut of the season. Could be worse. Dad fears gangrene or something ghastly but my fingers work. It's kinda made me appreciate having them, be able to stretch an octave.

Jer sees Freddie splay his fingers and smiles as Bomi hands her a drink. He leads her onto the veranda as dhows drift in on the tide. They pass CHIEF JUSTICE KNOX(60) a tall Scotsman, who welcomes a PERSIAN CIVIL SERVANT and his WIFE.

Redemption's tray is whisked from her by the rotund FARUK (57), who offers nibbles to Tarani in her elegant sari.

FARUK

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

Tarani struggles to eat the cheese snack, unable to answer. Freddie looks up but only sees people lighting cigarettes.

REDEMPTION

Is someone ill?

MERVYN (52), the Permanent Secretary in white uniform reacts to this as he and his wife AUDREY talk to an ARAB SHEIK.

FARUK

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

Freddie catches Redemption's eye and selects an Everly Brothers hit as Tarani joins two Americans: EARL and JOE.

EARL

Hi - I'm Earl, Earl Junior.

TARANI

Is that your name or your title?

EARL

This is Joe. Doctor Joe, in that he has a Phd in astro physics.

TARANI

Forgive me. I'm only serious at work.

JOE

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

Freddie's face lights up as he hears this.

TARANI

Great idea. Learning how to sail helps you to cope in a crisis, or so they claim. I'd love to come...

The Americans take nibbles from Redemption's tray but Tarani refuses and approaches MOLLY, an Irish nurse.

REDEMPTION

What have I done wrong?

FREDDIE

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

REDEMPTION
Are they astronauts?

FREDDIE
Ground control, but are expecting a party from NASA for the next space mission. Impressive hey?

REDEMPTION
NASA? Are you sure?

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

EARL
You have a sailing club here?

CJ KNOX
Just up the coast, here in town.

Redemption relieves Freddie of his used cocktail sticks.

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

FREDDIE
Might be keen on sailing.

REDEMPTION
My Uncle Bago will want to know every detail.

FREDDIE
Let's go over. I love the idea of a yacht, don't you?

Freddie collects a full ashtray from the veranda so he can listen. Redemption offers the last porcupine to CJ Knox.

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

REDEMPTION
(whispers to Freddie)
That man I bumped into?

CJ KNOX

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

Freddie hears the last five words and freezes.

20 EXT. PROMONTORY - EAST COAST OF ZANZIBAR - NIGHT 20

Okello looks over a moonlit sea, turning as a lorry backfires and rumbles along a sandy track towards him.

Bago's rusty truck, now overladen with garbage, is driven towards Okello's outcrop above water that reflects the moon.

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

21 EXT. UNDERWATER - CORAL REEF - NIGHT 21

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

22 EXT. PROMONTORY ON THE EAST COAST OF ZANZIBAR - NIGHT 2 22

Bago stands at his tailgate and wipes his nose as the plastic floats away. Okello clamps a hand on his shoulder.

OKELLO

Comrade Bago! How's it going?

23 INT/EXT. THE CJ'S RESIDENCE ON THE COAST - NIGHT 23

(O.S.) Waves lap on the shore, seabirds call.

Redemption and Faruk collect glasses from a dark, empty room after the party. Out on the veranda Freddie adjusts his bandage and looks out to sea, contemplating his past:

24 EXT. ST PETER'S SCHOOL PLAYING FIELD - INDIA - FLASH BACK 24

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

SCHOOL BOYS
Go Freddie! Go Buckie! Run!

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

25 INT. ST PETER'S SCHOOL GYM - INDIA - FLASH BACK 25

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

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

SCHOOL MASTER
We need to look after those teeth.

Freddie removes his gum shield and smiles up at him.

FREDDIE
Yes, sir.

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

FREDDIE
Sorry sir, but I loathe cricket.

SCHOOL MASTER
That's strange. I would have thought you rather liked that kind of thing. Word has it that you are quite keen on handling balls.

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

26 EXT. BULSARA FAMILY HOME - STONE TOWN - MORNING 26

Bago crunches gears to turn his empty truck down Shangani Street with Okello beside him. They just miss hitting Bomi as he walks to work with his briefcase, putting him on edge.

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

Freddie cycles up in school uniform, satchel clipped to his pillion, determined to talk to Bomi about his old PE teacher.

FREDDIE

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

BOMI

Can you steer with one hand?

Freddie swings off his bike and pushes it.

FREDDIE

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

BOMI

Who is going to pay for Dr Ari's treatment? For any injections?

FREDDIE

I will.

BOMI

How?

FREDDIE

Singing. At a hotel.

BOMI

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

FREDDIE

The subjects taught here are so dull. Can't I go to art college in the UK, do graphic design?

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

One of the teachers...

BOMI

You think passing Grade 4 in music theory will get you into university? To kōlēja?

FREDDIE

A polytechnic. Dad, you're the one who extended my horizons. My friends don't see it. All they know is Zanzibar. You sent me to Bombay.

BOMI

So you could attend a decent school, get a respectable job.

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

FREDDIE

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

BOMI

It would please your mātā.

FREDDIE

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

BOMI

The groove?

FREDDIE

Cut new ground. Break boundaries. I'm going to be an artist, Dad. Excel. Make a name from myself.

Freddie swings into his saddle to cycle onwards.

BOMI

Are you going to support a family? You could do many things, Farrokh, but you need to apply yourself. Hey, where are you off to?

27

EXT. KITCHEN - THE CJ'S RESIDENCE - EARLY EVENING

27

A lizard basks under jasmine flowers outside the kitchen.

(O.S.) Freddie's shrill whistle.

The lizard darts off.

REDEMPTION

Freddie? Is that you?

Redemption swings out of the kitchen door, cloth in hand to find Freddie with his bandaged hand astride his yellow bike.

FREDDIE

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

REDEMPTION

Free? Yes! I am free tonight.

FREDDIE

Come down to the beach. Something exciting is about to happen. It's really cool. All my friends are coming. We'll light a fire, grill fish, have sodas and everything.

REDEMPTION

But I can't go to parties, not as a guest.

FREDDIE

You don't need a permit, you'd be with me. Please. I need your support. It'll be fine. Good fun.

REDEMPTION

Uncle Bago would never allow it. My reputation would be shattered.

FREDDIE

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

REDEMPTION

Not an African girl like me. We are meant to stay safely at home with our relatives. I can't wear slacks or ride a bicycle. Put on a swimsuit and it would cause a riot.

FREDDIE

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

REDEMPTION

Who do you have in mind?

28 EXT. STRIP OF SANDY COAST - STONE TOWN, ZANZIBAR - NIGHT 28

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

Tarani, in trendy slacks, leads a well-covered Redemption down to a small beach party where Omar adds wood to a fire.

TARANI

Hi boys. Can we see much from here?

FREDDIE

Won't be long now. Here comes Juba.
Such a show off.

Juba motors up in his ngawala (a dugout canoe with a Seagull outboard) and leaps off the prow holding a string of fish.

TARANI

But flamboyant. Knows how to make
an entrance.

JUBA

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

OMAR

Cool. I'll grill them later.

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

FREDDIE

Great! You're just in time.

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

JUBA

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

TARANI

Supper-dupper!

Tarani chinks her bottle against one held by Freddie.

FREDDIE

Should be splendid, sweetie.

TARANI

Watch-it, Freddie. Literally.

REDEMPTION

I thought you were meant to be
revising.

FREDDIE
Yeah, but this is historic -
American satellites being monitored
across the world.

TARANI
Can you see it yet?

OMAR
Anyone know how it works?

Juba joins Redemption as Jim and Omar scrabble up rocks.

FREDDIE
The path meanders over the equator.
It's off to Australia. Amazing.
Look there! That one.

A satellite travels across the night sky.

OMAR
Wow. Cool. I thought it would be
like a flying saucer though.

JUBA
Isn't that a spy plane?

TARANI
No, it's for communication. Great
for medical emergencies.

JUBA
You're sure it's not some American
weapon that's gonna to kill us all?
Direct missiles towards Zanzibar?

REDEMPTION
It looks like a moving star.

FREDDIE
Just what I want to be.

REDEMPTION
Project Mercury is a great name.

FREDDIE
You're right: Mercury Records. Mr
Mercury? Freddie Mercury would be a
memorable name.

REDEMPTION
Like the planet. Are they hoping to
reach it?

FREDDIE

No, they orbit the Earth, but the plan is to get men up there.

TARANI

Do you think a boy from Zanzibar will make the big time?

FREDDIE

Sure, if you can get me to London, darling.

JUBA

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

FREDDIE

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

TARANI

Umm, you also need discipline, but yeah, what's stopping you?

FREDDIE

My father.

TARANI

What's so tricky?

FREDDIE

He has reservations. I can't even persuade him to let me play at a restaurant.

TARANI

You'll have to wait til that cut heals but they have a piano in that bar near the law courts. The Americans like going there.

REDEMPTION

To hear Tarrab music?

FREDDIE

No, they want ballads heard on the radio, but it's an idea. I could work in local rhythms.

Juba takes Redemption's hand and swings her around.

JUBA

Could I persuade you to come with
me? Dance to the beat?

REDEMPTION

I'd better not. Not now.

Freddie intervenes, catching her other hand.

FREDDIE

Don't worry, darling, he's an old
mate. It'll be good fun. Who cares
what others think? We need to live,
enjoy ourselves while we still can.
Be a bit crazy.

