BIBI

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THOUSANDS OF CHILDREN ARE RECRUITED AND USED BY ALL SIDES DURING WAR CONFLICT. WHEN THE FIGHTING ENDS, MANY CHILD SOLDIERS ARE REPATRIATED. SOME WORK, TAKING ANY JOB THEY CAN FIND. OTHERS GO BACK TO SCHOOL. SOME DO BOTH.
EXT. STREET. A CITY IN AFRICA. TODAY

TONY, British, open shirt and khakis, sits at an outdoor market on a busy street. A handsome face but quite weathered, Tony looks like a man who has been everywhere.

Music can be heard from all directions, creating a cacophony of whistling sounds that fill the air.

It's lunch time and the marketplace is busy, full of women carrying bundles on their heads, men carrying anything and everything.

An old, hard-working newspaper SELLER, shouts his paper out.

HEADLINE READS: AMERICAN ACTRESS BARBARA ANDERSON ARRIVING IN CITY THIS WEEK TO ADOPT BABY.

Tony motions to the man. He sells Tony a paper and moves on.

Tony watches a white TRUCK being unloaded across the street. Unloading new computer equipment. Tony keeps watching and eating.

AT THE CURB

Sitting on the curb, smoking diamba is BIBI. Bibi is a young kid around fifteen but looks younger. He's wearing an oversized shirt, cargo pants and old crapes (flip-flops). Bibi looks over at Tony eating his food. Tony motions for the kid to come over.

Bibi shrugs a "what do you want" look. Tony repeats "come here." Bibi walks over and sits next to Tony.

TONY
(heavy English brogue)
You want a bite.

Bibi stares at the street.

BIBI
I fought in civil war.

TONY
Good.

BIBI
I don't believe in free lunches.

TONY
Me neither.

(CONTINUED)
What'cha want? Wanta make some money?

Bibi looks at him curiously.

Tony pulls out a fifty dollar bill. Crisp.

How?

Tony makes his hand like a gun and says POW. Bibi stares at him.

I'm not stupid.

Of course not. It's an easy fifty bucks.

Bibi looks out to the busy street.

250. That's what I want.

Bibi. It's easy to remember.

Like Bridget Bardot

Who she?

A French movie star.

Never heard of her.
TONY
(showing him newspaper)
She was once as famous as Barbara Anderson. You know her, right?

Bibi doesn’t know and doesn’t care.

TONY (CONT'D)
No matter. I have a job for you, Bibi.

BIBI
And I want 250.

TONY
250 is a lot.

BIBI
What’s his name?

TONY
Why you want to know a name?

BIBI
Names are interesting.

Tony looks at him and keeps eating.

TONY
I gotta think about it. Want some juice?

Bibi is not interested. Tony is a messy eater. He takes one last bite, cleans up and takes out a wad of money, peeling off twenties as Bibi looks on. Tony stops, frowns.

TONY (CONT'D)
Damn, I’ll have to owe you ten bucks. Ok?

Tony hands the money to Bibi. Bibi stuffs it in his pocket. Tony pulls out a plastic market bag. Bibi takes it and opens it.

CLOSE ON a small gun.

BIBI
Name?

Tony grabs the newspaper and turns to the commercial ads. He stops and points at a page. Bibi looks at it.

TONY
That’s him.
CONTINUED: (3)

BIBI
White man. Businessman.

TONY
I don’t like him.

Tony points to a group of local workers continuing to unload the computers from a truck.

TONY (CONT’D)
In fifteen minutes he’ll drive up in a blue Range Rover. Understand me?

BIBI
I speak excellent English.

Tony smiles. Bibi puts the gun back in the plastic bag on the table and walks into the market, cash hanging out his pocket. He stands in line for food. Tony has a ‘where are you going’ look, staring at him.

BIBI (CONT’D)
You said fifteen minutes. I need to eat.

Bibi goes to the counter, orders food, pays for it with a twenty. The man behind the counter loves the American dollar. Tony watches Bibi carefully through the window.

Bibi sits inside and bites into his sandwich. He takes a sip on his drink. Traffic goes by. Busy busy busy...

CREDITS BEGIN Over credits we push in close on Bibi’S FACE as he eats. Food all over his mouth.

CUT TO

INT. A BLUE RANGE ROVER. CONTINUES

RICHARD (white, British, 40’s, rugged) drives thru the overcrowded streets. Sitting next to him is MUSA, (40’s, handsome, African) well-dressed, in designer sunglasses. Richard hands him a piece of paper. Musa reads it.

MUSA
That’s not a deal I’m comfortable with.

RICHARD
I’m not negotiating with you.

MUSA
(tossing paper out the window)
You better start.

CUT TO:
INT. STREET MARKET STORE. SAME TIME

Bibi still eats. Tony looks inside at Bibi, wanting him to hurry up. Bibi pays him no attention.

CUT TO:

INT. BLUE RANGE ROVER. SAME TIME


RICHARD
You’re getting a full three percent...

MUSA
And you’re taking forty! On something I brought you. The Empire ended in this country a long time ago. Or did you not get the memo! When I bring the deal, I participate in the deal!

RICHARD
You listen to me carefully.

MUSA
I listen very well.

RICHARD
You people ran things in this country. Now, look at this place! Year from now, I’ll be dealing with the Chinese. So I’m the very best of a bad lot coming your way. If you want to continue doing business with me, take the deal.

MUSA
Who the hell do you think you’re talking to?

They stare at each other. If looks could kill... The traffic clears. Richard continues to drive.

CUT TO:

INT. STREET MARKET STORE. SAME TIME

Tony, getting agitated, knocks on the window signaling Bibi to ‘get a move on.’ Bibi stares at Tony from inside. He wipes his mouth.

CUT TO:
INT. BLUE RANGE ROVER. SAME TIME

The Range Rover moves fast down the crowded road.

MUSA
Stop. Let me out. Right here.

RICHARD
What? You see this traffic?

MUSA
I said stop. Let me out! Here.

Richard pulls over. Musa gets out quick and leans in, to Richard.

MUSA (CONT’D)
We don’t do business anymore.

Musa walks off, literally disappearing into the crowded streets. Richard’s arrogant look shifts to concern.

CLOSE ON MUSA walking down the street.

CUT TO:

INT. STREET MARKET STORE. DAY

Bibi’s face changes. HIS POV...

A blue Range Rover pulls up to the white truck. Bibi looks at the clock on the wall behind him. Not quite fifteen minutes yet.

Tony knocks on the window again. Bibi waves him off. He’s still eating. Finally, Bibi casually takes one last bite, tossing the rest away.

EXT. STREET IN CITY. DAY

Bibi walks out the store, scoops up the white plastic bag off Tony’s table and walks across the busy street to...

THE WHITE MAN, we now know as Richard Franklin, yelling at his workers near the white truck.

Bibi gets directly next to the white MAN and aims the white plastic bag and SHOOTS the man in the head.

The man goes down. Mayhem in the streets. People in all directions. Bibi casually walks across the street, turns and shouts at Tony.

(CONTINUED)
Tony heard Bibi and smirks. He puts his dark glasses on and limps away. His back is bad so he moves slow, melding into the scared, crazy crowd. Tony shouts back...

TONY
Richard Franklin.

BIBI
What!?

TONY
His name. Richard Franklin.

Bibi nods. He jogs against the frantic flow of people traffic.

CLOSE ON Bibi as he tosses the gun into the river. We stay on his face as he runs...

BIBI V/O
That was my first serious job after the war, working for this white man. I killed many of my own people. This was my first white man.

As Bibi runs, we see Musa walk directly past him on the street. Passing each other...

EXT. BRITISH COUNCIL SCHOOL-CITY. DAY

Bibi sits in a classroom full of students. A TEACHER writes on a blackboard. Everyone wears uniforms. Shirt, jacket, tie and dress pants. And they all speak English. This is the best high school in the country run by the British High Command on the protected, gated compound of the British Council.

The school is for children of various expats, UN, NGO officials and the elite class of wealthy diamond dealers from Lebanon and Israel. Very few local kids in this school.

Sitting in the back, Bibi and his friend TBMEBO, another African kid, are the rare exceptions.

MRS. FIELDS, white, British, thirties, is full of energy. The class is studying British History.

MRS. FIELDS
Henry VIII wanted a divorce to marry Anne Boleyn? What were the consequences?

No one says anything. A young girl raises her hand.

(CONTINUED)
GIRL
A very unhappy ex-queen?

Laughter.

MRS. FIELDS
In addition to that. Anyone else?

BIBI
His lawyers helped him to created another religion. So he could divorce Queen Isabella and marry Anne Boelyn.

MRS. FIELDS
Correct. And...

BIBI
He broke with the Pope and the Holy Roman Church and created the Church of England.

MRS. FIELDS
That’s right. So Bibi, if you lived in that time would you be a supporter of the king or a critic of the king?

BIBI
Hard to know. People in this country never cared one way or another.

The class laughs. Bibi is deadpan. The teacher stares at Bibi. She lets out a grin. The bell RINGS. The class file out. The teacher stops Bibi.

MRS. FIELDS
How’s your mother? We miss her touch around our house.

BIBI
She’ll be better soon, ma’am.

MRS. FIELDS
Be good to have her back. One day you’ll make her proud, Bibi.

EXT. SCHOOL COURTYARD. DAY

Bibi stands with TBMEBO, African, shorter than the other kids, glasses. Bibi’s best friend. Students run in all directions while Bibi and Tbeambo lean against the wall. Tbeambo reads a newspaper.

TBMEBO
(pointing at headline)
There needs to be concessions!

(CONTINUED)
CONTINUED:

BIBI
What are you talking about?

TBMEBO
All the political parties talk but no progress.

BIBI
Politics will not change this place.

The class bell RINGS. Time for next class.

TBMEBO
What would you do?

Bibi shrugs and stares in to the street.

BIBI
The war was better. There were jobs.

EXT. JUNGLE. DAY

QUICK FLASH OF IMAGES  Rebels tossing cash dollars in air, chasing citizens with machetes, firing AK-47 into homes.

FLASH OVER

EXT. SCHOOL COURTYARD. DAY

ON BIBI walking over to the closed gate, looks around, climbs the gate and jumps over. Tbmebo watches Bibi run away.

TBMEBO
Your mother’s going to kill you.

BIBI
(shouting back)
Tell her I never made it to school.

TBMEBO
(shouting)
Pool party at Harry Evans. Right after school.

Bibi stops in his tracks.

TBMEBO (CONT’D)
They’ll have food.

Bibi smiles and runs off.
EXT. STREET IN CITY. DAY

Bibi, still in his school uniform, walks the crowded street. He walks into a food market. He pulls out the money Tony gave him.

EXT. STREET IN CITY. DAY

Moments later, Bibi comes out with bags and bags of food.

EXT. STREET IN CITY. DAY

Bibi buys a new pair of Nikes, shirts, a soccer ball and a jacket at a street market. Bibi sees the market man has books on a shelf behind him. Bibi points. The market man sells Bibi his books.

EXT. STREET IN CITY. DAY

Bibi walks by a group of boys playing soccer with an old, make-shift ball, made of rags wrapped with tape. Bibi tosses his new one to them and keeps walking. The boys rejoice in unison.

INT. STORE. DAY

Bibi stands at the counter with a stack of over-the-counter medicine.

    BIBI
    How much?

The clerk looks down at Bibi’s money.

    CLERK
    You don’t have enough for all these medicines.

EXT. SOLAR HOTEL. DAY

Bibi, with plastic food bags and new clothes over his arm, walks up to a well-guarded hotel compound. Harry’s house is actually the only upscale hotel in the country. SUVs surround the place. An African para-military guard steps in front of him, not letting him pass.

Guard is about to push Bibi back when a group of white KIDS race up in their Range Rovers. His classmates. The guard waves them through. One of the kids shouts...

    KID
    HEY EINSTEIN! WE HATE YOU.

Bibi walks past the gate, giving the guard a look.
INT. SOLAR HOTEL. DAY

Bibi walks through the sliding doors into the bathroom. He rummages through the Evans family medicine cabinet. He pulls drugs and medicines out and stuffs them in his plastic market bags.

EXT. SOLAR HOTEL. DAY

The pool. The children of the elite play around the pool. Bibi, hungry, stuffs his face like food. He stuffs the rest in his pockets.

Kids jump in the water. Bibi sits. We see his shoes. Holes so big, he's walking on a single sliver of leather. Bibi slips on his new Nikes and pushes the old shoes under the chairs.

MAXY, (15, pretty, African) dressed in her school uniform, sits next to Bibi, kissing his cheek.

MAXY
You don’t like me, do you?

BIBI
No.

Bibi gives her a full kiss on the mouth. He backs away, looking at her.

BIBI (CONT’D)
I love you, Maxy. Don’t you know?

MAXY
Let’s leave.

He hands her something. She sees it’s money.

MAXY (CONT’D)
Where’d you get this?

BIBI
I’m a working man.

HARRY EVANS, (15, British, blond, cool) walks over. It’s his party.

HARRY EVANS
Lovely, Maxy, could you please convince Bibi one thing. The smarter he is in class, the dumber we all sound.

MAXY
Bibi won’t change.

(CONTINUED)
They all laugh. A pretty British GIRL runs over and pushes Harry into the pool. SPLASH. Nearly everyone is in the pool now. Bibi gathers his stuff, takes Maxy’s hand and quietly walk out.

EXT. STREET IN CITY. DAY

Bibi and Maxy get to a busy fork in the road. They’re going in opposite directions.

MAXY
See you at school?

BIBI
School bores me.

She gives him a kiss anyway.

BIBI (CONT’D)
Want to hear my plan?

MAXY
Is it a better plan than the last one.

BIBI
What’s wrong with my last plan? It was flawless.

MAXY
How are we going to get a fishing boat and go all the way to England?

BIBI
Boats are efficient.

MAXY
Boats are dangerous.

BIBI
That’s where he is.

MAXY
You don’t know for sure.

(CONTINUED)
BIBI
I know he’s there. He’s working for the BBC, in some back room, doing news. He’s a spy too. His life is crazy. He’s waiting for me, I know it.

MAXY
It’s dangerous, Bibi.

BIBI
Dangerous? We had war. I’ll get money, the boat and we go. Will you come with me?

MAXY
Of course I will, Bibi.

She kisses his cheek and walks off.

EXT. STREET IN CITY. DAY

Bibi walks down a small, dank tin roof row of houses. When he gets to the end of the street, he takes a piece of tin off a fence, goes inside and replaces it with the tin. Bibi is home.

INT. BIBI’S HOUSE. DAY

Bibi stands over KADI, his mother. A beautiful black woman, Kadi lays on a floor mat with a single blanket covering her. She’s sweating from sickness.

BIBI
I have medicine for ya, Ma.

KADI
(creole)
Mi body feel so sad, Bibi.

Bibi leans down and gives her a pill and some bottled water.

BIBI
Ya feel better, Ma.

He hands her some food he stole from the party and puts it next to her.

KADI
What di ya teacha say about me, Bibi?

BIBI
She want you to come back and work at her house.

(CONTINUED)
KADI
I still have my job?

BIBI
Yes, Ma. You will have that job for life.

KADI
Don’t talk to me with that mouth. I make money to keep you in that English school.

BIBI
Yes, Ma.

KADI
You watchin’ Tbmebo? Taking care that boy?

BIBI
Yes, Ma.

KADI
He have no family and you have to help him, Bibi.

BIBI
Yes, Ma.

Bibi kisses his mother. She grabs him. They hug long. She loves her son and he loves her back. Bibi walks out to...

