

Africa Avenger

An Original Film Script

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MICHAEL, a European man of around thirty years of age is sitting next to the bed of Freda, his MOTHER.

MICHAEL

I'll come tomorrow.

His mother grabs his hand.

MOTHER

Michael, stay a moment longer.

MICHAEL

Mum, I want you to rest.

MOTHER

I have eternity to rest. Your father...

MICHAEL

...forget him. He never contacted us...ever? Why now?

MOTHER

He never knew about you.

MICHAEL

How can that be? You were in Africa as a volunteer when you got pregnant. How could he not know?

MOTHER

I never told him.

MICHAEL

Mum? Why? I asked and asked. I gave up.

MOTHER

I was only sixteen when I met him.

MICHAEL

Why didn't you get married?

MOTHER

It wasn't like that. I didn't know much about life when he took me.

MICHAEL

Took you. Raped!

MOTHER

I came home to England and had you.

MICHAEL

Raped!

MOTHER

You were born, you've made me happy.

MICHAEL

I'll kill him.

MOTHER

Michael. Stop. I was a volunteer. I made a mistake.

MICHAEL

You went there to help people.

MOTHER

It was my mistake.

MICHAEL

Mum. What mistake? You were young. Being raped is not your mistake. It's a sadistic crime.

MOTHER

I liked parties. I met people. Your father was there.

MICHAEL

You've never talked about him, Mum?

MOTHER

I was ashamed.

MICHAEL

Mum!

MOTHER

I was frightened. I am now too. You'll go and look for him. I know. I don't want to lose you.

MICHAEL

Was he European or African?

MOTHER

It doesn't matter, Michael. It was long ago. He may have died.

MICHAEL

It does matter. Did you ever hear from him?

MOTHER

No.

MICHAEL
Never. I'll find him, kill him.

MOTHER
Michael, Michael. Don't say that.
Stay by me. I need you now.

MICHAEL
I'm here, Mum. Beside you.

MOTHER
I promise to tell you more . I
have a map showing the small
African town where I worked. It's
by my bed at home. Tomorrow,
Michael. Bring the map.

MICHAEL
I will.

MOTHER
Michael. I need to rest for a
while. I suddenly feel tired.

He kisses her again and leaves.

- | | | |
|---|---|---|
| 2 | <u>INT.DAY.HOUSE OF MOTHER</u>
Michael is looking at a map of Africa. | 2 |
| 3 | <u>INT.NIGHT.HOSPITAL WARD.</u>
A nurse and doctor are standing next to Michael's mother. The
doctor signals to the nurse that she is dead. | 3 |
| 4 | <u>INT.DAY.HOUSE OF MOTHER</u>
Michael is looking at the Africa map and marking a city with
a pen. On the table where he is working is a picture of his
mother as a teenager. | 4 |
| 5 | <u>INT.DAY.THE CITY. A SPORTS SHOP.</u>
Michael is looking at guns, knives, boots, tents etc. He
picks up a rifle. | 5 |

SHOP ASSISTANT
That's a powerful weapon,Sir.

MICHAEL
I'm going to Africa.

SHOP ASSISTANT
Have you used one of these
before?

MICHAEL
Never.

SHOP ASSISTANT
You need training to use these
well, Sir. Popular with military
men.

Michael says nothing and looks around the store. He picks up a rifle and puts it down. He see bows and arrows and picks up a French style cross bow.

MICHAEL

How powerful is this?

SHOP ASSISTANT

Three hundred FPS. Good crossbow, for the beginner. French style.

MICHAEL

FPS?

SHOP ASSISTANT

Three hundred feet in one second. Around a hundred metres. Whoosh! Fast. We have more powerful ones. This is a six hundred. The more you practice, the easier it is to bring down a target.

MICHAEL

I'll take the six hundred.

SHOP ASSISTANT

Thank you, Sir. What will you be hunting?

MICHAEL

Not sure. Depends on what I see.

SHOP ASSISTANT

You get the carry case for free, Sir. It folds up rather neatly. Good for travelling. I'll slip some extra arrows in. A bonus. For your safari in Africa. Good luck with your killing.

He takes the crossbow to the counter and jokes as he does it.

SHOP ASSISTANT

Avoid trying to bring down an elephant. Even our weapons have a limit.

He packs up the sale.

6

EXT. DAY. GARDEN AT HOUSE OF MOTHER

6

We see a paper target pinned to a tree. A map of Africa. There are already two arrows in it. A third arrow hits the target.

7

EXT.AIRPORT IN AFRICA.IMMIGRATION DESK.

7

Michael gets off the plane and walks inside to the immigration desk, He presents his passport.

IMMIGRATION OFFICER
Sir.Your visa is invalid.

MICHAEL
How can that be, I got it from
your embassy in London?

IMMIGRATION OFFICER
It's unsigned. It's invalid.

MICHAEL
I paid for it. I've still got the
receipt. Look.

IMMIGRATION OFFICER
I am sorry, Sir. I cannot let you
enter the country. You have no
valid visa.

MICHAEL
Ah, come on. It's not my mistake.
Your guy in London screwed it up.

IMMIGRATION OFFICER
I am sorry, sir. You have to have
correct visa.

MICHAEL
Shit.I have a visa. Your fuckwit
in London didn't sign it. But he
took my money.

IMMIGRATION OFFICER
Sir.You are shouting. It is not
allowed. If you not stop, I call
police.

MICHAEL
The police. The police what the
fuck are you talking about? I
have a visa here. Look, look at
it, you asshole. It's unsigned
because your shitty London
official forgot to do it. How do
I get a visa now, eh?

IMMIGRATION OFFICER
Only embassy can issue visas for
foreigners.I not have authority.

MICHAEL
Fuck.fuck.Fuck you all.

IMMIGRATION OFFICER
I call police officer now, Sir.

He waves to a police officer. Michael is shocked and quiet. A tall well-dressed middle-aged African man is watching this scene. He approaches the immigration desk and speaks to the officer in the local language. Then he turns towards Michael.

ABIMBOLA

Mr Michael. My I introduce myself. I am Mr. Abimbola. You are having problems with our immigration officer, I see.

Michael says nothing. He is distraught and angry. He looks at Abimbola.

ABIMBOLA

May I see your passport?

Michael hands it to him.

ABIMBOLA

Ah. I see. A small technical error.

MICHAEL

Yeah. But, he's making out it's my fault. I've come all the way from London for this.

ABIMBOLA

I meet many people from your London. You are here on holiday?

MICHAEL

Yes and No.

ABIMBOLA

Both. Most interesting. Yes and no. I will fix your visa. One moment please.

He speaks in the local language to the immigration official who then stamps the passport. Abimbola hands it to Michael who is still too upset to say much. He nods a thank you.

ABIMBOLA

Mr Michael. I heard your language at the immigration desk. It was as you might say, colourful. I would not use that language to an immigration officer in London. We do not like it here either. Mr Michael. Enjoy your holiday. Our country is beautiful and we are friendly people. We will meet again.

8

EXT.DAY.A STREET IN AN SMALL AFRICAN TOWN.

8

An old and scruffy dressed European priest, FATHER DON, is driving an ancient car. He wears a clerical uniform that does not fit his ageing body. He approaches a checkpoint where there are police officers with guns. A young African policeman, POLICE OFFICER JOHN, holds up his arm to stop the car.

POLICE OFFICER JOHN
Good day, Father. Your identity card, please?

FATHER DON
You know who I am, John. I taught you at school.

POLICE OFFICER JOHN
Yes, Father Don. But I must do my job.

FATHER DON
Of course. Here it is.

He shows his identity card to the police officer who studies it and talks with the officer in charge. They converse for a moment. The police officer hands the priest his identity card,

POLICE OFFICER JOHN
You come with me, Father.

The priest is surprised and a little concerned.

FATHER DON
Have I broken the law? If so, I am extremely sorry. Let me speak with the police sergeant. I will explain.

POLICE OFFICER JOHN
I'm sorry Father. You come with me.

The police officer opens the passenger door and gets inside beside the priest.

FATHER DON
This is most embarrassing. I am not in the habit of breaking the law. Why can't I talk with the police sergeant?

The police officer shakes his head.

POLICE OFFICER JOHN
Start the car, Father. I show you the way.

The car starts with a grunt. We follow it to the edge of the town to a small native house made from stone, straw and sticks. Chickens scratch the bare ground. The policeman and the priest enter the house.

9

INT.DAY.A SMALL NATIVE HUT.

9

A young African woman is lying on a bed with a new baby wrapped in her arms.

POLICE OFFICER JOHN
Father.This is my wife, Emilia.

FATHER DON
Bless you,Emilia, my daughter.
And this is your new baby.

POLICE OFFICER JOHN
Is my daughter. My first born.
She dead, Father.

The old priest is shocked. He goes down on his knees before the mother.

FATHER DON
My daughter,Emilia. May Jesus
help you in this sad time.

POLICE OFFICER JOHN
In the night, Father, my wife
felt baby coming. Other women
came to help. But baby born dead.

The old priest murmurs prayers. He touches the dead baby and the mother and blesses them. He stands up.

POLICE OFFICER JOHN
I want you to baptise my
daughter.

FATHER DON
But, John, she is dead. I have
said prayers, I will say more and
I will bury her in the
churchyard. I cannot baptise the
dead.

POLICE OFFICER JOHN
I beg you, Father. I beg you,
Father?

The police officer kneels by his wife. She is silent. He talks to her in the local language saying that their child cannot be baptised. She remains silent, then gently places the dead baby on the ground in front of the priest.

FATHER DON
In God's name, I bless her.

He makes a sign of the cross over the child.

POLICE OFFICER JOHN
Baptise my child. I beg you,
Father.

The wife and husband kneel in front of the dead baby and the priest contemplates the situation.

FATHER DON
John, fetch me a small basin of
water. What will her baptism name
be?

As the police officer rises, he says to the priest.

POLICE OFFICER JOHN
She will be named after my
grandmother. Her name will be
Chikazi.

10 **EXT.NIGHT.TOWN.HOUSE OF ABEBA** 10

A native house is on fire. A police car approaches with a blaring siren. People watch the fire. There is nothing they can do. An old fire engine approaches and the firemen talk with the police officer. They take out a firehose and aim it at the fire. Only a small output of water comes from the water hose. It does nothing to put out the fire.

11 **INT.NIGHT.TOWN.THE HOUSE OF SANEEM** 11

SANEEM, a young Asian woman in her twenties is comforting an African woman with two young children under the age of five years. ABEBA, the woman, is dishevelled and in a state of shock. She has blood on her face, hands and dress.

SANEEM
Abeba, Abeba. You are safe now.

To comfort the two young children Saneem opens a tin, gives them biscuits and wipes the blood away from the woman's hands and face.

SANEEM
You are safe from the fire.

Abeba take Saneem's hand and points to a bag on the floor. Saneem nods to show that she has seen it. Abeba keeps pointing to the bag. Saneem opens the bag, sees a large amount of money and looks at Abeba in surprise.

ABEBA
My husband. Much money.

SANEEM
Oh, my God.

ABEBA
He bad man. Money. Belong other
person. You help me, please.
(MORE)

ABEBA (CONT'D)

I not know. Village men come soon. They want money. They kill me. You help, please Miss Saneem?

SANEEM

Oh, Abeba.

ABEBA

Men want bag.

SANEEM

What happened?

ABEBA

Pita. Husband. Much drunk. He hit me my face. He say he go get new wife. He laugh. He show me bag. Big money, he say. He hit me more. He much drink. He fall sleep. I angry. Take money. Take children. You help me, Saneem!

SANEEM

What can I do?

ABEBA

You hide bag. You help me, help children. I frightened.

SANEEM

Oh, Abeba.

ABEBA

We go now house of old priest, Father Don. He good man. He know what I do.

Abeba rises. She takes Saneem's hand and they go to the garage where Saneem has a car. Abeba and the children get inside. Saneem puts the bag in the car and drives away.

12 EXT.NIGHT.TOWN.THE CHURCH HOUSE

12

It is dark and there are no lights showing at the house. ABEBA and the children get out of the car. SANEEM knocks loudly on the door. There is a long wait. Saneem knocks again. It is opened by FATHER DON. He has been asleep. The priest beckons them to enter. Abeba and the children go in. Saneem enters the house carrying the bag.

13 INT.NIGHT.ROOM IN CHURCH HOUSE.

13

Abeba is led by the old priest to a couch. She sits down. The priest notices the blood on Abeba's clothes.

FATHER DON

My child. What happened?

There is no answer from Abeba, so he looks at Saneem for an answer.

SANEEM

Father. We need new clothes for Abeba.

FATHER DON

Yes, yes. I have many. People donate them to the church. Come Saneem.

Saneem and the priest go to another room. Abeba starts crying and holds on tightly to her two young children. A few moments later Saneem returns with a basket full of used clothing. She finds a long skirt and a blouse in the basket.

SANEEM

This will do, Father. Come Abeba.

14

EXT.NIGHT.TOWN.THE HOUSE OF ABEBA

14

The fire is out and there are only glowing cinders. A police car and the fire engine are still there. Two firemen are putting water on the ashes. We see the dark outline of a dead body. JULIUS, an elderly African man is staring at the ashes.

JULIUS

What happened?

POLICE OFFICER JOHN

I not know, Mr.Julius. A fire start. A man is dead.

JULIUS

Who is it?

POLICE OFFICER JOHN

I got here. House burning big. Dead man, I think is Pita.

JULIUS

I knew Pita.

POLICE OFFICER JOHN

All people here know,Pita.

JULIUS

Where are his wife and children?

POLICE OFFICER JOHN

I not know.

JULIUS

I wonder how he died?

POLICE OFFICER JOHN

He drink much. He smoke. Maybe fall sleep. Cigarette start fire.

Julius nods to the police officer and walks away.

15

EXT.DAY.AIRPORT EXIT

15

Michael emerges from the customs hall carrying a suitcase and a bag of duty free goods. He has two cameras over his shoulder and sees a sign being carried by BAAKO, a young African man. It says 'MR MICHAEL'. They greet each other

MICHAEL

Hi, I'm Michael. Thanks for meeting me.

They shake hands.

BAAKO

I am Baako. I take you hotel, Mr. Michael.

MICHAEL

How do you say your name again?

BAAKO

Is Baako. Baako. My name is Baako.

MICHAEL

Okay. Got it. Wow. It's hot here. Let's go and get a beer. Is the airport cafe open?

BAAKO

Yes. Is much expensive. We go someone else.

MICHAEL

Okay. But, I'm paying. First beer on me... and maybe the second and third one too. You like beer, Baako?

BAAKO

African man. Like beer.

MICHAEL

Okay. Have you a car?

BAAKO

No, Sir. I poor man. We take taxi. We go hotel. My friend, he has taxi. He give cheap price.

MICHAEL

Okay. Does your friend drink too?

BAAKO

Yes, Sir. Is good friend. We go school together. Long time ago.

MICHAEL

He should join us.
(MORE)

MICHAEL (CONT'D)

Drop the Mister. I'm Michael. You are Baako. We're friends now and colleagues.

BAAKO

Why you come Africa, Sir.

MICHAEL

My mother was here a long time ago.

BAAKO

Oh, is good. Your mother come with husband see my country?

MICHAEL

No. She came alone. She was just a girl.

BAAKO

Girl. Your mother much brave!

MICHAEL

She was.

BAAKO

What she do now, your mother?

MICHAEL

She is dead.

BAAKO

Is sad. Your father. Where he?

MICHAEL

I wish I knew.

BAAKO

Mr. Michael. Now you here, Baako find you girlfriend. Baako know many pretty girls. I find one for you.

MICHAEL

No, thank you.

BAAKO

I not understand. All men like pretty girls. I thought you tell me you come for holiday.

MICHAEL

I have to find someone too.

BAAKO

Baako help you find him. You tell me name and where person live.

(MORE)

BAAKO (CONT'D)
I find. Quick. Baako know all things.