REDEMPTION

Perhaps if we went as a group.

OMAR

We'll look after you.

REDEMPTION

I might get busy at work.

TARANI

How's that going?

29

INT/EXT. DINNING ROOM & KITCHEN, CJ'S RESIDENCE - DAY

29

MUSIC OVER: 'Sugar and Spice and All Things Nice' by The
Searchers plays on Radio Zanzibar.

Icy air swirls as Redemption takes a cream jug from the
Frigidaire and finds teaspoons. A kettle sings on the range.

Redemption places stem glasses full of fruit salad before
Ari, Mervyn and the CJ who are seated at the dining table.

Ari raises a hand in thanks but misses Redemption who swings
through to the kitchen to take the kettle from the range and
lay a tray with coffee cups, sugar and Omani dates.

Juba arrives, naked torso dripping from the sea, with five
live crayfish.

REDEMPTION

Juba! You hero. Just what we need
for supper tonight.

Juba puts the crayfish in the sink and gives her a wink when
the lyrics mention dating.

JUBA

I've got Freddie a gig this Friday!
I'll pick you up. We can jive the
night away. Should be fun.

REDEMPTION

Don't you have exams this week?

JUBA

Only Maths. Freddie claims singing
exercises his creativity but he's
too shy to promote himself. The
deal is that I do the deal, he
sings and we split the takings.

REDEMPTION

What will his parent's say?

JUBA

The old man's trad. Yeah, but hey -
I wanna get Freddie to start a
band, hit the mainland, play on
ships. D'you know that Ugandan guy
outside? He has great ideas.

They look out of the window to see Okello, in painters'
overalls, looking at the greying walls of the CJ's house.

REDEMPTION

He's not going to get work here.
The property's leased off the
Sultan.

JUBA

Trying his luck, like me. Wear
something nice. I'll pick you up at
seven?

REDEMPTION

I'm only going to listen to
Freddie.

Ari walks in from the dining room with his medical bag just
as Juba swirls Redemption into his arms.

ARI

I'm so sorry - I didn't mean to
interrupt, but just wanted to say
thanks. That was delicious.

Redemption looks away shyly but Juba releases her abruptly.

30 EXT. COAST, PARKS AND STREETS - STONE TOWN QUAY - NIGHT 30

(O.S.) Freddie plays 'I Wanna Hold Your Hand' by The Beatles (1963) over shots of the town & boats moored along the coast.

31 EXT/INT. COASTAL PIANO BAR - STONE TOWN - NIGHT 31

Lights twinkle. Tall glasses glint. Waves lap the shore. There are a few customers. A barman watches Freddie play.

Freddie plays 'I Wanna Hold Your Hand' cont...

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

EARL

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

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

JUBA

Did you have to bring a basket?

REDEMPTION

Ginger cookies for Freddie.

Juba approaches the piano and notes how much Freddie's earning as Earl adds coins to a glass collection jar.

JUBA

I don't think he'll starve. We're making more money than I can diving for abalone.

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

REDEMPTION

Freddie has talent - and must practice for hours.

Juba bangs his fists on the bar, indicating bottles of coke.

JUBA

Let me pay. I need to keep a beautiful girl like you in my debt.

REDEMPTION

Ah, but I can't be bought.

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

JUBA

Suck on it.

Freddie responds by playing 'Please Don't Tease Me' by Cliff Richard & The Shadows (1960)

Juba barges past Tarani. Olive oil drips onto her skirt.

TARANI

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

JOE

Let me get a cloth, 'mam.

Earl offers her his handkerchief.

EARL

Here we go.

REDEMPTION

Don't worry. Ice will help. There - it lifts the oil of the fabric.

She shows Tarani how oil attaches to an ice cube.

EARL

Gee, who would have guessed? Are you a scientist or what?

Redemption smiles but joins Juba, Ari and Freddie.

ARI

How's the hand?

FREDDIE

Recovering thanks to you.

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 teeth?

FREDDIE

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

REDEMPTION

'Mercury' would be universal.

ARI

Mercury was a retrograde in winged
boots. Far from virtuous. The Greek
god of communication, trickery and
thieves.

FREDDIE

Yeah, I like it.

JUBA

Am I not to be consulted?

FREDDIE

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

JUBA

Why is it you think yourself so
great, so cool? No one born on
Zanzibar is going to become an
international star.

The barman swings out from around his bar, a hand raised.

JUBA (CONT'D)

This partnership is not gonna work,
pal. I just need a few shillings.
My share.

Juba empties the jar of coins into one hand and leaves.

REDEMPTION

I was assured there is no theft on
Zanzibar.

ARI

Sadly there can be jealousy.

32

EXT. ARI'S CAR, STREETS AND ALLEYWAYS, STONE TOWN - NIGHT 32

Freddie sits low in the back of the open car with AR1 plates.
Redemption sits next to Ari who drives down alleyways.

FREDDIE

That didn't go down too well.
Thanks for rescuing us.

ARI

Look, there's Christchurch -
constructed to mark the end of the
slave trade. It's where I take my
troubles.

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

FREDDIE

To church?

ARI

Why not?

REDEMPTION

I've never seen such a large
building.

ARI

Ethereal at night. It has what's
called a flying staircase.

REDEMPTION

Mercury would like that.

FREDDIE

Wasn't the slave market here?

ARI

One of many. It predates the town.
The British closed it down more
than a hundred years ago.

FREDDIE

Yeah, but who was being sold?

ARI

Some were criminals, others
prisoners of war but I fear many
were innocents, captured on the
mainland, exchanged for muskets and
shipped on to work the sugar
plantations of Reunion and
Mauritius.

FREDDIE

Who was able to sell people?

ARI

Arab traders acted as the middle
men. The question is, who was
supplying them? Men do cruel things
on the path to fame and fortune.

(MORE)

ARI (CONT'D)

Nowadays it's all about money and motorbikes.

FREDDIE

Juba wants a speed boat.

REDEMPTION

Juba wants everything.

FREDDIE

He has money flowing through his veins instead of blood.

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. The CJ is going to umpire. We could take the ice.

FREDDIE

I like ice.

ARI

(To Redemption)

Would you like to join us?

REDEMPTION

If it's possible.

ARI

Every thing's possible.

Inspired, Freddie looks up at the cathedral and starry sky.

FREDDIE

This is a fab motor. Mustn't let Juba see us in it.

ARI

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

REDEMPTION

He must have been grateful.

FREDDIE

And want to stay alive.

33

EXT. WHITE CORAL BEACH & FIG TREE, ZANZIBAR - DAY

33

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

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

Earl turns crayfish on a barbecue. Americans from Project Mercury in shades and skimpy beach clothes, enjoy the party.

EARL

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

CJ KNOX

It's going to be great for Zanzibar.

Freddie adjusts the wireless, admiring longer haircuts.

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

MOLLY

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

JOE

When's it all happening?

CJ KNOX

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

MOLLY

Hi Earl! Will we see you at the posh reception being thrown by The Sultan? It sounds great.

Ari drives up in ARI with Tarani & Redemption to park under date palms next to the CJ's Morris Minor and American sedans. He grabs a picnic basket and hands another to Redemption.

ARI

Here we are. How are you feeling?

REDEMPTION

A bit out of my depth.

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

TARANI

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

REDEMPTION

I know him, but he's Zanzibari.

Juba 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.

JUBA

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

REDEMPTION

You're betrothed?

ARI

That's a pretty scarf. How old are you?

JUBA

She's twelve. My cousin.

ARI

Twelve years-old already? Wow.

Freddie comes over knowing he needs to rescue Redemption.

JUBA

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

TARANI

You marry for the sake of boats?

JUBA

Ah, you know, it stops money floating across the sea.

FREDDIE

Which is your Dad's boat, Tamilla?

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

MOLLY

Cool drinks all round, well chilled
anyway.

TARANI

How very welcome.

ARI

Thanks, Molly. Where do I put this?

Molly takes the basket but Tarani watches Juba twirl Tamilla around, pointing out fishing dhows to Freddie.

TARANI

Juba's obviously fond of her, but
not past trying it on with girls
his own age. Formal arrangements
can result in numerous problems.

Juba can be seen in the reflection of her sunglasses.

MOLLY

Sorry, but thirteen is way too
young to marry.

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

REDEMPTION

Girls are missing out on an
education.

ARI

Schooling is not seen as necessary,
I'm afraid. Come and sit in the
shade. We might see palm swifts.

Redemption looks up as a bird of prey - a black kite - skims above Joe while CJ Knox goes to umpire the cricket.

Further down the coast young East African Fishermen gather under a fig tree. Its aerial roots cast creepy shadows.

OMAR

Where's Freddie? Oh, he's there.

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

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

JUBA

Plantation workers are gathering
for a political meeting.

Freddie gets closer to Juba as Bago leads Okello beneath the
aerial roots where laborers, fishermen and a mechanic shake
hands with Okello in the traditional East African manner.

FREDDIE

We've seen that Mr bad guy in town.
Rough accent. Where's he from?

JUBA

Uganda. That's John Okello. He's a
union representative of some kind.

Freddie, Juba & Tamilla approach the group listening to Bago.

BAGO

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.

JUBA

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

BAGO

We have been frustrated by
injustice and demand retribution.
Too many have fallen out of the
Sultan's clove trees.