FRONT OF HOUSE

He takes all the food and places it in the ice-filled cooler. He stuffs his new clothes in the ceiling beams atop the simple wooden house. He hides the books and the rest of his money too.

KADI
(from other room)
Bibi, do your school work.

As Bibi sits at the table, we push in behind his head...

ON A SMALL, DIRTY FRAME ON WALL  A graduation certificate for KADI BUNDI, candidate training program from Woman in Politics. They are the most powerful female political action group in the country. Next to it, Kadi in a photo with a group of market women holding a banner. BANNER READS: 50% women in parliament.

BIBI
Yes, Ma.
We HEAR Kadi humming a song from the other room. Bibi smiles when he hears it.

FLASHBACK

EXT. SMALL VILLAGE. DAY YEARS AGO

Bibi, 7 years old, runs around the back of a small house. We see the village is very small surrounded by rice fields and blue-green mountains behind it. Bibi sees, in the distance, his mother Kadi talking to a man. We see the man walking away, down the empty road. She waves and smiles at him. The man waves back but doesn’t turn around. Kadi’s smile is mixed with a look of concern.

Bibi runs back to the house.

FLASHBACK OVER

EXT. STREET IN CITY. DAY

Bibi walks back into the street. From across the road we hear...

VOICE

BIBI!

Bibi turns. It’s JOSEPH, Kadi’s boyfriend, smoking a cigarette. Thirties, tall and unemployed, Joseph doesn’t miss much.

JOSEPH

Where you get all that stuff? Where you steal all that?

BIBI

I make money. More than you.

Joseph slowly walks across the street. He gets right in Bibi’s face.

JOSEPH

You big now, huh?

BIBI

Leave me alone. Leave Ma alone.

Joseph grabs him, pulling him close. We see RF (rebel force) branded on Joseph’s shoulder.

JOSEPH

War over, boy. We all on same side now. You need to act like it.

(CONTINUED)
BIBI
Take your hands off me.

Joseph pushes Bibi away, pats him down and takes some dollars out his pocket. He walks into Bibi’s house and slams the gate.

EXT. STREET IN CITY. DAY

Bibi sits on the curb. Police jeeps race by and stop as a crowd gathers.

A POLICE CAPTAIN stands up in an open jeep and shouts to the crowd through a megaphone. White United Nations peacekeeper TRUCKS pull up behind him. The blue hats jump out and look through the crowd.

POLICEMAN
SOMEONE HAS A GUN. WAR OVER, GUNS ILLEGAL. NO GUNS! SOMEONE KILLED A WHITE MAN, RICHARD FRANKLIN. A BUSINESSMAN. ANYONE WITH NEWS OF THIS GUN, THIS KILLER, WE MUST KNOW! WHITE BUSINESSMAN KILLED.

An old MAN stares directly at Bibi in the crowd. The man whispers to another man, then another. Bibi, seeing this, starts to back away from the crowd. Suddenly he’s grabbed.

It’s Tony.

TONY
Let’s go.

Shocked, Bibi is pushed by Tony through the crowd, around a corner and into his Grand Cherokee. They get inside and drive off.

INT. TONY’S CAR. DAY

Tony drives, Bibi looks out the window.

TONY
You spend all your money?

Bibi says nothing.

TONY (CONT’D)
You pay an African and they spend all their money. Can’t save one bloody cent. Gone! Poof.

Bibi looks out the window.

(CONTINUED)
TONY (CONT'D)
Want to make more?

BIBI
Who are you?

TONY
Don’t ask stupid questions. I hate when people ask ‘who are you.’ What are you, the fucking news?

BIBI
(enough already)
Alright!

TONY
I have the money and I have enemies. That’s all you need to know. And you know how to kill. We’re a team.

Bibi says nothing.

TONY (CONT'D)
By the way, you surprised me shooting that guy. You did a good job but stay off the street.

BIBI
So I passed your test.

Tony chuckles.

TONY
It’s like a fever, right? How many you kill in the war?

BIBI
I didn’t count.

TONY
Lay low, understand? I have more work for you.

Bibi looks over at Tony.

TONY (CONT’D)
Meet me outside the British Council tomorrow. Two in the afternoon. Can you make it?

BIBI
I have school.

(CONTINUED)
TONY
You a school boy or a money maker? Two PM, tomorrow. Payday.

BIBI
Let me out. Here.

Tony pulls over. Bibi jumps out the SUV. He looks back at Tony and says nothing. Tony pulls away.

INT. PRIVATE HOME ON HILL. DAY

Kadi, Bibi’s mother, much healthier, cleans Mrs. Field’s house. The house, large and airy, is full of African paintings and sculptures, couches with colorful pillows and lots of windows. Kadi stops and looks out the window.

Mrs. Fields walks in.

MRS. FIELDS
Kadi, the house looks wonderful. Are you feeling better?

KADI
Thank you, Mrs. Fields. Much better.

Mrs. Fields walks closer to Kadi.

MRS. FIELDS
I know your feeling about Bibi studying in England but you really should reconsider.

KADI
My mind is made up, Mrs. Field.

MRS. FIELDS
I know your feeling about Bibi studying in England but you really should reconsider.

KADI
My mind is made up, Mrs. Field.

MRS. FIELDS
I know your feeling about Bibi studying in England but you really should reconsider.

KADI
My mind is made up, Mrs. Field.

Mrs. Fields said the wrong thing but it’s too late.

MRS. FIELDS
I’m sorry. I only meant academically. I’m very sorry, Kadi. Bibi is a gifted young man and the more encouragement he gets, the faster he will...

(CONTINUED)
CONTINUED:

Kadi walks away from her and continues to clean the window. Mrs. Fields sighs and walks off.

EXT. STREET IN CITY. DAY


LATER Tony looks at his watch.

TONY
Unreliable son-of-a-bitch.

At that moment, Kadi walks out the gate of the British Council. The guard waves goodbye.

GUARD
Tell Bibi I need him to write another letter for me. I love this woman, Kadi.

KADI
(laughing)
You still owe Bibi for the last letter he wrote for you.

GUARD
(in a panic, handing Kadi coins)
Give Bibi this money. Tell him I need a letter soon. I think she loves someone else. She has to know ‘I am her man!’

Kadi laughs again and takes his small coins, waves and leaves. Tony, hearing all of this, follows Kadi.

GUARD (CONT’D)
We hear you running for parliament seat.

KADI
I’m just running for bus. Bye Bye.

Kadi waves and walks off.

EXT. STREET IN CITY. DAY

Kadi buys a warm bun to eat from a market women on the street. Tony follows her.

EXT. UNESCO SCHOOL—CITY. DAY

Bibi and a group of kids play soccer in the courtyard. Bibi gets the ball and hammers it for a goal. He screams loud with his fist in the air.
EXT. UNESCO SCHOOL-CITY. DAY

Bibi walks out of school with Tbmebo. Kadi sees him, waves. The three walk home together.

EXT. REFUGEE CAMP IN CITY. DAY

Bibi, Tbmebo and Kadi walk by a camp full of refugees. The line is down the street. They exchange glances.

The camp is built with tents with UNHCR (United Nations High Command for Refugees) written on it. The ECOMOG soldiers guide women, men and children carrying bundles into the Camp. The ECOMOG (African Union) soldiers give them blankets, rice and oil as they cue before them.

KADI
I lived in a camp just like that during the war. Worse experience.

TBMEBO
Liberians. They have a certain type of walk.

KADI
Refugees all walk the same, Tbmebo.

BIBI
Do you think they’ll ever get to go home?

KADI
Only when they stop killing each other.

EXT. STREET IN CITY. DAY

Bibi, Kadi and Tbmebo wait for the overcrowded jitney vans. One passes after another. They’re so crowded people are stuffed on top of each other like luggage.

Tony pulls up in his Jeep Cherokee. The window rolls down.

TONY
Bibi, didn’t see you at work today?

Kadi and Tbmebo give Bibi a ‘do you know this white man’ type look.

TONY (CONT’D)
Get in, I’ll give you a ride.

KADI
(to Bibi)
Bibi, how do you know this man?

(CONTINUED)
CONTINUED:

BIBI
I do some work for him.

She looks at him. Cars HONK behind Tony.

TONY
Come on, get in everybody.

Bibi, Kadi and Tbmebo get in. Tony pulls off.

INT. TONY’S CAR. DAY

Kadi sits in the front. Bibi and Tbmebo in the back. Tony keeps making glances over at Kadi.

TONY
Have we met?

KADI
I don’t know, sir.

TONY
(reaching out)
My name is Tony. And you are...

KADI
Bibi’s mother.

Tony chuckles. They shake.

TONY
Nice to meet you, Bibi’s mother.

Bibi looks down. On the floor - Tony’s business card - Bibi picks it up. READS: BURROWS IMPORT EXPORT. An address and number.

TBMEBO
Mr. Tony, are your children attending Council school?

TONY
All my children are home. Home is England.

Tony looks at Bibi in the rear view mirror.

TBMEBO
I can tell what region you’re from by your accent, Mr. Tony.

TONY
Ok, go ‘head.

(CONTINUED)
Well, you have to talk. Say something...

...intelligent.

Tony stares at Bibi in his rear view mirror and smirks. Kadi turns around, giving Bibi a ‘shut up’ look.

TONY  
(strong, with strong accent)  
Bibi is a good worker. He gets things done quick and easy and I never have to wait for him. In fact, he’s the youngest worker I’ve ever hired.

TBMEBO  
You’re from Kent. Not sure of the town.

TONY  
Very good. I’m from Chilham, Kent. That’s a gift, young man.

Tbmebo looks proud.

BIBI  
Pull over here. We can get out here.

Tony pulls up. Everyone gets out.

TONY  
Your name?

TBMEBO  
Tbmebo Maki.

TONY  
See ya, Tbmebo Maki, Bibi and Bibi’s mother.

Tony stuffs something in Bibi’s pocket.

TONY (CONT’D)  
Bibi, buy a mobile and call me.

Tony pulls off.

KADI  
What is that?

BIBI  
(looking at paper)  
His mobile number and money for a phone.

(CONTINUED)
CONTINUED: (2)

KADI
What work do you do for this man, Bibi?

BIBI
(he shows her his card)
He calls it import export.

Kadi looks at the card, then at Bibi. She walks ahead.

INT. BIBI HOUSE. NIGHT
Kadi sleeps in her room.

FRONT ROOM
Bibi lays in the front room on a rush mat unable to sleep.

EXT. STREET IN CITY. NIGHT
Bibi buys a cell phone from a cell card vendor on the street. He dials a number from his top off card and tosses it in the street.

SPLIT SCREEN

BIBI
Who is this?

TONY
Who am I talking to?

BIBI
This is Bibi. What do you want?

TONY
You had a job to do today. I don’t like your tone. You work for me.

BIBI
Don’t tell me what to do.

TONY
Where are you?

BIBI
The city.

TONY
Where? Where are you right now?

BIBI
St. Mary’s turnabout.

(CONTINUED)
TONY
Do you want to make money or not? If not, keep the phone and lose my number. Yes or no?

BIBI
Don’t tell me what to do.

TONY
It’s a simple question, mate. Yes or no?

Bibi thinks.

TONY (CONT’D)
You called me. Yes or no?

Silence.

TONY (CONT’D)
You’re a killer.

BIBI
I’m not a killer! I’m a soldier!

TONY
Fine.

BIBI
What am I?

TONY
Ok, soldier. I’ll pay you one thousand American dollars this time. Yes or no?

A pause...

BIBI
Yes.

TONY
Tonight, outside Tom’s bar. Right on the beach. Do you know it?

BIBI
Yes.

TONY
Be there at midnight.

Click. Tony is gone.
INT. TOM’S BAR. NIGHT

A beach bar with expats, hookers and NGO workers. At the bar, locals drink. A DJ plays maringa-influenced dance music.

EXT. TONY’S CAR. DAY

Bibi waits outside. Tony pulls up.

    TONY
    Get in.

Bibi hops in. They pull off across the sand.

EXT. HARBOR. NIGHT

Tony’s Jeep pulls up to the edge of a decrepit old harbor, half of it broken off from a missile during the civil war. Two small boats are on the slip. The Jeep stops near the edge of the water.

CLIFF, tall, African, baseball cap, runs up and knocks on the window.

    TONY
    Cliff, Bibi. Say hello. Now you know each other.

They nod.

    TONY (CONT’D)
    (pulling out money)
    Easy work. Cliff will run you to Lungi Island on his boat. A white man will meet you, he will give you money, you give him this. Pop pop, take the bags back and his money. Meet me here. Got it?

He hands Bibi the bags and cash. Bibi counts it.

    BIBI
    You said one thousand.

    TONY
    Five hundred now, the rest when you’re back. Cliff watches everything. Are we set?

Bibi nods. Cliff nods. Tony hands Bibi a plastic bag. He looks inside. Two bricks of cocaine and a handgun. Tony runs drugs. Bibi gets out and slams the door.
EXT. HARBOR. NIGHT

Bibi and Cliff walk over to the small speed boat, push it off the slip, start the engine and jet across the water. Tony pulls off.

EXT. BOAT. NIGHT

Cliff pilots the boat. Bibi looks out at the water, sitting in the boat. Bibi pulls out the gun. He turns the cylinder and opens it.

CLOSE ON GUN Loaded with two bullets. The wind and water smash the boat.

CLIFF
(shouts)
Hang on!

The choppy water makes Bibi jump. He holds onto the seat. The turbulence subsides. Cliff motions for Bibi to come over. Bibi does. Cliff lifts Bibi shirt up. A RF brand is on his back shoulder. RF was part of the main rebel army during the war, full of child soldiers.

CLIFF (CONT’D)
RF.

BIBI
I was no rebel.

CLIFF
Right. Still like drugs?

BIBI
No more.

CLIFF
We get there, do it quick and back to the boat. Got it?

Bibi nods. Looks around at the boat.

BIBI
How far this boat go?

CLIFF
As far as you want. Just add fuel.

Bibi likes the boat.
EXT. BOAT. NIGHT
The boat’s motor goes off. Bibi and Cliff pull out oars, moving the boat closer to shore. Quietly.

EXT. LUNGI ISLAND, SHORE. NIGHT
Bibi walks out the water with the plastic bag under his arm. Cliff stays in the water close to the boat.

ON SHORE a short, balding white MAN walks up on the sand. He has a black bag over his shoulder.

    MAN
    You Tony’s boy?

Bibi nods.

    MAN (CONT’D)
    Let’s see it.

Bibi pulls out the two bricks of cocaine. The man doesn’t give up the shoulder bag. Bibi watches the man as he tastes the product.

As Bibi slowly goes into the plastic bag for the gun, we hear running from down the beach.

    MAN (CONT’D)
    Shit.

DOWN THE BEACH
POLICE run toward them on the sand.

    BIBI
    Give me the bag.

    MAN
    Fuck off, kid.

Bibi pulls the gun out. The man runs off with the coke and the money. Bibi chases him. The cops run behind both of them.

    CLIFF
    Oh fuck. COME ON!

Bibi leaps for the man, puts the gun to his head.

    BIBI
    Give it to me.

    MAN
    Don’t shoot.

(CONTINUED)
CONTINUED:

Bibi looks up. The cops are getting closer. Bibi gets up, grabs everything and runs into the water. The man runs off. We HEAR shouting and a gun shot from the shore.

THE BOAT. The motor is on.

BEACH Bibi runs on the sand as fast as he can.

THE BOAT Cliff jumps in. The boat pulls off.

BEACH Bibi puts everything in the plastic bag as he runs. He jumps in the water, swimming.