MICHAEL
He may be an old man.

BAAKO
Many men like that. My father. He like that too. Got old. He dead now. Long time. This African man? What his name?

MICHAEL
I don't know.

BAAKO
Is difficult problem.

16

EXT. DAY. TOWN. HOUSE OF FATHER DON

16

SANEEM arrives in her car and knocks on the door. It is opened by the old priest.

FATHER DON
Saneem. Good morning. Come in.

Saneem enters and goes into the lounge expecting to see Abeba.

SANEEM
Where is Abeba?

FATHER DON
She is still asleep and the children too. They woke in the night. I fed and talked with them and they went back to sleep. Abeba is in a state of shock.

SANEEM
Has she talked?

FATHER DON
No. Her clothes have blood on them.

SANEEM
Pita hurt her. She just arrived at my house last night with her two children.

FATHER DON
I understand. Did you know her house burned down?

SANEEM
I don't know what happened, Father.

FATHER DON
I have to inform Inspector Mussa.

Abeba enters. She has been listening behind the door.

ABEBA
No, no. Not tell police!!

Saneem gets up and embraces her.

SANEEM
How are the children?

ABEBA
Asleep. You not tell police.

FATHER DON
We must follow the law. Last night a terrible thing happened. Your house was burned down. You arrived at Saneem's home with blood on your clothing.

ABEBA
Pita. Husband. Punch me. Hurt me. He want kill me. Children too.

SANEEM
The police will protect you.

ABEBA
Police not protect women.

SANEEM
I am a lawyer. I will protect you, Abeba.

Abeba burst into tears.

SANEEM
Sit, down Abeba. We are your friends.

ABEBA
My children. I frightened.

FATHER DON
Stop crying, Abeba. You have known me all your life. What happened?

ABEBA
My husband he drink big. He angry. Children. They cry. I take children. Leave house.

She cries.

FATHER DON
Abeba!

ABEBA

I go house of Saneem.

FATHER DON

And the bag! You arrived with a bag. Saneem says it's full of money.

ABEBA

Pita often have bag. Sometimes bag have drugs, sometimes money. I take bag. Leave house.

SANEEM

We must talk to the police. I know Inspector Mussa.

ABEBA

Police not help me. I am woman. Who protect women. No one?

FATHER DON

She may be killed by Pita's relatives. Maybe her children too.

SANEEM

It must not happen.

FATHER DON

It can and does happen. You are a foreigner, Saneem. You don't understand.

SANEEM

Father, you are a priest. You can't allow a murder to happen.

Saneem is silent. So is Abeba.

ABEBA

Father Don. Miss Saneem. My children. Please. I much frighten.

Abeba drops her eyes and prays.

SANEEM

What do we do?

The old priest looks at Abeba and Saneem.

FATHER DON

Abeba, go with Saneem to her house. White people houses are safe. It is Sunday. I will talk about the fire at mass and say prayers for Pita. I will talk about you saving your children.

SANEEM
And the bag?

FATHER DON
I will hide it. Later, we will
send Abeba away. We will protect
her. Abeba. There will be no
police!!! No police!

Saneem is overwhelmed at what the old priest is planning. She
is upset too.

SANEEM
Father. You're breaking the law.
It's illegal.

FATHER DON
Legal! Illegal! There is a higher
law. Right and wrong. I know what
to do.

17 **EXT.DAY.HOUSE OF ABEBA AND PITA** 17
Two policemen are searching through the ruins.

INSPECTOR MUSSA
Find anything?

The men shake their heads.

18 **EXT.DAY.A CAFE IN TOWN** 18
MICHAEL is sitting at a table with a drink. He is working
with a laptop computer on the table, hears a voice, looks up.
and sees SANEEM.

SANEEM
You must be, Michael. Europeans
are few and far between here. I
know you arrived a few days ago.
I'm Saneem, from Sweden.

MICHAEL
Hello Saneem.

SANEEM
If you ask me to sit down and
have a drink, I'll talk and tell
you about this little town.

Michael smiles and gestures Saneem to sit.

MICHAEL
Will you have a drink?

Saneem smiles and beckons to the waiter.

SANEEM
Laranja - orange juice please.
(MORE)

SANEEM (CONT'D)

Now we can talk. Where are you from?

MICHAEL

London.

SANEEM

What brings you here?

MICHAEL

I want to see Africa.

SANEEM

Africa is huge. A continent. Why choose here?

MICHAEL

I had to choose a country. You ask questions like a lawyer.

SANEEM

I am. But there's no prize for that. Another question. Are you married?

MICHAEL

No.

SANEEM

Good. Then you won't have to tell lies when we become friends.

MICHAEL

I know how to tell lies.

SANEEM

All men do. But, I believe you are telling the truth.

MICHAEL

My turn. Why is an outgoing bright young woman like you living in a small African town?

SANEEM

Boredom at home. I want to help women. And you?

MICHAEL

My mother left me money and said she hoped I would use it to come to Africa, to this country.

SANEEM

You say, "this country".

MICHAEL

My mother was here as a volunteer. A long time ago. She had just left school. Sixteen.

SANEEM

Gosh. That was courageous. I was scared stiff at that age...of everything...snakes, darkness and men.

MICHAEL

Mum was teaching for a while and then went home.

SANEEM

Are you a teacher?

MICHAEL

No. I have money from Mum's will. To honour her memory, I'd like to help some children.

SANEEM

Will you start a school?

MICHAEL

Gawd. No thanks.

SANEEM

So, how long are you staying?

MICHAEL

Don't know. Depends.

SANEEM

That's vague. Depends on what?

MICHAEL

I'd like to find out about people my Mum met when she was here.

SANEEM

Could be difficult. Who are you looking for?

MICHAEL

Not sure.

SANEEM

You need a good lawyer or a guide or both.... to help a vague client. Will I do?

MICHAEL

Do you know where to look?

They smile at each other.

19

EXT.DAY. THE TOWN MARKET.

19

FATHER DON is in his car. It has stopped and some young men are pushing it to start. It starts with a grunt. He smiles and thanks the boys.

FATHER DON
God bless you all.

They laugh and run away.

20

INT.DAY.LOCAL TOWN RESTAURANT

20

SANEEM and MICHAEL are having a meal together

MICHAEL
So, this is the country where my
Mum chose to come when she was
young. And that's why I'm here.

SANEEM
Finding people who knew her may
not be possible. Many people here
die young. If you reach middle
age you're lucky.

MICHAEL
I haven't got much information.

SANEEM
As an unpaid lawyer I guess I
deserve a difficult client. How
do we find out about someone for
whom you have no name and no
address?

MICHAEL
I am difficult.

SANEEM
Is it important you find the
person?

MICHAEL
Important. Most important.

SANEEM
Why?

Michael doesn't answer.

MICHAEL
We talk with local people.

SANEEM
Who?

MICHAEL
I've some ideas. Can I trust you?

21 EXT.DAY. TOWN.THE MAIN STREET. 21
FATHER DON arrives at the police station in his old car and goes inside.

22 INT.DAY.TOWN. POLICE STATION. 22
INSPECTOR MUSSA is talking with FATHER DON. Both have a drink in their hands.

INSPECTOR MUSSA
I'm looking into the fire and the death of Pita.

FATHER DON
A sad affair. Abeba arrived at the church last night.

INSPECTOR MUSSA
Did she walk there?

FATHER DON
Yes, she was in a terrible state.

INSPECTOR MUSSA
It's a long walk. Who was with her?

FATHER DON
Her two small children.

INSPECTOR MUSSA
No-one else. Did she talk about the fire?

FATHER DON
Her husband got home drunk and beat her. She took the children and left him with his alcohol and the appalling language drunken men here use against women.

INSPECTOR MUSSA
Yes, Father.

FATHER DON
I met Pita many times. A failed man.

INSPECTOR MUSSA
Abeba, she brought nothing with her?

FATHER DON
It was late at night, Inspector. Her children and her life were her priorities.

INSPECTOR MUSSA
I have heard rumours?

FATHER DON

Rumours, gossip. Foul monsters. I thought you believed in facts, not rumours?

INSPECTOR MUSSA

Yes, Father. Come ... one more whisky.

FATHER DON

You have good whisky.

INSPECTOR MUSSA

It comes with the job. A grateful customer.

FATHER DON

Abeba is staying with Saneem, the young lawyer. She said the police would not protect her.

INSPECTOR MUSSA

Absolute rubbish. It's my job.

FATHER DON

There are desperate men in this community. She needs protection.

INSPECTOR MUSSA

How long will she stay with Saneem?

FATHER DON

A few days. I'll find a safe place for her. Away from the village.

INSPECTOR MUSSA

Be quick. I've already had visits from Pita's relatives. They are impatient. They will want revenge, if I don't find out what happened.

FATHER DON

I will help Abeba, Inspector.

INSPECTOR MUSSA

We will both do our best. Now, yesterday I heard you met Sister Benedict from the orphanage.

FATHER DON

Oh, you are spying on me.

INSPECTOR MUSSA

Father. It is my job to know what happens in this town. Was it about an adoption?

FATHER DON
Yes. But it was complex.

INSPECTOR MUSSA
Meaning, what Father?

FATHER DON
The proposed adoption family are unsuitable to bring up a girl child.

INSPECTOR MUSSA
Who are they?

FATHER DON
Inspector. I cannot name them.

INSPECTOR MUSSA
Ah..the difficult priest who will not talk. I know all the families in this town. So, the family...

FATHER DON
...already have children...four boys, all in their teens and my orphan is a small girl. The father works at night. I cannot take the risk.

INSPECTOR MUSSA
A cautious priest too. I assume Sister Benedict thinks the same way?

FATHER DON
She trusts people.

INSPECTOR MUSSA
But, you do not?

FATHER DON
How shall I put it? I am a man of God. He helps me see life as it is.

INSPECTOR MUSSA
But does not help Sister Benedict.

FATHER DON
That is unkind.

INSPECTOR MUSSA
Another whisky?

FATHER DON
I will let children go into potential danger zones.

SANEEM

I run workshops for women. To protect them from men who abuse them and to give help to take the bastards to court. I want to help women find jobs to make money for their families. But I need more support. Would you like to help?

MICHAEL

How?

SANEEM

Act as a nasty man.

MICHAEL

I can do that anytime.

SANEEM

I train women in self-defence. I will teach women to throw you on a mat when you threaten them

MICHAEL nods

SANEEM

And your second job will be at the court.

MICHAEL

A court? As a nasty man?

SANEEM

You'll act as a lawyer.

MICHAEL

I don't know the law.

SANEEM

I'll brief you. I'll play the judge. A woman will give evidence against a man who abused her.

MICHAEL

How many women take part?

SANEEM

From three to six. Depends?

MICHAEL

On what?

SANEEM

The girls have mothers who think about their daughters finding husbands. Some mothers say I destroy their futures.

MICHAEL

Do you?

SANEEM

Young woman think differently.
Lebu, the daughter of a
politician wants to join my
workshop. She has already talked
to her father. He thinks it's
okay. She is a good role model.
Bright young woman.

MICHAEL

Does her mother approve?

SANEEM

Lebu's mother is dead.

MICHAEL

When do we start?

SANEEM

Two days time. I will need to
brief you before the women
arrive. Are you doing anything
tomorrow?

MICHAEL

Ok. I was going to practice
archery with my French bow. But,
I can do that anytime.

SANEEM

So, what are you planning to
shoot at?

MICHAEL

Don't know yet.

SANEEM

Vague. As ever.

24

EXT. DAY. TOWN. STREET

24

FATHER DON is in his car. It is moving slowly as usual. Nearby
we see a tall African man in a blue shirt. With him are two
younger men and a young woman. The tall man is LASHKAR. He
points at the car. The young people nod and listen to
Lashkar. We do not hear what is said.

25

INT. DAY. HOUSE OF SANEEM

25

SANEEM

Who is this man, Baako?

MICHAEL

First person I met here.

SANEEM
I can't give him work.

MICHAEL
He seems trustworthy.

SANEEM
Local people will talk about him
working with women. His
reputation will suffer too.

MICHAEL
Surely not.

SANEEM
Yes, surely. The women may be
scared of him.

MICHAEL
Won't they be scared of me?

SANEEM
Less so. You are white and I am,
too, despite my olive skin.

MICHAEL
So?

SANEEM
If there's trouble with you, the
women will tell me, Mr
Michael!!!!!!

26

EXT.MORNING.TOWN.LOCAL MARKET

26

JULIUS is looking at a new stall full of colourful clothing,
pots and pans and plastic items, A young African man, ISMAIL,
is making the stall look attractive.

JULIUS
So, Ismail. You are the manager
of my new shop.

ISMAIL
Yes, Mr Julius. I will write in
small book what I sell each day.
I will not allow relatives to buy
without paying. If I do, you take
money from my pay. I must...

JULIUS
...Ok, Ok....the money is the
important part of this job. As
you get better, you make more
money for me.

ISMAIL
Yes, Mr Julius. Thank you.

JULIUS

I will go now as I have to meet
the police inspector.

Julius walks away and gets into a car with a driver. The car starts up and we follow it to the police station.

27

INT.DAY.TOWN.INSIDE THE POLICE STATION

27

A young police officer shows JULIUS into INSPECTOR MUSSA'S office.

INSPECTOR MUSSA

Ah, Julius? Your new shop is
open?

JULIUS

Ismail is working for me. Thank
you Inspector, for getting me a
shop licence quickly.

INSPECTOR MUSSA

We have known each other a long
time. Sometimes I feel we are
family... you, your brother
Abimbola and myself.

JULIUS

So true. A box of beer will be at
your home around ten o'clock
tonight. My gift for your help.

Mussa stands up and the two men shake hands. Julius leaves
the office.

28

EXT.SUNSET.A SMALL CAFE

28

MICHAEL is sitting and working on a computer, drinking a
beer. He becomes aware that someone is approaching and looks
up from his work.

FATHER DON

You are Michael?

Michael stand up and greets the old man.

MICHAEL

I am pleased to meet you, Father
Don. Please join me for a drink?

Father Don sits down.

FATHER DON

I heard about you from Saneem. A
whisky?

MICHAEL

You seem to know everyone.

Father Don laughs and they lift their glasses.

MICHAEL

To the sun, before it leaves us
for the night.

FATHER DON

I like you young man. Your face
reminds me of someone. But, I
don't know who. It's proof of my
old age. I am forgetful.

They lift up their glasses to toast each other.

29

EXT.DAY.TOWN.HOUSE OF SANEEM

29

A car approaches her house. It stops. SANEEM gets out. She approaches her house and sees the front door is open. She is surprised.

SANEEM

Abeba. Are you there?

There is no answer. She calls again. There is still no answer and Saneem enters her house. It has been ransacked. Books and papers lie everywhere. Cupboards have been opened. Drawers are lying on the floor. Saneem goes through the house and sees the intruders have opened every available cupboard and drawer. Her bed is disturbed and the mattress is on the floor. She looks around in dismay and exits the house. The front door is damaged. She gets in her car and drives away.

30

EXT.DAY. HOUSE OF FATHER DON

30

WE follow Saneem's car to the house of Father Don. She gets out and knocks on the door.

31

INT.DAY. HOUSE OF FATHER DON

31

SANEEM

There's a huge mess. It's like a
pigsty. But the fridge was
untouched. It had beer, meat and
frozen fish.

FATHER DON

Local burglars usually want the
food and drink. They were looking
for something else.

SANEEM

I'll go to the police.

FATHER DON

Do you think it is a good idea?

SANEEM

We know what the thieves are
looking for?

FATHER DON
I know. It's safe. Hidden.

SANEEM
I'm scared. We must take care of
Abeba. Soon.

FATHER DON
Give me time, young woman. I will
help her. I know what to do.

32 **EXT.MORNING. TOWN. MARKET. SHOP OF ISMAIL** 32
ISMAIL is setting up his shop and making it attractive. Two
young women, MARGARET and AYEESHA walk past and wave to him.
He waves back.