FREDDIE

Don't those guys compete to see who
can climb the highest?

JUBA

Yeah but they are not their trees.
We want our own land. All these
plantations have been mortgaged to
Asians.

Freddie, Juba and Tamilla keep walking towards Bago.

BAGO

(Continuing his speech)

There's too much poverty and oppression. Nothing will change. The rural constituencies are much larger than those in town. 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 Molly helping to ensure the election was fair?

JUBA

Yeah, she got all the women voting.

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

BAGO

What's an Asian boy doing here?

Okello keeps silent but his eyes drift towards Juba.

JUBA

Agh, bwana. He's a friend of mine.

FREDDIE

It's okay. See you later, mate.

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

Tarani clicks her shutter taking photos of Juba 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

There's only one secondary school for girls on Zanzibar. One.

REDEMPTION

And how many for boys? Four? Five?

ARI

Illiteracy rates are high. It's the fact that women have no choice that bothers me.

REDEMPTION

Is it worse here than elsewhere?

ARI

I don't mean to break down tradition but a lot of it's down to women's health, which can be perilous in this humidity. It's near impossible for me to communicate with the girls.

REDEMPTION

But you're so easy to speak to.

ARI

I'm a man. They won't even tell me what ails them.

REDEMPTION

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

Freddie catches a cricket ball raising a cheer. He basks in glory as Tarani snaps him on her camera.

A black kite swoops down taking a prawn from Earl's barbecue.

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

BAGO

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

34

EXT. DOCTOR ARI'S CONSULTING ROOMS - AFTERNOON

34

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

Pied crows hop along a garden wall looking down on a cat.

A gecko runs under a bright purple spray of bougainvillea.

A white cat mews at barn owl feathers tied to Ari's surgery door that cast a shadow over his nameplate.

FREDDIE

Do you know what this is?

Freddie stands astride his bicycle, looking at the charm.

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

REDEMPTION
Barn owl feathers.

FREDDIE
Whatever for?

REDEMPTION
Someone has set a curse on him.

FREDDIE
Ugh, I expect he's coming up
against traditional practices.

REDEMPTION
Certain individuals make a lot of
money.

FREDDIE
It might be that house painter. The
guy who was at the beach on Friday,
John Okello. I saw him down here.

REDEMPTION
Maybe.

FREDDIE
Hey, look, can you come to hear me
sing at the Spice Inn for the
celebrations?

REDEMPTION
Did Juba fix it?

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

REDEMPTION
Freddie - shh - this is his place.

Freddie cycles off, but turns back and circles her.

FREDDIE
Ask him to bring you along next
week.

REDEMPTION
I couldn't.

FREDDIE
You must! It's my big night.

Redemption turns, pulling back her headscarf.

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

FREDDIE
So who's he going to bring instead?

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

FREDDIE (CONT'D)
Do you know how beautiful you are?

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

35

EXT. RESTURANT ROOF TERRACE - STONE TOWN - NIGHT

35

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

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

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

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

ARI
Not in Tamil.

REDEMPTION
She strikes me as being extremely
efficient and well organized. I'm
sure you'll be happy.

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

REDEMPTION

I can't ever get married.

ARI

Why ever not?

REDEMPTION

Schools here don't accept married teachers.

ARI

Have you thought of training to becoming a healthcare professional?

REDEMPTION

A medic?

ARI

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

REDEMPTION

I only chatted to ladies in your waiting room.

ARI

You changed their lives.

REDEMPTION

How?

ARI

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

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. The threat of invasion is one reason why the alleys kink.

MUSIC OVER: Freddie glances at the couple, making up a song about heaven, while harbor lights twinkle.

REDEMPTION

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

ARI

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

REDEMPTION

My parents married for love and
friendship.

ARI

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

REDEMPTION

She passed away when I was little.
Dad sent me to the Lutheran Mission
School who take boarders. Most of
my friends think I'm a loser. They
were all married by the age of
seventeen.

ARI

But didn't you do incredibly well?

REDEMPTION

Well enough to get into university.

ARI

You must go!

REDEMPTION

Then I can never marry.

Fireworks explode on the waterfront interrupting them but
impressing Freddie who ups the tempo, using the display as a
backdrop to his own performance.

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

Waiters bring Ari and Redemption an array of exotic dishes.

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

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

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

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

Freddie becomes immersed in playing the piano.

Tarani and Molly burst into the restaurant in party gear.

Freddie notices Molly's smoky eye makeup.

Waiters use silver trays to reflect light back at Freddie.

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

The waiters dance with their trays and brass bowls as Tarani and Molly dance The Twist.

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

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

FREDDIE

Decadence!

Decorations rain down he basks in the audience's appreciation and plays on. He does not see Bomi arrive.

BOMI

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

Freddie stops playing abruptly, piano keys jarring.

BOMI (CONT'D) (CONT'D)

Right now. No good will come of prancing about, showing off.

36

EXT. FORODHANI GARDENS - STONE TOWN QUAY - DAY

36

The CJ shakes hands with CLARKE, his Australian Deputy, and takes his case onto the ferry to Dar-es-Salaam.

CHIEF JUSTICE

So glad you can keep the courts going while I take leave.

Ari takes off his hat to bid farewell to Redemption. He shifts his weight, longing to take her in his arms.

ARI

We're off to Dar-es-Salaam.

REDEMPTION

Will you be away long?

ARI

I have people to see and need to buy something special, so might be away for a week or so.

REDEMPTION

Promise you'll be back soon.

ARI

I promise. Don't let your aunt marry you off to her own husband or something.

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

REDEMPTION

It'll be dull here without you.

ARI

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

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

Zanzibaris stroll past Omar who lounges on an old canon next to the bikes winding a new wristwatch as Freddie approaches.

OMAR

Why's your Dad working today?

FREDDIE

Says he needs the money to send me to college. He wants me to become a lawyer. Can you see it? Me with a nice steady job, settling down with a sweet girl and having kids. I'd rather lead a revolution.

OMAR

What will you do if you don't get the grades? There's not much money in music.

FREDDIE

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

OMAR

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

FREDDIE

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

OMAR

How? By sea?

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

FREDDIE

I have uncles living in Dar-es-Salaam. One has a place on the coast. We could maybe work our passage playing on an ocean liner. Wouldn't that be great? Juba's idea to be fair.

OMAR

Get real. Do you have a passport?

FREDDIE

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

Omar raises his bicycle and checks the brakes as the sailing dinghies turn and speed back south through choppy water.

OMAR

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

FREDDIE

Thoughts and words come easily.

OMAR

I suppose it's what you do with them that counts.

FREDDIE
Yeah, but all Parsees get to
Heaven.

OMAR
Don't go just yet.

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

37 EXT. JETTY - THE CJ'S RESIDENCE - DAY 37

Juba sails Aunt Beauty up to the jetty in his ngawala. She
gets out, leaving him to lower the tattered sail.

AUNT BEAUTY
You are kind. Join me when you can.

Juba is left mooring up, but watches her walk to the house.

38 INT. COURTYARD - THE CJ'S RESIDENCE - DAY 38

Redemption stops hanging tea towels on the washing line as
Aunt Beauty comes into the courtyard.

REDEMPTION
Aunt Beauty. Are you well?

AUNT BEAUTY
You are looking comely, but is that
a pimple I see?

REDEMPTION
I'm working, Auntie.

AUNT BEAUTY
I was wondering when the Chief
Justice is expected back?

REDEMPTION
Not for a month, but he has a
deputy in place.

AUNT BEAUTY
A young colonial, I gather.

REDEMPTION
He's Australian.

AUNT BEAUTY

Quite. I came to say that your uncle is arranging for you to marry young man with decent prospects called John Okello.

REDEMPTION

The house painter?

AUNT BEAUTY

I'm rather pleased. He's a great negotiator, proven fertile and soon have wealth beyond measure. The position would give you status and be hugely interesting. Far better than teaching girls science.

REDEMPTION

Why are you even suggesting this?

AUNT BEAUTY

Don't get all upset. I've sent a letter to your father. There are various arrangements to make, but we can lay on a lovely wedding after Ramadan. Think what you'd like to wear.

REDEMPTION

What's in it for you?

AUNT BEAUTY

This house, I hope. Nice sunny courtyard. We are expecting to entertain a number of Cuban friends and the Chinese, of course.

REDEMPTION

What?

AUNT BEAUTY

You uncle was hoping you could help that boy Juba find something? I have a meeting in town to get to.

REDEMPTION

Help Juba? Does he know you're here right now?

AUNT BEAUTY

Oh, yes. I came in his little boat.

39 EXT. JETTY - THE CJ'S RESIDENCE - DAY 39

Juba leaves his ngawala and hurries up to the house.

40 INT. COURTYARD - THE CJ'S RESIDENCE - DAY 40

Redemption rips washing from the line as Beauty bustles off.

AUNT BEAUTY

I must buy something to sooth
Bago's hemorrhoids.

Juba swings into the courtyard.

REDEMPTION

Juba? What are you up to?

JUBA

Just borrowing a couple of fishing
spears.

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

REDEMPTION

Will the CJ let you use those?

JUBA

Tell him I'm going fishing.

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

REDEMPTION

Stop doing that! Please, it's
dangerous. I just...

JUBA

What do you want?

REDEMPTION

I need help getting to the
mainland.

JUBA

Why?