BEACH Police arrive on the shore, pull out guns and SHOOT.

THE BOAT Bibi, out of breath, climbs on board as the boat races off.

    CLIFF
What you got?

    BIBI
    (panting, out of breath)
    I got it.

    CLIFF
Is he dead?

Bibi shakes his head. The boat races fast through the water.

    CLIFF (CONT’D)
Fuck! Put everything in here.

Cliff hands Bibi a water tight zip bag. Bibi puts the money, drugs and handgun in the water tight black bag then collapses on the floor of the speed boat.

EXT. HARBOR. NIGHT

The boat arrives back to the shore on the other side. Cliff jumps out and pulls it to the slip. Bibi remains inside.

    CLIFF
Oh shit...

On the sandy shore, a group of police OFFICERS wait for them, their handcuffs and batons out.

    CLIFF (CONT'D)
    (whispers to Bibi)
    Leave it in the boat.

(CONTINUED)
CONTINUED:

Bibi jumps out the boat, drops the bag in the water and ties it to a rope. Bibi drags the rope underwater. Bibi goes under too.

Cliff, not seeing Bibi behind him, tips the boat upside down as he walks to the shore.

POLICEMAN
What ya doing there?

Cliff stops. Bibi emerges from underwater. They freeze. The officers walk into the water, grab Bibi and Cliff, pull them into the sand and beat them repeatedly. The boat drifts over to the harbor slip and sinks.

They search Bibi and Cliff, pulling Bibi’s five hundred dollars from his pocket. Now it’s the cop’s money.

INT. POLICE STATION. NIGHT

Bibi, his face bloody from the beating, sits in a jail cell. Cliff, also bloody, is next to him. A group of prisoners sit on the floor. Bibi stares down at Tony’s business card.

A policeman walks up and opens their jail cell. Motions for Bibi and Cliff to come out. They sit there. The cops come in and grab them both by the shirt, pushing them out.

EXT. POLICE STATION. NIGHT

Policemen push Bibi and Cliff out the door like stale garbage.

POLICEMAN
Lucky you boys. We found nothing. Get out.

Bibi and Cliff lift themselves up from the ground. They start to walk down a busy street but Bibi runs off, Cliff doesn’t.

CLIFF
Where you going?

Bibi keeps running.

CLIFF (CONT’D)
He’s not there.

EXT. TOM’S BAR. NIGHT

Bibi runs to the back of Tom’s bar looking for Tony. No Tony.
INT. BIBI HOUSE. NIGHT

Bibi walks inside and sits on the floor, in a daze. Kadi comes out her room. She gets closer, looking at Bibi’s face. She runs over.

KADI
Your face?

BIBI
I’m ok.

Kadi walks off and brings back a wet towel. She holds it on his swollen face.

KADI
Why did you leave, Bibi?

BIBI

As she daps his face, Bibi looks away. Kadi is not sure to believe him. It looks nastier than a sports fall.

EXT. STREET IN CITY. DAY

Bibi, in his school shirt and tie, stands on the same corner Tony picked him up the other day. He waits, looking around for Tony. No Tony.

EXT. TOM’S BAR. DAY

Bibi is standing outside Tom’s bar. The place is pretty empty. Cars stream by. He waits, looking around for Tony. No Tony.

EXT. STREET IN CITY. DAY

Bibi stands at the outdoor cafe where he first met Tony. Bibi waits. No Tony.

EXT. BRITISH COUNCIL SCHOOL. DAY

Bibi arrives at the front of his school. Looking around for Tony. He waits. No Tony. The Guard comes out.

GUARD
Bibi, Bibi. I need you, man.

BIBI
No no, not now.

(CONTINUED)
GUARD  
(pleading)  
If you don’t write it, she’ll love  
someone else. Help me, Bibi.

Bibi looks at the Guard. He really needs to find Tony.

EXT. STREET IN CITY. EARLY EVENING

Bibi sits on the curb writing. He puts a period on the note. 
The Guard leans over Bibi’s shoulder looking at the note.

GUARD  
What did you say to her?

BIBI  
(reading)  
‘Don’t you know how much I love you?  
Don’t you realize I can not live without  
you? I will bring flowers, casaba with  
rice and fresh palm oil to your village  
and we will celebrate our union. Because  
you belong to me. I know this to be true,  
you know this to be true. You belong to  
me. With all my love...’ What is your  
name?

GUARD  
Mohammed.

Bibi signs it and hands the letter to him. Mohammed looks at  
the letter, the words. He folds it carefully and hands Bibi  
coins. Bibi motions for him to keep them.

GUARD (CONT'D)  
I’m a happy man today. Thank you, Bibi.

Bibi races off.

EXT. TONY’S HILLSIDE HOME. NIGHT

Bibi, his uniform tie off, looks down at Tony’s business  
card. He looks up at...

The very best homes on the far side of the hill. New brick  
and large windows. Guards out front. Two Range Rovers sit  
outside. Bibi sees the guards and lays low.

He runs up the side of the bush into another home’s yard.

EXT. TONY’S HILLSIDE HOME. NIGHT

Bibi climbs over a fence onto Tony’s property. He runs low to  
the ground, up to the house.

(CONTINUED)
CONTINUED:

Bibi sees a small basement window, he takes off his shirt, wraps it around his fist and smashes the window. A small CRASH.

Bibi slides into the house.

INT. TONY’S HILLSIDE HOME. NIGHT

Bibi, shirt back on, slowly walks through the basement. Step by step. Slowly. He gets to a small room. It’s dead quiet in Tony’s house. Bibi pushes open the door slowly. To reveal...

TONY with a gun on a MAN wearing a HOOD. The man is tied to a chair. Two large African MEN are behind the man in the chair.

    TONY
    Bibi?! You made it back. Is it done?

    BIBI
    Where were you?

    TONY
    Is it done?

    BIBI
    There were police! They took us.

Tony walks over to Bibi.

    TONY
    But it’s done. Where is it?

    BIBI
    Fuck you.

Bibi walks out. Tony looks at his men with a ‘can you believe this kid’ look. He follows Bibi.

EXT. TONY’S HILLSIDE HOME. NIGHT

Bibi walks outside, Tony follows.

    TONY
    (yelling)
    Where is it?!

Bibi gives Tony a hard stare.

EXT. HARBOR, SHORE. NIGHT

Bibi and Tony are standing at the same location from last night. The shore is quiet and still.

(CONTINUED)
TONY
It’s in the water?

BIBI
It’s there.

Tony pulls out his gun.

TONY
I’m very upset right now. If it’s not there...

Bibi walks into the water, then dives underwater. Tony is anxious, patting his leg with the gun. He waits...

And waits...

And waits...

Fuck this...

Tony aims his gun at the water, pulls the safety off... aims again... when...

Bibi surfaces with the black plastic zip bag. Tony lowers the gun quickly. There’s a smile on Tony’s face.

TONY (CONT’D)
Good boy.

Bibi tosses the bag on the shore. Tony looks through it. The money, coke and gun all there.

Bibi sits on the shore, wet and cold. Tony pulls out some bills and hands them to Bibi.

BIBI
I want a thousand.

TONY
That’s a thousand.

BIBI
The police took my money.

TONY
I had nothing to do with that. You’ve been paid, soldier.

BIBI
I did this! The police could have it!

TONY
That’s your job!

(CONTINUED)
CONTINUED: (2)

Bibi stands up, getting close to Tony.

    BIBI
    I want a thousand!

Slowly, Tony peels off another five hundred dollars.

    BIBI (CONT’D)
    I need more.

    TONY
    You’ve been paid! Now back up. (changing tone) Look, I need this money, ok? I’ll owe you, soldier.

Bibi backs down. Tony grabs the bag and walks ahead. Bibi follows.

As they walk to the car...

    BIBI
    My mother said never trust white people.

    TONY
    Your nice mother said that? Well, I have another job for you, Bibi. You know, trust is important.

INT. TONY’S HILLSIDE HOME, BASEMENT. NIGHT

Bibi and Tony stand over the man in the chair. He tries to move but the henchmen push him back down. The man, still hooded, is defiant.

    TONY
    This animal responds to guns.

    MAN IN CHAIR
    (to Tony, shaking the chair)
    I will kill you!

Tony smashes the man in the mouth.

    TONY

One of his guards smashes the man in the mouth again. Tony gives Bibi his small handgun back and waves the two guards to follow him. The man head tilts to the side, nearly knocked out.

Tony gets close to the man...
TONY (TO MAN IN CHAIR) (CONT'D)
This is Bibi. Bibi is the man now. Listen to him. (to Bibi) I have some business to take care of, near the mines. I’ll be back in a few days. Watch my house. People like to break in around here.

Nearly out the door, Tony turns around...

TONY (CONT'D)
If he says anything, shoot him. If he moves kill ‘em.

Tony and his men are gone. Bibi looks at the man in the chair. The hood is still on him.

The man stares back. He wears a nice dress shirt, slacks and shoes but there’s blood everywhere. Bibi leans against the wall, gun pointed.

MAN IN CHAIR
Bibi. Good name. What you, fifteen?

His accent is African with a British education.

MAN IN CHAIR (CONT’D)
I spoke. Do you shoot me now? Take this off.

Quiet.

MAN IN CHAIR (CONT’D)
Do I look like an animal? This shirt, Armani. These shoes, three hundred dollar. See this watch, boy?

Bibi looks down at the watch. It’s expensive.

MAN IN CHAIR (CONT’D)
Come on. Take it off.

Bibi slips the hood off. It’s MUSA, the man we saw at the start of the film.

MUSA
Bibi what? What’s the rest of your name?

No answer. Bibi sees a small television on the wall. He picks up the remote.

MUSA (CONT’D)
How much?

(CONTINUED)
BIBI
How much what?

MUSA
How much do you want to let me go?

BIBI
Five thousand.

MUSA
Dollars?

BIBI
No. Euros.

The man laughs.

MUSA
Look, youucker, get me out of this chair. I’ll pay you.

BIBI
Where is this money?

MUSA
I’m in this fucking chair, boy. Untie me.

Bibi is wasting his time. He walks away.

MUSA (CONT’D)
My partner will bring you the five thousand. He’ll bring it right now.

Bibi walks over, picks up the cell phone on the table, opens it. He’s going to dial.

BIBI
What’s his number?

MUSA
4487694. I swear, he’ll bring you the money right now.

Bibi begins to dial.

MUSA (CONT’D)
Ask for Richard.

BIBI
Richard?
MUSA
Yeah, Richard Franklin. He’s a businessman. He’s my partner. Ask for Richard.

Bibi looks at the man, then closes the phone up.

MUSA (CONT’D)
What?

BIBI
Richard will not bring me this money.

MUSA
CALL HIM. WE’RE WASTING TIME! HE HAS THE MONEY. CALL RICHARD! GO ON! CALL HIM.

BIBI
He’s dead. Shot five days ago in the square.

MUSA
How do you know this?

BIBI
I did it.

Bibi tosses the phone on the table and moves on. In the other room, he turns on the tv and sits. The man erupts.

MUSA
(shouting)
YOU THINK YOU BIG, KID! MY NAME IS MUSA! YOU KNOW THAT NAME TOO. MUSA! MUSA! THAT’S MY NAME!

Bibi has tuned Musa out. Bibi turns the tv off and stomps up the stairs.

Bibi dials his cell phone. The basement door remains open.

BIBI
Hello, it’s Bibi. Hi, is Kadi there? Her son... yeah, tell her Bibi called.

Bibi hangs up.

MUSA
YOU HEAR ME, BIBI? YOU HEAR ME?

Bibi slams the door shut.
INT. TONY’S HILLSIDE HOME. NIGHT

Bibi is looking out the window, at the waving high green grass lit by the moonlight against the mountains.

FLASHBACK

INT. BIBI HOUSE. YEARS AGO

Bibi, 10, in the middle of a vast rice field. Kadi and Bibi’s sister MARDI, (15, pretty) are planting rice. It’s very quiet, just the sound of their feet walking in the water.

MARDI
It will be a feast, Bibi. Stewed chicken. goat and deer meet.

BIBI
I want casaba rice.

MARDI
We’ll have casaba rice.

KADI
It’s your birthday, Bibi. Whatever you like.

Bibi smiles at his family.

BIBI
I like birthdays.

They smile at him and continue planting. Suddenly Kadi stops, looks around. Very alert.

MARDI
What Ma...

KADI
RUN!

They grab their baskets and run through the field as fast they can. Kadi grabs Bibi by the arm but she’s going too fast. Mardi is the quickest, running low to the ground. She turns around to see a...

JEEPS FULL OF YOUNG REBELS. RF. Rocket-propelled grenades and automatic rifles in hand, they shoot in the air.

KADI (CONT’D)
MARDI, BIBI...RUN, COME ON!

(CONTINUED)
CONTINUED:

She lets her children get in front of her. As the jeep ROARS CLOSE, the rebels knock Kadi to the ground with the butt of a rifle. She falls into the shallow rice water. Out cold.

EXT. RICE FIELD. MOMENTS LATER

Mardi and Bibi run side by side, high stepping in shallow water. Panting, they can see the village in the distance.

    MARDI
    Get to the village, Bibi.

From another direction ROARS another jeep full of rebels. They ride side by side with them.

Two Rebels reach out and grabbing Bibi off his feet like poachers grabbing a fawn.

ON MARDI running. A jeep pulls ahead of her, blocking her way. She turns around but it’s too late. She’s surrounded by rebels. They grab her, ripping her clothes off.

    REBEL
    (to Mardi)
    One love.

EXT. THE VILLAGE. MOMENTS LATER.

Kadi runs into the village, blood on her forehead. Yelling.

    KADI
    BIBI! MARDI! BIBI! MARDI!

All she sees is a village completely engulfed in fire.

ON BIBI on the back of the jeep, a gun to his head, staring at his village on fire.

FLASHBACK OVER

INT. TONY’S HILLSIDE HOME. NIGHT

Bibi sleeps on the floor. His eyes are shut tight but they twitch quickly, violently. His feet and hands shake ever so slightly as he sleeps.

INT. TONY’S HILLSIDE HOME. MORNING

We HEAR Muslims calling for Morning Prayer. The cock crowing. Dogs barking.

CLOSE ON Bibi staring at the gun Tony gave him. Sitting at Tony’s kitchen table, he drinks water from a plastic bottle.

(CONTINUED)
CONTINUED:

He opens the basement door to HEAR...

    MUSA
    (from basement)
    BIBI. I GOTTA PISS. HEY BIBI!

The cell phone rings. Bibi answers.

INTERCUT    BIBI AND KADI on phone.

    KADI
    Bibi, why you don’t come home?

    BIBI
    I sleep at Tmembo house.

    KADI

    BIBI
    You say that. Why you let Joseph stay in our house? Why, Mama?

    KADI
    Bibi, you think I like Joseph more than my own son? No no no.

Quiet.

    BIBI
    He smells, and he has a coconut head.

    KADI
    (laughing)
    He can’t even buy a coconut.

They both laugh. Bibi is quiet...

    BIBI
    I still see Mardi when I sleep.

    KADI
    So do I. She is in a better place. Come home, Bibi.

    BIBI
    I’m making money.

    KADI
    School, Bibi.

    BIBI
    School! We need money.
CONTINUED: (2)

KADI
Whatever it is you are doing, that is it!
Do you understand?

BIBI
Yes Ma.

From the basement...

MUSA
BIBI, BIBI!

BIBI
I gotta go, Mama.

Bibi hangs up and walks to the basement. Kadi looks at her phone. She dials back. Voice mail. She puts the phone down hard.