33 **EXT.MORNING.TOWN.THE MARKET, A BUS TERMINUS** 33
People are getting on a bus. It is ready to leave. FATHER DON
is with ABEBA and her two children. She is crying. He talks
in a loud voice. Everyone around can hear his loud voice.

FATHER DON
God bless you and your children
on your long journey. I will say
special prayers for your
grandfather and pray for his
recovery. I know you wish to be
beside him during this final
trial of life. I give you this
gift for him, blessed in our holy
church.

He places a set of rosary beads over her head and blesses the
children. Abeba and her children get on the bus. The door
closes. The old priest waves as the bus departs. At that
moment MICHAEL arrives.

MICHAEL
Good morning. Seeing a friend
off.

FATHER DON
A young women in need. Abeba and
her children.

MICHAEL
Saneem mentioned her to me. Very
sad.

FATHER DON
She will be safe now.

MICHAEL
What happened?

FATHER DON
It is best we do not talk here.
Markets have ears.

34

INT.DAY.TOWN.A ROOM WITH A WHITEBOARD.

34

Saneem's students are sitting at desks in an old dusty room. There is a whiteboard and not much else. AYEESHA, a young woman stands up.

AYEESHA

How can a women stop a man? They are so much stronger than us.

SANEEM

So what do you think we should do?

AYEESHA

We talk with the man, tell him go away.

MARGARET

Men don't listen. They laugh.

AVRIL

I was going home and a big man asked me to go with him. I was frightened.

ARAFA

It happens to me. I frightened.

LEBO

We must stop them.

AVRIL

I ran home. As fast as I can.

ARAFA

I screamed. He ran away.

SANEEM

Michael come here, attack me.

He slowly gets up and swings a fist towards Saneem. She quickly does a self-defence move, twists his arm behind his back, holds him for a moment and lets him go as he falls. Michael sits on the floor rubbing a sore arm. There is laughter from the other women and then a knock on the door. A woman opens it and a large African man walks in. It is ABIMBOLA. Everyone stands up.

ABIMBOLA

Good Morning, everyone and Ms.Saneem. Ah, Mr. Michael. We meet again.I see you are trying to make friends.

MICHAEL stands up.

ABIMBOLA

I think I know everyone here,
including my daughter.
Mr.Michael. You are surprised to
see me.Ah.

SANEEM

Michael is helping us. He acts a
man who attacks women and also as
a lawyer who defends them.

ABIMBOLA

What else you can do, Mr.Michael?
Saneem. Bring all your young
ladies to my house for some food
and drink. You too, Michael. Lebo
will arrange a time.

Abimbola smiles at everyone and leaves.

SANEEM

We end our work for today. Lebo,
if you hurry, I'm sure your
father will give you a lift home.

LEBO

Thank you, Ms.Saneem.

Lebo leaves and the group are going to disperse, Michael hold
sup his hand to stop them. They wait.

MICHAEL

Who else knows Mr.Abimbola?

There is a long silence and the group look at each other.

AYEESHA

We all do. He is a politician, Mr
Michael. A big man. Many people
afraid big men?

MICHAEL

Why?

ARAFI

Big men. Can do things to people.

35

EXT.DAY. THE MARKET

JULIUS is at the shop with ISMAIL. A car drives past and
Julius waves to the occupant.

35

ISMAIL

Is your brother in government
car, Mr.Julius?

JULIUS

Yes, Abimbola always busy.

ISMAIL

He big man.

JULIUS

He help people. If I am in
trouble I call my brother.
Trouble go away.

36

EXT.DAY. TOWN.HOME OF FATHER DON.

36

FATHER DON is sitting with SISTER BENEDICT, a middle-aged
nun. They are drinking tea.

SISTER BENEDICT

Oh, dear. That is such a
disappointment. It is so
difficult to get young girls
adopted into good families.

FATHER DON

The boys are their teens. The
mother is dead and the father is
often away at work.

SISTER BENEDICT

I know their father. A good man.

FATHER DON

That is true.

SISTER BENEDICT

Perhaps, the boys would be good
with a sister.

FATHER DON

It is not good to tempt young
men.

SISTER BENEDICT

You are wise, Father. You have
lived here for a long time.

FATHER DON

Forty six years.

SISTER BENEDICT

You would make a good bishop.

FATHER DON

I have been here a long time
because I upset the bishop.

SISTER BENEDICT

I still think you would make a
good bishop.

FATHER DON

Are there more girls for
adoption?

SISTER BENEDICT

There are many more. Two came to the convent last week.

FATHER DON

I may be able to get more money for you. For food.

SISTER BENEDICT

No child goes without a meal and there is much love.

37 **EXT.DAY. TOWN. ABEBA'S AND PITA'S HOUSE.** 37

Three men are talking with other villagers. One is LASHKAR. He is agitated. We do not hear what being said.

38 **INT.SUNSET. TOWN.HOME OF FATHER DON** 38

SANEEM is drinking a glass of water with the old priest.

SANEEM

Where did you send her?

FATHER DON

She is going to see her sick grandfather.

SANEEM

She never talked about him.

FATHER DON

He died years ago.

SANEEM

Then...why did...

FATHER DON

...in this town everywhere hears what you say. Abeba is safe now with a friend who lives a hundred kilometres from here. In rural Africa, that is far away.

SANEEM

Father. You tell many lies!

FATHER DON

I saved Abeba. Surely, you approve of that.

Saneem stands up to leave.

SANEEM

You talk like a lawyer. When will you give the money to the police?

Father Don stands up and shakes his head, as she gets ready to leave.

FATHER DON
If I do, I become a target for
revenge.

SANEEM
But you are a priest. No-one will
harm you.

FATHER DON
Many people here see me as an
enemy. I must be extremely
careful.

SANEEM
What for?

FATHER DON
People are looking for the money.

SANEEM
The police should have it. It's a
matter for the law and justice.

FATHER DON
Saneem. This money can help poor
people. That is just and fair.

SANEEM
You shock me. You are a man of
God with doubts.

FATHER DON
Many doubts.

Saneem looks at him in amazement.

39

EXT.DAY.TOWN.SANEEMS'S TUITION ROOM

39

SANEEM enters and sees a WORKMAN with several other men. They have ladders, paints and brushes.

SANEEM
Who's in charge here?

WORKMAN
I number one. Other men work for
me.

SANEEM
Who sent you here?

WORKMAN
Mr.Abimbola, he say we make old
room look good. New paint. We fix
doors. We fix windows. Only take
one day. You like when we finish.

SANEEM

We've no money to pay you. It's a mistake. Pack your paints and go.

WORKMAN

Cannot. I work for big man, Mr. Abimbola. What he say... I do.

SANEEM

Damn. So he authorised it.

WORKMAN

Big man Mr. Abimbola phone me. He say you paint room for Saneem and other women. He tell me. I do.

MICHAEL

Who pays for this!

WORKMAN

He pay. Mr. Abimbola.

AYEESHA enters with MARGARET and BAAKO

AYEESHA

This is a surprise.

SANEEM

It's being painted. Without my approval.

AYEESHA

How did this happen?

LEBO

My father. He does these things.

ARAFI

You see. Big man. Can do good things.

AVRIL

My house so old. No one come paint. I ask Mr. Abimbola come see. Ha!

MARGARET

I think it will look beautiful. I know these men these. They will make it look good.

MICHAEL enters.

MICHAEL

What's happening? Baako, how come you are here?

MARGARET

Baako is my brother.

AYEESHA
Mr.Abimbola, he make our room
nice.

SANEEM
Too many men think they are big.

AYEESHA
Ms.Saneem.Please you not make
Mr.Abimbola angry. Is good we see
room more beautiful.

SANEEM
Sometimes, I can get angry with
women too for just accepting what
men do!!!

AYEESHA
I sorry.

SANEEM
I spend my time helping women
stand up to men, like
Mr.....Mr... Abimbola...

MARGARET
...forgive Ayesha.

AVRIL
We not make Mr.Abimbola angry.

ARAFa
This is Africa, Ms.Saneem.

40 **EXT.DAY. TOWN.NEAR THE POLICE STATION.** 40
FATHER DON approaches and enters the Police Station.

41 **INT.DAY. OFFICE OF INSPECTOR MUSSA.** 41
INSPECTOR MUSSA is sitting at his desk signing official
papers. He hands them to FATHER DON.

INSPECTOR MUSSA
Here, it is done. Orphans now go
to their new home.

FATHER DON
Sister Benedict is getting the
girls ready. She will deliver
them herself. She is younger than
me and has more energy.

INSPECTOR MUSSA
Age in our country carries
respect. YOU know that, Father.

FATHER DON
I don't need flattery.
(MORE)

FATHER DON (CONT'D)
I drink too much, dress badly and
I am... sometimes unsure of my...

INSPECTOR MUSSA
...you doubt your faith? Better
not let Sister Benedict hear
that.

FATHER DON
I trust my God. But bad things
happen. Sister Benedict was
telling me one of Abimbola's
drivers was driving drunk and
nearly hit a nun and several
children.

INSPECTOR MUSSA
Which driver?

FATHER DON
Lashkar.

INSPECTOR MUSSA
That bastard. Because he works
for Abimbola he thinks he can do
as he likes. Leave him to me.

The two men shake hands. Father Don exits the police station,
gets into his old car and drives away.

42

INT.DAY. TOWN. A VILLAGE HOUSE.

42

ANN, Margaret's mother is cooking on a village stove.
MARGARET enters.

MARGARET
Ma, I help you with dinner.

ANN
Is nearly ready. You have good
happy day with friends and noisy
white man and woman?

MARGARET
Mr.Michael is okay. He and Saneem
help us.

ANN
That is good my daughter.

MARGARET
Today at work. Mr.Abimbola. He
come. He want...

Ann stops working at the stove and turns to look at her
daughter.

ANN
...what he say?

MARGARET

He invited us to his house to talk. Good food. Drink. He made jokes about pretty ladies.

Ann's face freezes into a frightened expression.

MARGARET

Ma. You look strange. Come, you sit down.

Margaret helps her mother to sit on a stool.

ANN

I sorry. Am Ok now. Why you go house of Mr. Abimbola?

MARGARET

We all go. Saneem, Mr. Michael, Ayesha, Avril. All us women.

Ann rises and go back to the stove.

ANN

You go together. Is Ok. You not have strong drink. No good for women.

Margaret looks at her mother as she is trying to work out what her mother is thinking.

MARGARET

Ma!!!!

43

INT.DAY. HOUSE OF SANEEM.

43

SANEEM is in a dressing gown and her hair is untidy. She is making MICHAEL a cup of coffee. He is angry.

SANEEM

Bloody arsehole.

MICHAEL

Drink your coffee. Calm down.

SANEEM

Bloody man. I'd like to throw this coffee in his face... arsehole. He thinks he can do anything.

MICHAEL

Calm down. Coffee's too precious to waste.

SANEEM

The workman...the boss workman was afraid.

(MORE)

SANEEM (CONT'D)

He said Abimbola would blame him
and ...and ...and then, I asked
how much the painting would
cost...he didn't even know!!!! He
said Abimbola would pay. But, if
I cross Abimbola, my projects
will be stifled. You know how
politicians work. They're all the
fucking same. London, New York,
Paris, Tokyo...everywhere.

- 44 **EXT.DAY. A VILLAGE HOUSE IN TOWN.** 44
SISTER BENEDICT arrives at a local house with a young girl.
They are met by their new mother, grandmother and
grandfather.
- 45 **EXT.DAY.TOWN.THE DRIVEWAY OUTSIDE THE HOUSE OF** 45
ABIMBOLA.
MICHAEL and SANEEM in a car approach the driveway of
Abimbola's house. The car stops. Saneem and Michael enter the
house and greet Lebo and the other women.
- 46 **INT.DAY. A LARGE ROOM WITH EXPENSIVE FURNITURE** 46
ABIMBOLA, SANEEM and MICHAEL are sitting. Each has a drink.

ABIMBOLA

You like your new paint work.
It's finished, I'm told.

SANEEM

I did not authorise it.

ABIMBOLA

No worry Saneem. I have money to
help people.

SANEEM

It was not necessary.

ABIMBOLA

It needed a paint. I want it to
look good. Lebo is in your class.

SANEEM

But...

ABIMBOLA

...it is done now, Saneem. Will
you undo it?

SANEEM

Of course not.

ABIMBOLA

Then we are finished.

SANEEM

It seems so.

ABIMBOLA

I will show you around my house
and garden. Later, my driver
Lashkar, will drive you home.

SANEEM

We will walk.

ABIMBOLA

As you will. Oh, European women
are so different to African
women, don't you agree, Michael?

47

EXT.EVENING. TOWN.OUTSIDE A BAR.

47

Abimbola's driver, LASHKAR, is drinking at a table with a young woman dressed in bright shining tight fitting clothes. A police car stops. INSPECTOR MUSSA gets out. He waves to the woman to go away. She leaves. Inspector Mussa grabs Lashkar, takes out his revolver and points it at Lashkar. People are watching.

INSPECTOR MUSSA

I could shoot you right here and
say you resisted arrest.

Lashkar is frightened.

INSPECTOR MUSSA

I won't. But next time you drive
fast near children or nuns, I
will shoot you. Go!

People watch as Lashkar walks away.

48

INT.DAY. TOWN. HOUSE OF MICHAEL.

48

MICHAEL is looking at a revolver. He wraps it up and then looks at a photo of his mother.

49

EXT.DAY.TOWN HOUSE OF ABIMBOLA

49

A police car approaches the house. It stops.INSPECTOR MUSSA gets out and enters the home of Abimbola.

50

INT.DAY.A ROOM IN HOUSE OF ABIMBOLA

50

ABIMBOLA and INSPECTOR MUSSA are sitting and talking.

INSPECTOR MUSSA

That young man, Michael seems
harmless to me.

ABIMBOLA

I had my suspicions. I checked
them out.

INSPECTOR MUSSA

Suspensions?

ABIMBOLA
I am being serious, Mussa.

INSPECTOR MUSSA
Alright, my friend.

ABIMBOLA
I checked his background through a friend in London. This white asshole has false letters of reference and... I gave him a visa. I thought he was from a foreign aid agency. He's not.

INSPECTOR MUSSA
So?

ABIMBOLA
Why is her here? I now know his name and background. His mother was the young white girl who was here many years ago and got into trouble. I checked again to make sure. I have a photo of her at one of our parties.

INSPECTOR MUSSA
Her son! You think so?

ABIMBOLA
I am certain. He's here and had a gun in his baggage.

INSPECTOR MUSSA
How did he get it through customs?

ABIMBOLA
There was a cockup with his visa. I sorted it out. My security men at the airport saw the gun but let him through.

INSPECTOR MUSSA
Why?

ABIMBOLA
They thought it was okay. I had just approved his visa.

INSPECTOR MUSSA
Why would he want a gun?

ABIMBOLA
Why does anyone want a gun, but to kill?

INSPECTOR MUSSA
Did you see it?

ABIMBOLA

No. My men say it's a revolver, I don't know how many bullets he has with him.

INSPECTOR MUSSA

I'll get my people to search his house as soon as possible.

ABIMBOLA

Do it carefully.

INSPECTOR MUSSA

I'll arrange a burglar break in.

ABIMBOLA

I thought this trouble was past. Forgotten. She was just one more white woman looking for a good time.

INSPECTOR MUSSA

I remember her now. A good looker.

51

EXT. MORNING. TOWN. THE MARKET.

51

ISMAIL is getting his shop ready and taking plastic covers off the front of his shop. He opens cardboard boxes containing clothes, plastic and metal goods and begins to arrange the display. MICHAEL approaches.

MICHAEL

Good morning.

ISMAIL

Good morning, Sir. I am Ismail. How I help you?

MICHAEL

I am Michael. I'm looking for a pot. I need to cook myself a meal.