REDEMPTION

Can you sail me over?

JUBA

No way. Not in this swell. Haven't
you noticed the sea's getting
rough? Take the ferry.

He gathers up the spear and line.

REDEMPTION

I don't have enough money. Hey!
Where are you going with those?

Juba heads for the gate, holding both fishing spears.

JUBA

Just looking for Freddie.

REDEMPTION

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

JUBA

Of course. Thanks for that!

Juba swings out of the gate, leaving her dumbfounded.

41

EXT/INT. PARSEE FIRE TEMPLE - ZANZIBAR - DAY

41

A bird of prey soars over a peaceful graveyard surrounded by palms and banana groves. Bomi, Jer and Kashmira 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 Kashmira.

JER

Is he worried about something?

FREDDIE

Omar's okay but I'm not happy with
Juba. 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, getting edgy.

JER

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

FREDDIE

No, not really.

JER

Make sure she's kept safe.

OMAR

Freddie! Over here.

FREDDIE

(To Jer) Will do!

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

OMAR

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

FREDDIE

Have you? Seriously?

OMAR

It's quite a well paid job.

FREDDIE

Brilliant.

OMAR

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

FREDDIE

When does the ship leave?

OMAR

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

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

FREDDIE

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

REDEMPTION

I know! 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, tidying the kitchen.

FREDDIE

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

REDEMPTION

No! He's only married to my aunt.

FREDDIE

What was he doing here?

REDEMPTION

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

FREDDIE

A little secret?

REDEMPTION

Huh.

FREDDIE

I don't like that. It looks like you need to leave the island.

REDEMPTION

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

FREDDIE

He's away for the month. You'll have to quit your job 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 ought to find him.

REDEMPTION

How? I don't have an address.

FREDDIE

Quick. Fetch your things. 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.

43

EXT. JETTY AND BAY - THE CJ'S RESIDENCE - DAY

43

Freddie sorts out the lowered sail of Juba's ngawala. It's high tide, it's blowing hard and there's a swell. White-capped waves look as if they might engulf the CJ's residence.

FREDDIE

Hurry!

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

REDEMPTION

Who owns this boat?

FREDDIE

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

REDEMPTION

Did you know it was moored here?

FREDDIE

Omar came down with him.

REDEMPTION

It's getting windy.

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

Redemption sees Faruk walk out onto the jetty.

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: Redemption hauls up the halyard.

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

Freddie's face glows against an ominous sky as he reads the monsoon wind 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 as he gains speed, the outriggers acting 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 closer to the wind. 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.

44 EXT. COAST & HOUSE OF WONDERS - STONE TOWN QUAY - DAY 44

MUSIC OVER CONT'D: Freddie sails the ngalawa past the town.

Bago walks along the seafront with two African men who are joined by Juba with the fishing spears. Sulky youths look on.

FREDDIE

They're planning hanky-panky.

REDEMPTION

What?

FREDDIE

A demonstration.

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

REDEMPTION

It's my uncle. He's seen me.

FREDDIE

As has Juba and those men.

REDEMPTION
What'll they think?

45 EXT. M.Y.SALAMA - STONE TOWN QUAY - DAY

45

MUSIC OVER CONT'D: Freddie and Redemption sail up to M.L. Salama moored to a red buoy. It flies the Sultan's red flag.

REDEMPTION
Is this my transport?

FREDDIE
Salama means safe. It's the Royal Yacht. Omar says the Sultan needs a cook onboard.

Freddie maneuvers the ngalawa alongside a rope ladder.

REDEMPTION
I can't make Arabic food.

FREDDIE
Bake a cake.

REDEMPTION
What sort?

FREDDIE
A sweet one. You'll be marvelous!

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

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

Freddie throws him the rolled quilt.

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

CAPTAIN
It's bad luck to have women onboard.

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

46 EXT. STONE TOWN - LATE AFTERNOON DAY 46

(O.S.) a call to prayer rings out from the minaret
neighboring the cathedral where swallows fly.

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

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

47 EXT. BULSARA FAMILY HOME - STONE TOWN - AFTERNOON DAY 8 47

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

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 stability - a
Government of National Unity.

FREDDIE

Not very exciting, is it? Nothing
ever happens on this island unless
someone decides to get married.

Bomi and Freddie enter their home together.

48 INT. BULSARA FAMILY HOME - STONE TOWN - AFTERNOON 48

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

The Bulsara's cat walks past framed photos of Bomi & Jer's wedding, Freddie as a baby and Jer & Freddie in a rickshaw displayed on the black piano where Freddie tries out variations under an ornamental saber that hangs on the wall.

Kashmira looks through his stamp album. Bomi lays out a Scrabble board, looking up to smile at Jer who enters with cool drinks for them all.

Freddie sings to the rhythm of the cooling ceiling fan.

BOMI

Don't forget opera. It speaks to
the soul.

The cat looks up as Jer dances around the room, taking Bomi by the hand. He is resistant but joins in.

49

EXT. ZANZIBAR ARCHIPELAGO - MONTAGE - DAY

49

MUSIC OVER CONT'D: 'A Voice In The Wilderness' Cliff Richard

A butterfly feeds from an hibiscus flower as 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 as a leopard prowls through vegetation below.

A conger eel swims out of its lair in the coral. A swordfish startles a shoal of mackerel.

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

50

EXT. STRIP OF SANDY COAST - STONE TOWN - SUNDOWN

50

MUSIC OVER CONT'D: Crabs scuttle as Omar wanders down to the beach. Waves crash on the shore. He picks up a cone shell, but finds it's alive and drops it.

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

FREDDIE

What's wrong?

OMAR

Those things are venomous.

FREDDIE

As are some people.

OMAR
Is Juba still jealous?

FREDDIE
Of us? Nah, I don't think so. He
just likes to be cool.

OMAR
He wants to be his own boss.

FREDDIE
Wants to prove himself.

OMAR
Don't we all?

FREDDIE
Having good friends 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
Is that why he's getting married?

Distracted by screeching gulls and wind in the palms, Freddie
looks out across high waves to a surging sea.

FREDDIE
I s'pose so. Look at the waves.
It's getting choppy. I hope
Redemption can cope.

51 EXT. M.Y. SALAMA - STONE TOWN QUAY - NIGHT (3.00AM) 51

(O.S.) African drums summon ancestral spirits.

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

52 INT. TINY CABIN - M.Y. SALAMA - NIGHT (3.00AM) 52

(O.S.) Rifle fire in town.

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

53 INT/EXT. BULSARA FAMILY HOME -STONE TOWN- NIGHT 9 (3.00AM) 533
(O.S.) Rifle fire, bullets ricocheting and cries of distress.
Freddie runs out onto his balcony and looks down the coast to see nothing but high seas. Lights go on in neighboring homes.

54 EXT. M.Y. SALAMA - STONE TOWN QUAY - NIGHT (3.00AM) 54
Redemption emerges on deck. The Salama remains moored 150 yards offshore but the Captain and sailor are leaning on the railings. Lights flash on in town, casting reflections across dark water.
Redemption can't think why so many windows are lit up. Another shot rings out, jarring her but not the Captain or sailor.

CAPTAIN
Probably a Hindu wedding or the
annual crow shoot.

SAILOR
It'll be kids having a beach party,
letting off fire crackers.

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

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

REDEMPTION
It's our neighbor, Mr Mervyn.

(O.S.) Shouts come from Darajani.

Mervyn comes alongside as Redemption returns to her cabin.

55 INT. TINY CABIN - M.Y. SALAMA - NIGHT (3.30AM) 55
MUSIC OVER: 'Smoke Gets In Your Eyes' by The Planters (1956)
Redemption's finger traces Ari's handwriting on the stiff blue envelope. It isn't sealed. She eases out the letter.

Although signed and dated, the reference is short:

Please keep this girl safe. I want to marry her.

REDEMPTION

"I want to marry her?"

Redemption folds the note. She lies down but the ship rolls at anchor. She looks up, hearing footsteps on deck gathering speed.

56

INT/EXT. M.Y. SALAMA - STONE TOWN QUAY - DAWN

56

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

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

(O.S.) Crackle of ship's radio being tuned in.

OOV RADIO NEWSCASTER

Insurgents have surrounded the police station.

Mervyn leans over a ship-to-shore radio, the dog at his feet.

CAPTAIN

What? Is it a military coup?

MERVYN

Can't be, we have no army.

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

OOV RADIO NEWSCASTER

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

CAPTAIN

Who would do this?

MERVYN

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

(O.S.) Cries of anguish from the town quay. Seabirds scream.

Redemption nips out on deck with her empty tray as Faruk hails the yacht from the quay.

FARUK

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

The Captain emerges on deck, joined by Mervyn.

REDEMPTION

He's a guard from the Residency.

57

EXT. BULSARA FAMILY HOME - STONE TOWN - MORNING

57

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

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

BOMI

It's Sunday morning. They must have
been on their way to church.

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

The gulls rise as a blonde haired man races along the shore.

BOMI (CONT'D)

That's our Australian judge.

Clarke the Australian stops, looking seaward in desperation.

FREDDIE

Is he going to swim for it?

A rabble of aggressive men grab Clarke by the shoulders, turn him around and march him up to the road.

(O.S) Rifle fire ricochets off limestone walls.

BOMI

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

58

INT/EXT. M.Y. SALAMA - STONE TOWN QUAY - DAWN

58

Redemption leans against rail with her tray feeling queasy.