INT. TONY’S HILLSIDE HOME, BASEMENT. MORNING

Bibi stands in front of Musa. Bibi’s gun at his side.

MUSA
I want to make a piss.

BIBI
Piss in your pants.

Bibi sits on the floor in front of him.

MUSA
Bibi, I make a piss right now! Can’t hold it.

Bibi looks at him.

MUSA (CONT’D)
(erupts)
You’re nothing. That white man your boss?
I could be your boss?

BIBI
You not.

MUSA
You’re fuckin’ nothing to him. And you treat me like this!

Bibi looks at him.

(continues)
MUSA (CONT’D)

(calmly)
I’m sorry. You’re a good kid. Just let me have a piss. Please. I said I’m sorry.

The magic word. Bibi goes behind Musa’s back and slides his ropes around the chair. Still tied up, Musa stands up. Bibi puts the gun to his back and walks him across the room.

BIBI

Turn here.

They walk to the bathroom. Musa in front of Bibi.

MUSA

Thank you, Bibi. You’re a good boy.

BIBI

Walk.

MUSA

After I pee, I need food and water.

Quiet. At the bathroom door...

MUSA (CONT’D)

Zipper. Do my zipper.

Bibi reaches over to unzip Musa when Musa hits Bibi with his knee. Bibi falls back to the floor. The gun flies away. Musa jumps on top of Bibi and one hand is loose from the ropes. Musa grabs Bibi around the throat, choking him.

THEY BOTH EYE THE GUN TOSSED ACROSS THE ROOM.

They wrestle and roll across the floor. Finally...

Bibi kicks Musa in the groin. Musa doubles over in pain. Bibi rushes over, grabs the gun and pushes Musa to the floor. He cocks the hammer back on the Glock, putting the gun to Musa’s head.

MUSA (CONT’D)

Don’t, Bibi. Don’t. You can’t.

BIBI

I helped you!

MUSA

Bibi, you can’t shoot me.

BIBI

I will kill you.
He aims. Pushes the barrel close. Musa closes his eyes. Bibi pulls back, puts the gun away.

**BIBI (CONT’D)**

Turn around.

Musa is knotted up and can hardly move. Bibi ties Musa’s ropes tighter and pushes him back to the ground. Bibi walks off.

Musa slumps in the corner. His eyes wide, he’s not sure what will happen next.

**EXT. STREET IN CITY. DAY**

Bibi walks the busy street. He stops and pulls out dollars. A huge amount of money for anyone in this country.

**EXT. BRITISH COUNCIL SCHOOL COURTYARD. DAY**

Bibi stands outside the school yard. Kids play games in groups. He sees Tmembo against the wall, reading his newspaper alone.

**BIBI**

Tmembo! Tmembo!

Tmembo sees Bibi and runs to the fence.

**TBMEO**

Are you coming back to school?

**BIBI**

It’s being considered.

Bibi pushes a twenty dollar bill through the metal fence.

**TBMEO**

(laughing)

Wow. Thanks.

**BIBI**

Where’s Maxy?

**TBMEO**

They kicked her out. She couldn’t pay her school fees.

Bibi turns to walk off.

**TBMEO (CONT’D)**

The teachers want to know when you coming back?

(CONTINUED)
CONTINUED:

BIBI
They told you to ask me?

TBMEBO
NO!

BIBI
Tell them I’m not coming back.

Bibi pushes off until...

TBMEBO
Bibi, let me go with you.

Tbmebo climbs the fence carefully, nearly ripping his uniform shirt. They don’t see...

ACROSS THE YARD

Mrs. Fields looking over from across the crowded school yard. She sees the whole thing.

ON BIBI

Bibi and Mrs. Fields make eye contact.

BIBI
Come on, Tbmebo. Come on.

ACROSS THE YARD

Mrs. Fields runs across the yard but the crowd of kids are in her way.

ON BIBI AND TBMEBO

Tbmebo makes a hard landing to the other side, gets up, shakes off the dirt and runs. Mrs Fields arrives a moment too late.

MRS. FIELDS
Tbmebo, Bibi...GET BACK HERE!

Bibi and Tbmebo are gone.

EXT. CITY BRIDGE. DAY

Bibi and Tbmebo walk across a large bridge. Trucks and cars drive by. They look over the side to see...

THE STREAM - dirty stream water. A small group of women wash clothes on the rocks. Naked babies roam and play near the water while older kids help their mothers. They turn to see...

(CONTINUED)
CONTINUED:

Maxy, Bibi’s girlfriend, beating clothes against a boulder. She has a large basket of clothes to clean.

    BIBI
    (shouting)
    MAXY!

Bibi and Tmbebo run/slide down the dirt-filled cliff side under the bridge. As they get close to her, she has yet to see them.

    TBMEBO
    (very official)
    Why are you not in school, young lady?

Maxy turns around quickly and smiles when she sees her friends.

    MAXY
    What you doing here?
    BIBI
    To get you.
    TBMEBO
    Bibi has money.
    MAXY
    How much?

Bibi shows her his payday wad from Tony. Maxy’s MOTHER, (no nonsense, tired) beats clothes on a rock down the stream. She gives them all the evil eye.

    MOTHER
    (shouting over)
    MAXY, DO YOUR WORK.
    MAXY
    I have to work. You better go.
    BIBI
    Tmbebo cut school.
    TBMEBO
    BIBI
    We’ll have a good time.

Maxy thinks.
BIBI (CONT’D)
(whispers in Maxy’s ear)
I’m buying the boat. I’ll get you whatever you want.

She smiles, takes a bill of Bibi’s money out of his pocket, runs over to her mother, stuffs it in her pocket and runs off. Bibi and Tbmebo run behind her.

MOTHER
Get back here, Maxy!

They’re long gone. Her mother pulls out the cash. Surprised.

EXT. STREET IN CITY. DAY

Bibi, Maxy and Tbembo run down the street, carefree. They get to a outdoor food vendor. Bibi pays. They’re set with food and drinks when...

A LARGE SECURITY DETAIL OF BLACK SUVs drive past. The teaming street crowds steps back from the road, letting them pass.

TBMEBO
That American actress lady is coming any day now.

MAXY
Don’t they have babies to adopt in their own country?

TBMEBO
They like our babies. Our babies don’t cry and they eat less food.

BIBI
Do you know the real secret reason these Americans adopt African babies?

TBMEBO AND MAXY
Why?

BIBI
African babies never shit.

MAXY
You know, you’re right. They don’t shit.

BIBI
You ever see a baby from Africa shit? Never.

(CONTINUED)
Maxy and Bibi laugh. Tmembo finally joins in. As the cars speed by...

MAXY
And they can adopt me any day they want.

EXT. BEACH. DAY

Bibi and Tmembo play soccer with some boys. Maxy sits in the curb watching the boys play. She looks across the road at...

A GROUP OF BOYS AND GIRLS, much younger than her, making bricks out of mud. An older MAN, the supervisor, yells at them to work faster.

EXT. STREET IN CITY. DAY

Bibi, Tmembo and Maxy walk down the street. They get to Bibi’s house. He gestures for them to be very quiet. Bibi pulls the gate and walks around to the back of the house while the rest wait in the street.

EXT. BIBI’S HOUSE. DAY

Kadi, humming her favorite song, hangs clothes on a clothes line.

Bibi walks quietly through the small house. On the table a note.

READS: Kadi, all deez people round here want u to run for Parliament. We back u strong!! Port Elizabeth Civil Society.

Bibi smiles. He puts the note down and walks into the back. Bibi looks at his mom but she doesn’t notice he’s home. Bibi looks like he wants to say something as he watches his mother a long moment. He leaves quietly.

INT. BIBI’S HOUSE. DAY

Later. Kadi cleans the only table in the house. She picks up a cup to see fifty dollars cash next to the note. Bibi was here!

EXT. BIBI’S HOUSE. DAY

Kadi rushes to the front door. It’s unlocked. Bibi was here. She runs to the middle of the street. She runs to the end of the block. No Bibi in sight. Joseph walks over and pats Kadi on the butt. Kadi gives him a stern look.

(CONTINUED)
CONTINUED:

JOSEPH
What is this?

KADI
Keep going, Joseph.

JOSEPH
I just bought you mangos.

KADI
With what? My money?

JOSEPH
Kadi, why you talk that way to me?

KADI
Don’t ‘Kadi’ me. Did you see Bibi?

JOSEPH
I’m not looking for Bibi.

Kadi stares at him.

JOSEPH (CONT’D)
Bibi needs to understand who I am.

KADI
Why?

JOSEPH
My respect.

KADI
(close)
Bibi is more man than you’ll ever be.

Kadi walks off. Joseph stands there hold his mangos.

EXT. HARBOR. DAY

Bibi stands with RAMON MONNOH, a jumbo guy with a shirt too small and a stomach too big. He stands near the same harbor Bibi was on a day ago. Two small boats with motors sit docked behind him. Tmembo and Maxy stand behind Bibi.

RAMON MONNOH
You haggle with me, boy. You don’t haggle with me.

BIBI
What you want?

(CONTINUED)
RAMON MONNOH
I don’t want your local shit money. Ain’t worth nothing.

BIBI
You want America dollars? Forget it.

RAMON MONNOH
Then get the fuck outta here. The boats stay. I want six hundred dollars American. You ain’t fishin’. Why a boy want a boat? You runnin’ drugs? Diamonds?

BIBI
I’m going to England.

RAMON MONNOH
In that boat? (big laugh) Now I call you crazyboy. That’s my name for you. Crazyboy. It’s six hundred dollars American, crazyboy.

BIBI
You’ll take what I have?

RAMON MONNOH
(grabbing him tight)
Who you talking to?

BIBI
Let me go. I told ya my price. This boat new? No.
(showing money)
This is cash. How long you had these boats? Too long. You ain’t goin’ find no one buying boats from you because nobody have any money and anybody who has money ain’t going buy these shitty boats from you. I have the money. Give it to me for this money. And I want enough fuel to get there.

RAMON MONNOH
Get the fuck outta here.

Bibi puts the money away and walks off with Maxy and Tmembo. They keep walking until...

RAMON MONNOH (CONT’D)
What boat you want, boy?

Bibi smiles.
EXT. TOM’S BAR. NIGHT

The sandy beach in front of Tom’s Beach Bar. Bibi and Maxy have two small plastic bags with their belongings inside. The small boat is behind them in the water. They look at Tmembo.

TMEBO
The weather is good. Be careful.

Maxy hugs Tmebo. Bibi shakes Tmembo’s hand. Maxy and Bibi walk to the boat.

TMEBO (CONT’D)
HOLD ON.

Tmebo runs into Tom’s bar. Bibi and Maxy look confused.

INT. TOM’S BAR. NIGHT

Tmebo runs to the front door, runs to a paper map of Britain hanging on the wall, rips it down and runs off.

BARTENDER
(ready to jump over the bar)
HEY, YOU FUCKER!

Tmebo is long gone.

EXT. TOM’S BAR. NIGHT

Tmebo, out of breath, hands Bibi the now folded map of Britain.

TMEBO
CALL WHEN YOU GET TO LONDON.

Bibi looks at it, then at Maxy.

BIBI
Come with us.

TMEBO
GOODBYE.

Tmebo, with a forlorn look, walks away.

EXT. THE HARBOR, WATER. LATE NIGHT

Bibi and Maxy ride in the boat across the harbor. The loud engine drowns out everything. The lights of the city can be seen behind them. Bibi steers by the moonlights. He looks happy, free.

Bibi plants a kiss on Maxy’s cheek as they leave the harbor.
EXT. THE OPEN SEA. LATE NIGHT

Bibi looks up at the stars. He steers a bit to the right.

Suddenly, a loud gush of wind bares down. The boat tilts. A huge WAVE covers the boat with water. Bibi laughs with water all over him. Maxy wipes her face.

LATER

The boat is hitting waves HARD, cutting through the water. LOUD SLAMS OF WATER AGAINST THE BOAT. It’s getting rough.

ON MAXY’S FACE. Absolute terror. Finally, she shouts...

    MAXY
    I CAN’T BIBI. I CAN’T LEAVE MY MOTHER.
    I CAN’T BIBI. TURN BACK.

    BIBI
    WE’RE GOING. COME ON, MAXY.

    MAXY
    I CAN’T. TURN BACK, BIBI! BIBI, I CAN’T.

Bibi stares at Maxy a long beat. His face displays a heavy disappointment. He throttles the engine down and turns the boat around, back to the harbor.

EXT. HARBOR, SHORE. NIGHT

Maxy jumps out the boat as Bibi pushes the boat to the shore. She grabs her plastic bag of belongings and runs away. Bibi watches her run off.

INT. TOM’S BAR. NIGHT

Bibi stares up at the bar. The bartender looks down.

    BARTENDER
    What chu doin’ in my bar, boy. Get outta here.

    BIBI
    I want a beer.

People sitting at the bar laugh. Bibi tosses a ten dollar bill on the bar. Money talks. The bartender puts a beer on the bar.

    BARTENDER
    Take it outside.
EXT. TOM’S BAR. NIGHT

Bibi sits outside drinking his beer on the sand. Finishing up, he CRASHES the bottle in the street.

INT. TONY’S HILLSIDE HOME. NIGHT

Bibi, a little tipsy, walks down the steps to Tony’s basement. He SEES...

...Musa in the corner, nearly passed out. Bibi holds his nose. He gets closer. Musa has shit in his pants and there’s piss on the floor. Musa, dehydrated and weak, looks terrible.

MUSA
(barely audible)
Water. Please.

Bibi slowly walks to the bathroom.

BATHROOM

Bibi fills up a bucket of water. We follow him as he walks back. He splashes the water all over Musa, drenching him wet. He puts the bucket to Musa’s mouth as he drinks.

MUSA (CONT’D)
Thank you, Bibi.

Bibi says nothing.

MUSA (CONT’D)
I don’t want to be tortured.

BIBI
Shut up.

MUSA
Do me this favor, Bibi. Shoot me with your gun.

BIBI
You need to stop talking to me.

MUSA
I WANT YOU TO KILL ME. KILL ME!

BIBI
I watch you. Tony will be back.

MUSA
Listen to me. When Tony returns he will torture me. Don’t you get it.

(MORE)
I’m his rival. He’ll enjoy hurting me. I want you to kill me right now.

Bibi pulls away from Musa.

MUSA (CONT’D)
It’s still in you, isn’t it boy? The war still in you.

Bibi walks away, into the other room.

MUSA (CONT’D)
You don’t like my words? Should I talk about things you care about? Tell me about your mother.

Bibi storms over to Musa

BIBI
Shut up about my mother.

MUSA
Your mother is a wonderful lady. She’s not a market lady. She works hard, yes?

BIBI
You don’t know her.

MUSA
Poor lady. Wants more. For you, for herself.

BIBI
I said you don’t know her.

MUSA
She misses you. Just like she did during the war.

BIBI
I was in the war.

MUSA
I’m aware. You fought proudly. You think about your sister, yes? Losing her.

Bibi knocks Musa back with his fist. Bibi puts the gun right to his forehead.

BIBI
You don’t know my family?

(CONTINUED)
CONTINUED: (2)

MUSA
I know everything about you. We’re from the same place, boy. Port Elizabeth Court Road, yes?

Bibi stares at Musa.

MUSA (CONT'D)
You were RF. You have a brand on your arm. Show me your brand.

BIBI
What, you military?

MUSA
I worked both sides, military and RF.

BIBI
Like spy.

MUSA
I sold news to whoever paid me. BBC, UN radio, free-lancers. Then I started selling everything.