ISMAIL

You cook for yourself, Sir. Is job for women, not man!

MICHAEL

But, I can cook.

ISMAIL

Sir. Is not right man cook food. Is not our way.

MICHAEL

It's my way. My mother taught me to cook.

ISMAIL

If she were an African mother,
she would always cook for you.

MICHAEL

Ismail. Have you a pot I can buy?

Ismail is showing Michael a pot when a car arrives. It is JULIUS. He gets out and goes to talk to Ismail and sees Michael.

JULIUS

Good morning.

MICHAEL

Good morning.

They shake hands

JULIUS

I saw you in the street. There
are not many white men here.

MICHAEL

No.

JULIUS

I am Mr. Julius. I own many
shops. Some people call me
Mr. Julius, the crocodile. A long
time ago. I was a boy. I caught a
baby crocodile with a rope.
People big memories I now big
man. Ha!!!! Is good name!!!

52

INT.DAY.TOWN.AN OFFICE IN THE POLICE STATION

52

INSPECTOR MUSSA is talking with POLICE OFFICER JOHN.

INSPECTOR MUSSA

So he has another shop. He's got
too much money that man. Is Ismail
working for him?

POLICE OFFICER JOHN

Ismail work there one week now.
He say Mr Julius have other work
for him too.

INSPECTOR MUSSA

I wonder what?

POLICE OFFICER JOHN

Yes, Sir.

INSPECTOR MUSSA

One more thing. You know Saneem?

POLICE OFFICER JOHN
Yes, Sir, young foreign woman.

INSPECTOR MUSSA
Her home was broken into. Keep an
eye on her and her house.

53

INT.DUSK.TOWN. A CAFE

53

SANEEM and MICHAEL are eating and drinking.

MICHAEL
Did the police find out who
ripped your house apart?

SANEEM
No.I reported the break-in. But
Inspector Mussa's shady. He's not
much help. I know he takes
bribes. Whisky!

MICHAEL
Is that so bad?

SANEEM
We need honest institutions. The
police are corrupt, so is the
civil service. I was asked to
make "a gift" just to get my car
legally registered.

MICHAEL
And you paid it?

SANEEM
I need my car!

MICHAEL
So, you are corrupt too?

SANEEM
What a disgusting thing to
say...I need my car. Damn you,
Michael.

MICHAEL
Have another drink.

SANEEM
Orange juice.

MICHAEL
I'll have a whisky.

SANEEM
Bastard!!! You said that to annoy
me.

MICHAEL
Calm down Saneem.

- 54 **EXT.MORNING.TOWN.POLICE STATION** 54
INSPECTOR MUSSA comes out of the police station carrying a small parcel. He gets into a car and drives away. He arrives at Father Don's house.
- 55 **INT.MORNING.TOWN.HOUSE OF PRIEST** 55
INSPECTOR MUSSA and FATHER DON are sitting on a bench in the garden under a shady tree.

INSPECTOR MUSSA
There is a sense of calm here,
contentment. I wish I had that.

FATHER DON
You should have joined the church
and not the police force.

INSPECTOR MUSSA
I wanted excitement when I was
young.

FATHER DON
Do you still get it?

INSPECTOR MUSSA
On payday.That doesn't last. I
have my mother, my wife, children
and my brother's family to feed.
He has no work.

FATHER DON
I understand.

INSPECTOR MUSSA
Abeba left on the bus with her
children to look after her
grandfather. I thought he died a
long ago.

FATHER DON
I did not know.

INSPECTOR MUSSA
There are rumours.

FATHER DON
Always,Inspector!

INSPECTOR MUSSA
I am investigating the fire that
killed Pita, her husband.

FATHER DON
Have you found out anything?

INSPECTOR MUSSA

The house and Pita's body burned
to a cinder.

FATHER DON

Yes, I am sorry. He drank a
lot...

INSPECTOR MUSSA

..and there are rumours that
Abeba...

FATHER DON

Ah... rumours again!

Mussa smiles, stands to leave and hands the priest the small
packet he has been carrying.

INSPECTOR MUSSA

Father. I must go. Here is a
small gift of whisky to keep you
happy during our hot African
nights.

56

EXT.DAY.A VILLAGE BY THE RIVER LIMPOPO

56

A Land Rover is parked near the local village market.
Children are clambering all over it. Chickens and goats
wander around. Villagers are talking with women

SANEEM

We'll need to leave. It'll soon
be dark

MICHAEL

Yes, night driving is difficult.

AYEESHA

I had a good day.

ARAFI

I talked with one woman. She said
she wanted to start a small
business and make money to feed
her children. But, she got no
money.

AVRIL

The women I spoke with have no
money either. Her children have
only one meal a day.

MARGARET

I talked with a woman. She had no
husband and one small meal a day.

SANEEM

We can talk about loans and small
business plans.

MICHAEL goes to the vehicle and opens the driver's door. He honks the horn three times. The children run away. The women's team start gathering near the Land Rover.

LEBO

Many young people want to leave the village to go to town. They think you become rich there. The women touch my bracelets. They're a sign of wealth. These are just cheap plastic.

The others walk towards the Land Rover.

AYEESHA

Mr. Michael. May we buy some chickens to take home? They are cheaper than in town.

MARGARET

And fruit too. Bananas are so cheap and maize.

Saneem realises all the team want to buy something.

SANEEM

Buy what you want. We leave in half an hour.

57

EXT. DAY. SHOP AT TOWN MARKET.

57

It is quiet. ISMAIL is half asleep on a stool. A car approaches and stops. JULIUS gets out. He goes towards the shop and pushes the stool with his foot.

JULIUS

Is this how you work?

ISMAIL

I sorry Mr. Julius. I not sell when no customers come shop.

Julius is annoyed. He stomps around.

JULIUS

I make only small money from you this week. Are you stealing it? I will fix you if you are. Are you?

Ismail becomes agitated.

ISMAIL

No, no, Mr. Julius. I honest man. No-one come buy. I big sorry.

Julius is walking around the shop and glaring at Ismail.

JULIUS

I have other things for you to sell. Go. Sit in my car. Plenty of people will want them. Come, Ismail.

The two men go towards the car and get inside. Julius closes the door. The driver acts as a look-out guard while a conversation is going on. We do not hear what is being said.

58

INT. NIGHT. TOWN. HOUSE OF MICHAEL

58

SANEEM and MICHAEL are in bed together. Saneem is looking at Michael's body and touching him.

SANEEM

You are brown. You're not a white man, at all. I thought you had a good suntan when we first met. But, your skin... it's golden.

MICHAEL

I was born in London. My father was African.

SANEEM

African!!!! What was he like?

MICHAEL

Never saw him. Mum was a solo parent.

SANEEM

A love relationship gone wrong. Sad.

MICHAEL

My mother was raped. My father drugged and raped her.

SANEEM

Oh, my Gawd.

MICHAEL

He came from this country. That's why I'm here. To find him, to kill him.

SANEEM

Michael!!!

MICHAEL

He hurt her. He will die.

SANEEM

One crime does not justify another.

MICHAEL

Will you help me look for him?

Saneem kisses Michael.

SANEEM

That is my answer. But murder, my answer is no, no, no.

MICHAEL

I owe it to my mother?

Saneem gets off the bed and embraces him.

SANEEM

You don't owe your mother a murder.

MICHAEL

I do.

SANEEM

Michael. No, no.

MICHAEL

Saneem, I'll show you something.

He goes to a cupboard and takes out a shoe box from under a pile of books.

SANEEM

What's this? Some secret from your decadent youth in London?

MICHAEL

Open it.

She opens the box and sees something wrapped in a cloth. She undoes the cloth wrapping and sees the revolver. In horror she sits on the floor unable to accept what she is seeing.

SANEEM

I thought you were bluffing.

Michael sits down on the floor beside her.

MICHAEL

He killed her life. She was young, intelligent. She came here to offer to care for sick children. She saved her pocket money for years and brought it with her to help people.

Michael is angry and tearful.

SANEEM

Where did you get this gun?

MICHAEL

A friend.

SANEEM

Some friend, some friend! Selling you this? How did you bring it in? Oh, Mr. Customs officer, It's just a gun, I want to kill someone. You are mad, Michael!

MICHAEL

Saneem, Saneem. Let me explain!

SANEEM

There is no explanation.

Michael picks up the gun and aims it at the window. He fires twice. Nothing happens except for the clicking of the trigger.

MICHAEL

It's old. World War Two. Look. It's rusty. I bought it at a second-hand market. I want to kill him. This gun is a big pretend, like me. Like me. A big pretend. He destroyed my mother. What else should I do? My mother is dead. I want him dead. I want revenge.

He lies on the floor sobbing. She takes his hand and puts it to her face.

SANEEM

I will help you find him. I will be beside you when you meet him. But we will get rid of this.

Michael nods in agreement.

59

INT. DAY. TOWN. POLICE STATION.

INSPECTOR OLINDA, a woman police officer in uniform is talking with Mussa.

59

INSPECTOR OLINDA

The evidence is conclusive.

INSPECTOR MUSSA

You certain?

INSPECTOR OLINDA

Several stab wounds in the body. He was dead before the fire began.

INSPECTOR MUSSA

Was there a fight?

INSPECTOR OLINDA

Impossible to tell.

(MORE)

INSPECTOR OLINDA (CONT'D)

We did not find the knife. The stab wounds are deep. Made by a strong person.

INSPECTOR MUSSA

Pita's death is murder? Who did it?

INSPECTOR OLINDA

That's your job Inspector. I work with forensics. Here is my report. Thank you.

She lays the report on Mussa's table, stands up and leaves his office. She enters a police car and drives away. Mussa goes back to the office, pours himself a whisky and begins to read her report.

60 **EXT. DUSK. TOWN. MICHAELS' HOUSE**

60

SANEEM is in the garden digging a hole with a spade. Beside her are some local plants. She looks around and then quickly puts a packet in the hole. It contains Michael's gun. She fills the hole with soil, places a plant over it and goes inside the house. Michael is watching her through the window.

61 **INT. DAY. TOWN. A ROOM WITH A WHITEBOARD**

61

The whiteboard is covered with ideas from the notes the women's team made in the village. It includes items like helping sick children, ways to grow vegetables and fruit, literacy for adults, fixing broken radios, repairing bicycles and a need for a health clinic. The women sit around the room with their notebooks. Baako is writing on the whiteboard.

MARGARET

One old woman asked me for electricity for the village. I wrote it down. It's impossible to do that. I didn't want to upset her.

AVRIL

A man wanted me to find a husband in town for his daughter.

SANEEM

We can't do much about electricity, but we could give some torches with solar batteries and a charger.

LEBO

A woman asked me for a radio.

MICHAEL

They'd hear nothing, we're a long way from the town.

LEBO

Mr. Michael. I remember my father working during the general election. He had a car with a loudspeaker on it and a microphone. Everybody heard him. Could we have one on our Land Rover?

SANEEM

What would that do?

ARAFI

I don't know. Play music?

MARGARET

What music?

LEBO

Local music. People would sing. Children too. I'll get some children to. We could give them prizes too...

SANEEM

...whoa, whoa. Stop. I don't have much money.

LEBO

We don't need much. Buy some pencils, rubbers, exercise books. The parents can't even afford those.

SANEEM

Okay. Lebo, you get the gifts for the kids. Small money though!!!! Any more questions.

MARGARET

I want to buy food to take home? It's so cheap here.

62

INT.MORNING.TOWN.POLICE STATION

INSPECTOR MUSSA is talking with POLICEMAN JOHN, his young Police Officer.

62

INSPECTOR MUSSA

Forensics say Pita was stabbed to death. Go to the market and listen. Let me know if you find any clues.

63

EXT.DAY.TOWN.MARKET.

63

JULIUS gets out of his car and walks towards his shop at the market. He goes inside. AVRIL and MARGARET are nearby.

AVRIL

I hate him. He tried to touch me.
Offered me a free bangle. I don't
want to wear his gifts.

MARGARET

He does that all the time. He
wanted me to go with him to a
hotel. I refused. I told my
mother.

64

EXT.DAY.VILLAGE BY THE RIVER LIMPOPO

64

We see the Land Rover and the women loading it with fruit and vegetables.

AYEESHA

It's good to be here.

MICHAEL

I saw you scowling a moment ago.
Is there anything wrong?

AYEESHA

I saw a man I don't like.

MARGARET

Who?

AYEESHA

Mr Julius.

65

EXT.DUSK.TOWN. HOUSE OF PRIEST

65

A police car stops at the house. INSPECTOR MUSSA gets out and walks to the house. He knocks. FATHER DON comes to the door.

FATHER DON

Ah, Inspector Mussa. I was just
going to say my evening prayers.
Come in and share a glass.

Inspector Mussa enters the house and the two men then sit on the porch to watch the sunset. The old priest pours two glasses of whisky.

FATHER DON

Your whisky is good. You have a
good source.

INSPECTOR MUSSA

I want to talk about sources,
Father. Have you heard anything
else about the fire at Abeba's
house?

FATHER DON
Alas, nothing.

INSPECTOR MUSSA
Pita was a small time drug dealer
who worked for someone else.

FATHER DON
That is sad. It is not a good way
to make a living.

INSPECTOR MUSSA
Pita was carrying money that
night. It's gone.

FATHER DON
Did it burn in the fire?

INSPECTOR MUSSA
I wonder if Abeba knows.

FATHER DON
She is staying with her sick
grandfather.

INSPECTOR MUSSA
The money must be somewhere.

FATHER DON
I can't help you, Inspector

66

EXT. DUSK. TOWN. LOCAL MARKET.

66

ISMAIL is packing up the shop for the day and putting the
items into cardboard boxes. MICHAEL approaches.

ISMAIL
Mr. Michael. May I help you. As
you see I am closing up for the
day. I sell many things today.

MICHAEL
Good.

ISMAIL
This not my shop. Mr. Julius, he
own everything. I work for him.
He give me money when I sell
things. He big man. He got three
houses. Have wife in each house.

MICHAEL
I hope he is good to his wives.

ISMAIL
Man always nice to new wife.
Mr. Julius have many shops, many
women. You want buy something Mr.
Michael?

MICHAEL

I need another pot to make soup.
Enough to make soup for three
people.

ISMAIL

I put all things away tonight,
Sir. Tomorrow I bring pots to your
home. You look at pots. Maybe you
buy one and pay me then.

MICHAEL

That would be good, Ismail. When
you come, we will have a beer
together.

ISMAIL

I strict Muslim, Sir.

MICHAEL

Is OK. We will have a juice.
Sweet orange...a laranja in a
glass. You know where I live?

ISMAIL

I know, Sir. I see your house. Is
big, is beautiful. One day I have
house and good wife.

Michael shakes hands with Ismail and walks away.

67

EXT. MORNING. TOWN. OUTSIDE SANEEM'S HOUSE.

67

A police car arrives with INSPECTOR MUSSA and POLICEMAN JOHN.
They go to the front door. Saneem greets them.

SANEEM

Good morning. Please come in.

We follow them inside.

INSPECTOR MUSSA

Your house is so tidy.

SANEEM

It took some time after the
break-in. I like an orderly
house. It goes with being a woman
and a lawyer.

INSPECTOR MUSSA

Yes, Miss Saneem. I am still
hearing you say all children must
attend Primary School for six
years. Is big problem. Many
parents must take girls out of
school to work at home. It is our
custom.

SANEEM

But, is it right? Custom should curtsy to good law. The law of your country says girls and boys have equal education rights. Perhaps boys could be taken out of school to help at home?

Mussa shakes his head and holds his hands up high as if in despair. The other police officer smiles.

INSPECTOR MUSSA

If I did that, Miss Saneem, I would need a big police force to control the riots.

SANEEM

It would be the men who would riot, not the women.

INSPECTOR MUSSA

But there would be riots.

SANEEM

May I offer you a drink?

INSPECTOR MUSSA

No, thank you. Why was your house was burgled. As you say, nothing was stolen.