MERVYN (O.S.)

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

REDEMPTION

What has Bago done?

The Salama bounces on the swell as other boats leave. The sky is cloudy, the sea green. Mervyn comes along the deck.

MERVYN

Look, my wife and daughter!

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

REDEMPTION

Aren't we leaving too?

MERVYN

Soon, soon, I hope.

Redemption sees a launch pull alongside the M.Y. 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 takes the Captain's hand.

CAPTAIN

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

Faruk and a young British official in a white uniform pass a collection of shotguns up to the sailor and Mervyn.

59 EXT. STREETS NEAR THE SULTAN'S PALACE, STONE TOWN - DAY 59

(O.S.) Rioting and volleys of automatic gunfire.

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

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

60 INT/EXT. M.Y. SALAMA - STONE TOWN QUAY - DAY 10 60

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

MERVYN

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

Redemption enters the state cabin to offer ginger tea to the Sultana noticing 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?

61 INT/EXT. BULSARA FAMILY HOME, STONE TOWN - MORNING 61

(O.S.) Rioting & volleys of automatic gunfire.

A black kite swoops past the Bulsara's balcony.

(O.S.) Knocking on the front door below.

Freddie slips onto the balcony to see a donkey race down the street, pulling an empty cart, a tarpaulin hanging off it.

OOV OKELLO

(original 1964 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.

(O.S) Persistent knocking on the front door.

62 INT. BULSARA FAMILY HOME, STONE TOWN - DAY 62

(O.S. CONT'D) Cries of distress & automatic gunfire.

Freddie unbolts the front door to let Tarani in. Overheated and looking grey, she squeezes bags of medical equipment past his bike and spots his transistor radio on the stairs.

FREDDIE

Tarani - are you okay?

TARANI

Just covered in ash. Could you get me some water? I'm gasping.

FREDDIE

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

TARANI

If the police get things under control, the situation should quieten down, but Matron and I are terrified. The rebels are out to get anyone suspected of being homosexual.

FREDDIE

And Asians.

Freddie runs upstairs while Tarani turns up Radio Zanzibar. OOV OKELLO (original 1964 recording broadcast on Radio Zanzibar) Should you be stubborn and disobey orders, I will take measures eighty- eight times stronger than at present.

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

FREDDIE (CONT'D)

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

TARANI

He's East African.

FREDDIE

Speaking rubbish.

OOV OKELLO

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.

FREDDIE

How many are suffering?

TARANI

Odd - this Field Marshall seems to be disarming the insurgents.

Bomi comes downstairs as Tarani hands Freddie her glass.

BOMI

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

63

EXT. DR ARI'S CONSULTING ROOMS, STONE TOWN - DAY

63

Youths use metal pipes to prize open the surgery shutters.

FREDDIE (O.S.)

Why? Who would want to do that?

A cupboard door opens revealing Juba looking for drugs.

64

EXT. ORIENTAL BAZAAR AND SHOPS, STONE TOWN - DAY

64

Bago reverses his rubbish truck into the shop selling ornamental daggers. His sons grab blunderbusses and shove them onto the back. Others pull the contents out of shops.

BOMI (O.S.)

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

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

OOV OKELLO

We, the Army, have the strength of ninety nine million, ninety nine thousand.

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

FREDDIE (O.S.)

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

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

BOMI (O.S.)

This man's raving mad. His men are doing the looting, running wild.

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 and others pillage valuables.

OOV OKELLO

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

65

(O.S.) Sounds of rioting over radio broadcast cont...

Tarani and the Bulsara family are gathered around the radio.
Freddie's stamp album and Scrabble game lie on the table.

FREDDIE

What's his problem?

TARANI

Who knows?

FREDDIE

Is this the leader of one of the
socialist parties? I thought they
were the good guys, caring for
people. Helping the poor.

BOMI

Karume? He's is not on the island.
Okello has taken over with a gang
of layabouts. They are monsters.

TARANI

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

FREDDIE

Would a doctor be at risk?

TARANI

I've got to get these syringes to
the hospital before things
deteriorate. Can I use your bike?

BOMI

You can't possibly go out. It's far
too dangerous for an Asian woman.

TARANI

There's no way I'm going to panda
to fear.

66 INT/EXT. M.Y. SALAMA - STONE TOWN QUAY - DAY

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

Can't risk it. The Sultan's ocean-going ship is coming over from Tanga on the mainland.

MERVYN

Hang on. 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

67

A panga (long bladed machete) swings from the Bago's fingers.

BAGO

We have about sixty here, bwana.

Okello watches his armed rebels herd 60 Asian and Zanzibari Arab shopkeepers and businessmen into a beautiful blue bay.

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

The sea water turns red with blood as the captives are hacked to death with pangas, some finished off with rifle fire.

OKELLO

Leave them for the sharks.

68 EXT. BULSARA FAMILY HOME & STREETS, STONE TOWN - DAY

68

(O.S.) Distant gunfire and jeering youths.

FREDDIE

It's quietened down a bit. Let's go for it. Quick.

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

He swerves past broken spectacles, overturned stalls, looted shops and burning copra as he takes the route to school.

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

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

Armed rebels run in a line 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 past a severed hand lying in the road.

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

FREDDIE (CONT'D)

Ari? Has he returned?

Okello swings out of the passenger seat and into the studio, escorted by Juba and a rebel, while Bago opens the hood.

Freddie decides to nip down an alley to avoid them, his tires passing dangerously close to broken glass that reflects Bago.

69

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

69

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

TARANI

That's Ari's family home.

Freddie and Tarani peer inside the courtyard to see a smashed urn, paintings, framed photographs and burning papers.

FREDDIE

What a beautiful place.

TARANI

Given to his grandfather by a grateful Sultan. That amphora is Roman, two thousand years old.

FREDDIE

Are those Ari's research notes?

TARANI

In tropical medicine. All his
clinical findings and photographs.

Books are flung over a balustrade and onto the fire.

FREDDIE

They must be out to kill him.

TARANI

Along with the royal family.

A YOUTH runs down the stone staircase into the courtyard.

70

EXT. STREETS AND ALLEYWAYS, STONE TOWN - DAY

70

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

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

TARANI

The white stripe is for harmony.

71

EXT/INT. GALLEY & DECK OF M.Y. SALAMA - STONE TOWN - DAY 71

Redemption looks out of the galley as Faruk and Mervyn climb
into a motorboat where the Sultan and his family take seats.

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 sweating Captain on deck.

CAPTAIN

Think yourself fortunate.

REDEMPTION

I must fetch my bedroll.

FARUK

No time, quick!

Redemption grabs her bag and almost falls into the arms of Faruk on the motorboat before it zooms towards the harbor.

72

EXT. ONE COCONUT TREE HOSPITAL, STONE TOWN - DAY

72

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

TARANI

The rebels seem to have gone for
anyone with an education.

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

FREDDIE

Do village people believe in modern
medicine?

TARANI

They can't afford it.

FREDDIE

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

TARANI

She paid for treatment with dried
fish and coconuts.

73

INT. ONE COCONUT TREE HOSPITAL, STONE TOWN - DAY

73

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

MOLLY

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

TARANI

Distressing.

MOLLY

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

Tarani glances at Freddie.

FREDDIE

What for?

MOLLY

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

FREDDIE

I'm still seventeen.

TARANI

Can he help here?

MOLLY

Certainly. Rani, can you finish
bandaging this poor man's face.

TARANI

What kind of injury does he have?

MOLLY

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

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

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

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

74

EXT/INT. SEYYID KHALIFA SHIP, STONE TOWN QUAY - DAY

74

(O.S.) Cries of angst as rifle fire rings out.

Smoke hangs over Darajani as the Sultan is joined by
Zanzibari Arabs who press towards the Seyyid Khalifa.

REDEMPTION

Freddie?

Redemption thinks she sees the Bulsaras but is mistaken. It's
the Persian civil servant, who was at the CJ's party, openly
bribing a steward to allow his wife and children aboard.

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

ARI (V.O.)

Tell them you're good in a crisis.

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

REDEMPTION

Can I help?

CHEF

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

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

OOV OKELLO

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

REDEMPTION

Can I make curry for you?

CHEF

What with?

REDEMPTION

Anything. You won't be disappointed.

CHEF

I hope not.

(O.S.) SAILORS call, engines throb and chains rattle as the ship leaves the quay. Asian townspeople wail from the shore.

Redemption heaves a massive saucepan onto the stove.

75

INT. ONE COCONUT TREE HOSPITAL, STONE TOWN - DAY

75

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

FREDDIE

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

TARANI

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

FREDDIE

One who can find nothing to wear
but a vest?

TARANI

A suit would get terribly hot.

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

FREDDIE

Why are there so are many women
here? Isn't revolution about
challenging political authority?

Tarani slams down a boiled metal speculum.

TARANI

It's is about dominance. Huh - I
came to Zanzibar to enjoy freedom.

FREDDIE

Will you return to Ceylon?

Freddie tunes into Radio Zanzibar.

TARANI

I'm not going to be able to wear
what I like or drive a car there.

OOV OKELLO

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

Molly helps a bleeding male patient into a chair.

MOLLY

The man's clearly gone bonkers.

TARANI

Psychotic. How can someone so young
possibly be a Field Marshall?

MOLLY

How has he whipped up a following?