Bibi stares at Musa. He pulls the gun back and stands up.

BIBI
What do you want?

MUSA
Not to be tortured.

EXT. TONY’S HILLSIDE HOME. MORNING

Musa eats, stuffing his face like it’s his last meal. They’re under the gazebo in Tony’s backyard. Bibi eats but the gun is next to him on the seat.

BIBI
You know so much about me? What school am I in?

MUSA
That’s simple. You’re a smart boy. British Council school.

Musa eats mango, bread and casaba rice fast.

BIBI
Slow down, the food is not leaving.
MUSA
(laughing)
It’s my last meal. Because you are going
to do me the favor.

Musa makes his hand like a gun.

MUSA (CONT’D)
Pow. All over. Tony’s enemy. So...what
about you? Who is Bibi?

Bibi not sure he wants to talk about himself.

BIBI
It’s me and my mother.

MUSA
Kadi...

BIBI
Yes. My sister died in the war.

MUSA
Your father?

BIBI
He fled. He’s a real spy.

MUSA
Tell me more.

BIBI
I bought a boat to see him. I will see my
father in England and we’ll make a life
together.

Musa stops eating and pushes the food forward.

MUSA
Someone told you he was there?

BIBI
Everyone knows he’s there.

MUSA
Who?

BIBI
Shut up.

MUSA
Who? Tell me who knows he’s there?

(CONTINUED)
BIBI
(picks up gun)
Shut up.

MUSA
How tall are you?

Bibi stares at him. Musa looks Bibi in the eye.

MUSA (CONT'D)
Rebels came in from the North, right?
You, sister and Kadi were not in the village.

BIBI
You don’t know this...

MUSA
They took you, took your sister.

Bibi holds the gun directly at Musa’s face. Very close.

MUSA (CONT’D)
Do you remember this? Do you remember, Bibi?

BIBI
You don’t know. SHUT UP.

MUSA
I KNOW.

The stare continues...

MUSA (CONT’D)
Is that your name? Bibi?

Bibi pushes the gun closer to Musa’s face. Musa is relaxed, still eating. He pushes his plate away, finished.

MUSA (CONT’D)
I need to say this to you, Bibi and I need you to really listen to me. There is a possibility, a chance, maybe fifty percent...that I’m your father.

Bibi shakes his head while laughing. He keeps laughing.

BIBI
You’re nothing. My father is in England with the BBC. He’s a brave man.

MUSA
I knew your mother. We were...

(CONTINUED)
Bibi stares at Musa a long beat. In one quick move, Bibi gets up, drags Musa by the twisted arm behind his back, out the chair, through the yard and back into the house.

INT. TONY’S HILLSIDE HOME. MORNING

Bibi slams Musa to the floor. He kneels with his head jammed against the wall. Bibi has the gun to his head.

BIBI
You will not be tortured. I promise.

He’s ready to pull the trigger...

MUSA
But do you know for sure, Bibi? If you kill me you won’t know the truth, will you? I know your mother. Kadi’s face is like a pretty flower in bloom. She walks fast in the streets and she loves you as she loved your sister, Mardi. Bibi, I’m your father.

Bibi pushes the gun closer to his head.

MUSA (CONT’D)
You heard stories about me. Informant, reporter, government man. You want to know what is true? Bibi, when you were born, I played a song for you. She knows this song, Bibi. She knows it.

Musa, still staring at the wall, begins to hum the same song we heard Kadi hum earlier in the film. Bibi puts the gun closer. Closer. Then, Bibi recognizes the song. His shoulders slump.

EXT. TONY’S HILLSIDE HOME. NIGHT

Musa stands in the middle of the yard as the breeze blows strongly. The night has fallen and Bibi sits across the yard with his gun on his lap. Musa’s hands are free, untied. Musa looks down at the lights of the city in the distance.

MUSA
Richard Franklin wasn’t my friend. We only did business.

Bibi is quiet.

MUSA (CONT’D)
You can’t stay in the city, Bibi.

(CONTINUED)
BIBI
What do you care?

MUSA
Believe me or not, Tony will use you until he can’t. Then he’ll turn you in to the security forces.

BIBI
He does not use me.

Musa looks over to Bibi.

MUSA
Let’s leave. Like father and son.

BIBI
Don’t call me that.

MUSA
I’m telling you...

BIBI
Don’t call me that.

MUSA
Bibi, there’s a chance...

BIBI
Shut up.

Musa is quiet.

MUSA
Listen, I have a friend up country. A good man. Trades minerals, timber and no diamonds. He’s successful. He’ll back me for a small business as soon as we get there. Real money.

BIBI
(shows his cash)
I have money.

MUSA
That’s a paycheck. We can make real money together.

BIBI
I’m leaving the country.

MUSA
Until you do, you have to be safe, Bibi.

(CONTINUED)
Bibi thinks. Is this something he should consider...

**BIBI**
I want enough for my mother.

**MUSA**
We’ll get even more.

**BIBI**
So it’s a job?

**MUSA**
That’s right but we’re working for ourselves.

Musa walks over to Bibi, standing over Bibi.

**MUSA (CONT'D)**
Like a team.

**BIBI**
Why should I trust you?

**MUSA**
Can I use your phone?

**BIBI**
What?

**MUSA**
Your mobile?

Bibi looks at him. He hands Musa the phone. Musa dials.

**MUSA (CONT’D)**
Hello...Sadr Wilson...how are you man...I’m coming to see you...can we do the business? Good, man. I want you to talk to someone. This is my son, Bibi.

Musa hands the phone to Bibi. Bibi looks at him and shakes his head.

**MUSA (CONT’D)**
Talk to him. He will be paying us big time. Talk to him.

**BIBI**
(taking phone)
Yes...

We don’t hear the other side of the conversation but we see Bibi’s face. He’s expression remains blank.

(CONTINUED)
BIBI (CONT’D)
I want to take care of my mother...
yes...alright.

Bibi hands the phone back to Musa.

MUSA
See you soon.

Musa hangs up.

MUSA (CONT’D)
You should trust no one. But you should believe me. We’ll go north and make money.

Musa’s hand is out to shake. Bibi hesitates. Finally he shakes it.

MUSA (CONT’D)
So, what are we waiting on?

Bibi doesn’t get it.

MUSA (CONT’D)
Didn’t we forget something?

INT. TONY’S HILLSIDE HOME. NIGHT

Bibi and Musa TRASH Tony’s house, pushing books off shelves, breaking dishes, ripping furniture and breaking windows. Musa pulls something hidden from behind the couch. It’s a small wad of cash.

MUSA
Look what I found.

Bibi’s eyes grow wide.

MUSA (CONT’D)
Let’s go.

EXT. TONY’S CAR. DAY

Bibi and Musa run to Tony’s 4 x 4 jeep parked in the driveway and jump in.

Musa gets under the dashboard pulling out a wire, then two. Bibi sits on the passenger side. Musa sparks the engine. It starts. Musa closes the door. They drive off.
EXT. TONY’S CAR. DAY

Musa drives. Bibi sits shotgun. They’re singing an army march song. Musa tosses over the wad of local cash.

MUSA
Count it.

BIBI
We’re rich.

MUSA
(looking over)
Small bills. Remember, we’re after big money.

The jeep races through the streets.

EXT. STREET IN CITY. DAY

The 4 x 4 passes posters on walls all over town—BARBARA ANDERSON IN TOWN!

Large caravans full of soldiers drive past in trucks with police following close by. A SERGEANT in the front seat of the truck exchanges glances with...

BIBI AND MUSA driving by. Musa turns quickly...into

EXT. AMPUTEE CAMP. DAY

A dusty group of shacks. Bibi and Musa drive into the amputee camp. It’s outside of the city full of people who lost limbs during the civil war. They live amongst each other on the outskirts of the city. The jeep stops.

BIBI
Why are we here?

Amputees, missing legs and arms, walk up to the 4 x 4, peering inside. Musa hands money to people as Bibi watches. More amputees gather around. Soon a mob surrounds the jeep.

BIBI (CONT’D)
(shouting over noise)
Why are you doing this?

MUSA
(handing out money)
It’s Tony’s money. We’ll make more.

BIBI
They have no life, why are we giving them our money?

(CONTINUED)
Look at their faces, Bibi. The war you fought made them that way. Hand them money. Go on, do it.

Bibi hesitates then hands out money into the eager arms and mouths of the people. As they run out of money, Musa gets out the jeep and stands with them, emptying his pockets. The amputees crowd all around him.

Bibi stays in the jeep, watching Musa amongst the people.

I am Musa, this is Bibi. We are all equal in this country but we are not treated like equals are we? When I have more, I will return. Because this country should never treat its people the way they’ve treated you.

Musa motions for Bibi to get out the jeep and join him. They bring food to Musa and Bibi, cheering them. Musa lifts a cup up to the sky.

Country forever!

The crowd cheers. Musa waves at the crowd and jumps back into the jeep. The crowd follows him like a conquering hero and cheer him. The jeep pulls off. Bibi, follows him. He’s amazed by this and doesn’t take his eyes off of Musa.

Musa drives. Bibi looks out the window.

Rebel or military?

Bibi says nothing for a long beat.

It doesn’t matter. We’re all one now, yes?

Rebels took me. The military saved me.

War happens and you forget what the fightin’ for, you know.

Musa hits Bibi in the arm...
CONTINUED:

MUSA (CONT’D)
Never again.

BIBI
Never again.

Musa keeps driving. Bibi stares out at the road.

INT. TOM’S BAR. NIGHT

Musa slams money onto the bar. Bibi stands behind him. Everyone in the bar has a beer bottle in hand.

MUSA
Everyone’s drinks on me.

The crowd at the bar cheer. Musa hands Bibi a bottle. They toast. Musa puts his arms around Bibi.

MUSA (CONT’D)
Everyone, this is my son. Drink up.

Bibi looks at Musa. Bibi tosses back his beer. Musa sees two women across the bar, talking. White, ex-pats, pretty, Musa smiles at them, then at Bibi.

MUSA (CONT’D)
Watch what will happen, Bibi.

BIBI
What?

MUSA
Those beauties. They want me.

BIBI
(a bit embarrassed)
Are you sure?

MUSA
Watch.

As predicted, a WOMAN walks over.

WOMAN
Hi. I was wondering if we’ve met.

MUSA
( charming)
Possibly.
WOMAN
(stroking his shoulder)
Yes, it would be nice to get together again.

MUSA
(grabbing her strong)
I’d like that. Tell you what, this is my son. You, me, your girlfriend over there and Bibi here. How about that? Fun time, right?

WOMAN
Your son? Well...

MUSA
Come now... this will be a wonderful experience. Bibi?

BIBI
I don’t ...

MUSA
(whispers to woman)
You can have me but you must have my son as well. How about it?

The woman gives Musa a slight smile and walks off.

MUSA (CONT’D)
(laughing)
Ahh, come on! Bibi, you’ll learn a lot about women around me. But not tonight.

Bibi looks embarrassed. Musa grabs a bottle of beer taking a long swig.

MUSA (CONT’D)
I admit it. I’m not very responsible, bringing you to a bar, but we have to celebrate, you and I. We must celebrate that we have found each other. Bartender, two shots of your best whiskey.

The bartender brings two shots of Jack over.

MUSA (CONT’D)
First lesson from Musa. How to drink like a man.

Musa holds the shot glass to his lips and tosses it back.

(CONTINUED)
MUSA (CONT’D)
It’s hot at the back of your mouth but
warms your chest. One motion. Go ‘head.

Bibi does it. One motion. Bibi starts coughing. The gun falls
to the floor. CRASH. People look over. Bibi picks it up and
hides it.

BIBI
(can’t believe how the Jack
feels)
All praise to Allah!

MUSA
Yes!

Beat. Bibi looks at Musa.

BIBI
Why are you this way?

MUSA
Which way?

BIBI
Why are you so...

MUSA
Happy? I am happy because I am a man who
knows so much. I know everything, can do
anything, right? I can tell you how to
fix a car, how to win at cricket, how
fast I drove a Formula One car in Dakar,
how to make money! I can tell you
everything but I never knew when or how I
would find my son. That makes me very
happy.

There are tears in Musa’s eyes. Bibi look at him. He pushes
out a smile.

MUSA (CONT’D)
A smile. This is the first time. A toast.
EVERYONE, HE SMILES. LOOK!!!

People at the bar, not knowing why they’re cheering, let out
a soccer crowd cheer.

MUSA (CONT’D)
Before, I was fifty percent sure you are
my son. Now, I’m pretty close to eighty
percent.

(CONTINUED)
Eighty percent?

Yes, you drink like my son would drink.

Eighty percent.

I want to be sure.

Eighty percent!!

I want us to see my mother.

We can’t now! Tony is looking for me. We hide, plan the job and get the money.

Then...

Yes.

We see Kadi. Alright, Bibi. You and I. We will go home.

They toast again. Bibi turns and sees the same old MAN who ID Bibi as Richard Franklin’s shooter in the street. The old man looks at Bibi.

Let’s go.

Bibi walks out. Musa follows. The man points at Bibi. Others turn.

EXT. STREET IN CITY. NIGHT

The Jeep pulls up to a boarded-up building in the middle of the city. Musa gets out, Bibi follows. Musa walks up to side door, pulls the boards off and waves Bibi inside.

EXT. OLD BROKEN DOWN BUILDING. NIGHT

Bibi and Musa walk into the half built building. It’s clear this place was firebombed during the way. They have plastic bags full of store-bought food in hand. Musa clicks on a new flashlight.

We’ll stay tonight, leave in the morning.
INT. OLD BROKEN DOWN BUILDING. NIGHT

They sit on the floor eating. The room is lit by candlelight. Musa pulls out a newspaper with the American actress BARBARA ANDERSON’S PICTURE on the front. They are quiet, trying not to stare at each other.

INT. OLD BROKEN DOWN BUILDING. NIGHT

Later in the night. Bibi and Musa lay on the floor near the open window, relaxing. Their faces are illuminated by the moonlight.

BIBI
My teacher says life will get better here.

MUSA
And you believe her?

BIBI
No.

MUSA
But without hope there is nothing, yes.

Quiet.

MUSA (CONT’D)
I don’t believe her either.

They both laugh.

MUSA (CONT’D)
Believe this. Our plan is good.

Quiet.

MUSA (CONT’D)
I loved Kadi.

BIBI
But you left us.

MUSA
I didn’t feel like a man.

BIBI
What does a man feel like?

MUSA
Hard to say.

(CONTINUED)
Musa leans back. His eyes are heavy. He’s tired, sleepy.

BIBI

So you don’t know?

BIBI (CONT’D)

A man holds his Ak-47 up to his chest and fires straight, no cry, no pain. A man gets love from his women. A man makes money. This is a man.

MUSA

Then you know what a man is.

BIBI

I WANT TO KNOW FROM YOU.

Musa is taken aback. His face stern.

MUSA

I dreamed of returning everyday, but not a loser. We will make money, Bibi. This will make us a family again.

Musa turns over and goes to sleep. Bibi stares at the sky. He’s restless as he lays on the floor next to Musa. Finally, his eyes become heavy. Bibi drifts off to sleep.

FLASHBACK

EXT. RICE FIELD. DAY

CLOSE ON BIBI firing a AK-47. He’s a soldier at a firing range alongside other boys his age.

We pull back to REVEAL OFFICIAL Military soldiers instructing them.

_Bibi was NOT a rebel anymore but recruited to fight in the country’s army against the rebels._

ANOTHER DAY

BIBI walks through the bush as an older SERGEANT yells into his ear. Bibi’s eyes are straight ahead.