SANEEM

No.

INSPECTOR MUSSA

What were the burglars were looking for.

SANEEM

I have no state secrets or wealth. You may search anytime.

INSPECTOR MUSSA

I would never do that. But, I do wonder if it was connected to the house that was burned down.

SANEEM

Father Don helped her and then Abeba came here with her children. She was distressed.

INSPECTOR MUSSA

Yes, I spoke with Father Don and he said the same. I think you cannot help me further. Your house so beautiful, I see pictures on the wall. That one... is pleasing to my eyes.

SANEEM

It was given me by Michael.

INSPECTOR MUSSA

A kind man. I don't know many generous expatriates.

SANEEM

Perhaps he is generous because his father is African.

INSPECTOR MUSSA

You are a good source of information.

SANEEM

I am a lawyer.

INSPECTOR MUSSA

Is he a good man, with good intentions?

SANEEM

Women hope all men are good with good intentions.

68

INT.DAY.TOWN.HOUSE OF MICHAEL.

68

ISMAIL and MICHAEL are standing in the kitchen. Ismail has a glass of fruit juice in his hands and Michael is drinking beer.

MICHAEL

Those pots are just the right size for my little stove. I'll buy both. I'm planning to make a curry tonight. You like curry?

ISMAIL

I like all food.

MICHAEL

Ok. Come to dinner. Bring your girlfriend too. I want to meet more people.

ISMAIL

I have no girl friend, Mr Michael. If I sell more, I make more money. Will take a long time. I like one woman. Special. She beautiful. I know her at school too.

MICHAEL

What is her name?

ISMAIL

I not want to say Mr.Michael.
She respectable woman. One day I
marry her.

MICHAEL

Is your boss good to you?

ISMAIL

Mr.Julius gives me work. I am
grateful. He get me sell small
package. Many people buy.

MICHAEL

Package?

ISMAIL

People smoke. Men like. Make them
happy. But wives not always
happy.

MICHAEL

You like working for Mr.Julius.

ISMAIL

I need work. I need money. Must
have job.

69

INT.NIGHT.TOWN.HOUSE OF SANEEM.

69

SANEEM and MICHAEL are in each other's arms and drinking.
Music is playing in the background.

SANEEM

So that's all I can tell you. My
mother and father were fleeing
from a war. They both died in the
refugee camp. It was winter. I
was a baby. A Swedish aid worker
took me to Stockholm where I was
given refugee status. I became a
citizen of Sweden when I was just
a baby.

MICHAEL

I've told you about my past with
Mum - her rape and the two of us
living in a small apartment in
London. My first memory of Africa
is fiction...a story she told me
about an elephant who lived on
the Limpopo River. Some more
wine?

Michael gets up and pours more wine.

MICHAEL

My mother used to cry after
reading the story.

SANEEM

She had a lot to cry about.

MICHAEL

I will murder that man when I find him.

SANEEM

We've talked about this before. Stop thinking that way, Michael. Besides... your father... is he still alive?

MICHAEL

I can't find him. But, I will and I'll kill him!

SANEEM

It's time for you to go home, Michael.

MICHAEL

OK, have it your way, Saneem.

SANEEM

Go home. Now.

MICHAEL

I'm right aren't I. He deserves to die?

SANEEM

Go home.

MICHAEL

Or, what, you'll kill me.

SANEEM

Get out.

70

INT.TOWN. DAY.HOUSE OF JULIUS

LASHKAR and JULIUS are drinking.

70

JULIUS

Is this all the money you've got for me, Lashkar.

LASHKAR

I've explained. Not my fault.

JULIUS

It is. Find Pita's money or else.

LASHKAR

It's gone.

JULIUS

Did you talk to him?

LASHKAR
He was drunk.

JULIUS
It was stupid to kill him.

LASHKAR
He punched me. I got angry. It was a mistake.

JULIUS
I saw the report from Inspector Olinda.

LASKAR
An accident.

JULIUS
The report says there are many stab wounds. You lie, Lashkar.

LASKAR
Money. Belong all of us. Pita cheated us?

JULIUS
He's dead. I want my money or else.

Lashkar suddenly takes out a knife and points it at Julius.

LASHKAR
This my else!

JULIUS
Ok.OK.OK!!!! Just find it. I need the money.

LASHKAR
Me too.

JULIUS
Ok!! We are friends again. I'll drop a box of beer to your house later. Shake hands.

They shake hands.

71

EXT.DUSK.THE VILLAGE BY THE RIVER LIMPOPO.

71

The Land Rover is parked and the women team have gathered around it. Some carry live chickens and others bananas and bags of maize.

LEBO
I talked with a young woman with three babies. She looked sick and tired. How can we help her?

ARAFa

She was so young. A girl!

SANEEM

Doctors say young women should space their babies out... between a year or two years.

LEBO

I read about that.

The team begin to get in the vehicle and pack their chickens, maize and bananas into the spare spaces.

MARGARET

Mr. Michael. An old woman came up to me and said your face reminded her of someone.

MICHAEL

Really.

MARGARET

She couldn't remember who.

MICHAEL

Sounds like those awful stories about people from another saying all Chinese looking the same. In England many people think all Africans look the same too.

AYEESHA

People here say same about white people.

ARAFa

Lebo. Tell Mr. Michael about the drunkard we met.

LEBO

Is embarrassing.

AYEESHA

Come Lebo. We are not laughing at you. What happened.

LEBO

It is not a nice story. A drunk man. He was dirty.... and I could smell him... he said I should marry him and go to his house. He grabbed my hand. Disgusting.

There is silence as the team listen

AVRIL

I met a family who lost a child to a crocodile.

MARGARET

Apparently it happens. Children are careless. They play by the river bank.

AYEESHA

When someone is taken there is much sadness. The dead person becomes a spirit.

72 **EXT.DAY. TOWN. A CHEMIST SHOP IN TOWN** 72

Julius comes out of the shop with a small bag in his hands. He looks around to see if anyone has seen him. No-one is there. He gets in his car and drives away.

73 **INT.NIGHT.TOWN.HOUSE OF MICHAEL** 73

He goes outside with a spade and begins to dig up the hole where the gun was buried.

74 **INT.DAY.TOWN.HOUSE OF JULIUS** 74

Julius has a small bag open. It is the bag from the chemist. He holds a small bottle of fluid, puts on rubber gloves and puts some of the liquid into a syringe. He takes a bottle of beer from a cardboard box, turns it upside down and pushes the syringe through the bottle base. He repeats the task with the other bottles of beer. He puts the bottles in the cardboard box and seals it with sellotape.

75 **INT.EVENING.TOWN.THE MARKET.ISMAIL'S SHOP** 75

ISMAIL and JULIUS are sitting on stools inside the shop.

JULIUS

This has been a better week, Ismail. But is not enough money. Here are more packets to sell. When you sell many packets you get extra money. Do you understand?

ISMAIL

I am afraid, Mr.Julius. I think I am breaking the law selling Joy packet.

JULIUS

If you are frightened. I will get someone else... young men want work.

ISMAIL

I want work too. I work hard Mr.Julius.

JULIUS

There is nothing to fear. I will protect you. I have power and know people. You know my brother, he big man.

ISMAIL
Mr. Abimbola.

JULIUS
One day he will be Prime Minister
and maybe President.

ISMAIL
Yes, Mr. Julius.

JULIUS
You will sell small packets. I
will call in three days time.
Make sure my money is here. You
know what people call me?

ISMAIL
Yes, Sir. The crocodile, Mr.
Julius.

JULIUS
You know why? I got big bite!!!!

Ismail nods his head.

76

INT. DAY. TOWN. OFFICE OF INSPECTOR MUSSA.

76

INSPECTOR MUSSA is sitting with POLICE OFFICER JOHN.

INSPECTOR MUSSA
Let's go through this fire story
again. The house caught fire.
Abeba took her children to the
Priest's house. Next day she went
to stay with Saneem.

POLICE OFFICER JOHN
I spoke to two people in a bar.
One man. He saw Pita. He said
Pita big drunk. Pita have bag. Go
house.

INSPECTOR MUSSA
Anything more?

POLICE OFFICER JOHN
Nothing.

INSPECTOR MUSSA
Do you know who Pita met?

POLICE OFFICER JOHN
He has work with Julius. Julius
make money everywhere.

INSPECTOR MUSSA
Would Julius kill someone?

The Police Officer shakes his head.

POLICE OFFICER JOHN
Julius. He not kill. He sell
drugs. Drink much. Like young
women and young girls.

INSPECTOR MUSSA
Girls! He can chase adult women
as far as his money will take
him. But not girls.

POLICE OFFICER JOHN
I see him many times near school
in car.

INSPECTOR MUSSA
Next time he's there, bring him
in. I'll break a bottle over his
fat head.

77 **EXT.NIGHT.TOWN. HOUSE OF LASHKAR** 77
A car pulls up and stops. JULIUS gets out of the car, picks
up the box of bottled beer and goes to the door. It is opened
by LASHKAR. He takes the beer and closes the door. Julius
gets into his car and drives off.

78 **INT.DAY.TOWN.HOUSE OF MICHAEL** 78
SANEEM and MICHAEL are having dinner.

SANEEM
You cook well. I am surprised.

MICHAEL
Ismail came the other night. He
too was shocked that I cook.

SANEEM
He's African. Bloody men are
useless in the kitchen. Who
taught you to cook?

MICHAEL
My mother.

SANEEM
Good. You never told me your
mother's first name.

MICHAEL
Freda... Frederica... but, to
me... she was always Mum, of
course.

79

EXT. DAY. TOWN. MARKET. SHOP OF JULIUS

79

ISMAIL is tidying up the front of the shop. AYEESHA arrives.

AYEESHA

Good day, Ismail. How is your mother today?

ISMAIL

Good day Ayesha. She is well, but getting old. She sleeps a lot.

AYEESHA

I am looking for a comb for my hair. My last one broke. Have you one with a blue colour?

ISMAIL

I have a box full. Look, I have blue combs.

AYEESHA

You keep your stall so tidy, Ismail.

ISMAIL

Thank you. Do you like this one?

AYEESHA

I do. I like to buy, but have no money until later today. I will come then if you keep it for me.

ISMAIL

Please take now, Ayesha.

AYEESHA

Oh, thank you. I will see you later. Perhaps we have time to talk.

ISMAIL

You come when I close shop. Is best time to talk.

AYEESHA

Yes. I come that time.

She puts the comb in her hair.

ISMAIL

You look beautiful with the new comb.

She smiles and slowly walks away

80

EXT. DAY. TOWN. POLICE STATION.

80

SANEEM arrives in her car and enters the police station. She is shown into the office of INSPECTOR MUSSA. They shake hands and Saneem sits down. Inspector Mussa takes a file out from the drawer.

INSPECTOR MUSSA

You know why I sent for you, Miss Saneem.

SANEEM

You must be referring to the motorbike I nearly knocked over. The driver ranted and raved. I left him standing there. There was no damage to the bike.

INSPECTOR MUSSA

Miss Saneem. The driver says you deliberately ran into him and he was nearly killed. His says is motorbike is badly damaged.

SANEEM

Rubbish. I was parking my car and I realised I touched the front mudguard of the motorbike. I turned around ... he wasn't even there. Two boys stopped the bike from falling over. Then the driver appeared. He wanted a hundred American dollars. Ridiculous. I argued, he shouted at me... so I went home.

INSPECTOR MUSSA

You left the crime scene before my policeman arrived.

SANEEM

Crime scene!!!!!! I could still be waiting for your policeman to appear?

INSPECTOR MUSSA

Miss Saneem....Miss Saneem. You are lady of the law. You know rules and regulations. My policeman. He was coming to the crime scene.

SANEEM

Really?

INSPECTOR MUSSA

My officer was nearby. He spoke with the motorcyclist after you left.

(MORE)

INSPECTOR MUSSA (CONT'D)

I have information in this file in front of me. You left a crime scene? Is bad.

SANEEM

I was at the market in the area marked "parking".

INSPECTOR MUSSA

You must stay at the crime site. Is the law.

SANEEM

The motor cyclist wants to exploit me because I'm a foreigner. He should be tried in a court of law for lying though his teeth. And found guilty!!!!

INSPECTOR MUSSA

Miss Saneem. It is you who is being accused, not the man who owns the bike.

SANEEM

A rusty old bike, full of dents.

INSPECTOR MUSSA

But you made one more dent.

SANEEM

He can take me to court then. I am a lawyer. I'll fight and win...

INSPECTOR MUSSA

...Miss Saneem. Please listen to me. The man does have an old bike. It is here at the police station. Yes, there is rust and there is a little damage. He asked for a hundred dollars. Far too much. If you go to court it will take many months and people in town will say you are making trouble for local man.

SANEEM

It's him that's making that making trouble. Another selfish man.

There is a long silence as Saneem digests what is being said by the Police Inspector. She makes a decision.

SANEEM

So, how much do I pay him?

INSPECTOR MUSSA
Forty dollars.

SANEEM
Far too much! Twenty dollars and he is making twenty dollars profit.

INSPECTOR MUSSA
Come, come. Be reasonable. He has a family to feed. He is a good man.

SANEEM
Good men. There aren't many of them... anywhere. Twenty five dollars?

INSPECTOR MUSSA
Shall we settle on thirty?

SANEEM
Ok.Ok.Lets get this over.

Saneem opens her wallet and places thirty dollars on the table.

INSPECTOR MUSSA
A good solution.

SANEEM
It's theft. Theft. I want a receipt.

INSPECTOR MUSSA
Of course, I write one.

The Inspector takes a book from his desk and writes a receipt which he gives to Saneem.

SANEEM
Is there anything else?

The Inspector stands up and holds out his hand. They shake hands. Saneem smiles and leaves the room, goes to her car and drives away. Mussa is still at his desk. He takes the thirty dollars from the drawer and puts twenty dollars in his wallet. He shouts for the duty police officer to come it.

INSPECTOR MUSSA
Duty Officer!

The officer enters. Mussa goes to this desk drawer again and take out two five dollar notes.

POLICE OFFICER JOHN
Sir.

INSPECTOR MUSSA

Give Mohammed this five dollar note. Say the matter is closed. He may pick up his bike from the police station. Five dollars is for you, John.

He gives Policeman John two five dollars notes. John salutes, takes the money and exits.

81

EXT.EVENING.A LARGE HOUSE OUTSIDE THE TOWN.

81

It is nearly sunset and Julius's car approaches a large expensive looking house on the outskirts of the town. When the car get to the gate, the driver honks.

CUT TO:

A window in the house.LEBO is standing there with a book she is reading. She looks out of the window and sees the car.

CUT TO:

An automatic gate at the end of the path opens. The car with JULIUS and his driver enters. The car moves to the front door of the house and stops. JULIUS gets out and goes to the front door.He enters without knocking.

82

INT.DAY. TOWN. A LARGE TUTORIAL ROOM.

82

The team sit around waiting and talking.

AYEESHA

Do you like Ismail?

MARGARET

He would make a good husband.

AYEESHA

We were in the same class at school.

MARGARET

Go again to the stall.

AYEESHA

He will know I like him.

MARGARET

Does it matter?

AYEESHA

I want him to know I am a respectable woman.

MARGARET

You are. We will go together. I will go with you to buy a hair clip for myself.

AYEESHA

Thank you. Ismail will still know.

MARGARET

Of course.

SANEEM

Gather round. Where should we start?

AYEESHA

Help women make money.

SANEEM

How to start a small business.

AYEESHA

The men keep all the money.

MARGARET

Unfair. Women manage money better than men.

AVRIL

Is not right.

SANEEM

I'd like to talk about us starting a small loan plan only for women. What I'd call a village bank.

LEBO

How can it work?

SANEEM

Ayeesha, Margaret and Lebo... how much money do women need to start a small market stall.

AYEESHA

Five dollars.

MARGARET

Five is not enough. Ten, twenty dollars.