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

OOV OKELLO CONT...

I neither intend it as a threat;
nor do I hesitate to take action.

Freddie goes to aid the patient, finding he is his teacher.

FREDDIE

Oh no! Sir, I'm so sorry!

OOV OKELLO CONT...

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.

FREDDIE

I'm terrified they'll come for Dad.
They've closed down his office.

TARANI

Will they know his home address?

FREDDIE

Juba does.

76

INT/EXT. GALLEY - SEYYID KHALIFA - AT SEA - DAY

76

Redemption dishes up mango curry as Faruk enters with a tray
and starts loading bowls as the ship swings north.

OOV OKELLO CONT...

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.

FARUK

Malindi, on the coast of Kenya?

REDEMPTION

Malindi near Stone Town. My friend
Omar lives there, or did.

OOV OKELLO CONT...

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

FARUK

Where's the Comorian chef?

REDEMPTION

Sweating away in his cabin. He's gone down with malaria.

FARUK

Can you make chapatis?

REDEMPTION

Why have we swung north?

FARUK

The Sultan's decided to go to Mombasa.

REDEMPTION

Mombasa? It's miles away.

FARUK

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

Redemption nips out to see they are motoring north.

REDEMPTION

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

FARUK

Just be grateful you're out of Zanzibar.

77 EXT. SEYYID KHALIFA - AT SEA - EVENING

77

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

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

Inside, the Sultan and Sultana are in deep discussion with Mervyn, as Faruk lays the Captain's table. Redemption brings in sambals on a brass tray to serve with her curry and rice.

79 EXT. BAOBAB DETENTION COMPOUND, STONE TOWN - DAY

79

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

Ex-convicts herd Omar, Jim and schoolboys wearing swimming trunks from Bago's truck into a compound under a baobab tree.

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

Rebels force Zanzibari Arabs, Omanis, Iranians, Asians and Comorians wearing kanzus with kofia hats into the compound.

JIM

Ghosts live in these trees.

BAGO

Get on there! Lazy kids.

Jim glances at Juba. Omar looks around. There are no girls.

OMAR

I'm worried about my sisters.

JIM

Omar, my whole family have been slaughtered by these louts. They burnt our house down.

OMAR

Have you seen Freddie?

JIM

No, but he's younger than us.

OMAR

Will that matter?

80

INT. BULSARA FAMILY HOME, STONE TOWN - DAY

80

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

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

JER

Operator? Operator?

Jer, with the phone receiver to her ear, taps the knobs, glancing at their black and white 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

They'll be evacuated. No one is going to come for us.

FREDDIE

Why is Okello so keen on killing the Sultan?

Jer moves to peer through the shuttered window.

JER

I don't know. It's not as if he was self-appointed. Everyone loved the dear old Sultan, his father. In many ways it's good to have a constitutional figurehead. They raise funds to build schools, free up ministers' time, represent us overseas, entertain dignitaries.

FREDDIE

What'll happen at the fire temple?

Bomi bursts in clutching the ornamental saber.

BOMI

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

JER

No? 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. Sandy three-acre plots are never going to generate a revenue. Too arid.

FREDDIE

Won't they go on exporting cloves?

BOMI

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

JER

We need to get out of here.

BOMI

How? What with?

FREDDIE

By sea?

BOMI

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

FREDDIE

Can't we fly to the United Kingdom?

BOMI

With no money? No job to go to?

FREDDIE

Sell my stamp album. We'll all
help. We'll do it. We can begin
again. Something will come up.

BOMI

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

FREDDIE

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

JER

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

KASHMIRA

What about our cat?

Freddie peers through the shutters as Bago and armed rebels drive up in AR1. Juba jumps out wearing a shiny new leather jacket and straightens his sunglasses looking up at the flat.

FREDDIE

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

Bago whistles. Juba leaps back in the car which roars away.

BOMI

We must strengthen our integrity.

JER

We must find somewhere to go.

FREDDIE

Mombasa? In Kenya?

81 EXT. DECK - SEYYID KHALIFA - MOMBASA, KENYA - DAY

81

(O.S.) A call to prayer rings out.

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

Redemption looks up at the walls of Fort Jesus and old town.

REDEMPTION

Are we not allowed off the ship?

FARUK

Not even to buy provisions.

REDEMPTION

What will His Majesty do?

Mervyn hurries along the gangway.

MERVYN

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

REDEMPTION

Can you put out fishing lines?

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

82 EXT/INT. BULSARA FAMILY HOME, STONE TOWN - NIGHT

82

Bomi stands on his balcony looking at the moon.

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

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

Kashmira closes the stamp album and looks up at Freddie.

FREDDIE

And hope my dreams will come true.

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

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

MUSIC OVER CONT'D... 'All My Loving' The Beatles (1962)

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

The photographic studio is unscathed. He cycles past a burnt out carpentry workshop into jinking alleyways, negotiating smoking detritus, until he halts abruptly and dismounts.

84 EXT/INT. ARI'S FAMILY HOUSE, STONE TOWN - NIGHT 84

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

As Freddie packs coconuts into his string bag, a door creaks open. He looks up to see the shadow of youth. It's Omar in his underpants, his arm wounded. They embrace.

FREDDIE

Omar! You're gonna be okay?

OMAR

Yeah, but they've got Jim. Don't let them force you to work in the plantations, whatever happens.

FREDDIE

You're coming home with me.

85 INT/EXT. STATE CABIN - SEYYID KHALIFA - MOMBASA - DAY 85

MUSIC OVER CONT'D... Montage of activity onboard ship.

Faruk collects tiny bottles of tomato juice from the bar. The Sultan sees the Sultana weep as they leave Mombasa.

On a lower deck, Mervyn sorts out fishing rods.

86

INT/EXT. GALLEY - SEYYID KHALIFA - MOMBASA - DAY

86

MUSIC OVER CONT'D... Montage of activity onboard ship.

Chopped onions and carrots sizzle in a vast pot of hot oil.
Redemption adds tomato juice from bottles that Faruk opens.

Mervyn staggers into the galley with a writhing tuna.

MERVYN

The Royal Family are seeking
clearance to fly to Oman from Dar-
es-Saalam in Tanganyika.

Redemption doesn't quite know how to handle the fish.

87

INT/EXT. BULSARA FAMILY HOME, STONE TOWN - DAY

87

OOV OKELLO (original 1964 recording broadcast on Radio
Zanzibar) ...his sentence will be execution (zzzz
disturbance) ...with no right of appeal.

Omar sleeps in a chair. Freddie opens his Scrabble board.

OOV OKELLO

Salim of Kengeja will also be
executed. If he likes he can
execute himself. I will execute him
in public by a firing squad or burn
him with oil. The acts these
persons committed have been
discovered and we have C.I.D.
evidence against them.

Jer rocks Kashmira in her arms, listening to the wireless
while Bomi grapples with his letters for a fresh Scrabble
game, laying down the high scoring word FORGIVE.

Freddie glances up. He has lined up the word RAGE but decides
to add the single letter M (to read FORGIVE ME).

Bomi stops adding up his high score to glance at his son.

(O.S.) Loud knocking on the front door.

Kash looks up. Jer moves to check the shutters are closed.

BOMI

Odd. The wind's dropped.

Omar wakes, revealing his bandaged arm as Jer peers down through the shutters to see Juba outside. She steps back.

Freddie rises, runs out onto the balcony and calls down.

FREDDIE

Juba?

Juba removes his new Chinese sunglasses.

JUBA

We're after your father.

FREDDIE

Bomi Bulsara?

JUBA

He hasn't turned up at work.

FREDDIE

Hang on.

Jer watches Freddie race past, catching the edge of the Scrabble board and scattering letters as he runs out.

BOMI

Where are you going?

Freddie leaps down the stairs and opens the front door.

FREDDIE

Listen, agricultural labour would be too much for Dad. Take me.

JUBA

A skinny kid like you? Neh, your father must return to his office.

FREDDIE

I suppose they want to chop his head off too.

Juba fiddles with his Chinese sunglasses.

JUBA

Well, you see... It's...not that. No one working for the state is able to access their own wages or set up the payroll. They need him back so we can all get paid.

FREDDIE

Oh, they do, do they? What's there left for anyone to buy?

JUBA

Don't worry. Women go on collecting seafood. I swapped dried shark fin for these shades.

FREDDIE

Okay, but how is 'the state' gonna acquire money if there are no businesses left to pay rates?

JUBA

Sawa-sawa, hakuna matata. There'll be cash from confiscations. Baba Karume, the leader of the People's Party has arrived. He's gonna do away with rickshaws, you'll see.

FREDDIE

Oh? I thought he was pro-China.

JUBA

Anyone who worked for the Sultan is locked up at the Residency. It's become kinda like a jail.

FREDDIE

What about the Americans?

JUBA

We have no time for them. Couldn't you see Project Mercury was a threat to national security?

FREDDIE

Are you sure you haven't been listening to empty promises?

JUBA

You're the one who keeps saying we should break out.

FREDDIE

What are you getting from all this?

JUBA

You'll see.

FREDDIE

Will I?

88

INT/EXT. GALLEY - SEYYID KHALIFA - AT SEA - DAY

88

Redemption is heating tuna kedgerree when the ship lurches. She catches a bowl of okra sliding off the counter.

(O.S.) Shouts from sailors and heavy feet running on deck.

Faruk runs in and leans back against the galley door.