BIBI, now in uniform, sets up a position with two other soldiers. He is their leader. They are outside a...

BURNING VILLAGE. Rebels shoot and burn the tops of huts from their jeeps.
HIDING, BIBI motions to the other boy soldiers to follow him. We follow them as they run low to the ground. They get closer to the village when...

BIBI
FIRE. FIRE. FIRE.

Bibi and his two soldiers fire at the rebels. It’s a surprise attack. The rebels turn around but it’s too late.

Bibi is relentless, not missing anyone. Rebels fall off trucks, running out huts. Bibi’s fellow soldiers fall back, having to reload but Bibi keeps firing, not missing one rebel.

BIBI (CONT’D)  COME ON! KILL THEM!

A KID, exactly Bibi’s age, suddenly runs toward him, RPG launcher over his shoulder. Bibi hesitates. The kid fires. Bibi hits the ground.

The RPG flies DIRECTLY over Bibi’s head, slamming into Bibi’s fellow soldiers. They both are hit. Killed.

Bibi looks at his fellow soldiers die. He’s beyond angry. As he watches the kid run off, Bibi aims. Aims...

But he allows the kid to escape...

...we hear a man’s voice. Tony’s voice...

TONY
Get the fuck up!

FLASHBACK OVER

INT. OLD BROKEN DOWN BUILDING—PRESENT DAY. MORNING

FADE UP TO...

A startled Musa and Bibi staring up from the floor. Tony towers over them, his two henchman at his side.

TONY
(to one of his henchmen)  Prodo, put bullets in my gun. I have to kill two people today.

PRODO, one of his henchman, chuckles. Tony is not smiling. Prodo stops smiling. Musa and Bibi, in shock, back up on the floor.

(CONTINUED)
MUSA
How’d you get here?

TONY
You should’ve dumped my jeep. Where’s my money?

Tony kicks Musa repeatedly, then Bibi.

TONY (CONT’D)
WHERE’S MY FUCKIN’ MONEY?

BIBI
I have it, Tony.

Bibi tosses out the money Tony paid him. Tony picks it up.

TONY
Where’s the rest?

No response.

TONY (CONT’D)
(pissed)
My house looks like...(cocks gun) I’m done with both of you.

Tony takes the gun and aims it at Bibi. He gets closer to Bibi.

MUSA
(scrambling, fast talking)
It was me, not the boy. Tony, don’t do it. Don’t. Tony, listen to me. You need to really listen to me. I have a sure thing, Tony. Big money. A real sure thing.

TONY
Richard Franklin had a sure thing. He cheated me twice. Now he’s gone.

MUSA
(grabbing the newspaper)
Listen to me. I worked out this plan.

Musa holds the newspaper next to him – READS: BARBARA ANDERSON COMES TO TOWN TO ADOPT CHILD.

MUSA (CONT’D)
(points at newspaper)
Look. This is it!

(CONTINUED)
TONY
What the fuck are you talking about?

MUSA
(talking fast)
We grab the American actress and her baby. We asks for a large amount of money and they’ll pay. THEY WILL PAY because they don’t want to be embarrassed. We can do it. Us.

TONY
Stop talking, Musa. (to henchmen) Take them to the hills. We’ll do it there.

The henchmen move in to grab Bibi and Musa.

MUSA
TONY WOULD YOU FUCKING LISTEN TO ME! THIS CAN WORK!

Tony aims his gun at Musa and SNAP AIMS it at the wall. HE FIRES.

Bibi and Musa jump back.

TONY
Grab them, take them out.

Musa rips out an ad for THE SOLAR HOTEL from the paper. He places it the floor and quickly draws a diagram on the cement floor with sand and small rocks. He’s drawing fast...

MUSA
This is the Solar hotel, right? This is where Anderson will be staying. We enter here and here. It’s unprotected. We move (pointing) up here...

BIBI
(now getting Musa’s scheme)
The Solar, my friend lives there.

MUSA
(pointing)
He has a friend there. It’s lax security. She’s arriving later today.

BIBI
 Barely anyone.

MUSA
Two SUV’S. Three guards in front, two on her floor and a driver.

(CONTINUED)
Minimal military escort through the streets. Very lax. They don’t want to scare anyone or draw attention.

TONY
How do you know this?

MUSA
The white man doesn’t know everything about this city, ok. I know this.

Musa makes circles on the diagram. Tony, intrigued, lowers his gun. He waves the men not to move, letting Musa speak.

MUSA (CONT’D)
We come from the basement and up the side here. I’ll give a signal.

TONY
Who reconed this?

MUSA
Bibi’s going in to scout.

BIBI
It will be a military operation. I’ve done this. I will go in.

MUSA
We’ll wait, get secure inside and take her and the baby. We’ll hold for clearance, climb down the back. We’ll have the jeep waiting, make a call and ask for the money. One, two, three.

Tony looks at his henchmen. Tony cracks a smirk.

TONY
How much?

MUSA
First there will be maximum embarrassment on the part of this government. We can ask for millions. We won’t be greedy. We’ll be reasonable. The government will never say a word because no one will ever come to this country again to adopt. THIS WILL WORK, TONY.

TONY
Will this work?
MUSA
Yes it will work. We will make it work. Quickly. No problems. In and out.

TONY
Three million Euros. Sounds professional.

MUSA
Or it could be more. We’re not a bunch of amateurs. They’ll never know what hit them.

Tony walks around the room, staring at the plan on the floor. He looks at Musa and Bibi. Thinking, thinking...

TONY
None of my men go in.

MUSA
It’s me and Bibi. Our plan, our operation.

TONY
Bring her where?

MUSA
The hills. I know a place. An old rebel hideaway. Major Kabbah is in charge of the security.

TONY
I know Kabbah.

MUSA
I will call him...

TONY
I’ll call him. He needs to hear from a white man.

Musa and Bibi looks at each other.

TONY (CONT’D)
I want half and I want it first. Getting the hell out of this fucking country.

Bibi and Musa nod in agreement.

TONY (CONT’D)
(to Bibi)
You caught, we drive away. Never heard of you. If my name is uttered, I’ll kill Kadi, Tumbo and anyone else I’ve ever seen you with. Understood?

(CONTINUED)
CONTINUED: (5)

Bibi stares at Tony.

MUSA
Understood.

TONY
And then I’ll kill you.

Musa stares at Tony.

TONY (CONT’D)
50/50 is the split.

MUSA
That’s reasonable.

TONY
But you ruined my home. 60/40. And you took money from my home along with the Richard Franklin’s situation. I’m going to say 70/30.

MUSA
Tony, we’re taking all the fucking risk!

TONY
Richard was ripping me off.

MUSA
I was barely in business with him.

TONY
He was your partner.

MUSA
That was white man’s business. I warned you about him.

TONY
Someone has to pay. 80/20. That’s it, final deal.

MUSA
This is unfair.

Long pause. Tony looks at his men and turns to Musa.

TONY
Ok, 70/30 only because I like you. Hey, you’re still alive.

Tony laughs. His henchmen laugh too. Musa and Bibi look at each other. They live another day.

(Continued)
CONTINUED: (6)

BIBI
Hold it. What about my money for watching Musa?! You owe me for that.

Tension in the room. Tony bust out a laugh even louder. Musa chuckles too. They realize all of this is becoming absurd. Bibi is dead serious.

TONY
Scout it now.

MUSA
Then we take her tonight.

EXT. 4 X 4 JEEP. DAY

Musa drives. Bibi shotgun.

BIBI
70/30. We’re taking all the risk.

MUSA
That’s how the white man works.

BIBI
I don’t like it.

MUSA
He’ll kill me and turn you in. We have no choice.

BIBI
I don’t want to hurt this lady.

MUSA
No way. In and out. We make money.

Bibi sighs. He turns around to SEE...

TONY’S SUV behind them. Tony riding in back, Prodo drives.

BIBI
Your plan is good.

Musa looks over at Bibi and nods.

EXT. SOLAR HOTEL. DAY

Musa and Bibi sit outside in the 4 x 4. Guards, military and police surround the hotel. It’s like a fortress. Bibi gets out the jeep. Tony jumps in the back with Cliff.

TONY
What are we waiting on?

(CONTINUED)
CONTINUED:

BIBI
I’ll be back.

Bibi walks up to the guard station. The same guard who didn’t let him in last time, gives Bibi a look.

GUARD
You can’t go. Stop.

BIBI
I’m here to see Harry Evans. I left my books.

GUARD
No school today.

BIBI
I have to do homework. Please.

The guard looks at Bibi suspiciously. A couple of soldiers come over and pat Bibi down. They wave him inside. Bibi turns around, giving Musa a glance.

Musa slowly backs the jeep up, parking far back on the street.

EXT. SOLAR HOTEL. DAY

Bibi walks across the pool to young Harry Evans’ sliding door. Inside, a family watches television, others eat. Bibi stares from the outside. No Harry Evans. He goes to the next sliding door and sees young Harry at his computer. Bibi knocks on the window. Harry comes out.

HARRY EVANS
Bibi, what are you doing here?

BIBI
I wonder if you could help me with something?

HARRY EVANS
Why should I?

BIBI
You don’t know how to write your English literature paper. And I do.

HARRY EVANS
Would you?!

BIBI
Depends.
INT. SOLAR HOTEL. DAY

Harry and Bibi walk down a long hallway inside the hotel. They get to a room. Harry puts a key in a door, looks around and goes in to Room 212. Bibi follows.

INT. SOLAR HOTEL. DAY

They stand in the well-appointed room.

    HARRY EVANS
    Maxy will love it.

    BIBI
    I want it to be special.

    HARRY EVANS
    Understood. So, you’ll do my paper?

    BIBI
    Of course.

    HARRY EVANS
    You’re a friend, Bibi.

They shake hands. Harry hands Bibi the key to the room.

    HARRY EVANS (CONT’D)
    Remember, that key gets you all access in the hotel. Show it, you’re in. Don’t lose it.

Harry goes to the door.

    HARRY EVANS (CONT’D)
    Just think, you’ll be here when that American actress arrives. She’s quite stunning.

    BIBI
    She’ll have a nice room.

    HARRY EVANS
    The best one in the Solar 212. My father says only diamond men stay there.

Bibi nods. Harry smiles and walks out. Bibi goes to the window and looks out.

POV MUSA sitting in the jeep, parked in the street. Bibi looks around. What an amazing hotel room. He turns the water on and off in the bathroom, jumps on the bed, turns on the TV. Finally, he’s had enough and walks out.
INT. 4 X 4 JEEP. SAME TIME

Musa in the driver’s seat. Tony and Cliff in the backseat.

TONY
This boy’s smart. I knew the minute I saw him.

Musa says nothing.

TONY (CONT’D)
I once had a son like Bibi. Strong boy.
No fear. That was a long time ago.

Tony has lost a son. Musa looks out the window, quiet.

TONY (CONT’D)
And know, Bibi joined forces with you to get me?!

Tony laughs.

TONY (CONT’D)
We gave you your country back, what more do you people want?

MUSA
It was never yours to give back.

TONY
If I start a geopolitical debate with you it will not end well and we will be in bad place, don’t you think?

MUSA
I’ve done all my thinking for today.

Tony smirks. Musa looks at Cliff from his rear view mirror. Cliff raises an eyebrow. They wait. At that moment...

DOWN THE STREET Kadi leads a group of WOMEN marching in a small parade. These are the only women eligible to run in the upcoming election. A small crowd cheer them as they pass. All the men in the street fold their arms in disapproval as the women walk by.

ON MUSA looking straight ahead. Tony quickly recognizes Kadi and turns his head to hide.

Kadi stops next to Musa face at his car window. Inches away from each other. Then...

(CONTINUED)
Kadi turns. Musa turns. They stare at each other a long moment. Musa gives her a flirtatious look. Kadi dismisses it and keeps marching. They do not know each other!

Musa doesn’t give it another thought.

INT. SOLAR HOTEL. DAY

Bibi walks down the hallway. Before he gets to the elevator, he HEARS a voice calling out...

    WOMAN
    Excuse me!

Bibi stands in front of an open hotel room door. Inside a white WOMAN (30’s attractive, blond) holding a baby in her arms. We don’t see the face of the baby.

    WOMAN (CONT’D)
    I need some ice for this room. And I ordered room service. Can you check on it please?

The lady thinks Bibi works here. Before he can clear it up, Bibi nods to the lady.

    BIBI
    Yes, ma’am.

Bibi goes into the room, finds the ice bucket and walks out. He SEES a pile of American cash on the table. Bibi ignores it and keeps going.

INT. SOLAR HOTEL. DAY

The refrigerator ice maker at the end of the hall. Bibi fills the bucket with ice. He sees a closet open. Looks inside. A white jacket and black pants. Bibi takes them and stuffs them in a plastic bag.

EXT. 4 X 4 JEEP. SAME TIME

They wait.

    TONY
    He’s taking too long.

    MUSA
    Hold on.

INT. SOLAR HOTEL. DAY

We follow Bibi as he walks back with a bucket of ice into the room. He puts the ice bucket on the desk.

(CONTINUED)
WOMAN
Thank you.

BIBI
Anything else, ma’am?

WOMAN
My food I order from room service.

BIBI
Yes ma’am.

WOMAN
And please tell them I may want to change rooms, will you? Thank you.

BIBI
Yes, ma’am.

She hands him a few dollars. Bibi walks out and closes the door.

EXT. SOLAR HOTEL. DAY

Bibi exits the hotel out the front lobby but he’s wearing the white jacket and black pants.

INT. 4 X 4 JEEP. SAME TIME

Tony and Musa see Bibi exiting the hotel from down the street. Tony and Cliff jump out and walk casually to the 4x4 behind them. They drive away.

EXT. SOLAR HOTEL. DAY

Bibi walks past the security. We follow him as he walks...

Past the guard post.

Down the street...reaching Musa sitting in the jeep.

MUSA
What the hell happened in there?

BIBI
(holding key up)
I have a master key.

MUSA
You’re a genius.

BIBI
I know.

(CONTINUED)
CONTINUED:

Musa starts the jeep and drives off.

INT. OLD BROKEN DOWN BUILDING. NIGHT

Musa is drinking a beer. Bibi looks out the window. Cliff is watching them. Musa is going over the plan.

   MUSA
     Bibi, look at this again. We’ll go over it again.

   BIBI
     Why. I know what to do.

The cell phone RINGS. Cliff picks it up.

   CLIFF
     Yeah.

EXT. TONY’S CAR. NIGHT

Tony sits in the car with Prodo at the wheel. He’s on the phone. In the background...two ARMY VEHICLES PASS. Then TWO BLACK SUV’s pass.

   TONY
     At the hotel in two minutes.

   CLIFF
     Got it.

Cliff hangs up.

   CLIFF (CONT’D)
     Let’s go.

EXT. SOLAR HOTEL. NIGHT

Bibi walks to the front gate. He shows the all access key hanging around his neck. He’s waved into the compound.

INT. SOLAR HOTEL. NIGHT

Bibi walks the hallway. Guards are in the lobby, one is in the hallway. He keeps walking.

INT. SOLAR HOTEL. NIGHT

Second floor. Three large guards guard a room on the open air hallway. Bibi grabs a cart and rolls it past the guards.

He pulls a plastic bag from under the cart, ducks into a stairway and runs down the stairs.
EXT. SOLAR HOTEL, ALLEY. NIGHT

Bibi opens the basement door and puts the plastic bag as a doorstop. He waits. A few seconds go by...Musa runs up. Bibi lets him in.