LEBO

I don't know. We must talk with women. Ask them!

SANEEM

They need to know about profit and loss and repaying the loan.

ARAFA

Repaying the loan. Money is not a gift?

MARGARET

A loan, is difficult.

SANEEM

It must be loan. A business must make profit, the loan can be repaid slowly?

AVRIL

I've spoke with one woman. She's a leader, I think. She got good garden. She want sell her vegetables. That help her children.

AYEESHA

Theres a women who wants to be a cook.

MARGARET

If hungry men have money, they will buy her food.

SANEEM

Okay. So we need to talk about profit for the woman so their small shops or stalls gets bigger and better. Margaret, who is the woman, you think is a leader

AYEESHA

How much money can you help with Saneem?

SANEEM

We will abut talk other things first. Loans and making a profit.

83

INT. EVENING. TOWN.A LARGE ROOM IN THE HOUSE OF ABIMBOLA

83

This is a large and wealthy home. JULIUS is talking with, JASMINE, a ten year old African girl. He is holding a small box and acting in a friendly manner. The girl obviously knows him and is not afraid. ABIMBOLA and LEB0 are in the room and seemingly disinterested at what is going on.

JULIUS

Ooh, oh, oh....I have a gift for you, Jasmine. Come and get it from me. Come Jasmine. Sit on my knee.

JASMINE

I want to know what it is first?

Jasmine grabs the box and runs away to another room. Both men laugh.

ABIMBOLA

Lebo, go and tell Jasmine to come back.

Lebo leaves the room.

JULIUS

Where have you been recently?

ABIMBOLA

Travelling for the Prime Minister. Cities in other countries have many pleasures.

JULIUS

Beautiful women.

ABIMBOLA

I was at this bar when...

He stops this story as Lebo enters with Jasmine, who is holding a small plastic doll.

JASMINE

I like the doll.

JULIUS

When you are bigger, I will buy you bigger dolls and a pram too. You look just like your mother?

JASMINE

At night. I look in mirror and pretend she is there. I talk to her. I want her back.

LEBO

It's bed time now, Jasmine.

JASMINE

Lebo, will you read me a story?

LEBO

Ok. Clean your teeth and get into bed. Then I'll tell you a story.

JASMINE

Good night, Uncle.

Jasmine goes out of the room with Lebo.

ABIMBOLA

We are lucky, Julius. We have no wives, but two beautiful daughters. I adore Jasmine. She is lucky to to have Lebo.

JULIUS

How is Lebo?

ABIMBOLA

I give her everything...money, fancy clothes, jewellery and demand nothing in return. She's bored, often sullen. This white man and the woman Saneem are changing her. She wants to do things now. Help women in villages... but I had more important things in mind.

JULIUS

Lebo should obey you. Women must be controlled. It's our way.

ABIMBOLA

I tried.

84

INT.DAY.TOWN.POLICE STATION.

84

ISMAIL is sitting with INSPECTOR MUSSA.

INSPECTOR MUSSA

You know why I asked you to come here?

ISMAIL

No, Sir.

INSPECTOR MUSSA

You have a small shop.

ISMAIL

Yes, Sir. Is not my shop. Is Mr.Julius. I sell things for him. He give me small money.

INSPECTOR MUSSA

What do you sell?

ISMAIL

Plastic buckets, pots and pans, combs.

INSPECTOR MUSSA

Is that all?

ISMAIL

Yes, Sir.

INSPECTOR MUSSA

But if I ask you for some packets of Joy, you will sell one to me?

ISMAIL

Sir. I sorry. Not want make trouble. I must sell small Joy or lose my job.

INSPECTOR MUSSA
I know, Ismail.

ISMAIL
Please, Sir. Not put me into
jail. My money help mother who is
much sick. Have no father. He
long dead.

INSPECTOR MUSSA
It is OK, Ismail. I am not going
to put you into jail.

ISMAIL
Then why I here, Sir?

INSPECTOR MUSSA
I want your help.

ISMAIL
I want help police, Sir.

INSPECTOR MUSSA
Can you write?

ISMAIL
A little, Sir.

INSPECTOR MUSSA
When you sell those little
packets, I want you to make a
list of people who buy them. I
want to know how much money you
give Mr. Julius from Joy packets.

ISMAIL
I do that, Sir. I not tell
anyone, Sir. Not tell, Mr.
Julius.

85

EXT. DAY. A VILLAGE AT THE RIVER LIMPOPO.

85

The Land Rover is parked near the river. MICHAEL, SANEEM, LEBO, AYEESHA and MARGARET are sitting there with their notes and cold drinks. There is a loudspeaker on top of the Land Rover playing music. Local young people are dancing. Lebo is excited.

LEBO
Look now. People dancing. They
all listened to village woman,
Marbella, who is good cook.

MARGARET
Some children want to meet the
people in little talking box.

SANEEM

Well done ladies. Lebo, Ayesha, everyone. I didn't think any of the women would talk on our home made radio station.

MICHAEL

This afternoon, Ayesha will tell a village custom story about the crocodile that comes at night.

SANEEM

How did you get it?

AYEESHA

The chief told me. He wants me to tell it to the children.

MARGARET

People are happy to see us. I talked with the chief too.

LEBO

Ms Saneem, I saw a baby with ulcers. I wonder if my father knows how people live in villages like this. I'll tell him when I go home. He has money.

Two village women approach. One is extremely old using a walking stick and leaning on a younger woman. They talk to Lebo who then talks to Michael.

LEBO

The old woman wants to talk with you, Mr. Michael.

Michael gets up and offers the OLD WOMAN a stool to sit on. Lebo offers them both a drink. The old woman looks closely at Michael, who is smiling.

++NOTE: In the conversation, the young woman acts as an interpreter for the old woman who speaks in the local dialogue. Use translation subtitles* ++

OLD WOMAN

Where are you from?

MICHAEL

From England.

OLD WOMAN

You have been here before?

MICHAEL

No. This is my first time.

OLD WOMAN

You are a good looking man. Make
good husband. I got no husband
now. I marry you.

All of them, except for Michael, laugh as they hear the joke.
The YOUNG WOMAN is embarrassed and does not want to translate
what has been said.

MICHAEL

What did she say?

LEBO

You are a young man and should be
married.

MICHAEL

I thank her.

The OLD WOMAN rises and looks closely at Michael for a long
time. She strokes his face and looks serious.

OLD WOMAN

Where your mother now?

MICHAEL

She is dead.

OLD WOMAN

And your father? Where is he?

MICHAEL

I never had a father.

OLD WOMAN

This cannot be. All children have
father. Father put baby in woman.
Baby then get big.

She looks at his face again. Strokes it.

OLD WOMAN

Long time ago.

MICHAEL

What are you saying?

The old woman touches his face again.

OLD WOMAN

What mother's name?

MICHAEL

My mother was called, Freda.

The old woman stands up. She repeats the name "Freda" a few
times. The old woman sits down and begins to quietly sob. She
becomes quiet, rises from the stool, shakes hands with
Michael and asks the young woman to take her home. Michael
watches in amazement.

LEBO

The old woman is upset.

Michael stands and watches the old woman walk away.

MICHAEL

What do I make of that?

SANEEM

No idea. On our next visit we will bring some medical supplies. Basic. Iodine, bandages, sticking plasters.

MICHAEL

Strange old woman. But, she wants me to marry me. No-one else does!!!! Huh????

Everyone laughs.

86

EXT. DAY. TOWN. MARKET.

86

It is noisy and busy with women shopping for food. SANEEM is buying fruit and vegetables. Suddenly there is lot of shouting. We hear the voice of an ANGRY WOMAN who grabs Saneem and pushes her to the ground.

We do not understand what is being said in the local language. The voice of the angry woman is translated in the script.*

ANGRY WOMAN (translated)

You to blame, you to blame. Dirty foreigner. Go back your dirty home in dirty country. We not want you. My daughter. She not want work home. I need daughter cook, clean house, wash clothes. You not respect our culture. Go your own country. Go.

The angry woman kicks Saneem. Other women pull her back. The scene continues with shouting until a policeman arrives. His presence stops the fighting and he helps the shocked Saneem to her feet. He speaks sharply to the woman who attacked Saneem. She leaves the market shouting abuse at Saneem.

POLICE OFFICER JOHN

We go home, Miss Saneem. I have my car here.

Saneem is gradually recovering.

SANEEM

I don't know what happened, I was shopping. Then I was on the ground being kicked and shouted at. What did I do?

POLICE OFFICER JOHN
 She angry lady, Miss Saneem. I
 take you home or I take you to
 police station to see Inspector
 Mussa. He put angry lady in jail.
 We go police station now.

SANEEM
 No, No. Please don't go to the
 police station. Take me home. I
 will wash and change and be okay.

POLICE OFFICER JOHN
 Yes, Miss Saneem. I do that. But,
 that lady. She make big trouble.

SANEEM
 What did she say?

POLICE OFFICER JOHN
 Other ladies at market say she
 want you go home your own
 country. She say you take her
 daughter away from her. She say,
 you bad woman.

SANEEM
 How can she say that... I try to
 help people.

POLICE OFFICER JOHN
 Other ladies say angry woman call
 you bad names. Woman say she want
 daughter home. Father sick.
 Daughter must cook and clean
 house.

SANEEM
 I don't want to break up
 families.

POLICE OFFICER JOHN
 Mother, she say daughter must
 help at home. Is our culture.

Saneem begins to sob. The police officer leads her to the car
 and drives away. A large crowd watches.

87

INT. TOWN CAFE.

LEBO and MARGARET are talking.

87

MARGARET
 That was a strange conversation
 at Namaruccha village with the
 old woman. Maybe she crazy?

LEBO
 She thought she knew something
 about Michael.

MARGARET

Will you help me, Lebo, and keep it secret?

LEBO

Of course. We are good friends.

MARGARET

I want to go back to the village and talk with the old woman. Will you come with me?

LEBO

I will.

MARGARET

But difficult. I have no transport. How will we get there?

LEBO

My father has cars and drivers.

MARGARET

OK. We not tell anyone else. OK?

88

INT.TOWN.POLICE STATION.

INSPECTOR MUSSA is on the phone.

88

INSPECTOR MUSSA

Yes, Yes. I've told you several times. We now have three more deaths. It looks like food poisoning. Yes, Yes. Man called Lashkar and two other men. Do I know them? Of course, I do. Know him too well. Lashkar...a local thug. They were eating and drinking beer. Why can't you sent a forensic person? What! She's on leave for two weeks. Damn it. Don't you have anyone else? Shit. What am I to do. Ok.Ok.

He hangs up the phone and shouts.

INSPECTOR MUSSA

John, you there.

POLICE OFFICER JOHN

Sir. You called.

INSPECTOR MUSSA

What do you know about the three men who died last night?

POLICE OFFICER JOHN

Lashkar. He dead. Two other men too. Eat and drink much. All die.

INSPECTOR MUSSA
Did you know them?

POLICE OFFICER JOHN
All. Like Lashkar. Bad men. Make plenty trouble.

INSPECTOR MUSSA
You said it looked like poisoning.

POLICE OFFICER JOHN
Yes, Sir. Men have much beer and food. Beer come from new bottle. Is Ok. Must be bad food kill men.

INSPECTOR MUSSA
Ww have a problem. Inspector Olinda is on leave. There's no-one else.

POLICE OFFICER JOHN
What we do, Sir.

INSPECTOR MUSSA
There's only the hospital and they're full.

POLICE OFFICER JOHN
Must bury men, then. Bury soon.

INSPECTOR MUSSA
Yes. Call the wives in. I'll tell them what happened.

POLICE OFFICER JOHN
Lashkar. Not got wife. Only got girlfriends.

89

INT.NIGHT.TOWN. HOUSE OF SANEEM.

89

MICHAEL and SANEEM are eating a meal together.

MICHAEL
The old woman stroked my face.

SANEEM
You are young. She could be playing a joke on you. Old people do that. People respect the aged. They get away with things.

MICHAEL
I want to go back to the village.

SANEEM
We'll go together.

MICHAEL

OK. But I want to tell you a story first.

SANEEM

Is it true or false? I need to know. You have so many stories in you. Not all are true!

MICHAEL

Once upon a time there were fifteen thousand crocodiles all together in one place.

SANEEM

That's made up for a start. Crap.

MICHAEL

It was a reptile farm in South Africa.

SANEEM

This had better be true, or you go home now.

MICHAEL

There was a huge storm. The crocodiles escaped. Half were recaptured and the rest went into the Limpopo. They're still there. So, when we get to the river you know what I'll say....?

SANEEM

Beware of the crocodile....

They laugh and kiss each other.

90

INT.DUSK.OPEN ROAD. A SEDAN CAR.

90

The driver is focusing on the road as he drives back to town from the village. MARGARET and LEB0 are sitting in the back seats. Lebo is crying and being comforted by Margaret.

91

EXT.AFTERNOON.TOWN. SHOP OF ISMAIL.

91

ISMAIL is sleeping on a stool. An old car pulls up. It is the priest, FATHER DON. He gets out of the car, crosses to Ismail and gently taps him on the shoulder.

FATHER DON

My son. Wake up.

Ismail wakes jump and is embarrassed. He jumps up.

ISMAIL

I am sorry, Father. I was asleep.

FATHER DON

It is a good custom.

ISMAIL

I am happy to see you, Father.
You look well.

FATHER DON

You must not tell lies, my young
friend. I am old and wrinkled.

ISMAIL

Yes, Father.

FATHER DON

I need a new teapot. Mine has a
hole in it.

Ismail quickly gets a new teapot from a box.

ISMAIL

Here you are, Father. It is a gift
from me.

FATHER DON

No, no, no.

ISMAIL

Yes, Father. A gift.

FATHER DON

But you have your mother to feed
and yourself.

ISMAIL

I have money. Julius pays me.
But, Father?

FATHER DON

Yes, Ismail.

ISMAIL

Will you visit my mother and talk
with her? She sick and lonely.

FATHER DON

Of course. But she is a Muslim.

ISMAIL

It not matter. Allah. He and your
God are friends when you talk my
mother.

SANEEM

It'll take us several hours to
get to the village in this car.
I'm a careful driver.

INT. TOWN MARKET. STALL

JULIUS is talking with ISMAIL

JULIUS

I am going to expand my business.
I need your help.

ISMAIL

I help Mr. Julius. You tell me,
what I do?

JULIUS

I start a new shop in Namaruccha
village by the Limpopo. You will
work in my new shop and live in
the village.

ISMAIL

Is long journey get there.
Mr. Julius. I must look after my
sick mother. I need to be at home
every night.

JULIUS

Then, I employ a new person. You
will lose this job, Ismail. My
business important. If I stop
making money, we will all starve.
Someone else must look after your
sick mother.

ISMAIL

She may die soon. I her only son.

JULIUS

If you have no work, how will you
buy her food?

Ismail is silent

JULIUS

Good. Tomorrow. I will drive you
to the village.

ISMAIL

May I wait for a few days. I need
to find help for my mother.

JULIUS

I go tomorrow. I cannot wait.
Yes, or No?

ISMAIL

I will be ready, Mr. Julius.

94 **INT.DAY.OPEN ROAD. CAR.**

94

On the way to the village.

MICHAEL

I have no idea of the old woman's name. She doesn't speak English. It's going to be difficult.

SANEEM

You said the younger woman spoke some English. We'll get her to translate.

95 **EXT.NIGHT.TOWN.LARGE HOUSE. HOME OF LEBO**

95

We hear screaming. It is LEBO and she is shouting at her father. Some words and phrases can be heard. "I'm leaving forever" "I don't want to ever see you again". Lebo exits the house carrying a suitcase and gets into a car.

96 **INT.NIGHT. HOME OF MICHAEL**

96

MICHAEL and SANEEM are sitting on a rug.

SANEEM

A wasted journey.The translator said the old woman was asleep.She was lying. She putting us off. What next?

MICHAEL

I don't know. It's not important. She just an old woman wanting attention.