REDEMPTION

What's happening?

(O.S.) Someone thumps on the door and tries to open it.

FARUK

A mutiny has broken out!

Faruk throws his weight against the door and bolts it.

REDEMPTION

A mutiny?

FARUK

Anyone who's worked for the Sultan are being charged as 'an enemy of the state'. The crew are returning us to Zanzibar.

REDEMPTION

Didn't Karume work for the Sultan?

FARUK

Do you want to die?

REDEMPTION

We're still traveling south.

FARUK

The Captain has locked the doors to the upper deck but that won't last.

REDEMPTION

I can try something else.

89

INT/EXT. ZANZIBAR INTERNATIONAL AIRPORT - DAY

89

Ari descends from a plane laden with medical bags. Other passengers are all men: CUBAN, CHINESE and RUSSIANS, with suited TANGANYIKANS and a Pathe NEWS CREW from the UK.

Ari emerges from PASSPORT CONTROL to be obstructed by two rebel GUARDS who point to a table where he places his bags.

ARI
Is this what Independence looks
like? I'm a doctor, needing to
return to my patients.

A guard shakes his medical supplies onto the floor. Ari grabs
his new stethoscope. A pack of glass eyedrops get stamped on.

ARI (CONT'D)
These are clinical supplies for the
hospital. Don't any of your
colleagues need treatment?

90

INT/EXT. GALLEY - SEYYID KHALIFA - AT SEA - DAY

90

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

FARUK
Dar-es-Salaam. You know that
mulligatawny soup you made has
given the crew acute stomach pain?
No one is permitted to leave ship.
They won't be pleased. The Saturday
night crowd is celebrating Eid.

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

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

FARUK
No, they are flying to a place
called Manchester.

91

INT. ONE COCONUT TREE HOSPITAL - STONE TOWN - DAY

91

Syringe needles boil. Tarani, in her white uniform, lays out
sterilized metal syringes in an enamel dish. She looks up to
see Ari approach with his bags of medical supplies.

TARANI
Dr Ari! How did you get back?

ARI
I somehow managed to get through
the airport with this.

He hands his bags to Tarani who begins sorting medication.

ARI (CONT'D)

I flew in on the first plane available with a load of Chinese politicians. It's obvious they see Zanzibar as the gateway to Africa.

TARANI

As did our forefathers. Sorry, I don't mean to snap. This heat makes one irritable.

ARI

Are things improving yet?

Ari rolls up his sleeves to wash his hands but the taps fail. Tarani brings him salty water her syringes were boiled in.

TARANI

Careful, the drains are blocked. It's getting worse - so many women have been violated. They're terrified of being spurned by their families and yet have no brothers left. Hundreds have been killed. It's pitiful. What if we get an outbreak of cholera?

92 INT/EXT. GALLEY - SEYYID KHALIFA - DAR-ES-SALAAM - DAWN 92

A crewman looks out over the murky river as the sun rises. All is quiet but he is nauseous with a bad stomach.

Redemption clasps her bag and creeps along the deck.

(O.S.) A dog barks in town.

The crewman vomits over the side. Redemption walks down the gangway, her back straight, as if she is going to buy bread. (O.S.) Bells of St Joseph's Cathedral begin to toll.

The sick crewman pulls himself upright, wiping his mouth with one hand and looks around, still feeling queasy.

Redemption slips out of sight behind a kiosk and waits.

The crewman turns to camera and staggers off looking for water as Redemption walks on, looking up at ringing bells.

93 EXT/INT. ST JOSEPH'S CATHEDRAL, DAR-ES-SALAAM - DAWN 93

Redemption creeps into the cool cathedral.

As a curate gathers a robed African choir and begin to rehearse she slips into a pew at the back, lays down her bag and checks her few shillings, having no idea what to do next.

ARI (V.O.)

This is where I bring my troubles.

Redemption exhales in relief and closes her eyes.

94

INT. ONE COCONUT TREE HOSPITAL, STONE TOWN - DAY

94

A mop hits salt water in a bucket.

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

FREDDIE

Doctor! Are you okay?

ARI

Freddie? Freddie Bulsara? I've just seen your father. He insists I come to live at your place.

FREDDIE

We have your coconuts and dried fish, but not much else. Have you been home? We...it's really good to see you. Matron says all the pregnant women are going over term.

ARI

Freddie, how many have died?

FREDDIE

Okello claimed thirteen thousand, but Dad says it can't be that many, more like six thousand, hopefully less, but it's been horrific. Tarani says nine men were thrown down a well in one village.

ARI

Have you seen Redemption?

95

INT. ST JOSEPH'S CATHEDRAL, DAR-ES-SALAAM - DAY

95

Redemption wakes with a start. The church service is ending.

The African choir sing as the Sunday congregation begin to leave. Redemption prays in her pew, gaining inspiration.

ARI (V.O.)
It's getting dangerous in Dar-es-Salaam too. More unrest. I 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

96

Freddie carries Thermos flasks past nuns tending post-op patients lined up along the open walkway to find Omar.

FREDDIE
Omar! How are you doing?

OMAR
My temperature's down but they've run out of pain-killers. Do you have anything to eat?

FREDDIE
Drink this. It's about all we have, made from powdered milk supplied by the Red Cross. It's a bit salty.

Freddie pours hot milk into the Thermos cup and helps Omar, whose arm is in a sling.

OMAR
What have you been up to?

FREDDIE
Watching sharks. It's as if they're patrolling our beach.

OMAR
Tidying up dead bodies chucked in the sea.

FREDDIE
Omar, who make up the rebel forces?

OMAR
Dock workers and homeless men who've never been to school. Most of them don't know their own date of birth. They were joined by outsiders and whipped up by the excitement. Others waded in.

Freddie puts the Thermos flask down beside him.

FREDDIE
I'm going to find Juba.

OMAR
Don't go. It's too dangerous.

FREDDIE
Not if I'm with him. He's keen to show me what he's gained beyond a pair of tacky shades.

97

EXT. SANDY PLOT OF COCONUT TREES, ZANZIBAR - DAY

97

Aerial shot of elongated shadows as Freddie cycles behind Juba who rides a shiny new Chinese bike past coconut palms.

FREDDIE
Come on, Juba! Ride that flash bike. Where is it? I want to see this wealth of yours.

Juba reaches a culvert and stops. Freddie flings his yellow bike onto sandy ground, wheels spinning under palm shadows.

FREDDIE (CONT'D)
Show me. Where's your plot?

JUBA
Here. It's been marked out.

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

FREDDIE
What are you going to grow? Do you know how to manage a coconut plantation?

JUBA
Someone else will work it for me.

FREDDIE
Who? Your wife? Is this where you are going to bring your little cousin? I can't believe you'd sell your friends into slavery for this? For shades, and a Chinese bike?

Freddie grabs Juba and spins him around.

JUBA

They said I had potential.

FREDDIE

Did you think they'll give you a post in the new government?

JUBA

They let me drive a car.

FREDDIE

And wreck the clinic? Who is going to sort out your granny's toothache when you've murdered the dentist? Where will your father go when he gets short-sighted? What will you do with no cinema or concert hall? Everything's been destroyed.

JUBA

We'll all be equal, free of oppression.

FREDDIE

Queuing for food when the Russians and Chinese dictate prices?

JUBA

That's a short-term thing.

FREDDIE

I think you'll find "some people are more equal than others".

JUBA

They're nationalizing property for the benefit of the people.

FREDDIE

"Benefits for the masses?" Come on. Don't you see? They're just wanting to expand into Africa. Juba, you were once free to sail where you liked, fish whenever you felt inclined. Wait til they slap on quotas and regulations. There'll be no profits to be made. No freedom.

JUBA

They're bringing imports. Great stuff. I can make money trading.

FREDDIE

What? Corrugated iron sheeting and plastic teapots? Are you going to be selling nylon fishing nets?

JUBA

Yeah, sure.

FREDDIE

What will that do to fish stocks and life here on the islands?

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

JUBA

You're always saying we need to move on. "Get out of here."

FREDDIE

What was it Juba? Why did you join those men?

Juba stares at Freddie but begins to cry like a little boy.

JUBA

I didn't think it would get so rough. I'm sorry. I just didn't want to sit my exams. Couldn't fail them again, or disappoint Dad.

FREDDIE

Come here.

Freddie catches Juba 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

98

Redemption skips up the hospital steps, looking for Ari, only to meet CJ Knox walking down from the entrance.

CJ KNOX

Redemption! You're here. Thank Goodness you're safe.

REDEMPTION

I'm so sorry, sir.

CJ KNOX

Why?

REDEMPTION

I left your house without handing
in my notice. And, and I let my
uncle know you were on leave.

CJ KNOX

That wasn't Top Secret.

REDEMPTION

The rebels got at your trainee.

CJ KNOX

Don't worry. He's being evacuated
with the last of the Americans.
Come and greet them. They're
bringing my things.

REDEMPTION

I wanted to see if Doctor Ari is
here at the hospital.

A Land Rover approaches and pulls up below them.

CJ KNOX

No chance. Ari's flown back to
Zanzibar, looking for some girl.
Said he'd made her a promise.

REDEMPTION

Is he okay?

CJ KNOX

Yes, if idiotic. You're going to
need somewhere to stay. I've heard
of a job going at a girls' school.

REDEMPTION

Here in town?