INT. SOLAR HOTEL. NIGHT

Bibi and Musa, now both dressed in white houseboy jackets and black pants push carts down the hallway. They get to a room, Bibi opens the door and they race inside.

INT. SOLAR HOTEL. NIGHT

Bibi and Musa look out the sliding doors in the room to the balcony. Musa opens them quietly.

MUSA
She will be on this floor?

BIBI
Two twelve.

Musa jumps out into the balcony and begins to climb across. One room at a time across. Bibi follows him.

EXT. SOLAR HOTEL. NIGHT

WIDE SHOT OF HOTEL as Musa and Bibi climb across the balconies on the second floor, jumping from one to the next.

Musa arrives at the actress’ balcony. He slide opens the door and goes inside. Bibi follows. They close the door quietly.

INT. SOLAR HOTEL, ACTRESS HOTEL ROOM. NIGHT

Bibi and Musa run quickly to hide in two separate closets in the room. They wait.

EXT. SOLAR HOTEL. NIGHT

A press conference near the front of the hotel. We don’t see anyone but a podium and a sea of photographers flashing pictures.

INT. SOLAR HOTEL, ACTRESS HOTEL ROOM. NIGHT

On Bibi and Musa in the closets. They wait. And wait... and wait.

Until...
Finally, the hotel is abuzz with paparazzi, news media and local media looking on as someone gets out a large black SUV. Flashbulbs flash as she clutches her small black African baby in her arms. We don’t see the woman’s face as she walks quickly into the hotel and away from the gathering hoard.

INT. SOLAR HOTEL, ACTRESS HOTEL ROOM. NIGHT

Bibi and Musa, still in the closets, are sweating and tired.

MUSA
It’s been hours.

BIBI
We have to wait.

MUSA
This is the wrong room.

Suddenly, the door opens. A light is switched on. The door closes.

FROM BIBI AND MUSA’S POV they cannot see the face. They don’t wait. Bibi and Musa jump out the closet. We hear a yell and a commotion.

INT. SOLAR HOTEL. NIGHT

The stairway. Bibi and Musa push a woman with a pillowcase over her face, nearly picking her up off her feet. The woman is holding a small black baby in her arms. They take her purse and her cellphone. The woman is not struggling at all, walking down the steps as fast as she can.

EXT. SOLAR HOTEL. NIGHT

Musa kicks the back alley door open as Bibi leads the woman and her baby to the waiting 4 x 4. They take the baby out of her arms, toss the woman in the backseat floor and close the doors, her head still covered.

DOWN ALLEY A military jeep turns the corner, driving directly toward them. At that moment...

Tony drives up and stops the military jeep. Tony gets out to ask the driver a question, acting lost. The soldier points, giving Tony directions. Just long enough...
EXT. SOLAR HOTEL. NIGHT

Which gives Musa and Bibi enough time to drive away, baby in hand. Bibi pulls the covers off the baby. He holds the baby up to Musa.

   BIBI
   We have her!

Musa nods. They race away quickly.

INT. STREET IN CITY. NIGHT

Musa drives fast around the curved, dangerous roads. Musa and Bibi are giddy and scared.

   BIBI
   We did it.

   MUSA
   I can’t believe it. Now we call and get money.

Tony’s Jeep Cherokee pulls along side. They stop.

   TONY
   Give me her cellphone.

Musa tosses her purse over.

   TONY (CONT’D)
   Go. I’ll be right behind you. Keep her safe. She’s worth millions.

Musa and Bibi pull away quickly. Tony, Cliff and Prodo drive down another road.

INT. 4 X 4 JEEP. LATER

Musa drives. Bibi is trying to stop the baby from crying. Bibi doesn’t know what to do. The woman, with the hood still on her head, sits up from the floor.

   WOMAN
   Can I feed my baby please?

Bibi and Musa look at each other. Musa nods. Bibi hands the baby back to the woman.

   WOMAN (CONT’D)
   Can you take this hood off of me?

Bibi and Musa ignore her.
INT. TONY’S CAR. NIGHT

Prodo is on the phone. Tony drives.

INTERCUT PHONE CALL

PRODO
    Major Kabbah, are you in charge of the American actress’ security?

MAJOR KABBHAH, (40’s, military, bad attitude) sits in the front seat of a black SUV.

    MAJOR KABBHAH
    (on phone)
    Who is this?

PRODO
    That’s not important. We have the actress.

MAJOR KABBHAH
    Who is this?

PRODO
    Major Kabbah, if you want her back it’s going to cost real money. Big money.

MAJOR KABBHAH
    I don’t know who this is and I don’t know what you want but you better hang up or this will be serious business real soon.

EXT. STREET IN CITY. DAY

The 4 x 4 peels off the busy road and drives up a dirt road to the mountain side.

We follow the Jeep deep into the bush. They arrive at a clearing and a small opening in the side of the mountain. Deep into the mountain is a small house literally embedded in the mountainside.

Musa, Bibi and the woman get out. She carries her baby carefully. Bibi, gun on her, walks her into the small house. Musa looks around, running up to the top of hill to look down on the city.

INT. TONY’S CAR. NIGHT

Prodo is still on the phone. He’s getting irritated. Tony takes the phone.

(CONTINUED)
TONY
LISTEN TO ME. WE HAVE HER, YOU FUCK!

MAJOR KABBAH
ONE LAST TIME, WHO IS THIS?!

TONY
WE HAVE THE ACTRESS AND WE WANT A GREAT DEAL OF MONEY IF YOU WANT HER BACK.

At that very moment...

A CARAVAN OF BLACK SUV’S DRIVE BY THEM ON THE CROWDED ROAD.

PRODO LOOKS OVER AT...MAJOR KABBAH sitting in the passenger side yelling on the phone. Prodo motions to Tony to look over. Tony is yelling at Major Kabbah...

TONY AND PRODO’S POV PAN TO THE backseat is - BARBARA ANDERSON looking out the window. We see her new black baby in her arms. She looks very happy. The caravan pulls off.

TONY, with a grim look, stares at the local newspaper. He hands the phone to Prodo.

TONY (CONT’D)
Throw it in the street.

Prodo tosses the phone. They pull off casually. Tony is so angry he nearly breaks the side window glass with his fist.

INT. 4 X 4 JEEP. SAME TIME

CLOSE ON THE PILLOWCASE.

WOMAN’S VOICE
Please, I want to see if my baby is ok?
Please! Can I see, please?

Bibi pulls the pillowcase off her face. The woman, (blond, early 30’s, pretty) is the same woman Bibi met days earlier in her room. She begins to breast feed the baby. Bibi and the woman look at each other.

WOMAN
I know you.

Musa looks in the rear view mirror at this.

MUSA
Why you breast feed this baby? You adopt?

The woman looks into Musa’s eyes but says nothing. Bibi is frozen. Now he knows.
EXT. ROAD, MOUNTAINS. NIGHT

Tony pulls up in his SUV and gets out, his anger evident. He walks toward Musa and Bibi waiting outside the small hideaway.

TONY
WHO IS THAT WOMAN?

MUSA
WE HAVE HER AND THE BABY.

TONY
YOU HAVE BARBARA ANDERSON?

Tony storms into the house and drags the woman out the house.

TONY (CONT’D)
What is your name?

SUSAN
Susan.

TONY
Susan what?

SUSAN
Susan Michaels. My husband is Robert Michaels, Company Director, UNICEF. (re: baby) This is Sam.

TONY
Fuck!

Musa shrinks in disappointment. Bibi backs up.

MUSA
Bibi!

BIBI
This was her.

Musa can’t believe this fuck up.

Tony signals Prodo and two other henchmen over.

TONY
(re: Bibi and Musa)
Give me your gun. Take them into the bush.

Bibi hands over his gun to Tony. Prodo and the henchmen pull guns on Musa and Bibi.

(Continued)
MUSA
Listen to me, Tony. We can make this work.

TONY
I’m done with you.

MUSA
Wait wait wait...listen to me.

TONY
It’s over, Musa. I should’ve done this a long time ago.

MUSA
Then you’re a coward.

TONY
What did you say?

MUSA
You speak English just like I do.

TONY
(motions to him)
Prodo...

Prodo walks Susan and the child inside the safe house and closes the door.

MUSA
(shouting at him)
You hire a boy to do your dirty work. Smuggling drugs, guns, anything you can outta MY country. But what pisses me, you don’t even hire men. Men who have to take care of their families. Men who deserve respect. You’re a fuckin’ coward.

TONY
You ruin your country and then blame me? That’s rich.

MUSA
Fuckin’ coward.

TONY
You think this coward will have any problem killing you?

MUSA
Go on, I’m ready.

Tony pulls his gun out and aims it at Musa.
You can't. Musa is my father.

Tony starts laughing. He looks at Bibi a long beat, shakes his head and pulls out his phone and dials.

TONY
You're right. Why waste a bullet.

INTERCUT TONY with...

TONY (CONT'D)
Major Kabbah, this is Tony Burrows, Burrows Import Export.

MAJOR KABBAH
What can I do for you, Mr. Burrows.

TONY
I think I need your security forces to...

At that very moment, Musa hits Prodo in the face, kicks Cliff in the groin and runs, racing up the side of the hill on foot. Tony hangs up. They shoot at him. They miss. Musa runs even faster.

TONY (CONT'D)
Just shoot him.

Prodo and Cliff run out the house with guns drawn. Tony shoots and misses again.

MUSA dodges and ducks, trying not to get shot.

TONY motions for Bibi to get in the house.

INT. SAFE HOUSE. NIGHT

Bibi stands across from Susan and young baby Sam in the corner of the tiny one room shack. She sits down with the baby. We HEAR gun shots RING out outside. Susan looks at Bibi.

SUSAN
Are we going to die?

BIBI
Yes, white lady.

EXT. BUSH. NIGHT

Musa keeps running til he gets to a clearing. He gets to the high and imposing bush and runs inside.

(CONTINUED)
Prodo and Cliff, a few steps behind, run into the clearing. As the stand at the edge of the bush, they stop and hear nothing.

CLIFF
We go in, we may never find him.

PRODO
Shit.

Guns out, they follow Musa into the bush.

INT. SAFE HOUSE. NIGHT
Bibi and Susan sit across from each other on the cement floor. Bibi pulls out his cell. He starts texting.

CLOSE ON PHONE  Nearly out of power.

TEXT  ‘Tmembo, tell Motha I’m dying tonight. Tell her I’m sorry.’

SUSAN
Can you call with that phone?

BIBI
No more power.

SUSAN
Try. You need to try and call someone. Go on. Call someone.

BIBI
Why? This is the end, white lady.

SUSAN
Give me the phone. Give me the phone.

Bibi slides the phone across the floor. She dials frantically. Bibi sits in the corner. He stares at the baby.

QUICK FLASH SHOTS  The war. Bibi, AK-47 in hand, is in the street full of running, terrified people. A woman with her baby approach him. Her head is bloody, her clothes torn.

WOMAN
Help me.

Bibi reaches out to help the woman when she is shot dead from behind. She falls onto him. He grabs the baby, holding it. Next to the woman is his friend TBMEBO. This was his mother. Tbmebo falls to ground in shock.

(CONTINUED)
CONTINUED:

TBMEBO
Motha! Motha. Get up. Get up.

Tbmebo turns her over. She’s dead.

QUICK FLASH OVER

Bibi watches Susan try to make a call. No signal. No juice. The phone goes dead. At that moment...

Tony walks into the shack.

TONY
Hand me the phone.

Susan hands the phone over. Tony pockets it.

SUSAN
I’m not who you want. Let me go.

TONY
Soon, lady. Soon. Steps have to be taken. Go to sleep.

Tony limps out the shack. Bibi stretches out on the cement. Susan puts the baby near her and goes to sleep.

EXT. SAFE HOUSE. NIGHT

Tony sits in his Jeep guarding the door. He’s not going to sleep. He lights up a smoke. Then...he HEARS movement. Tony turns.

It’s Prodo and Cliff.

PRODO
We lost him.

TONY
What the hell, you lost him?

PRODO
He ran deep in the bush. He may never come out.

TONY
Then he’s gone.

PRODO
Let’s get outta here.

(CONTINUED)
TONY
I’m not driving out of here in the dark.
We’ll leave in the morning. Guard the
door. I need to sleep.

Tony closes the jeep door. Prodo and the others discuss who
will guard what. Cliff watches the bush.

INT. SAFE HOUSE. NIGHT

Bibi, overhearing this news on Musa, lays back down. He looks
over at Susan and her baby sleeping. His eyes heavy, Bibi
drifts off to sleep.

FLASHBACK  The war. Bibi holding the baby we saw earlier, the
mother at his feet, Tbmebo trying to revive her. Bibi grabs
Tbmebo and the baby and runs into a house away from the
gunfire of the street. Bibi’s fellow soldiers try to hold off
the advancing rebels but the fighting is getting worse.

SOLDIER
(shouting from street at Bibi)
Bibi, come on. We need you! Come on!

Bibi stays in the house with the baby, covering it as much as
he can. Tbmebo is so in shock he can hardly move. The war is
right outside the door. Bibi SEES...

His fellows soldiers being shot, one after another, right in
front of him. He looks at the baby, then the fighting.
Finally, Bibi puts the baby in a wrap and hands it to Tbmebo.
Tbmebo is in a daze. Bibi slaps his face.

BIBI
Go out this way. You’ll be safe. When
this over, find me. My name is Bibi
Bundi, Sasu Village.

TBMEBO
I’m Tbmebo. My name is Tbmebo.

BIBI
Good to meet you, Tbmebo. Go!

Tbmebo takes the baby out the back of the house and runs.
Bibi cocks his AK-47 and steps out the house. Bibi advances,
shooting every rebel in sight.

FLASHBACK OVER

INT. SAFE HOUSE. MORNING

Bibi, still asleep, shakes his arms and legs. Susan looks
over at Bibi as her baby sleeps.

(CONTINUED)
CONTINUED:

Susan goes over to Bibi, looking down at him. Bibi is in a panic, not sure where he is.

BIBI
(in his sleep)
I don’t want to hurt you.

Susan strokes his forehead, trying to calm him. Bibi calms himself slowly. Until he finally awakens. He slowly looks up at Susan.

BIBI (CONT’D)
What do you want?

SUSAN
Are you ok?

Bibi sits up and slides away from her quickly.

BIBI
You are not my mother.

SUSAN
Were you a rebel?

BIBI
I fought for my country.

SUSAN
How old are you?

Bibi looks at her. He turns away.

SUSAN (CONT'D)
So you saw everything.

BIBI
(snaps)
Why you in my country? Why a white lady have a black baby?

SUSAN
My husband is from here. He loves this country. This is where we work.

Bibi says nothing.

SUSAN (CONT'D)
Is that your name? Bibi?

He looks at her.

(CONTINUED)
CONTINUED: (2)

SUSAN (CONT’D)
I want my son to be as brave as you one day. As brave as you, Bibi. For all you have seen.

After a long beat.

BIBI
My name is Ibrahim Bundu.

SUSAN
And Bibi is because...

BIBI
My father liked Bridget Bardot.

Susan smiles.

SUSAN
And your father is Musa.

Bibi looks at her.

SUSAN (CONT’D)
Why did Musa run away?

No answer. Bibi looks across the room at young Sam.

BIBI
I’m sorry this happened to you. It was not my idea.

Susan puts her hand out to Bibi.

SUSAN
We’ll get out of this.

BIBI
I don’t think so.

THE DOOR OPENS. It’s Tony dialing his phone. He comes in closing the door.

INTERCUT WITH MAJOR KABBAAH in his office. Armed personnel carriers behind him. Soldiers marching in formation.