SANEEM

Perhaps, you're right. But I thought...

MICHAEL

...forget her. I want some wine and let's make love.

SANEEM

Two good ideas.

97 **EXT.NIGHT. A SMALL VILLAGE HOUSE IN TOWN.**

97

LEBO arrives in a car. She gets out and calls.

LEBO

Margaret, Margaret!!!!

MARGARET comes out of her house and sees Lebo with her suitcase. They embrace and they enter Margaret's home.

98 **EXT.NIGHT.TOWN.HOUSE OF ABIMBOLA.**

98

There is an ambulance at the door with lights flashing. We see people going in and out of the house.

99

EXT.EARLY MORNING.TOWN.POLICE STATION.

99

A car approaches the police station. It stops. JULIUS gets out and enters the police station. After talking with the policeman on duty he enters Mussa's office.

INSPECTOR MUSSA

Julius. I was not expecting you.

JULIUS

It's about Abimbola.

INSPECTOR MUSSA

Yes.

JULIUS

He is dead.

INSPECTOR MUSSA

Aaaaah. That is bad. Wheres Lebo.

JULIUS

I don't know..

INSPECTOR MUSSA

We must find her.

JULIUS

A driver said he heard her screaming at her father in the night and left home.

INSPECTOR MUSSA

AAAAiii. Do you know what happened?

JULIUS

I have no idea.

INSPECTOR MUSSA

We will find her.

Both men leave the office and go outside. INSPECTOR MUSSA gets into a police car and drives away. JULIUS is left standing alone.

100

EXT.DAY.TOWN.HOUSE OF MARGARET.

100

The police car is parked with the doors open. INSPECTOR MUSSA is talking with MARGARET. We don't hear what is being said. He drives away.

101

INT.DAY. TOWN.POLICE STATION.

101

INSPECTOR MUSSA enters his room, sits at his desk and makes a phone call.

INSPECTOR MUSSA

Julius. I've been to the house.
My men are there. No sign of
Lebo.

(MORE)

INSPECTOR MUSSA (CONT'D)
I've no idea where she is now.
Damn. I need to talk with the
Provincial Secretary about
Abimbola's death, then I'm going
back to the house.

102

INT.DAY. TOWN. HOUSE OF ABIMBOLA.

102

INSPECTOR MUSSA is talking with a DRIVER and a maid and
making notes. Two other police officers are in the room.

DRIVER
Miss Lebo. She leave house late
last night. Was dark. House girl
say Mr.Abimbola make noise and
fall on floor. She call me. He
dead.

INSPECTOR MUSSA
Do you know where Lebo is?

DRIVER
She shout at father. Is not right
she not respect father. She his
daughter.

There is a knock on the door and FATHER DON enters.

INSPECTOR MUSSA
Oh, Father. Yes, come in.

FATHER DON
I heard Abimbola died in the
night.

INSPECTOR MUSSA
I believe he had a heart attack.

FATHER DON
How may I help?

INSPECTOR MUSSA
There is nothing you can do.
It's police work.

FATHER DON
Where is Lebo?

INSPECTOR MUSSA
We don't know. Last night she had
a fight with her father and left
home.

FATHER DON
I'll track her down, I know where
to look.

103

INT.DAY.TOWN.HOUSE OF SANEEM

103

SANEEM, MARGARET and LEBO are talking.

SANEEM

Stay here as long as you like. I have a spare room and a spare bed.

LEBO

I don't ever want to see my father again. I am ashamed and disgusted. Look at this!

She holds up a small African bracelet. Lebo is quiet. Margaret holds her hands. She is shocked. There is a knock on the door. It is FATHER DON. He enters, sees Saneem, Lebo and Margaret.

FATHER DON

Good morning, ladies.

SANEEM

Good morning, Father Don. This is a surprise.

FATHER DON

I need to talk to Lebo, in private.

LEBO

I'm never going back. If you are his messenger that's my message.

FATHER DON

Lebo. I have just come from your father's house.

LEBO

I will not go home.

MARGARET

Lebo stayed with me last night. She is my friend.

FATHER DON

Please sit down all of you. I want to say something important.

The three women sit down and wait.

LEBO

I am not going home. Ever. I do not want to talk.

FATHER DON

Lebo, your father collapsed and died last night. Inspector Mussa is at the house.

(MORE)

FATHER DON (CONT'D)
He is waiting for the doctor to
arrive to confirm the cause of
death.

Lebo stands up and looks around. She faints and falls down.

104 **EXT.DAY.TOWN.CHURCHYARD** 104
People are standing around a coffin being lowered into the
ground. FATHER DON is saying a prayer. People throw soil and
flowers on the coffin. LEBO is standing with JULIUS and
JASMINE. MICHAEL and SANEEM cross to Lebo and Jasmine and
she leaves the churchyard with them. JULIUS does not seem to
know what to do. INSPECTOR MUSSA is there. He talks with
Julius, but we do not hear what is said.

105 **INT.DAY. TOWN.HOUSE OF MARGARET** 105
LEBO, MARGARET and her MOTHER are talking in a huddle.
We cannot hear the conversation. It is serious. Suddenly Lebo
cries out loud and Margaret shouts out too. They are fearful.
The mother consoles both.

106 **EXT.DAY. TOWN. HOUSE OF SANEEM** 106
MICHAEL, SANEEM and the women are with JASMINE, the young
girl, who is standing close to LEBO.

SANEEM
Lebo. We are going to the
village. Do you want to come?

LEBO nods her agreement

SANEEM
Jasmine is welcome to come.

MICHAEL
We have a seat for you, Jasmine,
in our big Land Rover.

Jasmine smiles and does not reply.

SANEEM
Jasmine. When Lebo is not here,
I'd like to be your friend. I
will teach you cooking from my
country.

107 **INT.DAY.TOWN.HOUSE OF MICHAEL.** 107
MARGARET is talking with SANEEM

SANEEM
We can talk here. No one will
hear us.

Both women walk towards the bottom of the garden.

MARGARET

Lebo and I went to the village at the Limpopo. We wanted to know more about the old woman, as she seemed to recognise Michael.

SANEEM

And you found her?

MARGARET

Yes. Was easy.

SANEEM

That's strange. Michael and I went there. We were told she was sick and we came home with nothing.

MARGARET

You are not a local. She talked.

SANEEM

Oh.

MARGARET

She told us a story. Long years ago a young white woman arrived in village. She unhappy and cry. She start to walk into Limpopo river. Crocodiles come. A small boy shouted for help. Men go quick to the river. Take white girl away safe and hit crocodiles with big sticks. Village women help white woman.

SANEEM

And Lebo?

MARGARET

She asking questions of old woman and then Lebo scream. On way home, Lebo cry all time. I try talk with her. She say nothing.

SANEEM

So, you don't know what happened.

MARGARET

I do now.

SANEEM

It's confusing. Give me some background.

MARGARET

Lebo come my house.

(MORE)

MARGARET (CONT'D)

She show me bracelet with dark
colours. Old woman give bracelet
to Lebo. Look.

She shows Saneem the bracelet.

SANEEM

I've seen this before. It was on
a table at Abimbola's house.

MARGARET

No. This is not that bracelet.
From the village. But, is same.
Lebo, said she had found
photographs of her father with a
white girl. She wear same
bracelet. There are many
bracelets.

SANEEM

And....

MARGARET

Lebo said the young women looked
like Michael.

SANEEM

His mother!

MARGARET

Lebo said her father was the man
who raped the white girl. The
bracelet was evidence. That's why
she left.

SANEEM

Does Michael know?

MARGARET

No. I told my mother. Lebo with
me. Mother go pale and not talk.
Then she go her bedroom...

CROSSFADE TO FLASHBACK

108

INT. DAY. HOUSE OF MOTHER OF MARGARET

108

The Mother comes out of the bedroom and sits next to Margaret. She unwraps a piece of old cloth exposing a bracelet, exactly the same as the one Margaret has. Lebo and Margaret sit beside her. Her daughter does not know what to say.

MOTHER

I was drugged and raped

Margaret just looks in amazement

MOTHER

**When I woke he give me money and told me to be quiet.*

MARGARET

Who?

MOTHER

Later. Baby start inside

END OF FLASHBACK*

SANEEM

So, you are his daughter?

MARGARET

My mother never talk about father. She ashamed. Bracelets bought different country. Not here.

SANEEM

So Lebo knows?

MARGARET

She's in shock.

SANEEM

Michael must be told.

MARGARET

Not yet, please.

SANEEM

But, he must know.

MARGARET

Let me talk with Lebo.

109

EXT. DAY. TOWN. POLICE STATION

109

JULIUS arrives in his car and goes into the police station. He greets INSPECTOR MUSSA with a handshake. They sit down. Mussa gets a bottle of whisky and pours two glasses.

INSPECTOR MUSSA

My last bottle of your gift.

JULIUS

I will get more.

INSPECTOR MUSSA

I have big questions now Abimbola is dead.

JULIUS

It is huge shock. All brothers and sisters now dead. I am the last. Abimbola, I will miss my brother.

They silently toast Abimbola.

INSPECTOR MUSSA

Abimbola did illegal business in this town. There is a drug bag full of money missing. It vanished with the house fire when Pita died. Were you involved in the break-ins?

JULIUS

No, Mussa. I know about it. Abimbola paid people to do his work. He was big man and made all the decisions. I obey my brother too.

INSPECTOR MUSSA

And Lashkar is dead too. He worked for you.

JULIUS

No. Only work for Mr. Abimbola. I do as my brother asked. Lashkar bad man.

INSPECTOR MUSSA

Well. He's dead now. Poisoned himself with dirty food.

JULIUS

Is sad way to die. He not careful.

INSPECTOR MUSSA

There have been several break-ins. Burglary. Men looking for the bag of money!!!

JULIUS

Lashkar sometimes do that. My brother. He know.

INSPECTOR MUSSA

Your loyalty to your brother is thin, Julius.

JULIUS

I love my brother. He help me....

INSPECTOR MUSSA

...with your crimes too.

(MORE)

INSPECTOR MUSSA (CONT'D)
I want the names of the men who
did the break-ins.

JULIUS
I not know them.

INSPECTOR MUSSA
You will find them. Or I will
blame you.

JULIUS
I will do.

INSPECTOR MUSSA
You collected drug money for your
brother.

JULIUS
I small crook, Inspector.

INSPECTOR MUSSA
But, you are one. You both stole
from money. You stole from the
poor. He stole from the in-
betweens and government. You use
it to buy whores.

JULIUS
You are right, Inspector.

INSPECTOR MUSSA
Stolen money. Corruption.

JULIUS
Yes, Inspector.

INSPECTOR MUSSA
And now...what about your memory
of your brother?

JULIUS
I would like all the people think
good of him. He also help many
people.

INSPECTOR MUSSA
I was at the house again today
and opened his safes...full...
of money and drugs. Everything is
now officially locked up.

JULIUS
Perhaps... we use some his money
help people this town. Not give
government, we give to good
people?

INSPECTOR MUSSA
Exactly. The school, the
hospital?

JULIUS
And church too!!!!

INSPECTOR MUSSA
But not too much there.

JULIUS
We give money to good people? I
do that. My job.

INSPECTOR MUSSA
No.No!!! I will arrange it
through Lebo. Abimbola left no
will. The house will go to his
daughter and Jasmine.

JULIUS
Jasmine, Lebo. Money must come to
me, not go young women.

INSPECTOR MUSSA
You abandoned them.

JULIUS
Lebo mother, Jasmine mother. Two
bad women. Take many drugs.
Forget feed their baby.

INSPECTOR MUSSA
Julius. My memory is better than
yours. You've had so many women.
You did not want Lebo. You told
your brother. He was losing his
wife, Amal. She was much sick.
Amal asked Abimbola to take baby
Lebo as his daughter. Remember?

JULIUS
Yes, Yes.

INSPECTOR MUSSA
Jasmine's mother got pregnant
too. Abimbola took that baby too.

JULIUS
Jasmine mother. She not respect
me. She die suicide. Bad woman.
Not care for baby.

INSPECTOR MUSSA
You never cared either. But
Abimbola did. Your drug dealing
days are over. If you sell, I
will drag you...by your
penis...naked to the judge.

Julius looks at Mussa and nods in agreement.

JULIUS
I follow brother Abimbola orders.

INSPECTOR MUSSA
Close your drug sales. Today.

JULIUS
I will.

INSPECTOR MUSSA
That is all, Julius.

110

INT.DAY.TOWN.SANEEM TRAINING ROOM

All the team are there except for LEBO.

110

MARGARET
She say her father do bad things
to women.

AYEESHA
Now he dead. Good things will
happen.

SANEEM
What are you saying, Ayesha?

AYEESHA
Julius, his brother say give
Abimbola's money to help good
people. People then think good
thoughts Mr.Abimbola.

SANEEM
Julius is a crook.

MICHAEL
So, the bad things Abimbola did
will then be forgotten? That's
not right.

MARGARET
Mr. Abimbola, now he dead. His
money help people. Is good. Is
same in your country?

MICHAEL
We deal with corruption in a
different way. The government
takes the money. Some people go
to jail, but... some corrupt
people become Sir or Lady and
visit the king and queen.

AYEESHA
Is best... bad money...use to
help poor people.

MARGARET

Why give money to government? Is stupid. Government got much money. Poor people got nothing.

111

INT.DUSK.TOWN. HOUSE OF PRIEST.

111

SANEEM is sitting under a tree talking with FATHER DON

FATHER DON

It's a difficult situation, Saneem. I have been thinking about the money.

SANEEM

You hid it well, Father.

FATHER DON

Little Jesus?

SANEEM

Little Jesus, what Father?

FATHER DON

He is looking after it. I trust him.

SANEEM

You hid it well.

FATHER DON

When burglars enter your home in this country, they don't think of people in heaven.

SANEEM

What are you saying father? You are a difficult man to understand. Are you going to tell me where the money is hidden?

FATHER DON

God would like us to use this money.

SANEEM

God?

FATHER DON

It is a problem for a priest to have much money. People talk. But they will not talk if...how do you lawyers say... make it fresh by washing much dirt from money.

SANEEM

You means launder it? You want me, a lawyer, to launder drug money?

FATHER DON

If this money is washed and is fresh and clean we can use it?

SANEEM

I won't help you, Father.

FATHER DON

Tut, tut, Saneem. Caring is part of God's law is it not?

SANEEM

You are talking theological fraud, Father. I can see through that.

FATHER DON

You remember when Abeba came to your house.

SANEEM

She was in danger.

FATHER DON

You did not tell the police about Abeba's blood stained dress or the money?

SANEEM

I was protecting her. I guessed the money was illegal and I wanted to help Abeba.

FATHER DON

I help poor people.

Saneem stand up and walks around. She says nothing and sits down, looking worried and upset.

SANEEM

We should have gone to the police then. Its too late now.

FATHER DON

You did the right thing, my daughter.

SANEEM

I broke the law.

FATHER DON

Will you help me, Saneem? I want to wash the dirt off this money.

SANEEM

Laundering money! It's a crime.

Saneem is looking at the picture of baby Jesus on the wall as Father Don talks.

FATHER DON

You want to build a health clinic
in the Limpopo village.

SANEEM

When we can afford it.

FATHER DON

There is enough money in the bag
to build a village health clinic.
I counted it. There will some
left over. For another project?

SANEEM

I will not be part of
this...crime.

FATHER DON

Saneem.Look at me?

Saneem seems reluctant

FATHER DON

What happened to Michael's mother
Freda took place in this town.
The people who helped her live in
that village. Women die there
giving birth. Children break
bones playing simple games and
become cripples for life.

Saneem is quiet.

SANEEM

What crime must I commit?

FATHER DON

Michael and you are expatriates.
You handle more money each day
than most people here... me
included... see in a year or
more. Put it in your bank. Go to
the village. Say you want to
build a health clinic. Do it the
local way. Pay for the materials.
The villagers will make the
building. Later you will buy the
medical equipment to put in the
clinic.