CJ KNOX

Didn't you want to teach? Hop in! I
want to make sure you are safe and
secure. It's said that hippo are
the most dangerous animals in
Africa, but it's not true. Men can
be far worse.

Bago approaches the detention camp where Jim queues with
other youths for the latrine.

BAGO

We need more volunteers to carry water. Where's that boy Juba? I want him on a tighter leash.

100 EXT. STRIP OF SANDY COAST, STONE TOWN - EVENING 100

Juba rides his shiny new blue Chinese bike along a beach at the water's edge, spray catching the last rays of sunlight.

Freddie stands on his pedals of his yellow bike to overtake him but veers off towards his home on Shangani Street.

101 EXT. BAOBAB DETENTION COMPOUND, STONE TOWN - DAY 101

BAGO

Hey! Come here you. I don't like shirkers. You're here to dig the ground. Get back to work.

Bago clips Jim's ears before pushing him against a post. Jim falls and is left to be kicked by one of Bago's young sons.

Juba cycles up to the gate drenched in seawater. He comes to an abrupt halt as Bago walks towards him smirking.

BAGO (CONT'D)

Where's that Parsee friend of yours, Juba? The boy I saw taking my niece out to the Sultan's yacht?

Juba drops his new bike, shoves his sunglasses and new jacket at Bago, and runs to Jim's aid, pushing away Bago's son.

JUBA

You can keep this stuff. I've had enough. I'm not a murderer. Jim! You're coming with me.

JIM

Why?

JUBA

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

BAGO

Have you seen that girl of ours, Redemption? I've got plans for her.

102 EXT. JANGWANI GIRLS SCHOOL, DAR-ES-SALAAM - EVENING 102

Redemption waves to CJ Knox and his trainee as the now laden Land Rover drops her off outside a girls' school basked in golden evening light and framed by flowering trees.

She takes a moment to breath in the scent of jasmine, nods to a friendly, uniformed SECURITY GUARD and walks through a high gate into neat but beautiful gardens on her way to a new job.

103 INT/EXT. BULSARA FAMILY HOME, STONE TOWN - NIGHT 103

Freddie closes the lid of the black upright piano, grabs his satchel, runs past the Scrabble board and onto the balcony.

A full moon shines over the sea. He looks along Shangani Street to see Juba driving up in the now battered car AR1.

Below him, Jer waits outside her door with two suitcases as Bomi fusses with door keys. Kashmira has the cat in her arms.

BOMI

Can we trust you?

JUBA

We have this one chance. I'm
risking it for Freddie.

BOMI

You mean, his talent can't be lost
to some idiot with a fishing spear?

Ari runs towards them and diffuses the stand-off by shaking hands with Bomi. Freddie swings out of the front door with his satchel and starts to load the car with Juba's help.

ARI

I wanted to say goodbye - and thank
you for letting me use your home.

BOMI

Will you remain on Zanzibar long?

ARI

Until I can persuade Tarani and
Molly to leave. I've lost
everything, but we can't abandon
our patients. Not now.

BOMI

Let good triumph over fear, but
stand firm. Don't compromise.

(MORE)

BOMI (CONT'D)

I couldn't work for a hypocritical regime led by some narcissist who wants to be a radio presenter.

FREDDIE

We must go, Dad.

JER

Wait!

Jer runs back up the stairs to the apartment, Juba wraps a cloth around his head, and Ari turns to Freddie.

ARI

Take this. You may need it.

FREDDIE

An engagement ring?

ARI

I bought it for Redemption - but I don't think she wants to get married.

FREDDIE

She does, just not to some lunatic. Did you know she came here to escape her granny's plans to sell her off to the highest bidder?

ARI

She's a brave girl, I just hope...

Ari closes his eyes, Freddie hands him the cat, and Bomi climbs into the vehicle. Freddie helps Kashmira as Jer runs up clutching Freddie's stamp album and his notebook covered in graphic drawings and stuffed with sheets of paper.

JER

Freddie's lyrics.

JUBA

Quick, we don't have long.

Bomi hands Ari his house keys and Freddie pulls Jer into AR1.

As it turns towards the sea, Ari is left perplexed.

ARI

Agh, no! Isn't that my car?

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

104

EXT. LOW TIDE - HARBOUR, STONE TOWN - NIGHT

104

MUSIC OVER: 'The Great Pretender' (Mercury Records 1955).

Juba swerves, driving Bomi, Jer, Freddie and Kashmira along the coast of Stone Town in AR1, dodging beached boats.

Juba screeches past the quay where dhows bob on moorings.

Bomi holds on tight as the car plunges through water that sprays over them. He looks up at the House of Wonders.

Juba swerves past the Sultan's Palace now scarred with bullet holes. Everyone ducks as he drives beneath a mooring line.

They drive up a launch ramp to see Bago by his truck parked outside Radio Zanzibar with a CHINESE COMRADE and two REBELS.

Bago spots AR1, flings up one arm in command, whistles, and hauls himself into his cab intending to give chase.

BAGO

Go! Come on. Go.

105

EXT. LAW COURTS & HOSPITAL & SAILING CLUB JETTY - NIGHT 105

MUSIC OVER CONT'D... 'I want to break free' Queen (1984)

Freddie looks back as they pass St Joseph's School and the law courts with the large clock swinging over the street. He glances at Bomi and Jer leaving the place they hold dear.

Their headlights illuminate white cloth as they pass nuns with patients queuing outside One Coconut Tree Hospital.

FREDDIE

Why are they all wearing strips of white cloth?

JUBA

It's a sign they've surrendered to the Revolutionary Council.

BOMI

Sorry, but we don't compromise. I refuse to wear one.

Freddie arches back his head to see palms framing the moon.

Juba throws the car to the right and drives to the end of the jetty at the sailing club, as if heading out to sea.

JER

Where are we going now?

The sea is calm with a soft breeze from the north east.

BOMI

Oh, no!

Jim hoists the sail of a white-hulled 14' dinghy profiled against the moon. Omar, bandaged, waits in another, its sail flapping. The word MERCURY is written across the stern.

FREDDIE

These were brought for us kids by
Project Mercury.

106 INT/EXT. UNDERWATER - THE CJ'S RESIDENCE - DAY 106

Underwater, young sharks swim around the jetty, brushing past rubbish illuminated by shafts of sunlight.

Shark fins pass trash floating past the CJ's Residence. A white cat walks along veranda rail looking up at seagulls.

Inside, Bago pulls a seat out from a desk. Beauty dumps a garden hoe on the dining room table whilst her eldest son fiddles with the record player and younger boys run around.

Immi walks onto the balcony and looks towards the mainland.

107 EXT. PALM FRINGED BEACH, DAR-ES-SALAAM - DAY 107

Freddie is drawing an ornate crown in white coral sand. He gazes out across the beach to see a girl in the distance, strolling along the shore near Dar-es-Salaam.

Wind catches Redemption's new dress. Her hair is plaited and she wears a little make up, gold earrings catching the light.

FREDDIE

Hi there! You are looking pretty -
very elegant. An independent woman
in an independent nation.

REDEMPTION

Freddie, what are you doing here?

FREDDIE

Freaking out. We left in a hurry,
like paci, paci - a real hurry.

Freddie fiddles with a seashell, remembering old friends.

REDEMPTION

How did you get across?

FREDDIE

Don't even ask. Juba 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

Plane. B.O.A.C.

REDEMPTION

How come?

FREDDIE

We have British passports, thanks to Dad's old job. Mum is apprehensive, but it'll be an adventure.

REDEMPTION

What you've always wanted.

FREDDIE

Yeah, I know.

REDEMPTION

Do you have plans?

FREDDIE

To get into a London art college, I hope. Thought I might design some trendy clothes. Buy decent shoes. Grow my hair. Maybe start a band.

REDEMPTION

Maybe?

FREDDIE

A marvelous band.

REDEMPTION

Remember me when you're famous.

Freddie smiles, doodling in the sand.

REDEMPTION (CONT'D)

Freddie - what happened to the Mercury stations on Zanzibar?

FREDDIE

They've been abandoned for now, but don't worry. The satellites are still cruising above us. Mercury will live on.

REDEMPTION

Without doubt.

FREDDIE

Who's that?

Redemption looks up to see Ari walking towards them up the beach in a Panama hat, linen jacket over one shoulder.

FREDDIE (CONT'D)

Wait! I've got something for him.

Freddie opens his hand to reveal the engagement ring.

FREDDIE (CONT'D)

Give him this.

Freddie puts the ring in Redemption's hand.

REDEMPTION

Are you serious?

FREDDIE

We all need somebody to love.

She looks at it and runs down the beach, throwing herself into Ari's arms.

Freddie grins and contemplates his own future overseas.

MUSIC OVER: 'I will follow you' Ricky Nelson (1963) Aerial shot: Freddie, Ari and Redemption as the ring goes on, and they walk down the palm fringed coast of East Africa.

108

EXT. DECK OF TRADITIONAL CARGO DHOW - DREAM SEQUENCE

108

Freddie's hands hit the keyboard of a grand piano on deck.

Omar and Jim play guitars. With Juba on African drums, they make up a band that resembles Queen except they are on the deck of a dhow sailing down the palm lined coast of Zanzibar.

Dolphins leap through the waves setting the rhythm. The dhow rides the waves, plunging forward, the sail straining above the unified band that could have been.

FADE OUT.

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