TONY
(on phone)
Major Kabbah, Tony Burrows. I’m very sorry I was not able to speak to you yesterday but we had a bit of a disturbance here. Sitting in front of me is the killer of Richard Franklin. I have captured him, sir.

(CONTINUED)
Tony looks directly at Bibi.

MAJOR KABBAH
Mr. Burrows, we are well aware that many of our citizens were on the lookout for this killer. How do you know it is him?

TONY
He confessed to me. I hired him to do some construction. And Major Kabbah, this boy is very clever. He just snatched a tourist and her baby from Solar Hotel, looking for a ransom.

MAJOR KABBAH
A white woman? An American?

TONY
Yes sir. The woman, her baby and the boy are all in front of me. He started to brag with my other workers, I confronted him and he confessed. I have a gun on him.

MAJOR KABBAH
Good job, Mr. Burrows. We’re on our way.

TONY
He has a partner running around close by in the bush. Be prepared.

MAJOR KABBAH
We’re sending a force. Where are you? Give me your location.

Susan and Bibi exchange looks.

MAJOR KABBAH (CONT'D)
Where are you, Mr. Burrows?

TONY
A hard-to-find place up in the mountains. It’s an old rebel hideaway. On the east side, I’m in the Crede Pass, near the old river. When you get to bottom of the road, go straight up. We’re on the end.

MAJOR KABBAH
We’re on the way.

Tony hangs up. He pulls out his gun and walks toward Bibi.
TONY
You attacked me so I killed you in self defense.

As Tony limps closer to Bibi, Susan shrieks LOUDLY. Hearing this, Tony turns every so slightly.

Bibi RAMS directly into Tony’s legs, knocking him over. The gun goes flying across the room. Bibi and Tony wrestle on the floor. Tony’s back hurts him and Bibi makes sure that he slams him to the floor. Tony YELLS. Bibi gets off of him and runs to get Tony’s discarded gun.

Bibi grabs the gun and turns to see...

Tony, his other gun in hand, at the head of Susan.

TONY (CONT’D)
You want this woman’s death on you, boy?
I will kill her and you.

Bibi stares him down. Susan cries as she holds her baby tightly.

Bibi, while holding the gun, remembers. He aims at Tony but we SEE...

QUICK FLASH SHOTS Bibi running fast down the street to Tmembo who is surrounded by rebels. They want Tmembo’s baby. Bibi fires in the air. The rebels scatter.

QUICK CUT BACK TO

Bibi in a standoff with Tony. Tony winces in pain while holding the gun to Susan’s head. Bibi runs for the door. Tony takes a shot at him.

Bibi has gotten behind the door. Bibi shoots back. Susan and the baby get away, crawling into a corner of the room as Tony and Bibi fire at each other in and out of the house.

EXT. ROAD, NEAR MOUNTAIN. MORNING

The security forces, four trucks full of soldiers, policemen on motorcycles and Major Kabbah in the lead truck, make their way up the road.

EXT. TOP OF HILL-MOUNTAINS. MORNING

Musa looks down and sees the forces driving up the winding hill. Musa doesn’t move.
EXT. SAFE HOUSE. MORNING.

Prodo and his men are firing at Bibi from behind the jeep. Bibi is now firing on two fronts.

He stops to look at his gun. Not many bullets left. Bibi takes a deep breath, closes his eyes and he runs back into the safe house.

INT. SAFE HOUSE. MORNING.

Bibi comes back in. Tony pulls Susan close. She clutches her baby tight, crying uncontrollably. Tony takes a shot but misses.

     BIBI
     (aiming at Tony)
     You know why they call me Bibi? It means Bullet Boy. I have one for you.

Bibi shoots Tony right in the chest. Tony is dead. Bibi moves Susan and the baby closer to him.

     BIBI (CONT’D)
     They’re coming in. Stay behind me.

The door opens. It’s Prodo and his men. Bibi picks them off one at a time. All of them are down.

     BIBI (CONT’D)
     Let’s go.

Bibi goes in Tony’s pocket and takes his car keys. They race out of the safe house.

EXT. SAFE HOUSE. MORNING.

Bibi and Susan holding her baby run for the jeep. As they get inside she hands him the baby.

     SUSAN
     Can you drive?

Bibi shakes his head no. He gives her the keys. They get in. At that moment, they hear a sound. The security forces are making their way and they are close.

     SUSAN (CONT’D)
     The rescue.

     BIBI
     They’re coming to kill me.

(CONTINUED)
CONTINUED:

SUSAN
No no no, we’ll tell them.

BIBI
They won’t listen. We have to go back inside.

Bibi runs out with the baby, back into the house. Susan follows.

INT. SAFE HOUSE. MORNING.

Bibi gathers up all the guns and rifles from the dead men around him and gets ready for the fight. He drags Tony and the rest of the men to the front.

SUSAN
This will get us killed. All we have to do is give up. Bibi!

BIBI
(in military mode)
Stay behind me.

Bibi goes back inside.

FRONT OF HOUSE

The troops pull up. They jump out of trucks. Major Kabbah is behind the truck motioning for the soldiers to move in.

BIBI peeks out the door. The troops, seeing the bodies in front, open fire.

Bibi and Susan fall flat on the floor as the room is filled with gun fire. Then a lull in the gun fire.

BIBI (CONT’D)
(shouting out)
I’m just a boy. I don’t want to die. I have this woman and her baby. Let’s us go.

MAJOR KABBAAH
Let the woman and her baby go. Right now.

BIBI
She’s coming out. Don’t shoot.

Bibi motions for Susan to leave.

SUSAN
Not without you. Come on.
BIBI
It’s over for me. Go.

At that moment, coming in from the very back of the house, is MUSA. He picks up one of the guns. Bibi turns, almost shooting him.

BIBI (CONT’D)
Musa!

Bibi looks at Musa a beat. They are eye to eye.

MUSA
(YELLING TO THE OUTSIDE)
SHE’S COMING OUT. DON’T SHOOT. WOMAN AND BABY ARE COMING OUT.

BIBI
I’m staying.

MUSA
Bibi, Go out the back. It’s clear. I’ll hold them off.

BIBI
No.

MUSA
Bibi, I’m sure now. 100 percent you’re my son. So son, I need you to leave. Now.

Musa goes to the door, peers out. Bibi looks at Musa and runs away as fast as he can. Susan gathers her child ready to leave. She’s nervous. Musa grabs Susan by the arm.

MUSA (CONT’D)
SHE’S ON THE WAY OUT.

MAJOR KABBAH
COME OUT SLOWLY. COME OUT NOW!

Musa is close to Susan...

MUSA
Tell them my son tried to save you! This wasn’t his idea! It was my idea! Remember—it was my idea! Tell them I killed this pig! (points to Tony) And I killed Richard Franklin too! Tell them my son is innocent! Tell them he is a good boy! Alright. Tell them. Go. Now!

Susan begins to cry. She stares at him, stunned.
CONTINUED: (2)

SUSAN
I promise.

MUSA
(shouting)
SHE’S COMING OUT. DON’T SHOOT.

She takes her baby and slowly walks out as Musa hides behind the door.

EXT. SAFE HOUSE. MORNING

Susan walks out, baby in arms. A group of soldiers point guns at her from behind armed troop carriers.

MAJOR KABBAH
SLOWLY, MISS. VERY SLOWLY.

The soldiers run up and grab her, taking her safely behind a jeep. Suddenly...

SHOOTING FROM INSIDE THE HOUSE. Musa shoots at the soldiers. The fire fight starts up again. Musa shoots as...

EXT. BACK OF HOUSE. MORNING

Bibi runs through the high grass up the hill into the bush.

INT. SAFE HOUSE. MORNING.

Musa keeps shooting.

EXT. SAFE HOUSE. MORNING.

Major Kabbah motions for the troops to storm the house. They race toward the house, shooting the door down.

EXT. BUSH. MORNING

Bibi looks back to see the troops entering the house. Then he hears one shot. Bibi runs.

INT. SAFE HOUSE. MORNING.

Close on Musa’s face. He’s dead. Major Kabbah is on his phone.

MAJOR KABBAH
We have one running, top of Crede Hill.
GO!
EXT. BUSH. MORNING

Bibi is out of breath having run up the hill. He reaches the same clearing Musa was in the day before.

As Bibi runs across to enter the bush, he SEES...

Cliff, one of Tony’s men, his gun out. Bibi and Cliff stare at each other.

A CHOPPER hovers overhead. It begins to comes down.

    BIBI

Tony...

    CLIFF

Fuck Tony. Go this way. Over that hill. It will take you down to Port Elizabeth Street. Go, Bibi.

Bibi runs. Cliff runs the other direction.

TROOPS in the chopper maneuver downward on ROPES, landing on the ground. They give chase. Bibi keeps running.

Bibi is starting to cry as he runs as fast as he can. Down the valley, into the bush. As fast as he can...

EXT. SAFE HOUSE. MORNING.

Major Kabbah comes over to see Tony’s body along with the rest of his men on the ground dead. He walks over to Musa’s body and points at him.

    MAJOR KABBAH

Who is that man?

    SOLDIER

I don’t know him.

They pick all of them up and stuff them into the back of an armed personnel carrier. The truck pulls away. Major Kabbah goes to his van. We SEE Susan sitting inside with her baby.

    MAJOR KABBAH

We will find this boy. He probably is on drugs. A rebel during our war. We will find him and he will be brought to justice or he will be killed. We are very sorry this has happened to you in our country but we...

    SUSAN

...he saved me.

(CONTINUED)
MAJOR KABBHAH
Excuse me?

SUSAN
The boy saved my life. They were trying to kill me and Bibi saved my life. I will tell the world what he did for me and my child. Musa planned it. He killed Tony and Richard Franklin.

MAJOR KABBHAH
Miss, I don’t know what you’ve heard but...

SUSAN
He’s a good boy. It wasn’t his idea. Please don’t hurt him.

MAJOR KABBHAH
(pointing at bodies)
LOOK AT THESE MEN. LOOK AT WHAT HAS HAPPENED. THIS IS WHAT THE BOY DID.

SUSAN
This young man is a hero and I will tell the world young Ibrahim Bundu saved my life. This was not his idea. He saved my life, do you understand me.

Major Kabbah looks stunned. The officers around him are in shock. At that moment, UN blue hats and a couple of news reporters arrive on the scene. They get closer to Susan and the Major. Officers block the reporters from the scene.

MAJOR KABBHAH
There will be no comment or pictures at this time.

SUSAN
(shouting)
Are you reporters? I want the world to hear this story! Tell me, are you reporters? ARE YOU REPORTERS?!

EXT. STREET IN CITY. DAY

Bibi runs down the street, out of breath. He runs down a small street full of broken down homes. He gets to the shack at the end of the street and slips in.
INT. MAXY’S HOME. DAY

Bibi stands in the doorway. Maxy walks forward slowly. She sees his wet face full of tears, his torn clothes. Maxy touches Bibi ever so gently as he stands in front of her.

    MAXY
    The police, are they looking for you?

    BIBI
    Maxy, I have to leave. Tell my mother I love her but it is too dangerous for me to see her. Will you tell her?

    MAXY
    I will.

    BIBI
    Come with me now.

    MAXY
    Please, Bibi.

    BIBI
    I cannot be here any longer.

Maxy starts to cry.

    MAXY
    Where are you going, Bibi?

    BIBI
    I’ll be safe. I’ll send for you.

Bibi kisses Maxy on the mouth, hugging her tightly.

    BIBI (CONT’D)
    I’ll send for you, Maxy. Tell my mother I love her.

Bibi kisses her forehead and runs off. The gate closes hard.

EXT. BIBI’S HOUSE. DAY

Kadi walks down her street going home. Joseph, her never-do-well boyfriend, is standing outside of it with a group of ONLOOKERS. He looks directly at Kadi.

He shakes his head slightly, telling her ‘DON’T COME ANY CLOSER.’ We SEE his hand motioning for her to run.

We PAN OVER to see police walking in and out of the gate to Kadi and Bibi’s small home.

(CONTINUED)
The police TEAR DOWN a small VOTE FOR KADI BUNDI election poster off their gate. Kadi has been warned. She backs up slowly. Then runs.

EXT. STREET IN CITY. DAY

Sirens can be heard all over the city. Looking for Bibi.

Bibi runs against traffic down the busy West Side outer road.

Bibi turns the corner and arrives at...

EXT. AMPUTEE CAMP. DAY

At that very moment, a military truck full of troops rolls by. Bibi ducks into the camp, hiding. The same group Bibi met earlier with Musa. They notice Bibi and the military troops jump out the trucks, looking everywhere.

The amputees run to the entrance of the camp, creating a phalanx preventing the troops from going past them.

Bibi hides directly behind the gate.

The troops stare but decide not to enter the camp. The troops saunter off. One of the amputees nods to Bibi...to run.

Bibi runs through the camp as fast as he can...leaping over a shack and down a hillside.

EXT. HILLSIDE. DAY

Bibi can see the ocean in the distance. He runs...

EXT. HARBOR. DAY

Bibi has made it. He looks out at the ocean to his right and then runs across the sand to the long slip at the end of the pier.

We FOLLOW him as he runs down the shore to another pier. He gets to his small boat. Bibi loads fuel, a small plastic bag full of his belongings inside the small boat and pushes it out from the slip.

Bibi jumps in the boat and starts the engine. The boat slowly leaves the shore.

ON SEA. The waves are choppy in the harbor. Not sure how the waves will be outside the harbor.

INT. MAXY’S HOME. DAY

Kadi arrives at Maxy’s house. She knocks on the door hard.
Maxy answers the door quickly.

KADI
Where is he?

MAXY
He is with his boat.

KADI
Boat? What boat?

MAXY
He’s at the harbor. He said he loves you.

KADI
Where is he going in this boat?

MAXY
I told him he’d never make it

KADI
WHERE IS HE GOING?

MAXY
England.

KADI
Oh my God.

Kadi runs off as fast as she can. Maxy follows her.

EXT. STREET IN CITY. DAY

Kadi and Maxy are running down the street, bumping into people. The crowds are very heavy today. We still hear SIRENS in the background.

EXT. OPEN SEA. DAY

Bibi is riding his boat straight out past the harbor to the sea. The waves are picking up, crashing against the boat. The top of the boat is riding high against the waves.

Bibi is alive with anticipation on his face. He is escaping from his world and there is pure joy in his eyes.

He leaves the harbor.

EXT. STREET IN CITY. DAY

Kadi and Maxy run as fast as they can through the streets.

KADI
Which way? Which way?

(CONTINUED)
CONTINUED:

MAXY
Turn right. To the harbor.

Kadi runs down the long slope to the harbor as Maxy follows her.

EXT. OPEN SEA. DAY

The boat speeds up and the waves get even heavier. A large wave comes over the boat, nearly dragging Bibi into the water. A spray fills his face. Bibi revs the engine forward...

EXT. STREET IN CITY. DAY

Kadi and Maxy arrive near the shore, out of breath. They look...deep in the distance but it’s too late. Bibi is gone.

KADI
BIBI...BIBI...

Kadi’s hands cover her face. She cries. Maxy holds her tight.

EXT. OPEN SEA. DAY

Bibi fights the water raging toward him. The boat moves forward but the waves may be too much.

Bibi stands up in the boat. He turns around. He can’t see the shore any longer.

Revving the engine, Bibi sees one large wave developing.

Bibi knows he’ll make it. He smiles as the wave approaches.

Bibi is on his journey and now he is free.

...we see the large wave come toward Bibi, as we...

FADE TO BLACK

THE END