SANEEM

Will anyone find out the truth
about the money?

FATHER DON

Not if you and Michael do it.
People here think every
expatriate is a millionaire.

(MORE)

FATHER DON (CONT'D)
When the time comes, I will bless
the clinic.

SANEEM
Of course. Who do you confess
your sins to?

FATHER DON
The nearest bishop lives a
thousand miles away.

SANEEM
Lucky for you. A sin is a sin.
One crime does not justify
another.

FATHER DON
God is sometimes forgetful, but
when he remembers he will forgive
a small sin. I show you the money
now. I hid it well.

He goes towards the picture of baby Jesus and takes it off
the wall. The money is behind it.

112

EXT. DAY. OPEN ROAD

112

JULIUS is driving a Land Rover. He is with ISMAIL. In the
back are boxes of drugs. He is entering the Limpopo village.

JULIUS
Abimbola is dead. I number one
big man. You understand?

ISMAIL
Mr. Julius. You are now the big
man.

JULIUS
Ismail. You will sell packets of
Joy for me.

ISMAIL
Are they the same price?

JULIUS
In this village, there is not
much money. I make a special
cheap price. You will not talk.
If Inspector Mussa finds you
selling packets, you will lose
your job.

113

INT.NIGHT.TOWN. HOUSE OF SANEEM.

113

Michael and Saneem are in bed. They have been eating and are now drinking. We see several empty bottles. Michael is drunk.

MICHAEL

Now he's dead, I'll never be able to slit his throat.

SANEEM

I'm glad. You are not a killer, Michael.

He picks up a kitchen knife.

MICHAEL

I would have stabbed him at the airport if I had known.

SANEEM

Your mother was raped. But she would never have killed your father.

Michael bursts into tears.

MICHAEL

I came to this country to get revenge. Now, it's too bloody late.

SANEEM

Cry, Michael. Grieve. You cannot hurt Abimbola or help your mother.

MICHAEL

It was my right to kill him for what he did.

SANEEM

You are lucky he died before you committed murder. Michael, I love you. But if you had killed Abimbola, I'd have immediately reported you to the police. There are rules in life.

MICHAEL

My mother's life was ruined. He deserved to pay for it.

SANEEM

Your mother's life was not ruined. It was changed. She went back to her country. She gave birth, loved and nurtured you. You loved her too. Many people don't get that in life.

MICHAEL

I hate him.

SANEEM

He is dead. Look to the future.
Father Don wants us to use the
drug money to help people.

MICHAEL

Father Don. Just another crook in
this crooked country.

SANEEM

At the risk of sounding stupid.
He's a good crook.

MICHAEL

A Christian crook.

SANEEM

I'll put the in the bank. Then we
go to the Limpopo with my women
and talk about building a clinic.

Michael picks up a kitchen knife, looks at it and puts it
into the kitchen drawer. He embraces Saneem.

114

EXT.MORNING. TOWN. MARKET.

114

ISMAIL is inside sitting at a small table with two men. On
table are packets of Joy and some money. JULIUS is counting
the money. A police car approaches the shop. Two policeman
get out with INSPECTOR MUSSA. They enter the shop. Julius and
Ismail are arrested. A policeman with a camera takes
photographs of the drug haul and money. The two men are led
out of the shop to the police car. Inspector Mussa is angry.

INSPECTOR MUSSA

Hold onto your penis and
testicles, Julius. I'm coming for
both.

115

EXT.DAY.TOWN.A LARGE WORKING ROOM.

115

SANEEM and MICHAEL and the women are sitting around a table.

MICHAEL

We managed to get more money from
our aid donors, enough for a
health clinic at the village.

All the women clap and cheer.

MARGARET

That is good.

SANEEM

The villagers will build it. We
provide the materials.

(MORE)

SANEEM (CONT'D)

I need someone to talk with the village chief and the elders.

MARGARET

I'll do it, I know people here.

AYEESHA

Michael should go with her.

SANEEM

Aiiiii. We are all equal. Men and women. My work is about equality, Ayesha.

AYEESHA

It's be easier if Mr. Michael is there too.

LEBO

We want the clinic as soon as possible. I agree with you Saneem, but....

SANEEM

Michael?

MICHAEL

What do I have to do?

MARGARET

Nothing, Michael.

SANEEM

You stand there thinking how male chauvinism is alive and well.

LEBO

What about a nurse?

SANEEM

That comes later. The villagers will recommend someone to train.

LEBO

I want to be a nurse. My father left me a house and enough money for me to pay for myself to be trained.

There is a round of applause from the others.

116

EXT.NIGHT.TOWN. HOUSE OF FATHER DON.

A police car there with lights flashing. INSPECTOR MUSSA and POLICE OFFICER JOHN are there.

116

117 INT.EVENING.TOWN. POLICE STATION.

117

INSPECTOR MUSSA
This is serious, John.

POLICE OFFICER JOHN
People loved him.

INSPECTOR MUSSA
He is dead, John. Murdered.

POLICE OFFICER JOHN
But why? He was harmless. An old man.

INSPECTOR MUSSA
I know why he was attacked, but I don't know who did it. We must work quickly.

118 INT.NIGHT.TOWN.POLICE STATION

118

POLICEMAN JOHN enters with JULIUS. INSPECTOR MUSSA is on his phone.

INSPECTOR MUSSA
Inspector Mussa here.I need more officers. We have another murder case. Father Don, the priest. Attacked in his house. It looks like he was beaten to death. His house is wrecked.The killers were looking for something.

He ends the call and beckons to Julius to sit down.

JULIUS
I'm sorry, Inspector. It was a mistake. I won't let it happen again. Ismail was...

INSPECTOR MUSSA
Shut up,Julius. Shut up!!!!

Julius is quiet. Mussa looks at him.

INSPECTOR MUSSA
You are a bloody nuisance, do you know that?

JULIUS
Yes. Inspector. It was a mistake.

INSPECTOR MUSSA
I said, shut up!!!

Julius is quiet.

INSPECTOR MUSSA
You know what happened last
night?

Julius is silent.

INSPECTOR MUSSA
I'm asking a question, Julius. Do
you know what happened?

JULIUS
No.

INSPECTOR MUSSA
Father Don. Dead. Murdered.
Beaten with sticks. Not your
style is it?

JULIUS
Inspector. I was here all night.
Locked in the cell.

INSPECTOR MUSSA
A good alibi. You're so bloody
lucky, Julius. I would have liked
you to be my chief suspect.

JULIUS
I am not a murderer.

INSPECTOR MUSSA
No, you are not. Even I believe
you, Julius.

JULIUS
I have never been violent.

INSPECTOR MUSSA
Not quite true, Julius. Many
women have crossed your path and
been beaten up...

JULIUS
...they wanted to be with me. I
paid them well... and.....

INSPECTOR MUSSA
...shut up, Julius. Listen. I am
going to set you free. Not
because you are innocent. I would
like to imprison you for rape and
drug dealing. But, I'm dealing
with murder here. The murder of a
white man, an old man who was
also a priest. John?

The police officer approaches Inspector Mussa.

INSPECTOR MUSSA

Write a release form for Julius
and I'll sign it.

JULIUS

Thank you Inspector. I am
innocent.

INSPECTOR MUSSA

You are not, but I can't be
bothered with you until this
murder is solved. Sign this
paper. You will keep your mouth
shut, and get the fuck out of
here. I want you to look for
Father Don's killer. Don't come
back without an answer or I might
find a way to put the murder
charge onto you. The release
form, John. Give it to me. Now!

He hands Julius a copy

INSPECTOR MUSSA

Get out. Go!!!!

Julius stands up looking perturbed.

JULIUS

I need my clothes. My shoes, my
jacket, my watch, my money.

INSPECTOR MUSSA

John. Get his clothes and jacket
and throw them and Julius out on
the street.

Julius exits quickly.

INSPECTOR MUSSA

John, have you got the notes?

POLICE OFFICER JOHN

This is from Ismail.

INSPECTOR MUSSA

Julius is such a fool. He thinks
he can replace Abimbola. I warned
him. He doesn't learn.

POLICE OFFICER JOHN

What about Ismail?

INSPECTOR MUSSA

Let him go. He's a good man. He
had to sell drugs to keep his
job.

POLICE OFFICER JOHN
I went to school with Ismail. We
are friends.

INSPECTOR MUSSA
He's done good work for us. I'll
make a deal for Ismail to get the
shop. Julius can afford it. It'll
scare the shit out of him.

POLICE OFFICER JOHN
Oh, Sir. Ismail will be able to
get married. He likes one of the
women in Saneem's group.

INSPECTOR MUSSA
Who?

POLICE OFFICER JOHN
Ayeesha. She's much beautiful.
I'd like to marry her too.

INSPECTOR MUSSA
You already have a wife, John.

POLICE OFFICER JOHN
Yes, Yes. But, I like pretty
women.

119 **EXT.EARLY MORNING.TOWN. HOUSE OF MICHAEL.** 119
LEBO arrives with JASMINE and knocks on the door. SANEEM opens
it and they enter.

MICHAEL
Hi there, Jasmine.

LEBO
She has never seen the village or
the Limpopo river.

SANEEM
We're leaving in a few minutes.
We might stay there overnight

120 **EXT.MORNING. ON ROAD TO LIMPOPO** 120
The river can be seen from the Land Rover. Inside are BAAKO,
MICHAEL, AYEESHA, AVRIL, SANEEM, LEBO and JASMINE.

MICHAEL (laughing)
So, Jasmine. Do you know any
stories about the Limpopo River.
It's a famous river with famous
stories.

Jasmine shakes her head.

MICHAEL

This story is about the elephant's child. He went to Khama's Country, and from Khama's Country he went east by north, eating melons all the time, till at last he came to the banks of the great grey, green, greasy Limpopo River, all set about with fever-trees. And when you look out of the window... there is the great Limpopo River. Look!

The Limpopo comes into view

JASMINE

Did You write that story, Mr. Michael?

MICHAEL

No. It's an old story. My mother told it to me.

JASMINE

Did she come to the Limpopo River?

Michael suddenly is serious and sad. He brakes the vehicle and stops. He looks at Jasmine.

MICHAEL

A long time ago.

There is a bang. The vehicle swerves and Michael stops. He has a flat tyre. There is much chatter and interest as Michael and Saneem replace the tyre. Michael tightens the wheel nuts.

LEBO

Why do you need four of them?

MICHAEL

To keep the wheel on.

SANEEM

If you don't have them, the wheel falls off.

121

EXT. DAY. OPEN ROAD

The DRIVER is with JULIUS. Both are drinking a beer.

121

JULIUS

When we get there. I buy you woman and give more beer.

DRIVER

This village got women who like me. I stranger.

JULIUS

Plenty women here. I give you money and bracelet. You give woman. Women like my bracelet.

DRIVER

Women same everywhere, eh!!!

JULIUS

Give woman bracelet and small money. You put small packet joy in drink for women. That work all time.

122

INT.DAY.SHOP ON LIMPOPO VILLAGE.

122

ISMAIL is talking with MARGARET, LEBO and AYEESHA

ISMAIL

Mr. Julius say I work here in shop or lose job.

MARGARET

Baako told me.

ISMAIL

What I do? I need money work. How I marry you Ayeesha, I got no work. No money. You not like that.

AYEESHA

I like you, Ismail. I wait for you. When you here, I go help you mother.

ISMAIL

Not like sell small packet Joy. Inspector Mussa, he know.

MARGARET

He busy man. Inspector Mussa for killer of Father Don.

LEBO

Is a sad story. Why was he killed?

SANEEM

Yes. Is so sad. Father Don wanted to build a clinic years ago, but he said he no money.

MICHAEL

Yes.

123

EXT.DAY.LIMPOPO VILLAGE

123

JULIUS gets out of the Land Rover and walks into the shop,

then exits with ISMAIL carrying a box of beer. Julius gives the beer to the DRIVER.

JULIUS

I want to get back to town
tonight. Those clouds look dark.
Do what you want but be back here
in three hours.

124

EXT. AFTERNOON. LIMPOPO VILLAGE.

124

There are storm clouds in the sky. A crowd of children are playing by the Land Rover. MICHAEL, AVRIL, SANEEM, MARGARET, LEBO and JASMINE are walking towards the vehicle. The villagers seem reluctant to let their guests go. There is much shaking of hands. Michael opens the driver's door of the Land Rover. As he does so we see the old woman and the young woman translator walking towards them. Michael waits until they arrive. The old woman goes to Michael. She looks at him, strokes his face, hands him a small packet and walks away. Michael looks at the packet and opens it. It is an old pair of cheap English earrings. He is silent and upset. Saneem holds his hand.

BAAKO

Mr. Michael. We must stay here
night. Big rain come.

SANEEM

The villagers have prepared a
special house for all of us.

LEBO

They are making food too. We must
stay.

MARGARET

Come.

SANEEM

We are staying the night. Come,
Michael.

They all walk with Margaret and village women towards a hut. Thunder starts.

125

EXT. DAY. THE CHURCHYARD

125

Gravediggers cover the coffin of Father Don with soil. Mourners watch, then walk away. INSPECTOR MUSSA remains standing by the filled grave.

126

INT. DUSK. INSIDE THE LAND ROVER ON THE OPEN ROAD

126

Thunder. It is raining heavily. The Land Rover with JULIUS is moving slowly as visibility is poor. The DRIVER can hardly see through the windscreen.

JULIUS

Be careful. Are you drunk?

DRIVER

I know what I'm doing.

He continues driving then brakes. The vehicle spins and he accelerates quickly. We hear the Land Rover sliding. The driver brakes again. The vehicle skids and rolls off the road, toppling down the steep bank and landing upside down on the river bed. There is no sound from inside the car. One of the doors has opened with the fall. The Land Rover lights are still on and they shine on the eyes of two crocodiles approaching the vehicle.

127 EXT.DAY.VILLAGE SHOP

127

MARGARET

Is sad.

ISMAIL

I talk village chief. He say too difficult last night to help men. Much rain. Both man die. Julius. Driver. Crocodile come. Take men.

LEBO

Is a bad way to die.

AYEESHA

I think driver drunk.

LEBO

He was drunk. Fight. Many people saw. He have woman.

128 EXT.DAY. LIMPOPO VILLAGE

128

MICHAEL, SANEEM and women in the vehicle are going back to town. Michael sees the skid marks where the vehicle went into the river. He stops and everyone gets out. There is no talking as they look down the bank. The vehicle is badly damaged and lying in the river upside down. A door is open, and a wheel is missing. One crocodile is near the vehicle. After a few minutes everyone gets back in the vehicle.

129 INT.DAY.TOWN. POLICE STATION.

129

MARGARET is talking with INSPECTOR MUSSA.

INSPECTOR MUSSA

That is good of you, Margaret to come in and tell me what happened.

MARGARET

There was no way they could survive. It was raining heavily, all night. The vehicle is in the river, upside down. The chief said crocodiles got both men.

INSPECTOR MUSSA

A strange justice. Julius, was no murderer. Sold drugs, bribed people and raped women. Abimbola covered for up his crimes.. Lebo and Jasmine were both children from women Julius seduced and left. Abimbola took them in as his own.

MARGARET

I am his child too. My mother told me.

INSPECTOR MUSSA

I know.

MARGARET

When we went to the Limpopo village I came home with a bracelet. it was like the one Michael's mother had. Julius has dozens of these bracelets.

INSPECTOR MUSSA

He also drugged and raped the English girl. We did nothing. We were too young and afraid. She left the country. I thought it was all over.

130

EXT. DUSK. TOWN. HOUSE OF MICHAEL

130

Michael is digging a hole in the garden. He places the old revolver in it and then takes something from his pocket and drops it into the hole. It is four wheel nuts from a Land Rover. He fills in the hole and places a plant in it. Saneem watches from a window.

THE END

THE END

THE END